

ASPH 3306  
Co-listing as ARHS 3307  
**Photography in Taos: History and Art**  
J-term, January 6 - 17, 2019

Fulfilling UC Requirements: HFA, HSBS, IL, OC  
Credit for photo minor, art major and minor, art history major and minor  
Prerequisites waived

Professor Emerita Debora Hunter  
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This course integrates creative expression with scholarly research. Students explore the medium of photography as both fine art and historical record. Students learn basic camera operation (exposure, focal length, depth of field), software manipulation and photographic design principles (framing strategies, lighting). Through the study of the rich history of photography in the Southwest students locate their own creative response to the perennial quest to understand man's relationship to the natural and social world.

Course historical and art historical material is divided into four topics: land, Native American culture, Hispanos culture, and Anglo culture. These are explored and linked through field trips, readings, primary historical source material, history of photography, and photographs made by the students. Primary source material is mainly drawn from important photographs held in the DeGoyler Library of SMU.

The key moments in photographic history of the area are: the U.S. Geological and Geographical Surveys of the American West, 1860-1879; early ethnographic photographic studies of Native Americans, 1875-1905; the Modernists, 1930-1960; and contemporary artist/photographers. Many of these photographs, considered primary historical sources, are available for viewing and analysis in area art and history museums. Secondary sources for research are historic interpretation and analysis, and art criticism and theory, which are available in the Fort Burgwin Library and online websites.

Students complete two projects: Research (fulfilling HFA depth, HSBS, IL, OC) and Portfolio (fulfilling CA II, HFA depth). Working alone or in groups, students research a topic that has historical and artistic importance in the American West. The final research project is a carefully organized, narrated and visually engaging PowerPoint presentation of text, image and speech that offers a fresh, insightful and in-depth analysis of closely focused aspect of the topic. Informed by these historical precedents, students will produce a portfolio of their own photographic response to the Southwest.

## Tentative Daily Schedule

	<b>AM 9:00-12:00 approx</b>	<b>PM 1:00-4:00 approx</b>
<b>Mon 1.7</b>	Map orientation of Taos. Camera settings: file format, ISO, focusing, exposure modes. Framing lecture. Handout on research project.	Field trip. Ranchos Church, Talpa Cemetery. acequia,. Sunset 5:05.
<b>Tue 1.8</b>	Class requirements for portfolio and research. More exposure modes, over and under exposure, Depth of Field, Shutter Speed, focal length. Discussion of Last Conquistador film.	Lottery for topics! Library tutorial with Julia Stewart. Frontier Photographers film and discussion.
<b>Wed 1.9</b>	Lighting lecture. Basic software image adjusting. Loose ends.	Field trip to Taos Pueblo (closes at 4:30), Maybe trip to Gorge Bridge, Harwood Museum, Taos Plaza, Jack Leustig Gallery in Arroyo Seco (closes at 5pm). Sunset around 5:07. Students should expect to spend time editing photographs after dinner. Teacher available for individual help after dinner.
<b>Thu 1.10</b>	While students work on research (not editing photos) in library, teacher will meet individually with students to edit their photographs.	Critique of 20 images.
<b>Fri 1.11</b>	Field trip to Chimayo or Harwood Museum or Library Research or TBA.	Field trip to Chimayo or Harwood Museum or Library Research or TBA. Sunset around 5:09
<b>Mon 1.14</b>	Symposium on Survey Photographers. Symposium on Ethnographic Photographers. Symposium on Modernist.	Symposium on Survey Photographers. Symposium on Ethnographic Photographers. Symposium on Modernist. Teacher available for individual help after dinner for editing of portfolio.
<b>Tue 1.15</b>	Field trip to Santa Fe. Visit to NM Photo Archive, Andrew Smith Gallery, Photo Eye Gallery, Santa Fe Plaza. Lunch in Santa Fe restaurant or sack in Plaza.	Field trip to Santa Fe. Students should expect to edit photographs after dinner. Arriving back at Fort in time for late dinner. Sunset 5:14. Teacher available for individual help after dinner.
<b>Wed 1.16</b>	Submissions for assessment of IL and OC through short quiz. Final exam of short answer and artist ID. Students may begin to present their final portfolios as time permits.	Students present their final portfolios. 20 to 30 images with written statement. Class will run until 4pm. Be prepared to stay until class is over.
<b>Thu 1.17</b>	Depart Fort	

## Important Dates

1260-1320	Pot Creek Pueblo occupation, early pit houses, then pueblo apartments
1000-1450	Taos Pueblo dates occupation
1540	Spanish visitors to Taos Pueblo, members of the Coronado expedition
1600's	Increased presence of Spanish in New Mexico
1610	Palace of the Governors built in Santa Fe
1620	Establishment of Catholic Church on pueblo
1680	Pueblo revolt
1803	Louisiana Purchase
1804	Lewis and Clark Expedition
1830	Invention of the steam train
1830	Indian Removal Act, authorized US Gov. to relocate
1885	invention of the motorcar
<b>1839</b>	<b>Official invention of photography (Daguerre and Niepce in France, Fox Talbot in England</b>
<b>1840-1920</b>	<b>stereographs popular as entertainment, especially the 1860's</b>
1844	Morse telegraphs
1845	Texas joins United States
1850	California joins US
1851	Appropriation Bill for Indian Affairs creates permanent reservations
<b>1851</b>	<b>Colodium process (glass negatives)</b>
<b>1854</b>	<b>Carte de visite used for portraiture and calling cards</b>
1856	City of Dallas becomes incorporated
1858	Gold discovered in Colorado, silver in Nevada, heavily developed over the next 30 years
1859	Darwin's On the Origin of Species, survival of the fitness justifies exploitation
1860	Pony Express
1860	Apache Wars in New Mexico and Arizona
1861-1965	Civil War
1862	Homestead Act
1866	Texas great cattle drives begin
1869	Transcontinental railroads meet in Promontory Utah, Golden Spike, photo by Andrew J. Russell
1869	Growing railroad industry and cattle boom, bring buffalo hunters, in ten years reducing population
<b>1867-1869</b>	<b>Clarence King Survey, Geological Exploration of the Fortieth Parallel, O'Sullivan.</b>
<b>1869-1872</b>	<b>Hayden Survey, William Henry Jackson, railroad photos, Mammoth Hot Springs, Yellowstone, Painter, Thomas Moran, congress created first National Park in Yellowstone, Grand Canyon</b>
<b>1867-1894</b>	<b>Powell Survey, John Hillers, geological and ethnological, Grand Canyon and Colorado River</b>
<b>1869-1879</b>	<b>Wheeler (100th Meridian), Timothy O'Sullivan</b>
1870's	Wild Bill Hickok, shootouts, Jessie James, Buffalo Bill Cody, Billy the Kid
1870's	Annihilation of Time and Space term used (telephone, telegraph, railroad and photography)
1872	Muybridge high speed shutter captures horse trotting
1872	Yellowstone made the first National Park
1875-1940	Fred Harvey Company runs hotels and restaurants and gift shops for tourists traveling by train
1876	Battle of the Little Bighorn, Indians defeat Custer
1889	Tentative cinema in France
1884	Celluloid film introduced
1845	Term manifest destiny used
1890-1920	Pictorialism/Photo-Seession in photography (soft focus resembling painting)
1890	The frontier is closed, US Census Bureau
1893	Frontier Thesis by Frederick Jackson Turner, the frontier shaped the character of American.
1903	Wright Brothers flight
1912	New Mexico becomes a state
1917	Mabel Dodge Luhan moves to Taos, DH Lawrence visits in 1922
1929	Ansel Adams and Mary Austin publish Taos Pueblo
<b>1929-50's</b>	<b>Ansel Adams visits New Mexico often</b>
<b>1945-1975</b>	<b>Laura Gilpin worked in the Southwest, often platinum printing in 1930's.</b>
<b>1932</b>	<b>f64 exhibition, manifesto for straight photography</b>
1931-32	Paul Strand in Taos
<b>1940's</b>	<b>Elliot Porter's BW landscape and architecture in New Mexico</b>
1955	Taos ski valley founded
1970	Blue Lake returned to Taos Pueblo

# U.S. Geological and Geographical Surveys of the American West: The Great Surveys

Between 1860 and 1879 four major expeditions sponsored by the U.S. government surveyed, mapped, and explored a large geographical region west of the Mississippi River.

The maps and reports were submitted from the U.S. Geological Exploration of the 40th Parallel, led by Clarence King; the U.S. Geographical Survey West of the 100th Meridian, led by Lieutenant George Montague Wheeler; the U.S. Geological and Geographical Survey of the Territories, led by Ferdinand Vandeveer Hayden; and the U.S. Geographical and Geological Survey of the Rocky Mountain Region, led by John Wesley Powell. In 1879, these were either concluded or consolidated under the newly created office of the U.S. Geological Survey.

Though many other expeditions occurred before and during the period between 1860 and 1879, including, but not limited to, the Lewis and Clark expedition, the Zebulon Montgomery Pike expedition and the Josiah Whitney expedition, only these four led directly to the creation of the U.S. Geological Survey and are referred to as the "Great Surveys" of the American West.

In 1867 the U.S. Congress appropriated funds to establish the Geological Exploration of the Fortieth Parallel under the War Department. Chief of the Army of Engineers, General Andrew Atkinson Humphreys, appointed Clarence King, a graduate of Sheffield Scientific School of Yale, to lead the survey. The mission of the survey was to examine the geological features and natural resources across a band of land between the 105th and the 120th meridians along the 40th parallel. Additional natural scientists to the survey included three geologists, a botanist, and an ornithologist. In order to document the survey, King hired Timothy O'Sullivan, a former photographer with Mathew Brady's Civil War photography corps.

The Fortieth Parallel Survey set up a base-camp in the Truckee Meadows, near present-day Reno, Nevada. Their first task was to make a 15,000 square mile map of the area between the California Sierra Nevada and the Shoshone mountain range 150 miles to the east. Though the survey did not make it to the 105th meridian, King and his men crossed the Humboldt Sink, the Carson Sink, and the Black Rock desert. They collected two thousand rock specimens, examined numerous mines, and set up 300 barometrical stations before ending the first season and returning to base camp.

While wintering in Virginia City, Clarence King and two other geologists explored and gathered data on Comstock mines, while photographer Timothy O'Sullivan took photographs from deep inside the Comstock mines, using magnesium flashes for illumination.

The Fortieth Parallel Survey's second season expanded the territory of the first season to cover all the Great Basin as far as Salt Lake. The U.S. Congress, pleased with the quality and amount of scientific information sent by the expedition, funded subsequent seasons until 1873, when General Andrew Atkinson Humphreys concluded the survey.

Seven volumes of research were published during and after the Fortieth Parallel Survey, including *The Mining Industry* (1870), *Microscopic Petrography* (1876), *Descriptive Geology* (1877), and *Systematic Geology* (1878).

In the same year as the Fortieth Parallel Survey, Ferdinand Vandeveer Hayden, a professor of geology and mineralogy at the University of Pennsylvania, was appointed geologist-in-charge of the United States Geographical and Geological Survey of the Western Territories. Hayden's orders were comprehensive and included, among other things, searching for deposits of oils, coals, clay marls, and other mineral substances. In addition, Hayden's survey was charged with gathering samples of geology, mineralogy and paleontology, and to note soils with regard to their adaptability to specific crops.

In the twelve years that Hayden led the U.S. Geographical and Geological Survey of the Territories, numerous scientists and artists contributed their talents to its purpose. An example of this contribution is the photographic work of William Henry Jackson, a photographer who had, prior to his appointment to the survey, been documenting the building of the Union Pacific Railroad as it journeyed westward to join the Central Pacific railroad. Jackson's images of the Yellowstone region accompanied sketches by Thomas Moran and a detailed report of the survey's findings. These were presented to the U.S. Congress, and on March 1, 1872 President Grant signed a bill making the region Yellowstone National Park.

Included in the vast output of the Hayden survey are *Sun Pictures of the Rocky Mountain Regions* (1870) with photographs by William Henry Jackson, *The Yellowstone National Park* (1876) illustrated by Thomas Moran, *Geological and Geographical Atlas of Colorado* (1877), and *The Great West: Its Attractions and Resources* (1880).

As with the Hayden survey, reports and collections made by John Wesley Powell helped to build interest in and perpetuate the exploration of yet another area of the American West, the Grand Canyon and plateau regions of Colorado and Utah. Powell, a former Civil War veteran and a professor of geology at Wesleyan College in Illinois, proposed a geological and geographical survey by boat of the Colorado River and its tributaries.

Powell's initial expedition exploring the Colorado River from May 24 to late August 1869 received favorable media coverage, in part due to Powell's entertaining lectures. Unfortunately, however, the survey yielded very little in the way of physical data.

For the second expedition Powell turned to the U.S. Congress as a means to supplement funds that he was currently receiving from the Smithsonian Institution in Washington, D.C. In June of 1872, Powell was granted \$10,000 to lead a second expedition, the Geographical and Topographical Survey of the Colorado River of the West.

Powell's primary interest was in geology and ethnology, and his investigations centered on the problem of aridity and human adaptation in the lands of the West. Powell's travels by foot and by boat brought him into contact with what he called the plateau

tribes; the Paiutes, the Shivwits, the Unikarits, the Utes, and others. Inspired by these encounters and by the ancient cities he saw while on the Colorado River, Powell later became the Smithsonian Institution's first Director of the Bureau of American Ethnology, a post he held from 1872 until his death in 1902.

The Powell expeditions yielded several books and reports: *Exploration of the Colorado River of the West and its Tributaries* (1875), *Report on the Geology of the Eastern Portion of the Uinta Mountains* (1876), *Introduction to the Study of Indian Languages* (1877), and *Report on the Lands of the Arid Region of the United States* (1878).

George Montague Wheeler had a similar practical interest in the exploration of western lands. A graduate of West Point Military Academy, Wheeler wanted to make maps that stressed human settlement and could be used to advance roads, railroads, dams, irrigation, agriculture, and settlement.

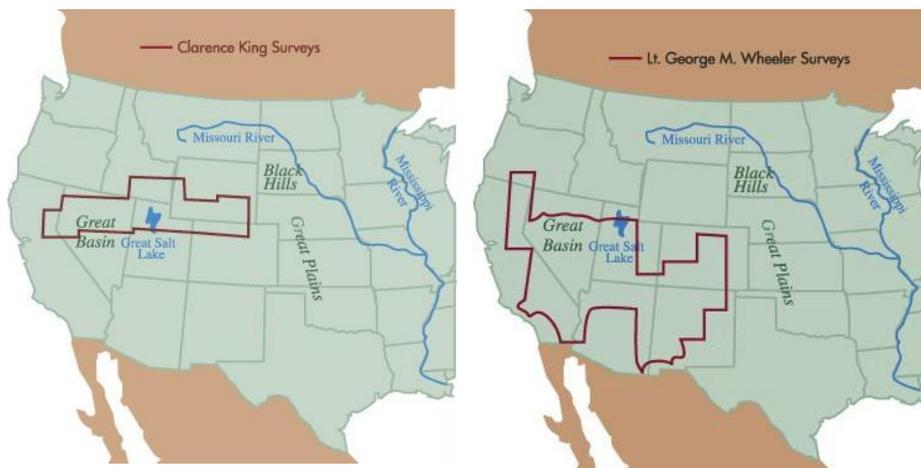
On June 10, 1872, the U.S. Congress granted Wheeler \$75,000 to map the area west of the 100th meridian on a scale of eight miles to the inch, an undertaking that Wheeler estimated would take fifteen years to complete. All four surveys were now being conducted simultaneously.

In the summer of 1873, the Hayden and Wheeler surveys met at the headwaters of the Arkansas River in Colorado. Conflicts arising from the possibility that both were surveying and mapping the same territories caused the U.S. Congress to hold hearings to consider whether the surveys were conducted wastefully. At this time it was concluded there was enough work for all four surveys to continue with funding.

From 1874 to 1879 the Wheeler expedition surveyed, using a base-line and trigonometric triangulation method, over a third of the country west of the 100th meridian, including Colorado, Arizona, Utah, Nevada, and California. Wheeler's survey produced seventy-one geographical and topographic maps and seven economic land-use maps. Wheeler supervised over twenty-five publications on geography, astronomy, paleontology, zoology, botany, and archaeology, and seven of his own volumes of notes and reports. Over the course of the survey 43,759 specimens were sent the Smithsonian Institution in Washington, D.C. At the end of the fiscal year in 1879, the U.S. Congress once again debated whether four independently funded and autonomous surveys were wasteful. A lobbying effort, headed by Powell but supported by many members of the scientific community, persuaded Congress to consolidate their research efforts into one new office, the U.S. Geological Survey.

Because of the government patronage and the historical significance of the four surveys, much of the primary fieldwork has been preserved. The field notes and records of the United States Geographical Surveys West of the 100th Meridian are archived as Record Group 77, Office of the Chief of Engineers. Many of the large-plate photographs of William Henry Jackson, Jack Hillers, Timothy O'Sullivan, and E.O Beaman, which were made while accompanying the expeditions, are held in the Still Pictures Section of the National Archives in Washington, D.C. A large collection of Powell's fieldwork is housed in the Smithsonian Institution's Bureau of American Ethnology.

<http://www.onlinenevada.org/articles/us-geological-and-geographical-surveys-american-west-great-surveys>



# Themes and Timeline for Historical and Fine Art Photography in the Southwest

THEMES	TIMELINE			
	<b>Survey Photography</b> <b>1860-1879</b>	<b>Ethnographic</b> <b>1875-1905</b>	<b>Modernists</b> <b>1930-1960</b>	<b>Contemporary</b>
The Land landscape, land use, railroad, environmental	<b>Timothy O'Sullivan</b> <b>William Henry Jackson</b> <b>Alexander Gardner</b> <b>Andrew J. Russell</b> John K. Hillers		<b>Ansel Adams</b> Paul Strand (limited) <b>Laura Gilpin</b> <b>Elliot Porter</b>	<b>Richard Misrach</b> <b>Mark Klett and Byron Wolfe</b> Jamie Stillings <b>Debora Hunter</b>
Native American architecture, customs, portraits		Timothy O'Sullivan William Henry Jackson Alexander Gardner Andrew J. Russell <b>Edward Curtis</b> <b>Adams Clark Vroman</b> <b>John Hillers</b>	<b>Ansel Adams</b> <b>Laura Gilpin</b> Taos Pueblo by Mary Austin/Adams	Miguel Gandert <b>Skeet McAuley</b> Matika Wilbur Zig Jackson Wendy Red Star Will Wilson Andrea Robbins, Ma Becher
Hispanic architecture, customs, portraits			Mostly architecture by <b>Ansel Adams</b> <b>Elliot Porter</b>	<b>Alex Harris</b>
Anglo architecture, customs, portraits				Tony O'Brien (religious) Lisa Law (hippy) <b>Debora Hunter</b>

Photographers names appearing in boldface will be on the slide identification of the exam.

# Themes

## I. The Land in the Southwest

What are the social uses of land and how are they reflected in landscape photography? The US Geological Surveys fostered the development of the intercontinental railroads. Modernists depicted a mythic American West, while contemporary photographers often address environmental concerns.

### Fieldtrips

1. Ghost Ranch, trails and Museum of Paleontology and Museum of Anthropology
2. Rio Grande Gorge Bridge
3. Earthships

### Primary Source Material

1. Photographs of Timothy O'Sullivan, William Henry Jackson are available for viewing at Andrew Smith Gallery, Santa Fe

### Readings

1. *Taos, A Topical History*, Formative Epochs: The Origins and Evolution of the Taos Landscape, by Paul W. Bauer, p.19-30
2. *Taos, A Topical History*, Archaeology and the Pre-European History of the Taos Valley, By Jeffrey L. Boyer, p 31-43
3. *A Great Aridness: Climate Change and the Future of the American West*, William DeBuys, Oxford University Press, 2011 Introduction: The Tracks at Cedar Spring, p. 3-16
4. *Perpetual Mirage, Second View: A Search for the West that exists only in Photographs*,

### Photographic Artists

1. Timothy O'Sullivan, early
2. William Henry Jackson, early
3. Andrew J. Russell, early
4. Ansel Adams, modernist
5. Elliot Porter, modernist
6. Laura Gilpin, modernist
7. Paul Strand, modernist
8. Richard Misrach, contemporary
9. Mark Klett and Byron Wolfe, contemporary
10. Jamie Stillings, contemporary

## II. Native American Culture in the Southwest

Early photographs of pueblo architecture, activities and portraits produced an ethnographic record. How does their record reflect the makers own values? The Modernists emphasized formal and aesthetic value in their subject matter. Contemporary artists address cultural identity,

### Fieldtrips

1. Taos Pueblo, January 6, Buffalo and Dear Dance
2. Bandelier National Monument

### Primary Source Material

1. *Taos Pueblo*, 1930, rare book by Ansel Adams and Mary Hunter Austin, available for view at the Harwood Museum. The DeGoyler also owns one of this very rare book.

## Readings

1. *Taos, A Topical History*, Defiant Taos, Robert Torrez, p 115-122
2. *Taos, A Topical History*, 1847: Revolt or Resistance, Alberto Vidaurre, 123-136
3. *Taos, A Topical History*, A Mutiny in Taos, 1855, by John B. Ramsay, 153-164.
4. *Taos, A Topical History*, Taos Pueblos, Past and Recent by John J. Bodine, 177-188
5. Sandweiss, Surviving an Unfamiliar Land, 1840-1880, p 41-76
6. Sandweiss, Mementoes of the Race: Photography and the American Indian, p 208-273.

## Photographic Artists

1. Timothy O'Sullivan, early
2. Edward Curtis, early
3. Adam Clark Vroman, early
4. John Hillers, early
5. Ansel Adams, modernist
6. Laura Gilpin, modernist
7. Skeet McAuley, contemporary Anglo
8. Matika Wilbur, contemporary Native American
9. Zig Jackson, contemporary Native American
10. Wendy Red Star, contemporary Native American
11. Will Wilson, contemporary Native American
12. Andrea Robbins and Ma Becher, contemporary German

## III. Hispanos Culture in the Southwest

There is scarce photographic record of early Hispanos presence. However, many Modernists found beauty in the surfaces and forms in Hispanos architecture. Why is it difficult to find many examples of fine art photography made about or by Hispanos photographers?

## Fieldtrips

1. Martinez Hacienda, Taos
2. San Francisco de Assis Church in Ranchos de Taos
3. Acequia
4. Talpa Cemetery
5. Chimayo

## Primary Source Material

1. UNM Taos, Southwest Research Center, many examples of photographs, church and municipal records

## Readings

1. *Taos, A Topical History*, "Sin agua, no hay vida": Acequia Culture", By John Nichols, p. 201-211.
2. *Taos, A Topical History*, Sacred Places, Michael Miller, p 127-243.
3. *A Sense of Place, A Sense of Time*, J.B. Jackson, The Mobile Home on the Range, p. 52-67.

## Photographic Artists

1. The Modernists: Ansel Adams, Eliot Porter, Paul Strand, Laura Gilpin
2. Miguel Gandert, contemporary
3. Alex Harris, contemporary
4. Skeet McAuley

## IV. Anglo Culture in the Southwest

The photographic history of the Southwest is almost entirely made by Anglos. How does this archive reflect Anglo values? Can we identify the cooperation and conflict of Native, Hispanos and Anglo cultures within contemporary Taos and if so, how does it visually manifest itself?

### Fieldtrips

1. Kit Carson House, (frontiersman 1829-1868)
2. Taos Art Community (1915-1933) Fechin House, Blumenschein House, Harwood Museum of Art
3. New Buffalo Center, 1960s-1970s
4. El Monte Sagrado Hotel and Spa

### Primary Source Material

Photo-eye Gallery and Verve Gallery, Santa Fe to view contemporary fine art photography

### Readings

*The Last Conquistador*, film. (Yes, I am putting this under Anglo Culture).

### Photographic Artists

1. Paul Strand, historical
2. Edward Weston, historical
3. Lee Friedlander, contemporary
4. Tony O'Brien, contemporary
5. Lisa Law, now historical
6. Jonathan Blaustein, contemporary
7. Debora Hunter, contemporary
8. Jamie Stillings, contemporary

## More on Readings

The first three books address the dual role of photography as document and art in the West. This books will be on reserve at the library so can only be used when the library is open.

1. *Crossing the Frontier: Photographs of the Developing West, 1849 to the Present*, by Richard Rodriguez and Sandra Phillips, SFMOMA, Chronicle Books, 1996.
2. *Perpetual Mirage: Photographic Narratives of the Desert West*, various authors, Whitney Museum, Abrams, 1996.
3. *Print the Legend: Photography and the American West* (The Lamar Series in Western History) by Martha A. Sandweiss, Yale Western Americana, 2002.
4. *Taos, A Topical History*, edited by Corina Santistevan and Julia Moore, Museum of New Mexico Press, 2013. Interesting book by Taos authors, covers a number of topics but gives good context background for historical and present Taos.
5. *Photography in New Mexico: from the daguerreotype to the present*, Van Deren Coke ; foreword by Beaumont Newhall. 1979. Rather too brief to be of much help but does give quick background by a significant photo historian.
6. *Meaningful Places: Landscape Photographers in the Nineteenth-Century American West*, Rachel McLean Sailor, University of New Mexico Press, 2014. This is a more recent book that concentrates on lesser known photographers in the West, but often gives good background material, which relates to the photographers we are studying.
7. *Framing the West: The Survey Photographs of Timothy H. O'Sullivan*, Jurovics, Johnson, Willumson, Strapp, Smithsonian, Yale University Press, 2010. Excellent essay about O'Sullivan.

## Primary Sources, Digital Collections

### More on Fieldtrip to find Primary Sources

1. UNM Taos, Southwest Research Center

<http://taos.unm.edu/swrc>

Bustling with academic and amateur researchers, this humble hole-in-the wall center off the town's square holds records, books, photographs and historical documents, all under the loving auspices of Nita Murphy. It's a great place to be inspired by primary sources, easily available to students.

"Through Exceptional partnerships, the Southwest Research Center has compiled over 12,500 publications. The materials focus on art, history, ethnology, and archeology of the southwest. The SWRC has an extensive Native American collection, legal documents pertaining to water rights and land grants, the D.H. Lawrence Collection, and American fur trade documents. The SWRC also contains genealogy records such as census records since 1823 and baptismal, marriage, and burial records for Taos County since 1701. Information on historical figures in New Mexico, historical maps of New Mexico, private collections, thousands of books including first editions and original issues of "The Laughing Horse" are also contained in the SWRC."

2. New Mexico History Museum, <http://www.nmhistorymuseum.org>
3. Palace of the Governors Photo Archives  
<http://www.palaceofthegovernors.org/photoarchives.html>
4. New Mexico Museum of Art  
<http://nmartmuseum.org/>
5. Andrew Smith Gallery, Santa Fe
6. Photo-eye Gallery, Santa Fe

### Photography Books at Fort Burgwin Library

The Fort's library has an excellent collection of over 200 books related to photography in the Southwest. You can use the computer in the library to do a subject search for photography and find titles that interest you. You can also browse the shelves for the call numbers TR655 through TR688, also F797, but many photo books will be catalogued under different call numbers.

### Digital Collections Available for Use in Research:

1. DeGoyler Digital Collection, <http://digitalcollections.smu.edu/all/cul/dgl/>  
The DeGoyler extensive collection: U.S. West: Photographs holds many important photographs of the American West that have been digitally. This will be the main source for our survey research projects.
2. Harwood Museum of Art <http://collections.harwoodmuseum.org/view/objects/asimages/3493>
3. New Mexico Digital Collection, a vast archive of UNM and UN Museum Photographic Collection.  
<http://econtent.unm.edu/cdm/landingpage/collection/acpa>
4. Western Americana, Beinecke Rare Book and Manuscript Library, Yale University.  
[http://beinecke.library.yale.edu/collections/highlights?field\\_curatorial\\_area\\_tid\[\]=8](http://beinecke.library.yale.edu/collections/highlights?field_curatorial_area_tid[]=8)
5. Smithsonian Institute, (SIRIS), Archive, Manuscripts, Photo Catalog  
<https://sirismm.si.edu/siris/aboutarchives.htm>
6. On W. H. Jackson <https://rmoa.unm.edu/docviewer.php?docId=nmsfpgppac019.xml>
7. On Hillers, <https://rmoa.unm.edu/docviewer.php?docId=nmsfpgppac020.xml>

## Evaluation

Research 40%, Portfolio 40%. Exam 10%, Engagement 10%. Details in other documents.

### How to Do Well in this Class:

Observe, observe, observe everything! **You are required to carry your camera at all times** (seriously, this is engagement and points deducted if you are seen without your camera!). Use your camera in many situations besides the field trips. Keep your equipment (camera, and laptop) in good working order. Follow instructions for submissions carefully and meet all deadlines. When in vans on field trips, look out the window rather than concentrating on what is inside the van. Participate in classroom discussion and critiques. Ask questions. Be curious. Arrive on time to class. Do not miss class. Stay healthy. Dress in layers so you will always be comfortable and will be able to continue to work outside. Stay alert in class.

**When class is in session, do not use your cell phone or use your computer for anything else but classroom work. Teacher reserves the right to lower grade by one full letter grade for students not following this rule.**

### Additional Notes:

Professor Debora Hunter

Feel free to contact me anytime before 9 PM. I will always welcome your questions and comments.

Cell: 214-335-5289

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My website: [www.deborahunter.com](http://www.deborahunter.com) Definitely visit my website and look carefully at my Taos work.

### Academic Honesty and Misconduct:

It is possible to plagiarize a visual image or a photograph just as it is words and text. Students should only submit work that is their own, meaning that the photograph is their own concept, framing, shooting and editing. Also students should not allow others to make available to others their own work. Students plagiarizing or aiding in plagiarizing will be taken to Honor Council and/or receive a grade of failure for either the assignment and/or the class. Please give me no cause to suspect plagiarism by shooting in very similar situations, light and framing to other students. If you think there is the possibility of me suspecting plagiarism, please see me before you submit your images.

You are bound by the Honor Code and the SMU Student Code of Conduct.

For complete details, see: [http://www.smu.edu/studentlife/PCL\\_01\\_ToC.asp](http://www.smu.edu/studentlife/PCL_01_ToC.asp)

### Disability Accommodations:

Students needing academic accommodations for a disability must first contact Disability Accommodations & Success Strategies (DASS) at 214-768-1470 or [www.smu.edu/alec/dass.asp](http://www.smu.edu/alec/dass.asp) to verify the disability and to establish eligibility for accommodations. They should then schedule an appointment with the professor to make appropriate arrangements. (See University Policy No. 2.4; an attachment describes the DASS procedures and relocated office.)

Then you must schedule an appointment with the professor to make appropriate arrangements. (See University Policy No. 2.4.)

### Religious Observance:

Religiously observant students wishing to be absent on holidays that require missing class should notify their professors in writing at the beginning of the semester, and should discuss with them, in advance, acceptable ways of making up any work missed because of the absence. (See University Policy No. 1.9.)

### Excused Absences for University Extracurricular Activities:

Students participating in an officially sanctioned, scheduled University extracurricular activity should be given the opportunity to make up class assignments or other graded assignments missed as a result of their participation. It is the responsibility of the student to make arrangements with the instructor prior to any missed scheduled examination or other missed assignment for making up the work. (University Undergraduate Catalogue)

## STUDENT LEARNING OUTCOMES AND ASSESSMENT

Red indicates the SLO I have chosen. Blue indicates how the SLO will be demonstrated and assessed.

### **Humanities and Fine Arts Student Learning Outcomes Option A (Depth):**

- A1. Students will analyze and construct clear and well-supported interpretations of creative or innovative works within a particular discipline.  
Almost all of classroom discussion and critiques involve teasing apart form and content. Identifying how formal design elements within 2-dimensional photographs work hand-in-hand with subject matter to create social, historical, philosophical and artistic meaning. The readings and the teacher's comments will introduce students to a useful vocabulary and methodology for analyzing images. Method of assessment: students' verbal participation in discussion and critiques and documentation with final PowerPoint Presentation.
- A2c. Students will apply the creative process to develop original works in a particular discipline.  
Half of the class is devoted to the making of photographs. Method of assessment: daily photographic work and documentation with final PowerPoint Presentation,

### **History, Social and Behavioral Sciences Student Learning Outcomes Option A (Depth):**

- A1b. Using primary and secondary historical sources, students will situate disciplinary/professional subject matter within its changing historical contexts. The class is structured so that students will trace a particular line of inquiry over a long period of time. This will alert them to the enduring and complex nature of inquiry as well as to the traditions employing photographic vision. Additionally, they will gain knowledge of the how changing technology transforms analysis and meaning. For example, the Survey photographers used glass plate collodion to describe vast and wild landscape, the Modernists created fine details of textural surfaces using silver gelatin and a contemporary artist might appropriate through digital capture online images of the Grand Canyon. Method of assessment: final PowerPoint Presentation in which primary and secondary historical sources will be included.

1a. observations. Method of assessment: short quiz,

### **Information Literacy**

#### **Information Literacy Student Learning Outcomes:**

1. Students will select and use the appropriate research methods and search tools for needed information.  
For the final PowerPoint Presentation students will research specific photographers whose work is related to their own. They will use books, online digital image database, periodicals, newspapers, online websites, and primary source material. See assignment: Oral Presentation with Annotated Bibliography in syllabus. Method of assessment: annotated bibliography.
2. Students will evaluate sources for quality of information for a given information need.  
Students will evaluate the professional authority of the writers they choose to cite in their research. They will do this by researching the credentials of the writers. Additionally, online images vary greatly in resolution and tonal quality. Students will learn how to find high quality downloadable images online. See assignment: Oral Presentation with Annotated Bibliography in syllabus. Method of assessment: annotated bibliography.

### **Oral Communication**

#### **Oral Communication Student Learning Outcomes:**

1. Students will select, organize and use appropriate evidence or information to suit a specific or targeted audience.  
Students will present 20-30minute PowerPoint Presentation of text and images to their class and guests. Method of assessment: final PowerPoint Presentation,
2. Students will use appropriate vocal and visual cues to deliver a presentation to a specific or targeted audience.  
Presentation will include individual "slides" in which a single images is displayed, two images are displayed side-by side, and another where multiple thumbnails appear. Each slide format demands a particular analysis of compare and contrast. Method of assessment: final PowerPoint Presentation as pdf. or video clip.

# ASSIGNMENTS: RESEARCH AND PORTFOLIO and GRADING

## Oral Presentation for OC TAG (30%)

This oral presentation, which employs speech, text and visual imagery, is the synthesis of your scholarly historical research. You will use either PowerPoint or Keynote and create a reduced size PDF that you will email to teacher following your presentation in class.

Content, organization and visuals, delivery/duration are important. Duration should be 18-25 minutes, with an extra five minutes left for leading a class discussion. Research your talk so that it meets the duration requirements. Major points will be deducted if duration is not correct. Rehearse your presentation.

### (5%) Organization and Visuals

1. Slide of the title of your research. Make it descriptive and appropriately narrow. Include your name and date.
2. Slides with single individual photograph of adequate resolution.
3. Slides with two photographs side by side for compare and contrast.
4. Slides of thumbnail images, when seeing multiple photographs at once is helpful.
5. Slides of direct textual quote from appropriate sources. Quote will often be lengthy so feel free to use several slides so that font size is readable (no smaller than 18 points). You should also include on the slide the name of the author, author's title (such as Curator of Photography at the Museum of Modern Art, source (book, article) and date if know.
6. Slides with bullets of points you want to make.
7. All images must be of high quality resolution and tonality. Consider the graphic design of image placement and text on each slide. Choose backgrounds of white or black, and choose readable and appropriate font size. As appropriate have all photographs appearing the same size and in same location on each slide. Do not crop any images. Avoid distracting transitions between slides. Keep your presentation clean, simple and direct in order to forefront your visual work. Let the photographs and your words dominate.
8. If helpful, create an outline which include slide cues.

### (20%) Content requirements:

1. Introductory remarks defining your inquiry.
2. Brief biographical and historical information that creates a context. Do not spend a great deal of time with small historical details.
3. General description of subject matter of photographs.
4. Technical information on camera format (large format, stereo, other) and the final form (albumen, silver gelatin, photogravure, inkjet, other).
5. In depth analysis of several photographs. This will include discussing the subject matter AS WELL as the design principles within the photograph (framing, light, depth of field, shutter speed, texture, use of color or tonality. This would be a good time to use two images side by side after you have showed them singly.
6. You must have at least five different sources for your citations. You must choose two chapters in 2 different books in our library. At least one must be from a book on reserve. You must also include at least article from a scholarly journal found on JStor or other scholarly database. Students can get background information from Wiki, but cannot use it as a source. You must find two additional sources of information. They may be other books,

articles, essays or online websites. However if you use an online only text, you must verify the author. In all cases you will need to list the authors credentials. Check with teacher if you are in doubt about the authority of a writer. For those working on modern or contemporary photographers it may be difficult to use the books on research, so discuss appropriate substitutions with me.

7. Summary of your findings.
8. End your presentation by creating two open-ended questions. Write both these questions on one slide and lead a discussion. This might also be a good time to show a thumbnail slides so students can refer back to specific images. The formation of these questions is very important. Move the discussion forward by eliciting student response to thoughtful questions. You will lead this discussion so ask questions that students can respond to or there will be silence!

(5%) Delivery requirements:

1. Clear voice with good pace. Students often talk too quickly. Don't be afraid to slow down.
2. Professional and confident.
3. Appropriate body language. Appropriate gesture to the screen.
4. Eye contact.
5. Command of language/avoid jargon or vernacular use of words like "cool."
6. Responsive to audience by moderating discussion.
7. Avoid filler words.
8. Duration of talk.

### **Annotated Bibliography for IL TAG (10%)**

1. Create a checklist of all the historical photographs you have shown in the presentation. Include a thumbnail of each image. Each entry should include the photographer's name, title, date, medium (collodion, silver gelatin, and inkjet), dimension (height first, then width). Most of this information will be available from the digital collection. When obtaining digital images from the web, it maybe difficult to track down where the physical photograph resides. If you visit digital databases like the DeGoyler or the New Mexico Digital Collection, you will easily be able to identify the owner of the image. Remember, there are often many owners of multiple copies of a single historical primary source image. Photography is reproducible, unlike painting. Try as best you can to obtain information about where a copy/original of an historical image resides. When conducting research on the Internet, primary source historical documents may look indistinguishable from the many digital reproductions on the Internet, but the physical object is still primary and a cultural artifact so try to trace down where the actually photograph is held. Again, there will generally be multiple collections.
2. Create a list of all five or more of the textual citations, making sure to include the author, publication, date, etc. using MLA format. For each of your five citations, write a 300 to 600 word abstract for main points of the essay, chapter, article. Do not use any abstracts already published. Write your own.

After the presentation you will email me a reduced pdf of your PP presentation and a word document of your bibliography. Make sure your full name appear in file titles. The bibliography will be used in assessment for the IL SLO and the pdf of the PP will be used for the OC SLO.

## **PORTFOLIO (40%)**

On the last day of class you will present your final portfolio of 30 images (depending upon level of experience) to the class.

Students should have taken at least 2000-4000 photographs made in good faith and experimentation. Teacher will check your inventory on the last day. Points deducted if overall amount is low or engagement in shooting low.

Students who have not taken ASPH1300, should submit one examples in each of the following categories:

1. Center
  2. Edges
  3. Up
  4. Down
  5. Frontal
  6. Diagonal
  7. Horizon high
  8. Horizon low
  9. Close up
  10. Looking through
  11. Narrow depth of field
  12. Great depth of field
  13. Fast shutter speed
  14. Slow shutter speed
  15. Contrasty daylight (strong shadows)
  16. Flat daylight
  17. Night photograph without flash (tripod or stabilizing important)
- 13 photographs of your own choosing

High repetition is discouraged. Do not submit photographs that are extremely similar to another one submitted.

Exposures are appropriate.

Focus is appropriate.

Many photographs will fulfill multiple categories. Choose one category per photo. Try to make the required photographs, good photographs, not just ones that fulfill the category. Just correctly demonstrating the category is considered "c" work. Framing, lighting and intention will allow the photographs to rise beyond mere correct illustration of a category.

Students who have had ASPH 1300 should submit a portfolio of 20-30 images of their own choosing. They will need to identify at least five photographs that were informed by historical research (yours or others research). It cannot be as vague as "I photographed at the Taos Pueblo and so did William Henry Jackson." Be more specific on the linkage. You will be asked to describe the connection when you show your portfolio. If it is helpful, include the informing work in your presentation. You should also sequence your photographs with care. "Advanced" students are welcome to propose alternative final portfolios with me.

For those unfamiliar with their cameras on the first day, concentrate on framing your photographs when we are on our field trip. Use these camera settings:

- Auto focus turned off, if confused
- Large size, fine detail, in JPG
- Program mode or green auto
- ISO in daylight 400, at night set to auto ISO

Advanced students should consider shooting in raw and editing each photo for contrast, exposure and saturation.

**EXAM (10%)** Short answer, fill-in-the-blank on camera operation and slide identification on artists.

**ENGAGEMENT (10%)** See syllabus for how to do well in this class. Attendance, participation in discussion, curiosity, critical thinking, meeting deadlines, following instructions. Group courtesy. Carry and use your camera.

## **ATTENDANCE**

Attendance is mandatory. As we have only 8 days of class, 10% will be subtracted from calculated final grade for each half day missed.

# Great Surveys Symposium

Between 1860 and 1879 four major expeditions (King, Wheeler, Hayden, Powell) sponsored by the U.S government surveyed, mapped, and explored a large geographical region west of the Mississippi River for commercial development and expansion of the railroads. Each of these surveys employed cartologists, geologists, botanists, engineers, artists and photographers. The photographs made on the trips were brought back to Congress to promote development. Americans learned about what the West looked like from photographs published in rare and lavishly produced albums as well as widely distributed humble carte de visites and stereoscopic views. The major photographers who worked on these surveys are Timothy O'Sullivan, William Henry Jackson, Andrew Russell, Alexander Gardner. Because SMU's DeGoyler Library has developed a deep collection of photographs related to the railroad, many important survey albums and individual photographs made during this period have ended up at DeGoyler.

## Survey Project 1:

### Alexander Gardner

Across the Continent on the Kansas Pacific Railroad (Route of the 35th Parallel) by Alexander Gardner 17 items.

<http://digitalcollections.smu.edu/cdm/search/collection/wes/searchterm/Ag1982.0214x/mode/exact>

Give a brief biographical sketch, mentioning the Lincoln portraits and the controversy over moving the corpses in the Civil War. Research the survey that he worked on when he took these photographs. Research the 3 photographs from New Mexico to explore and analyze more carefully.

Researcher/Presenter\_\_\_\_\_

## Survey Project 2:

### William Henry Jackson, 1892

Album of views of Arizona, New Mexico and the southwest, 1892 (William Henry Jackson photographs), 20 items

<http://digitalcollections.smu.edu/cdm/search/collection/wes/searchterm/Ag1982.0122x/order/upload>

These photos were all made in 1892, after his most important work was already done. They were made for the railroad, not the US Government. Give a brief biographic sketch mentioning his earlier work, do not go past 1892. Then research this particular project. Investigate the camera format and print type. Choose at least two images to explore and analyze more carefully.

Researcher/Presenter\_\_\_\_\_

## Survey Project 3:

### More William Henry Jackson, Colorado Album

Colorado by William Henry Jackson, 17 photographs in one album

<http://digitalcollections.smu.edu/cdm/search/collection/wes/searchterm/Ag1984.0337/mode/exact>

These photos were 1880-1890. Give a brief biographical sketch starting in 1893 until his death in 1948. Research when and why the photographs were made and when the album was published. Choose two photographs to explore and analyze more carefully.

Researcher/Presenter\_\_\_\_\_

## Survey Project 4:

### More William Henry Jackson, the Lantern slides

Lantern slides of Mexico, California and Colorado by William Henry Jackson slides of Mexico, California and Colorado

<http://digitalcollections.smu.edu/cdm/search/collection/wes/searchterm/Ag1984.0301/field/all/mode/exact/conn/and/cosuppress/>

6 items

There are only six images in this collection, all about the railroad. Research the lantern slide; its history, the equipment, the social function, etc. Show examples of equipment. Discuss the circular versus square image. Explore if any of the same images have appeared in other formats or if the photographer used several cameras from the same vantage point. Discuss why some are black and white and some are hand colored. Discuss the publisher of the six lantern slides. Integrate all six lantern slides into your talk, but choose at least two to explore and analyze more carefully.

Researcher/Presenter \_\_\_\_\_

### **Survey Project 5:**

#### **Timothy O'Sullivan, stereoscopic view**

Explorations in Nevada, Colorado, Arizona, and New Mexico and the Colorado River by Timothy O'Sullivan

<http://digitalcollections.smu.edu/cdm/search/collection/wes/searchterm/Ag1984.0337/mode/exact>

50 items, all stereoscopic views made on the Wheeler Survey

Give a brief biographic sketch of O'Sullivan and the Wheeler Survey in particular. Research stereoscopic views; its history, equipment, function. Do any of these images appear in other formats. Who is the publisher? Choose 3 stereoscopic views to analyze more extensively.

Researcher/Presenter \_\_\_\_\_

### **Survey Project 6:**

#### **Alexander Russell**

Union Pacific Railroad, photographic Illustrations, 50 albumen prints, photographs by Alexander Russell,

<http://digitalcollections.smu.edu/cdm/search/collection/wes/searchterm/Folio-2%20F594%20.U5%201869/mode/exact>

63 items. This book is also known as Great West Illustrated in a Series of Photographic Views Across the Continent.

This is a very rare book. I believe there are only four intact copies known

Give a brief biographic sketch of Andrew J. Russell. Research when these photographs were taken. Research when this book was published. The prints are albumen prints. Research what albumen prints are. Explore in depth the following three photographs, which are some of his most well know images:  
Hanging Rock, Foot of Echo Canyon  
Trestle Work at Promontory Point  
Castle Rock, Green River Valley

Researcher/Presenter \_\_\_\_\_

# Ethnographic Symposium

## Ethnographic Project 1:

### **Alexander Gardner Cartes de Visite and Portraits, 6 items, 1864-1872**

<http://digitalcollections.smu.edu/cdm/search/collection/wes/searchterm/Ag2005.0004/mode/exact>

Create a context by giving a brief history and function of the carte de visite. Give a brief history of Alexander Garner, highlight his major accomplishments. Discuss Garner's involvement in the carte de visites of American Indians and their relationship to the US Geological Survey as printed on the cards? What is the narrative created by these carte-de-visites. Discuss the posing, light, etc. Is there any more information on these individuals? Integrate these six images into your talk.

Researcher/Presenter\_\_\_\_\_

## Ethnographic Project 2:

### **John K. Hillers photographs of Indian pueblos, 22 items, 1873-1881**

<http://digitalcollections.smu.edu/cdm/search/collection/wes/searchterm/Ag1982.0236x/mode/exact>

Create a context by giving a brief history of John Hillers. Tell us about the Powell exposition and his trip down the Grand Canyon. What categories would you put his photographs in: landscape, architectural, posed portraits, social documentary, etc.? How did he come to take the photographs of Indian pueblos? Show at least six photographs from the DeGoyler Collection. There are three photographs of the Taos pueblo in the DeGoyler Collection. Concentrate on the north and south town views. Contrast two views and research what others have to say about any of these two photos. Try to find contemporary views of the pueblo (Flickr, Instagram) taken from approximately the vantage points. Discuss what information can be gotten from these historical photographs, especially when compared with the contemporary ones.

Researcher/Presenter\_\_\_\_\_

## Ethnographic Project 3:

### **Collection of American Indian Postcards, 25 items, 1903-1915**

<http://digitalcollections.smu.edu/cdm/search/collection/wes/searchterm/Ag1987.0654/mode/exact>

Create a context by giving a brief history of postcards and then more specifically their use and production during this time period, particularly by the Fred Harvey Company. How were they produced, distributed? How were the photographs made or commissioned and how and why were they hand colored? Describe the visual imagery (subject matter) and the textual information on the back of the postcard. What categories were created by the publishers: architecture, portraits, other? What narrative did word and image create and how does this reflect the values of the Fred Harvey Company? Choose at least 6 postcards to highlight and comments upon two more specifically as presented categories. Is there a market for these postcards on ebay today?

Researcher/Presenter\_\_\_\_\_

## Ethnographic Project 4:

### **Edward Curtis, 10 items from Janak collection of western photographs, 1903-1925**

You must do a search for Edward Curtis in the Degoyler Collection using the below link.

<http://digitalcollections.smu.edu/all/cul/wes/>

Create a context by giving us a brief history of Edward Curtis. Discuss The North American Indian project, its motivation, its scope, its financing, its impact. Describe what a photogravure process is. Mention the loss of his rights to the work and how the work is now widely available in reproduction. Mention the controversy about the staging of his posed portraits that are historical inaccurate and now the narrative of the American Indian was shaped through Curtis. Create a thumbnail slide of all 10 photographs. Choose one photograph to research more specifically, perhaps Laguna (which is similar to the Taos pueblo) or Geronimo or Nesjaja which are classic Curtis portraits.

Researcher/Presenter\_\_\_\_\_

# Modernist Symposium

Modernism in photography is an art movement that followed Pictorialism (in the US it is also called Photo-Sessionism). These earlier movements used photographic technique (soft focus lens, dreamy light, staged, allegorical subject matter, brushed on emulsion) to create romantic images resembling painting and drawing. The Modernist instead celebrated visual reality and the camera's ability to produce a fine detailed, sharply focus realistic image. Adams, Porter and Gilpin were all friends and produced important work in New Mexico.

First read Wiki and several other general biographic sketches of each of these artists. Pay attention to their time and social connection in New Mexico.

## Modernist Project 1:

### Taos Pueblo, Photographed by Ansel Easton Adams and Described by Mary Austin, 1930

This is a limited edition of letter-press book of text by Mary Austin and 12 silver gelatin prints (actual photographs printed on special paper) by Ansel Adams. The edition was limited to 108 copies, with the DeGoyler Library and the Harwood Museum in Taos each having a rare copy.

The DeGoyler Library only lists the images of the pages of the book, but not the images themselves because of copyright legality. Teacher has a pdf of book that will be needed to do the research. Mention the 1977 reproduction of the original, also now a collector's item. Give brief biographical information on Adams and Austin. How and why was this book created? What does this book express about Taos? Choose two photographs to research more deeply. One must be the church at Ranchos de Taos. Two students will conduct research on this book. Divide the tasks and presentation in anyway that you like.

Researcher/Presenter \_\_\_\_\_

Researcher/Presenter \_\_\_\_\_

## Modernist Project 2: Ansel Adams and Elliot Porter

Ansel Adams and Elliot Porter were good friends and often photographed similar subject with a similar photographic technique around the same period of time. Give background on both photographers, but only emphasizing their time in New Mexico. Choose five pairs of photographs to compare and contrast. One photograph by Adams to be compared with one by Porter. Try to find the most similar photographs possible so that it will be hard to tell the difference between the two. Confine the photographs only to those made in black and white in New Mexico. Most typically that would be architectural studies of textured surfaces and also landscape. Two students will work on this project together. If you can try to use Adams Moonrise over Hernandez from 1941 and also his Ranchos church shot.

Researcher/Presenter \_\_\_\_\_

Researcher/Presenter \_\_\_\_\_

## Modernist Project 3:

### Laura Gilpin, 1891-1979

Laura Gilpin photographed over many years with relatively great changes in styles. She began making very romantic images and ended up being a realist. Give a brief biographical sketch of Gilpin and then explore the various styles she worked in, Choose 4 to 8 photographs that illustrate those styles and analyze each for content and form.

Researcher/Presenter \_\_\_\_\_

# Contemporary Symposium

## Contemporary Project 1:

### Pie Town

Compare and contrast 1940's Russell Lee's photographs of small New Mexican town called Pie Town i with reimagining Pie Town by Debbie Grossman

Researcher/Presenter\_\_\_\_\_

## Contemporary Project 2:

### Rephotographed

Research several joint projects made by Mark Klett and Byron Wolfe, using the book *Reconstructing the View*.

Researcher/Presenter\_\_\_\_\_

## Contemporary Project 3:

### Environmental Concerns

Compare and contrast the work of Jamie Stillings and Trevor Paglen

Researcher/Presenter\_\_\_\_\_

## Contemporary Project 4:

### Misrach's Desert

Discuss Richard Misrach's commitment to photographing the desert. Give a chronically survey of his work, ending with his current show at the Anon Carter Museum in Fort Worth.

Researcher/Presenter\_\_\_\_\_

## Contemporary Project 5:

### Contemporary Portraits

Compare and contrast the work of Wendy Red Star, Matika Wilbur, and the duo Andrea Robbins and Ma Becher

Researcher/Presenter\_\_\_\_\_

# Research Topics

Boldface indicates slightly preferred topics

1. Survey Project 1: Alexander Gardner, Across the Continent on the Kansas Pacific Railroad
2. Survey Project 2: William Henry Jackson, 1892, album view of Arizona
3. Survey Project 3: More William Henry Jackson, Colorado Album
4. Survey Project 4: More William Henry Jackson, the Lantern slides
5. **Survey Project 5: Timothy O'Sullivan, stereoscopic view**
6. **Survey Project 6: Alexander Russell, The Great West Illustrated**
  
7. Ethnographic Project 1: Alexander Gardner Cartes de Visite and Portraits
8. Ethnographic Project 2: John K. Hillers photographs of Indian pueblos
9. **Ethnographic Project 3: Collection of American Indian Postcards**
10. **Ethnographic Project 4: Edward Curtis**
  
11. Modernist Project 1: Taos Pueblo, by Mary Adams and Ansel Adams.
12. **Modernist Project 2: Two friends, Ansel Adams and Elliot Porter**
  
13. Modernist Project 3: Laura Gilpin, Stylistic Changes
  
14. Contemporary Project 1: Pie Town by Lee and Grossman
15. **Contemporary Project 2: Rephotographed by Klett and Wolfe**
16. Contemporary Project 3: Environmental Concerns of Stillings and Paglen
17. Contemporary Project 4: Misrach's Desert
18. Contemporary Project 5: Contemporary Portraits of Native Americans

# Points of Interest

## Santa Fe Museums and Galleries related to our course work, up during August 2017

### At the NM History Museum

- Voices of the Counterculture in the Southwest
- Sleeping During the Day, Photographs by Herbert Lotz
- Agnes and Me, photographs by Donald Woodman
- Setting the Standard: The Fred Harvey Company and its Legacy
- Telling New Mexico: Stories from then and now

### NM Museum of Art

- Light Tight: New Work by Meggan Gould and Andy Mattern
- Artists Meggan Gould and Andy Mattern investigate the basic materials of photography and subvert the idea of photographic representation and the commercialization of the medium. The title of the show refers to the need to keep light sensitive material covered up, or "light tight," until it is ready to be used.

### Commercial Galleries

- Maggie Taylor, Photo-eye
- Andrew Smith Gallery
- Monroe Gallery (photojournalism)

## Photographic points of Interest (mileage is from Ranchos de Taos (add 7 miles))

- Famous Tesuque Flea Market is closed, try Buffalo Thunder at Pojoaque Pueblo open 9 to 4 F,S,S , 60 miles
- Chimayo Mission, 50 miles
- Great Sand Dunes National Park in Colorado, big favorite among my former students, expect sand and rigorous walking, about 2 hours drive from Fort
- Meow Wolf, environmental art installation, Santa Fe, 72 miles
- Ojo Caliente hot springs, clean, soaking pools, day spa, very popular but no photos, 60 miles
- Ghost Ranch in Abiquiu, great scenic beauty, 70 miles
- Vietnam veterans Memorials State Park, Angel Fire, 70 miles
- Rio Grande Gorge Bridge, 15 miles
- Santa Fe Historical Center, museums and plaza, 66 miles
- Bandelier National Monument, hot! 67 miles, good but long pair with Los Alamos
- Los Alamos National Lab and museum, 60 miles, good but long pairing with Bandelier
- Ski Valleys in general: Taos, Angel Fire, Red River, these places do not make for great photos in the summer. Everything is uniformly green, better in other seasons and light
- Rio Grand Wild and Scenic River, moderate hiking down to river, hot and exposed in middle of the day, 43 miles
- High Road between Santa Fe and Taos, excellent, historic churches at Chimayo, Trampas and Truchas
- Elizabethtown, ghost town popular with photo students, 40 miles
- Victory Ranch, Alpaca Ranch open for feeding animals, Mora, NM. contact to get more info, 42 miles

## Restaurants and Shopping in Taos

- Guadalajara
- Michaels Kitchen, famous breakfast!!
- Love Apple, romantic and pricey
- Trading Post, pricey
- Orlando's
- La Cueva Cafe
- Alley Cantina
- Taos Pizza Out Back
- Pizanos Pizza
- Farmhouse Cafe and Bakery
- Toribios in El Prado, very local
- Medley
- Taos Mesa Brewery on the Mesa and in town, good food, dancing and music, read about it.
- KTAO Solar Center
- Taos Cow, Arroyo Seco, homemade ice cream, soups, sandwiches, coffee, big favorite
- Bent Street Shopping Area, especially Steppin' Out shoe store and Common Threads

## Restaurants in Santa Fe

- The Shed, expect extremely long waits during busy times, near Plaza
- Tomasita's, big portions, fast service, but often waiting list during busy times
- Tia Sophia, breakfast and lunch only, near Plaza, a local favorite for green chili

## THE THREE LEGS OF EXPOSURE: APERTURE, SHUTTER SPEED AND ISO

### CONCEPT OF EQUIVALENT EXPOSURES:

- Every lighting condition requires a precise amount of light to reach the sensor in order for a correct exposure. The goal of correct exposure is to render detail in the light areas, called **highlights** and the dark areas, called **shadows**. Light is controlled by the aperture and shutter speed. Because of the mathematical relationship between the aperture and the shutter speed there are always a number of combinations of apertures and shutter speeds that will result in correct exposure. This is the concept of equivalent exposures. The relationship between aperture and shutter speed is called the Law of Reciprocity.
- The aperture is the hole created by the diaphragm in the lens. The size of the aperture is indicated by f-stops numbers. The larger the aperture, the smaller the f-stop number. The standard f-stops are:  
1.4    2    2.8    4    5.6    8    11    16    22    32    45    64
- Each f-stop allows twice or half as much light to reach the film as the f stop next to it. f 4 allows twice as much light as f 5.6, half as much as f 2.8. f 4 allows four times as much light to reach the film as f 8. f4 allows one fourth as much light as f 2.
- Many lenses can be set half way or a third of the way between the above standard f stop numbers. Cameras with digital display will have the exact numerical equivalent for these half stops such as f 3.5 or f 4.5.
- The standard shutter speeds are:  
30sec 15sec 8sec 4sec 2 sec 1sec 1/2 1/4 1/8 1/15 1/30 1/60 1/125 1/250 1/500  
1/1000 1/2000
- Each shutter speed allows twice or half as much light to reach the film as the shutter speed next to it. 1/15 allows twice as much light to reach the film as 1/30. 1/15 allows half as much as 1/8. 1/15 allows four times as much as 1/60. 1/15 allows one fourth as much light to reach the film as 1/4.
- The longest preset shutter speed on most cameras is 30 second. The shutter speed of "B" allows exposures longer than 30 second to be made. The shutter opens when the shutter release is depressed and closes when released.
- For instance, if an exposure of f 5.6 at 1/30 results in a correct exposure, then the other following combinations will also result in a correct exposure. Each of these combinations will result in the same amount of light reaching the sensor, though the picture will look different.  
f 5.6 at 1/30    f8    at 1/15  
f4    at 1/60    f11    at 1/8  
f2.8 at 1/125    f16    at 1/4  
f2 at 1/250    f22 at 1/2  
f.4 at 1/500

### TWO WAYS TO PURPOSELY OVER AND UNDEREXPOSE:

1. Preferred method: Use your exposure compensating control (over and underexposure, plus or minus signs) with any exposure mode except manual or fully auto (Green). Set +1, +2, +3, 0 -1, -2, -3.
2. Place your camera's exposure mode in manual and give the film more or less light by changing your aperture and/or shutter speed.

### ISO:

The numerical rating that indicates the speed of film or the sensor. Doubling or halving the ISO changes the sensitivity by one stop. A stop is a quantity of light half or double a previous quantity of light. A high ISO number on a digital camera will allow hand holding the camera in low or moderate light, however, with an increase of ISO more noise appears, most noticeable in the shadow areas, For general shooting,

choose auto or 200. Auto will increase the ISO automatically when in low light situations; remember though you will end up with more noise.

### **THREE FACTORS EFFECTING**

- 1) Aperture. The smaller the aperture, the greater the depth of field. The larger the aperture, the shallower the depth of field.
- 2) Focal length of lens. The shorter the focal length, the greater the depth of field. The longer the focal length, the shallower the depth of field.
- 3) Distance of camera to the plane of critical focus. The greater the distance, the greater the depth of field. The shorter the distance, the shallower the depth of field.

### **TWO WAYS TO OBTAIN MAXIMUM DEPTH OF FIELD WITH WHATEVER F-STOP NUMBER OR LENS FOCAL LENGTH YOU HAVE CHOSEN:**

- 1) Visually divide the scene into thirds and critically focus on the point that is one third closest to the camera. Or if the distances involved are close to the camera, then visually divide the scene into halves and critically focus on the point that is one half closer to the camera.
- 2) If you have a depth of field scale on your lens, focus on the "hyper focal distance," by first critically focus on the distance farthest away from the camera that you want in focus, and then move that distance above the f stop number that you are using on the depth of field scale. The majority of lenses no longer offer a depth of field scales so this method is usually not available.

### **MORE ABOUT DEPTH OF FIELD:**

- In order to have great or narrow depth of field there must be deep spaces in the scene. You cannot manipulate the depth of field if you are photographing a flat wall frontally.
- It will be very difficult to make photographs with the foreground, middle ground, or background sharp if you don't have some area very close to the camera.
- Shallow depth of field is often used in portraits where a person is sharp and the background is blurred. However, in an environmental portrait, great depth of field would be necessary.
- It will be easier to obtain narrow depth of field with a long focal length, and great depth of field with short focal length.
- It may be difficult to use a large aperture (even with your fastest shutter speed) on a bright sunny day unless you use a low ISO. Conversely, you may not be able to use a small aperture in a situation where there is not very much light unless you have a high ISO or use a tripod.

### **THREE FACTORS EFFECTING STOPPING THE ACTION OF A MOVING OBJECT:**

- 1) Speed of the moving object. The faster the object is moving, the faster the shutter speed must be to stop the action.
- 2) Direction of the moving object. An object moving across the camera's field of vision must be stopped with a faster shutter speed than an object moving toward the camera.
- 3) Distance of the camera to the moving object. The closer the moving object is to the camera, the faster the shutter speed must be to stop the action.

### **MORE ABOUT SHUTTER SPEED;**

- Camera motion will occur when hand holding the camera with a normal focal length lens at less than 1/60 of a second shutter speed, so the use of a tripod is recommended when using a shutter speed slower than 1/60. Different shutter speed will create different kinds of blurs when a moving object is not stopped. Consideration of the value contrast between the moving object and the background is important when not stopping the action. The most pronounced blurring occurs with light value objects on a dark value background.
- Panning is a kind of camera motion. It is a technique where a slightly slow shutter speed is used and the camera tracks a moving object. The goal is to have the moving object stopped and the background blurred.
- It may be difficult to use a slow shutter speed on a bright sunny day unless you use a low ISO number. Conversely, it may be difficult to use a fast shutter speed in a situation where there is not very much light, consider setting a high ISO number.

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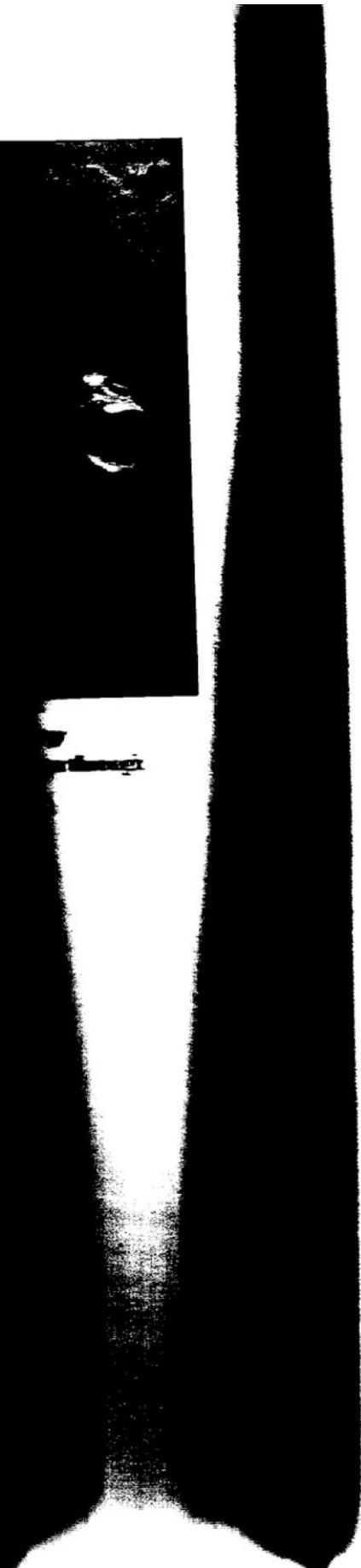


*Edited by*

Peter Wild, Donald A. Barclay, *and* James H. Maguire



Thomas Moran's *Cliffs of the Upper Colorado River, Wyoming Territory* (Smithsonian American Art Museum [Bequest of Henry Ward Ranger through the National Academy of Design], Washington, D.C.).



## Thomas Moran (1837-1926)

**A**fter John Colter left the Lewis and Clark expedition as it was returning from its epic journey to the Pacific Coast, his travels took him to that region of the Rocky Mountains now known as Yellowstone National Park. Thanks to Colter's description of the area, Americans started calling the area "Colter's Hell." It retained that unflattering name until the government expedition led in 1871 by Ferdinand V. Hayden brought back watercolors, sketches, woodblock designs, and photographs that stunned the public with the beauty and wonders of the place we now call Yellowstone. William H. Jackson took the photographs, and their effect helped make a national heaven of Colter's Hell; but the artist whose watercolors, sketches, and paintings moved the United States to create our first national park in 1872 was Thomas Moran, called, at the time of his death in 1926, "the dean of American painters;" and known, both during and after his career, as "the American Turner."

Although he was born in England in 1837, Moran had little chance in early life to see works by the famous English artist J. M. W. Turner. Moran's father moved to Baltimore in 1843 and sent for his family to follow him in 1844. After a short time in Baltimore, the Morans moved to Philadelphia, one of the centers of American art, a fact that might explain why four of the sons of English weaver Thomas Moran, Sr., became artists. The young Thomas, Jr., took art lessons and apprenticed himself to an engraver in 1853.

While serving as an apprentice and simultaneously embarking upon the first stages of his career as an artist, Moran decided he had to see first-hand the work of Turner. In 1861, with the Civil War already beginning, Moran and his brother Edward took ship for England, where Thomas spent a year transfixed before every Turner watercolor and painting he could find. He might have been content to gaze at Turner's work ad infinitum except for his strong sense that as an American he must return to America to paint and sketch its landscapes. Moran had also fallen in love with Mary Nimmo, a native of Scotland who lived in a small town near Philadelphia and who would become his bride in 1863.

*Different  
Travellers,  
Different  
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Return to America the young artist did, yet Turner's influence on Moran continued throughout his long life, as one can surmise from the following comment that he made about the English artist:

Turner is a great artist , but he is not understood, because both painters and the public look upon his pictures as transcriptions of Nature. He certainly did not so regard them. All that he asked of a scene was simply how good a medium it was for making a picture; he cared nothing for the scene itself. Literally speaking, his landscapes are false; but they contain his impressions of Nature, and so many natural characteristics as were necessary adequately to convey that impression to others. The public does not estimate the quality of his works by his best paintings, but by his latest and crazier ones, in which realism is entirely thrown overboard (*Thomas Moran: Watercolors of the American West* 9).

Ironically, art critics would later fail to understand Moran for some of the same reasons given above: Moran, like Turner, was mistakenly considered nothing but a literalist.

However misunderstood, Moran's painting *The Grand Canyon of the Yellowstone* inspired Americans to create the national park system, and it also made the artist a famous and wealthy man. Much in the manner of Albert Bierstadt, Moran continued to live in the East, journeying to the West periodically to replenish his stock of western scenes. All told, between 1871 and 1892, Moran served as an artist on three government expeditions and made five other trips to the West. What drew him west again and again went beyond just the aesthetic effect of the scenery. He said of his 1871 trip to Yellowstone that "the impression then made upon me by the stupendous & remarkable manifestations of nature's forces will remain with me as long as memory lasts" (*Thomas Moran: Watercolors of the American West* 11).

Moran believed, however, that he could not adequately convey his impressions in words:

I have decided that my literary capacity is "Nil." I tried it once before, & resolved not to again take pen in hand for publication . . . while I wish that I had literary capacity to give others what I see in the Grand Canon, I am convinced that I can only paint it,

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which I expect to continue to do until my hand ceases to work  
(*Home-Thoughts, from Afar* 8).

Thomas  
Moran

The selection that follows is his one effort at writing for publication. Although one might agree that his writing fails to convey the detail, color, and form that one finds in his watercolors and paintings, he clearly undervalued his ability to tell a story, for his narrative of his journey to Devil's Tower succeeds in giving a sense of the challenges of such a trip.

*Further Reading*

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From *Century*, vol. 47, no. 3 (January 1894).

"A Journey to the Devil's Tower in Wyoming"

We were on our way to the Yellowstone and the Tetons, by way of Gillette and the Big Horn Mountains, intending to enter the park by the

*Different  
Travellers,  
Different  
Eyes*

East Fork of the Yellowstone. Our party consisted of Jackson, the photographer, of Denver; young Millet, his assistant; and myself. We were to meet our outfit at Sheridan. Our plan also included a trip to the Devil's Tower on the Belle Fourche River. Moorcroft was the nearest point to the tower on the railroad; but as no outfit for the trip was to be had there, we were compelled to go to Gillette, twenty-eight miles farther, a declining town of the character usually found at the end of a railroad section during construction. The night before our departure we engaged a light wagon and team, and were assured that we could make the journey in a day, spend one day at the tower, and return the next. We were told that we should find ranches along the way, where we could either stop at night or get what was needful. We carried nothing but Jackson's photographic apparatus, my sketching-outfit, and our blankets. Our inquiries as to the distance of the tower were variously answered by estimates of sixty, sixty-five, and seventy-five miles.

After twenty miles of travel we noticed that our team seemed to have a tired air and a startling indifference to the whip, and that our plans had been too hastily made. However, we were too far on the road to turn back; even had we done so, there was no other team to be had in Gillette, so we pushed on. A map is a sorry guide to follow in a country devoted to cattle-raising, where roads branch out everywhere and seem to end nowhere. Our way, however, was supposed to be clear to Ranch 101, said to be twenty-eight miles distant from Gillette, and there we would refresh ourselves and feed the horses. All Gillette had said we could not miss our way.

About noon "101," as we supposed, came in sight; but we forded the Belle Fourche only to find what we supposed to be "101" deserted. This rather dampened our ardor: no deserted place had been spoken of by our Gillette guides. At some distance off we saw a herder lying in the shade of a tree, and we asked him about "101." He said it was a little farther on over the hill. The hill proved to be really about 1000 feet up. We mounted it with joy, only to find another equally high beyond it, and another and two others beyond these. It was hot, and we had had nothing to eat since five in the morning, and were feeling in need of a little rest.

From the top of our last hill we could see the Belle Fourche winding away for miles in its fringe of cottonwoods before it entered its canon, cut in a sandstone ridge heavily timbered. Far beyond rose the Black Hills of Dakota; and away to the southeast lay the great "Inyan Kara" (mountain within a mountain). It was a magnificent panorama. Beneath us lay Ranch

101, about a mile away, embowered in a lovely grove of cottonwood trees, with an air of comfort about it that reminded me of a well-kept and prosperous farmer's house in the East.

It was now two o'clock in the afternoon, and instead of twenty-eight miles to "101," we had come about thirty-five. However, we had made about half our journey, and if we pushed on hard we could reach some ranch on the Belle Fourche near the tower before night came on. Going down to "101," we found a neatly painted frame dwelling-house surrounded by log houses for the various needs of the ranch. All ranches in this region are known by their cattle-brand-as the Currycomb, the Crown, the Anchor, etc.; and "101" was the brand of this one. It was a corporation ranch with a superintendent.

Finding the superintendent in, we inquired if we could get something for ourselves and horses. We stated that we were strangers to the country, on our way to the tower, and that we needed some directions. His reply was rather chilling. He said that he did not keep a road-house, and he had no horse-feed; but he kindly informed us that there was plenty of grass outside. He did not offer to give us any directions. As we left the house, we were followed out by one of the young men, who seemed to feel that our reception had been uncivil. He asked us where we were going, and although unable to direct us himself, he said we could get directions from the man at the next ranch across the Belle Fourche, at the same time pointing out about where it lay.

After crossing the stream, we had no difficulty in finding the log house, where we were greeted by a young woman. The front room was very poorly furnished even for that part of the country; and on our requesting information as to our route, she said she did not know, but would ask the man of the house. He did not come out of the back room, but we could hear them talking there. When she returned she said we were to follow the wire fence through the swamp until we came to the road about a mile away, and keep right on past the old derrick until we reached the second creek, where we would see the road that led down to the Belle Fourche; she could not say how far it was to the tower.

When we reached the road we found it excellent, passing over gently sloping hills, with occasional arroyos. Descending into a broad valley, we passed the derrick, which was situated on the edge of a small stream, and we also passed many ranch houses, all of logs, but in every instance deserted. These were the ranches where we had calculated to refresh ourselves

*Different  
Travellers,  
Different  
Eyes*

and our horses! They were plentiful enough to have given the name of Cabin Creek (the creek we were to follow down to the Belle Fourche) to the stream that in the wet season flowed through the valley.

The woman had said nothing of diverging roads, and we now became uncertain which we ought to take of the many that branched off from the one on which we were traveling. She had said we were to cross the divide and go down to Cabin Creek, where the road would be clear down the creek to the Belle Fourche. We saw a divide some miles away, at the head of the valley; but the other roads that led from ours also crossed divides. We concluded to take the one at the head of the valley, because that seemed most traveled and trended in the direction of the tower. When we reached the top, we could look far down into the valley below us to a fringe of cottonwoods that indicated the windings of a running stream. This must be Cabin Creek. We started down the slope with rising spirits, believing that there must be a ranch house there; and we tried to put some of our own buoyancy into the tired animals, but in vain. When about half-way down we caught a glimpse of the tower through a rift in the mountains about twenty-five miles away, rising pale and immense against a clear sky. Presently we noticed a dark mass of cumulus clouds rising in the west, which increased so rapidly in size and blackness that the sun was soon obscured. When the sun had disappeared behind the great cloud, its edges were fringed with a sharply defined band of light, of a most extraordinary and dazzling brightness that I can compare only to a fringe of stationary lightning. Higher and higher it rose and spread until it covered the sky. Ominous shafts of lightning began to shoot from it, and the distant mutterings of thunder indicated that a storm was at hand. We were about to stop and arrange our affairs with that in view, when the cattle that had been grazing on the hillsides came tearing into the valley in a perfect stampede, making for the shelter of the pinegroves on the other side of a deep arroyo that separated us from the woods.

The wind had now risen to a gale, when we noticed a few small white objects driven along toward us, and bounding as they came. A ghostly grayness began to obscure the previously dark-plum-purple-colored hills to the west. The sun must have gone below the horizon, for a sudden darkness came on. Our horses refused to move a step. We were entirely unprepared for the suddenness and severity with which there broke upon us a storm of hail. The hills disappeared entirely, and we could see only a few feet from us. Everything that might have served as protection for us had

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...been securely packed and strapped before starting; and with this fierce storm raging it was impossible to do anything for our defense. Light summer clothing and thin felt hats were our only protection against this awful fusillade of ice-balls that struck us with a force as if coming from a sling. The horses, smarting under the blows, suddenly made an attempt to turn about so as not to face the storm, and in doing so they nearly overturned the outfit. We feared they might stampede; but, fortunately for us, they were too used up to do so, and simply winced under the blows, as we did ourselves. How long would it last? How long could we stand it? Our hands were beginning to show purple lumps where they had been struck, and our heads were aching, and sore, and lumpy, from the pelting ice-balls. Night was coming on. Our wagon was loaded with ice-balls, which were rather flat in form and from two to three inches in diameter, and the landscape was covered with them to the depth of four inches.

Soon after the hail began to fall, the wind became a cold, chilling blast that greatly increased our discomfort. We shivered and shook as though seized with an ague. Now rain intermingled with the hail, and soon it was a drenching downpour of water; but it was comforting to know that the storm of ice was over. Then the hills began to reappear, and the glow through the rain indicated that the storm had about spent its force, and that clear skies lay beyond.

Do you know what gumbo is? Well, it is the clay of northern Wyoming. When wet it is the blackest, stickiest, most India-rubber-like mud that exists on earth. Like the gathering snowball, it accumulates on whatever comes in contact with it, and is so adhesive that it never falls away of its own weight, as any well-regulated mud will do, but must be laboriously removed when you or your wagon-wheels become clogged with it. Up to the breaking of the storm, gumbo had not troubled us, for the weather had been fine and dry for weeks, and gumbo roads are good when dry. It is of such fine texture that it will receive an impression as clean as wax. During this short storm the gumbo had softened to the depth of an inch or two, and our trials with it were about to begin. The sun had been down about half an hour, and the darkness of night was beginning to settle about us in the valley, while the twilight glow still illumined the higher mountain-tops, as we made a start to reach the creek. The horses really seemed to have had some new life infused into them by the storm, for they started off cheerfully; but the terrible gumbo soon began to discourage them. We tried walking them to relieve them of our

*Different  
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Different  
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weight, but soon found that the friendly gumbo had us in its embrace, making our feet like lead. After repeated stoppages to clear the wheels, we at last reached the creek. Searching for the road was out of the question. It was dark now, with several inches of hail covering the ground, and completely hiding all traces of a road, if there were any. We could not make camp where we were, in water and soft gumbo.

About two miles farther, across the creek, was a great clump of pines on the top of a gently sloping hill; and it seemed that if we could reach that we would be all right for the night, as it would be drier, and we could have a fire, if our matches had not been spoiled by the rain. But to cross the creek was a serious matter. The bank upon which we were was about fifteen feet high; the road made a very precipitous descent to the water, but was easy on the other side. The gumbo had been softened to the depth of about an inch on the slope, but was hard underneath. A dangerous matter by daylight, to make such a descent was doubly so under the present conditions. Yet there was nothing for it but to make the attempt. Jackson took the reins, while we remained on the bank. The horses shied at first, the darkness making it seem deeper and steeper than it really was. They finally made the plunge, but instantly found they had no foothold, and wagon and horses simply slid down into the creek- without accident. We followed them, and, getting into the wagon, reached the other bank without further trouble.

Slowly, wearily, we made our way to the pine clump on the hillside, but it took us two hours to cover those two miles. It was ten o'clock when we reached the pines, wet, hungry, and worn out. We found it had been the camping-place of herders, whose pine-bough beds were there, dry underneath, and ready to be used for lighting our fire. The used-up horses were turned loose to find food for themselves, as we knew they were too tired to wander far away, and grass was plentiful. Our matches proved to be in good condition, and we soon had a fire fit to roast an ox. Our wet blankets were brought out and dried, and we turned our steaming selves before the fire until we were dry enough to take to our blankets. Our pine-bough beds were as welcome as the softest down.

Early next morning we retraced our way to the creek to find the road that was to lead us down to the Belle Fourche. Arriving at the gumbo slide of the previous night, we emptied the wagon of everything to make it as light as possible. Jackson undertook to get it up the slide, and was successful. The great camera, the boxes of plates, and the bedding we man -

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aged to get over on a bridge made of the legs of the camera. Having safely reached the other side, we wandered in all directions to find the road, but no trace of a road leading down the creek could be found. After an hour's fruitless search we gave it up. Were we on Cabin Creek, or had we passed it at the derrick? We concluded to retrace our way to the derrick, and to follow the road down to the cañon. This meant twenty or twenty-five miles to reach the river; but we knew there were ranches and farms on the Belle Fourche, and that we could reach the tower by that way.

We reached the cañon early in the afternoon, but did not know which side of the river to take, as there was a road on both sides. We chose the side we were on, but soon found that it led away from the river and up a side ravine. There we saw smoke rising in the air some distance ahead of us, and soon reached a house, where we were well received. We were very grateful indeed to get something to eat, as we had had no food for thirty-eight hours. The ranchman told us we were on the wrong side of the river, but by going over the hill opposite and descending to the river, we could cross it just above where we descended. And such a descent we made! A narrow trail over a series of sandstone terraces so steep and rocky that I never expected to see our wagon whole at the bottom! But by great care and good luck we managed to get to the river all right. Knowing that we were at last on the right road for the Devil's Tower, and within reach of habitations, we almost forgot the sufferings of the previous day.

The scenery along the river to the tower was fine: a very wide cañon in sandstone worn into castellated forms, inclosing a fertile valley studded with the houses and fields of prosperous farmers and ranchers. It was evident that we could not reach the tower that day; and when we inquired in regard to accommodation for the night, everybody told us to go to Johnson's. We concluded that Johnson's was a place of entertainment for travelers. When we arrived there, early in the evening, we found that it was the home of an English gentleman who was given to horse-raising. He and his wife welcomed us heartily, and did everything to make our sojourn pleasant. His house was a neatly built frame, and luxuriously furnished, even to a grand piano. From there the great tower loomed up grandly some twelve miles away. In the morning our host had the herder bring in about a hundred of his horses to show us, after which we regretfully left his hospitable home and made our way on to the tower, which we reached about noon.

This wonderful mass of columnar basalt rises about 2000 feet above

Thomas  
Moran

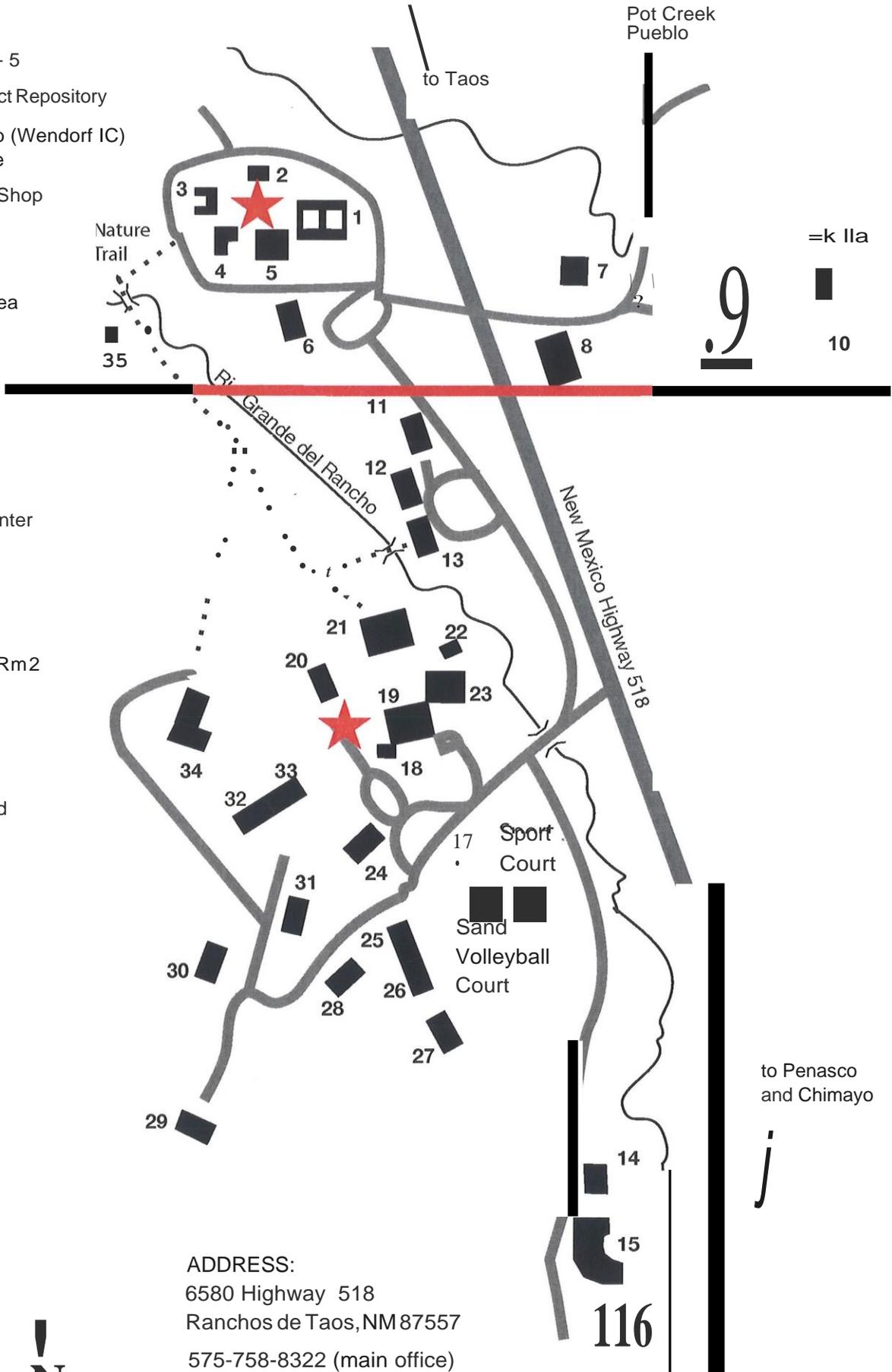
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the Belle Fourche. It is somewhat of a geological puzzle, standing alone as it does, and rising directly out of a country entirely made up of sedimentary rock. One theory is that it is the core of a great volcano, crystallized into its present form, and that the mountain of which it was the core has been carried off by erosion. Be that as it may, it is a grand and imposing sight, and one of the remarkable physical features of this country. We sketched and photographed it during the remainder of the day. In the evening we were hospitably received at the ranch of Burke and Mackenzie, two Englishmen also engaged in horse-raising; and the next morning, under their direction, we started on our return to Gillette by way of Cabin Creek. On the way we passed over the old camping-ground and the scene of the hail-storm, to find that we had been on the right road after all, and that our camp that night had been only twenty miles from the Devil's Tower!

# Security Phone 575-317-9434

## SMU-IN-TAOS Fort Burgwin Campus RALLY POINTS

- 1 Fort Building, Main Office, Classrooms 100-123
- 2 Commander's Quarters
- 3 Officer's Quarters Apts 1 - 5
- 4 Archaeology Lab and Artifact Repository
- 5 Library and Computer Lab (Wendorf IC) and Librarian's Residence
- 6 Caretaker's Quarters and Shop
- 7 Chalet (Faculty Housing)
- 8 Art Barn
- 9 Archaeology Camping Area
- 10 Wendorf Residence
- 11 Faculty Casita 3A & 3B
- 12 Faculty Casita 2A & 2B
- 13 Faculty Casita 1A & 1B
- 14 Clements Guest House
- 15 Clements Conference Center
- 16 Heroy House
- 17 Pumphouse
- 18 Laundry Facility
- 19 Dining Hall and Seminar Rm2
- 20 Seminar Rm 3
- 21 O'Donnell Auditorium
- 22 Chapel at Fort Burgwin
- 23 Miller Campus Center and Seminar Room 1
- 24 Casita Thetford
- 25 Casita Ware
- 26 Casita Harvey
- 27 Casita Armstrong
- 28 Casita Montana
- 29 Casita Alta
- 30 Casita Arbolita
- 31 Casita Media
- 32 Casita Ultima West.
- 33 Casita Ultima East
- 34 Casita Clema7ts

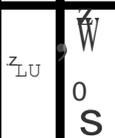


ADDRESS:  
6580 Highway 518  
Ranchos de Taos, NM 87557  
575-758-8322 (main office)

•••• Footpaths and Trails



MAIN  
ENTRANCE



# SMU-IN-TAOS

Fort Burgwin



# TOWN OF TAOS AND VICINITY NEW MEXICO USA

**INN ON LA LOMA PLAZA**

505-758-1717

315 Ranchitos Rd

Courtesy of Taos County Chamber of Commerce, PO Drawer I, Taos, NM 87571 505/758-3873 or 800-732-TAOS (out of N.M.)

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