

LCM

LIBRARY OF CONGRESS MAGAZINE
JANUARY/FEBRUARY 2023

ART FOR THE MASSES

Poster Collections at
the Library of Congress



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Of the First Copyrighted Film

Seeking Equal Rights
In a 54-Foot Petition

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Scholar discovers the identity of the first copyrighted film.

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Mission of the Library of Congress

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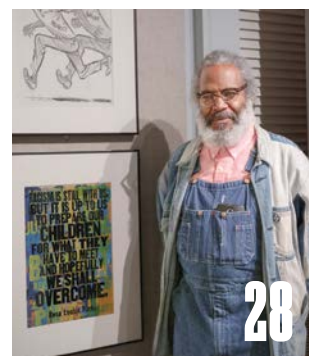
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■ Louis Rhead created this poster of a brilliantly attired woman holding a paintbrush and palette to advertise The Quartier Latin, an arts magazine compiled in Paris in the late 1890s. *Prints and Photographs Division*

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■ **Right:** Susie King Taylor, as she appeared in the frontispiece of her Civil War memoir, “Reminiscences of My Life in Camp.” *General Collections*

Opposite: This home and about a dozen others served as wartime hospitals in Beaufort, South Carolina, where Taylor worked as a nurse. *Prints and Photographs Division*

Inset: During the war, enslaved persons sometimes used the chaos of battle or invasion to escape. This drawing by Edwin Forbes shows an African American family entering an area occupied by Union soldiers. *Prints and Photographs Division*



A HIDDEN FIGURE OF WAR

Susie King Taylor became the first African American nurse in the Army.

In the decades following the Civil War, writers primarily commemorated the war with stories about white soldiers, generals and politicians – heroic figures celebrated for bravery in battle or brilliance in strategy.

Often ignored was the work done outside of battle, the contributions of women, families and people of color. One of those was Susie King Taylor, today considered the

first African American nurse in the Army. Taylor was born into slavery in Georgia, clandestinely learned to read and write and, at age 14, became the first African American known to teach at a freedmen’s school in Georgia.

In 1902, Taylor chronicled her remarkable life in an 83-page memoir, “Reminiscences of My Life in Camp.” Today, the Library holds an original copy, along with maps, prints and drawings that help tell her story.

In April 1862, Taylor fled the fighting near Savannah, Georgia, eventually landing in Beaufort, South Carolina. There, she joined the 1st South Carolina Volunteer Infantry Regiment, one of the first African American units, as a laundress.

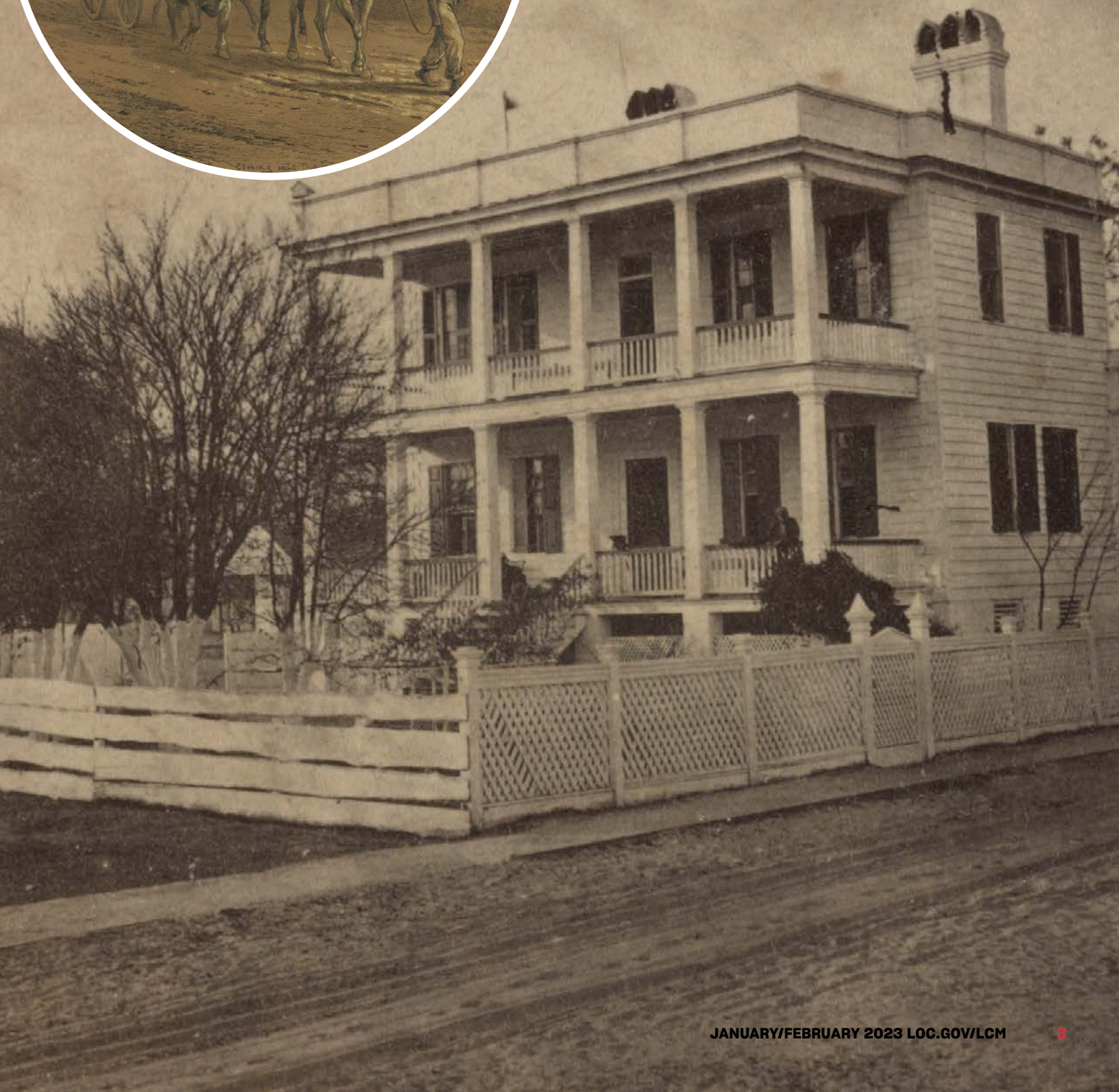
That term – “laundress” – typically described a woman who followed a regiment, cleaning clothes and filling canteens. Taylor was much more than that: She dressed wounds, helped maintain guns and taught men in Company E to read and write.

The regiment’s colonel later apologized for the “technicality” of Taylor being identified as a laundress rather than a nurse – a distinction that denied her pay and pension. Yet, her contributions were undeniable, and, today, she is commonly recognized as the first African American Army nurse.

Taylor devoted much of her postwar life to helping veterans and their families. But the end of slavery was a prelude to new racist laws and a justice system that refused to protect Black Americans. Taylor writes about this postwar discrimination throughout her memoir.

“I sometimes ask, ‘Was the war in vain? Has it brought freedom, in the full sense of the word, or has it not made our condition more hopeless?’ ”

–Co-authored by Elizabeth Lindqwister, a 2019 Liljenquist fellow, and Karen Chittenden and Micah Messenheimer of the Prints and Photographs Division.





■ Socialite and fashion designer Gloria Vanderbilt poses for Toni Frissell in a photo shoot for Vogue in 1966. *Prints and Photographs Division*

ALWAYS IN FASHION

A fresh look at the color photographs of Toni Frissell.

The life and photographs of Toni Frissell portray a world opened more widely to women.

In the 1930s, Frissell began shooting fashion photos for Vogue magazine. During World War II, she photographed soldiers on battlefronts and the Tuskegee Airmen at work – the only professional photographer to chronicle that famed unit in a combat area.

She photographed the powerful and prominent (Lady Churchill considered Frissell's portrait of husband Winston her favorite). In the 1950s, she broke ground as the first woman photographer at Sports Illustrated.

Born into a privileged Manhattan family, Frissell used aristocratic friends as models, often shooting them at play. Her casual snapshots of the young and beautiful brought a new aesthetic to Vogue, which long had favored highly posed portraits to show fashion.

Frissell's images would be published in some of America's top magazines – Vogue, Harper's Bazaar, Town and Country, Life – through the 1960s. Her work influenced fashion photography and the role of women in photography and society.

In 1970, Frissell donated her archive to the Library and dedicated the rights to the original negatives and transparencies to the public. As a result, most of her photos have no known restrictions on publication.

The Library's Prints and Photographs Division recently made nearly 53,000 color transparencies – the entire body of her color photography – available online through a digitization and preservation project.

In an interview for the 1979 book, "Recollections," Frissell recalled, "I have always admired strong women, women of adventurous mind, women active in doing original things."

Her own life is a testament to that.

*—Adapted from an essay on loc.gov by
Beverly W. Brannan.*



1 MILLION PAGODAS AND PRAYERS

A massive project produced some of the world's oldest printed items.

A highlight of any tour of the Jefferson Building's Great Hall is the display of the Gutenberg Bible, dating to around 1455 and famously known as the first major book printed in Europe using movable metal type.

About 200 feet away, the Asian Division holds printed scrolls created seven centuries before Gutenberg's groundbreaking work – some of the oldest printed material in the world.

Among the nearly 6,000 items in the division's Japanese Rare Book Collection are three small paper scrolls containing Buddhist prayers and incantations, or dharani.

Printed with woodblocks or metal plates, the scrolls were mass-produced between the years 764 and 770 in Nara, Japan – part of an immense project known as the Hyakumanto darani, or “1 million pagodas and dharani prayers.”

The project was commissioned by Empress Shōtoku, one of just eight women to

ascend the imperial throne in Japan. In fact, she reigned twice, first under the name Kōken (749–758) and again as Shōtoku from 764 until her death in 770.

Following the end of an eight-year conflict and her rise back to the throne, Shōtoku ordered the printing of the scrolls, to be placed within 1 million tiny wooden pagodas and distributed to major temples around the country. The project was at once a devotional act and a vast state undertaking requiring extensive resources.

It is not clear whether a literal 1 million pagodas were produced; an estimated 45,000 to 50,000 survive today. Scholars remain divided on whether the scrolls were printed using woodblocks or metal plates, but they were indeed printed. In fact, without this technology, it might have been impossible to produce the required number in just several years.

The scrolls originally were stored inside the pagodas – cut from Japanese cypress turned on a lathe – and accessed via the removable, seven-tiered spires. Though woodblock printing developed in China as early as the seventh century, the Hyakumanto darani scrolls are among the world's oldest examples of printing on paper that survive today.

—Cameron Penwell is a reference specialist in the Asian Division.

■ This small wooden pagoda, fashioned from Japanese cypress over 1,200 years ago, housed the printed Buddhist prayers shown at right. Asian Division

PAGE FROM THE PAST

■ **Below:** Composer Alexander Courage submitted "Theme from Star Trek" for copyright registration in November 1966 (left). Fifty days later, series creator Gene Roddenberry submitted the theme again, adding his name to the songwriting credits as well as lyrics. *Music Division*

Opposite: The sheet music submitted for the "I Dream of Jeannie" theme song, complete with lyrics that weren't used on broadcasts of the show. *Music Division*

BEWITCHED BY TV THEMES

Copyright submissions preserve little-known aspects of classic shows.

Most folks know the ridiculously catchy instrumental theme song for the 1960s classic TV comedy "I Dream of Jeannie." But how many can recite its lyrics – "Jeannie, fresh as a daisy!/Just love how she obeys me" – or even knew it had any?

The theme for "Bewitched," another '60s favorite, briefly had its day: Peggy Lee, among others, recorded a jazzy vocal version in 1965. The lyrics weren't used in the series, however, and over many decades of reruns faded from public consciousness.

The original lyrics for both songs, and countless others, are preserved in Library collections as submissions to the U.S. Copyright Office, which is part of the Library. Such

submissions for registration help preserve mostly forgotten stories about pop culture staples: They chronicle the creators' original ideas and, sometimes, the subsequent histories of their works.

In 1966, Alexander Courage composed the theme music for a new show, called "Star Trek," and submitted it for copyright under his name that Nov. 7.

Fifty days later, the Copyright Office received a second registration for the same music – with two additions. Beneath Courage's name, another had been written – that of series creator Gene Roddenberry – in a different ink and handwriting. Below that, lyrics had been scrawled alongside the music.

The "Star Trek" theme, Courage had understood, would be instrumental. But a clause in Courage's contract allowed Roddenberry to add lyrics if he chose. So, he did: "Beyond the rim of the starlight/My love is wandering in starflight."

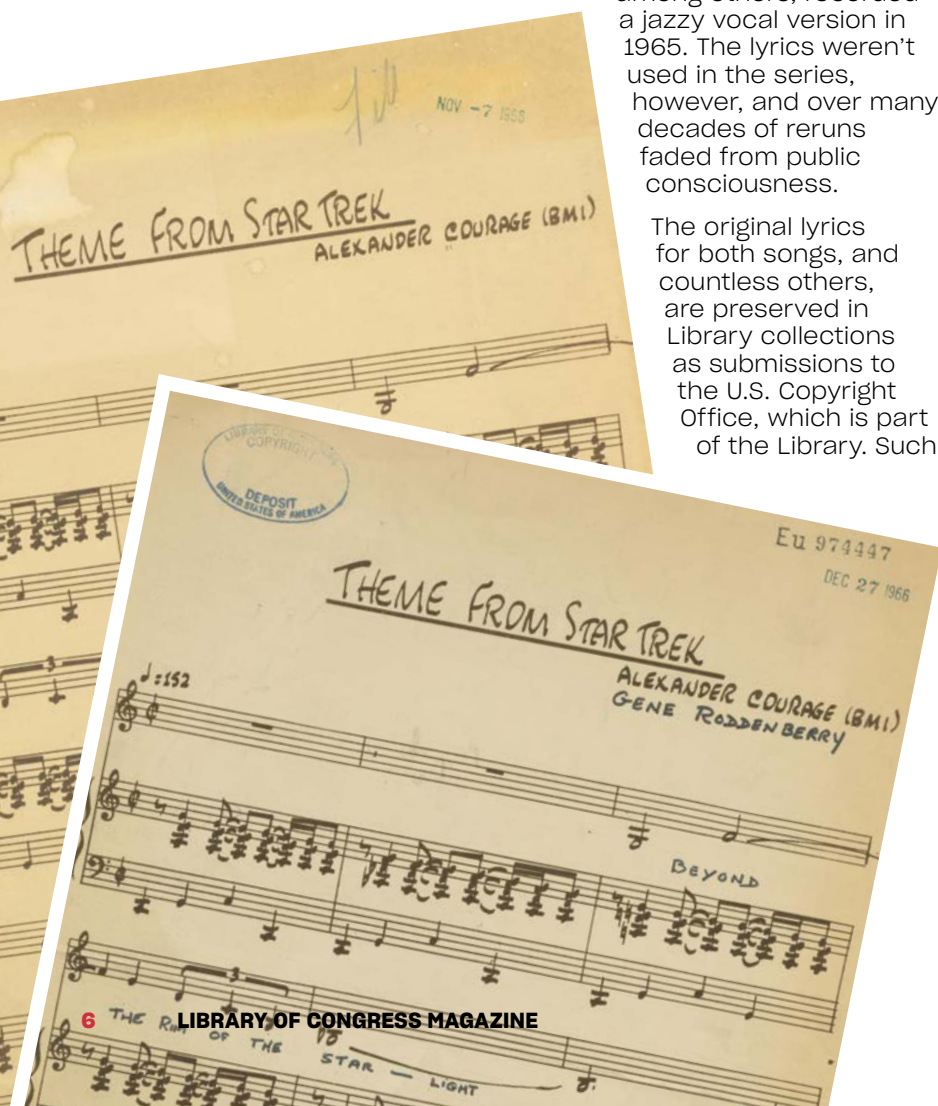
The lyrics never were used in the show and weren't intended to be. Roddenberry had other motivations: He received a co-writer credit for the lyrics – and 50% of the royalties. Courage's share, meanwhile, was cut in half.

The financial ramifications, it turned out, were enormous.

"Star Trek" ran for only three seasons but lives on in syndication (the Associated Press once dubbed it "the show that wouldn't die"). It also spawned other TV series, video games, novels, comic books and, to date, over a dozen films.

Courage's original theme, in some form, has been heard in every film – living long and prospering.

—Mark Hartsell is editor of LCM.



JEANNIE

Lyrics by **BUDDY KAYE**

Music by
HUGO MONTENEGRO

Starring
BARBARA EDEN
and
LARRY HAGMAN



From the Screen
"I DREAM OF JEANNIE"
Copyright (c) 1961

KEYS
04784

CC

2

JEANNIE

Moderately

mf

Jean - nie, fresh as a dai - sy! Just love how she o -

mf

Does things that just a-maze me so. She smiles... P

JANUARY/FEBRUARY 2023 LOC.GOV/LCM

Black South Carolinians sought justice in this 54-foot-long petition.

In the wake of emancipation during the Civil War, African Americans submitted petitions to government entities in greater numbers than ever before to advocate for equal treatment before the law.

According to the Congressional Globe (the predecessor of today's Congressional Record), on Dec. 21, 1865, Sen. Jacob Merritt

George Mack
 George Perkins
 James Salters
 Peter Stewart
 Thomas Robinson
 John Simpson
 Sarah Logan
 Benjamin Johnson
 John Campbell
 Joseph Brown
 E. Ward
 Peter Wright
 Elias Hays
 Peter A. Robinson
 Samuel Woodruff
 Thomas Spaulding
 Benjamin Foxworth
 Henry Nelson
 John Lincoln
 Henry Robert Hamilton
 William S. Reese
 Charles
 Samuel Robinson
 John Weston
 Henry Westcott



Howard (R-Mich.) introduced a petition to the Senate, then meeting in the first session of the 39th Congress.

Howard noted that the petition contained 3,740 signatures of Black South Carolinians, who requested that Congress ensure that any new state constitution adopted in South Carolina following the Civil War guarantee African Americans “equal rights before the law.”

The text of the petition further advocated “that your Honorable Body will not sanction any state Constitution, which does not secure the exercise of the right of the elective franchise to all loyal citizens,” as “without this political privilege (sic) we will have no security for our personal rights and no means to secure the blessings of education to our children.”

Howard requested that the petition be referred to the Joint Committee on Reconstruction.

Little is currently known about this petition in terms of the conditions under which it was created or how it came to be part of the Justin S. Morrill Papers in the Library’s Manuscript Division.

The petition may have been created in conjunction with the “State Convention of the Colored People of South Carolina,” which met in Charleston from Nov. 20 to 25, 1865, and also produced a memorial to Congress containing different text.

Then-Rep. Justin S. Morrill (R-Vt.) served on the Joint Committee on Reconstruction, so it is possible the petition came into his possession during his committee service. Organized as part of the “Miscellany” series of the Morrill Papers, the petition seems to have been relatively little known until recently.

After Manuscript Division staff became reacquainted with it, the document was displayed as part of the National Museum of African American History and Culture’s exhibition on Reconstruction, which ended in August 2022.

The issues of race, citizenship and voting rights that would be critical during the Reconstruction period that followed the Civil War, however, continue to be relevant into the present.

The Library’s By the People crowdsourcing project is planning a transcription campaign of the document this spring, with the goal of making the signatures more discoverable and encouraging further contextual research on the signers and the petition’s creation.

—Michelle Krowl is a historian in the Manuscript Division.

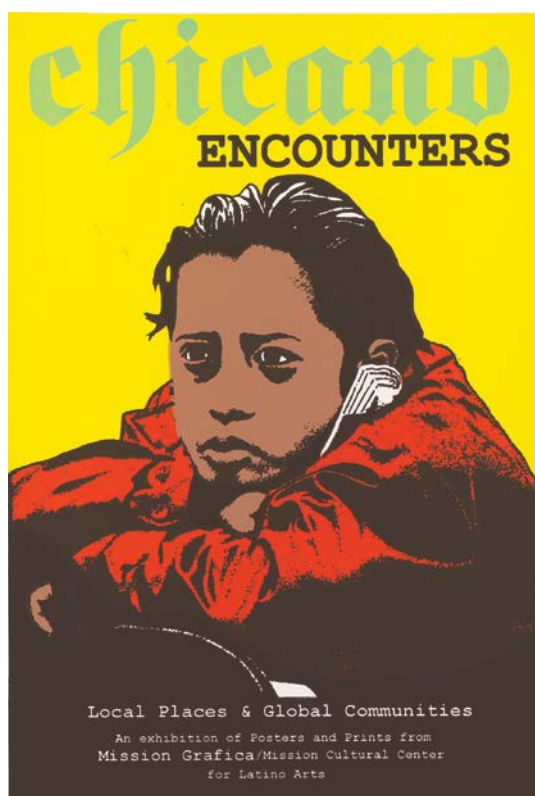
■ This petition, created just months after the end of the Civil War, contains the names of 3,740 Black South Carolinians calling for equal treatment under the law. *Manuscript Division*

MORE INFORMATION

1865 civil rights petition
loc.gov/item/mss33555dig/

CURATOR'S PICKS

Katherine Blood of the Prints and Photographs Division chooses favorite posters from the Mission Gráfica/La Raza Graphics Collection.



LOCAL TO GLOBAL

During his tenure as director of Mission Gráfica at the Mission Cultural Center for Latino Arts from 1997 to 2007, Juan Fuentes expanded educational outreach and created print portfolios with multiple artist participants. Among his inspirations, he has credited the Third World Strike and ethnic studies programs for helping fuel his dedication to intersectional art in service of “a global movement for social change.”



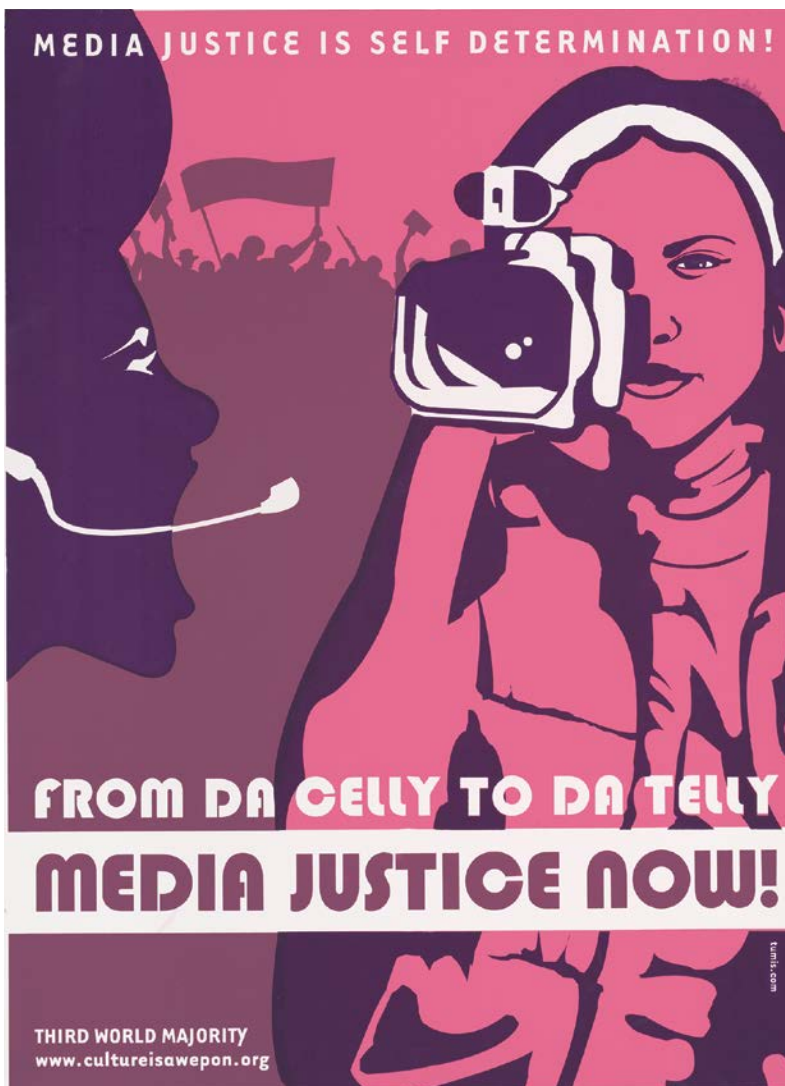
VITAL ARTIST COLLECTIVE

The Mission Gráfica/La Raza Graphics Collection features close to 1,200 prints by over 265 artists, now fully searchable online with digital image displays. Embracing artists of diverse heritages and styles, including many Chicano and Latino creators, this renowned printmaking studio in San Francisco focused on local community as well as international cultural and social justice interests from about 1970 to 2010. Jos Sances, who created this poster in 1986 for a food and hunger program, was a Mission Gráfica leader along with René Castro, Juan Fuentes, Calixto Robles and others.



PERSONAL AND COMMUNAL

Calixto Robles has been an artist and teacher at Mission Gráfica since 1986 and has taught screenprinting and other techniques at the Mission Cultural Center for Latino Arts since 1992. His artworks often reflect mythic and spiritual themes as well as his personal Oaxacan and Indigenous heritage. Robles is also known for his work on behalf of the collectives APPO (Asamblea Popular de los Pueblos de Oaxaca) and ASARO (Asamblea de Artistas Revolucionarios de Oaxaca).



INFLUENCE AND STORYTELLING

Favianna Rodríguez has credited Galería de la Raza and the work of artists like Juan Fuentes and Rupert Garcia as being foundational to her evolution as a “radical, political, feminist, brown artist.” This poster, which appeared in the Library’s “Art in Action” exhibit, stresses the power of immediacy, first-person stories and justice in the media. Rodríguez co-founded Taller Tupac Amaru and is a member of the Justseeds collective.

ALL IMAGES PRINTS AND PHOTOGRAPHS DIVISION
ALL IMAGES USED BY PERMISSION OF THE ARTISTS



GATHERING COMMUNITY

At the local level, the Mission Gráfica/ La Raza Collection includes posters for Bay Area exhibits, poetry events, festivals, dances and other community-based happenings. Juan Fuentes has created most of the event posters for the Encuentro del Canto Popular festival since its founding in 1982 by volunteers from the newspaper El Tecolote. In 2007, he made this poster focused on an environmental theme, in collaboration with artist Mariana Garibay Raeke.

MORE INFORMATION

Prints and Photographs Online Catalog
loc.gov/pictures/



THE



OWERFUL OSTER

A very public art form persuades
and inspires the people.

BY SAHAR KAZMI



Before the internet meme, there were posters.

Once upon a time, posters full of dazzling images and arresting slogans dominated the media landscape. They were displayed in shop windows, covered billboards and were even draped over human bodies – the so-called 19th-century “sandwich men” who patrolled city sidewalks carrying advertising posters over their shoulders.

Posters, by their very nature, were public. They were designed to speak to the people, to catch their attention and evoke their curiosity. Not unlike today’s memes, they spoke to cultural trends, replicating and repeating popular artistic styles, often with a funny twist. Perhaps most notably, they brought art directly to the masses.

The Library’s collection of posters traverses nearly two centuries and multiple continents. Its contents tell the story of an evolving form that exhibited the work of major artists and promoted everything from food to political candidates.

These historical posters tout dance shows and circuses, tourism and theater, military recruitment and social rebellion. They advertise household goods and mind-melting drugs; sell war bonds and butter, victory gardens and deli meats.

One of the Library’s oldest posters, an enormous (and possibly, for some, terrifying) woodcut print titled “Five Celebrated Clowns” hails from 1856. Punctuated with bright blues and tangerine reds, the poster for Nathans Co’s Circus features five clowns with painted faces, flouncy collars and polka-dot tights posed in exaggerated pantomime gestures.

They are distinctly American – one is even decked out in the patterns of Old Glory – and their sheer size gives a hint about the scale and popularity of circuses in the era. But the Library’s many European posters also showcase the cultural significance and artistic impacts of the medium in its early heyday.

The elegant work of 19th-century French artist Jules Chéret, for example, showcases women at play and leisure, demonstrating

■ “Five Celebrated Clowns,” a woodcut print made in 1856, is one of the oldest posters in the Library’s collections. *Prints and Photographs Division*



their more liberated roles in the Paris of the Belle Époque. Among the Library's assorted Chéret posters, women in ornate and sometimes sensual fashions are depicted riding bikes, ice skating or reading the newspaper. The characters in Chéret's posters, who became known as Chérettes, embodied a whole new ethos of womanhood – vivacious and cosmopolitan.

Other artists, too, used posters to push the bounds of old social mores. In one print from painter Henri de Toulouse-Lautrec, a courtesan in a red dress plants a bold kiss on an older gentleman over dinner. The poster served double duty as the cover of a book from author Victor Joze, although it has since far surpassed the novel in fame.

The figures in Ethel Reed's posters are mysterious and darkly alluring, such as the sly red-haired woman who holds a vivid poppy on the otherwise entirely black book cover for José Echegaray's "Folly or Saintliness."

Another often-reproduced example from Henri Privat-Livemont shows a woman in diaphanous fabrics as she raises a glass of absinthe in practically spiritual awe. Billowing curlicues dance in the background, the intoxicating terrain of the "Green Fairy."

Revelry and entertainment are common themes in poster art spanning the ages. In the Library's collection of works from Czech artist Alphonse Mucha, plays and concerts are advertised like scenes in an elaborate painting.

The poster for a performance of the play "Lorenzaccio" features opulent golden lines and delicately detailed borders surrounding a snarling green dragon as it peers down at the titular character, lost in thought. Mucha's poster for the play "La Dame aux Camélias" is equally sumptuous, presenting an ethereal lady Camille against a background glittering with silver stars.

With such magnificent images posted in public spaces, it wasn't uncommon for Mucha's posters, and those of his contemporaries, to routinely be stolen by art lovers. Decades later, psychedelic poster art promoting rock-and-roll concerts would become equally covetable for collectors.

The Library's collection of works from Wes Wilson, dubbed the father of the 1960s rock poster, flaunt swirls of eye-popping neon text contrasted against



dramatic human figures. One poster for a concert featuring the Grateful Dead and Otis Rush & His Chicago Blues Band depicts a woman's face in profile, the names of the event's performers spiraling through her hair in a trippy kaleidoscope of pink and seafoam blue.

Another Wilson poster for a concert in San Francisco's Fillmore Auditorium shows two distinct panels (similar to a technique used by Mucha). On one side, Wilson's characteristic melting font style lists the names of the bands. The other depicts a regal woman in a pharaoh's striped headdress surrounded by Egyptian-style motifs.

The Library's posters aren't all fun and games, though. Between the liberated merrymaking of the Belle Époque and the experimental decadence of the Swinging Sixties were two world wars that shook the soul of the planet.

Strife and survival were foremost in people's minds, and governments and revolutionary

■ **Opposite:** Alphonse Mucha set the title character and a snarling green dragon within golden borders for this 1896 poster advertising the play "Lorenzaccio." *Prints and Photographs Division*

Center: Wes Wilson used a psychedelic design to advertise performances by the Grateful Dead, Otis Rush and Canned Heat at a concert staged by legendary promoter Bill Graham in 1967. *Gift of Bill Graham / Prints and Photographs Division*

Left: Henri de Toulouse-Lautrec portrayed a kissing couple in his poster for "Reine de Joie," a novel about a young courtesan involved with an older banker. *Prints and Photographs Division*



■ These three variations on a theme (at top) helped governments sell the public on wartime efforts. The rainbow-colored poster at right, published between 1965 and 1975, promotes a different idea: “Peace Now.” *Prints and Photographs Division*



causes alike seized on the atmosphere to capture the public’s attention – all through the powerful art of the poster.

The Library holds an original World War I poster of British Secretary of State for War Earl Kitchener pointing straight at the reader. The text reads, “Your country needs you.” It was this image that inspired James Montgomery Flagg’s definitive portrait of a white goateed Uncle Sam a few years later. The Library’s collection contains two prints of Flagg’s legendary “I want you for the U.S. Army” poster, as well as several other reproductions.

In one, a U.S. Marine points at you. In another, a stern Statue of Liberty invokes the reader to buy war bonds. There’s a pointing poster of a Black Uncle Sam, and even an anti-war poster in which a bandaged version of Flagg’s Sam extends an open hand pleading, “I want out.”

The Library’s “Keep Calm and Carry On” poster hardly needs description – it’s become a wildly popular motif since its rediscovery in 2000, adorning everything from T-shirts and mugs to phone cases and baby onesies.

Russian and Soviet propaganda posters, too, are widely known for their distinctive style, a “constructivist” technique full of hard lines and abstract shapes. In a famed 1920 example from the artist El Lissitzky, a red triangle symbolizing the Bolsheviks wedges into a white circle representing anti-communist forces. The design has been replicated on album covers, in the sci-fi television series “Farscape” and most recently on Russian billboards promoting COVID-19 vaccination, in which the white circle now appears as a spiked coronavirus cell.

These reproductions stand as sterling examples of the cultural weight and staying power of poster imagery. While such iconic posters of the 20th century didn’t go viral as we know the phenomenon today, their creators often printed hundreds if not thousands of copies, disseminating their unique visual language far and wide. Much more than just information bulletins, posters encapsulated cultural moods and reflected shared ideas.

Dorothy Waugh’s colorful prints advertised U.S. national parks in stunningly bold designs fit for modern travelers. Japanese tourism posters spotlighted blushing cherry



blossom trees against steely cityscapes and winding rivers, inviting visitors to experience a country both innovative and idyllic.

In one of the most remarkable displays of the poster's persuasive powers, the Library's Yanker Poster Collection contains political and social issue posters from dozens of nations between 1927 and 1980. Through their striking artwork, they call for world peace, the Equal Rights Amendment, recycling programs, union strikes, cancer screenings and political candidates of all sorts.

One poster repeats "Peace Now" in rainbow letters across its length. Another depicts a simple flower, the words "War is not healthy for children and other living things" winding through its stem. An image of a shattered globe, bursting with mud and worms, hangs in black space. At the bottom, a brief message: "Love is the answer."

Captivating imagery alone is unlikely to bring about global change, but even the most mundane message presented in a beautiful



way or shared enough times can become anchored in the mind. It's no coincidence we still see posters everywhere, even though emails, commercials and social media ads have now crowded the terrain of public persuasion. In their flexibility and familiarity posters continue to speak to the people – to sell and evoke, convince and alarm, amuse and inspire.

—Sahar Kazmi is a writer-editor in the Office of the Chief Information Officer.

■ **Left:** Dorothy Waugh used colorful, bold designs to promote national and state parks. *Prints and Photographs Division*

■ **Right:** The Japanese town of Hita used this image of a boat, bamboo and cherry blossoms to promote tourism. *Prints and Photographs Division*

Jan Greci helps bring poster collections to light.

Describe your work at the Library.

As the reference specialist for posters in the Prints and Photographs Division, my workdays are full of varied tasks. I spend part of most days working on our reference desk, helping patrons with their research on a wide range of topics – every specialist also should be a generalist. We can and do answer questions about all parts of the visual material collections for any topic a researcher may be interested in.

I also am the go-to person for every reference question related to posters. In addition to in-person service, I answer hundreds of questions a year through our Ask a Librarian online reference service.

When not helping our nation's readers, I get to spend time working on poster-related projects – for example, surveying the contents of our large collections of posters, preparing the circus poster collection for its recent digitization and working with a volunteer who is translating and cataloging 20th-century Japanese posters in our collection.

I also give tours to groups, especially those with interest in graphic design and posters, as well as preparing displays for visitors to the Library. When not doing all of the above, I also write for the Picture This blog and create thematic albums for the Library's Flickr photostream.

How did you prepare for your position?

Though I didn't know it at the time, my educational background prepared me well for my work here. I have an undergraduate degree in history and a master's in art history. Posters reflect the times and art styles of when and where they were made.

When I started working in Prints and Photographs as a reference technician, I asked as many questions as I could and paid attention to my colleagues with years of experience. I was very fortunate to work closely with Elena Millie, then the curator of posters, who taught me all about the collection. Hands-on work with our one-of-a-kind poster collection has been the best preparation for my job.



SHAWN MILLER

What are your favorite collection items?

Picking a favorite collection item is like asking a mother to pick her favorite child. I have many favorite posters. One is a 1929 work-incentive poster by Willard Elmes titled "He Merely Struts!" The poster features a beautifully rendered peacock, with a message that always has rung true to me: "Ability Needs No Fine Feathers." To me, this means that doing your work well is more important than tooting your own horn.

What have been your most memorable experiences at the Library?

Discussing Josef Albers' color theory with a group of weavers. Because of a very excited audience and an overly enthusiastic presenter, some say this was the loudest tour ever given in Prints and Photographs.

I often take on searches for patrons for pictures of their family members in our collections, most notably in the LOOK Magazine Photo Collection, the Farm Security Administration Collection and, recently, in the Milton Rogovin Collection. It's extremely satisfying to connect people to a part of their past that they had only imagined, and those moments have been some of my most memorable.



SHAWN MILLER

HANGING POSTER STORAGE ROOM

Walking into the hanging poster storage area in the Prints and Photographs Division, one is surrounded by larger-than-life images.

More than 100 super-oversize posters hang vertically from overhead bars because they are far too large to lay flat inside of map case drawers. The posters start well above your head, and some still reach almost to the floor. Some measure 9 feet tall and others 20 feet wide.

The designs feature French advertisements from the golden age of posters in the 1890s, theater and magic performances from the 19th and early 20th centuries, World War I and II campaigns and the Federal Theatre Project of the 1930s.

Surrounded by these huge, vertical images, it's easy to imagine stepping into a poster and traveling back in time – perhaps riding a bicycle down a Parisian boulevard, walking through an English field or hopping onto a train.

The posters are encapsulated in polyester to protect the paper and to hold the two hooks that attach to the bars – similar to the hooks used to hang a shower curtain. The lights are kept off in this area to keep the posters from fading.

Access to the hanging poster storage area is limited to staff members, but anyone can see the posters themselves online by searching for the code “POS H size” at loc.gov/pictures.

That’s “H” for “hanging.”

—Jan Greni is the reference specialist for posters in the Prints and Photographs Division.



MYSTERY SOLVED

Film scholar at the Library discovers the identity of the first copyrighted motion picture.

BY WENDI A. MALONEY

The perfectly folded letter opened, and out dropped pictures – 18 small images imprinted in two strips on a single sheet. Three men stand around an anvil, enacting a scene from a blacksmith's shop.

"I froze," says Claudy Op den Kamp, the film scholar who extracted the letter from a Library of Congress archival box last summer. "I couldn't grasp what I was holding."

The letter, dated Nov. 14, 1893, was signed "W.K.L. Dickson." Op den Kamp knew him as the head photographer at Thomas Edison's New Jersey laboratory at a time when Edison was racing against competitors to establish himself as the father of motion pictures.

Dickson wanted to know the status of a copyright application he'd submitted to Ainsworth Rand Spofford, the Librarian of Congress, several weeks earlier – at the time, Spofford also directed copyright operations.

The application was for a motion picture Dickson described only as "Kinetoscopic Records." The pictures contained in the letter, Dickson wrote, were samples from the film. He had recorded them on a new machine, perfected in Edison's lab, that could take 40 pictures a second. Imprinted on film stock and viewed through a kinetoscope – another Edison breakthrough – the images appeared to move.

Dickson was making new films daily, he wrote, and wanted to protect the lab's work from the competition.

Op den Kamp caught her breath, then cried out. In her hands, she held evidence from the birth of American cinema, a piece of paper that solved a long-standing mystery: What was the first U.S. motion picture ever copyrighted?

For years, scholars had known that an unidentified film was registered in 1893. But none had been able to tie that registration to an actual title with certainty – until now.

Mike Mashon, head of the Library's Moving Image Section, came running from a nearby office. "It was a wonderful moment," he says. "It really was."

To the uninitiated, motion picture copyright might seem an arcane subject. But not to film scholars. For decades, they've mined copyright records at the Library



■ **Opposite:** Claudy Op den Kamp, a scholar at the Library's Kluge Center last year, identified Edison's "The Blacksmith Shop" as the first copyrighted film. *Courtesy of Claudy Op den Kamp*

Left: These frames from "The Blacksmith Shop," submitted for copyright registration, show the first screen actors in history. *Rare Book and Special Collections Division*

Called Address "Edison New York!"

Enclosed
Samples
of Kinetoscopic
Records

From the Laboratory
of
Thomas A. Edison.

Orange, N.J. Nov. 14/93

Some of the
more out
working -
I want one
copyright for all
I see me what to
Please -

To the Librarian of Congress -

NOV 16 1893

Dear Sir -

Kindly let me know if my ^{one} copy -
right of Kinetoscopic subjects will embrace
all kinds of moving objects - What I
mean is this I copyright thro your
hands Kinetoscopic Records - now I
am the only person living who can
or has any right to take these by
appointment of J. A. Edison as his
head photographer having developed this
whole scheme from the commencement -
I am daily taking new objects and
^{Taken with} always the same Kinetoscope 40 picture
a second $\frac{3}{4} \times 1$ in size - I shall make
a rubber stamp & print on all photos
Copyrighted ^{Edison} Kinetoscopic Records by W. H. Dickson
I am told so, but want to be sure
Kindly inform me & greatly oblige
W. H. Dickson



– home to the U.S. Copyright Office – to piece together the story of early cinema. Under copyright law, registrants must submit copies of their works when they apply. When Dickson and other early filmmakers registered, they couldn't have known they were documenting the start of a world-changing industry.

"It only becomes clear in retrospect," Mashon says. "But it's from those early efforts that global cinema eventually emerges. Copyright has played an incredibly important role in preserving the record."

Edison patented an extraordinary 1,000-plus inventions in his lifetime and zealously used legal means to protect his achievements. Dickson had been registering photographs with Spofford for years, so it's not surprising that Edison's lab turned to copyright for its films.

Now, nearly 130 years after Dickson dispatched his letter to Spofford, we know that the first copyrighted motion picture was Edison's "The Blacksmith Shop," also known as "The Blacksmith Scene" or "The Blacksmithing Scene."

The second film copyrighted, also from Edison's lab, has long been known. Registered on Jan. 9, 1894, and inscribed in the official copyright record book as "Edison Kinetoscopic Record of a Sneeze," it's often called "Fred Ott's Sneeze." Ott was an employee in Edison's lab, and he's filmed sneezing as part of the lab's motion picture experiments.

A lecturer in film and intellectual property at Bournemouth University in England, Op den Kamp was in residence at the Library's John W. Kluge Center for six months last year to study Spofford's role in the formation of the Library's collection of paper prints – rolls of photographic contact paper the earliest producers submitted to register motion pictures.

No category for motion pictures existed in copyright law until 1912. So, pioneering producers, starting with Edison, exposed their nitrate film negatives on rolls of photographic contact paper to register them, mostly as photographs, a category established in 1865.

Most films made on nitrate – highly flammable and deterioration-prone – no longer exist. "The Blacksmith Shop" survives because business magnate Henry Ford, a close friend of Edison, had a copy, and the Museum of Modern Art later preserved it.

In 1995, the film was inducted into the Library's National Film Registry. According to the registry, the "The Blacksmith Shop" features the first screen actors in history and is considered the first film of more than a few feet to be exhibited publicly – it was screened for audiences in Brooklyn on May 9, 1893.

"It shows living subjects portrayed in a manner to excite wonderment," a Brooklyn newspaper reported the following day.

On her quest to solve this cinema mystery, Op den Kamp consulted with some 30 current and retired staff experts at the Library; worked in five reading rooms; and, finally, pored over five pallets pulled from storage – each containing 50 boxes, each box associated with 2,000 registrations. Inside one box, she found the letter.

Film scholars, she says, long had assumed that the "Kinetoscopic Records" listed in the copyright record books implied multiple motion pictures, and "The Blacksmith Shop" was strongly suspected to be among them. Now, we know that "records" meant multiple images in strips – the photographs that dropped out of a letter that day and made film history.

"In some ways," Mashon says, "the letter Claudy found is the Big Bang. Everything sort of flows from that."

■ **Opposite:** This letter – sent by Edison employee W.K.L. Dickson to Librarian of Congress Ainsworth Rand Spofford on Nov. 14, 1893 – proved to be the key to solving the mystery of the first copyrighted motion picture. *Rare Book and Special Collections Division*

Above: The second copyrighted film, "Fred Ott's Sneeze," also came from Edison's lab and was registered for copyright in January 1894. *National Audio-Visual Conservation Center*

AROUND THE LIBRARY



1.



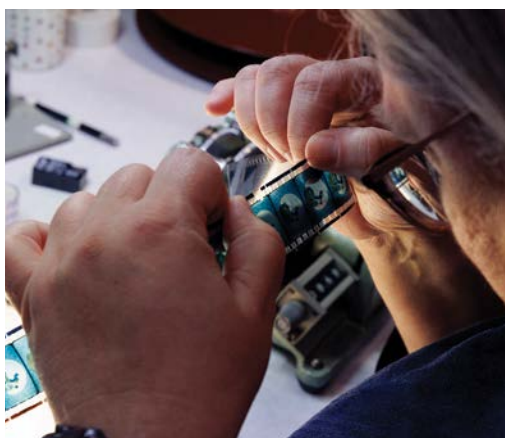
2.



3.



4.



5.



6.

1. The Library illuminates its Jefferson Building in gold in anticipation of the 125th anniversary of the building, which opened on Nov. 1, 1897.

2. France's president, Emmanuel Macron, examines Library collection items during a visit to the Jefferson Building on Nov. 30. *Elaina Finkelstein*

3. The Library hosts a special display of its Giant Bible of Mainz and other rare texts from the Rare Book and Special Collections Division on Oct. 6.

4. Emmanuel Pahud performs on flute with Alessio Bax on piano during the inaugural Elinor D. Sosne Fund concert in the Coolidge Auditorium on Nov. 14.

5. Carol Galbraith, a film inspector/printer at the Library's National Audio-Visual Conservation Center, repairs a reel of nitrate film on Nov. 6.

6. The Library celebrates "Philly on Fire" and "Bella!," winners of the Library of Congress/Lavine Ken Burns Prize for Film, at a ceremony on Oct. 18.

ALL PHOTOS BY SHAWN MILLER
UNLESS OTHERWISE NOTED

'Little Mermaid,' 'Carrie' Added to Film Registry

The Library announced the annual selection of 25 motion pictures to be inducted into the National Film Registry for their cultural, historic or aesthetic importance to the nation's film heritage.

This year's selections include 16 films directed or co-directed by filmmakers of color, women and LGBTQ+ filmmakers. The chosen films date back to an 1898 film of a Mardi Gras carnival parade in New Orleans. The film, thought to be lost, recently was discovered in a Netherlands museum. The selections bring the number of films in the registry to 850.

Famous Hollywood releases chosen this year include Marvel's "Iron Man," Disney's "The Little Mermaid," John Waters' "Hairspray," "When Harry Met Sally," "Carrie" and the 1950 version of "Cyrano de Bergerac," which made José Ferrer the first Hispanic actor to win a best actor Oscar.

MORE: loc.gov/item/prn-22-120

Kislak Family Donates \$10 Million for Gallery

The Kislak Family Foundation has donated \$10 million to create a new exhibition at the Library that will share a fuller history of the early Americas, featuring items from the acclaimed Jay I. Kislak Collection.

The Kislak Foundation gift will develop the exhibition gallery and establish a permanent endowment fund to maintain and renew the exhibition.

"Voices of the Early Americas: The Jay I. Kislak Collection" is slated to open in 2024. The exhibition will explore the history of the Indigenous cultures of the Americas both before and after colonization by Europeans.

In 2004, Kislak donated nearly 4,000 items from his collection to the Library, an extraordinary gift that included rare masterpieces of Indigenous art, maps, manuscripts and cultural treasures documenting over a dozen Native cultures and the earliest history of the Americas.

MORE: loc.gov/item/prn-22-095

Dove, Erdrich Named Bobbitt Prize Recipients

The Library awarded the Rebekah Johnson Bobbitt National Prize for Poetry to Rita Dove for lifetime achievement and to Heid E. Erdrich for her poetry collection "Little Big Bully."

Dove is the author of 11 poetry collections, including the Pulitzer Prize-winning "Thomas and Beulah." She served as U.S. poet laureate from 1993 to 1995. Erdrich is the author of six poetry collections and a nonfiction Indigenous foods book. She also is the editor of the poetry anthology "New Poets of Native Nations."

The biennial Bobbitt Prize, which carries a \$10,000 award, recognizes a book of poetry written by an American and published during the preceding two years or the lifetime achievement of an American poet, or both. The prize is made possible by the family of Rebekah Johnson Bobbitt of Austin, Texas, in her memory.

MORE: loc.gov/item/prn-22-102

Library Aims to Transform Collections Management

The Library recently awarded a major contract to further develop and implement a new, open-source IT platform that will revolutionize how the institution's vast physical and digital collections are managed and made accessible.

The new Library Collections Access Platform software application will serve as the heart of collections-management operations, connecting several stand-alone IT systems into a one-stop shop for the acquisition, description, inventory and discovery of collections.

The Library awarded a contract to EBSCO Information Services, with an initial spend of \$7.77 million. The first phase of platform development will cost \$10.4 million over three years to meet the scale and complexity of the Library's operations.

When the platform is fully operational, it will enable users to perform comprehensive searches of the extensive collections of the world's largest library.

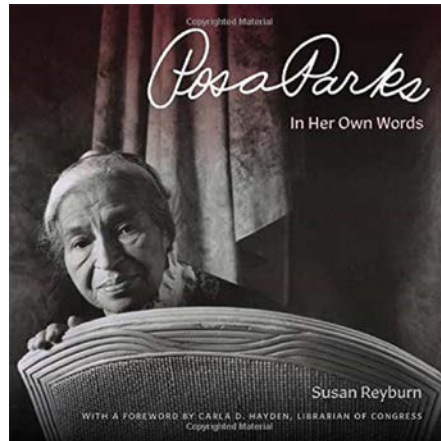
MORE: loc.gov/item/prn-22-084

SHOP



Ukiyo-e scarf
Product #21304801
Price: \$55

This elegant silk scarf features a collage of modern and classic Japanese ukiyo-e prints and cherry blossom drawings from the Library's collections.



'Rosa Parks: In Her Own Words'
Product #21107173
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The civil rights icon is revealed for the first time in print through her private manuscripts and handwritten notes, housed in the Library.



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Product # see website
Price: \$45

Show your devotion to libraries with this heavyweight Library of Congress hoodie. Available in red, navy or pink.



Gutenberg bookends
Product #21408867
Price: \$37.95

These handmade bookends feature images from the Gutenberg Bible, one of the great treasures of the Library's collections.



Open book mug
Product #21508277
Price: \$37.95

Start your day off right with this pottery Library of Congress coffee mug.



Frederick Douglass bust
Product #21508226
Price: \$27.95

Celebrate African American history with this 6-inch marble bust of abolitionist, writer and statesman Frederick Douglass.

■ Order online: loc.gov/shop ■ Order by phone: 888.682.3557

HELPING THE NEXT GENERATIONS

Programs assist emerging scholars and professionals.

The internship and fellowship programs at the Library of Congress provide opportunities for students and emerging or established professionals to advance their pursuits.

Over the years, many interns have returned to work at the Library, while others embarked on successful careers at institutions and organizations across the country.

Federal funds are critical to meeting the operational and administrative expenses of these programs. However, the generous support of donors makes it possible for the Library to provide paid internship and fellowship positions, ensuring the opportunity to learn and engage with the institution is accessible to many. Each contribution is meaningful, allowing the Library to innovate and to enhance its programs to meet new needs.

Core programs such as Junior Fellows, established in 1991, and the more recent Archives, History and Heritage Advanced Internship, established as a pilot in 2019, demonstrate the cumulative impact of donor contributions.

Established and maintained with gifts from Nancy Glanville Jewell/the Glanville Family Foundation, Craig and Diane Welburn, the Mellon Foundation and others, these programs continue to expand recruitment efforts, provide remote work options, increase the number and types of projects across the Library and create new professional development experiences.

Projects supported by interns and fellows reflect the range of the Library itself.

Recent opportunities focused on Africa's literary legacy in America; access to NAACP records; youth and family program development; visual literacy and subject indexing for photographs of African Americans and Japanese Americans; online exhibition curation; National Library Service materials both about and created by blind



and visually impaired musicians; mapping historical demographics; studies of building climates to guide preservation practices; and much more.

Learn more about how you, too, can support the Library and the next generation of leaders.

■ Junior fellows discuss their projects with members of the staff and the public. *Shawn Miller*

MORE INFORMATION

Support the Library of Congress
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LAST WORD

AMOS KENNEDY

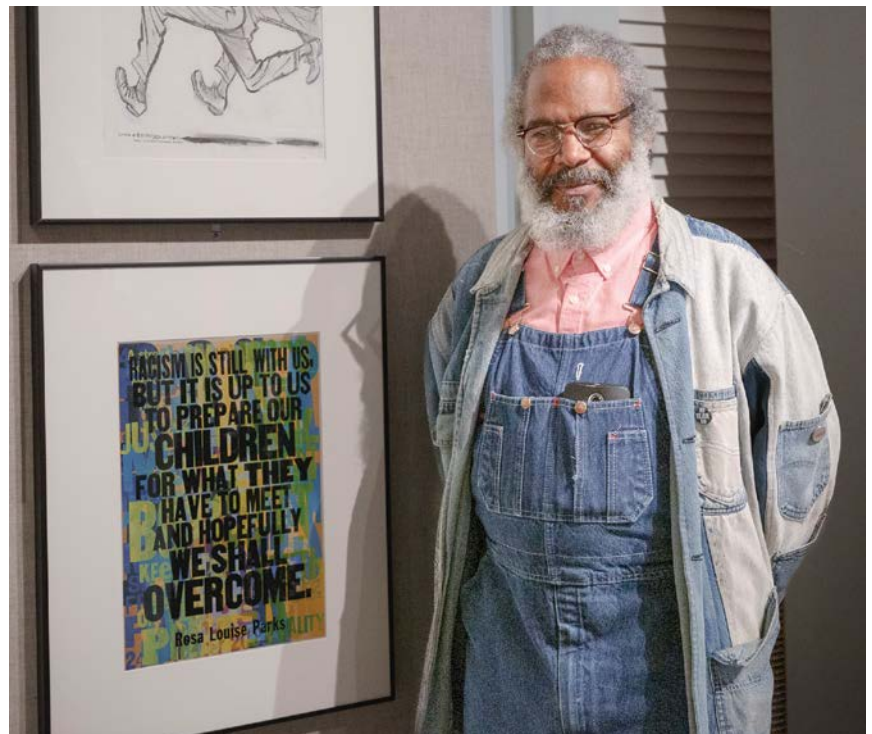
Poster: A single printed sheet of paper designed to be shown in public is a call to action.

Posters inform. Posters violate your visual space. Posters disrupt your thoughts. Posters solicit your loyalty. Posters are a moment. Posters are mass communication. Posters ADVERTISE.

Posters have been a part of our culture since the dawn of printing. Initially called “broadsides,” they informed the citizens of proclamations, political views and manifestos. The Declaration of Independence is a broadside. By the mid-19th century, they had become inexpensive, mass-produced ephemera that we call posters. They announced concerts, plays, music shows, medicine shows, poetry readings, lectures and debates. Posters can also be notices, petitions, timetables, war recruitment, propaganda and manifestos. These posters were designed in the print shops where they were printed. Therefore, the design of the posters was primarily text. Illustrations were limited to woodcuts. But that was to change.

The use of color lithography printing provided an environment that allowed posters to be designed by painters and printed by skilled artisans, printers and lithographers. These large, multicolored posters attracted public attention. The earlier posters of the 19th century were produced for theaters and cabarets. Placed in billboards and plastered on the sides of buildings, they also attracted the attention of collectors. A new purpose was given to the poster. By the mid-19th century, the poster’s role in our culture had expanded. They entered the stale air of the art world. At the same time, they became vital for the growth of consumerism. The rapid growth of cities brought about a spike in consumerism. With consumerism, commercial posters and advertisements can be found everywhere.

One of the most effective uses of posters was during the New Deal. The WPA, or the Works Progress Administration Federal Art Project, created more than 35,000 posters from 1936 to 1943. The U.S. government recruited artists to produce posters for the people. In 17 states and the District of Columbia, WPA poster divisions were created. Screen printing



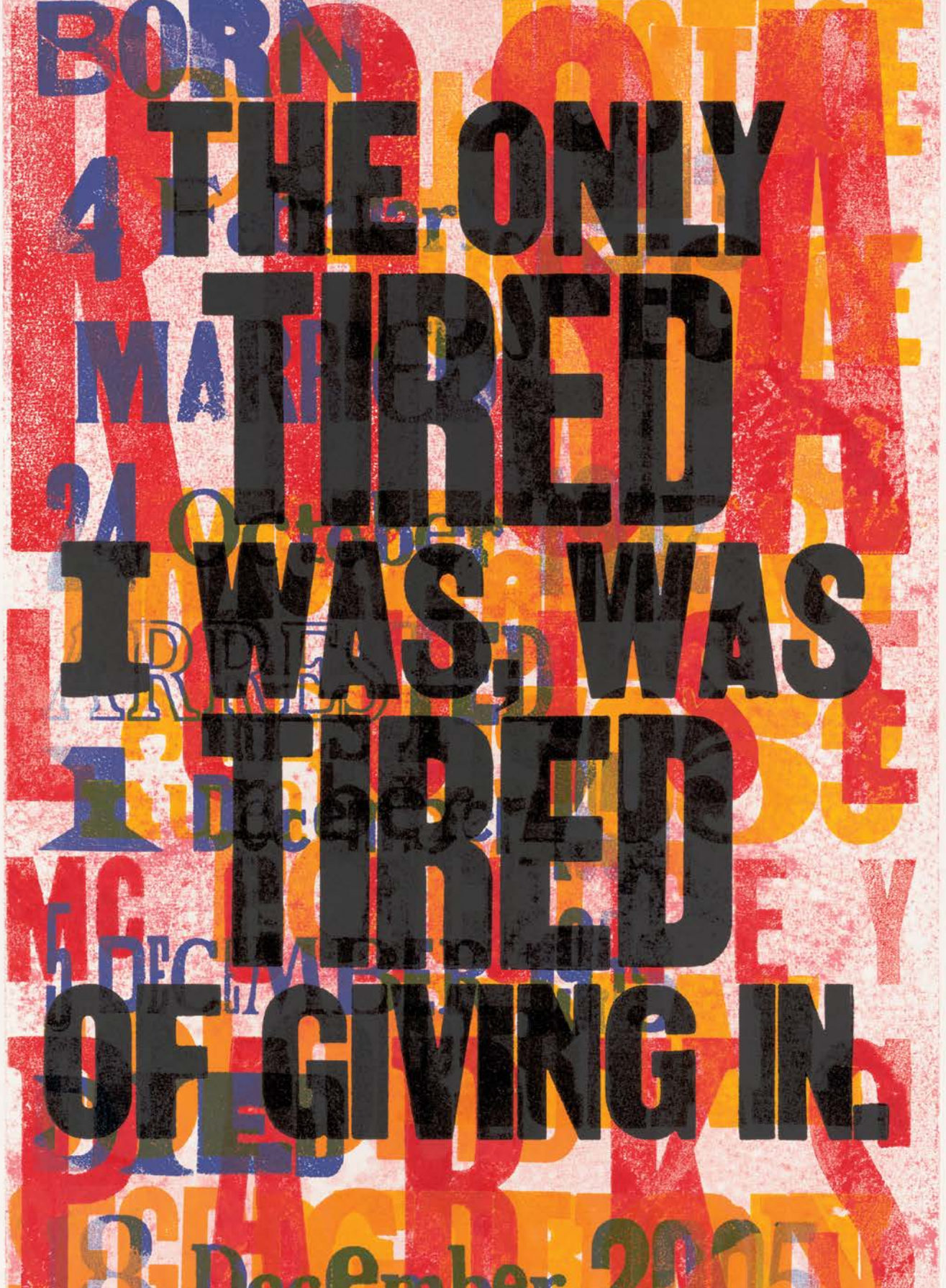
SHAWN MILLER

was the primary printing technique used to produce these posters. The experience of these designers and printers were transferred to the war effort, and hundreds of posters were designed for the war.

After the war, posters returned to their primary role of public advertising. While posters for products declined, the posters for entertainment grew. These posters were printed for circuses, carnivals, fairs, wrestling matches and music concerts. Popular music promoters realized the power of posters and used them effectively to advertise their bands. By the 1990s, posters defined the music scene. The ability to produce quick, inexpensive posters allowed independent bands to advertise their gigs.

Posters are a signifier of our society. Through them, our society is shaped. They are ever present in mass protest. In the streets, the posters are activated. They assume a greater power. Communists and labor unions marched in the streets carrying posters demanding the end to exploitation. Whether it is white segregationists supporting Jim Crow or Blacks demanding the end to lynching, posters were present at these gatherings. Look at the image of the Memphis sanitary workers carrying the “I AM A MAN” posters during their strike. Posters give a democratic visual voice to our culture. All social movements use the poster to put their message in the minds of the people. Posters bring about change.

—Amos Paul Kennedy Jr. is a Detroit-based letterpress artist.



■ Amos Kennedy created this poster of layered text around a quote from civil rights icon Rosa Parks: "The only tired I was, was tired of giving in." Courtesy of Amos Kennedy

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