

**Vanishing Georgia Photographic Collection:
The Discovery of Georgia's Historical Photographs and the Expansion of Public
Access**

by

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Abstract

This thesis documents the Vanishing Georgia Photographic Collection through three distinct phases: the collection of images, the publication of a book based on the collection, and the digitization of the images for broader patron access. The first phase of the Vanishing Georgia Photographic Collection began in 1975 as a pilot program called the Vanishing Georgia Heritage Photography Project and developed into a nationally renowned preservation program. Field teams comprised of archivists, volunteers, a historian, and a photographer from the Georgia Department of Archives and History sought and collected historical photographs in counties throughout Georgia. The Vanishing Georgia Heritage Photography Project found remarkable photographs and also discovered incredible public support for photographs as historical documentation. Federal funds awarded by the National Endowment for the Humanities to the Georgia Department of Archives and History in 1978 and 1979 alleviated the financial strains of the revolutionary project, but the loss of federal funds in 1980 crippled the active collection of photographs. During the second phase, the Georgia Department of Archives and History published *Vanishing Georgia* in 1982. Publication of Georgia's cultural images attracted appreciation and publicity for photographs as historical documentation. In 2002, the Georgia Department of Archives and History joined the Digital Library of Georgia and developed the third phase of the Vanishing Georgia Photographic Collection. By way of the World Wide Web, the duo enhanced the public's access to the photographic collection. Each of the three Vanishing Georgia phases further encouraged

preservation of photographs as historical documentation and access to a larger audience.

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List of Abbreviations

CACCA	Chicago Area Camera Clubs Association
CHS	Chicago Historical Society
DLG	Digital Library of Georgia
GALILEO	Georgia Library Learning Online
GDAH	Georgia Department of Archives and History
Georgia HomePLACE	Providing Library and Archives Collections Electronically
GIL	GALILEO Interconnected Libraries
GPLS	Georgia Public Library Service
LCSH	Library of Congress Subject Headings
LDS	Church of Jesus Christ of Latter Day Saints
LSTA	Library Services and Technology Act
NEH	National Endowment for the Humanities
UGA	University of Georgia

Introduction

Photographs and their accurate description fade with each vanishing generation, and Carroll Hart, the Director of the Georgia Department of Archives and History, realized the urgency of collecting Georgia's historical photographs. Without description, photographs lose significant details: who, what, when, where, and how. Through her position at the GDAH, Hart actively fought to prevent the deterioration of Georgia's historical photographs during the Vanishing Georgia Heritage Photography Project. In a repurposed school bus, a field team of archivists, volunteers, a historian, and a photographer traveled and collected historically significant photographs for preservation in Georgia.¹ Through their efforts, the project would eventually collect some eighteen thousand photographs.

Initially funded by Hart and private donors, the importance of photograph preservation captured admirers across the nation, but little financial support. Crippled from financial strains, the Vanishing Georgia Heritage Photography Project languished until the National Endowment for the Humanities provided funding for the preservation effort. Vanishing Georgia uncovered unimaginable resources from individuals and organizations active in preserving Georgia's past and then expanded beyond the physical collection of photographs to a book and a digital collection. *Vanishing Georgia* allowed the public first hand access to Georgia's historical photographs and featured 210 of the

¹ Carroll Hart, "Documenting a Vanishing Georgia," *Georgia Archive* 6, no. 1 (Spring 1978): 11-13.

approximately eighteen thousand photographs collected. The online version of the Vanishing Georgia Photographic Collection pushed the GDAH further into the public eye during the twenty-first century. Technological advancement provided a chance for the Vanishing Georgia Photographic Collection to reach researchers of all ages at personal computers all over the world. Although Carroll Hart did not live to see the digital success of her pet project, the impact of her dedication to the collection of photographic images remains.

Photographs provide information beyond the capability of text. As windows into the past, photographs resurrect precise architectural details, machinery, landscapes, or facial features for curious students of history and offer a chance to better comprehend eras in the past.² Carroll Hart wrote in her article “Documenting a Vanishing Georgia,” “Perhaps in these days of ‘Future Shock’ when change comes so quickly and life seems to have lost many of its stabilizing elements, man sees in the photograph clear evidence of where he has been.”³ Photographs enable memory of such unique detail to exist into the future and allow viewers a journey into the history.⁴

Modern photography began as a project of Joseph Nicéphore Niépce. He created the first permanent photograph known to humankind, a heliograph, also called a direct positive image. Niépce produced a poorly visible image of a garden view from his home’s window in France, which he entitled *View from the Window at Gras* (c. 1826). A pewter plate coated with bitumen of Judea sat in his garden window for eight hours.

² Sandra Roff, “Archives, Documents, and Hidden History,” *The History Teacher* 40, no. 4 (August 2007): 556.

³ Hart, “Documenting a Vanishing Georgia,” 12-13.

⁴ Joseph Coohill, “Images and the History Lecture: Teaching the History Channel Generation,” *The History Teacher* 39, no. 4 (August 2006): 455-465.

Niépce washed away the bitumen of Judea and exposed the plate to iodine fumes. The final direct positive image appeared reversed laterally, left to right, and offered no negatives to produce copies. Niépce solicited supporters for his new technology in France and England, but his “cautious concealment” of his newfound invention lessened interest.⁵

Louis-Jacques-Mandé Daguerre, owner of the Diorama in France and later England, joined Niépce in a contract on December 14, 1829, in the invention of an improved photograph. Niépce shared his heliograph technique with Daguerre; therefore, his work survived after Niépce’s unexpected death in 1833. Daguerre carried on the duo’s research and experimented with silver plates, silver-plated copper plates, and iodine. Daguerre created his famous Daguerreotype with a base of iodine fumes combined with silver and made a light-sensitive silver iodide surface. The inventor inserted the silver iodide plate into a camera obscura or “dark room” and exposed the plate to light for approximately four to five minutes. After exposure, Daguerre inserted the plate into a latent box and exposed to mercury fumes that blended with the silver and produced an image. A rinse with a sodium chloride solution, dissolved table salt in warm water, stopped the chemical reaction to light. Finally, a rinse with pure water completed the process.⁶

The French government noticed Daguerre’s work after he personally marketed the photograph technology. Friend, astronomer, and politician, François Arago presented Daguerre’s findings to the Academy of Science and the Academy of Fine Arts in Paris on

⁵ Mary Warner Marien, *Photography: A Cultural History* (New York: Laurence King Publishing, 2002), 10-12.

⁶ *Ibid.*, 12-13.

August 19, 1839.⁷ The French government provided Daguerre and Niépce's son, Isidore Niépce, with government pensions, published Daguerre's booklet *Historique et description du procede du Daguerreotype et du Diorama (History and Description of the Process of the Daguerreotype and the Diorama)* in 1839, and quickly translated the text into multiple languages meant for purchase around the world.⁸ Many inventors in Europe, after the publication of Daguerre's photographic procedure, claimed rights as the inventor of photography.⁹ Most notably, William Henry Fox Talbot, British scientist, classical scholar, and linguist produced chemically induced images and invented the basis for the modern photographic reproduction, the calotype, which produced a negative.

Photography increasingly spread as a skill after the introduction by the French government. Mary Warner Marien wrote, "To many observers, photography seemed a science wedded to a craft, fundamentally dependent on the photographer's knowledge of chemistry and willingness to experiment."¹⁰ Gradually, photography grew into new roles in society. Sciences such as anthropology, medicine, biology, and botany used photography as a record for future proof of their findings. Scientists and professional photographers generated their own styles and produced their own methods in photograph production.¹¹

Commercialization of photography began after Daguerre patented his invention in Britain in 1840 and Talbot in 1841. By 1845, cities and towns, small and large, included a daguerreotype studio; and traveling photographers roamed rural America with cameras

⁷ Ibid., 1.

⁸ Ibid., 1, 10-14.

⁹ Ibid., 15.

¹⁰ Ibid., 26.

¹¹ Ibid., 32-43.

packed in wagons. Widespread use of the technology resulted in the combination of the stereograph and the daguerreotypes. On March 3, 1865, the United States Copyright Office added photographs and photographic negatives to the classification of protected works.¹² Photographers and publishers mass produced the stereographs and marketed the images to the nineteenth century public. As time passed, more convenient and easily produced photograph processes expanded the reach of photography. Photographers displayed portraits of prominent people and images of wars around the world on various types of photographic media, such as daguerreotypes, salted paper prints, lithographs, albumen prints, paper prints, and wet collodion prints. Through photographs, Europeans witnessed their countries' troops in the eastern world, and Americans visited fellow Americans in distant points of their vast rural nation. By 1880, photography existed as an element of everyday life. Direct photographic reproductions, called half tones, appeared in newspapers and magazines by the 1890s. Instead of paying a higher price for artists' sketches or artists' engraving of photographs, halftone images saved newspapers time and money.¹³

Dry plates, faster exposure time, increased tonal variation, and smaller camera size contributed to the popularity of amateur photography. The Eastman Dry Plate Company in Rochester, New York, manufactured three casual use cameras: the No. 1 Kodak in 1888, the No. 2 Kodak in 1889, and the Brownie in 1900. Snapshots reduced the need for professional photographers and "deepened the association between

¹² United States Copyright Office, "A Brief Introduction and History," <http://www.copyright.gov/circs/circ1a.html> (accessed April 10, 2010).

¹³ Marien, *Photography: A Cultural History*, 167.

informality and photographic truth.”¹⁴ The Eastman Kodak Company in 1902 marketed postcard size photographic paper and further extended the interest in photography.¹⁵

Photograph collection and preservation originated long before archival repositories developed an appreciation for the medium. Photograph collectors gathered family snapshots or stereograph images and created scrapbooks or designated containers for the preservation of the prized documentation.¹⁶ Unknown to their creators, the very preservation tools meant to protect the photographs often promoted their deterioration. Thankfully, photographers and photograph collectors saved the photographs, and later archivists provided correct preservation before the images lost their value as historical documentation.

Collection and treatment of photographs in archival repositories evolved during the twentieth century. Early archivists categorized photographs as ephemera or as simple support tools for traditional written documentation. Historians’ departure from the traditional research of the “great white man,” during the rise of social history, influenced the collection patterns of archival repositories. Archivists emulated library bibliographers, drew from the library collection development theory, and conceived the documentation strategy, an effort to discover the parts of society undocumented in repositories and collect the documentation actively.¹⁷ Social history demanded that archives collect evidential material about the African-American sharecroppers,

¹⁴ Marien, *Photography: A Cultural History*, 169-170.

¹⁵ Mary Lynn Ritzenthaler and Diane Vogt-O’Connor, *Photographs: Archival Care and Management* (Chicago: Society of American Archivists, 2006), 14.

¹⁶ Marien, *Photography: A Cultural History*, 82.

¹⁷ Brian Keough, “Documenting Diversity: Developing Special Collections of Underdocumented Groups,” *Library Collections, Acquisitions, and Technical Services* 26, issue 3 (2002): 241-251, doi:10.1016/S1464-9055(02)00256-7 (accessed April 21, 2010).

communities of the Appalachians, and early settlers in the Okefenokee Swamp. Archival repositories no longer exclusively focused on the donors of manuscripts and records. Less affluent people lacked the time and often the education to author books, diaries, memoirs, or autobiographies, but their expressions within photographs speak volumes. John A. Shedd encouraged his readers “to find ways to get around this shortage of writings from ordinary people and see the human past made by everyone and not solely by the few in power.”¹⁸ As primary sources, photographs help document groups often overlooked by traditional manuscript sources.

The GDAH developed the Vanishing Georgia Heritage Photography Project from this new wave of social history in the mid-twentieth century and the newfound respect given to photographs as historical documentation. This thesis follows the GDAH’s journey through the three periods of the Vanishing Georgia project. The first chapter discusses the GDAH’s collection of photographs in Georgia counties and the involvement of the NEH during 1978 and 1979. Chapter two discusses the final years of the active photograph collection, the 1982 publication of *Vanishing Georgia*, and its widespread popularity. Finally, chapter three discusses the digitization of Vanishing Georgia’s approximately eighteen thousand photographs and the new popularity of the project obtained through this new means of public access. Each phase of the project enhanced the preservation of Georgia’s historical photographs, improved the public’s access to historical photographs as documentation, and advanced the public’s awareness of the importance of historical photographs.

¹⁸ John A. Shedd, “Bringing Ordinary People Into the Picture,” *The History Teacher* 41, no. 1, (November 2007): 25-26; Joseph Coohill, “Images and the History Lecture: Teaching the History Channel Generation,” *The History Teacher* 39, no. 4 (August 2006): 455.

Chapter I: The Vanishing Georgia Heritage Photography Project

In 1974, Carroll Hart, as the director of the GDAH, decided photographs deserved recognition as a legitimate source of historical documentation. She led the movement to preserve photographs as historical resources in the 1960s, but only found success through years of dedication, perseverance, and the use of her personal pocketbook in the following decade.¹ Before the great shift in archival theory during the 1970s and 1980s, archivists classified photographs as novelties or illustrations meant only to accompany traditional written documentation.² Hart argued against her contemporaries' original judgment of photographs and pushed the archival profession toward acceptance of the medium as legitimate archival documentation in need of preservation.³

A native of Madison County, Carroll Hart traveled the world as an enthusiastic amateur photographer and cyclist. She pursued her hobbies and often lectured during her trips to Europe, North Africa, Argentina, Chile, and Alaska.⁴ Hart developed an interest in photography while a student at the University of Georgia. There she discovered the "miracle of the darkroom and began to appreciate a good photograph." Hart wrote in

¹ "Historical Society Backs Plan to Rephotograph Old Pictures," *Liberty County Herald*, August 30, 1979, Director's Subject Files, 1929-2007, RG 4-1-20-Box 039, Georgia Archives (hereafter cited as RG 4-1-20).

² Carroll Hart, "Documenting a Vanishing Georgia," *Georgia Archive* 6, no. 1 (Spring 1978): 11.

³ Frank Boles, *Selecting and Appraising: Archives and Manuscripts* (Chicago: The Society of American Archivists, 2005), 137.

⁴ Biographical Sketch, Miss Carroll Hart, Director, Georgia Department of Archives and History, RG 4-1-20-Box 027, Georgia Archives.

“Documenting a Vanishing Georgia” about her early experience in photography and her appreciation of Henri Cartier-Bresson, author of *The Decisive Moment*, “who believed strongly that life should be documented as it is lived.”⁵ Hart understood the technicalities of photographs as well as the importance of their composition and content.

Hart received her B.A. with a major in history and in journalism from Brenau College in Gainesville, Georgia. During her employment as a serials cataloger at the University of Georgia Library, she received a M.A. in history from the University of Georgia. She later studied library science and archives administration at Columbia University and at the American University in Washington, D.C. In 1957, Carroll Hart joined the GDAH as an Assistant Archivist under the director, Mary Givens Bryan. Seven years later, after the death of Bryan in 1964, Hart was appointed director of the GDAH.⁶ As an archivist, a Georgian, and a photographer in her own right, Hart experienced a personal and a professional connection to Georgia’s photographs. She knew the significance of historical photographs and the documentation shortage they could satisfy in the GDAH.

Historian Howard Zinn presented his argument for “active archivists” during a meeting of the Society of American Archivists in 1970. Zinn called for the archival profession to seek out documentation of the “lives, desires, needs of ordinary people,” not just the powerful elite.⁷ During the 1970s and 1980s, Zinn’s plea gained support and became known as the documentation strategy. Documentation strategy required

⁵ Hart, “Documenting a Vanishing Georgia,” 13.

⁶ Biographical Sketch, RG 4-1- 20-Box 027, Georgia Archives.

⁷ Howard Zinn, "Secrecy, Archives and the Public Interest." *Progressive Archivists* http://www.libr.org/progarchs/documents/Zinn_Speech_MwA_1977.html (accessed April 12, 2010).

archivists to go beyond the accepted role of “keepers” of archival materials and become active in the selection and even the creation of archival documentation. The call to collect and create records attracted as well as worried individuals within the archival profession.⁸

Carroll Hart created *Vanishing Georgia* and answered Zinn’s plea. She set out to create a record of the under-documented and undocumented people of Georgia. The collection of the *Vanishing Georgia* photographs and the interviews used to describe the photographs directly related to the concerns about documentation strategy. The field team not only collected photographs, but also collected a sort of oral history from donors. Terry Abraham explained that “the burgeoning oral history movement was seen by some archivists as a way to document the undocumented and by others as archivists creating—perhaps even fabricating—a historical record.”⁹ Donor descriptions played a very important role in *Vanishing Georgia*. Without donor descriptions, the photographs’ documentary value decreased dramatically. Carroll Hart decided Georgians held an irreplaceable treasure trove of documentation in historical photographs and in their descriptions. Hart broke through the restraints of tradition and ignored the skeptical archivists. *Vanishing Georgia* now exists as a rare collection that documents the entire state of Georgia, not one social class, race, region, or religion.

⁸ Terry Abraham, “Collecting Policy or Documentation Strategy: Theory and Practice,” *American Archivist* 54 (Winter 1991), 46; Howard Zinn, “Secrecy, Archives and the Public Interest.” *Progressive Archivists* http://www.libr.org/progarchs/documents/Zinn_Speech_MwA_1977.html (accessed April 12, 2010); Quinn, Patrick M. “Archivists and Historians: The Times They Are A-Changin.” *Progressive Archivists* http://www.libr.org/progarchs/documents/Quinn_Article_MwA_1977.html (accessed April 12, 2010).

⁹ Terry Abraham, “Collecting Policy or Documentation Strategy: Theory and Practice,” *American Archivist* 54 (Winter 1991), 46.

Vanishing Georgia originated as a privately funded pilot project, but only flourished for two years as a national pilot program of the National Endowment for the Humanities. Although federally funded, the project lacked the workforce to catalog and assign subject headings to eleven thousand five hundred photographs collected over the National Endowment for the Humanities grant period. Arrangement by county benefitted researchers very little in the repository when their interests expanded beyond genealogical work. Catalog information and subject identifiers provide guidance for researchers. Without these tools, Vanishing Georgia existed as a time consuming heap of unorganized historical information extremely complicated for researchers. The project required a great deal of costly and often unavailable labor, but rewarded the GDAH with a valuable gift: positive public opinion.

Chicagoland-In-Pictures

Robert V. Williams of the GDAH wrote the Chicago Historical Society (CHS) in 1969 with questions about their photograph preservation project and expressed interest in starting a similar project in the state of Georgia. In 1947, the Chicago Area Camera Clubs Association (CACCA) and the CHS sought to capture and record the daily life of Chicago and the surrounding areas through a photography contest and launched Chicagoland-In-Pictures. The contest encouraged photographers, amateur and professional, to snap pictures worthy of preservation by the CHS. Each year the number of participants in the contest grew.¹⁰

¹⁰ Chicagoland-In-Pictures, 1972, RG 4-1- 20-Box 049 A, Georgia Archives.

“It was most fortunate that the Chicagoland-In-Pictures could lock itself into such an existing structure,” Mrs. Paul M. Rhymer, Curator of Prints at the CHS, wrote in a letter of response to Williams on March 6, 1969. The CHS and the CACCA’s project began as a proposal of Stuyvesant Peabody, a member of the CHS and an amateur photographer, and flourished as a function of an existing group of people purely interested in current photography. CACCA boards and committees made decisions and administrated the contest. Mrs. Rhymer, as the representative of the CHS in the Chicagoland-In-Pictures project, participated in judging on three occasions each year, selected the exhibition photographs, and filed each year’s photographs in the print room with the previous Chicagoland-In-Pictures images. Photographs accepted for preservation by the CHS from Chicagoland-In-Pictures grew to sixteen thousand eight hundred photographs by the year of the GDAH’s inquiry.¹¹

Initial plans for Vanishing Georgia mimicked the CHS’s Chicagoland-In-Pictures contest and the early records of Vanishing Georgia include forms and guidelines for a public competition. However, in the end, the GDAH created an original project.¹² During the planning stages and before the pilot project in 1975, Vanishing Georgia focused on two main objectives. First, like Chicagoland-In-Pictures, the GDAH instructed photographers to document “vanishing lifestyles, mores, architecture, crafts, and scenes of Georgia.”¹³ Vanishing Georgia invited Georgians to actively create historical documentation rather than only collect and deliver old photographs. Mundane

¹¹Mrs. Paul M. Rhymer to Robert V. Williams, letter, March 6, 1969, RG 4-1-20-Box 049 A, Georgia Archives.

¹²Mary Lynn Ritzenthaler and Diane Vogt-O’Connor, *Photographs: Archival Care and Management* (Chicago: Society of American Archivists, 2006), 15.

¹³ Vanishing Georgia Project, RG 4-1-20-Box 049 A, Georgia Archives.

photographs captured in the present day carry the potential for documentary greatness in the future. Thomas L. Davies wrote in *Shoots: A Guide to Your Family's Photographic Heritage*, “[V]ery ordinary photographs are capable of becoming extraordinary with nothing more than the passage of time.”¹⁴ Photographers’ creation of images with attention to such detail as architectural features or cultural traditions unique to a particular geographical area intentionally produces useful historical photographs.

Second, Vanishing Georgia invited the state’s residents to donate older photographs for identification, preservation, and restoration.¹⁵ Unlike the Chicagoland-In Pictures, the GDAH revealed a great interest in older photographs as an equally sought-after treasure in the documentation of Georgians’ daily lives. Carroll Hart explained, “We are trying to locate individuals or groups in your county who will help us find photographs dating from the Civil War period through the midpoint of this [twentieth] century” in an effort to clearly state the GDAH’s intentions to the public.¹⁶ Without the intentional collection of older photographs such as ambrotypes, daguerreotypes, and tintypes, the images fade into the past or are lost to researchers. Also equally important, the people able to identify the “who, what, when, where, and how” pass away without sharing their knowledge. These photograph collectors saved the images to share with their loved ones, and the GDAH asked them to share with the public.

Frank E. Rice wrote a detailed description of the Chicagoland-In-Pictures project in the February 1952 issue of the Photographic Society of America publication, the *PSA Journal*. Only in passing, Rice mentioned older photographs as a part of the overall

¹⁴ Thomas L. Davies, *Shoots: A Guide to Your Family's Photographic Heritage* (Danbury, New Hampshire: Addison House, 1977), 9.

¹⁵ Vanishing Georgia Project, RG 4-1-20-Box 049 A, Georgia Archives.

¹⁶ Introduction letter, RG 4-1-20-Box 051, Georgia Archives.

preservation project. One paragraph briefly welcomed the submission of photographs from “years ago,” but recognized current photographs as the greater part of Chicagoland-In-Pictures submissions.¹⁷

Chicagoland-In-Pictures differed from the majority of photograph preservation projects at the time. The project began in 1947 and predated the proliferation of photograph preservation projects started by professional archivists in the 1970s and 1980s. Chicagoland-In-Pictures focused on current photographs taken daily by amateur and professional photographers, instead of historical photographs taken in the years past. Through the lens of popular culture, the project documented Chicago and attracted photographers interested in the technological aspects of the photographic images, which produced the finest quality of product.

Photographers, during Chicagoland-In-Pictures, created images especially for the preservation of historical documentation. The CHS requested an 8x5 glossy double weight or a single weight mounted on paper or cloth. Consistency in size and format improved the ability of the CHS to arrange and preserve the photographs.¹⁸ Archival collections contain a variety of mediums, each delicate and important. An archivist’s awareness of an entire collection’s format strengthens his/her ability to judge the proper procedure for preservation.

Chicagoland-In-Pictures presented an entertaining contest for the residents of the Chicago area and lessened the expense of preservation by not focusing on deteriorating photographs. Photographers both contributed to the historical record and competed for

¹⁷ Frank E. Rice, “Photography for Fun, and for the Future,” *PSA Journal* 18, (Feb. 1952): 129.

¹⁸Chicago Project for Historical Photography, 1951-1952, RG 4-1-20-Box 049 A, Georgia Archives.

trophies provided by the CHS. If the CHS chose a large number of one participant's photographs during the contest, the participant received an award. If the CHS accepted five prints, the participant claimed a certificate of recognition; twenty-five prints accepted, the participant received a medal; and seventy-five prints accepted earned a plaque and a one-year membership in the CHS.¹⁹ The Chicagoland-In-Pictures project began in 1947 and continued until its termination in 2004. The CHS indicated in a letter to the CACCA "limited resources and a reexamination of our collecting goals" led to the demise of the Chicagoland-In-Pictures project.²⁰ Although Vanishing Georgia chose a different collection procedure, Chicagoland-In-Pictures served as an example of a rich documentary photograph collection and fueled Carroll Hart's ambition for a similar product.

Carroll Hart's Pilot Project

Carroll Hart's original proposal for Vanishing Georgia dated prior to Robert V. Williams' correspondence with the CHS about Chicagoland-In-Pictures.²¹ In the late 1960s and early 1970s, Hart's pilot project competed with ongoing state projects, and initially lacked funding. Josephine Hart Brandon wrote of a statement made by Hart in an interview in *Pages of Glory: Georgia's Documentary Heritage*,

.... [S]elling the archives program was a difficult task, and competition for state funding was a major problem. With records management, however, the archives could report each year how much money the state government had saved by making space available in state offices, emptying file cabinets, and servicing records not of permanent value but still needed

¹⁹Ibid., RG 4-1-20-Box 049 A, Georgia Archives.

²⁰Chicago Historical Society Research Center, email message to author, Friday April 24, 2009.

²¹ "Historical Society Backs Plan To Rephotograph Old Pictures," *Liberty County Herald*, August 30, 1979, RG 4-1-20-Box 039, Georgia Archives.

occasionally....This was something the members of the legislature could understand.²²

After years of dismissal, Carroll Hart applied her personal funds and used small community donations, such as fuel and lunches for the Vanishing Georgia field team, to make the project a reality.²³ She launched the state pilot project in three Georgia counties, Elbert, Jasper, and Morgan. Two counties were near the city of Atlanta, home of the GDAH, while the other was Hart's home county, Morgan. In fall 1975 and spring 1976, the initial project gathered images of street scenes, landscapes, businesses, industries, religious and recreational activities, agriculture, and transportation.²⁴

The Vanishing Georgia field team traveled in a repurposed school bus equipped as a photograph lab. From this vehicle, they made archival quality duplicates of the historical photographs. The photographer created film negatives of photographs in the bus during the three-day or four-day field trips and returned the negatives to GDAH in Atlanta for development "under optimum archival conditions."²⁵

²² Josephine Hart Brandon, *Pages of Glory: Georgia's Documentary Heritage* (Savannah, Georgia: Georgia Historical Society, 1998), 127.

²³ "Historical Society Backs Plan To Rephotograph Old Pictures," *Liberty County Herald*, August 30, 1979, RG 4-1-20-Box 039, Georgia Archives; Carroll Hart to Norman Shavin, letter, March 8, 1976, 4-1-20-Box 025, Georgia Archives.

²⁴ Elsbeth Lee Eltzroth and Sherry Konter, "Pictures in Atlanta," *Picturescope Summer*, (1981): 62.

²⁵ Hart, "Documenting a Vanishing Georgia," 13.



Figure 1: The original Vanishing Georgia photographic laboratory before the updates funded by the National Endowment for the Humanities. Courtesy of the Georgia Archives.²⁶

An almost nonexistent budget required the use of volunteers for selection and description of historical photographs. During the first field trips, the GDAH found willing volunteers in the Wives in Architecture, a joint organization to the American Institute of Architects, Atlanta Chapter.²⁷ Hart listed Jane Larry, Sue Wray, Phyllis Reynolds, Beth Ventulett, and Ann Cook as the volunteers involved in Vanishing Georgia. The organization also contributed to various projects within the GDAH, including cataloging the special collections of architects Phillip Thorton Marye and Henry Toombs.²⁸

Carroll Hart, volunteers, and a photographer employed by the GDAH set out to duplicate photographs for the preservation of Georgia's historical documentation.

Newspaper, radio, and television advertisements announced the arrival of the GDAH.

The public media assured Georgia listeners “the rephotographing is done on the spot and

²⁶ Photograph of Vanishing Georgia Photograph Lab/Bus, RG 4-1-20-Box 051, Georgia Archives.

²⁷Hart, “Documenting a Vanishing Georgia,” 13.

²⁸*Wives In Architecture Explore Georgia Archives*, *Dekalb News*, February 18, 1976, RG 4-1-20-Box 066, Georgia Archives; Vanishing Georgia AIA Wives Volunteers, list, RG 4-1-20-Box 025, Georgia Archives.

will not damage the pictures,” and the enthusiastic audience produced photographs by the hundreds.²⁹ Donors brought photographs to the Vanishing Georgia field team with confidence and believed their photographs remained safe in the GDAH’s possession. While the donors waited at the field trip site, the photographer copied the photographs in the Vanishing Georgia bus. When the photographer completed the reproduction of the historical photographs, he returned the photographs promptly for their journey home.



Figure 2: Vanishing Georgia Mobile Photo Lab, Interior.³⁰

A great amount of the archival profession’s duties relies on the relationships of the donors with the archival repositories. Communication, when between the repositories and donors, arises through great effort on behalf of the archives. Donors possess items that archival repositories desire, so the repositories must make an impression on their audience.³¹ In the 1940s, the GDAH constructed a solid foundation of community trust

²⁹Official Publication of the Downtown Marietta Development Authority 1, issue 7 (May-June-July 1980), RG 4-1-20-Box 039, Georgia Archives.

³⁰ Photographs and Negatives, Administration, RG 4-1-57, Georgia Archives.

³¹ Robert A. Weinstein and Larry Booth, *Collection, Use, and Care of Historical Photographs* (Nashville: American Association for State and Local History, 1977), 92.

through a project initiated by the Church of Jesus Christ of Latter Day Saints (LDS) upon which Vanishing Georgia could build in the 1970s.³² LDS first sent Archibald F. Bennett and later other genealogical archivists across the country and around the world to microfilm records. Developments in technology in the second half of the nineteenth century and throughout the twentieth century enabled Americans to produce documents and copies of documents at staggering speeds. Local repositories especially felt the space crunch and pressure to absorb current materials. Cheaper, more accessible paper and the invention of the typewriter, carbon paper, and the copy contributed to the accumulation of documentation. Instead of complete disposal of historical documentation because of lack of storage space or the deterioration of originals, the LDS offered their skills and helped repositories migrate the documentation to microfilm.³³

In the United States, Bennett visited historical societies, archives, and libraries in Pennsylvania, New Jersey, Maryland, Connecticut, Rhode Island, and Vermont in the northeast; and Virginia, North Carolina, and Georgia in the south.³⁴ The GDAH joined the church's effort and supported the microfilming of various genealogical records in books, manuscripts, and especially local newspapers from all areas of the state.³⁵ This

³² Kahlile Mehr, "The Microfilm Mission of Archibald F. Bennett," *Ensign*, Apr 1982, 69, Intellectual Reserve 2009
http://www.lds.org/ldsorg/v/index.jsp?vnextoid=2354fccf2b7db010VgnVCM1000004d82620aRCRD&locale=0&sourceId=2061aeca0ea6b010VgnVCM1000004d82620a____&hideNav=1 (accessed October 29, 2009).

³³ Steve Engerrand and Gail DeLoach, interview by author, January 8, 2009.

³⁴ Mehr, "The Microfilm Mission of Archibald F. Bennett,"
http://www.lds.org/ldsorg/v/index.jsp?vnextoid=2354fccf2b7db010VgnVCM1000004d82620aRCRD&locale=0&sourceId=2061aeca0ea6b010VgnVCM1000004d82620a____&hideNav=1 (accessed October 29, 2009).

³⁵ Mehr, "The Microfilm Mission of Archibald F. Bennett,"
http://www.lds.org/ldsorg/v/index.jsp?vnextoid=2354fccf2b7db010VgnVCM1000004d82620aRCRD&locale=0&sourceId=2061aeca0ea6b010VgnVCM1000004d82620a____&hideNav=1 (accessed October 29, 2009); Steve Engerrand and Gail DeLoach, interview by author, January 8, 2009.

partnership strengthened the relationship between the LDS, the GDAH, local libraries, and local repositories. Although the majority of Georgians knew very little about the effort, the GDAH, through this project, became familiar with a cohort of people in each community, a network that would prove helpful during the Vanishing Georgia project.³⁶

The GDAH's decision to collect copies of photographs during Vanishing Georgia, rather than originals, undoubtedly drew more donors. Donor and repository gained from the experience. Each received satisfaction, whether personal or professional, in the preservation of the historical photographs. Donors typically more willingly give a repository the right to copy a historical document rather than actually donating the original.³⁷ In advertisements of the Vanishing Georgia project, the GDAH promised to "insure" the treasured photographs by storing the duplicates in a safe environment beyond the reach of the natural elements of heat and humidity or the extreme effects of fire and flood.³⁸ What better location for a secure copy than in the state archives? Donors of the photographs understood the value of creating a security duplicate of their family treasure. The GDAH stored the photographs in optimum archival conditions within the temperature and humidity controlled storage facility.

The GDAH also lessened the demand on the repository itself by collecting copies of the originals. Photograph technology evolved utilizing numerous chemicals and bases since its unveiling in 1839. Each unique, fragile, and sometimes volatile, a photograph

³⁶Mehr, "The Microfilm Mission of Archibald F. Bennett," http://www.lds.org/ldsorg/v/index.jsp?vnextoid=2354fccf2b7db010VgnVCM1000004d82620aRCRD&locale=0&sourceId=2061aeca0ea6b010VgnVCM1000004d82620a____&hideNav=1 (accessed October 29, 2009).

³⁷ Margaret Child from unknown, letter, RG 4-1-20-Box 066, Georgia Archives.

³⁸ Official Publication of the Downtown Marietta Development Authority 1, RG 4-1-20-Box 039, Georgia Archives.

produced in the past 140 to 150 years often required a preservation professional. Carroll Hart wrote of her concern for “many photographs, negatives, glass negatives, daguerreotypes, tintypes, ambrotypes” already on the GDAH shelves without proper preservation.³⁹ Why add more originals? Duplicates of the originals required less care than the originals, so the GDAH focused funding on access rather than restoration. Looking ahead to photograph preservation and access in the GDAH, duplicates of the originals offered a consistent size and format for all of the photographs. Vanishing Georgia’s collection procedure diverged from Chicagoland-In-Pictures, but both projects benefitted from consistency in photograph size and format.

Vanishing Georgia’s donor forms described the rights of the photograph donors, the GDAH, and the public.⁴⁰ On April 8, 1976, James C. Pratt, Attorney General Staff Assistant, wrote Ed Bridges of the GDAH about possible changes in the donor form concerning copyright in preparation for the possibility of a published book of Vanishing Georgia photographs.⁴¹ The GDAH consulted with the Georgia State Attorney General’s Staff for improvement in the wording on the donor form to protect the state from legal concerns and to ensure the public’s full understanding of the GDAH intentions.⁴²

The GDAH used three separate Vanishing Georgia donor forms throughout the 1970s and 1980s.⁴³ In a memo to Carroll Hart, Gail Miller designated the donor forms as “A,” “B,” and “C” and clarified the period of use for each donor form. During the pilot

³⁹ Carroll Hart To Whom It May Concern, letter, February 4, 1974, RG 4-1-20-Box 066, Georgia Archives.

⁴⁰ See Appendices I-IV.

⁴¹ James C. Pratt to Ed Bridges, letter, April 18, 1976, RG 4-1-20-Box 066, Georgia Archives.

⁴² National Endowment for the Humanities Vanishing Georgia Grant Summary, Secretary of State Subject Files, 1833-1996, RG 2-1-2-Box 108, Georgia Archives (hereafter cited as RG 2-1-2).

⁴³ See Appendixes I-IV.

counties in 1975 and 1976, Vanishing Georgia used donor form “B,” an extremely descriptive contract clustered on a single page.⁴⁴ During George Pearl’s term as project coordinator and in the beginning of Sherry Konter’s term as project coordinator, Vanishing Georgia used donor form “A,” a less descriptive contract.⁴⁵ On a positive note, donor form “A” clearly described the Vanishing Georgia photographs as public records, but, unlike donor form “B,” lacked a clear “conditions of use” for the Vanishing Georgia Photographic Collection. After a short time, Sherry Konter again adopted donor form “B.” In 1980, Sherry Konter adopted donor form “C,” a merger of donor forms “A” and “B.”⁴⁶ Donor form “C” described the Vanishing Georgia Photographic Collection as public records and, on a separate page, legibly explained the conditions of use for the photographs to the potential donors.⁴⁷

Vanishing Georgia’s three pilot counties enjoyed great success in the collection of historical photographs, and Carroll Hart pursued an expansion of the project. As in the years before Vanishing Georgia’s pilot, Hart requested funding from the state and large businesses within Georgia, but again her efforts proved fruitless. The national economic strains of the 1970s and the Georgia Bicentennial Celebration tapped all of the resources of the state and large businesses for new projects. After the field team completed the pilot period of Vanishing Georgia, the already inadequate resources dwindled further, and the project remained on hold until more funds could be obtained.

⁴⁴ See Appendix II.

⁴⁵ See Appendix I.

⁴⁶ See Appendices III-IV.

⁴⁷ Gail Miller to Carroll Hart, memo, June 16, 1981, RG 2-1-2-Box 108, Georgia Archives; See Appendices I-IV for examples of the donor forms.

Hart explored new, economical methods for photograph retrieval in the hope of a revival of her pet project. In a response letter to Rush Mauney, Chairman of the Cleveland-Helen-White County Bicentennial Committee, Hart discussed the prospect of historical societies across the state collecting historical photographs and transporting them to the GDAH for duplication. She informed Mauney, “at this time there seems to be too many problems involved to make it feasible” and assured him that “we will place your letter in our Vanishing Georgia file and if funds become available later, we will certainly get back in touch with you.”⁴⁸ Letters from all over Georgia expressed interest in a visit from the field team, but funds remained a barrier for the promising project.

Federal Funding from the National Endowment for the Humanities

Funding for the project would eventually come from outside of the state. Fellow archivist and the NEH Assistant Director of the Division of Research Programs, Margaret Child suggested to Carroll Hart that she complete a grant application for federal monies to further Vanishing Georgia.⁴⁹ In *Preservation: Issues and Planning*, Child discussed the shift to preservation issues in the archives profession during the 1970s and 1980s, “If there is something that deserves to be called a ‘national program,’ it is the totality of all the distinct and distinctive preservation activities that have developed from grassroots efforts across the country.”⁵⁰ Archivists all over the country awakened from their slumber and realized the importance of archival preservation of historical photographs. Hart’s grant application is an example of this important shift in archival documentation.

⁴⁸ Carroll Hart to Rush Mauney, letter, March 31, 1976, RG 4-1-20-Box 025, Georgia Archives.

⁴⁹ Hart, “Documenting a Vanishing Georgia,” 14.

⁵⁰ Margaret Child and Laura J. Word, “Programs, Priorities, and Funding,” in *Preservation: Issues and Planning* ed. Paul N. Banks and Robert Pilette (Chicago: American Library Association, 2000), 63.

In the application for a NEH grant, Hart described the previous experiences during the privately funded pilot of Vanishing Georgia in Elbert, Jasper, and Morgan counties and outlined the aspirations for future expansion of the preservation program. As a project to document the past through historically significant photographs, the GDAH proposed that a field team travel Georgia in a mobile lab and copy images “in the hands of individuals, businesses, and other institutions.” Hart also explained the continued dearth of finances, which held the Vanishing Georgia plans at bay.⁵¹ Each day that passed, documentation was lost, either by way of destruction of the actual photographs or in the death of older citizenry able to identify the characters and objects within the photographs. The GDAH’s initial application asked for a one-year grant to collect historical photographs in twenty-one of Georgia’s 159 counties. The NEH awarded \$43,570 with institutional cost sharing of \$40,653 to fund Vanishing Georgia from August 1, 1977, to July 31, 1978.⁵²

During this period, two grants from the Georgia Commission for the National Bicentennial Celebration accompanied the NEH grant awards. Through generous financial support, the GDAH and the Vanishing Georgia field team acquired high-tech gear for photography. The GDAH purchased a photograph laboratory capable of the development of black and white prints and developed the film taken on field trips in-house in Atlanta. For the original three pilot counties, Vanishing Georgia used 35mm film, but the film’s small size failed to meet the NEH’s requirements. Walter Rundell of the University of Maryland, sent by the NEH, surveyed the work of the Vanishing

⁵¹ National Endowment for the Humanities Vanishing Georgia Grant Summary, RG 2-1-2-Box 108, Georgia Archives.

⁵² Robert J. Kingston to Carroll Hart, letter, August 1, 1977, RG 4-1-20-Box 025, Georgia Archives.

Georgia field team and suggested they choose a larger film format to copy images for the project.⁵³ After analysis and consultation, the archivists selected the Ilford Pan-F film size 120, a Hasselblad camera, and diffusion filters for the lights. The GDAH used 2 ¼ x 2 ¼ prints for catalog cards meant later to be used as a public access mechanism. In addition, the field team produced only one negative of the photographs collected during the pilot project; but, during the NEH grant, the field team produced two negatives for additional security. Multiple copies of the negatives increased the images' chance of survival.

The NEH grant also financed an update on Vanishing Georgia's public image. In an effort to catch the eye of donors, the GDAH developed a modern logo, a modern brochure, and a matching poster with more visual appeal.⁵⁴ To match the logo, brochure, and poster, the GDAH colorfully painted the Vanishing Georgia photograph laboratory bus, originally used to microfilm records, complete with the logo on the side. This change was a vast improvement from the original solid white paint and "MOBILE MICROFILM LAB" written on the side in dark letters. In addition to updated photographic equipment and aesthetics, the NEH financed an educational workshop "Preservation and Restoration of Photographic Images" for the Vanishing Georgia photographer in Rochester, New York, as well as three workshops for the GDAH cataloger.⁵⁵

⁵³ Carroll Hart to George Busbee, letter, November 19, 1979, RG 4-1-20-Box 025, Georgia Archives.

⁵⁴ National Endowment for the Humanities Vanishing Georgia Grant Summary, RG 2-1-2-Box 108, Georgia Archives.

⁵⁵ Complete Project Description, RG 2-1-2-Box 108, Georgia Archives.



Figure 3: Vanishing Georgia Mobile Photo Lab, Exterior. Courtesy of the Georgia Archives.⁵⁶

Although the grant awards increased the ability of the GDAH to complete the project, financial strains persistently interrupted Vanishing Georgia's progress. The numerous photographs contributed directly at the GDAH in Atlanta prompted George Pearl, the first Vanishing Georgia coordinator, to write a very passionate letter to Carroll Hart. "We need another copy stand!" wrote Pearl in his spirited plea for equipment in the archives building. The photographic tools purchased initially with the money contributed by the Georgia Commission for the National Bicentennial Celebration and the NEH grant award bought only one copier, and it belonged in the traveling bus. George Pearl and George Whitely both used their own personal photographic tools "to make up for the inadequacy of the Archives in-house equipment." As the project increased in popularity, another copy stand became necessary for photographic images at the GDAH.⁵⁷

Travel concerns plagued the Vanishing Georgia project even through the years funded by the NEH grants. The GDAH's collection of historical photographs in each

⁵⁶ Photographs and Negatives, Administration, RG 4-1-57, Georgia Archives.

⁵⁷ George Pearl to Carroll Hart, letter, March 3, 1978, RG 4-1-20-Box 066, Georgia Archives.

county visited proved successful, but the loss of volunteers, pressure on in-house staff in Atlanta, fuel prices, and long distance travel demanded new avenues for a more efficient execution of their program. Vanishing Georgia moved beyond the immediate vicinity of Atlanta with the NEH grant and lost part of its support system in the process. Originally, the Wives in Architecture interviewed donors and selected the historical photographs on the field trips, but the distance from Atlanta forced the GDAH to operate with their own staff members. Grant monies employed a four-person field team of archivists and photographers for travel across Georgia.⁵⁸ In 1979, the GDAH trained willing volunteers from the distant target counties of the projected field trips. For two days in Atlanta, the GDAH trained volunteers to work in their own counties and in the surrounding counties in an effort to cut down on the archives staff's travel.⁵⁹ Although the staffing problem receded through new training programs, the necessity of the Vanishing Georgia bus hindered a solution for the fuel problem.

In reaction to fuel prices, the field team left the bus behind in the area of their previous field trip near the upcoming Vanishing Georgia destination county. Preparations for a visit to a Georgia county began three months in advance. The GDAH followed a circular pattern across the state that ensured thorough representation as well as an effortless retrieval of the Vanishing Georgia bus. Bi-monthly, the GDAH staff carpooled to the previous site in their personal vehicles and recovered the bus in time to travel to the upcoming field trip site.⁶⁰

⁵⁸ Hart, "Documenting a Vanishing Georgia," 14.

⁵⁹ Research Grant Application, Dec. 1, 1978 to Nov. 30, 1978 (sic), RG 2-1-2-Box 108, Georgia Archives.

⁶⁰ Ibid., RG 2-1-2-Box 108, Georgia Archives.

Workdays on field trips consisted of an identical process, “interview participants with pictures, obtain information and releases, copy photographs, and return to owner. Have at least one older longtime resident of the county to aid in the identification of items when there is doubt.” After two days of copying photographs, the field team supplied the local groups with contact materials for the GDAH, returned home to Atlanta, and developed, printed, and cataloged the film.⁶¹ After the photographer developed film from each field trip, donors received a print of their contribution to the Vanishing Georgia Photographic Collection from the GDAH.⁶² The GDAH created two sets of negatives for the repository, one copy received storage in a special vault under the most favorable environmental conditions, and the second copy remained accessible to the public as a working copy. The process remained constant throughout the years of the field trips funded by the NEH grants.

On the second grant application submitted to the NEH, the GDAH neatly described the members of the Vanishing Georgia field team and the duties of each member, but as often happened in the field, the members’ duties often merged. Vanishing Georgia’s coordinator organized and directed the operations of Vanishing Georgia. Initially George Pearl and later Sherry Konter arranged the field trip destinations and gathered contact information in each community. Lynn Meyer, assistant coordinator, worked closely with the people in each destination county and conducted the Vanishing Georgia correspondence. George Whitely, the photographer, managed the technical matters in the copying of photographs; he also dry-mounted the contact prints on catalog

⁶¹ Ibid., RG 2-1-2-Box 108, Georgia Archives.

⁶² P. Toby Graham, telephone interview by author, August 13, 2009.

cards. Gail Miller and others, including the Governor's Intern, cataloged the Vanishing Georgia prints.

After the first grant application, the NEH encouraged the Vanishing Georgia field team to narrow the photograph selection criteria used during the pilot counties and develop a strategy to accept specific categories of images. In 1975 and 1976, the Vanishing Georgia field team relied "on their judgment in the field." The Vanishing Georgia field team narrowed the focus to the economic specialties of each county as well as subjects such as "education, religion, lodge meetings, sports" in an effort to document the social history of Georgia.⁶³ Encouraged by Rundell, the NEH's consultant, the GDAH sent a historical consultant into the projected field trip locations to research topics of importance.⁶⁴ The historical consultant identified the major research interests, such as major industries or famous people associated in each county, and prepared the interviewers for their discussions with the donors.⁶⁵

During each field trip, the Vanishing Georgia field team members and volunteers, such as the Wives in Architecture and local Garden Club members, interviewed the photograph donors and recorded an oral history about the photographs. The GDAH provided a list of "Rules and Regulations" for the interviewers to ensure a complete photographic representation of Georgia. Photographs submitted in each county often appeared similar, but photograph descriptions varied from county to county. The Rules and Regulations instructed, "Just because one interior shot of a drug store, a bank, a

⁶³Walter Rundell to Margaret Child, letter, April 13, 1977, 1-2, RG 4-1-20-Box 066, Georgia Archives.

⁶⁴Hart to Busbee, letter, November 19, 1979, RG 4-1-20-Box 025, Georgia Archives.

⁶⁵Sherry Konter, *Vanishing Georgia* (Athens, Georgia: University of Georgia Press, 1982), ix-x; Complete Project Description, RG 2-1-2-Box 108, Georgia Archives.

general merchandise store has been made this does not mean that the team would never again accept a photograph of this nature for copying. There are differences in the period of time and even in the locality that may be reflected in a picture.”⁶⁶ The Vanishing Georgia coordinator and the GDAH relied heavily on the interviewers’ “educated guesses” for photograph selection and the ability to reject photographs less significant in Georgia’s history.

Although the rejection of photographs was necessary, interviewers remained sympathetic to the human spirit and aware of the repercussions of rejection. If an older person took the time to provide Vanishing Georgia with personal photographs, interviewers chose at least one image for reproduction, for the sake of not only the donor, but also the Rules and Regulations maintained: “the public relations impact of this action will far outweigh the cost of the photograph.”⁶⁷ Citizens of Georgia voted in elections and donated money when possible, so their favor directly benefitted the GDAH.

In rare instances, the Vanishing Georgia field team copied volumes of rare books because of their “unique” pictures within the pages. Interviewers used their own judgment as to whether photographs met the requirements for the project or the archives.⁶⁸ Vanishing Georgia honored the standards encouraged by the NEH and Walter Rundell, the NEH consultant, but the field team also recognized significant historical photographs beyond the state of Georgia.⁶⁹ For example, the field team copied a photograph of the King and Queen of England reviewing United States troops during

⁶⁶ Vanishing Georgia Rules and Regulations, RG 4-1-20-Box 059, Georgia Archives.

⁶⁷ Ibid., RG 4-1-20-Box 059, Georgia Archives.

⁶⁸ Ibid., RG 4-1-20-Box 059, Georgia Archives.

⁶⁹ Rundell to Child, RG 4-1-20-Box 066, Georgia Archives.

World War I because of its historical significance to the United States.⁷⁰ Photographs of great white men and, in this case, great white women remain important in the study of history. The rise of social history opened a new genre of historical thought, but the study of traditional history continues to exist as an important and interesting discipline. Although the GDAH and Vanishing Georgia created guidelines for photograph collection, the field team used logic and their best judgment during the selection of photographs.⁷¹

Although Vanishing Georgia lost the assistance of the Wives in Architecture on field trips after the pilot, volunteers across Georgia rallied round the effort to collect and preserve historical photographs. Well-established community leaders served as local volunteers in counties visited across Georgia and provided a welcoming atmosphere for photograph donors. The volunteers reassured nervous photograph donors and promoted Vanishing Georgia more effectively than newspaper articles, magazine articles, and radio or television advertisements. In addition, the Vanishing Georgia field team recruited students from middle schools, high schools, and colleges to greet donors at the photograph collection sites and to promote the project.⁷² Public support grew for the GDAH throughout the period of the field trips in the 1970s and 1980s. Hart wrote to Margaret Child with great excitement in 1978, “I cannot tell you how visual Vanishing Georgia has made our Department. Vanishing Georgia seems to reach out now into the schools and we are also involving more and more Senior Citizens in the Project as

⁷⁰ Vanishing Georgia Rules and Regulations, RG 4-1-20-Box 059, Georgia Archives.

⁷¹ Rundell to Child, RG 4-1-20-Box 066, Georgia Archives.

⁷² National Endowment for the Humanities Vanishing Georgia Grant Summary, RG 2-1-2-Box 108, Georgia Archives.

Volunteers in each locality.”⁷³ People across the state identified with the photographs and understood the significance of Vanishing Georgia’s mission to preserve Georgia’s historical photographs.

The Vanishing Georgia project coordinator visited the cities and towns before each trip and presented a program with demonstration slides of the finest historical photographs collected by Vanishing Georgia. Local groups of concerned society members, such as garden clubs and historical societies, became more familiar with Vanishing Georgia and the importance of photograph preservation.⁷⁴ Early meetings with local clubs or centers attracted the personable, connected members of close-knit communities. The coordinator invited influential members of communities to join Vanishing Georgia’s mission and attracted family names that stretched back early into town, county, or even state history. The longer families resided in one area, the better chance of a successful retrieval of information about photographs.⁷⁵

Carroll Hart wrote in her notes, “[I]dentification is the keystone to the value of any historical image.” On multiple occasions, donors gathered in large groups, reminisced as they browsed through their neighbors’ donated photographs, and recollected memories long stored in the past. The GDAH recorded the memories of the donors as the conversations developed.⁷⁶ Historians study images with a magnifying glass in search of business signs or unique elements within a photograph, but the donors across Georgia actually experienced the period within the photographs. Donors provided

⁷³ Carroll Hart to Margaret S. Child, letter, May 30, 1978, RG 4-1-20-Box 025, Georgia Archives.

⁷⁴ National Endowment for the Humanities Vanishing Georgia Grant Summary, RG 2-1-2-Box 108, Georgia Archives.

⁷⁵ Carroll Hart, notes, RG 4-1-20-Box 066, Georgia Archives.

⁷⁶ *Ibid.*, RG 4-1-20-Box 066, Georgia Archives.

an irreplaceable account more accurate, and often more colorful, than a scholarly assumption.

Sherry Konter spoke to schoolchildren, as well as social groups, in communities soon to host Vanishing Georgia.⁷⁷ American history or social studies classes participated in Vanishing Georgia and the project allowed students to help their older neighbors. Young students learned the importance of documenting local history, especially with photographs. Historical photographs recovered by Vanishing Georgia also contributed to the education of youth beyond the state lines of Georgia. In 1977, Secretary of State Ben W. Fortson, Jr. excitedly notified State School Superintendent Charles McDaniel of Vanishing Georgia's impact on education. Negatives of the photographs gathered during Vanishing Georgia produced pictures suitable for "school textbooks, movies, educational filmstrips, encyclopedias, and a variety of other educational purposes."⁷⁸ Students of all ages used the Vanishing Georgia Photographic Collection for an enhanced appreciation and understanding of the past.

Students absorb educational information through multiple forms such as books, magazines, television, board games, and video games. Each visually attracts students and helps relate topics for a particular age group's understanding. Photographs contain information for a variety of education levels. For example, children notice the aesthetic

⁷⁷ Sherry Konter, Weekly Report, RG 4-1-20-Box 039, Georgia Archives.

⁷⁸ Ben W. Fortson, Jr. to Charles McDaniel, letter, October 4, 1977, RG 4-1-20-Box 058, Georgia Archives.



Figure 4: Macon, 1914. Ballard Normal School baseball team. Fourth from right, seated Pope Hatchins; third from left standing: Parks Lane. New Street and Pine Street. Courtesy of the Georgia Archives.⁷⁹

differences such as the style of baseball uniforms in the photograph below and compare their own personal experience with baseball. As people grow older and accumulate knowledge about the past, societal as well as stylistic changes in American sports directly affect viewers' opinions of photographs.

Historical photographs and actual artifacts enable children to visually grasp the concept of games or relate the games to modern, familiar activities. For example, baseball began in 1845 with very different rules from the current version of the game. During the earliest years of the game of baseball, athletes played without the protection of a baseball glove. Slowly, as the game evolved, athletes as well as the spectators accepted the baseball glove as a necessary piece of equipment. During the 1910 World Series,

⁷⁹ Vanishing Georgia, Georgia Archives, Office of Secretary of State, bib233, <http://content.sos.state.ga.us/u/?vg2,4229> (accessed October 29, 2009).

Reach Sporting Goods introduced a more active baseball and eternally fused the glove to the game.⁸⁰

The shape of baseball gloves evolved throughout the late nineteenth and twentieth centuries. Without photographs, only written descriptions and a scarce amount of antique gloves document the styles throughout the nineteenth, twentieth, and twenty-first centuries. Descriptions of the early baseball glove compare the shape and size to the modern-day golfing glove, which is extremely thin compared to the modern-day baseball glove.⁸¹ Without photographs, the descriptions seem farfetched in the imagination of the average reader. Children rarely interact directly with the unique objects within museum and archival repository walls.⁸² Historical photographs offer children a chance to relate visually to the past. Viewers study a moment frozen in time, a man ready for a line drive with only a sliver of leather between his palm and the swift incoming baseball. In historical photographs lies the visual and relatable proof of the past.

Vanishing Georgia's first field trip funded by the NEH grant occurred on October 7-8, 1977. The field report described their debut as a shaky start: the power cable was 15 feet too short from the bus to the electrical outlet; the team overlooked the identification cards for example Vanishing Georgia photographs on display; no sign recognized the field team as a part of the GDAH; and the rain poured.⁸³ Despite this shaky start, later field reports revealed few problems. Vanishing Georgia Coordinator Sherry Konter continually wrote a simple "none" or left the "Problems Encountered" area on the field

⁸⁰ Noah Liberman, *Glove Affairs: The Romance, History, and Tradition of the Baseball Glove* (Chicago: Triumph Books, 2003), 21.

⁸¹ *Ibid.*, *Glove Affairs*, 11-21.

⁸² Michael Eamon, "A "Genuine Relationship with the Actual": New Perspectives on Primary Sources, History and the Internet in the Classroom," *The History Teacher* 39, no. 3 (May 2006): 302-304.

⁸³ Sherry Konter, Vanishing Georgia Field Report, RG 4-1- 20-Box 057, Georgia Archives.

reports covered with text flooding from “Subjects of Most Interesting Pictures” located in the area above on the form.⁸⁴

The GDAH not only received photographs during the many field trips across Georgia, but also acquired photographs for copy at the archives in Atlanta. Mrs. D.H. Putnam of Decatur, Georgia, mailed detailed photographs of machinery taken by her government employer, photographs that Putnam’s employer had instructed her to destroy.

Carroll Hart wrote in response:

You are a real archivist to have preserved these when you were instructed to trash them. We have found often in agencies of government the photographs are the first items to go. What is so exciting about this collection is that the information on the mill is with it, and also the fact that pictures were made of the mechanical parts of the mills. In all of our visits around the counties so far with our Vanishing Georgia team, we have never gotten any material like this. We deeply appreciate your contribution to our Vanishing Georgia file.⁸⁵

Hart’s excitement in the response is a product of her underlying devotion to photographs as historical documentation and as useful pieces to a puzzle of description for research.

Hart, Konter, and other various members of the field team wrote thank you letters to all of their photograph contributors. Each personal, the letters enhanced the positive public opinion for the GDAH. Carroll Hart ensured that each donor knew his or her photograph contribution meant a great deal to the GDAH. Donors played a pivotal role in the documentation of the past; and, without their contribution, the Vanishing Georgia Photographic Collection would not have been possible.

⁸⁴ See Appendix V.

⁸⁵ Carroll Hart to Mrs. D. H. Putnam, letter, RG 4-1-20-Box 025, Georgia Archives.

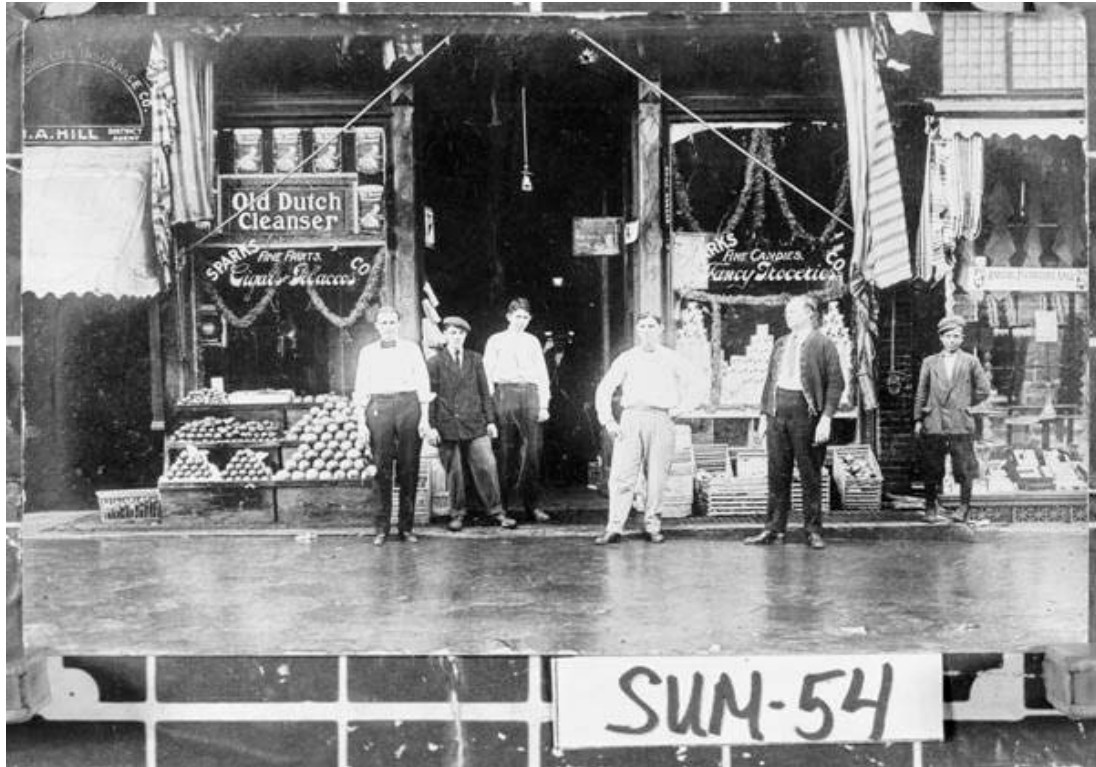


Figure 5: Americus, ca. 1900. Sparks Company located on Jackson Street. Courtesy of the Georgia Archives.⁸⁶

The GDAH received an abundance of correspondence in relation to Vanishing Georgia. Records at the GDAH contain letters from Georgia’s citizenry expressing a wide range of emotions. The majority of the letters contained positive comments from contributors to the statewide project, but complaints also peppered the records. After the publication of the book, *Vanishing Georgia*, the project received a considerable amount of complaints. Citizens of Georgia repeatedly and often heatedly asked why their county was absent from the book’s pages.⁸⁷

Photographs of local counties and communities often appeal to natives in Georgia. Photographs of “my home town” conjure up the sense of pride and familiarity for people. Sherry Konter cheerfully wrote to Carroll Hart about a recent field trip in 1979, “I think

⁸⁶ Vanishing Georgia, Georgia Archives, Office of Secretary of State, sum054 <http://content.sos.state.ga.us/u/?vg2,14553> (accessed October 29, 2009).

⁸⁷Correspondence, RG 4-1-20-Box 039, Georgia Archives.

the Johnson County folks were delighted with our visit. They said that this was the first time anyone even acknowledged that Johnson County existed.”⁸⁸ Citizens of Sumter County may enjoy a photograph of Jackson Street in the early 1900s; alumnus of Gordon College may enjoy a portrait of the class of 1919; or alumnus of the Future Farmers of America may appreciate a snapshot of the Eatonton Cooperative Creamery taken in 1952. Although not all of the citizenry of Georgia were personally included in the photograph collection, Vanishing Georgia Photographic Collection preserved memories of the familiar names, businesses, rivers, towns, and ways of life known in Georgia counties.

Public interest in Vanishing Georgia extended beyond state lines. Interested parties, whether individuals or archival institutions, wrote Carroll Hart with questions in relation to the GDAH’s procedures in pursuance of a similar project and how their own institution might find success in a similar endeavor. She repeatedly denied access to the GDAH’s grant application, but offered material generated from the project instead. One letter directly asked, “Could we have a copy of your grant proposal? That would help us a great deal.”⁸⁹ In a response to Albin Wagner of the Wyoming State Archives and Historical Department, Hart explained if the GDAH offered the completed grant application to another institution, the GDAH’s grant from the NEH would have been in danger of suspension. Instructions given by the NEH to successful grant applicants strictly prohibited the institution to share their unique information. During the review of

⁸⁸ Sherry Konter to Carroll Hart, letter, July 30, 1979, RG 4-1-20-Box 066, Georgia Archives.

⁸⁹ Roger B. Manley to Carroll Hart, letter, December 12, 1977, RG 4-1-20-Box 025, Georgia Archives.

applications at the NEH, even the assessors destroy the applications after the examination for absolute concealment.⁹⁰

Vanishing Georgia also spurred interest in historical photograph preservation beyond the United States coastlines. Matthew Nickson, Co-editor of an Australian non-profit journal, *Working Papers on Photography* (WOPOP), wrote Carroll Hart on January 1, 1983, after he read her piece published in the 1980 *Drexel Library Quarterly* “The New Documentation: Oral History and Photography.” Hart referenced the GDAH’s involvement in Vanishing Georgia within the piece and attracted Nickson’s interest in the planning, execution, and results of the project.⁹¹

Records at the GDAH indicate that people across Georgia used the Vanishing Georgia Photographic Collection for research and decorative purposes as early as 1978. Patrons of the GDAH cited Vanishing Georgia photographs as evidence in a Department of Natural Resources court case, as an exhibit at the Gold Museum in Dahlonega, Georgia, and as decoration in a Sambo’s Restaurant. Thus, Vanishing Georgia contributed to the state from its earliest years and “prompted many favorable inquiries about these and other historical photographs.”⁹²

GDAH archivists initially arranged the photographs by county, which enabled specific localities to access their own information. Local historians and genealogists received a wealth of information through the original work of Vanishing Georgia. Photographs of Georgia’s past also drew interest from academia, but the absence of

⁹⁰ Carroll Hart to Albin Wagner, letter, November 7, 1979, RG 4-1-20-Box 025, Georgia Archives.

⁹¹ Matthew Nickson to Carroll Hart, letter, January 15, 1983, RG 4-1-20-Box 125, Georgia Archives.

⁹² Uses of Vanishing Georgia Photographs during 1978, RG 4-1-20-Box 057, Georgia Archives.

subject identifiers hampered the ability of the historians to research the photographs.⁹³ Initially, the field team collected the historical photographs without assigning subject identifiers, which affected the capability of researchers in the GDAH. Social historians interested in a specific topic such as baptism in the Southeastern United States or politicians in Georgia during the early twentieth century were required to explore the entire Vanishing Georgia Photographic Collection for their desired information. In 1982, Sherry Konter developed an “information sheet” meant to simplify the photograph subject identification process.⁹⁴

Interviewers completed twenty-five questions on the “information sheet” for each photograph. First, each photograph received a control number. A three-letter abbreviation for the Georgia County served as the series identifier and sequential numbers beginning with 01 served as sub-series identifiers (ex. SUM-01, the first photograph copied in Sumter County).⁹⁵ Archival repositories’ ability to provide access to the documentation of past events relies on information control such as finding aids and user guides. Updated subject identification arrived near the conclusion of the Vanishing Georgia field trips in 1982, so thousands of photographs required individual subject identification. The GDAH attempted to complete the labor-intensive project in the 1980s, but the subject identification of Vanishing Georgia remained incomplete until the twenty-first century and the digitization of the entire photographic collection.⁹⁶

⁹³ Steve Engerrand, email message to author, April 12, 2010.

⁹⁴ See Appendix VI.

⁹⁵ Outline, November 1982, RG 4-1-20-Box 122, Georgia Archives.

⁹⁶ See Appendix VI.

The Vanishing Georgia field team recorded exact dates or an approximate span of years connected to the historical photographs. What year was the five-hundred-year flood? What year was grandmother born? Donors' educated guesses and public records of events provided the only chance for archivists to record accurate date for photograph description. Vanishing Georgia's field team of archivists and historians on the field trips knew the basic timeline of photographic technology and aided in the identification of photograph dates.

Photograph technologies developed over time, but the older technologies remained in use as the newer methodologies and equipment became available, "Photographic technology did not develop...in a linear manner with one process that immediately made the older process obsolete."⁹⁷ Georgians' income differed within each county and affected the residents' production of historical photographs. Poorer individuals used older photograph technologies as the prominent members of society enjoyed the newest techniques, but all potentially produced significant historical photographs.

Sizes of photographs vary according to type. Lanternslides and stereographs both are uniform in size unlike the daguerreotype, tin type, and ambrotype (among many others). This difference in size enabled the archivists to pinpoint the type of photographs more easily. The interviewers documented the size as well as the original format of donated photographs on the information sheets.⁹⁸

The interviewers identified the historical photographs as one of three image types: positive, negative, or transparency. Under the three image types, thirteen options further

⁹⁷ Ritzentaler and Vogt-O'Connor, *Photographs: Archival Care and Management*, 22.

⁹⁸ See Appendix VI.

narrowed the identification of original image format. “Positive” contained seven of the thirteen options: silver, albumen, gelatin, daguerreotype, ambrotype, tintype (also called ferrotype and melainotype), and other. “Negative” contained three options: safety, glass plate, and nitrate. “Transparency” included lantern slides and other in its selections.⁹⁹ Two of the three categories included “other” in anticipation of an imaginative and resourceful photographer from the past. Metal, glass, film, and paper continued throughout the existence of photography as the popular bases for the technology, but other more unusual bases included ceramic, leather, or cloth.¹⁰⁰ Information about the photographer or studio responsible for the photograph depended directly on the donor and the photograph itself. Photographs sometimes contained signatures of professional photographers or business logos.

During the first NEH grant period (1977-1978), 653 Georgia residents offered their historical photographs to the GDAH for preservation and the field team accepted 4,136 photographs. Donors expanded the counties documented in the Vanishing Georgia Photographic Collection through their contribution of photographs beyond the county visited. Of the number of photographs donated to the project, 3,267 images originated in the counties visited by the field team; 802 images originated outside of the county visited; and Vanishing Georgia obtained 67 images of the Civilian Conservation Corps (CCC) during a field trip to a CCC Reunion in Warm Springs, Georgia.¹⁰¹

⁹⁹ James R. Reilly, *Care and Identification of Nineteenth Century Photographic Prints* (Rochester, N.Y.: Eastman Kodak Company, 1986), 13; Weinstein and Booth, *Collection, Use, and Care of Historical Photographs*, 5.

¹⁰⁰ Ritzentaler and Vogt-O'Connor, *Photographs: Archival Care and Management*, 25.

¹⁰¹ Vanishing Georgia Filed Trip Statistics 1977-1978, RG 4-1-20-Box 057, Georgia Archives; Final Narrative Report, February 25, 1979, RG 4-1-20-Box 039, Georgia Archives.

The first year budget of Vanishing Georgia was approximately \$100,000, which was financed by the NEH grant with additional monies from the Georgia Bicentennial Commission and state appropriated funds.¹⁰² After the first grant, the GDAH planned to develop three publications: “Guidelines and Procedures for establishing a Vanishing Georgia Type Program,” “Preserving Your Family Photographs,” and “Vanishing Georgia Teachers’ Unit.”¹⁰³ Carroll Hart mentioned in correspondence the development and progress of the publications, but no finished products were mentioned.¹⁰⁴ Sherry Konter, in a response letter from an interested Vanishing Georgia admirer in Australia, offered only a copy of the final grant report for the project’s details, not one of the three publications mentioned in the grant application.¹⁰⁵ It is unclear if the GDAH prepared these publications.

An enthusiastic response in Georgia as well as at the NEH headquarters in Washington, D.C., enabled Vanishing Georgia to gain a second NEH grant totaling \$54,785 with institutional cost sharing of \$28,972 to fund the project beginning December 1, 1978, and ending November 20, 1979.¹⁰⁶ Vanishing Georgia pursued historical photographs in “more rural” areas of the state during the second NEH grant.¹⁰⁷

¹⁰² Carroll Hart to Bobby Roberts, letter, February 27, 1978, RG 4-1-20-Box 025, Georgia Archives.

¹⁰³ Research Grant Application, Dec. 1, 1978 to Nov. 30, 1979, RG 2-1-2-Box 108, Georgia Archives.

¹⁰⁴ Hart to Roberts, letter, February 27, 1978, RG 4-1-20-Box 025, Georgia Archives; Hart to Wagner, letter, November 7, 1979, RG 4-1-20-Box 025, Georgia Archives; Carroll Hart to Roger B. Manley, letter, December 27, 1977, RG 4-1-20-Box 025, Georgia Archives.

¹⁰⁵ Sherry Konter to Matthew Nickson, letter, February 3, 1983, RG 4-1-20-Box 125, Georgia Archives.

¹⁰⁶ Hart to Busbee, letter, November 19, 1979, RG 4-1-20-Box 025, Georgia Archives.

¹⁰⁷ Research Grant Application, RG 2-1-2-Box 108, Georgia Archives.

The media broadcasted the success of Vanishing Georgia in print and across the airwaves as the GDAH prepared for upcoming field trips.

Vanishing Georgia plunged deeper into the smaller communities of Georgia. Preparation for each field trip began three months before Vanishing Georgia's arrival in county destinations. The field team contacted the sponsoring society responsible for local publicity, such as the Cobb County Public Library System or the Liberty County Historical Society, and the GDAH supplied the community groups with brochures and posters for public visibility. Hart wrote Childs with pleasing news, "Our experience has proven that our most successful field trips are in the smaller towns and more rural areas. Having Vanishing Georgia come to town is a real event. They love us and we love them."¹⁰⁸ Advertisements through news releases, printed materials, posters, radio and television public service announcements, meetings, and word of mouth fueled the project and mobilized new photograph contributors as Vanishing Georgia traveled throughout the state.¹⁰⁹

During the second grant period, volunteers, trained by Lynn Meyer, acquired more narrow assignments in subjects for better identification of historically significant photographs. The NEH originally required the GDAH to set a protocol for photograph collection during the first grant period; and, during the second grant period, the GDAH independently narrowed the protocol and focused on underrepresented topics. The underrepresented topics included African Americans, Civil War Regiments/ group pictures of individual companies, steamboats and ferries, everyday activities, agricultural shots (especially timber turpentine, livestock, and poultry), prominent local individuals,

¹⁰⁸ Hart to Child, letter, May 30, 1978, RG 4-1-20-Box 025, Georgia Archives.

¹⁰⁹ Research Grant Application, RG 2-1-2-Box 108, Georgia Archives.

factories and manufacturing companies that have located in the area, and pictures pre-1880 and after 1920.¹¹⁰

During the second NEH grant period (1978-1979), 832 Georgia residents offered their photographs for preservation to the GDAH, compared to 653 the previous year. Historical photographs accepted by Vanishing Georgia during the second NEH grant totaled 7,374 images. Of this number, 6,251 images originated in the counties visited by the field team and 1,123 images originated outside of the counties visited.¹¹¹

During the two years of the NEH grant funds, Vanishing Georgia flourished; but, after the loss of federal grant funds, financial strains lessened the potential once achievable in the past. Despite its other successes, Vanishing Georgia unfortunately lacked a proper cataloging system. After two federal grants, the GDAH, with state funding, pursued an appropriate subject index system with cross reference. In 1983, Edward Weldon, the Director of the GDAH, wrote to a prospective visitor interested in a restoration project in Savannah, “[T]he collection is not subject indexed. It will probably take a researcher the better part of a day to look through the material.”¹¹² New technologies emerged which offered visitors improved access to the photograph collection. In 1983, Sherry Konter sought a microcomputer to subject index the Vanishing Georgia Photographic Collection and to include cross references for a “highly efficient” cataloging system, but the latest equipment was not in the budget.¹¹³ The GDAH sought the latest technologies, but the lack of funds meant the archives lagged

¹¹⁰ Final Narrative Report, February 25, 1979, RG 4-1-20-Box 039, Georgia Archives.

¹¹¹ Vanishing Georgia Field Trip Statistics 1978-1979, RG 4-1-20-Box 057, Georgia Archives.

¹¹² Edward Weldon to Tony Cope, letter, March 14, 1983, RG 4-1-20-Box 125, Georgia Archives.

¹¹³ Konter to Nickson, letter, February 3, 1983, RG 4-1-20-Box 125, Georgia Archives.

behind other facilities. The Vanishing Georgia Photographic Collection met the in-house use of the GDAH, but the limitations of the county search as well as the trip to the repository proved to be a significant burden on users.¹¹⁴

Initially a privately funded pilot program, financial strains weakened Vanishing Georgia and nearly destroyed the preservation effort. Federal funds revived the program as a national pilot project and fueled Vanishing Georgia for two successful years. Throughout the two years funded by the NEH, Vanishing Georgia collected historical photographs beyond the expectations of both Carroll Hart and the GDAH. Vanishing Georgia's continuation after the NEH grants depended on the meager resources of the state government. Hart notified George Busbee, Governor of Georgia in 1979, that the GDAH "has hardly scratched the surface in this major program."¹¹⁵ Vanishing Georgia lacked historical photographs of 108 of the 159 counties in Georgia, but also faced the daunting task of organizing and cataloging the 11,510 photographs collected between the years 1977 and 1979. Necessary organization of the collection required a substantial amount of staff labor and time. Vanishing Georgia, in the closing of the federally funded years, faced both financial insecurity and an uncertain future.

¹¹⁴ Steve Engerrand, email message to author, April 12, 2010.

¹¹⁵ Hart to Busbee, letter, November 19, 1979, RG 4-1-20-Box 066, Georgia Archives.

Chapter II: Vanishing Georgia after Federal Finances

After the conclusion of the second NEH grant, Vanishing Georgia relied completely on state funds and private resources for its daily operations. The GDAH coordinators proposed that the Vanishing Georgia field team visit twenty-six counties in 1980 and again in 1981. During the winter months, the field team worked in southern Georgia counties; and, during the summer months, the field team worked in the northern Georgia counties. Carroll Hart wrote George Busbee, himself an amateur photographer and an enthusiastic supporter of the project, about Vanishing Georgia's budgetary needs. In 1980, Vanishing Georgia required \$36,090 to finance personal services such as the salaries and benefits of a photographer and coordinator, travel, supplies and materials, printing, maintenance and operation of the mobile lab and photographic equipment, and telecommunications.¹

Reduction in project funds during the 1980s required the GDAH to change the photograph collection procedure from the previous practice applied during the NEH grant-funded years. As a state funded project, Vanishing Georgia photographed images in each county for one day, unlike the original two or three days as a NEH funded project. Once a month, the Vanishing Georgia field team traveled in four-day stretches, visited four counties, and remained in Atlanta at the GDAH for the remainder of the month.

¹ Carroll Hart to George Busbee, letter, November 19, 1979, RG 4-1-20-Box 025, Georgia Archives.

Vanishing Georgia's supporters hoped the success of the project during the NEH grant years would fuel local enthusiasm and encourage the donation of financial resources to further the Vanishing Georgia into the 1980s. To their dismay, efforts to secure private funds failed. Although the Vanishing Georgia field team traveled to more counties during the state-funded years, the GDAH's deteriorating financial situation affected the ability of the field team to achieve the quality of project promotion and donor appreciation as during the NEH grant years. A dream of additional state funding and private funds left Vanishing Georgia unprepared and unsustainable.

During the first year of state funding in 1980, 559 Georgia residents contributed to Vanishing Georgia; and the number of copied photographs, compared to 7,374 the previous year, fell drastically. The Vanishing Georgia field team accepted 3,144 images during the first state funded year. Of this number, 2,472 images originated in the county visited by the traveling team of archivists, while 410 images donated at the collection sites originated outside of the counties.²

Cobb County provided Vanishing Georgia's high point in 1981. Georgia communities had typically provided about three hundred photographs for evaluation at the sites during the prior years of Vanishing Georgia. In a single field trip to Cobb County, two hundred photograph contributors participated and delivered the most successful outing in the project's history. Cobb County donors supplied an astounding

² "Vanishing Georgia Statistics 1980-1981," RG 4-1-20 Box 057; RG 4-1-20- Box 066, Georgia Archives. The total amount of participants in the does not include Jekyll Island. An amount for Jekyll Island was not included in the Vanishing Georgia Statistics for the time period between 1980 and 1981. The total number of photographs collected in Pickens County was available in the Vanishing Georgia Statistics. Photograph amounts collected within or outside of Pickens County collected by Georgia Department of Archives and History, after the 1981 is unknown.

seven thousand photographs for evaluation and one thousand of the photographs joined the Vanishing Georgia Photographic Collection.³

Carroll Hart requested \$50,000 per year from the state for 1981 and 1982 to cover all of the expenses of Vanishing Georgia. During the state funded years, the Vanishing Georgia field trip destinations in close proximity to the GDAH alleviated many of the financial issues encountered in previous years. The projected travel proposal for 1981 included eleven four-county field trips throughout Georgia. In 1982, the schedule included only two four-county field trips and focused the attention of the Vanishing Georgia field team on cataloging the photographs at the GDAH. Vanishing Georgia weakly subsisted during reductions in travel until the final field trips in 1983. The GDAH's financial distress ultimately destabilized Vanishing Georgia and ended the field trips to collect historical photographs.⁴

Carroll Hart retired in the summer of 1982 and Vanishing Georgia, her pet project, appeared first on the budget adjustment list in the same year. A letter written by Hart to George Busbee in November of 1979 detailed her concern about the project and foreshadowed the 1982 cutbacks in "Special Programs" of the GDAH. Lack of funding, after the NEH grants, reduced the size of the Vanishing Georgia field team to two people, the photographer and the coordinator.⁵ Field trips and photography supplies, camera and bus repairs all cost the GDAH a considerable amount of money, but Vanishing Georgia also generated a great deal of public support for the archives. Loss of trust between the GDAH and the public potentially could have harmed the archives financially even more

³ "Photo Book Captures Slice of Cobb's Past," *Cobb Extra*, November 11, 1982, RG 4-1-20-Box 122, Georgia Archives.

⁴ Hart to Busbee, letter, November 19, 1979, RG 4-1-20-Box 025, Georgia Archives.

⁵ Final Narrative Report, May 28, 10, 1980, RG 4-1-20-Box 039, Georgia Archives.

so than the dire economic situation of Georgia's government in 1982. Public repercussions had the potential to reach into the GDAH's projects beyond Vanishing Georgia and into their educational programs for Georgia's youth.

Despite the poor budget situation, print orders of Vanishing Georgia photographs generated funds for the GDAH. Vanishing Georgia photographs, as well as photographs included in other GDAH archival collections, sold as 5x7 black and white glossy prints for three dollars, as 8x10 black and white glossy prints for four dollars, and as 8x10 sepia-toned prints for six dollars and fifty cents. The GDAH offered only Vanishing Georgia photographs in the size 11x14. For the 11x14 black and white matte prints, the GDAH charged seven dollars; and for the sepia toned prints, the repository charged ten dollars.⁶

Before 1981, the GDAH broke even in the money expended and collected by these photographic services. The GDAH recognized an opportunity to generate a small amount of revenue in a price elevation in photographic services and fees. As of March 1, 1981, the GDAH sold copies of prints and photographs to the public at a lower price than "comparable institutions" even after the price elevation of one dollar.⁷

Vanishing Georgia: Publication of Georgia's Historical Photographs

From the earliest years of Vanishing Georgia, the GDAH considered a book composed of exceptional photographs collected throughout the state. An individual outside of the GDAH pitched an idea for a book of Vanishing Georgia photographs to the

⁶ Photographic Services and Fees, March 1, 1981, RG 2-1-2-Box 108, Georgia Archives.

⁷ Alice Knierim to Ed Weldon, Memorandum, 1982, RG 4-1-20-Box 122, Georgia Archives.

GDAH in 1976.⁸ The name of Norman Shavin, an Atlanta author, editor, and publisher of the *Atlanta* magazine, appeared often in the Vanishing Georgia records. He and the GDAH staff exchanged letters about the possibility of a “handsome picture book” throughout the 1970s and 1980s.⁹

Shavin began his pursuit of the publication rights for the book during the pilot project in Elbert, Jasper, and Morgan counties. In a letter written to Ben Fortson, Secretary of State, in 1976, Shavin wrote, “Even though her project is just getting under way, and faces serious problems in funding support, I foresee its eventual success.” He proposed the creation of a large, hardcover book of the finest photographs discovered by the Vanishing Georgia field team and a brief description for each photograph. Shavin suggested 159 smaller booklets, the number of counties in Georgia, for the local markets, complete with the photographs collected in single counties.¹⁰ The proposal also included the appropriate time for release in 1982, Georgia’s 250th anniversary of the chartering of the colony. Shavin asked for exclusive rights to such a book in 1976 and continued his pursuit into the next decade.

In 1979, now as an employee of Perry Communications, Incorporated, Shavin sent a publication contract proposal to Carroll Hart. Within the demands made by Perry Communications, Incorporated, the copyright arrangements raised a red flag in the GDAH. The proposal read: “That copyright to format and content be vested in the name of Perry Communications, Inc. But such copyright would allow the State Archives to sell and/or use copies of the same photographs in any manner not competitive with the Perry

⁸ Norman Shavin to Ben Fortson, letter, February 1, 1976, RG 4-1-20-Box 025, Georgia Archives.

⁹ Norman Shavin to David Poythress, letter, December 27, 1979, RG 2-1-2-Box 108, Georgia Archives.

¹⁰ Shavin to Fortson, letter, February 1, 1976, RG 4-1-20-Box 025, Georgia Archives.

book(s).”¹¹ The GDAH worried the contract presented by Perry Communications, Inc., threatened the future use of the Vanishing Georgia photographs in the public domain. If an author wished to use the photographs also included in *Vanishing Georgia*, would the GDAH still control the rights of the photograph? Although Shavin persistently pursued the *Vanishing Georgia* publication, the GDAH steadily discounted his proposals.

After learning about Shavin’s pitch, the GDAH researched the copyright of photographs already in the public domain located within other repositories. After a request for information, the National Aeronautics and Space Administration sent examples of their policies and their exercise of authority over the public domain photographs. NASA’s copyright information read:

These Photographs are government publications — not subject to copyright. They may not be used to state or imply the endorsement by NASA or by any NASA employee of a commercial product, process or service, or used in any other manner that might mislead. Accordingly, it is requested that if any photograph is used in advertising, posters, books, ect., a copy be submitted to NASA prior to release.¹²

In reaction to the NASA information, a GDAH employee wrote, “It’s really interesting, how they ask that use of their photos be approved by them, with the implication that they do have control of such usage.”¹³

After Ben Fortson’s untimely death in 1979, David Poythress filled the seat of Secretary of State and interacted with Shavin about the *Vanishing Georgia* publication. The Secretary of State and the GDAH received Shavin’s final letter in 1981, after the state began their negotiations with the UGA Press. He heatedly wrote,

¹¹ Norman Shavin to Carroll Hart, letter, July 11, 1979, RG 2-1-2-Box 108, Georgia Archives.

¹² National Aeronautics and Space Administration Photograph Collection Index, 1979 photocopy of copyright information, RG 4-1-20-Box 025, Georgia Archives.

¹³ Paul to Sherry Konter, Jerri, Ed, letter, February 12, 1979, RG 4-1-20-Box 025, Georgia Archives.

Being still interested in the project I outlined 5 years ago, and having done some research on the photos (now at the Archives), I write —as president of a publishing firm— to renew my quest...Past attempts have been quite frustrating to one who sought to create something of value for Georgia and of benefit to the Archives at no risk to either.¹⁴

Employees involved in Vanishing Georgia continually questioned whether his intentions posed a risk to the GDAH and the public's use of the photographs after the publication of the book.

The Vanishing Georgia Photographic Collection familiarized the GDAH with lawful control of photographs in the public domain. Photographs, before the Vanishing Georgia Photographic Collection, entered the GDAH without legal or commercial considerations. Archivist processed photographs included in the sought-after traditional paper collections as miscellaneous material. Before photographs grew popular as documentation in the 1970s and 1980s in the United States, archivists placed the photographs within their original paper collections, unidentified on the finding aids. If separated from the original collection, archivists placed the photographs in special topic files or discarded the photographs as garbage. The Vanishing Georgia Photographic Collection entered the GDAH as independent, legitimate historical documentation with an individual donor form for each photograph. Thousands of Georgia's citizens granted the rights of personal photographs to the GDAH on release forms. On the same release forms, the GDAH promised the citizens of Georgia that their photographs would exist as records in the public domain owned by the public, not by a private citizen or publisher.¹⁵

¹⁴ Norman Shavin to David Poythress, letter, May 10, 1981, RG 4-1-20-Box 041, Georgia Archives.

¹⁵ Gail Miller to Carroll Hart, memo, June 16, 1981, RG 2-1-2-Box 108, Georgia Archives; See Appendices I-IV.

The GDAH selected the UGA Press to oversee the *Vanishing Georgia* book project. The publishers proposed a tentative schedule on March 13, 1981, which included a prospective timeline for *Vanishing Georgia's* publication in fall 1982, “ideally no later than October, so that we can get the book into stores for Christmas.”¹⁶ On April 15, 1981, the UGA Press requested a draft of the introduction, written material for two chapters, and twenty to twenty-five 8x10 black and white prints, along with captions for each of the two chapters submitted. Three additional chapters of written material, prints, and captions were due on June 15, and the final three chapters were due on August 15, 1981. September 30, 1981, marked the final date for submittal of photographs and captions to the press. Charles East, the UGA Press Assistant Director and Editor, suggested the number of photographs reach two hundred to two hundred fifty in the final product.¹⁷

East assured Hart that once submitted to the UGA Press, the *Vanishing Georgia* manuscript would become a priority. If he found questionable areas in the text, East agreed to offer suggestions and discuss the correct course of action for the initial chapters submitted. East noted once the author and he completed the initial chapters the following work “will come easier” and if Hart wanted to begin the submittal process before April 15, he would “come over and ... sit down with the thing.”¹⁸ East also suggested the GDAH consider the authorship of the book *Facing the Light: Historic American Portrait Daguerrotypes* by the Smithsonian Press and the National Portrait Gallery as a model to emulate.¹⁹ In *Facing the Light*, the director of the National Portrait Gallery wrote the

¹⁶ Charles East to Carroll Hart, letter, March 13, 1981, RG 4-1-20-Box 041, Georgia Archives.

¹⁷ Ibid., letter, March 13, 1981, RG 4-1-20-Box 041, Georgia Archives.

¹⁸ Ibid., letter, March 13, 1981, RG 4-1-20-Box 041, Georgia Archives.

¹⁹ Harold Francis Pfister, *Facing the Light: Historic American Portrait Daguerrotypes* (Smithsonian Institution: Washington, 1978).

foreword; the curator wrote the introduction; and a third individual wrote the text in each chapter. East concluded his lengthy letter and submittal of a tentative schedule with supportive, but vague words of encouragement, “There’s of course no right way or wrong way — merely the way that you feel will work best with this particular project. Do call on me if I can help in any way.”²⁰

The GDAH listened to Charles East’s suggestion of authorship and pressed the book project onward. Carroll Hart received an enthusiastic letter from East on May 8, 1981, regarding material submitted for *Vanishing Georgia*. Hart wrote an introductory piece for the photograph book; and Konter wrote the introductions to the individual chapters, in addition to captions for each photograph. Although East praised Konter’s first two chapters submitted to the press, he asked her for longer, more “fleshed out” chapter introductions. In addition, he questioned several of the photographs submitted by Konter because of subject repetition in the photographs. Konter suggested East discuss the clarity of photographs and the repetition of similar subjects within photographs with the group responsible for photographs selection for *Vanishing Georgia*. He agreed.²¹

On October 30, 1981, Charles East informed Carroll Hart of the outside readers’ suggestions and comments. The readers recommended Hart include the history of photography in Georgia and the names of important early Georgia photographers in the introduction.²² In the final draft, *Vanishing Georgia*’s introduction included the names of photographers R.L. Wood and A. J. Riddle of Macon; Isaac Tucker, J. W. Perkins, and George J. Gable of Augusta; John Woodbridge of Columbus; C. W. Motes, originally of

²⁰ East to Hart, letter, March 13, 1981, RG 4-1-20-Box 041, Georgia Archives.

²¹ Ibid., letter, March 13, 1981, RG 4-1-20-Box 041, Georgia Archives.

²² Charles East to Carroll Hart, letter, October 30, 1981, RG 4-1-20-Box 041, Georgia Archives.

Athens and later Atlanta; and R. J. Nunn and T. T. Wilmot of Savannah. Hart followed the list of notable photographers with a short history of photography in Georgia.²³ The UGA Press readers also encouraged the inclusion of further detail in the photograph descriptions for an enhanced appreciation of the unique content.²⁴ After the publication of *Vanishing Georgia*, comments about insufficient descriptions in the captions of the photographs reappeared in the book review written by Montana Historical Society's Delores J. Morrow.

Photograph selection for *Vanishing Georgia* began in February 1980. Gail Miller provided the GDAH employees Emily Calhoun, Elizabeth Fitzpatrick, Marian Holmes, Elizabeth Knowlton, and Sam Mahone with a schedule to view the Vanishing Georgia Photographic Collection prints and vote for the photographs most suitable for *Vanishing Georgia*. For three business days, Miller displayed the photographs from six to eight counties on the second floor of the GDAH in the statistical register office. Every three business days, Miller replaced the photographs with new counties' photographs and gathered the ballots marked by the GDAH employees.²⁵ The selection of photographs for the book began in February 1980, well before the conclusion of the Vanishing Georgia field trips, and continued until November 1981. Incomplete release forms without the donors' signatures and uncertain credit restrictions for the photographs chosen for *Vanishing Georgia* interfered with the GDAH's ability to meet the deadlines.²⁶ Missing

²³ Sherry Konter, *Vanishing Georgia* (Athens, Georgia: University of Georgia Press, 1982), xii.

²⁴ Charles East to Carroll Hart, letter, October 30, 1981, RG 4-1-20-Box 041, Georgia Archives.

²⁵ Gail Miller to Emily Calhoun, Elizabeth Fitzpatrick, Marian Holmes, Elizabeth Knowlton, Sam Mahone, memo, February 12, 1980, RG 4-1-20-Box 041, Georgia Archives.

²⁶ Miller to Konter, memo, September 17, 1981, RG 4-1-20-Box 059, Georgia Archives. Gail questioned whether the statement of credit to the Atlanta University for the photographs identified as FUL-208, 210, and 214 could be dropped from the book. Under the image FUL-214, *Vanishing Georgia*, instead of a statement of credit, included "Atlanta University" in the caption.

or misplaced information sheets, release forms, or photographs disrupted the completion of the book.²⁷ If information sheets or release forms disappeared, the photographs lost value as historical documents. Loss of this information reveals how staff time and grant funding can inadvertently be wasted during a large project. The GDAH spent precious time securing the book content, but the UGA Press remained flexible.

Although the GDAH submitted the final material for inclusion on a later date, the UGA Press Editorial Board formally approved the *Vanishing Georgia* publication on October 30, 1981. The GDAH, on the other hand, held the publication process at a standstill.²⁸ David Poythress, Secretary of State, struggled with the issue of the public domain and information ownership. The “Protection of Sale” on the UGA Press agreement barred the GDAH from the publication of abridged or additional editions and from the publication of a book with comparable makeup. Poythress worried the proposed agreement threatened the public’s access and use of the Vanishing Georgia photographs included in the book. Poythress appealed to the UGA Press for changes in the contract. Paul Zimmer, the Director of the UGA Press, and Charles East suggested Poythress cross out the “Protection of Sale” on the agreement and initial the alteration in the margins.

The final version of *Vanishing Georgia* contained six chapters: “The Land,” “The Town Evolves,” “How We Looked,” “Enjoying Ourselves,” “Into the Twentieth Century,” and “Days Remembered.” Photographs throughout each chapter often related with photographs included in other chapters. A caption accompanied each image and explained the photographs’ placement. A single photograph can capture agricultural,

²⁷ Gail Miller to Sherry Konter, memo, September 10, 1981, RG 4-1-20-Box 059, Georgia Archives.

²⁸ East to Hart, letter, October 30, 1981, RG 4-1-20-Box 041, Georgia Archives.

commercial, societal, recreational, and/or technological themes. Whether an image of cotton bales in the downtown market in Macon or an image of revenue officers posed with a newly dismantled moonshine still in 1920, photographs record multifaceted events and provide a window into dynamic societies of Georgia's past.

The first chapter, "The Land," included thirty photographs related to agriculture and the sale of the produce in Georgia. "The Land" integrated photographs of African-American farm workers laboring in a watermelon field, picking melons in 1895, men hanging beef for butchering in 1905, and ladies grading and packing eggs in 1921.²⁹ After World War II, the state of Georgia lessened its dependence on the land for survival. As the town gained importance throughout the twentieth century, photographs documented the passing of an era.

The second chapter, "The Town Evolves," contained forty-three pages of photographs concerned with the expansion of Georgia's urban environment. Two of the photographs revealed Savannah in her splendor of the 1870s and 1880s. Figure six displays clipper ships, sailboats, and a ferry floating in Savannah's port. Figure seven presents dusty roads framing downtown Savannah's younger years from a "bird's eye view."³⁰

²⁹ Konter, *Vanishing Georgia*, 17, 33, 34.

³⁰ Konter, *Vanishing Georgia*, 62-63.



Figure 1: Savannah, ca. 1870. Aerial view of the businesses and ships along the riverfront; this is a stereograph. Courtesy of the Georgia Archives.³¹



Figure 2: Savannah, 1878. View along Bay Street.; This is a stereograph;The stereograph was taken by Havens, which was located at 141-143 Broughton Street, Savannah, Georgia, at the time the stereograph was made. Courtesy of the Georgia Archives.³²

³¹ Vanishing Georgia, Georgia Archives, Office of Secretary of State, ctm217 <http://content.sos.state.ga.us/u/?vg2,3699> (accessed October 29, 2009).

The third chapter, “How We Looked,” contained professional and amateur portraits of Georgians, famous and unknown, animate with life and motionless with death. All photographs potentially carry unique information, but amateur snapshots rather than professional portraits more often include distinctive informational scenes of the past. Robert A. Weinstein and Larry Booth describe the introduction of Kodak’s Brownie in 1900 and the simplicity of the product: “The photographer as specialist was beginning to be less highly regarded . . . It wasn’t that people stopped taking pictures; if anything they took far more. They made good ones, bad ones, and an uncommon amount of remarkable ones.”³³ Vanishing Georgia’s field team cautiously chose portraits for inclusion in the photographic collection. Donors frequently presented portraits or family photographs during the Vanishing Georgia field trips. In an effort to keep the number of photographs manageable and to prevent repetition, the field team only selected portraits accompanied by unique details such as an era-specific clothing style or portraits featuring a significant political figure in Georgia’s history.³⁴ The project uncovered treasures including an early portrait of William T. Upshaw, an intense preacher and lecturer; a postmortem portrait of a young girl uncommonly taken outdoors; and a 1920 snapshot of a Gwinnett County chain gang. The GDAH sought the remarkable, unusual, and striking photographs from both the professional and the amateur photographer.

The fourth chapter, “Enjoying Ourselves,” displayed Georgians in leisure time. The thirty-four photographs included, for example, images of the University of Georgia

³² Vanishing Georgia, Georgia Archives, Office of Secretary of State, ctm218 <http://content.sos.state.ga.us/u/?vg2,3700> (accessed October 29, 2009).

³³ Robert A. Weinstein and Larry Booth, *Collection, Use, and Care of Historical Photographs* (Nashville: American Association for State and Local History, 1977), 71.

³⁴ “Memories/ Search Is On For Photos of Vanishing Georgia,” *Marietta Daily Journal*, March 31, 1980, RG 4-1-20-Box 039, Georgia Archives.

Bulldogs football team in 1898; Albany ladies perched on a flamboyant float for the 1910 Chautauqua floral parade; and “Shooting the Chute,” a ride at the 1895 Cotton States and International Exposition at Piedmont Park.³⁵ Each photograph in the fourth chapter not only appeared familiar and relatable to the contemporary viewer, but also characterized the transformations of common aspects of life. In 1911, sixteen women students from Brenau College called themselves the “Sea Shore Girls” and posed for a snapshot in their modern bathing suits. In the twenty-first century, ladies’ bathing suits in no way resemble



Figure 8: Gainesville, 1912. Members of the Sea Shore Girls Club at Brenau College gather for a photograph on the dock of what may have been LakeTakeda. Courtesy of the Georgia Archives.³⁶ the style of The Sea Shore Girls. Without the description given by the photograph’s donor and included by Sherry Konter, contemporary viewers may perhaps overlook the three ladies in a dive stance and mistake the photograph as a group of women, in their

³⁵ Konter, *Vanishing Georgia*, 135, 136,128.

³⁶ *Vanishing Georgia*, Georgia Archives, Office of Secretary of State, hal178, <http://content.sos.state.ga.us/u/?vg2,9275> (accessed October 29, 2009).

ordinary attire, on a dock. Styles of women's swimsuits changed, but historical photographs confirmed their existence and their appearance unlike any other medium.

The fifth chapter, "Into the Twentieth Century," documented the launch of various modern technologies in Georgia. Automobiles, telephone switchboards, dictating machines, movie productions, and more stormed the rural state and brought change to the cultural landscape. Dams, highways, and telephone lines also changed the physical landscape. The impact of these innovations altered the state in the twentieth century. This chapter included a 1910 snapshot of the Coca-Cola Bottling Company in Marietta, as well as an early photograph of the Goat Rock Dam on the Chattahoochee. The technological advancements documented in the photographs not only contributed to the loss of the "Old South," but also created a vision of the "New South."

The sixth chapter, "Days Remembered," included documentation of significant events either in the small communities, in the nation, or around the world. One of the most famous photographs collected by the Vanishing Georgia field team featured Gypsy, a circus elephant, dead beneath her slayer, Valdosta Chief of Police, Calvin Dampier on November 22, 1902, after her "wild rampage through the streets of Valdosta." Other photographs document the celebration of the end of World War I in Cairo, Georgia; the monument erected on November 15, 1922, by the United Daughters of the Confederacy



Figure 9: Valdosta, Nov. 22, 1902. Chief of Police, Calvin Dampier, sitting atop the circus elephant, Gypsy. The Chief was forced to kill her after she went on a wild rampage through the streets of Valdosta. Courtesy of the Georgia Archives.³⁷

in honor of the Confederate dead in Toccoa; and the funeral train led by the hearse of Franklin Delano Roosevelt at the Warm Springs depot on April 13, 1945.³⁸ *Vanishing Georgia* included images of manmade disasters, such as crashes of cars, trains, and airplanes. Natural disasters such as fires, floods, and tornados resonate throughout the book and provide intricate detail beyond the ability of traditional paper documentation.

The GDAH's *Vanishing Georgia* met a lukewarm review from the *American Archivist* in the summer 1983 issue. Delores J. Morrow congratulated the GDAH on the statewide project and the collection of significant photographs, but the compliments ended after the description of the Vanishing Georgia Heritage Photography Project. Morrow mentioned the poor highlights, shadowed details of the book's photographs, and

³⁷ *Vanishing Georgia*, Georgia Archives, Office of Secretary of State, low049, <http://content.sos.state.ga.us/u/?vg2,9275> (accessed October 29, 2009).

³⁸ Konter, *Vanishing Georgia*, 199, 201, 205, 225.

suggested that the problem might stem from the use of copy negatives rather than the originals in the generation of prints. She also criticized the chapter introductions and the captions for each photograph. Morrow described the captions of the photographs as “brief and somewhat vacuous” and the chapter introductions as “little more than summaries.”³⁹ She complained, “The photographs, rather than the text, are expected to tell the history of Georgia;” and, in Morrow’s opinion, “this would be possible if the photographs were self-explanatory or were supported by the text.”⁴⁰

Carroll Hart intended *Vanishing Georgia* to validate photographs as historic documents on a large scale, but the *American Archivist* book review declared the work a failure in its creator’s goal. The critic closed her review with a heavy statement: “Archivists now realize the importance of preserving visual records; but, until we learn how to use these records for historical documentation, we cannot expect historians or publishers to think of photographs as anything more than illustrations.”⁴¹

Provenance in the spring of 1983 carried a very different book review of *Vanishing Georgia*. Dana F. White of Emory University applauded the text. White wrote, “the compilers have paid close attention to Miles van der Rohe’s design dictum that ‘less is more,’ happily avoiding those psychoanalytic flights of interpretation that infest so many anthologies of this sort, choosing instead to let the photographs speak for themselves both individually and collectively.”⁴² Historical photographs speak through a

³⁹ Delores J. Morrow, review of *Vanishing Georgia*, by Sherry Konter, *American Archivist*, (Summer 1983): 329.

⁴⁰ Delores J. Morrow, review of *Vanishing Georgia*, by Sherry Konter, *American Archivist*, (Summer 1983): 329.

⁴¹ Ibid.

⁴² Dana F. White, review of *Vanishing Georgia*, by Sherry Konter, *Provenance*, 1, (Spring 1983): 83.

different manner than traditional documentation. Readers must detach from their usual thought processes used during the study of written material and concentrate on microscopic details uncovered by a magnifying glass or, more recently, a computer scan. White's book review, as well as many other book reviews in academic journals and periodicals, applauded *Vanishing Georgia*.⁴³ White only questioned the absence of an appendix for the entire Vanishing Georgia Photographic Collection. With an appendix, the book would provide select photographs within the chapters in addition to an entire listing of the Vanishing Georgia Photographic Collection. In 1982, the GDAH could not supply a complete index of the entire photograph collection; only a list of the counties and the number of photographs collected in each county was available. The GDAH could not provide individual description for the photographs until the twenty-first century and the digitization of the entire photographic collection.

Vanishing Georgia's debut in the fall of 1982 coincided with an additional significant work, *The Georgia Catalog*, written by "the authority" in Georgia architecture, John Linley.⁴⁴ *The Georgia Catalog* included a complete history of Georgia's architectural heritage and a detailed listing of Historic American Building Survey sites in Georgia. Jointly reviewed by White, mentioned above, she wrote,

[B]y chapters, in subject groupings or singly, the photographs of *Vanishing Georgia* convey the sense that here is real life. Here is the Georgia the traveler yet encounters along rural roads and among scattered hamlets—the full range, the beautiful, and the awful. Together with *The*

⁴³ Howard Wight Marshall, review of *Vanishing Georgia*, by Sherry Konter, *Virginia Magazine of History & Biography*, (1984): 98-100; Louis Schmier, review of *Vanishing Georgia*, by Sherry Konter, *Florida Historical Quarterly*, (1983): 233-235; James C. Cobb, review of *Vanishing Georgia*, by Sherry Konter, *Georgia Historical Quarterly*, (1983): 368-369; Sue Eakin, review of *Vanishing Georgia*, by Sherry Konter, *Louisiana History*, (1983): 207-208; John Carter; review of *Vanishing Georgia*, by Sherry Konter, *Nebraska History*, (1983): 463-464.

⁴⁴ John Linley, *The Georgia Catalog, Historic American Buildings Survey: A Guide to the Architecture of the State*, (University of Georgia Press: Athens, Georgia, 1982).

Georgia Catalog, it provides a special introduction to the built—and the lived in—environment of the state.⁴⁵

Historical societies immediately pushed the pair of books as fundraiser sale items.

Vanishing Georgia sold at a list price of \$19.95 and the *Georgia Catalog* sold for \$35 in cloth and for \$17.50 in paperback, but the historical societies received 25% from each book. Jean Sue Johnson, the Marketing Manager for the UGA Press, announced, “Be sure to order any books that must be delivered for Christmas by December 3rd . . . but there is no time limit on the sales; these are books that will be bought and treasured for years.”⁴⁶

Despite the poor review in the *American Archivist*, sales of *Vanishing Georgia* flourished. *Vanishing Georgia* featured a new kind of archival collection appealing to a broad audience. Both natives and strangers to Georgia enjoyed the documentation of long forgotten customs or antique machinery in its prime.

On October 3, 1983, the GDAH and the UGA Press received Certificates of Commendation from the American Association for State and Local History for the Vanishing Georgia Heritage Photography Project and the book, *Vanishing Georgia*.⁴⁷ High consumer demand in 1994 and 2002 resulted in reprints of the book. The Vanishing Georgia Heritage Photography Project and *Vanishing Georgia* spurred spinoff projects in single counties of Georgia such as *Vanishing Gwinnett: Gwinnett County* and in various locations across the country.⁴⁸ *Vanishing Georgia* generated interest in other states,

⁴⁵ White, review of *Vanishing Georgia*.

⁴⁶ Jean Sue Johnson to Georgia Historical Societies, letter, October 1982, RG 4-1-20-Box 122, Georgia Archives.

⁴⁷ Randal Whittington to the Georgia Department of Archives and History and the University of Georgia Press, letters, October 3, 1983/ October 5, 1983, RG 4-1-20-Box 125, Georgia Archives.

⁴⁸ W. Dorsey Stancil, *Vanishing Gwinnett: Gwinnett County, Georgia*, 2 vols. (Lawrenceville, Georgia: Gwinnett Historical Society, 1984-2000); Emanuel County Historic Preservation Society, *Images of America: Emanuel County, Georgia*, Arcadia Publishing, 1998). Gordon D. Sargent, *Images of America:*

such as Tennessee and North Carolina.⁴⁹ In this digital age, multiple websites use the actual Vanishing Georgia photographs in addition to their own and build more subject-focused photograph collections. To the GDAH's dismay, a number of the sites use the photographs without written permission.⁵⁰ One legacy of this project was that a broad spectrum of the population discovered photographs as an information source. Whether professional archivists or residents of rural America, their newfound respect allowed snapshots and portraits to enjoy a second life beyond family keepsakes.

Vanishing Georgia's original method of photograph collection deteriorated after the loss of the NEH grant funds. Economical strains forced the GDAH to decrease the number and the duration of the field trips each year. The field trips lessened in quality as the state funds diminished. Finally, the popular field trips ended in 1983. Of the 159 counties in Georgia, the Vanishing Georgia field team visited sixty-six.⁵¹ The GDAH officially accepted photographs for inclusion in the Vanishing Georgia Photographic Collection until 1996 in Atlanta. Interested donors continued to call and write to offer photographs for the collection. The GDAH collected select original photographs after 1996, but no longer made copies of the originals because of the closing of the in-house photo lab. Photography, in the final years of the twentieth century, transitioned into the digital age and the GDAH struggled to find labs to make copies of the Vanishing Georgia

Polk County, Georgia, (Arcadia Publishing, 1998); Glenda Ralston Major, Forrest Clark Johnson, III, Kaye Lanning Minchew, *Images of America: Troup County*, (Arcadia Publishing, 2007).

⁴⁹ Christine P. Patterson and Wilma Dykeman, *Haunting Memories: Echoes and Images of Tennessee's Past*, (Knoxville: University of Tennessee Press, 1996); Charles Heatherly, *The Courthouses of North Carolina: and Tales That Whisper in the Stone*, (Norcross, GA: Harrison, 1988); C.C. Lockwood, *Discovering Louisiana*, (Baton Rouge: Louisiana State University Press, 1986).

⁵⁰ Steve Engerrand, email message to author, April 12, 2010; Georgia Archives. "Georgia's Virtual Vault: Copyright Information." *Georgia Archives*. http://content.sos.state.ga.us/copyright_info.php (accessed February 23, 2009).

⁵¹ Georgia Archives, "Georgia's Virtual Vault: Vanishing Georgia," *Georgia Archives*, http://content.sos.state.ga.us/cdm4/vanishing_info.php (accessed February 23, 2009).

negatives for the public. After a short time, the GDAH transitioned into the digital age, as well, and provided scanned copies of the images on disks to the public. Increasingly, individuals offered digital scans of their personal photographs to the GDAH, so the repository set up “Virtual Georgia” for people to submit their digital photographs for evaluation.⁵² Virtual Georgia exists as an extension of Vanishing Georgia and contains equally valuable historical and modern photographs for public access. The GDAH hopes “As the collection grows it will encompass a broader and richer documentation of Georgia life, particularly in the early part of the 21st century.”⁵³

The collection of photographs for the Vanishing Georgia Photographic Collection ended for the most part in 1983, but a new project for the photographs came to fruition in the fall of 1982. *Vanishing Georgia* breathed new life into the GDAH and further touched the public through historical photographs. Photograph books created by archives, historical societies, and chambers of commerce across the United States improved public awareness of historical photographs housed in repositories across the nation. The end of the active collection of photographs did not represent the final curtain call for Vanishing Georgia, however. The richness of the collection would prompt the GDAH to utilize the Vanishing Georgia Photographic Collection as its first digital collection.

⁵² Steve Engerrand, email message to author, April 12, 2010.

⁵³ Georgia Archives, “Georgia’s Virtual Vault: Virtual Georgia,” Georgia Archives, <http://content.sos.state.ga.us/cdm4/vrg.php> (accessed April 12, 2010).

Chapter III: Digitizing the Vanishing Georgia Photographic Collection for Public Access

Vanishing Georgia achieved popularity unlike any other project or book undertaken by the GDAH. In an effort to further push the Vanishing Georgia Photographic Collection into the public eye, the GDAH worked in partnership with the Georgia HomePLACE (Providing Library and Archives Collections Electronically), a collaboration of Georgia Library Learning Online (GALILEO), Georgia Public Library Service (GPLS), and the University of Georgia (UGA) “to digitize valuable Georgia family and local history records.”¹ In 2002, the GDAH and Georgia HomePLACE began the digitization of the Vanishing Georgia Photographic Collection. In 2004, the debut of the digital database reached people across the country and around the world through the World Wide Web.²

The digitization of Vanishing Georgia corresponds well with Carroll Hart’s vision for the photographic collection. During an interview, Hart explained, “It is our concern to reach out toward every citizen to create ways of making them more aware of the role their families have played in the development of our state.” If not in every home, in every public library, digital portals opened an opportunity for the public to peer into Georgia’s

¹ Georgia Public Library Service, *Library Services and Technology Act Five-Year Plan for Georgia’s Libraries 2008 to 2012*, http://www.georgialibraries.org/lib/lsta/5yr_plan2008_12.pdf (accessed August 14, 2009).

² Ibid.

past.³ Hart sought a new purpose for photographs beyond the accepted “support role” for traditional written documents. Photographs gained popularity as historical documentation in Georgia throughout the years of the Vanishing Georgia Heritage Photography Project, the publication of *Vanishing Georgia*, and finally the digitization of the Vanishing Georgia Photographic Collection. Each phase offered more people access to the photographs and encouraged the public to utilize the medium for a variety of uses. Vanishing Georgia photographs illustrate Georgia’s past in schoolchildren’s textbooks,



Figure 10: Hawkinsville, April 19, 1897. The steamboat, the City of Hawkinsville, prepares to leave on its maiden trip transporting bales of cotton on the Ocmulgee River. Courtesy of the Georgia Archives.⁴

serve as proof in the court of law, and provide future generations an example of Georgia’s unique history. Historical photographs catch the attention of the public more quickly than written historical documentation and often transform the average person into

³ Josephine Hart Brandon, *Pages of Glory: Georgia’s Documentary Heritage* (Savannah, Georgia: Georgia Historical Society, 1998), 128.

⁴ Vanishing Georgia, Georgia Archives, Office of Secretary of State, pul081 <http://content.sos.state.ga.us/u/?vg2,11458> (accessed October 29, 2009).

a curious student. The World Wide Web offered the GDAH an opportunity to reach a larger audience through digitization.

In the 1990s, Internet access across America provided archival repositories an additional avenue for interaction with the public beyond the confines of archival repositories and libraries. As an initiative of the Board of Regents and the University System of Georgia, Georgia launched the GALILEO system in 1995 and offered equal access to pedagogic information for all schools across Georgia:

Through collaboration and resource sharing, GALILEO seeks to provide equal access to information for all Georgians. While individual libraries benefit from the cooperative sharing of resources — lower costs and increased access to a wider range of materials — the goal is to improve library services for all Georgia residents. No matter where a person lives in the state of Georgia, a library nearby provides access to GALILEO.⁵

GALILEO, a statewide virtual library, provided all public and most private schools the search capabilities of informational resources as the University of Georgia. In 1999, GALILEO Interconnected Libraries (GIL), an expansion of the original GALILEO, provided an online catalog system for the schools with access to the system.⁶ The creators of GALILEO envisioned the Digital Library of Georgia (DLG), an additional expansion, as a resource to provide understanding of Georgia's history and life, but state funding failed to materialize. UGA compensated for the lack of state funds for the DLG, "repurposed" a UGA Librarian position, and created a location for a digital services librarian. Bob Henneburger first served in the position of digital services librarian at UGA, but the following librarian, Steve Miller, filled the position during the creation of

⁵ Georgia Public Library Service, *Library Services and Technology Act Five-Year Plan for Georgia's Libraries 2008 to 2012*; P. Toby Graham, telephone interview by author, August 13, 2009.

⁶ GALILEO, "A Vision for One Statewide Library: GALILEO," February 24, 1999, GALILEO Interconnected Libraries, <http://gil.usg.edu/idx-about.htm> (accessed March 4, 2010); MARCIVE, Inc., "University System of Georgia Chooses MARCIVE GPO Processing for Nine Depository Libraries," October 15, 1999, <http://www.marcive.com/HOMEPAGE/presuga.htm> (accessed March 4, 2010).

the long-range project Georgia HomePLACE and the initial design and digitization of the Vanishing Georgia Photographic Collection.⁷

Archival institutions explored the potential of internet websites as a beneficial tool for outreach, access, and preservation of archival materials. The Internet provided a portal for the public to visually access attractive items within archival collections. An archival repository located within a public university may display football programs from the earliest years of the institution or a government archives may display military and immigration records from the turn of the twentieth century to reach an audience beyond the usual researchers within the repositories. Repositories, while improving access and visual appeal, also explore the possibilities of preservation through digitization. Although paper and film within archival collections will not last forever, digital copies present the possibility for an extended existence.⁸

Digital information on a computer screen lacks the intimacy of real photographs, maps, or written documentation, “but they fulfill most purposes admirably and open up brand new avenues for exploration.”⁹ Students of all ages receive the opportunity to draw information from a tool more direct than a book’s words and expand their ability to research a subject. Whether students gather information about period clothing styles or extract the photographs for a PowerPoint presentation, primary sources on the internet allow people beyond professional researchers to explore within the repository walls.

⁷ P. Toby Graham, telephone interview by author, August 13, 2009.

⁸ Margaret Child and Laura J. Word, “Programs, Priorities, and Funding,” in *Preservation: Issues and Planning* ed. Paul N. Banks and Robert Pilette (Chicago: American Library Association, 2000), 64.

⁹ Jan Merrill-Oldham, “Taking Care: An Informed Approach to Library Preservation,” in *To Serve and Protect: The Strategic Stewardship of Cultural Resources*, Library of Congress (Washington: 2002), 103.

The GDAH's partnership role in the Georgia HomePLACE developed in reaction to strained circumstances in the repository. Across Georgia, repositories of all sizes and varieties applied for the Institute of Museum and Library Services' Library Services and Technology Act (LSTA) funds awarded to the Georgia HomePLACE and the opportunity to have their historical documentation digitized. The Georgia HomePLACE chose the Vanishing Georgia Photographic Collection as the project's first digital collection.¹⁰ Although the monetary award presented a great opportunity, the GDAH questioned their ability to complete the digitization project with quality and in a timely manner.

In the fall of 2001, monies allocated by the Library Services and Technology Act for the digitization of the Vanishing Georgia Photographic Collection arrived amid a change in administrations and a move into the new GDAH Headquarters building.¹¹ The GDAH's management knew the Vanishing Georgia digitization project needed a level of attention that was, at the time, beyond the capacity of the archives.¹² Planning for the new GDAH building began in 2000 and the relocation of the archives especially required a great amount of attention. The GDAH staff prepared for the enormous removal, transport, and rearrangement of three hundred thousand containers from the archives building in downtown Atlanta to their new home in Morrow, a suburb south of Atlanta.¹³ The DLG, as a part of GALILEO, a partner in the Georgia HomePLACE, accepted a portion of the

¹⁰ Georgia Public Library Service, *Library Services and Technology Act Five-Year Plan for Georgia's Libraries 2008 to 2012*; P. Toby Graham, telephone interview by author, August 13, 2009.

¹¹ P. Toby Graham, telephone interview by author, August 13, 2009.

¹² P. Toby Graham, telephone interview by author, August 13, 2009.

¹³ David W. Carmicheal, "Building on the Past: Construction of the New Georgia Archives," *Provenance* 23 (2005): 17.

duties originally intended for the GDAH's staff and jointly digitized the Vanishing Georgia Photographic Collection.¹⁴

The digitization of the Vanishing Georgia Photographic Collection began with the work of Mary Willoughby, a DLG Library Assistant III. She inventoried, organized, resleeved, and supervised the resleeving of the negatives collected during and after the NEH grants.¹⁵ During the pilot field trips in 1975 and 1976, the GDAH created only one negative of the collected photographs. Instead of sending their only copy of particular photographs, the GDAH scanned the negatives in-house.¹⁶ Whilloughby packed the negatives that were permitted to leave the building and organized their transport from Georgia to the hired contractor, JJT, Incorporated, an accomplished provider of digital imaging services.¹⁷ Corporate Headquarters for JJT, Inc., is located in Plymouth, Massachusetts, but the digitization of the Vanishing Georgia Photographic Collection took place in Austin, Texas, the site of the contractor's research, development, and production operations.¹⁸

Sleeved and stored in "super duty cases with trays," the negatives traveled in sets hundreds of miles across the United States.¹⁹ Upon arrival, the process of scanning and the creation of digital images began. JJT, Inc. produced one rich digital master image with a resolution of 7500 x 7600 pixels. If the copied photograph contained portions of

¹⁴ P. Toby Graham, telephone interview by author, August 13, 2009.

¹⁵ University of Georgia Libraries, "Other Duties as Assigned" Nominations, 5, University of Georgia Libraries, <http://www.libs.uga.edu/asset/program/2003/nominations/otherdutiesasassigned.html> (accessed February 4, 2010).

¹⁶ Steve Enggerand, email message to author, April 12, 2010.

¹⁷ University of Georgia Libraries, "Other Duties as Assigned."

¹⁸ JJT, Incorporated, "Locations," JJT, Incorporated, http://www.studioprotocol.com/sites/jjt/contactus_locations.shtml (accessed February 4, 2010).

¹⁹ P. Toby Graham, telephone interview by author, August 13, 2009.

the copy stand used in the Vanishing Georgia bus/photograph laboratory, JJT, Inc. cropped the master images generated from the negatives.²⁰ If a digital image's tone differed from the negative, JJT, Inc. made tonal corrections to match the filmed negative. Digital reproductions may appear lighter or darker than the original photograph and misrepresent or even hide details.²¹ Scratches, spots, and other types of imperfections originally on the negatives remain on the scanned digital images in the Vanishing Georgia Photographic Collection. Mold, watermarks, fading, and tearing all remained evident in the digital images as well.

JJT, Inc., generated three types of images to accompany the master: (1) 72 dots per inch (dpi) jpeg, 600 pixels wide on the long dimension; (2) 72 dpi, 150 to 200 pixels wide jpeg thumbnail; (3) Multiresolution Seamless Image Database (MrSID) 7500 x 7600 pixels, matched to the master image.²² Each of the three derivative images served a purpose in the Vanishing Georgia Photographic Collection database designed by the DLG, as well as on the commercial digital collection management software, CONTENTdm, used by the GDAH.²³ Thumbnails provide the user the ability to view multiple small images on a website at once and click on the desired thumbnail image for

²⁰ Digital Library of Georgia, "Vanishing Georgia: Digitizing the Collection," *Digital Library of Georgia*, http://dlg.galileo.usg.edu/vanga/html/vanga_homeframe_default.html (accessed October 6, 2009).

²¹ Steven Puglia, Jeffrey A. Reed, Erin Rhodes, National Archives and Records Administration, "Common Imaging Problems," *University of Maryland, University Libraries*, http://www.lib.umd.edu/dcr/events/symposium/puglia_reed_rhodes.html (accessed April 1, 2010).

²² Digital Library of Georgia, "Vanishing Georgia: Digitizing the Collection"; Lizard Tech, Inc., "MrSID Technology Primer," November 2004, http://www.lizardtech.com/files/geo/techinfo/MrSID_Tech_Primer.pdf (accessed March 4, 2010).

²³ OCLC, <http://www.oclc.org/contentdm/>; CDL Digital Special Collections, "Collection Management and Creation Strategies for UC Special Collections and Archives: Summary and Features Matrix," October 2009 rev., 7, http://www.cdlib.org/inside/diglib/resources/cdams_summary_report.pdf (accessed October 20, 2009).

a closer, larger view in the six hundred pixel image. MrSID enables the user to navigate the digital image and zoom in and zoom out on a specific location.²⁴

Users' ability to "zoom in" on specific points in digitized images uncover hidden features such as road signs or actual people on a street corner, too small or indistinct in an original for consideration. New details available on a computer screen add fresh, more detailed elements to an old account of the past. Photographs, enhanced by digitization, offer researchers new uses of old records.

After JJT, Inc., produced the digital images, the Vanishing Georgia Photographic Collection negatives and the master digital images traveled in their sets to UGA in Athens, the location of the DLG, and were loaded into GALILEO's own display system. Brad Baxter of GALILEO wrote the program for the original GALILEO system and led the construction of a homegrown content management system to display the Vanishing Georgia Photographic Collection. P. Toby Graham, Director of the Digital Library of Georgia, in a 2009 phone interview, praised the system developed by Baxter and expressed no interest in adopting an outside display system. GALILEO's system underwent updates throughout the years for technological advancement and progression, but the design remains practically unchanged. Graham admitted the digitized version of the Vanishing Georgia Photographic Collection on the DLG website needed a cosmetic update to visually appeal to current viewers, but the images and the metadata continue to be a rich resource for historical research.²⁵

²⁴ Digital Library of Georgia, "Vanishing Georgia: Digitizing the Collection"; P. Toby Graham, telephone interview by author, August 13, 2009.

²⁵ P. Toby Graham, telephone interview by author, August 13, 2009.

The Georgia HomePLACE first collaborated with the GDAH in the digitization of the Vanishing Georgia Photographic Collection and continues to assist repositories across Georgia. Vanishing Georgia is the only digital collection created by the Georgia HomePlace found on multiple sites because the GDAH can afford the tools and software the collections require.²⁶ The DLG has a “permanent non exclusive right to provide online access” and the smaller, local repositories chosen by the Georgia HomePLACE for digital collection creation benefit from the better public access and public recognition generated by their inclusion on the Georgia HomePLACE website and database.²⁷

After JJT, Inc., delivered the scanned images to the DLG, the DLG sent a copy of the scanned images on tape to the GDAH. The GDAH created a digital version of the Vanishing Georgia Photographic Collection with CONTENTdm and launched their version in 2008. According to Steve Engerrand, the GDAH chose CONTENTdm because the software had become the “defacto standard for making archival questions available.”²⁸ A large number of repositories across the United States use the software. Content management systems such as CONTENTdm update their products and include enhanced operation systems as well as updated aesthetic elements. As a component of twenty-five “Archives Collections with Images” in *Georgia’s Virtual Vault*, the

²⁶ Mary K. Barnes, “A Case Study of the Digital Library of Georgia and Inter-Organizational Collaboration,” (Thesis paper, University of North Carolina at Chapel Hill, 2008), 26, etd.ils.unc.edu/dspace/bitstream/1901/550/1/marybarnes.pdf (accessed April 17, 2010).

²⁷ Graham, Toby. Personal interview. 18 February 2008 quoted in Barnes, “A Case Study of the Digital Library of Georgia and Inter-Organizational Collaboration,” (Thesis paper, University of North Carolina at Chapel Hill, 2008), 24, etd.ils.unc.edu/dspace/bitstream/1901/550/1/marybarnes.pdf (accessed April 17, 2010).

²⁸ Steve Engerrand, email message to author, April 12, 2010.

Vanishing Georgia Photographic Collection homepage on the GDAH website acknowledges the contribution of the DLG in scanning and indexing the photographs.²⁹

The LSTA funds allotted to the digitization of Vanishing Georgia paid for the services of JJT, Inc., and student workers responsible for data entry.³⁰ DLG student interns from UGA entered individual Vanishing Georgia photograph descriptions directly from at least one of three sources: the original notes taken by the field team in the 1970s and 1980s, the catalog records created by the GDAH, and information added by the DLG for a complete technical description. Field team records included the donors' comments about the original photograph, whether about the people in the image, about the objects in the image, or the context of the era.³¹ Because of the financial strains of the GDAH in the 1980s and 1990s, and the sheer number of photographs collected by the Vanishing Georgia field team, the GDAH cataloged only twelve thousand of the approximately eighteen thousand images at the item level. In 2002, the DLG student interns entered information from the original field notes and used the catalog records when available.³² After years of disorder, the student interns completed the information sheets of the approximately six thousand Vanishing Georgia photographs left not cataloged and provided subject descriptors for the entire Vanishing Georgia Photographic Collection.

Detailed description provided by donors isolated the period, geographic location, or people within the photographs which, in turn, strengthens the public's ability to utilize

²⁹ Georgia Archives, "Georgia's Virtual Vault: Vanishing Georgia"; Georgia Archives, "Georgia's Virtual Vault: Digital Treasures from the Georgia Archives," <http://content.sos.state.ga.us/index.php> (accessed October 6, 2009).

³⁰ Steve Engerrand, email message to author, April 12, 2010.

³¹ Digital Library of Georgia, "Vanishing Georgia: Digitizing the Collection"; P. Toby Graham, telephone interview by author, August 13, 2009.

³² Digital Library of Georgia, "Vanishing Georgia: Digitizing the Collection."

the photographs. Without definite boundaries, photographs exist as indistinguishable documents.³³ The students used the information sheets created by the Vanishing Georgia field team to describe each photograph in the 15 Dublin Core Metadata Element Set.³⁴ The Dublin Core Metadata Element Set is one of the many best practice guides for repositories active in the generation of digital collections. Archivists and librarians around the globe argue about the standardization of resource description and whether the standardizations are capable of acceptable, accurate description.³⁵

The DLG electronically recreated Sherry Konter's information sheet and asked the student interns to choose the descriptors that best matched each Vanishing Georgia photograph. Konter's information sheet provided understandable laymen's terms for the student interns' quick assessment and assignment of descriptors. On the back end of the electronic information sheet, the DLG assigned Library of Congress Subject Headings (LCSH) to the digital images. Shortly after the student interns' work, UGA Librarian Jeanette Morgan verified the LCSH assignments and authorized the public release.³⁶

The digitized Vanishing Georgia Photographic Collection includes all of the photographs with suitable description and donor forms. Because of use throughout the 1980s and space shortage at the old GDAH building throughout the 1990s, Vanishing Georgia photographs sometimes separated from their information sheet or their accession

³³ Michael Eamon, "A "Genuine Relationship with the Actual": New Perspectives on Primary Sources, History and the Internet in the Classroom," *The History Teacher* 39, no. 3 (May 2006): 303.

³⁴ Information Sheet, RG 4-1-20, Box 122, Georgia Archives.

³⁵ Dublin Core Metadata Initiative, "Dublin Core Metadata Element Set, Version 1.1, 1-2 <http://dublincore.org/documents/dces/> (accessed November 19, 2009).

³⁶P. Toby Graham, telephone interview by author, August 13, 2009.

information.³⁷ Also mentioned in Chapter two, during the compilation of *Vanishing Georgia*, missing or misplaced information sheets, accession information, or photographs again hurt the GDAH's ability to provide the complete product of the Vanishing Georgia Heritage Photography Project. Without the descriptive tools, the photographs were of little informational value.

The end of the twentieth century and the beginning of the twenty-first century marked only the beginning of digital possibilities and trials in archival repositories. No doubt, the measures taken by contemporary professionals may, in hindsight, cause upcoming archivists to cringe with regret, but the profession must experiment and recover from woeful mistakes. Werner Gundersheimer encouraged archivists to look toward the future in his essay "Learning to Blush":

[W]e should be ready to blush, acknowledge error when it occurs, and move on. If we can retain a healthy skepticism about the efficacy of any given technology despite the great bandwagon effect of its commercial and industrial advocates, we stand a better chance of transmitting to those who will wish to claim it in the future the rich heritage entrusted to us.³⁸

On the DLG and the GDAH websites, the Vanishing Georgia Photographic Collection enjoys notable popularity. Although the public enjoys the delightful and often humorous customs of the past recorded in the photographs, the paragraph of "Caution," warns the public,

This site includes historical images and accompanying materials that may contain offensive language or negative stereotypes reflecting the culture or language of a particular period or place. These items are presented as part of the historical

³⁷ Gail Miller to Emily Calhoun, Elizabeth Fitzpatrick, Marian Holmes, Elizabeth Knowlton, Sam Mahone, memo, February 12, 1980, Georgia Archives; Carmicheal, "Building on the Past," 11-20.

³⁸ Werner Gundersheimer, "Learning to Blush: Librarians and the Embarrassment of Experience," in *To Serve and Protect: The Strategic Stewardship of Cultural Resources*, Library of Congress (Washington: 2002), 28-29.

record. Please be aware before entering the site that some of the images may be disturbing.³⁹

Photographs of Georgia's past do not always carry such disturbing imagery, but the photographs ensure humanity remembers her past faults.



Figure 11: Demorest, ca. 1910. Results of either a triple hanging or a lynching. Courtesy of the Georgia Archives.

Without photographic images of Georgia's imperfections, Vanishing Georgia's documentation of the state's history would be incomplete. Georgia bears a dark past of prejudicial inequality. Photographs provide an irrefutable record of the injustice in the faces of the lifeless dead. *Without Sanctuary: Lynching Photography in America*, an exhibit of photographs similar to the lynching images found in the Vanishing Georgia Photographic Collection, visited Atlanta May 1 to Dec. 1, 2002, through the collaboration

³⁹ Georgia Archives, "Georgia's Virtual Vault: Vanishing Georgia."

of Emory University and the Martin Luther King Jr. National Historic Site and revealed the interest of the public in the important, but horrific photographs.⁴⁰

Saudia Muwakkil, public information officer of the Martin Luther King, Jr., National Historic Site, experienced an unexpected group of people interested in the exhibit. She assumed the Auburn Avenue Research Library, located in an urban predominantly African-American community, would support the visit of the exhibit; but the support of the Atlanta History Center, located in a more affluent neighborhood, surprised Muwakkil. A broad spectrum of Georgians appreciated the documentation. Participants in the exhibit demonstrated interest in Georgia's past outside the comfortable photographic topics of urban growth or agricultural trends. Muwakkil reported, "[M]ore than 80% of reported lynchings happened in the South; Georgia had the second highest number of recorded lynchings among all states."⁴¹ Although the GDAH and the DLG may offend a visitor of the Vanishing Georgia Photographic Collection databases, without the inclusion of the upsetting lynching images, the Vanishing Georgia Photographic Collection's documentation of the state would be incomplete.

According to Graham, the GDAH and the DLG concealed no images because of content or privacy concerns. Thanks to the student interns of the DLG, approximately

⁴⁰ Saudia Muwakkil, "Shaped by Site: Three Communities' Dialogues on the Legacies of Lynching," National Park Service, U.S. Department of the Interior, <http://www.nps.gov/nero/greatplaces/shaped%20by%20site-saudia%20muwakkil.htm> (accessed October 7, 2009); Emory University, "Emory, MLK Historic Site to Partner in Southern Debut of American Lynching Exhibit," August 30, 2001, <http://www.emory.edu/WithoutSanctuaryExhibit/press.html> (accessed October 7, 2009); Grace Elizabeth Hale, Exhibition Review, *Journal of American History* 89, no. 3, (December 2002), http://www.historycooperative.org/journals/jah/89.3/exr_3.html (accessed October 7, 2009); Cox, Matthews & Associates, "Emory may lose rare collection of lynching photos," January 16, 2003, http://www.accessmylibrary.com/coms2/summary_0286-22263850_ITM (accessed October 7, 2009).

⁴¹ Saudia Muwakkil, "Shaped by Site: Three Communities' Dialogues on the Legacies of Lynching," <http://www.nps.gov/nero/greatplaces/shaped%20by%20site-saudia%20muwakkil.htm> (accessed October 7, 2009).

eighteen thousand photographs appropriately paired with their information sheets and donor forms appear in the digital collection.⁴² The GDAH removed any photographs recognized by the repository as originally published in books or as postcards were removed from the database. The GDAH required the users of the photographs to clear copyright themselves since the earliest years of Vanishing Georgia access. After the introduction of Vanishing Georgia online, the GDAH also asked the users to include credit to the photographers, if the GDAH knew their identity.⁴³ “Georgia’s Virtual Vault” provides information about the personal use of photographs located on the database, and information for people concerned that one of the GDAH photographs infringes on their copyright.

The Stanford Copyright and Fair Use Center describe works in the public domain as “creative materials that are not protected by intellectual property laws such as copyright, trademark or patent laws. The public owns these works, not an individual author or artist. Anyone can use a public domain work without obtaining permission, but no one can ever own it.” Stanford Copyright and Fair Use Center lists the four ways material typically enters the public domain: expiration of copyright, failure to renew copyright, dedication, and no copyright protection available.⁴⁴

Any work created in the United States before January 1, 1923, requires no permission for use, which is the case for many Vanishing Georgia photographs. Until January 1, 2019, no works will enter the public domain because of the expiration of

⁴² P. Toby Graham, telephone interview by author, August 13, 2009.

⁴³ Steve Engerrand, email message to author, April 12, 2010.

⁴⁴ Stanford Copyright and Fair Use Center, Stanford Copyright and Fair Use, Stanford University Libraries and Academic Information Resources, Justia, NOLO, LibraryLaw.com & Onecle. http://fairuse.stanford.edu/Copyright_and_Fair_Use_Overview/chapter8/8-a.html (accessed October 7, 2009).

copyright as a result of legislation passed in 1998. In 2019, works published in 1923 will expire and “in 2020, works published in 1924 will expire and so forth.” Before 1964, the United States government required owners of works to file a renewal with the Copyright Office 28 years after publication. If the creator failed to renew the copyright, the work entered the public domain. Dedication of a work to the public domain is rare, but “sometimes an author deliberately chooses not to protect a work and dedicates the work to the public.”⁴⁵ Owners of the Vanishing Georgia photographs often donated the rights of the images to the State of Georgia, but the photographs qualify in all of the four typical situations.⁴⁶

The date and ownership of certain photographs in the Vanishing Georgia Photographic Collection also attracted dispute. Heirs of photographers approached the GDAH and questioned both the ownership and the public display of the photographs within the digitized Vanishing Georgia Photographic Collection.⁴⁷ Photographs remain the sole property of the photographer, not the client of the photographer.⁴⁸ For example, if a couple hires a professional photographer to document their wedding, the couple only purchases single copies of the event photographs from the photographer. Under copyright law, the creator, the photographer, retains legal rights to the photographic documentation produced during the event. During the Vanishing Georgia field trips or in the GDAH, donors signed away the legal rights of historical photographs in their possession. Unknowingly, the donors had no property rights over the photographs taken by others.

⁴⁵ Stanford Copyright and Fair Use Center, Stanford Copyright and Fair Use.

⁴⁶ Miller to Hart, memo, June 16, 1981, RG 2-1-2-Box 108, Georgia Archives.

⁴⁷ Steve Engerrand and Gail DeLoach, interview by author, January 8, 2009.

⁴⁸ United States Copyright Office, “Can I Use Someone Else’s Work Can Someone Else Use Mine?” *United State Copyright Office*, <http://www.copyright.gov/help/faq/faq-fairuse.html> (accessed October 7, 2009).

After the release of the digitized Vanishing Georgia Photographic Collection, the workflow changed in the GDAH. The GDAH removed the catalog cards from the search room and the number of in-house researchers decreased. Vanishing Georgia online provided great advantages for the users and reduced the workload for the GDAH staff. Without waiting for the GDAH, users may download the photographs themselves for many purposes whether for a school project or simply an amazing screensaver for a personal computer. Only if users wish to publish the Vanishing Georgia photographs do they have to ask for permission.⁴⁹

Although the in-house use of the Vanishing Georgia Photographic Collection ceased, the number of users increased dramatically. Engerrand explained, “Large numbers of genealogists from all over now use the collection, and commercial uses have increased.” Restaurant chains such as O’Charley’s decorate with the photographs as well as the bank, Wells Fargo. The GDAH charges use fees for publication and a scanning fee of six dollars per image. Currently, the GDAH draws about eight thousand dollars in use fees and ten thousand dollars in scanning fees per year. Vanishing Georgia accounts for about 95% of the total fees drawn in the GDAH.⁵⁰

The public utilized the rich collection freely available on the World Wide Web in the comfort of homes, offices, or coffee shops. Although users continued to visit the GDAH to view the Vanishing Georgia contact prints and other GDAH collections, the number of in-house researchers dropped after the release of Vanishing Georgia online.⁵¹ Sandra Roff wrote, “We must say goodbye to the days when archives and archivists were

⁴⁹ Steve Engerrand, email message to author, April 12, 2010.

⁵⁰ Steve Engerrand, email message to author, April 12, 2010.

⁵¹ Steve Engerrand, email message to author, April 12, 2010.

relevant only to the seasoned scholar, but must instead welcome a new age that embraces archives as a window into the past able to be viewed by all levels of researchers.”⁵² Before the digitization of the collection, Vanishing Georgia attracted authors, students, professors, and people interested in historic preservation, whether owners of historic buildings or government agencies. Now, Vanishing Georgia attracts an expanded audience because the former limitations of location and an analog search disappeared with the access to the Internet.⁵³ Researchers, young and old, from genealogical to pedagogical, use the interface on the GDAH website instead of personal interaction with the archivists.⁵⁴ Wireless and satellite internet now provides access to the World Wide Web in locations well beyond the geographic limitations of ten years ago.

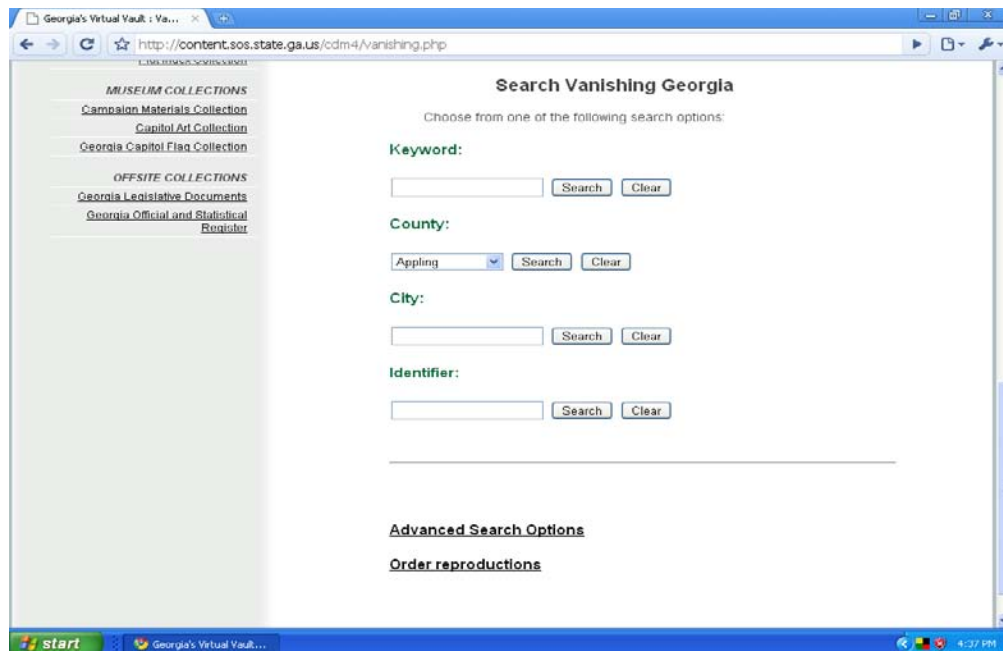


Figure 12: The GDAH Vanishing Georgia homepage search options.⁵⁵

⁵² Sandra Roff, “Archives, Documents, and Hidden History,” *The History Teacher* 40, no. 4 (August 2007): 557.

⁵³ Steve Engerrand, email message to author, April 12, 2010.

⁵⁴ Catherine A. Johnson and Wendy M. Duff, Chatting Up the Archivist: Social Capital and the Archival Researcher, *American Archivist* 67 (Spring/ Summer 2004): 5.

⁵⁵ Georgia Archives, “Georgia’s Virtual Vault: Vanishing Georgia,” Georgia Archives, <http://content.sos.state.ga.us/cdm4/vanishing.php> (accessed February 23, 2009).

Creators of the digitized Vanishing Georgia Photographic Collection wanted a general database meant for public access and basic reference.⁵⁶ The GDAH offer virtual visitors different explorative directions on its homepage. Users find the options to search by “keyword,” “county,” “city,” and “identifier,” assigned by the archivists during photograph collection. Under the search options on the Vanishing Georgia Photographic Collection homepage, the GDAH presents the virtual visitors an opportunity to explore further in an advanced search. The advanced search option enables users to search the entire digital collection of the GDAH and distinguish certain preferences within their search. A direct link for reproduction orders presents users the opportunity to display documentation of Georgia’s rich history in the Vanishing Georgia Photographic Collection within homes, businesses, and classrooms.⁵⁷



Figure 13: The DLG Vanishing Georgia homepage search options.⁵⁸

⁵⁶ Digital Library of Georgia, “Vanishing Georgia: Digitizing the Collection.”

⁵⁷ Georgia Archives, “Georgia’s Virtual Vault: Vanishing Georgia.”

⁵⁸ Digital Library of Georgia, “Vanishing Georgia,” Digital Library of Georgia, http://dlg.galileo.usg.edu/vanga/html/vanga_homeframe_default.html (accessed October 6, 2009).

Vanishing Georgia Photographic Collection's homepage on the DLG website appears less modern than the Vanishing Georgia Photographic Collection homepage on the GDAH website, but the search options within the entire database definitely match or even surpass the options available on the GDAH website. The DLG offers only a simple keyword search directly on the Vanishing Georgia Photographic Collection homepage. Beyond the simple keyword search, the DLG provides links to the "Precision Search" and "Browse the Indexes" options. Both search options are comparable to the search options available on the GDAH's Vanishing Georgia Photographic Collection homepage. Unlike the GDAH's Vanishing Georgia Photographic Collection homepage, the DLG's Vanishing Georgia Photographic Collection homepage users decide whether they prefer the search results listed as a contact sheet of photographs or simply as a title list. If the user feels confused or overwhelmed, the DLG provides explanations and examples of the search options for the users directly below.

Digitization of historical photographs in repositories, small and large, solidifies the medium as important and necessary for the documentation of history. Vanishing Georgia reached an audience beyond the expectations of its creator through the digitization of the Vanishing Georgia Photographic Collection. Carroll Hart passed away in 2003 at the age of ninety, one year before the digital release of her beloved Vanishing Georgia Photographic Collection.⁵⁹ She envisioned a public appreciation of historically significant photographs and the utilization of the medium as a documentation tool. Hart believed access to photographs would open a new avenue for research in repositories and an improved relationship with the public. The introduction of the World Wide Web

⁵⁹ Brenau University, "A. Carroll Hart Women's College 1935 Madison, Ga. 1913-2003," Brenau University, 2001 Alumni Hall of Fame, <http://alum.brenau.edu/HOF/HallOfFame2001/Hart.htm> (accessed October 7, 2009).

allowed innovative opportunities for repositories to better serve the public and display their photographic collections. The GDAH and the Georgia HomePLACE enjoy the benefits of Carroll Hart's vision of historical photographs and built a significant digital collection of Georgia's history. Digitization of photographs and public access to the images on the World Wide Web presented obstacles such as copyright and proper procedure for acceptable description, but the product introduced astounding access potential for users.

Carroll Hart and the GDAH accepted the preservation of historical photographs as a vital responsibility. The archivists adopted an energetic attitude beyond the concept of simple keepers of archival material and became active archivists. The Vanishing Georgia field team pursued materials of importance and collected the past through organized field trips in Georgia. Vanishing Georgia now exists in the twenty-first century as an example of Georgia's photographic offerings during the project.

An appreciative admirer of the Vanishing Georgia Photographic Collection and of the contribution made by Carroll Hart wrote,

The Vanishing Georgia Program is certainly a valuable and interesting contribution to our State and our heritage. In recognizing that not everyone was famous, or wealthy, but nevertheless made their contribution, we will achieve a more complete and far more detailed record of life in our State than will ever appear in a history book. It will be to our credit that Vanishing Georgia does not vanish from Georgia.⁶⁰

Without the determination of Hart and a staggering list of collaborators, named and unnamed in the Vanishing Georgia records, priceless historical documentation of the heritage, traditions, and culture of a bygone Georgia would have faded into nonexistence.

⁶⁰ John B. Buchanan to Carroll Hart, letter, June 12 1979, RG 4-1-20-Box 025, Georgia Archives.

Georgia's photographic heritage exists because of Hart's passion for her state and her profession.

Conclusion

Vanishing Georgia exists as a rare collection that attempts to document the entire state. From the unique scenic beauty of the north Georgia mountains to the grand plantations and boggy swamps of south Georgia, Vanishing Georgia documents the good and the bad, the black and the white, the rich and the poor, the old and the new. Before Vanishing Georgia, Georgia residents concealed the state's historical photographs in their homes and businesses. The GDAH publicized and promoted Vanishing Georgia's objective during each field trip, newspaper article, journal article, and television appearance and attracted supporters to the mission to save Georgia's historical photographs. Photographs provided by the donors introduced Georgia's rich heritage, tradition, and culture to an eager public audience. Vanishing Georgia challenged harsh stereotypes ingrained through popular media and old grudges from eras long past with magnificent photographs whether the portrait of the women's violin class in 1900 at Brenau College in Gainesville or of the men's quartet from Atlanta University in 1894.⁶¹ Vanishing Georgia photographs also released the state's past faults with photographs of men put to death without a basic right given to every United States citizen, a fair trial.

Photographs as documentation in *Vanishing Georgia* broadly touched the hearts and minds of the public. The book introduced a new perspective of Georgia and of the

⁶¹ Sherry Konter, *Vanishing Georgia* (Athens, Georgia: University of Georgia Press, 1982), 98-99; Ron Briley, "Hollywood's Reconstruction and the Persistence of Historical Myth Making," *The History Teacher* 41, no. 4 (August 2008): 453-467.

librarians during the twenty-first century accompanied the entire collection for better public access, not only for researchers in Atlanta, but also for researchers around the world.

Vanishing Georgia instilled enthusiasm in the public and encouraged people to value local and family history.⁶² Many projects throughout the years have built on the ideas of Carroll Hart and the acquisition of photographs. John Kvach, a professor of history at the University of Alabama Huntsville (UAH), initiated a project in 2010 to collect Civil War-era documents and photographs for an online exhibit called ‘Real People, Real History’ to commemorate the 150th anniversary of the Civil War in 2011. UAH history students and 10th-grade students and teachers from Huntsville High School planned to scan the photographs and documents brought to the collection sites, such as Huntsville-Madison County Public Library. Kvach explained to the local *Huntsville Times* reporter Chris Welch, "The reason the project is called ‘Real People, Real History’ is we're asking the people who have the documents and history to create this collective history. It's not by historians, but the general public."⁶³ The ‘Real People, Real History’ greatly resembles Vanishing Georgia’s first phase, although the UAH team used updated digital tools. Rather than a camera and an analog catalog, ‘Real People, Real History’ used a scanner and computer software. This is one of many examples of historians, archivists, and librarians well into the twenty-first century still seeking the use of photographs for documentation and public interaction.

⁶² Steve Engerrand, email message to author, April 12, 2010.

⁶³ Chris Welch, “Group Looking for Civil War-era Photos, documents,” *Huntsville Times*, January 31, 2010.

Current archival projects not only share the same ideas as the first phase of Vanishing Georgia, but also share the same problem of sustainability. For the most part, large archival projects begin as grant-funded endeavors and thrive as their benefactors pay for labor costs, up-to-date equipment and software, and training in digital imaging and metadata standards. Before project teams deplete their outside sources, a plan to generate revenue must be devised for the project to survive into the future. In most cases, outside sources such as grants and other donations “cannot be relied upon to cover ongoing costs as funders are more likely to finance innovation than ongoing operations.”⁶⁴

Nancy L. Maron, K. Kirby Smith, and Matthew Loy prepared “Sustaining Digital Resources: An On-the-Ground View of Projects Today, Ithaka Case Studies in Sustainability” and identified the four key factors for project sustainability. First, project leaders in command have prior experience in leadership, communicate the mission and the goals of the organization, encourage an entrepreneurial atmosphere, and are open to new ideas. The leader’s interest in the project and the skillset of the leader greatly affects the sustainability of the project. Second, the project leaders must ensure the resource created during the project will be valuable and have an audience. Projects must provide original, high-quality content and attempt to understand the users’ needs for a better service. Third, project leaders must reach an agreement with the host institution for support whether in the form of technical support or staff, outsource work through vendors and other external partnerships, and utilize volunteers as valuable and willing workers.

⁶⁴Nancy L. Maron, K. Kirby Smith, and Matthew Loy, “Sustaining Digital Resources: An On-the-Ground View of Projects Today, Ithaka Case Studies in Sustainability,” *Strategic Content Alliance*, (2009): 25 <http://www.jisc.ac.uk/publications/programmerelated/2009/scaithakaprojectstoday.aspx> (accessed April 6, 2010).

Fourthly, projects must work with various revenue models and determine the best approach for generating revenue. “Sustaining Digital Resources” lists subscription, licensing to publishers, licensing to users, custom services and consulting, corporate sponsorships and advertising, author fees, endowment, grants, other sources of donated revenue such as donations from their user communities and fundraising campaigns, as possible avenues for financial stability. The article listed multiple options and potential circumstances. No two projects are exactly alike and no single strategy will work for each institution.⁶⁵

Dreaming of state and private funds and unpreparedness left the first phase of Vanishing Georgia without a plan for sustainability. The second and third phases of Vanishing Georgia succeeded and expanded as sustainable projects.⁶⁶ *Vanishing Georgia* flourished during its original print and public demand encouraged a second and a third printing of the book. With the assistance of the Georgia HomePLACE during the digitization of Vanishing Georgia, the GDAH completed the project with few complications. The GDAH scanned the negatives collected during the pilot field trips in 1975 and 1976 successfully, but the greater part of the digitization project required outside sources. Financial support enabled the GDAH to build the digital Vanishing Georgia comfortably without significant strains on the facility or a long-drawn-out timeline for the completion of the project. The Georgia HomePLACE provided JJT, Inc., for the majority of the scanning and provided student workers to complete the description

⁶⁵ Ibid., “Sustaining Digital Resources” 17-30.

⁶⁶ Ken Middleton, “Collaborative Digitization Programs: A Multifaceted Approach to Sustainability,” *Library Hi Tech* 23, no. 2 (2005) <http://www.emeraldinsight.com.spot.lib.auburn.edu/Insight/ViewContentServlet?contentType=Article&Filename=Published/EmeraldFullTextArticle/Articles/2380230201.html> (accessed April 19, 2010).

for each Vanishing Georgia photograph. The Vanishing Georgia Photographic Collection online uses very little funds each year for the GDAH or the DLG and generates 95% of the total profit from scanning and use fees in the GDAH. Annual fees of CONTENTdm account for the only costs directly related to the digitized Vanishing Georgia.⁶⁷

The GDAH received immeasurable benefits from the three phases of Vanishing Georgia, especially in public relations. Each phase attracted attention to the importance of photographs as documentation and advanced public access to the Vanishing Georgia Photographic Collection. Carroll Hart and the many contributors during each phase of Vanishing Georgia created an irreplaceable resource of historical documentation.

⁶⁷ Steve Engerrand, email message to author, April 12, 2010.

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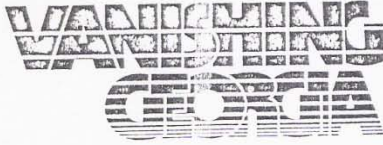
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Appendix I: Donor Form A



CONTROL # BUT-6

HERITAGE PHOTOGRAPHY PROJECT RELEASE

Terms of Accession:

() 1. HISTORIC IMAGE RELEASE

I, BEATRICE NORMAN, hereby authorize the Georgia Department of Archives and History (hereafter cited as "the Department) to make a photographic copy negative(s) from my photograph(s) identified under the "List of Items" below. I understand that once my photograph is rephotographed by the Department, the photographic copy in the possession of the Department becomes a public record and its use is governed by the legal requirements that are applicable to public records. I understand that I waive all title and rights to the negative(s) described and to any future prints or copies produced from it/them.

ACCESSION ITEMS # BUT-6

() 2. DONATION OF PHOTOGRAPH(S) OR PRINT(S)

I, _____, hereby convey to the State of Georgia, for deposit in the Department of Archives and History and for administration therein by the authorities thereof, the photographic and/or print material herein identified in the list of items below. Title to the photographic and/or print material listed, together with all rights shall pass to the State of Georgia as of the date of the execution of this Deed of Gift.

ACCESSION ITEMS # _____

DATE: January 17, 1979

Beatrice Norman
Signature of Donor

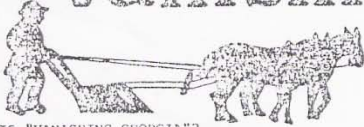
Sherry Carter
For the Department

ADDRESS: Rt. 2
Maultrie, Ga.
31768

Appendix II: Donor Form B

Vanishing Georgia

HERITAGE PHOTOGRAPHY PROJECT



WHAT IS "VANISHING GEORGIA"?

"Vanishing Georgia Heritage Photography Project" is an attempt by the Georgia Department of Archives and History to document the changing landscapes and lifestyles of the past by rephotographing old photographs. Scenes of historical, cultural, commercial, and social significance in your county's history are sought for copying. A team from the Archives will visit your county to make copies of history-telling photographs which you have identified. Copying will not harm the pictures and will take a short time.

TERMS OF ACCESSION:

1. GIFT: I/we the Donor(s) hereby give, donate, and convey to the State of Georgia, for deposit in the Department of Archives and History and for administration therein by the authorities thereof, the material herein described. Title to the material together with all rights shall pass to the State of Georgia as of the date of the execution of this Deed of Gift.

2. LOAN: I/we the Donor(s) hereby authorize the making of a photographic copy of the material herein described for the purpose of the deposit of the copy and the negative so made in the Department of Archives and History and for administration therein by the authorities thereof. Title to the copy and negative so made and produced by virtue of this authorization together with all rights will be in the State of Georgia. Title to the original, physical material received and herein described will remain with the Donor(s) and said material, on reasonable notice, will be returned to the Donor(s) or duly authorized Agent(s) upon surrender of a receipt.

CONDITIONS OF USE OF PHOTOGRAPHIC RECORDS COPIED BY THE GEORGIA DEPARTMENT OF ARCHIVES AND HISTORY:

A. The Georgia Department of Archives and History grants permission to bona fide researchers for one-time reproduction of the material for inclusion in a specific approved project, among which may be publications, exhibits, slide or film presentations, or similar educational programs. This permission grants to the researcher the right to make reasonable use of the material within the requirements of the project. However, the researcher may not make additional copies of the item(s) for other purposes without written permission from the Georgia Department of Archives and History. All responsibility for questions of copyright that may arise in this copying and in the use made of the copies must be assumed by the researcher requesting the copy.

B. Photographs will not be loaned, sent on approval, or exchanged. All pictorial matter is furnished with the understanding that the Georgia Department of Archives and History has no authority to waive the privacy rights of individuals shown in the photographs; that no exclusive rights to any photographs may be claimed by any organization or individual; that requesting researchers will not use the material obtained to show by implication, or otherwise, that the Georgia Department of Archives endorses any product or project; that if intended for advertising use, the advertising layout with its accompanying copy will be referred to the Director, Georgia Department of Archives and History, 330 Capitol Avenue, S.E., Atlanta, Georgia 30334, for clearance.

I/we the Donor(s) agree to the Terms of Accession 1. Gift or 2. Loan described above and give permission for the Georgia Department of Archives and History to copy the material identified below under the Conditions of Use of Photographic Records A and B described above.

[Signature]
For the Department

Address: 419 Monroe Street
Bainbridge, GA.
31717

[Signature]
Signature of Donor

FEB. 16TH, 1979 Date

TIF-18

** The donor understands that the Department of Archives and History will establish a schedule of fees for reproduction of these photographs and that the proceeds of these fees will be used to further the work of the Vanishing Georgia Project or of the Georgia Department of Archives & History.

Appendix III: Donor Form C-1

**VANISHING
VANISHING**

CONTROL # _____

HERITAGE PHOTOGRAPHY PROJECT RELEASE

Terms of Accession:

() 1. HISTORIC IMAGE RELEASE

I, _____, hereby authorize the Georgia Department of Archives and History (hereafter cited as "the Department) to make a photographic copy negative(s) from my photograph(s) identified under the "List of Items" below. I understand that once my photograph is rephotographed by the Department, the photographic copy in the possession of the Department becomes a public record and its use is governed by the legal requirements that are applicable to public records. I understand that I waive all title and rights so far as I possess them to the negative(s) described and to any future prints or copies produced from it/them.

CONTROL #s _____

() 2. DONATION OF PHOTOGRAPH(S) OR PRINT(S)

I, _____, hereby convey to the State of Georgia, for deposit in the Department of Archives and History and for administration therein by the authorities thereof, the photographic and/or print material herein identified in the list of items below. Title to the photographic and/or print material listed, together with all rights so far as I possess them shall pass to the State of Georgia as of the date of the execution of this Deed of Gift.

CONTROL #s _____

DATE: _____

Signature of Donor

For the Department of Archives and History
330 Capitol Avenue, SE
Atlanta, Georgia 30334
(404) 656-2361

ADDRESS: _____

AR-77-9 (Revised 1980)

2-22-88
5-1-88

Appendix IV: Donor Form C-2

CONDITIONS OF USE OF PHOTOGRAPHIC RECORDS COPIED BY
THE GEORGIA DEPARTMENT OF ARCHIVES AND HISTORY:

- A. The Georgia Department of Archives and History grants permission to bona fide researchers for one-time reproduction of the material for inclusion in a specific approved project, among which may be publications, exhibits, slide or film presentations, or similar educational programs. This permission grants to the researcher the right to make reasonable use of the material within the requirements of the project. However, the researcher may not make additional copies of the item(s) for other purposes without written permission from the Georgia Department of Archives and History. All responsibility for questions of copyright that may arise in this copying and in the use made of the copies must be assumed by the researcher requesting the copy.
- B. Photographs will not be loaned, sent on approval, or exchanged. All pictorial matter is furnished with the understanding that the Georgia Department of Archives and History has no authority to waive the privacy rights of individuals shown in the photographs; that no exclusive rights to any photographs may be claimed by any organization or individual; that requesting researchers will not use the material obtained to show by implication, or otherwise, that the Georgia Department of Archives endorses any product or project; that if intended for advertising use, the advertising layout with its accompanying copy will be referred to the Director, Georgia Department of Archives and History, 330 Capitol Avenue, S.E., Atlanta, Georgia 30334, for clearance.
- C. The donor understands that the Department of Archives and History will establish a schedule of fees for reproduction of these photographs and that the proceeds from these fees will be used to further the work of Vanishing Georgia or of other programs of the Department of Archives and History.

Appendix V: Field Report

Georgia Department of Archives and History
VANISHING GEORGIA
Field Report

Dates November 7th & 8th County Pulaski City Hawkinsville
Location Old Opera House, corner of Broad & Lumpkin Streets; Hawkinsville, Georgia
No. of People Interviewed 16 No. of Pictures Copied 102

Local Coordinators

Name	Mr. & Mrs. C. T. Kimberly	Society	Pulaski Historical Commission
Address	P.O. Box 245 Hawkinsville, Georgia 31036	Name	Mrs. C. T. Kimberly, President
Telephone	(912)-783-1081	Address	P.O. Box 245 Hawkinsville, Georgia 31036
		Telephone	(912)-783-1081

Name		Name	
Address		Address	
Telephone		Telephone	

Archives Interviewers: Lynn Meyer
Sherry Konter

Volunteers: _____

Subjects of most interesting pictures: Steamboat loading on the Ocmulgee River, ca. 1910;
the public school in Hawkinsville, ca. 1920s; Jackson Street in the late 1890s; the "Little
Locomotive" made by A.M. Mobley, 1925; interior of Mobley Machine Works, 1910; "Welcome
Women of the World" banner on Commerce Street, 1917; using a "gin pole" to rescue a car
Problems encountered: NONE from a ditch following a "big wreck" on the Cochran Highway,
1917; Allis Chalmers 1 and 2 row planters, the first planters to plant and fertilize seed
at the same time, 1942; the first switchboard of the Hawkinsville Phone Co., ca. 1913;
harness racing in Hawkinsville in the 1970s; grading and dumping peanuts; 7th grade of
Sherry Konter
Vanishing Georgia Coordinator Sherry Konter OVER

Appendix VI: Information Sheet

VANISHING GEORGIA		INFORMATION SHEET					
1-Description: Who/What				2-Control #			
3-Where							
4-Date:		5-Size:		6-Volume:			
7-Type:							
		Positive	Negative	Transparency			
7-1	Silver	7-4	Daguerreotype	7-8	Safety	7-12	Lantern slide
7-2	Albumen	7-5	Ambrotype	7-9	Class Plate	7-13	Other _____
7-3	Gelatin	7-6	Tintype	7-10	Nitrate		
			7-7 Other _____			7-11	Other _____
8-Photographer/Studio:							
Subject Headings							
<input checked="" type="checkbox"/> 9-Afro-Americans and other non-Anglo groups	<input type="checkbox"/> 15-Education	<input type="checkbox"/> 21-Recreation/Entertainment					
<input type="checkbox"/> 10-Agriculture/Landscapes	<input type="checkbox"/> 16-Health/Medicine	<input type="checkbox"/> 22-Religion					
<input type="checkbox"/> 11-Architecture	<input type="checkbox"/> 17-Home/Domestic Scenes	<input type="checkbox"/> 23-Towns and Cities					
<input type="checkbox"/> 12-Business/Industry	<input type="checkbox"/> 18-Military and Public Service	<input type="checkbox"/> 24-Transportation					
<input type="checkbox"/> 13-Costume	<input type="checkbox"/> 19-Music and the Arts	<input type="checkbox"/> 25-Portrait					
<input type="checkbox"/> 14-Disasters	<input type="checkbox"/> 20-Public Events	Georgia Department of Archives and History/Division of the Office of Secretary of State					

Appendix VII: Copyright Information Chart

DATE OF WORK	PROTECTED FROM	TERM
Created 1-1-78 or after	When work is fixed in tangible medium of expression	Life + 70 years ¹ (or if work of corporate authorship, the shorter of 95 years from publication, or 120 years from creation ²)
Published before 1923	In public domain	None
Published from 1923 – 63	When published with notice ³	28 years + could be renewed for 47 years, now extended by 20 years for a total renewal of 67 years. If not so renewed, now in public domain
Published from 1964 – 77	When published with notice	28 years for first term; now automatic extension of 67 years for second term
Created before 1-1-78 but not published	1-1-78, the effective date of the 1976 Act which eliminated common law copyright	Life + 70 years or 12-31-2002, whichever is greater
Created before 1-1-78 but published between then and 12-31-2002	1-1-78, the effective date of the 1976 Act which eliminated common law copyright	Life + 70 years or 12-31-2047 whichever is greater

1 Term of joint works is measured by life of the longest-lived author.

2 Works for hire, anonymous and pseudonymous works also have this term. 17 U.S.C. § 302(c).

3 Under the 1909 Act, works published without notice went into the public domain upon publication. Works published without notice between 1-1-78 and 3-1-89, effective date of the Berne Convention Implementation Act, retained copyright only if efforts to correct the accidental omission of notice was made within five years, such as by placing notice on unsold copies. 17 U.S.C. § 405. (Notes courtesy of Professor Tom Field, Franklin Pierce Law Center and Lolly Gasaway)

LOLLY GASAWAY Last updated 11-04-03