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THROUGH THE LENS OF EXPERIENCE:

AMERICAN WOMEN NEWSPAPER PHOTOGRAPHERS

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THROUGH THE LENS OF EXPERIENCE:
AMERICAN WOMEN NEWSPAPER PHOTOGRAPHERS

by

Margaret Frances Thomas, B.F.A.; M.F.A.

Dissertation

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For all women newspaper photographers: Past, present, and future.

For Julianne Newton, Ph.D. who lit the spark of learning.

For David Thomas, who kept the home fire burning.

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I would like to thank the women in this study who took time from their busy schedules to open their homes and their lives to me, a stranger. The collegial bonds of women in newspaper photojournalism are strong, as anyone who has ever attended the annual *Women in Photojournalism* conference can attest. By sharing their life stories and permitting the use of their names, the participants became mentors for younger women seeking connections to our collective past.

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Ultimate thanks to three strong women in my life: My grandmother Ebba Nordstrom Walters, my mother Frances Walters Sandahl, and Judy Press, who gave wise council during difficult times.

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As eyewitnesses to history, American women newspaper photographers occupy ringside seats as they cover local, national or international events. Their names are credited under countless images printed in daily and weekly papers, yet viewers seldom consider how the private lives of individual women intersect with their profession. Regrettably their narratives are absent from most photographic and journalism histories.

Female news photographers constitute less than 25% of this male-dominated profession. To comprehend how newsroom culture informed both professional and personal experience, extensive life histories were collected from thirty women who

consented to participate in this study. As a means of painting a more complete picture of issues encountered during their careers, the group was chosen to reflect geographical location, age, ethnicities, and sexual preference.

Participants were asked how they balanced career aspirations, personal relationships, and self-worth in context of the changing roles of women. What choices have they made? What compromises? Did their experiences change over decades or do some issues remain essentially the same? What kind of discrimination, if any, did they experience in their job and how did they respond? Did ethnic cultures or social mores clash with their career choice? Also explored were statements regarding education, parental professions, marital status, family dynamics, life changes, and stressors.

On assignment and in the newsroom their presence has helped change social assumptions but because their profession straddles both journalism and photography, researchers have ignored much of their work. Naomi Rosenblum, author of *A History of Women Photographers,* cites only a few newspaper photographers and describes pictures produced by women photographers in the 1940s and 1950s as "pedestrian" in quality.

Current photographic history is not false, but rather one-sided. Stories shared by the women of this study, whose collective experience spans over fifty years, offer insights to young women who will be working as news photographers in the future and refute benighted scholarly assumptions that women newspaper photographers have no history worth remembering.

Contents

The Kodak Girl

She is delicate and sweet,
She is pretty and petite,
Her hair is either fluffy or in curl;
And a man of any taste
Would go far to clasp her waist
While her dainty ankles made your senses whirl.

When I see her calm and bland
With a Kodak in her hand
Preparing to take a snapshot, sun or rain,
My eyes have snapped her face
In its witchery and grace
And have printed it in colors on my brain.

How I hope that in her glee
She has had a shot at me
With the Kodak which she caries in her hand.

For I know my photograph
in her eyes will loving laugh
When she puts it on the mantle in a stand.

William E. S. Fales
Photo Beacon (February 1902)

I

Introduction

The eventual path a woman takes is, in large measure, a function of the familial and education environment in which she is struggling.

Mary Belenky, 1986

My Story

In many ways this dissertation is a response to a wager my late father proposed. The scene: Minneapolis, 1959. After driving me to college to begin my freshman year at the Minneapolis School of Art, my parents were about to depart for the long journey home to northern Minnesota. Before sliding into the driver's seat of his car, he turned and said, "I bet you $10 you don't last one semester."

My father expected me to fail. I stared at him – too Lutheran to feel anger and too naïve to comprehend the larger implication of such a negative statement. But in his defense, what success could he reasonably expect from a daughter who showed no talent as a secretary, teacher, or nurse? Who was introverted and immersed herself in drawing?

By the time I finished my Master of Fine Arts degree in 1965 my father had yet to pay off the bet, and died by his own hand a year later. I remember images of the funeral to this day. The sky was overcast, a cold wind blew and the pastor's white vestments billowed in the breeze. The townsmen dressed in black suits with Masonic aprons tied at the waist consoled my mother. My father, lying in his coffin, seemed to me the remnants of an earthen vessel. I mused, "If I struck it with a hammer, it would split into shards." Feeling detached from family grief, I longed for a camera.

A Small Beginning

At age three I snapped my first picture. While visiting my great-uncle at his cottage in Maine, I watched waves crash on the rocky coastline and begged my mother to let me take a photo with her black plastic box Brownie camera. I still possess that small shaky deckle-edged image. But after that initial impulse to record what I saw on film, I didn't pick up a camera again for another 17 years. I preferred to draw the pictures I saw in my head rather than snap them. Then as part of my major in the newly created Graphics Design curriculum at art school, I was required to study photography.

Because I had watched a television drama about her fight with Parkinson's disease, I knew about Margaret Bourke-White but cameras held no fascination for me. I wanted to be an illustrator, and nearly left school because of this requirement. But my mother's reason prevailed ("Why don't you try it? You might like it."), and with the help and encouragement of Joe Zimbrolt, our photography professor, I discovered the perfect medium through which I could communicate.

After receiving my graphic design degree in 1963, I was still unsure which career path to follow, so I enrolled in the master of fine arts program in photography at Ohio University. Clarence White, Jr., the son of a well-known Pictorialist photographer, chaired the department, and Betty Truxell, a former magazine photographer, who taught the picture story classes became my mentor. I loved taking pictures of people, and knew I had finally found my bliss (Joseph Campbell, 1988 pp. 120, 149).

No one warned me that finding a job in photojournalism in the mid '60s might be difficult for a woman. What did I know? After all, both Margaret Bourke-White and Betty Truxell had cracked the gender barrier. I didn't know that Huey Miller, a gruff cigar-chewing picture editor at *The Washington Post* who would never consider hiring a female photographer was about to retire.

The Road to Washington

After graduating from Ohio University in 1965, I shopped my portfolio around Minneapolis and Chicago with no results. Earl Seubert, picture editor at the *Minneapolis Tribune* commended my pictures, but suggested I start out on a smaller paper and work my way up to the *Tribune*. At the time, the paper had no women on the photo staff nor would they hire one for another seven years. I also had been corresponding for months with Don Moore, the picture editor at the *Washington Star* who kept promising a job "soon." Eventually he said, "Why don't you come out, and we'll see what we can do." So I packed all my earthly possessions in the back seat of my VW Beetle and drove east. When I arrived he said, "Why did you come so soon."

I was assigned a few freelance jobs covering society parties for the *Star*, but my small stipend dwindled rapidly and I was still not employed. Only $200 remained in my checkbook and the December rent was due. In desperation I called *The Washington Post* and obtained an interview with Dick Darcey, who had become Director of Photography three weeks before. Title VI, part of the landmark 1964 Civil Rights Act prohibiting sex discrimination by employers, worked to my advantage because he was looking for a female photographer. Knowing managing editor Ben Bradlee would soon demand gender integration of the staff, Dick hired me because he "wanted to be ahead of the curve."

I was officially hired on January 3, 1966, but I was not issued camera equipment and sent out on stories immediately. For six months I worked as Dick Darcey's secretary, "so the male photographers could get used to a woman's presence" (Darcey, 1997). The work was so dull I fought boredom every day. In addition to secretarial duties I sometimes processed film, printed pictures in the dark room, occasionally shot assignments for the Sunday magazine and wondered when I would join the staff.

Of the group but not in it, for many years I felt like an outsider, observing photo department culture from the periphery. I assumed my shyness caused the cool reception I received from the older male staff members. Only many years later when I interviewed Dick Darcey for this project did I learn why:

> They all complained to [chief photographer] Arthur Ellis and then he and I talked.
>
> They found out you were going to be put on the street. Ellis would come and say, "Dick, do we really have to? Are we being forced to feminize our department?" and my answer was, "Absolutely not. This is my decision and I am going to stand on it because I see the handwriting on the wall, and I want to be one or two steps ahead of the heat.
>
> You were the perfect choice, being much less than a pushy bitch. Humble, appreciative, and eager to learn. The tact – the slowness, diplomacy, finesse – that I had to tap-dance around to have the staff accept your presence. Looking back you probably thought it all occurred at a snail's pace, but for me and the staff it was warp speed.

A favorite pastime for some older male photographers awaiting assignments was sitting in the ready room telling bawdy jokes that demeaned women. My favorite pastime was hiding outside the ready room door and popping in just as the punch line was being delivered. After telling one particularly crude joke, Jim McNamara, a ruddy-faced ex-marine exclaimed, "Goddamn it Margaret, I'm going to have to put a bell around your neck!"

Ken Feil (1997), a former picture editor at *The Washington Post* and my one good friend in the department remembered:

> You had better credentials than any photographer that ever worked for the Post, educational and otherwise. But you were still a woman. There were comments. How could you cover these assignments? What would we do when you had your period and were bitchy? The only [women] photographers [the older staff knew] were the society photographer at *The Washington Star* and Jackie Kennedy. Everybody thought she got that job [inquiring photographer for the *Times Herald*] because of her family connections. They weren't considered photojournalists. They were like legs on a camera.

Kodak Women

Marion Carpenter, believed to be the first female member of the White House News Photographers Association (WHNPA), covered the White House during the Truman administration for the International News Photos syndicate (Associated Press, 2002). The two other women news photographers working in Washington, DC when I first arrived were Jackie Martin, a woman who had worked as a photographer and photo editor for the defunct *Times Herald* and Rosemary Martufi, who covered society parties for *The Washington Star*. Except seeing Rosemary while covering an occasional embassy party, the three of us seldom crossed paths.

Jackie, Rosemary and I constituted the entire female membership of WHNPA, and the yearly highlights were the photography contest and an elegant awards banquet to which the sitting President sometimes came. The black-tie dinner was a strictly stag affair. Except for the three of us engulfed in a sea of tuxedos, no wives, girlfriends, or any other women could attend.

I met my husband David while photographing life along the Potomac River for a *Post* magazine spread. The following spring while attending the opening of the White House News Photographers annual contest exhibit at the Library of Congress, I chatted with Bob Gilka, picture editor of *National Geographic*. Hearing of my engagement to David, he stated frankly, "Now that you're getting married you'll be quitting the *Post*, won't you." Another male authority figure and another negative comment.

My first big contest win depicted a group of Vietnam War protesters who had poured animal blood over themselves, hung entrails around their necks and holding severed animal heads aloft walked through the crowd milling on the Ellipse moaning, "End the killing. Stop the war." I was offered minimal praise for the first prize picture, but years later Dick Darcey revealed the photograph's significance:

> Within the White House News Photographers contest, the realm of spot news, presidential – the hard copy stuff – that was dominated by wire service guys. The pitty-patty stuff, the features, the pictorial and the sports, that all went to the newspapers.
>
> I remember there was a lamb's head cut off and raised by some one high above their head, and the blood running down their arms. That was your picture. I said, "Goddamn it! That's Margaret. She's right up there with the pushy and the shovey, right up in front." That won a first prize for spot news, and all of a sudden a *woman* took first place spot news away from the wire services.

Years later, after winning the 1984 WHNPA Photographer of the Year award, I smiled inwardly as Gilka, speaking of my work in glowing terms, introduced me to a group of photographers. He might not have remembered his earlier remark, but I did. A photograph I shot on my honeymoon won my first WHNPA award.

New Girl in Town

Photographing a prominent businessman in his office was one of my first assignments at the *Post*. When I walked in the room with my cameras, he seemed incredulous. "A woman photographer, just like Jackie Kennedy! Are you going to marry a senator too?" The remark was indicative of prevalent attitudes towards women who were expected to shun careers for marriage and family, and whose status depended on the achievements of her husband (Kessler-Harris, 1981 pp. 14-16).

Covering a press conference for the first time was a challenge. Entering the room, I encountered the backs of several male photographers crowded tightly around the subject. What to do? I'd read Margaret Bourke-White's autobiography *Portrait of Myself* (1963) for my master's thesis, and recalled that when covering similar Washington press conferences she would drop to her knees, crawl through legs, and pop up in front (p. 147), so I tried it. Her technique worked like a charm. The different camera angle wowed my editor so I added that strategy to my new bag of tricks.

And then there was the time I was assigned to photograph a sleazy businessman. When I entered his office I discovered how sleazy this pasty-faced, over-weight man with thin greasy hair hanging below his ears really was. As I was taking his picture the man kept sticking his tongue out of his mouth and stroking his throat. When I returned with pictures the editors were incredulous because the man had never before allowed photographs of himself. That he was asking for oral sex didn't occur to me for years.

About N.O.W.

In June of 1966, the month I finally became a full-fledged staff photographer, a small group of women gathered over lunch in Washington, DC to discuss mutual frustrations. Betty Friedan, author of *The Feminist Mystique*, wrote NOW on the back of a napkin, and subsequently the National Organization of Women (NOW) was formed (available at: http://www.now.org/historythe_founding.html).

As the nation's capital became a focal point for feminists struggling to become a political force, thousands of women from around the country converged on Washington and marched down Pennsylvania Avenue demanding equality, reproductive choice, and passage of the Equal Rights Amendment. I was assigned to cover the protests, but remained disinterested in the core issues. I had broken a gender barrier, loved my career, but remained woefully ignorant of covert sexism in the photo department.

Unlike today's assertive young women news photographers who I so admire, I never learned to raise my voice and lobby for assignments. Although I covered the women's movement, the anti-war demonstrations and assignments that required a woman photographer, I sat on the sidelines for other major stories such as Resurrection City, national presidential conventions, and Inaugurations. During the 1968 riots after the death of Martin Luther King I was sent to the White House "to keep me safe."

Not until several years later, when a more understanding picture editor ran the department, did I receive better assignments. Yet resentment festered. Assigned as staff photographer to *The Washington Post* Sunday magazine and later to the White House beat, several male colleagues objected.

Upon hearing I had been assigned to document the 1985 Reagan-Gorbachev summit meeting in Geneva, Switzerland, a male photographer appealed to Len Downie, then managing editor, claiming that I was incapable of covering such a momentous event. The Boy's Club, as articulated by several of the respondents in this study, was still alive and well in my department.

Tightrope Walking

Over the years balancing a career and a marital relationship has proved difficult. Often as I commuted to my residence in the evening I would reflect on the dilemma of my double life (Kaltreider, 1997, p. 25) – the assertive photojournalist at work; the domestic individual at home – and would wonder "Who is the real me?" Levine-Schneidman (1985) notes, "Relating to men one way at work and another way at home takes its toll. It creates inner conflict and confusion and leaves women feeling split down the middle and not sure who she *really* is" (p. 38. Italics in original text).

A therapist once described our marriage as two traditional people living in an untraditional relationship. Newspaper photojournalism is not a 9 to 5 job with weekends off, and many significant others find long work-related absences hard to bear. For a period of time David and I worked opposite shifts, passing each other like ships in the night. After I unsuccessfully applied for a staff position on a national weekly news magazine that required extensive travel, my husband said, "If you had taken that job, I would have left."

David and I survived the vicissitudes of my profession and on June 10, 2007 will celebrate 40 years together, but struggling to maintain a balance in our lives has sometimes been daunting. I have always been the major wage earner, which in the past caused resentment. Unable to envision juggling work and motherhood, I chose to remain childless, a decision I do not regret. I wanted control of my own life, not to be trapped like my mother – well educated but dependent on someone else for food and shelter.

A few years ago I discovered among my mother's possessions a short item printed in the May 23, 1976 edition of the *Houston Post* calling attention to "Women Look at Women," an exhibition of American women photographers "confronting the female subject" over a span of seventy-five years. Organized by the Library of Congress, the pictures had been traveling around the country and were on display at the Pasadena Public Library. The writer closed the article by saying, "It is significant to note that the news photography of Margaret Thomas and Linda Wheeler of *The Washington Post* are included too. They are the eyes in action, a hard battle fought by female news photographers beginning with World War II."

Over the years I've come to appreciate the changes those in the forefront of the women's movement have won for us all. When I began my career a few female photographers were scattered throughout newsrooms across the country, but there was no circle of support binding us together, no wisdom to share. I now realize we were foot soldiers in a momentous social movement. On our own papers and in our own photo departments, we helped change the course of America's attitude toward women and work.

Following the Trail

The trail I follow in search of women newspaper photographers commences in the mid 1800s and weaves its way into the late 20th century. George Eastman, who revolutionized photography with his invention of the hand-held camera and roll film, promoted women as primary users of his cameras. One of the women who became enamored by picture taking was Jesse Tarbox Beals who spurned teaching for photography. As she became more adept her cameras became more sophisticated, and in 1903 she was hired as a staff photographer on the *Buffalo Inquirer* and *Courier*. Jessie's biographer Alexander Alland (1978) argues that she was the first woman newspaper photographer in America.

Chapter Progression

Who Cares

Chapter two introduces with brief biographies the thirty women news photographers who participated in this study and allowed their names to be used. The first woman in the study joined a paper as a staff photographer in 1948 and the youngest started her photojournalism career in 1994. Most of the women chosen are anonymous within photojournalism history, but their personal stories are worthy of remembering and retelling.

A Scattered History

Chapter three weaves together the diverse histories of women in newspaper photography gleaned by researching articles in newspapers, magazines and professional journals. Because these women straddle journalism and photography their stories cannot readily be located within books written by most authorities.

Setting the Stage

Chapter four discusses how journalism, photography and printing technologies converged to create modern newspapers and importance of George Eastman's cameras. Women journalists had written for newspapers for many years, but until the half-tone process could reproduce pictures, women photographers could not find a place in the news.

Stray Women, Photography, and True Womanhood, 1865-1900

Chapter five examines the role of middle and upper class women within the cult of domesticity and how three women photographers – Julia Margaret Cameron, Gertrude Käsebier, and Frances Benjamin Johnston – subverted restrictive Victorian social restrictions. Julia Margaret Cameron defied custom in her clothes, her demeanor and her art; and Gertrude Käsebier defied her husband by working outside the home in her New York City portrait studio. Frances Benjamin Johnston, who never married, embraced a bohemian lifestyle during a social era prescribing rigid rules of propriety for women.

News Photography

Chapter six discusses the economic stimulus that spurred the emergence of staff photographers on newspapers. The adverse reputation generated by sensationalist image gatherers is an unfortunate legacy still haunting contemporary photojournalists. Both women and men endure second-class status within newsrooms, but women face additional hurdles involving sexism and physical safety.

Pioneering Women in Newspaper Photography, 1900-1945

Chapter eight discusses changing attitudes in the early 20th century toward women working outside the home. In the age of the New Woman a few females left studio photography and entered the public sphere as news photographers. Included are short

biographies of working women who from the 1920 through the early 1960s maintained a presence on the photo staffs of newspapers around the country.

Transitions, 1950-1965

The two matriarchs of this study, Joan Liffring-Zug Bourret and Ginger Sharp, are introduced with short biographies in chapter eight. Their decisions to choose news photography as a career when women were expected to remain at home with their children reveal exceptional bravery in the face of hostile male attitudes. Both divorced their first husbands and worked as single parents.

Making It In a Man's World

Chapter nine discusses personal difficulties experienced by women as they negotiated gender problems at work. Women working in the 1960s and 1970s relate incidences of overt sexual harassment while younger women experienced a subtle version. Negative cultural assumptions within ethnic groups regarding proper public behavior added stress to their professional lives, while risk-taking assignments contributed to emotional problems for a few.

Mothers and Others

This chapter examines the experiences of women balancing childcare with work and wrestling with career compromises required of motherhood.

Women and Power, A Portrait

The experience of Judy Walgren is examined as an example of woman who at an early age concluded that men held all the power. She framed her life around the masculine model and spent years measuring her ability against male photojournalists while covering global conflicts.

Conclusion

The concluding chapter discusses the complex challenges and decisions both public and private still facing women newspaper photographers as new technology proliferates and newspaper circulation declines.

In this study I am both chronicler and participant. Although I came into the lives these thirty women as a stranger, I found colleagues willing to share intimate details of their lives. Many stories paralleled my own personal and professional history: relationships to parents and significant others; conflicts with gender and power; a longing for mentors. Validating individual experiences and building connections among women news photographers – between where we were, where we are, and where we're going – is the goal of this study.

II

Who Cares?

Some there are who have left a name behind them to be commemorated in story.
There are others who are unremembered…it is as though they have never existed.

Ecclesiasticus 44:8-9

"Before I met you, I never looked at credit lines" is a statement I've heard too many times. That the image is noticed, but the photographer remains an unknown entity to most people drives this study. When I mention the topic, "American women newspaper photographers," to interested listeners they will invariably respond, "Like Margaret Bourke-White?"

During my 40-year career at *The Washington Post*, I had wondered how other female colleagues around the country balanced work and relationships. What choices have they made? What compromises? How do they negotiate their lives? Did their experiences change over decades or do some issues remain essentially the same?

News photography is a male-dominated profession. What kind of discrimination, if any, did the women experience in their job and how did they respond? Did they identify with feminism? What impact did the women's movement have on their work? Did ethnic cultures or social mores clash with the careers of photographers? I was especially interested to know if their mothers worked outside the home or if they found other female role models to guide them.

Did the lives of the women photographers at my paper reflect a larger pattern? While their numbers in the photo department increased over time, most have chosen not to juggle work and children. As of January 2007, four are single and one is divorced

without children. Two are married without children. Two women are married and have three children between them (one who married in her early 60s is a stepmother of a teenage girl).

Of the men in the photo department, three are married with no children, and three are single. Seven are married with a total of 16 children between them. The four divorced men have two children each, but their offspring are not living with them. The total progeny of this group of seventeen men is twenty-four.

In an effort to answer the question of how changing attitudes within newsrooms informed both professional and personal experience, I collected extensive life histories from thirty women. As a means of painting a more complete picture of issues encountered during their careers, the group was chosen to reflect geographical location, age, ethnicities, and sexual preference.

The diversity of the group and the stories shared by these women, whose collective experience spans over fifty years, offers insights to those who will be working as news photographers in the future and speaks to gendered experience in a broader cultural sense. One is Native American; two are Asian; two are African-American; three are Latinas, one is Portuguese, one is Philippino-American, and twenty are Caucasian. Three are in committed lesbian relationships; fourteen are married or divorced, and eleven have children.

Twenty-five hold bachelor degrees, and of the group three hold master's degrees; one had been a registered nurse and holds an associate degree in art; one studied at the college level for three years and one never finished high school.

The women who have generously given permission to use their names and share their life stories are introduced below with brief biographies.

Ginger Sharp (1928 – 2006) knew she wanted to be a photographer when she was hired as a photo engraver at the *Lansing State Journal*. While working as the darkroom technician in the photo department, she learned camera techniques and followed the male staffers on assignments in her spare time, carrying a big 4x5 Speed Graphic. When she joined the photo staff in the mid-sixties, she was thought to be the first woman photographer on a Michigan newspaper. Half Native American, Ginger worried she might be fired if her ethnicity was discovered by management, but editors were delighted to include a double minority on the staff. At the end of her 37-year career, she confronted age discrimination by a younger photo editor and knew she was being pushed aside.

Joan Liffring-Zug Bourret (1929 –) began her career in 1948 as the first woman photographer hired by the *Cedar Rapids Gazette*, but was excused from her job three years later when she became pregnant. Joan was so angry she took a camera into the delivery room and, with her doctor's consent, photographed the birth of her first child. Women's magazines repeatedly rejected the pictures, but the series was later published in *Look* magazine. After dismissal from the paper and later divorce, Joan freelanced for the *Des Moines Register* and the *Iowan* magazine for many years and documented Iowa life. Her work has been donated to the Iowa Historical Society. Once while covering a late night fire a male photographer told her, "If you were my wife, I'd kill you." Her books include Women 1957-1975 (1981) and Men 1950-1985 (1986), and two of her photographs have been collected by the Metropolitan Museum of Art.

Olivia Edwards (1946 –) was the first woman photographer at the *Denver Post*. The night before she began the photo director took down all the girlie photos that had

been pasted on the ceilings and walls. She climbed ladders in a skirt to obtain photos and was called 'The Girl' by the males on the photo staff, a name she considered a compliment. Under pressure from her husband who wanted her home to make dinner, Olivia abandoned her newspaper career after only a few years, a decision she still deeply regrets. Her newspaper career ended too soon. Twice divorced, Olivia continued to find creative outlets while raising her children as a single parent. She composed a life as playwright and photographer, finds satisfaction in seeing her plays staged in area theaters and occasionally exhibits her pictures in local galleries.

Stormi Greener (1946 –) got involved in photojournalism because she felt there was nothing else to do. Working as a customer representative in an office after her second child was born, Stormi became captivated by a black and white photograph she saw on a colleague's desk. After her temporary job ended she took several photo classes at a local university and found employment as a staff photographer at the *Idaho Statesman.* Recruited by a photo editor at the *Minneapolis Star Tribune,* she has worked at the paper for nearly 30 years. Looking back on her life as both a committed photojournalist and single parent who kept herself off the "Mommy Track," she the commitment to her career affected her children.

Karen Tam (1946 –), expected to attend college, was urged by her father to become a kindergarten teacher. When she switched her major to photojournalism at the end of her sophomore year, her stunned father informed her that photography breeds some of the lowest scum on earth. He supported her decision and bought her a camera but after graduation suggested she apply to stewardess schools. After college Karen found work as a photographer on the *Kentucky Post* and later the Raleigh, North Carolina

News & Observer. When members of the Equal Employment Opportunity Commission (EEOC) came to the *News & Observer* to inspect pay discrepancies, audits revealed that 14 people, mostly women, had been unfairly paid, Karen was at the top of the list. After leaving the *News-Observer*, Karen works as a freelance photographer in Raleigh.

Mimi Fuller Foster (1948 –) fell in love with photojournalism in college because of it's fast pace. The *Lorraine Journal* employed her as a feature writer/photographer after college graduation, but the all-male photo staff would not allow her in the darkroom until an editor intervened. While working at a university magazine an editor repeatedly attempted to grope and kiss her in the darkroom. At the time the *Cincinnati Post* hired her as a staff photographer she encountered short-lived hostility because the photo editor made his staff remove the nude photographs of women. When Mimi and her husband moved to Atlanta, Georgia, she found employment as a night picture editor in the photo department at the *Journal-Constitution*. After bearing a child at age 40 she began working part time but found herself on the "Mommy Track" and not taken seriously by her colleagues. Because of health problems Mimi has retired from the news business.

Regina Radniecki (1948 –) began taking pictures when she was eleven with a camera given to her by her father and won prizes in 4-H contests at the local county fair. As a high school student career choices included teaching, nursing, and social work – none of which appealed to her. After enrolling in college with no idea what she wanted to do, a photography course changed her mind. While studying journalism at the University of Minnesota Regina worked on the *Minnesota Daily* during a time of anti-war unrest on campuses. The experience confirmed her desire to be a photojournalist. In 1972 she became the first female photographer hired by the *Minneapolis Tribune* and was

treated as a novelty by the older members of the staff. For years Regina's editor would not send her out with a male reporter on out-of-town assignments and later admitted his decisions were based on gender bias. During the 18 years she worked at the paper, Regina fought sexual discrimination in the photo department and at times worried for her physical safety. She now teaches journalism at Minnesota State University.

Lyn Alweis (1949 –) makes sure to include women and girls in her pictures whenever she can while on assignments for the *Denver Post* because 'the guys don't think of it.' The third female photographer hired by the paper, Lyn's career proceeded well until she had children, but found herself on the "Mommy Track" until they were grown. One editor told her that unless she could give him 100% of her time, she would not get good assignments. Lyn endured covert sexism when she was assigned to cover the Denver Broncos on their away games. The media and team traveled on the same plane, but there never seemed to be a seat for her. Financial issues and the strain of raising children in a two-career family eventually led to divorce, so for several years she juggled work and child care as a single parent. Employed by the *Denver Post* for over 30 years, Lyn hopes she won't be pressured to leave because of her age.

Marylyn Yee (1950 –) broke traditional Chinese norms of proper behavior by choosing photojournalism as a career. News photographers must sometimes be aggressive in their effort to obtain images, so she wrestled with cultural messages stressing modesty and respect for others. Marilyn understands stereotyping. On her first day as a photographer at the St. Louis *Post Dispatch* she was asked to name a good Chinese restaurant. After joining the photo staff at the *New York Times* Marilyn enjoyed traveling on out-of town assignments, but after her daughter was born she found herself

on the "Mommy Track." When a bomb blew up in the World Trade Center underground parking lot in 1993, she was on assignment a few blocks away and was one of the first journalists at the scene. She shared a staff Pulitzer Prize for coverage of the event.

Linda McConnell (1950 –) understands gender bias in the workplace. After a *Rocky Mountain News* editor called to ask if she had permission from her family to move west to Denver, she "wondered if Colorado existed in another century." Sensing the possibility of a difficult period of assimilation at the paper, Linda picked December 7 as her start date and found her premonition justified. She endured resentment by the older members of the photo staff for seven years and found the hostility almost unbearable at times. Not until she found a boyfriend "with big shoulders" did resentment abate.

Marcy Nighwander (1951 –) sought a summer internship on an Ohio paper during college. Her professor wrote in his reference letter, "You have to overlook the fact that she is a woman photographer and hire her." Marcy won the internship and later became the first woman on the photo staffs of two newspapers, the first woman on the sidelines at a Cleveland Browns football game, and the first woman to win the Ohio News Photographer of the Year award. While working for Associated Press in Washington, DC she covered the White House and Capitol Hill, and won a staff Pulitzer for political coverage of the 1993 Presidential campaign. Marcy is now a professor of visual journalism at Ohio University.

Janet Knott (1952 –) aspired to become a photojournalist after listening to anthropologist Margaret Meade speak about the media's impact on society. The *Boston Globe* hired her in 1975 when a number of affirmative action employment opportunities for women became available, but she had to answer phones in the newsroom and work as

a darkroom technician for nearly five years before she was offered a position as a staff photographer. Although she possessed a good portfolio, management asked her to work as a part-time photographer without benefits to prove herself. Janet countered the proposal with an affirmative action complaint to the guild and won. After several other gender battles in the photo department over the years, she sees herself as a survivor.

April Saul (1955 –) of the *Philadelphia Inquirer* is also a Pulitzer Prize winner. She became hooked on photography after spending a weekend in Belfast, Ireland while enrolled in a photojournalism class in London, England and decided she wanted to change the world with her pictures. Mary Ellen Mark once told April that if she wanted to be a photojournalist she couldn't have kids, but she opted for a career and a family. April aspired to be a Magnum photographer. During a conference Eugene Richards invited her to meet the president and join the prestigious agency. But she was the divorced mother of two children so she responded, "I can't. I don't have time. I have to pick up my kids from daycare."

Carol Guzy (1956 –), a world-class photojournalist, has covered wars and disasters throughout the world for the *Miami Herald* and *The Washington* Post and has garnered three Pulitzer Prizes as well as many other photography awards. Carol wanted to be an artist but trained as a registered nurse to earn a living. She never practiced nursing and found her calling when she enrolled in photography classes at a Florida art school. By her own admission a driven and obsessive person, Carol identifies strongly with the pain and suffering of those she photographs but the price of witnessing years of death and destruction triggered an emotional collapse.

Cathaleen Curtiss (1958 –), formerly a *Washington Times* photographer, remembers rushing her young daughter to the babysitter because she was late for an assignment at the White House. When she arrived in the pressroom and opened her bag, she discovered formula and diapers because in her haste she had accidentally given the baby her cameras and film. A female colleague in the photo department predicted children would ruin her career, but Cathaleen felt vindicated when she was selected WHNPA Photographer of the Yea a year after the birth of her first child. Cathaleen loves photojournalism because she is given the opportunity to tell other people's stories, and the most cherished moments are those when she connects with people. She now works as photo director at AOL and is adjusting to life as a post-divorce single parent of teen-age girls.

Tammy Lechner (1958 –) still remembers the day her father told her that photographs in the newspaper were not just pictures, but told stories. Tammy's seventh grade history teacher, Lyn Alweis (see above), encouraged her interest in journalism and gave her camera equipment during college. After working at the Jackson, Michigan *Citizen-Patriot* Tammy was hired by the *Louisville Courier-Journal*. Her career progressed well until she and another female photographer at the paper became committed partners.

Because of continuing harassment by some of the staff, the two decided to leave the paper and Kentucky. After settling in California Tammy worked as a photographer on the *Los Angeles Time* until a new photo director created a toxic atmosphere in the department in an effort to eliminate some of the staff. Realizing conditions would not improve, she resigned and began a freelance career. Tammy has published *In The Cal: Pastime Goes Primetime in California's Minor League* (1994).

Angela Peterson (1960 –) at first thought she would attend nursing school "because it would seem like a thing for a woman to do" but ultimately chose photojournalism because she wanted to tell stories and have an impact. A crush on a boy motivated her to join a photography club in high school. The relationship cooled but she fell in love with pictures. Vanessa Hillian, a photo editor at *The Washington Post,* mentored Angela during high school, giving her assignments, editing her film and sharing insights about issues black photographers confront. The advice may have been prescient because Angela was once mistaken for a waitress while covering a local political event for the *Orlando Sentinel*. Angela now works as a picture editor at the *Milwaukee Journal-Sentinel.*

Rita Reed (1960 –) assumed she was the first woman photographer at the *Cedar Rapids Gazette*, not realizing that Joan Liffring-Zug Bourret (see above) had begun her career at the paper over 30 years earlier. Weary of fighting gender battles, she joined the *Minneapolis Star Tribune* because there were three women on the staff. Hoping to find a mentor among them, she found more competition instead. While working at the *Star Tribune* Rita shot a series of pictures on gay teens that was later published as a book, *Growing Up Gay: The Sorrows and Joys of Gay and Lesbian Adolescence* (1997). After winning a national award for the story, her photos were excluded from the awards book because they were considered controversial. Rita now teaches photojournalism at the University of Missouri.

Beatriz Terrazas (1962 –) who has worked as a photojournalist at the Fort Worth *Star-Telegram* and the *Dallas Morning News*, discovered a love of storytelling with pictures and words at an early age. Her Mexican-American parents hoped she would

practice medicine, but journalism courses at the University of Texas at El Paso refocused her studies. Because of a childhood trauma – a relative raped her when she was four – Beatriz found photography helped free her from extreme introversion and destructive memories. Devastated by the family secrecy surrounding the incident, Beatriz decided to be an advocate for people whose stories needed to be told, and learned that "one good photo was as powerful a voice as a well-written story." Beatrice was part of a team at the Dallas Morning News who produced a Pulitzer Prize series on violence against women, and was given a Neiman fellowship at Harvard University. Beatriz retired from the *Dallas Morning News* during a buy-out of older employees.

Nancy Andrews (1963 –) couldn't draw when she was a child so she took pictures, first with a plastic Kodak, and then later with more sophisticated cameras given to her by a mentor. While at the University of Virginia she joined the student-run *Cavalier Times* as a photographer and later became managing editor. After graduating Nancy worked as a staff photographer at the Fredricksburg, Virginia *Freelance Star* and *The Washington Post* before moving into management at the *Detroit Free Press* as deputy editor for multimedia. Nancy's books include *Family: A Portrait of Gay and Lesbian America* (1994) and *Partial View: An Alzheimer's* Journal (1998), with Cary Henderson.

Judy Walgren (1963 –) realized at a young age that men possessed all the power, so she decided to live in a masculine world and measure her toughness against the social norm. Convincing her male editors at the *Dallas Morning News* that she could cover stories in war zones was one of the first hurdles she had to surmount as a female photographer. In Africa Judy carried expensive underwear, painted her toenails red and

packed Chanel #5 to reminder herself of her femininity, but spent most of her time with male journalists. She dealt with physical or mental challenges but failed to process the emotional impact of foreign and domestic violence she had witnessed until years later. After leaving the *Dallas Morning News* to freelance, Judy joined the *Rocky Mountain News* as staff photographer. *The Boys of Natinga: A School for Southern Sudan's Young Refugees* (1998) is her first book.

Magdalena Zavala (1964 –) sees every picture as a 'glimpse of the Eternal Now.' As a junior in high school she taught herself photography, learned darkroom printing and watched images appear in the developer as if by magic. After graduating with a degree in photojournalism from the University of Texas at Austin, she found work at the *Laredo Morning Times* to be close to her Hispanic heritage and later moved to New Orleans as a photographer for the *Times-Picayune.* The eldest daughter of a Mexican-American family, Magdalena led a very sheltered life as a child and as a result saw herself as a pioneer in photojournalism for Latina women who struggle to balance two cultures. Disillusioned by news photography, she recently left the profession and returned home to her family in Texas. She now teaches English as a Second Language at a local school.

Kim Johnson (1965 –) tells people her career as a photographer began at 12 while taking pictures of clouds with an instamatic camera while on a cross-country flight to see her grandmother. When Kim joined the *Wichita Eagle* as a photographer she discovered only one other black journalist in the newsroom and only one other woman in the photo department. She was accused by an envious male of obtaining her job not on the strength of her portfolio, but because she was a black female. Kim has encountered

both racism and stereotyping. While on assignment, she sometimes has been treated disrespectfully or ignored, and occasionally when shooting in schools, has been mistaken as a mother. While working at the *Sacramento Bee* she, like Laura Chun (see below), has clashed repeatedly with a sexist photo editor and contemplates leaving the profession.

Lisa Powell (1965 –), the third woman staff photographer at the *Cedar Rapids Gazette* was hired 42 years after Joan Liffring-Zug Bourret and six years after Rita Reed. Each of the three women has struggled to be taken respected at the Iowa paper. Lisa wants to make a difference in the world with her pictures but while challenging a *Cedar Rapids Gazette* editor over an issue of journalism ethics was told, "You're not a journalist. You're here to decorate our pages." Lisa has also encountered gender disparities at the paper. A newly hired inexperienced photographer was being paid more, and when she experienced sexual harassment by an older photographer her editor belittled her claim. Lisa now works as a staff photographer at the *Dayton Daily News.*

Cheryl Meyers-Diaz (1968 –), a photojournalist with the *Dallas Morning News,* was imbedded with American troops during the Second Gulf War, and won a Pulitzer Prize for her coverage of the conflict.

The only daughter of a Philippino mother and German-American father, Cheryl grew up in the Philippines and came to America with her family when she was thirteen. After receiving a bachelor's degree in German from the University of Minnesota, she studied photojournalism at Western Kentucky. While a student at the school she first became aware of sexism within profession.

An older professor lecturing on color photography illustrated his talk with series of slides. The last example shown, ostensibly to demonstrate "blue," featured a picture of

a woman in a blue bathing suit emerging from a swimming pool. After challenging in class the appropriateness of showing the picture in a photojournalism class, she was dubbed by the professors as a feminist, "the big F word," as if the term was an insult.

Laura Chun (1968 –) thought she wanted to be a marine biologist, but photojournalism captivated her imagination. Like Marilyn Yee (see above), she understands that the profession contradicts Chinese cultural expectations of behavior such as placating authority figures and being socially discrete. Laura cares deeply for photojournalism, a profession that has given her the opportunity to meet people from all walks of life, but also has endured stereotyping. While on an internship at the *Idaho Statesman*, she was complimented on her ability to speak English, and sometimes she is mistaken as a Japanese tourist. At the *Sacramento Bee* a sexist photo assignment editor told her only male photographers were suited for some assignments, and some people thought Laura was too diminutive to carry cameras. Because of her career, relationships have been a struggle, but Laura would like to be strong enough to have it all – marriage, children and a career.

Karen Ballard (1969 –) grew up reading the Louisville, Kentucky *Courier-Journal.* She looked at every picture, especially those by Pam Spaulding and wondered who the woman was and how she got her job. Karen's desire to be a photojournalist jelled during college. An ambitious, focused individual, she entered contests, applied for internships and in 1994 became the third woman ever to win the annual Hearst Competition in photography. Karen has always had strong women mentors in her life, first her grandmother and mother, then Pam Spaulding and later Susan Biddle. After an internship at the White House, Karen joined the photo staff at *The Washington Times* but

became frustrated by the conservative stance of its editors. She now travels internationally on freelance assignments for national publications. Her photographs of General Tommy Frank have been donated to the University of Texas Center for American history.

Anna Marie dos Remedios (1970 –) loves photojournalism. In high school she was given her grandfather's camera so she taught herself darkroom techniques and worked on the student newspaper. After college Anna Marie worked for the *Houston Post* and later the *Mercury News* in San Jose, California. Female photojournalists are not such an oddity anymore, but Anna Marie, who started her career in 1994 still surprises people when arriving at an assignment. Or sometimes angers them. Once while covering a Super Bowl game on the sidelines, a male photographer objected to her presence saying, "Do you know what you're getting yourself into? You shouldn't be down here. This is no place for a woman. You'd better get out of my way or you'll have a footprint on your back." Anna Marie and her partner Tracie Cone purchased the *Pinnacle*, a small Hollister, California community newspaper in 1999, and a few years later were honored as Cal Press' Newspaper Executives of the Year (2003, p. 3).

Taimy Alvarez (1972 –) is justifiably proud for having conquered difficult cultural and social barriers as a first generation Cuban-American. When he was present in her life her father was either high or drunk, and her substance-dependent mother liked to party. After her father gave her a camera, Taimy took photography classes in high school and interned for honors credits at a suburban bureau of the *Miami Herald*. Cuban girls were to stay with their families until they married, but defying tradition and her parents, Taimy attended the University of Florida. During college she interned at the Ft.

Lauderdale, Florida *Sun-Sentinel* and the Atlanta *Journal-Constitution* and was later hired as a staff photographer by the *Sun-Sentinel*. The name Taimy means Teller of Time in Hawaiian so Taimy feels her name is "my destiny to be a photographer because I tell time with my pictures."

Hillery Smith Garrison (1972 –) experienced a learning curve as a two-year photo intern at the *Baltimore Sun.* Her college years were spent studying fine arts photography not spot news and deadlines. Pictures were due by 4 p.m., not at the end of the semester. She also endured harassment by an editor, who alternately declined to mentor her at work, or suggested they edit pictures together at his home or go out for a beer together. Hillery survived her internship with the support of the staff photographers and was hired as a staff photographer by the Ft. Worth, Texas *Star-Telegram*. After working for Associated Press in Washington, DC and Miami, Florida she is now photo director at the St. Paul, Minnesota *Pioneer-Press*. Hillery understands that when in public she represents people of color as well as women.

III

A Scattered History

The history of female achievements has had to be written
to remind Adam that Eve was in the garden too.

Vicki Goldberg, 1996

"What *are* women's contributions to photojournalism?" A puzzled participant at a recent 'Women in Photojournalism' conference, the yearly gathering sponsored by the National Press Photographers Association (NPPA), raised the question. Many women in the room did not seem cognizant of their own history. Their knowledge of female photojournalists consisted of Margaret Bourke-White, Dorothea Lange, Mary Ellen Mark, Susan Meiselas, Donna Feratto, Maggie Steber, or Dickey Chapelle, a news photographer who became the first woman combat correspondent to be killed in action covering the war in Vietnam. The desire of the women who work in newspaper photography to learn more was palpable but information is scarce.

THE ICON

The day after her death, Phil Casey (1971) wrote an appreciation article in *The Washington Post* Style section entitled, "Bourke-White: Lady With a Camera." Thirty-five years later Margaret Bourke-White's persona still looms large over the history of women in photojournalism. Books including her own auto-biography *Portrait of Myself* (1963) extol her photographs and her life; a 1960 television play dramatized her struggle with Parkinson's disease; and "Double Exposure: The Story of Margaret Bourke-White,"

a 1989 movie starring Farrah Fawcett, tracked her career and tumultuous relationship with author Erskine Caldwell. Susan Ware (1982) called her "the most widely known woman photographer of the 1930s (p. 153), and Eugenia Kaledin, (1984) writing about women negotiating their lives in the 1950s post-war era, characterized Bourke-White as a distinguished photographer with a well-defined identity – a "new-old" woman who "demonstrated that accomplishments could take place at any age" (p.23).

Biographer Vicki Goldberg (1987) writes, "Women everywhere regarded Bourke-White as an ideal. From 1936, when she was named one of the ten outstanding American women, to 1965 when she was chosen as one of the top ten living American women of the twentieth century, she was constantly in the public eye as a woman of achievement. She was a true American heroine, larger than life" (p. 15).

Margaret Bourke-White's first career as an industrial photographer led to a staff position with *Fortune*, a magazine launched in 1930 by Henry Luce. She photographed industry in the Soviet Union several times, and once toured Georgia on horseback with her equipment strapped to pack animals.

Her photograph of the Fort Peck dam graced the cover of *Life* magazine's first issue. In 1941, while on an assignment for *Life*, she photographed the siege of Moscow by Nazi Germany. An accredited war correspondent during World War II, she survived a torpedo attack while sailing on a troop ship to Africa, accompanied a B-17 crew on a bombing raid, photographed the war on the Italian front, and documented concentration camp horrors in Germany in 1945. She documented the partition of India into two nations, and photographed Gandhi sitting by his spinning wheel (Bourke-White, 1963).

Bourke-White, nicknamed 'Margaret the Indestructible' (Goldberg, 1987,p. 354, 355). became as famous as those she photographed. In a letter to Roy Stryker dated July 5, 1939 Marion Post Wolcott complained, "I'll be glad of a rest from the…eternal

questions whether I'm Emily Post or Margaret Bourke-White, followed by disappointed looks."

When she came to Iowa to photograph World War II veterans returning home and living with families in barracks Joan Liffring-Zug Bourret helped carry her camera cases, an honor Joan still recalls. "I remember asking her, 'Should I do a family or should I be a professional photographer?' And she said, 'Life answers that for you.'"

Joan, who juggled single motherhood and a career, remembers the notoriety surrounding Margaret Bourke-White:

> She was extremely prominent and very well-known across the country. Everybody just bowed down…I was just thrilled to help carry something. Then she went from there to photograph Gandhi and the partitioning of India. At that point, of course, I wished to be Margaret Bourke-White, but I was pregnant with a big tummy and there wasn't any way I could go doing things like that. I was stuck in Iowa.

Margaret Bourke-White understood the trade-offs of her career decisions. She climbed skyscrapers, and intended to travel to the moon as an accredited journalist, but her self-definition did not embrace domesticity. In *Portrait of Myself* (1963) she muses, "Mine is a life into which marriage doesn't fit very well. If I had children I would have charted a vastly different life, drawn creative inspiration from them, and shaped my work to them. Perhaps I would have worked on children's books rather than going to wars…One life is not better than the other; it's just a different life (p. 308).

Laura Chun acknowledged Bourke-White's influence: "I think she led a really full life and contributed so much to society, but it's not what I want for my life. She broke all those boundaries of what was expected for women, but I don't want to be the bitch with the cameras, all alone."

Margaret Bourke-White's career decisions were unconventional for women. In *Portrait of Myself* (1993) she wrote:

> The woman who lives the roving life must be able to stand alone. She must have emotional security…There must be no demands. Others have the right to be as free as you are. You must be able to take disappointments gallantly. You set your own ground rules, and if you follow them, there are great rewards (1963, p. 309).

Forty-four years later women photojournalists are still struggling to embrace the implications of such a commitment-free life. To people asking her how she was able to photograph so many atrocities during her career Margaret Bourke-White replied, "I have to work with a veil over my mind (p. 259).

Carol Guzy, who has won multiple Pulitzer Prizes for her work, takes on the pain of her subjects and produces extraordinary images. Using the camera as an emotional shield, she paid a heavy price for witnessing so much killing and brutality while covering international news stories. Recalling "a major meltdown" experienced a few years ago. She said, "When you're running from one story to another, to another, you don't stop and process. It caught up with me. I've never been in so much pain in my life. I was suicidal. I saw everything flash back; every dead kid, every crying woman."

A Front Row Seat

As eyewitnesses to history American women newspaper photographers have been privileged to occupy a ringside seat whether they cover local, national or international stories (Fulton, 1989, p. 106) as well as participants in the second wave of the women's movement. Unlike earlier decades of the 20th century the presence of assertive women, cameras dangling from their shoulders and elbowing their way to the forefront of news events, have become commonplace. Daily papers around the country are filled with images with their credit line printed at the bottom, yet viewers seldom consider how the private lives of individual women intersect with their profession. Who considers the private non-news events that bracket their working life?

By their presence newsrooms and on assignments, women news photographers have helped change social attitudes, but because their careers straddle both journalism and photography, scholars have ignored much of their work. Historian Naomi Rosenberg (1994) author of *A History of Women Photographers* mentions a few newspaper photojournalists (pp. 202, 203) and critiques the images produced by women news photographers in the 1940s and 1950s as "pedestrian" in quality (p. 188). A few historians of women in journalism (Marzolf, 1977; Beasley and Gibbons, 1993; Chambers, 2004) reference some well-known photographers – notably Margaret Bourke-White, and Kay Mills (1988) mentions women newspaper photographers in her study of women involved in the news business (pp. 218-234).

A picture, like the written word, is framed to communicate a particular point of view. Like images deleted from digital cameras as insignificant or pictures cropped for more dramatic effect in the darkroom or on the computer, women newspaper photographers stand unnoticed beyond the borders. Photographic history as related in current volumes is not false, but rather one-sided – the benighted assumption by scholars that news photography cannot make significant contributions to the visual narrative. Paraphrasing Vicki Goldberg's comment in her *New York Times* article "Women Get A Place In the Big Picture" (1996), historians of journalism and photography need to be reminded that women photographers work in the newsroom too.

The Importance of Women's History

American historian Carl Degler (1975) stated during a lecture at Oxford University that despite scholastic arguments to the contrary, women do possess a history. Women have been overlooked in most written histories or considered appendages to great men as wives and daughters, while histories compiled by men concerned only aspects of

experience in which men are active such as "wars, diplomacy, statecraft and business (pp. 3-5). Using the metaphor of marriage, when women's identities are subsumed into their husband's, Degler argued that male scholars mistakenly assume that historical events affected men and women in the same manner (p. 7-8).

Feminist historian Gerda Lerner (1997) calls the 20th century a "watershed for women…a period of enormous progress" (p. 93-95) because the ability of women to control their bodies and expanded options in the workplace have propelled women into an array of professions. Functioning on several levels, women's history is a source of personal identity, a shared body of experiences and a way of connecting one's life within a larger framework (Lerner, pp. 166-177).

Common threads of reproduction, relationships, gender, and culture connect a diverse spectrum of women, and oral history is a method of weaving those experiences together (Gluck, p. 4). Missing within the fiber are connections linking women newspaper photographers together. Marcy Nighswander (1998), a visual communication professor at Ohio University can suggest no specific text to her female students that would give them a perspective on the rigors faced by women photojournalists.

The majority of the women in this study do not lead public lives. While a few are well-known photojournalists, most others – except for credit lines beneath their pictures – live and work in quiet anonymity, perhaps sharing their experiences with a few close friends. Women newspaper photographers need their history too.

Female newspaper photographers still constitute less than 25% of this male-dominated field (Graulich, p. 38). Many younger women who work at newspapers where they are the only female in the photo department feel alone as they grapple with career aspirations, personal relationships, and self-worth in context of the changing roles of women. Nancy Andrews (1999), an award-winning newspaper photographer who has

lectured to women in the profession noted that many expressed a feeling of isolation. "[I]t's very much like a description of a gay person…How they feel that they're all alone, they're very isolated, and are treated differently. That people look upon them in a bad light (p. 42).

Lisa Powel and Taimy Alvarez who enrolled in women's studies courses during college consider themselves feminists, but they are a minority because many women in the profession who don't understand their collective roots. They tend to assume that equality in the workplace is a generally understood right. Marcy Nighswander notes, "Some women say 'I'm not a feminist but I believe in equal pay.' They don't remember when we didn't have that. Maybe they don't believe in feminism, but someone else has fought the battle for them already. Young women are so naïve to not realize the history of their gender.

Younger women photographers need to understand and appreciate what the older generation endured. In a personal note Cheryl Diaz Meyer expressed surprise when listening to the bitterness voiced by some women who have worked as photojournalists for ten years or more.

> I hear about the battles, some won and some lost. I know they had to be fierce in their battles – some got ugly, some got cunning, some got smart. I am the beneficiary of their trailblazing. Ironically, many women my age and younger are not interested in the history and intolerant of this bitterness (Personal letter, May 20, 2001).

Such indifference and naivety are reasons why appreciating the experience of others in the context of society and history is so important. Women photographers may feel their individual stories are not significant, but when woven together, patterns arise from their varied experience at work and in relationships that might offer insight to others.

Working as a darkroom technician in the early 1960s before she was promoted staff photographer at the *Lansing State Journal*, a staff photographer sexually harassed Ginger Sharp. "He thought he was God's gift to women, and he used to come in and slap me on the fanny every morning. I put up with it for quite a while and finally I warned him that if he didn't quit I was going to throw him out of the darkroom."

Having just learned defensive karate, she tossed him through the door. He hit the opposite wall and said to startled onlookers, "She broke my damn back." Remembering the incident Ginger said, "If he ever laid his hands on me again, I was going to break his damn neck. Never had any problems after that. Everybody started chuckling and walked off and left him alone."

Karen Tam recalled several incidents that occurred at the Raleigh *News & Observer* in the mid-70s with the head of her department. "He'd wrap his arm around me and say, 'Here. Press up against me.' I was troubled with that at the time. I didn't like it. He was my boss. He had control over my pay raises."

Early in her career Mimi Fuller Foster worked at university magazine as a writer/photographer under a sexist editor. "I didn't want to go in the darkroom with him. He would try to grab me, manhandling, try to kiss you and touch your boobs and everything."

As the first woman photographer hired by the *Minneapolis Tribune* Regina Radniecki remembers worrying about her safety during a tense verbal exchange with her editor. "[He] just came right at me, within inches of me. His fists were clenched and were only a few inches from my face. He was so angry that he was rambling. He went on and on, and I didn't say a word. I was actually afraid that if I said anything he would've taken off an hit me…[It] was a diatribe like a madman."

Over decades males in photo departments have accepted women but hidden resentments occasionally arise. The gender barrier had been broken in the photo department of a major metropolitan paper for over 35 years, when an older photographer met a newly hired female a few years ago. Bristling at her presence he said, "Damn it! He hired another goddamn woman."

A Rare Breed

The presence of women in newspaper photography spans over 100 years, yet words about their lives and careers appear only sporadically in literature. To honor those who came first and ease the path for those who follow, the time has come to examine the lives and careers of women newspaper photographers. Yvonne Knibiehler (1984) concisely explains why writing down the experience of women is so important. "To dig up events that have been regarded as insignificant or neglected, to give them importance and to explain why, is not simply to repair an omission, it is to change the criteria and to overturn the hierarchy of values" (p. 36).

News Photographer (formerly *National Press Photographer*), the National Press Photographers Association (NPPA) magazine, occasionally features stories by and about women in the profession. Under the headline 'Hubba, Hubba,' the July 1946 issue of *National Press Photographer* featured pictures of the first six female members of NPPA, List:

> Here are the first feminine members on NPPA's roster. Our hats are off to the increasing number of Lady Press Photographers who are doing a swell job the nation over. The six girls picture here, representing the east, Midwest, and far west, are examples of really conscientious craftsmen – podden, craftswomen – judging by their active participation in the National. Lovely ladies, we hope your action will encourage other women in the profession to join up and add glamour and gusto to the NPPA (p.14).

Despite the association's salute to their new female members, one year after the associating was founded an annual Miss NPPA beauty contest was instituted and the winners were emblazoned on the magazine's cover for over ten years. Male news photographers found any excuse to cajole women wearing long skirts to raise the hemline above her knees for a picture. Even advertisements used cheesecake to sell photographic equipment. One ad selling featuring a long-legged bathing beauty and entitled "Negs Appeal" sold metal film-developing reels (Fulton and Winslow, 2006, pp. 30-31).

Perhaps the tradition of photographing women's legs at any opportunity prompted Harriet Rhodes, a staff photographer with the *Rocky Mountain News,* to offer similar advice to photographers seeking to understand what makes a good picture. During a speech at the 1947 News Photography Short Course at Kent State University she revealed that to catch the reader's interest a successful news photographer could not ignore cheesecake. Crediting her father, a news photographer for forty-six years, as her mentor she said, "An attractive pair of legs will definitely put across an otherwise dull picture. Include a pretty girl and you don't have to worry about people not looking at the dusty manuscript or piece of ore she is holding" (Rhodes, 1947, p. 29-30).

Her father, "a past master at photographing neat legs crossed just right," knew how to glamorize female subjects, and Harriet emulated his techniques. She thought women photographers had a distinct advantage over a man when photographing other women not accustomed to cheesecake poses, but Harriet felt her glamour pictures never really satisfied her editor (p. 30).

By 1960 news photographers had stopped using cheesecake as eye candy for their pictures. Writing in *Editor and Publisher*, Bob Warner (1962) devoted several articles during May and June to "Ladies and Lenses," featuring Bea Kopp (see biography below), Evelyn Strauss, Phyllis Twachtman, and Jessie O'Connell. At the time the series was

published Warner estimated that only about 20 women worked full-time at newspapers across the country (May, 19, p. 66).

Evelyn Straus became a photographer during World War II as the draft depleted male in the department at the *New York Daily News*. Covering a plane crash with fatalities was her first assignment. When asked about special problems, she mentioned the physical stamina required and acceptance among male photographers. In an effort to be feminine and efficient Evelyn wore tailor-made dress suits with special pockets for flashbulbs and camera accessories and wore medium-heeled walking shoes because flats were considered "not feminine enough" (May 26, 1962. p. 60-61.

While covering fires, wrecks, or construction accidents Phyllis Twachtman, a photographer with the *New York World Telegram and Sun*, sometimes met her uncle who was active in the local civil defense force, and he invariably informed her that rather than covering news events she should be home playing bridge or raising a family. Phyllis ignored him. She did not experience harassment by other men in the profession but occasionally had to fight for space in a crowd of male photographers. During the 1950s and early 1960s when women were expected to be work within the home, female news photographers evoked amazement. One man at an event looked at her press tags and said, "Are you for real?" (June 9, 1962, p. 93).

Jesse O'Connell became a photographer at the *Charleston Evening Post* and the *News and Courier* through the apprentice system. While working in the darkroom she photographed self-assigned stories and sold them to various news departments. She was eventually promoted to a staff photographer and at the time of the interview was photo department manager.

Like other women photographers interviewed for the series, appropriate dress vexed Jessie O'Connell. Packing a pair of trousers and low-heeled shoes became an

essential part of her equipment while on general assignment. She said, "Climbing a fence or running down a railroad in high heels presents a lady photographer with a question for debate (June, 23, 1962, p. 47).

Warner (1962) concluded that the assumption that the successful woman photographer is "unmarried, sturdily built, athletically inclined and tough-minded" is a myth. The only common denominator among the women he interviewed was their entry into news photography during the war years (June 30, p. 26).

'Professionalism in Photojournalism: A Female/Male Comparison,' a survey published by Karen Slattery and Jim Fosdick (1979), examined potential differences of attitudes between males and female photographers and concluded that "women in the occupation are *as* professional as men – not less…Photojournalism may indeed be one of those occupations…that minimizes the effect of sex status, for in photojournalism, performance counts (pp. 243-247)."

Women in Photojournalism: A National Report (Bethune and Foster, eds. 1986), written by women of the NPPA, described their struggles to gain acceptance within the mostly male profession. Jennifer Werner tried to identify the most pressing problems faced by women ('Being a Woman and a Photojournalist in 1986' (p.17).

Mary Ann Carter, pictured on assignment the night before her daughter was born, offered advice to pregnant photographers ('Assign Yourself to a Working Pregnancy' p. 29) and relationships ('Focusing In on Family Life' p. 32). April Saul struggled with 'A Brick Wall Called Nepotism' (p. 39) when she and her husband tried finding dual photographic careers in the same city.

Trish Robb stressed the dangers women shooters might encounter while covering foreign war, domestic riots, or enduring work-related rape. Although rare, the risk of rape is always present. Barbara Montgomery related the harrowing experience of being

raped three times by one of her subjects while shooting a documentary essay on a low-income housing project ("Women in Jeopardy Go Beyond the Call of Duty,'" p. 46).

Requesting anonymity, a woman in this study told the story of her date-rape by a man who a few days earlier had helped her while covering a spot news event. After seeing a movie together the man escorted the participant back to her apartment and raped her. In spite of knowing she should report the crime, the young woman did not call the police and did not seek medical help because she thought the trauma was somehow her fault. The next day she was assigned to cover the 4th of July parade. She said, "I remember walking on the street and being scared, wondering if he was in the crowd. After the shoot the male photographer and I were running to the car, and I hurt. I was in pain, but I couldn't say 'Please stop, don't run. It hurts,' because I couldn't tell him."

Skirting the issue of hazards, Howard Chapin (1994) devotes a chapter in his book *Truth Needs No Ally* to 'Women and Minorities in Photojournalism." He like many other editors believes that the gender or race of the photojournalists who cover the news is not what determines whether the picture will be successful" (p. 87).

An article in *News Photographer* by Carol Schlagheck (1995) discussed 'Parenting and Pictures: They Just Want You There." Both women and men offered insights on the task of balancing demands of work and family. April Saul said, "I've always come back a better photographer after having a baby…If children enrich my life, it's going to make me a more sensitive photographer" (p. 66). Tim Barmann, who requested paternity leave to be with his new son after his wife returned to work said, "There's always a bond that is more between a mother and a baby. I think a lot of that has to do with the fact that she is the primary caregiver. I just wanted to have the opportunity to be close to him in that same way" (p. 68).

Mary Lou Foy (1998) writing in *Nieman Reports*, argues that the growing number of women photographers have made an impact on the profession. Their shooting style, often focusing on more intimate moments of life, encouraged their male colleagues to look beyond the big picture and appreciate the emotional impact. Recalling her early career at the *Miami Herald* she said:

> In those early days there were places where the papers wouldn't send a woman: a nighttime assignment in a bad housing project, for example. But there were times they chose me over one of the guys. Once it was an art class with a nude female model and, another time, a drug stakeout that took place in a bar. A woman with cameras is far less obtrusive than a man.
>
> Since women generally are perceived less of a threat, I was frequently given coveted assignments to cover sensitive subjects who initially didn't want a photographer around (p. 42).

But acceptance comes slowly. The NPPA, an organization founded by men in 1946, installed Foy as its first female president in 1993 (pp. 42-43).

Ball State University professors Ken Heinen and Mark Popovich studied perceptions of women newspaper photographers from the perspective of male colleagues, and from the women themselves (2003, 2004). The researchers found two distinct sets of attitudes were evident in their survey and classified female respondents to their survey as "feminists" and "Egalitarians" (p. 11).

Feminists believe they possess more sensitivity toward their subjects and a better eye for detail than their male colleagues, but that discrimination in assignments, pay, and advancement held some women back. They strongly rejected the impression that women must choose between family and career (pp. 14-15). Egalitarians believed women and men covered emotional stories equally as well and that both possessed the same professional skills. They also believe women should be granted access to sporting events and military combat and that professional commitment was not gender related (p. 11).

Heinen and Popovich next examined male perceptions of women newspaper photojournalists in 2004. Although the men were classified as either "gender blind" or gender sensitive," all respondents rejected negative stereotypes of women's performance in photojournalism (p. 15). The authors of the study concluded that contemporary women photojournalists are acting as role models for younger women entering the profession (p. 17).

The May 2005 issue *News* Photographer devoted a cover story to women photojournalists. Looking back to the December 1984 cover story on the same theme, Graulich mused about future of photojournalism when younger career-minded women, who make up a majority of students in college photojournalism courses, enter the workforce (Graulich, 2005, pp. 36-47).

Both articles noted choices women make between relationships and careers paths, and the issues faced have remained much the same. Professional women still lack a support system at home, so the issues facing women in 1984 have not substantially changed in over twenty years.

IV

Setting the Stage

Photography was perhaps the first
technological mystery in a century full of them.

Victoria C. Olsen

On photography's family tree, the antecedents of photojournalism can be traced to the convergence in the 19th century of advances in journalism, photographic techniques and printing technologies (Fulton, 1988. p. 2). The source and development of these innovations can be traced back through several centuries to inspired innovations that were further refined over time.

Roots in Printing

After German printer Johannes Gutenberg invented the printing press and movable type in the mid-15th century, hand powered printing press remained largely unchanged for more than three centuries century (Schudson 1978, p. 31).

By the end of the 18th century newspapers became an integral part of popular culture, and in the early 19th century advances in printing methods and papermaking techniques generated rapid growth of inexpensive newspapers. In 1833 Benjamin Day, publisher of the *New York Sun,* found he could increase circulation and boost advertising revenue by printing local news that appealed to working-class readers, and sold his papers for one penny rather than six cents (Schudson, 1978, p 17-18).

Others like *New York Tribune* publisher Horace Greeley and James Gordon Bennett, of the *New York Herald*, soon followed. Rather than printing formal narratives for a few educated subscribers, the penny press – America's first mass medium – enabled

male and female laborers to read local news of interest to them at an affordable price (Thompson, 2004, pp. 2-3).

The popular press, realizing that women were consumers of news as well as readers, created women's pages containing literary reviews, reports on current fashions, society news, or domestic issues to attract them, and began hiring women to generate stories. These pages, dismissed by male reporters as frivolous, became fertile fields for aspiring women writers (Chambers, 2004, p. 7).

Roots In Journalism

Women have been involved printing and publishing since the colonial era, and women's presence in American journalism can be traced to the early 1800s (Marzolf, 1977. pp. 10-29; Beasley, 1993. pp. 1-10). They wrote on domestic topics for ladies magazines and newspapers, but when well-educated women wanted to cover politics or social issues they were considered deviant. Male editors argued that newsgathering practices were 'too rude and exacting' for females who were assumed to be physically and mentally inferior (Chambers, 2004. p. 16, 24; Rosenberg, 1982. p. 6).

Although single young women could work as teachers, sales clerks and secretaries, after marriage they were expected to renounce any desire to explore and expand their own intellect (Cott, 1977). While working class women earned their livings working as mill girls in factories or as domestics, the Victorian ideology pressured white middle and upper class women to remain within the home nurturing children, leading an exemplary life as an example to her family, and providing a safe haven for her working husband. Constrains on women's behavior were rigorous. Barbara Welter (1966) listed the attributes by which women, held 'hostage' by the doctrine of woman's sphere, could

judge herself by four virtues: religious piety; sexual purity; submissiveness to husband and God; and domesticity (pp.151-174).

Women's magazine proliferated during the era, so composing occasional articles for newspapers or magazines on topics of interest to women were considered appropriate for genteel 'literary ladies' (Beasley, 1993. p. 8) because the task could be accomplished at home, but those who chose public careers in journalism were rare. Two who defied social conventions were Anne Royall, who published a newspaper in Washington, DC, and Margaret Fuller, believed to be the first female reporter on a major newspaper. Royall, who was forced to support herself after her husband died, wrote on political and social issues from 1831 until a few months before her death in 1854. Fuller was hired by Horace Greeley in 1844 to write literary and social stories for the *New York Tribune* in an effort to attract women readers. In 1845 Fuller traveled to Europe, and while working as a foreign correspondent for the paper covered the 1848 Italian revolution (Marzolf, 1977. pp. 157-59; Beasley, 1993. pp. 11,12).

During 1800s when newspapers began relying on advertising revenue to fund their business, women were hired to generate stories focusing on fashion, domestic issues, the arts and society news aimed at attracting women as both readers and consumers. "Women's journalism" created a conundrum for middle-class women: such glamorous careers offered freedom from home confinement mandated by Victorian society, but women who did work as journalists were assigned topics considered inferior. Male colleagues who prided themselves on writing 'serious' journalism dismissed their stories as frivolous (Chambers, 2004, p. 7).

Despite their diminished stature among their male colleagues, female journalists were able to gain access to institutions, earn the trust of their subjects, and bring back stories with a different point of view (Mills, 1988, p. 27). The term "Sob Sisters"

referred to those who specialized in stories of pathos and romance. "Stunt Girls" were fearless women like Nellie Bly [Elizabeth Jane Cochrane] who, disguised as a mad woman, exposed conditions in an insane asylum on Blackwell's Island. Her report subsequently led to a grand jury investigation. Bly also assumed other identities to reveal problems faced by women in prisons, health care, and factory work. In 1889 she became a national celebrity after racing around the world as a publicity stunt for the *New York World,* completing the trip in 72 days, eight less than the 80-day circumnavigation undertaken by the fictional Phineas Fogg, hero of a Jules Verne novel (Beasley, 1993. p. 11, 112; Kroeger, 1994. pp. 85-98).

Writing in the *Atlantic Monthly* on "Changes in the Feminine Ideal," Margaret Deland (1910) bemoaned changing feminine values, calling women who ventured from the home "strays" (p. 199). Women journalists like Nelly Bly and Margaret Fuller, and photographers like Jesse Tarbox Beals who in 1900 spurned school teaching for a career as an itinerant news photographer, could have been added to the list.

Roots in Photography

Unlike the birth of Athena emerging fully formed from the head of Zeus, photography did not materialize from the mind of one individual, but evolved over several centuries through the intersection of technological advances in chemistry, optics and the creativity of many determined inventors (Szarkowski, 1989, pp. 11-33).

The principle of the camera obscura, that light entering a dark room through a tiny hole will reverse a scene on an opposite vertical wall, had been understood since the late Renaissance. Leonardo da Vinci studied the camera obscura and was the first to compare it to the eye:

> The experiment showing how objects transmit their images or pictures within the eye intersecting within the eye in the crystalline humor. This is shown when the species of illuminated objects penetrate into a very dark chamber [the camera obscura] by some small round hole. Then you will receive these species on a white paper in their proper form and colors, but much smaller…And let the little perforation be made of a very thin piece of iron (Institutio Geografico De Agostini, 1956, p. 428).

Initially the camera obscura was a space large enough for an artist to enter and copy a scene onto paper, but over time the dark room was reduced to a two-foot box fitted with an optical lens on the front, a reflective mirror inside, and ground glass on the top. But there was no means of fixing the image permanently unless an artist traced the scene onto paper by hand (Newhall, 1982, pp. 9-11).

Inventors

To capture such scenes permanently, a method was needed to capture the image with light-sensitive material and fix the image permanently on paper. Around 1800 Thomas Wedgewood, son of the famed English potter, used his knowledge of light-sensitive chemistry to make sun-exposed photograms, but could find no way to stop the development (Szarkowski, 1989, p. 121).

In France, inventor Nicephore Niepce began coating plates of glass and pewter with bitumen of Judea, a substance that hardened on exposure to light, and exposing them in his camera obscura for hours. Only one, 'View From His Window at La Gras' – a picture of a courtyard taken in 1827 – remains. The fragile image is housed with the Gernsheim collection at the University of Texas at Austin Humanities Research Center. In 1829 Niepce entered a partnership proposed by theatrical designer Louis Jacques Mande Daguerre (Szarkowski,1989, pp. 22-26).

A scenic artist and master of lighting and lighting effects for the theater, Louis Daguerre developed a popular illusions show called Diorama, and used the camera

obscura as a tool to make correct perspectives for the elaborately painted sets. Daguerre, looking for a means of fixing the images projected into the device, thought Niepce's investigations might be useful, but the latter died before the pair had perfected a way to permanently record pictures (Newhall, 1982, p. 15-17).

Daguerre's continued to experiment, his pursuit of the elusive fixed image so intense that his wife asked a doctor if he might be irrational. His determined search ultimately produced the Daguerreotype, an un-reproducible, reversed image permanently imbedded on a metal plate, and in 1839 the French government acquired the invention, announced it to the world, and offered the knowledge at no cost to everyone except the British, their scientific and economic rivals. They were required to purchase a franchise. Before the official announcement of Daguerre's process, Hyppolyte Bayard had developed a system of making positive prints in a camera that like the daguerreotype could not be reproduced. But because of political pressure, the French government ignored his results (Rosenblum, 1996, p. 32).

Although expensive, the daguerreotype - 'the mirror with a memory' - became wildly popular because of its sharp detail, and within a few years studios proliferated in Europe and America. Szarkowski deemed the invention of photography during a time of changing social history "poetically just" (p. 37) because ordinary people who could not afford painted portraits, had themselves and their families photographed and began amassing their own pictorial history for their descendants. (Newhall, 1982,p. 18; Szarkowski, 1989, p. 26, 37; Rosenblum, 1996, p. 15-18).

While Daguerre sought a means of capturing one-of-a-kind pictures on chemical coated copper plates, in England Henry Fox Talbot, frustrated by his lack of artistic talent, discovered a process enabling him to expose and permanently fix chemical-coated paper negatives in his camera from which many paper positives could be printed. He first

experimented with leaf impressions on sensitized paper, and during 1835 successfully produced several negatives of his home, Lacock Abby (Rosenblum, 1996, p. 27-29).

Upset that Daguerre had been credited with inventing photography, Fox Talbot announced his method of 'photogenic drawings' on January 25, 1839. After perfecting his discovery and christening the process 'Calotype,' he patented his invention in England, Wales, and France, requiring users to accept onerous restrictions. The decision precluded experimentation by others and prevented advances in photography for decade until the collodion process was introduced in 1851.

Both the Daguerreotype and the calotype processes had limitations. Although Daguerreotype pictures were clear and sharp, exposures were lengthy, the photograph could not be reproduced or altered, and the photographs were so fragile they were kept in glass cases, and within twenty years became obsolete. The calotype system, though portable and capable of multiple reproductions, did satisfy the public desire for crisp definition in a picture, and the images faded. The use of both techniques lasted only until the emergence of wet plate negatives, but the idea of creating pictures from a negative rather implementing the unique Daguerreotype technique became the foundation of modern photography (Szarkowski, 1989, p. 48, 54; Rosenblum, 1996, p. 32).

Innovators

Introduced in 1851 by Frederick Scott Archer, the collodion or wet plate process transformed photography. Archer obtained collodion, a transparent waterproof material used to dress wounds, and mixed it with photographic chemicals. After applying this moist solution to a plate of glass in dim light, he exposed pictures and developed the negative images while still wet. The technique reduced exposure time to seconds rather

than minutes, and rendered multiple prints as sharp as one-of-a kind Daguerreotype picture.

Unlike paper negatives that could be made in advance of use, the wet plates had to be coated, exposed, and developed within a very short time, but the process was messy and cumbersome. When making negatives anywhere but in a studio, the entire darkroom had to transported into the field. Despite its drawbacks, the system became the new method for most professional and amateur photographers until replaced in 1879 by dry plates, and later flexible roll film introduced by George Eastman in 1891 (Newhall, p. 59, 60, 124-129; Szarkowski, p. 69, 71, 141-144; Fulton, p. 40).

Early Documentary Photography

Soon after the Daguerreotype was invented the ability of the medium to create detailed images was recognized as a "trap for facts" (Lacayo and Russell, p. 10). Although long exposure times prevented recording action photographers were drawn to document dramatic current events occurring around them rudimentary form.

Because changing technology enabled news to be transmitted by couriers or telegraph and printed on high-speed newspaper presses, the Mexican-American War became the first armed conflict to be photographed and the first to be witnessed by press correspondents. In 1847 an anonymous photographer took one of the 50 remaining daguerreotype images of the war, a picture of General John with his staff on a street in Saltillo (Marien, 2002, pp. 46, 47).

A sense of history plus an opportunity to sell pictures to the public and the pictorial press (Carlebach, 1992, pp. 61-63) led Matthew Brady to organize a group of cameramen to chronicle the Civil War. At the time war was romanticized as heroic and the danger of covering conflicts greatly underestimated. The editor of *American Journal*

of Photography naively wrote, "There will be little danger in the active duties for the photographer must be beyond the smell of gunpowder or his chemicals will not work (quoted in Newhall, 1982, p. 88).

When the first major battle of the Civil War broke out at Bull Run on July 21, 1861 Brady and an assistant drove two wagons filled with cameras and darkroom supplies toward the front about 25 miles west of Washington, DC. An anticipated Union victory turned into a rout. While working on the fringe of battle Brady's equipment sustained damage, he was forced to flee and was lost in a wooded area for three days (Fulton, 1989, p. 16; Lacayo and Russell, 1995, p. 14).

The efforts of Matthew Brady, Alexander Gardner, George N. Bernard, and Timothy O'Sullivan, as well other photographers who followed the military throughout the war, showed that cameras were capable of documenting people and events outside the studio. Fulton (1989) calls their efforts "[T]he direct antecedent of American photojournalism" (p. 31).

The Kodak Revolution

Until the late 19th century only those who could afford the expensive camera equipment and supplies and had leisure time pursued photography. Unable to afford a camera, but hungry for accurate likenesses, the public flocked to Daguerreotype studios for portraits of themselves and their families, until entrepreneur George Eastman, called "the principle architect of modern photography" (Szarkowski, 1989, p. 125), began selling portable box cameras in 1888.

The handy Kodak camera and the informal 'snapshot,' a term coined by English astronomer Sir John Herschel, became quite popular with the emerging middle class who were able to transport the camera during outings, travel, or family gatherings. The hand-

held “detective” camera was quite easy to use. An anonymous tourist remarked at its simplicity. “We have bought a little photography machine called the Kodak. It takes a hundred views. All you have to do is just pull a string, and press a string, and the business is done” (quoted in Legget, 2002).

Mass manufactured dry plates and roll film allowed the middle-class amateur to snap pictures without needing to understand composition or wrestle with messy chemistry, and ended the necessity of carrying a darkroom on ones back or in a cart (Lacayo and Russell, 1995, p. 31). The $25 Kodak camera came pre-loaded with film and could take 100 exposures. When the roll was finished, the camera was sent to the company in Rochester, NY where prints were developed, the camera reloaded, and the entire package shipped back to the owner.

Kodak cameras were marketed to “animal lovers, bicyclists, campers, women, sportsmen, travelers, and tourists” (Rosenblum, 1996, p. 259), and The Brownie camera, introduced in 1900 and sold for $1, gave nearly everyone ability to snap pictures (Marian, 2002, pp. 168, 169; Goldberg, 1999, p. 15). Lacayo and Russell (1995) note that the as Kodak camera enabled people to become more picture literate, the notion of communicating with photographs generated a cadre of individuals who would leave the amateur ranks and become professionals (p. 32).

After George Eastman invented a camera simple enough for public use, the company began publishing the monthly magazine *Kodakery* and encouraged subscribers, mostly women, to share their photographic experiences. West (2000) notes that for nearly two decades a young female photographer was featured on the cover page (52).

Perhaps the most effective ad campaign, begun in 1888, featured the Kodak Girl who became the embodiment of the independent-minded New Woman. As depicted in a 1910 poster, the “superhero in skirts” (West 2000, p. 53), clad in her distinctive blue and

white stripe dress and holding a Kodak camera in her right hand, stands perilously close to the edge of a cliff (Marian, 2002, p. 191). Other posters showed her descending a steep sand dune to photograph sunbathers, reaching for her camera after spying a deer in the woods, or touring the world with her camera.

Songs were even composed in her honor. *The Kodak Girl*, a two-step march was written by William T. Cramer and dedicated to the Eastman Kodak Company (a selection of old posters and other ephemera from the extensive collection of Martha Cooper, can be accessed online at http://www.kodakgirl.com/kodakgirlsframe.htm). Critiquing the message of her symbol West (2000) says:

> [T]he Kodak Girl reflected her culture's tangled web of opinions about female behavior and capabilities. On the one hand, she represents advertising's troublesome yet prevalent association of femininity with technological simplicity. Her adolescent look visually reinforces the female photographer as amateur. Measured against the man she can never become, the Kodak Girl is frozen in an intermediate stage of womanhood. As such, she can never achieve the status of professional photographer (p. 53).

Although professional roles began expanding during the 1920s, women still lived in the cusp of change between True Womanhood and the New Woman (Brown, 1981, p. 29-32). Women were beginning to be recognized as photographers and celebrated for their bold progressive outlook, but the struggle to become accepted as professionals in newspaper photojournalism would take decades longer.

V

Stray Women, Photography, and Domesticity

The paramount destiny and mission of woman are to fulfill
the noble and benign offices of wife and mother.
This is the law of the Creator.

Opinion. Supreme Court Justice Joseph P. Bradley, 1872

Soon after the announcement of its discovery in 1839, women became involved in photography both as a pastime and as a profession. Women in Henry Fox Talbot's circle of friends and family, participated in the making of photographs from the calotype, or paper negative process, and occasionally made exposures of their own (Rosenberg, 1994, p. 40.) As a marketplace economy emerged many upper and middle class women used their newly acquired leisure time to study photography as a means of artistic expression that once mastered could be practiced in the home environment. Rosenberg (1994) states:

> Their engagement with the medium suggests that photography presented itself as a pastime through which those consigned to domestic life might step beyond it. Photography helped women express artistic ideas and made possible their greater participation in modern life outside the usual womanly pursuits of stichery, drawing, and painting in watercolors (p. 40).

In spite of heavy equipment and smelly chemicals, the possibility of photography as an art form piqued the interest of Victorian women because it offered a means of artistic expression that could be pursued without the traditional schooling required of other art forms. Social conventions restricted well-bred women from venturing unescorted in public or talking to strangers on the street, so they found subjects to photograph within the circle of their family and friends, as did Lady Clementina

Howarden and Julia Margaret Cameron, two early British photographers who used the cumbersome wet-plate collodion process.

To value the unconventional character displayed by some women photographers of the era, one must understand the 19th century cult of True Womanhood. While successful men pursued careers in education, business, law, science or medicine, their wives were expected to embody idealized traits of piety, purity, submissiveness, and domesticity. They were to care for children, create a quiet haven for their work-weary husbands, and accept rigid social rules governing their behavior (Welter, 1966).

Nineteenth century educators and physicians believed women, possessing a different metabolism than men, were substandard beings whose minds and bodies were tied to their physiology. Higher education would strain their delicate reproductive system, and their biology would produce "a weak, submissive, uncreative, emotional, intuitive, and generally inferior personality" best suited to care for families (Rosenberg, 1994, p. 5-11, 69,70).

The feminine domestic code of the middle class excluded lower middle and working class women who worked in the paid labor force to support themselves and their families. Class disparity benefited employers because women's wages were lower and the aspiration of domestic respectability within the group encouraged compliant behavior (Kessler-Harris, 1981, p. 62-63).

As the Daguerreotype mania spread, the new photographic industry offered these women an option to unskilled factory or domestic work by creating new business and professional opportunities. Jabex Hughes, in an 1873 essay entitled "Photography as an Industrial Occupation for Women," divides female employees of a photographic studio into three classes: the "maid-of-all-work" who mixes chemicals and prints in the dark room and who "can be got cheaper than men;" the "shopwoman" who spots and mounts

the print, and the "governess" who greets customers and conducts correspondence (quoted in Palmquist, 1989, p. 33).

Commenting on the suitability of women laborers in the business side of the photographic industry Hughes says:

> "It is an occupation exactly suited to the sex; there are no great weights to carry, no arduous strain on the body or mind; it is neat and clean, and conducted indoors…In conclusion, as a well-wisher" to the women's movement, I have the pleasure of bearing testimony to the fact that there *is* room for female labor, and it *is* a field suitable to even the conventional notions of women's capacities" (quoted in Palmquist, 1989, p. 35, 36).

Despite negative stereotypes, some women opened commercial studios or became itinerant photographers. On September 16, 1841 a Mrs. Fletcher of Montreal, Canada advertised herself as "Professor and Teacher of the Photogenic Art" and "Respectfully announces that she is prepared to execute Daguerreotype Miniatures in a style unsurpassed by any American or European artist" (quoted in Palmquist, 1989, p. 11).

In 1843 a Mrs. Davis arrived in Houston, Texas offering "accurate miniatures" to the residents (Rosenberg, 1994, p. 43), and on January 25, 1869 Mrs. Martin advertised the opening of a studio in the Austin, Texas *Tri-Weekly Gazette* (Palmquist, 1989, p. 27). Mrs. Julia Shannon, the first known woman photographer in California, juggled two careers. She was both a midwife and a Daguerreotypist. An 1850 editorial in the San Francisco *Alta* referring to her business reads:

> DAGUERREOTYPES TAKEN BY A LADY. Those wishing to have a good likeness are informed that they can have them in a very superior manner, *and by a real lady too*, in Clay street opposite the St. Francis Hotel, at a very moderate charge. Give her a call, gents! (quoted in Palmquist, 1989, p. 12).

Acceptance by their male colleagues may have been difficult. One critic complained, "[F]emale Daguerrians are out of place, pants or no pants" (quoted in Rosenberg, 1994, p. 43).

Stray Women Who Shaped Our Vision

There have always been stray women who have distinguished themselves in art…
but they were always conspicuous because they were strays.

Margaret Deland, 1910

Proper rules of behavior were engrained in Victorian girls at an early age, and women's periodicals like *Godey's Lady's Book* and *Ladies Magazine,* both edited by Sarah Josepha Hale, reified social attitudes by promoting traditional values by offering tips on fashion, etiquette, advocating separate gendered roles (Marzoff 2002, p. 12; Beasley and Gibbons, 1993, p. 13-14).

But traditional values and restrictive attitudes toward femininity began to clash with changing economic opportunities for women in the mid-to-late 19th century. Restive women like the early feminists who attended the Seneca Falls convention, strained to free themselves of the rigid codes of domesticity, and over time challenged the prevailing assumptions of female inferiority. As women's suffrage gained momentum, 'the new woman, whose characteristics were "an independent spirit and athletic zeal," emerged at the turn of the 20th century (Rosenberg, 1994, p. 54).

Following are three women photographers active during the mid-to-late19th century and early 20th century – Julia Margaret Cameron, Gertrude Käsebier, and Frances Benjamin Johnston. None saw themselves as political rebels, but choices these women made reflected a shifting social consciousness occurring during their lifetimes.

Cameron perfected her photographic skills at home using family, friends and even strangers as models. Because she persistently pursued and photographed many notable males active art, literature, and science, she might be considered a 19th century groupie. She actively promoted her work and sold pictures, perhaps to help offset a family financial crisis (Gernsheim, 1975; Olsen, 2003).

Käsebier wanted to be an artist, and found her calling in photography. Deferring her ambition until after her children were grown, Käsebier opened a successful portrait studio in New York City, and became a founding member of the *Photo Secessionist* group (Michaels).

Because of her social connections to Washington officials including the President and members of Congress, Johnston was known as the "photographer to the American court". She documented miners, women factory workers, students at Hampton and Tuskegee Institutes, and was the first woman photographer to sell pictures to magazines and newspapers (Berch, 2000; Daniel and Smock, 1974).

Each challenged prevailing social norms for women, displaying traits of high self-esteem, motivation, self-sufficiency, and personal strength considered male attributes. Each exhibiting what Sandra Harding (1991) calls "traitorous identities" (p. 288), a willingness to live in opposition to prescribed gender assumptions.

Julia Margaret Pattle Cameron 1815-1879

We came at her summons. We trembled – or should have trembled
had we dared to do so – when the round black eye of the camera was turned upon us.

Anne Thackery, Great Niece

Julia Margaret Cameron, considered one of the pioneering women photographers of the English Victorian era did not take up photography until 1863 when she was 48.

Her children were grown and despite her outgoing personality and friendships with many people, a sense of loneliness wrapped her in acute depression. In an effort to alleviate her mental pain, Julia Margaret visited her married daughter Julia, and upon departure was given a camera and darkroom supplies. Julia, hoping the camera might help lift her spirits said, "It may amuse you, Mother, to try to photograph during your solitude at Freshwater" (Gernsheim, 1974, p. 26). The gift unleashed a burst of intense creative energy that lasted 15 years.

At Dimbola, the Cameron residence at Freshwater Bay on the Isle of Wight, the glass chicken house was converted into a studio and a coal bin became a darkroom. After many attempts to create an image, Julia Margaret produced her first photograph, "*Annie, My First Success*" in January 1864 (Gernsheim, 1974, p. 28). In her unpublished biography, *Annals of My Glass House*, Julia Margaret recalled:

> The gift from those I loved so tenderly added more and more impulse to my deeply seated love for the beautiful, and from the first moment I handled my lens with a tender ardour (sic), and it has become to be as a living thing, with voice and memory and creative vigour (sic) (Gernsheim, 1974, p. 180).

Although Julia Margaret had previously been exposed to photography, it now became her passion (Olsen 2000, pp. 138-144). She commandeered her maids, members of her family, friends, and even strangers to sit for her camera. The Cameron home was a gathering place for Victorian intellectuals including Poet Laureate Alfred, Lord Tennyson, painter Sir George Watts, authors William Thackery and Lewis Carroll, scientists Sir John Herschel and Charles Darwin, and her idol, poet Sir Henry Taylor (Gernsheim 1974, p. 18). Most of them were cajoled or badgered to pose for interminable lengths of time before her camera, resulting in a collection of innovative, expressive portraits of the era's great men.

Influenced by Pre-Raphaelite artists, but using light rather than paint, she interpreted scenes from the Bible, literature, and mythology (Olsen 2000, p. 106). Neighbor Emily Tennyson once remarked, "Mrs. Cameron is making endless Madonnas and May Queens and Foolish Virgins and Wise Virgins and I know not what besides" (quoted in Wolf, 1998, p. 13).

Great niece Laura Trubridge recalled her Aunt Julia as a formidable woman who:

> [d]ressed in dark clothes, stained with chemicals from her photography (and smelling of them, too), with a plump face and piercing eyes, and a voice husky and a little harsh, yet in some way compelling and even charming. We were at once pressed into the service of the camera. Our roles were no less than two Angels of the Nativity, and to sustain them we were scantily clad and each had a pair of heavy swan wings fastened to our shoulders…No wonder those old photographs of us, leaning over imaginary ramparts of heaven, looked so anxious and wistful" (quoted in Gernsheim, 1974, p. 30).

During a period when photography was celebrated for its detailed rendering of life, Julia Margaret, ignored critics and emulated art. "[W]hen focussing (sic) and coming to something, which, to my eye was very beautiful, I stopped there instead of screwing on the lens to more definite focus which all other photographers insist upon" (Gernsheim, 1974, p. 181). After worshiping artists, with the gift of a camera, she became one.

Julia Margaret Cameron poses an enigma because she both epitomized and defied the Victorian ideal of femininity. While most women of the time were only provided lessons in sewing, literature, and the Bible (Rosenberg, 1982), she had been highly educated by her French grandmother. In defiance of social custom she refused to wear corsets or crinolines, and displayed "willful, imperious, [and] lively" behavior (Olsen, 2000, p. 88, 95).

She was an active artist, not a passive supporter to the males around her. Julia Margaret dominated her subjects, capable of bullying anyone, famous or not, into unmoving submission while she photographed them (Gernsheim, 1974, p. 17, 25-27). A determined and ambitious individual who zealously promoted her work, she badgered critics, showed her work in galleries and sold pictures in an effort to bring additional income to the family's dwindling finances Despite her career Julia Margaret did not consider herself a professional. On the 1871 national censuses she listed herself as 'wife' (Olsen, 2003, p. 222).

Gertrude Stanton Käsebier 1852-1934

Come on, Hibbard, it's four o'clock, stop work, let's smoke.
Gertrude Käsebier to assistant Harriet Hibbard

Gertrude Käsebier, a portrait photographer and a founding member of the Photo-Secession, lived during a period of tumultuous social transformation as customs and traditions of the Victorian Era slowly yielded to progressive changes. Four years before she was born, a group of over two hundred women and about forty men gathered at the Wesleyan Methodist Church in Seneca Falls, New York to discuss women's rights from which the feminist movement emerged (Evans, 1989, p. 94-95). The Crimean War, documented by Roger Fenton, ended when she was four, the Civil War began when she was nine, and World War I raged during her sixth decade. Feminists lobbied for suffrage through much of her adult life, the 19th amendment to the Constitution ensuring women's right to vote was ratified in 1920 when Gertrude was 68, and she died while the country was held in the deepest grip of the Great Depression.

Vivacious and independent, Gertrude was not unlike her mother Muncy Stanton, an adventurous Colorado housewife imbued with entrepreneurial spirit who developed a profitable business selling milk and baked goods to miners. After the death of her husband, Muncy Stanton opened a tourist hotel and later acted as hostess at a Denver hotel. Gertrude's maternal grandmother, who created designs and wove them into fabric, became a role model and source of her artistic life. Gertrude said, "[T]he beginning of what I have accomplished came to me through her" (Michaels, 1992, p. 25).

On her twenty-second birthday Gertrude married Eduard Käsebier, but they were a mismatched couple trapped in a floundering union. Eduard, the German businessman, was traditional and reserved while Gertrude the artist was outgoing and energetic. Stringent social attitudes toward marriage ruled out divorce, so much of their lives were spent apart. In later years she stated, "If my husband had gone to Heaven, I wanted to go to Hell. He was terrible. I could never cook anything he liked. Noting was ever good enough for him." "Yoked and Muzzled," her photograph of a pair of linked oxen observed by two young children, could be interpreted as a comment on matrimonial tyranny (Michaels, 1992, p. 14).

Determined to become a portrait painter, Gertrude enrolled in a co-educational art program at the Pratt Institute from 1889-1896. At the progressive New York City school women were treated as serious students and encouraged to prepare for careers, and publications in their library offered advice and information for working women. It was there she began considering motherhood as inspirations for her art, themes that would later be articulated in pictorial photographs such as "Blessed Art Thou Among Women," a photograph of poet Agnes Lee and her daughter Peggy; "The Manger," a study in white tones; and "The Heritage of Motherhood,' a poignant portrait taken of Agnes Lee after the death of her daughter (Michaels, 1992, pp. 17-18, 50-52).

In the mid 1800s Gertrude took outdoor snapshots of her children as a hobby, but did not consider photography as a vocation until 1895, while in France to study painting, she experienced an epiphany. During a dull, rainy day, she began to experiment with exposures and realized photographic portraits could be made in-doors. Her new zest for photography led her first into what might be described as an early form of photojournalism. While residing in Crècy-en-Brie, Gertrude photographed and wrote two stories describing French peasant life for the *Monthly Illustrator* (Michaels, 1992, p. 22).

Simplified photographic techniques and equipment and growing acceptance of women in the workplace had encouraged women photographers, so when a potentially fatal illness befell Eduard Käsebier in 1896, Gertrude was motivated to open a portrait studio and compete in the male-dominated business. Among well-off married women with families, ambition such as hers was virtually unheard of, but for Gertrude, her first studio at home was just a stepping-stone toward a larger vision (Michaels, 2000, pp. 25-28). Unlike Julia Margaret Cameron's husband Charles, Eduard Käsebier initially did not support her career. Although he had urged Gertrude to work by accepting boarders in their home during a period of financial difficulty, when she opened a portrait studio in 1897 he felt her audacious decision implied he could not support her and disgraced the family (Michaels, 1992, p. 14).

Gertrude's efforts in both portraiture and pictorial photography were artistic and financial successes. Dismayed by the style of contemporary commercial portraiture, she revitalized the genre by creating emotional likenesses in simple settings to evoke the sitter's personality. Many influential men, whom she found stimulating, and women, some of whom she found insipid, patronized her studio.

English actress Ellen Terry, who as a young woman was photographed by Julia Margaret Cameron, purchased a print of "The Manger" for a hundred dollars. The sale

begat rumors of her fees, and at the time the price was said to be the highest ever paid for a pictorial image (Michaels, 1992, p. 74).

Photo-Secession pictorialists, including Gertrude Käsebier, pursued photography as an art form, and manipulated prints to achieve a painterly quality. The group displayed their images at Alfred Stieglitz's gallery and in his periodical *Camera Work*. His reviews enhanced their stature, but by 1907, possibly because of her assertive personality and occasional hyperbole, Gertrude found herself isolated from those she considered her friends. Stieglitz recognized the importance of women in photography, but commented to a colleague, "Käsebier is a queer creature; she's touchy like all women" (Michaels 1992, p. 120).

Although Gertrude was not active in the feminist movement, her life reflects her sympathy toward the cause. She was a model for Laura Gilpin and Imogen Cunningham, who aspired to become a photographer after viewing a reproduction of "Blessed Art Thou Among Women." Consuelo Kanaga admired Gertrude's independence from her husband (Michaels 2000, pp. 58, 158). Like many other professional female photographers who continued to fight for their constitutional rights over the last two centuries, she was a figure in the struggle to achieve political and personal autonomy for women.

Frances Benjamin Johnston 1864-1952

The woman who makes photography profitable must have…
good taste, a quick eye, a talent for detail, and a genius for hard work.
Frances Benjamin Johnston, 1897

Frances Benjamin Johnston, considered by some historians to be one of the first women news photographers, made her living as a freelance photographer for newspapers

and magazines and later in life photographed gardens and lectured about them. While most women photographers of the era were working in studio or making pictorial images, she roamed the country photographing coal miners, ironworkers, female factory workers, the Hampton and Tuskegee Institutes, and five White House administrations. As a Washington-based photographer, much of her freelance work appealed to magazine editors. Social position granted her entrée to a wide range of subjects including sitting Presidents and their families, politicians, businessmen, and society matrons (Berch, 2000, p. 16-21), and because of her connections Frances became known as the "photographer of the American Court" (Daniel and Smock, 1974, p. 5).

A favorite photographer of President Theodore Roosevelt, Frances was granted access to his family. She took several portraits of his unconventional daughter Alice Roosevelt from her debutant years and her marriage to Nicholas Longworth and with a note of introduction from Roosevelt, photographed Admiral George Dewey on his ship the *USS Olympia* while it was anchored in Italy (Berch 2000, p. 36-38, 46-49; Lacayo and Russell, 1995, p. 37).

Upper-middle-class parents provided an excellent education for Frances both at home and abroad. While most proper young women of her age were seeking suitable husbands, she chose to remain single and traveled to France to study art in Paris for three years. After returning she became interested in photography and learned camera and darkroom techniques from Thomas Smillie, chief photographer at the Smithsonian Institution. Family acquaintance George Eastman, who developed the Kodak Girl ad campaign to entice women consumers, sent Frances her first camera (Berch 2000, P. 14-15).

Bohemian life in Paris appealed to Frances, so when she returned to Washington she taught at the Art Students' League and gathered around her like-minded avant-garde

artists. Her architect-designed studio attached to her parents' house became a location for many parties with her friends who called themselves, the "Push" (Daniel and Smock, 1974, p. 17).

In a subversive self-portrait taken in her Washington, DC studio in 1896, Frances Benjamin Johnston utilized petticoats, cigarettes and beer to symbolically flaunt her distain for restrictive 19th century norms governing proper behavior for women. Wearing a boy's cap and posed in a masculine stance with rakishly crossed legs, she leans forward on her knee, cigarette in one hand and a beer stein in the other. Her floor length dress drawn to her knees reveals petticoats and a good portion of her legs. Sitting behind her on a table is a tall asexual candlestick figure with thick muscular arms and extremely long bony legs protruding from a short skirt. Propped on the fireplace mantle, several prints of distinguished Victorian gentlemen seem to gaze impassively on the treasonous scene (Daniel and Smock, 1974, p. 31).

Johnston's heritage might offer a clue to her independent manner. She claimed descent from Pocahontas, and an ancestor was arrested twice in Virginia for preaching without a license. Her mother, Washington journalist Frances Antoinette Johnston, acted as though women's rights had already been won. Not relegated to the society pages as most women reporters, she covered congressional activities for the *Baltimore Sun*, wrote "Washington Letter," a column for the *Rochester Democrat and Chronicle* and had access to the power elites of the city (Berch 2000, p. 7-11).

Frances began her career writing articles and illustrating them with photographs. A poster advertising her work created by her friend Mills Thompson states (Daniel and Smock, 1974, pp. 22-23):

Miss Frances Benjamin Johnston

1332 V St. Washington, D.C.

makes a business of

PHOTOGRAPHIC ILLUSTRATION

and the writing of descriptive articles

for magazines, illustrated weeklies, and newspapers

Her first illustrated article, "Uncle Sam's Money," was published in 1890 as a two-part series in *Demorest's*, a general-interest periodical. Stories on coal mining, the Columbian Exposition in Chicago, and pictures taken inside Mammoth Cave followed. She joined the Photo Secession and to the dismay of Alfred Stieglitz, who considered Frances a "merely commercial" photographer (Berch, 2000 p.70). She and Gertrude Käsebier were included in a five-person jury that selected winners at the second annual Philadelphia Photographic Society exhibition of 1899 (Berch, 2000, p. 29-30). Under the aegis of a wealthy Chicago matron, Frances curetted a show of 142 images by twenty-eight American women photographers at the 1900 Paris International Photographic Congress.

While Frances kept meticulous business records, details of her personal life remain vague. She cultivated male friends but never married. Most of her close friends, including her mother and her aunt, were women. Biographer Bettina Berch infers a possible long and involved lesbian relationship between Frances and Mattie Edwards Hewitt, a divorced woman from St. Louis, Missouri (Berch 2000, p. 80-89).

Although the circumstances of their first meeting is unknown, Hewitt moved to New York City in 1909 to live and work with Frances for eight years, and when they were apart wrote romantic, sensually charged notes The reason for the breakup of the

partnership is unknown, but Frances later wrote, “I fear to make any combination with a second party, as I am used to living alone and independently” (quoted in Berch 200, p. 88).

Like the two-faced god Janus, Frances appropriated both bohemian and bourgeois personas. Her fondness for bourbon on ice matched her fondness for flaunting social customs, but her proper Victorian credentials could gain access to Presidents. While her New York social circle included rebellious freethinking friends, she joined the Daughters of the American Revolution and knew how to cultivate upper class patronage for her portrait, garden, and architectural photography.

In her mid-fifties, Frances drifted from her pursuit of news and documentary assignments and found new projects on which to focus her considerable energy. She became keenly interested in photographing gardens of the very wealthy and for a fee offered slide-lectures to interested groups around the country (Berch, p. 91-92).

Economic ripples from the stock market crash curtailed many businesses, but Frances won a $26,000 grant from the Carnegie Corporation to photograph colonial architecture of the southern states before the aging structures were demolished. Throughout the 1930s she roamed the vast area in a chauffeur-driven automobile capturing pictures of old farmhouses, log cabins, taverns and inns. A snapshot taken on the road in 1938 shows the peripatetic 74-year- old photographer standing by her car (Berch, p. 111). The 7,500 negatives she produced during her travels became a major source for restoration architects and formed the core of the Pictorial Archives (David and Smock, p. 32; Berch, p. 108-113).

In 1945 after a life on the road, the “Octo-Geranium” as she called herself, moved to New Orleans, a bohemian city that reminded her of Paris. After a lifetime living in rented spaces, or hotels, Frances finally put down roots.

The architecture and landscape photographer purchased a home on Bourbon Street and planted a garden. Reprising her love of liquor she said to one acquaintance, "[T]hey tell me if you start eleven blocks over – at Canal and Bourbon – and hope to drink your way with a stop-over at every life-saving station on the way, you won't get to [my house] for about six months" (Berch, pp. 131-133).

These three photographers are examples of 19th century women who pushed the envelop of conventional behavior and confronted difficult social decisions. Although first wave feminism began challenging male hegemony during their lifetime, Julia Margaret Cameron, Gertrude Käsebier and Frances Benjamin Johnston remained indifferent to the movement, but their behavior belied their antipathy. Each could have conformed to conventional codes of propriety, but each was driven by creative ambition, assertiveness, independence, and motivation. Kensicki (1999) calls such acts of courage "gendered bravery" because the three discovered within themselves – despite feminine upbringing – traits of rugged individualism traditionally assigned to men. Julia Margaret pursued her subjects relentlessly and dominated them during sittings; Gertrude's creative spirit was evident even as a child; and Frances scorned matrimony for an autonomous life as a single woman.

All three exploited social connections and publicized their work in photography shows to ensure their images remained before the public eye. Because all three were comfortably secure via marriage or inheritance, they were able to pursue their passion for photography without the financial stress faced by working class women.

Connections can also be traced between the women. Because Julia Margaret Cameron's photography had been rediscovered during the late 19th century, Gertrude Käsebier could possibly have seen Cameron's work during the time she was studying art at the Pratt Institute. Käsebier, who met Frances Benjamin Johnston when they both

were part of a photographic jury, invited Johnston to her Newport cottage in 1903 and in 1905 the two toured Europe together.

Johnston and Jessie Tarbox Beals (see chapter seven) both covered the Louisiana Purchase Exhibition in St. Louis, and possibly knew each other during the time they immersed themselves in the culturally diverse bohemian life of Greenwich Village. Over many decades, connections such as these continued to manifest themselves among the small community of women newspaper photographers.

VI

News Photography

It is the photographer who writes history these days.
The journalist only labels the characters.

Collier Magazine, 1913

"Shanty Town," a photograph published by the *New York Daily Graphic* on March 4, 1880 and captioned "Reproduction direct from nature," was the first example of the halftone image in a newspaper. Despite advancing technology that allowed picture reproduction, newspapers were reluctant to embrace the new technology for nearly two decades in part because editors still preferred detailed artists renderings and were hesitant to invest in a new system (Carlebach, 1992, pp.161-165). During the 1890s reproducing photographs as half-tone images became cheaper than employing artists, but as late as 1898 *Scientific American* used wood engravings to depict the sinking of the USS Maine in the harbor of Havana, Cuba (Lacayo and Russell, 1995, p. 54; Marien, 2002, p. 167).

The new technology fostered a new breed of photojournalist – the war photographer. Jimmy Hare (1856-1946) spent his long freelance career shooting wars for *Collier's* and *Leslie's Weekly* and built his reputation as a cocky and fearless war photographer. *Collier's*, evolving from a literary paper to a news picture magazine when the Spanish American War broke out, dispatched Hare to Cuba for the conflict. After the magazine ran several pages of his photos, their circulation quadrupled (Lacayo and Russell, 1995, p. 35).

Determined to surpass his competition William Randolph Hearst, owner of the *New York Journal*, sent his own photographer John Hemment to Cuba, and chartered a

steamer outfitted with ice to cool the developer, and a darkroom for processing negatives brought to the ship by runners. Perhaps mindful of the Eastman advertising slogan, "The snapshot you want tomorrow you must take today," Hearst stood on the deck of the ship snapping photos of wrecked Spanish warships with a hand-held Kodak (Fulton, 1988, p. 46).

In 1899 Frances Benjamin Johnston found herself on the receiving end of competition. An introduction from Theodore Roosevelt, then Secretary of the Navy, gained her access to photograph Admiral George Dewey on his battleship *Olympia* after his return from Manila. Also on board to photograph the Admiral was George Hemment. George Bain, Frances's agent, warned that Hemment "was tricky" and to be on her guard. Unfortunately Frances seems to have entrusted her negatives to Hemment, because her pictures were nearly a month late arriving at Bain's office. A note from Bain wailed, "WHY did you entrust your negatives to the only person working against you?" (Daniel and Smock, 1974, p. 58).

At the turn of the century magazines regularly published half-tone photographs. The *Illustrated American*, founded in 1899 by Lorillard Spencer, employed staff photographers and freelancers, and was dedicated to the "picturesque chronicling of contemporaneous history." Newspapers lagged behind magazines in comprehending the power of pictures to sell papers. Joseph Pulitzer bought the *New York World* in 1883, but the publication did not begin printing photos regularly for another decade (Lacayo and Russell, 1995, p. 32).

During World War I military leaders, acutely aware of the power of photography, allowed no battlefield pictures, and during the conflict picture magazines began to decline. However, newspaper publisher Pulitzer and his rival William Randolph Hearst began to realize the correlation between images and sales. When photographs were

published in conjunction with news events, readership rose and with increased circulation businesses were more inclined to invest in advertising. The picture-hungry public, craving visual reports of news events, encouraged newspapers to add photographers to their editorial staff (Fulton, 1988, pp. 50-51; Lacayo and Russell, 1995, pp 35,40; Marien, 2002, p. 168).

Sensationalist newspapers sent their photographers to cover crime, scandal, disasters or any mayhem that might sell. A picture by Jimmy Hare in early 1911 depicts a pack of photographers lugging large hand-held cameras and scrambling over ruins of a dynamite explosion at Communipaw, New Jersey (Jussim, 1989, p. 47-58). Tabloids generated a group of news photographers who would go to any length to make a picture, even strap a hidden camera to an ankle as did Tom Howard who snapped the execution of murderess Ruth Snyder (Lacayo and Russell, 1995, p. 53).

On August 26, 1919 *The Illustrated Daily News*, whose logo was a camera with wings, splashed three photographs across its front page depicting the start of an airplane race from Toronto to New York. The caption and credit line read, "An instant after the photographer clicked his shutter the plane was off…Exclusive photos by our own photographer" (Goldberg and Silberman, 1999, p. 57).

The photographer mentioned above remained anonymous, as most were for many years. Historian Sybil Miller notes that there were "many photographers who worked hard for very little and received no recognition outside their own personal and professional community. These were the typical photojournalists and every newspaper in every city had one or more such photographer working for them" (unpublished notes quoted in Fulton, 1988, p. 122).

Many with little schooling learned their craft as darkroom apprentices, first mixing chemicals, then printing pictures, and finally becoming a photographer. They

were considered the illiterate of journalism. Joe Costa, long-time president of the National Press Photographers Association (NPPA), said photographers developed a "second class citizen" mentality because within the newspaper their department was considered a service group for editors and reporters, and competition for jobs and pictures could be brutal:

> Sabotage was standard practice, and no photographer with any street savvy at all would ever let his camera bag or equipment out of his sight. If he did turn his back on his equipment, he could be sure that he would be a victim of some sort of trickery. Ear wax would mysteriously be rubbed over his camera lens…Dark slides would be pulled and replaced in holders, fogging the emulsion…[H]olders containing the best shots would mysteriously disappear from his camera bag.

With the exception of Jesse Tarbox Beals, who worked as a staff photographer at the *Buffalo Courier* from November 1902 until April 1904 (Alland, pp. 31-41), few women entered newspaper photography during the first few decades of the 20th century. Heavy equipment or a sense of decorum may have been contributing factors in their reluctance to enter the field because most photographers of the era were looked on as an intrusion, carrying large Speed Graphic cameras and blinding subjects with their flashguns.

The description "Amiable bums" (Fulton, 1988, pp. 116- 118) would be have been considered a compliment. The public perception of photographers as coming from the lower end of the gene pool has persisted over time, and the modern paparazzo's reputation for hounding celebrities, especially the late Princess Dianna, continues to tarnish the image of serious photojournalists.

When in 1904 Imogen Cunningham decided to study photography during her sophomore year in college, her father commented, "I can't see what all that studying at the university will do if you're just going to be a **dirty** photographer" (Lorenz, 1993, p. 13). Consuelo Kanaga who began her career in 1915 received no encouragement from

her father "who was outraged at my being anything as **low** as a photographer"(quoted in Millstein, 1992, p. 20). Karen Tam decided to major in photojournalism rather than education, but was afraid to tell her parents. Her appalled father said, "Photography breeds some of the lowest **scum** on earth," and countered with a suggestion that she become an airline stewardess (p. 9).

The "*f*/8 and be there" mentality of covering the news with a camera lens closed down for maximum sharpness and a flash gun to illuminate the scene still prevailed into the 1960s among older news photographers who learned their craft either through apprenticeship at a paper or in the military during World War II. A marine-trained photographer who carried a Speed Graphic and slide holders loaded with two sheets of 4x5 film once stated, "You can cover a war with two pictures – a wide-angle view of the battle and a headshot of the winning general." Perhaps that is why older news photographers were often treated as "baboons with cameras" (Hagaman, 1996, p. 4).

Technology has changed the way news photography is practiced, and resources used to capture and transmit images are evolving at an astonishing speed. When digital technology first emerged, photo managers turned off yellow safe lights and closed darkroom doors in favor of rapid turn-around of news pictures. Gone was a sense of community built around the developing tray where staffers talked about photography and working to produce a print. Gone were laboriously and lovingly printed images into which photographers poured their soul. Negatives were scanned rather than printed and sent to the electronic news desk from desktop computers, and if needed photographers could print one digitally enhanced picture an infinite number of times.

Film cameras were eventually replaced by digital cameras and portable laptop computers, enabling photographers to transmit pictures from anywhere via satellite connection, cell phones, or sites providing free Internet access. At any nearby wi-fi

access site a news photographer can multi-task, scanning and sending images to the news desk while eating lunch or gulping a cup of coffee on the way to the next assignment.

News photographers are now sometimes required not only to shoot still pictures but also use multimedia methods including video or audio to tell stories. In an internal memo to the news staff Steve Coll, a former Managing Editor of *The Washington Post*, envisioned reporters someday wearing video cameras on their hats, a disturbing statement that eliminates photographers from the newsgathering process. Even now, in an effort by newspapers to economize, reporters sent on national and international stories are assigned cameras to shoot images rather than send a staff photographer.

Most contemporary photojournalists have bachelor's degrees and some hold masters degrees, but the assumption that they are not sufficiently educated still persists. The long history of marginalization in the newsroom has affected their self-perception. As Nancy Andrews (1999) observed:

> [Photographers] only have the power of influence. We can't decide of what runs or how big [the picture] it is…When ever you have that dynamic you're going to have a first-class/second class relationship. I think that dynamic permeates everything…I don't know if I'd call [photographers] powerless, but that ultimately leads them to be second-class citizens.

When Lisa Powell challenged the use of a staged picture taken by a reporter the managing editor informed her, "You're not a journalist. You're job is to decorate the pages."

The photo department is near the bottom of the status ladder in newsroom culture. Carrying the "second-class" premise further, Dudley Brooks, a staff photographer at the *Washington Post* informed his colleagues during a diversity talk in 2001, "If a white person wants to understand the black experience, work as a photographer at any newspaper in the country."

A few personal stories may be useful to reinforce the sense of distain endured by male and female news photographers of all ethnicities:

The military considered photography "news-oriented record-making" that could be taught in a few months and was beneath an officer's dignity (Siegel, 1951). When Pentagon reporter Molly Moore and I were covering a story in Europe on women in the military, we arrived at war games site in a forested area of Germany, were received warmly by the camp officers and escorted to dinner. The reporter was led to a table set with white linen cloth and napkins, silverware and wine glasses, but I was directed to sit with the enlisted personnel. Livid, I informed an officer that Molly and I were a team and he *would* find me a place at their table.

Three weeks before White House Press Secretary Jim Brady was severely injured in an assassination attempt on President Ronald Reagan, a female reporter and I spent several hours in his kitchen watching the amateur chef cook jambalaya for a Cajun-themed dinner. The reporter was invited join them in the dining room to enjoy the meal, and I was offered a plate of food to eat in the kitchen. I felt like a maid in the scullery.

"Photographer? No food" became a joke in our photo department because when covering social events photographers stood on the periphery of the room as reporters, seated with banquet guests, enjoying their dinner. Little indignities accumulate, year after year.

VII

Pioneering Women in Newspaper Photography

Are you for real?

Comment made to Phyllis Thwachtman
Staff photographer, *New York World Telegram and Sun*

Jesse Tarbox Beals

This is where we began: Jesse Tarbox Beals, a former schoolteacher, acquired her first camera by selling a $1.75 subscription to a magazine and took pictures of her students. Later she spent twenty dollars, the equivalent of two weeks salary on a roll film Kodak and by 1889 had established a photographic business in her home (Alland, pp. 19-24).

Finding teaching "monotonous and moneyless work," Jesse abandoned her career in education and by 1900, teamed with her husband Alfred Beals, became itinerant photographers (pp. 22-25). By 1903 Jesse had been hired as a staff photographer for the *Buffalo Inquirer* and *Courier*, becoming the first female newspaper photographer in America (pp. 13, 24). The physical difficulty with which she must have wrestled is suggested in a photo of Jesse at work in Buffalo. As her focusing cloth, heavy ankle length dress, and proper Victorian hat perched on her head billow in the wind, she stands on a street behind an 8x10 camera atop a tall tripod, shutter release in her left hand, ready to snap a picture (p.32).

While at the paper Jesse managed to capture the scene at a sensational murder trial even though cameras were banned from the courtroom. By climbing onto a

bookcase and taking a photograph through a transom window that opened into the chambers, she snapped an exclusive image that was reproduced as a five-column picture in the *New York American and Journal*.

Jesse covered all aspects of activity in Buffalo from feature pictures to fires. In her journal she writes:

> On one terrible, windy day I had to take a picture of a boy who murdered his girlfriend as he was taken to jail. That day there was one of the usual floods in South Buffalo. The water was up to my ankles and the wind was tearing my camera away. I had to sit on it to hold it down – strangely enough the pictures came out straight. Later in the day I covered the dynamiting of the ice jam under the Bailey Avenue Bridge to give relief to navigation and prevent spring flooding.

After leaving Buffalo she became the only accredited female news photographer at the Louisiana Exposition in St. Louis, Missouri. Even though Jesse was told assent in a hot air balloon was too dangerous for a woman, she took aerial pictures of the fairgrounds. While assistants steadied a twenty-foot ladder, she climbed to top to capture an overview of a parade. A selection of her photographs was published in the *Louisiana Purchase Bulletin* and at the conclusion of the fair was awarded a gold medal for her work.

During her time at the fair Jesse received a measure of celebrity, and her advice to women who might be interested in pursuing news photography was printed in *Focus*, a St. Louis magazine:

> Newspaper photography as a vocation for women is somewhat of an innovation… If one is the possessor of health and strength, a good news instinct that will tell what picture an editor will want, a fair photographic outfit, and the ability to hustle, which is the most necessary qualification, one can be a news photographer.

This is how far we've come: Carol Guzy, while working for the *Miami Herald,* became the first professional female photographer to win a Pulitzer Prize in 1985, and subsequently won two more while at *The Washington Post.* In 2004 Carolyn Coles of the

Los Angeles Times became the only person ever to have won the "triple crown" of photojournalism in one year – the Pulitzer Prize for feature photography; Pictures of the Year (POY) competition Photographer of the Year, and the National Press Photographers Association (NPPA) Best of Photojournalism Photographer of the Year.

During the century between the accomplishments of Jesse Tarbox Beals and the contest sweeps of Carolyn Cole cluster stories of women who at some point in their lives worked as newspaper photographers. During the 1900s through the 1920s some stayed in journalism only a few years, but as more vocational doors opened to women during the 40s, 50s, and 60s, others devoted long careers to covering news. A slow but steady flow of women into newsrooms gradually opened photo department doors.

THE NEW WOMEN

1920s

She isn't darning anybody's stockings…not even her own.
She is a draftsman or an author, a photographer…
She is the new phenomenon in everyday life.

Robert and Helen Lynd, 1929

As the country turned from an agrarian to an industrialized, urban society in the late 19th century the scope of women's lives were changing dramatically. World War I, the war to end all wars, had ended in victory, and women were granted voting rights.

Representing a younger generation of middle-class women who spurned their parents Victorian value systems, the New Woman emerged as a symbol of changing gender norms. She ventured into public activities, earned independent wages, wore make-up, and seeking a new life-style, lived on her own as a "bachelor girl." Women

like Consuelo Kanaga, who began her career as a newspaper photographer before women were able to vote, became adults during this time of social flux as Victorian rules of behavior crumbled and the women's movement reached its apex of political power. Floor length dress, petticoats, and confining corsets were out; shorter hemlines, eye shadow and rouge were in (Evans, 1989, p. 147, 160-161).

Margaret Deland (1910), while supporting the concept of the New Woman, expressed concerned about the rapid change of the feminine ideal over two decades, between mothers who "had a monopoly on unselfishness" and emerging feminine individualism. Deland describes the New Woman as "a wholesome, lovable creature with surprisingly bad manners…[S]he is going to earn her own living…She declines to be dependent on her father and mother amply able to support her.[S]he has views upon marriage and the birth-rate, and she utters them calmly, while her mother blushes with embarrassment" (p. 291).

The New Woman found herself pulled between traditional feminine expectations of marriage and children and a desire to explore her own unique talents and individuality; between finding comfort in established rituals or riding the roller coaster of change (Brown, 1987, p. 245). Was the New Woman able to embrace the compromises required of a career, would she capitulate to motherhood and family, or would she strive for both?

Consuelo Kanaga (1894-1978)

After exhibiting a flair for the visual Consuelo Kanaga, who began her journalism career in 1915 as a reporter, was urged by her editor at the *San Francisco Chronicle* to become a photographer. Learning the craft meant working in the darkroom as an apprentice, so Consuelo filed glass negatives, mixed chemicals, printed for the staff photographers, and made copy prints. Once she had mastered darkroom techniques she

became a photographer, covering stories ranging from society events to striking workers and Colorado silver mines (Millstein,1992, p. 20, 205). Using a large format camera required careful composition of the picture within the parameters of the focusing frame, and the negatives had to be sharp. "When I'd do a job and come back, they'd be put up on a rack – a whole row of glass plates. The editor would look up and down the row…and if anything wasn't sharp he'd say, 'What's the matter, losing your eyesight?'" (p. 59).

During an oral history interview Dorothea Lange said her friend Consuelo was the only female news photographer she had ever met:

> She was a person way ahead of her time…She was terribly attractive, dashing kind of a gal…[S]he had more courage! She'd go anywhere and do anything. She was perfectly able, physically, to do anything anytime the paper told her to – they could send her to places where an unattached woman shouldn't be sent and Consuelo was never scathed…She was a dasher…She was very – generally if you use the word unconventional you mean someone who breaks the rules – she had no rules. Never has had (Riess, 1968,p. 87-88).

In addition to Dorothea Lange, Imogen Cunningham and other members of the San Francisco Camera Club admired her photographs and thought her career as a news photographer imbued her with a special assertiveness (Millstein, 1992, (p. 32).

When she was twenty-five, Consuelo moved to the *San Francisco Daily News* and married her high school sweetheart, but the relationship deteriorated after only a few years (Mitchell, (1979, p. 22). After working as a stringer for newspapers and building a part-time portrait business, in 1922 she left the city and worked her way East, stopping briefly to work on a Denver paper, earning enough money to finance the rest of her journey. Shortly after arriving in New York City she was hired as a photographer at the *New York American*. Describing her journalism career Consuelo recalled:

> When I was a newspaper photographer, it was quite an unusual profession for a woman, since most news photographers were men. They were wonderful to me; I never had any feeling that men made it difficult for women. Nobody made it difficult for me…[W]hen I worked on the *American,* they gave me bonuses if I got a difficult picture. They would give me twenty-five or fifty dollars if I got something that was hard to get. [The editors] knew exactly what they were doing. They were trying to stir up the men using me as a stick (Mitchell, 1979, p. 160).

But savvy Consuelo knew how to avert possible hostility – she offered to share any bonuses with her male co-workers.

Consuelo's newspaper career ended in 1924, but her journalism experience laid the foundation for her social documentary work and like contemporary photojournalists, she felt photography could change the world. Perhaps this is why nearing age 70 she journeyed to Georgia to photograph peace marchers in 1963 (Michaels, 1992 pp. 62, 123-125).

1930s

One profession that seemed to hold many opportunities for women
In the 1930s was the field of journalism.

Susan Ware, 1982

Women news photographers in the 1930s worked amid the most critical financial depression the country had ever experienced, a decade bracketed by the 1929 stock market crash and the entry into World War II in 1941 (Ware, 1982). Yet new photographic advances during the 1930s such as flash bulbs, exposure meters, zoom lenses, multiple flash photography, and strobe lighting changed the means by which pictures could be made (http://mediahistory.umn.edu/index2.html). *Life* magazine first published in 1936, introduced picture essays, many photographed by Margaret Bourke-White.

Because of economic necessity within the family, many women worked, but their presence in the labor generated public hostility; in the late 1930s most Americans still disapproved of married women working (Chafe, 1995, p. 154). Women had entered the work force during the 1920s but the Depression eroded their position in the professional world. The 'forgotten man' with out a job threatened the continuity of the family, and critics arguing that fewer women in the work force would generate jobs for idle men, urged married women to stay at home and tend their families (Evans, 1989, p. 201).

Despite Depression deprivations, A. J. Ezickson (1938) in his book *Get That Picture!*, devoted an entire chapter to women news photographers, citing Margaret Bourke-White, Harriet Platnick, Mary Louise Morris and Jackie Martin among the "scores of girl photographers" scattered around the country" (p. 151).

> There was a day when the male news photographer sniffed scornfully when told that it was possible that the women with the camera could match wits – and plate for plate, picture for picture – with the man firmly entrenched in the profession. They were mistaken. Women photographers are edging in, overcoming all objections, believing the popular illusion as to their frailty, lack of nimbleness in covering a spot news assignment, inability to handle weighty equipment…Well, they may be slender, but they've got the wiry firmness of fine steel to withstand any sort of rigor or trial (p. 151).

Declaring women with cameras are here to stay, he suggests his male readers "reappraise your woman photographer with a new value and consideration of her merits. Ezickson, 1939, (p. 152)."

Marion Post Wolcott (1910-1990)

Before joining the Farm Security Administration as a documentary photographer Marion Post Wolcott broke the gender barrier at the *Philadelphia Evening Bulletin* in 1936 and garnered some battle scars from the ten male photographers who did not

appreciate the integration of their space (Hendrickson, 1992, p. 42). As Marion recalled during a speech at the Women in Photography conference in 1986:

> [They] immediately put out their cigarette butts in my developer, spit in and probably hypoed it. Probably peed in it. Threw spitballs into my cubbyhole darkroom until my aim became speedier than theirs. Finally I exploded – telling them that I was there to stay…and soon each one confidentially told me that the others were wolves but that he was going to be my protector.

After a truce was declared, the male photographers were grateful for her presence on the staff because Marion was assigned many of the jobs they hated, like luncheons, society, and fashion shows. An understanding editor gave her many regular news jobs as well, but Marion became bored with the routine and through a mentor found work as a Farm Security Administration photographer under Roy Stryker (Hendrickson, 1992, pp. 44-45). During the summer of 1939 while working for the FSA Wolcott arrived in New Orleans to photograph a marine hospital. A feature article in the *Times-Picayune* entitled '"Don't Get Wet Little Girl' Baffled Lady News Photog." characterized Marion as a "pretty girl photographer." The reporter wrote:

> Miss Post is now employed by the information division of the FSA in Washington and has been temporarily loaned to the US Public Health Service. Before this job she was a staff photographer on the Philadelphia Evening Bulletin, but found that a gal has a hard time persuading policeman and firemen – in emergencies, that she is an official photographer.
>
> "While the building was burning down or the shooting was going on, I was usually trying to dig up my identification cards to get by their lines," she said.
>
> Miss Post didn't say so, but her looks are against her. She is too pretty and young looking to be taken seriously as a news photographer. "They were always trying to keep me from getting hurt or pushed around in crowds, and saying 'Stand back, little girl, you'll get wet' or something," she complained (quoted in Hendrickson, 1992, p. 151).

After documenting the East coast for the FSA for three years, Marion chose marriage and motherhood over career and never worked professionally again.

Jackie Martin (1908-?)

The White House News Photographers Association (WHNPA) was organized in 1920s when photographers when coverage of Washington newsmakers was restricted and access to the business of government was limited. The association claims Jackie Martin as the first woman member of the association followed by Madeleine Osborn, Roberta Barrett, and Marion Carpenter (http://www.whnpa.org/about/jackiemartin.jpg).

While working for a news syndicate Jackie became interested in photography, learned how to use a camera and was hired as a news photographer at the *Times-Herald.* Jackie, a "slim and dashing" woman who wore three hats at the *Washington Times-Herald* as photographer, picture editor and art director and was determined to fill the paper with distinctive news and feature pictures.

Ezickson notes that Jackie "has the daring and fearlessness of male news photographers" because she was able to obtain exclusive pictures under difficult circumstances (pp. 157-159). During the funeral of a congressional dignitary, from which photographers were barred, she managed to get in and make a picture that ran eight columns in her paper the next day. In an era when most photographers were wed to their Speed Graphic, Jackie took surreptitious pictures of the Cabinet listening to the President's speech using her miniature camera from a seat in the press box. She tried the same technique the following year but was discovered and ejected from the House chamber. A few minutes later Jackie was back in a lower tier after scaling a rail and repeated her feat of the previous year (p. 159).

1940s

WACS and WAVES and women welders.
Where is it all going to end?

Minneapolis Tribune editorial, August 25, 1942

During World War II many women who during the 1930s were criticized for holding jobs that could be filled by unemployed men, benefited from the opportunity to earn incomes in positions vacated by those who were called into the military. But while women appreciated the opportunity to earn good wages, the Victorian ideal of the True Woman had not completely been abandoned (Hartmann, 1982, p. 81). To forestall concern that they might abandon their traditional roles in the home, government propagandists focused on women's femininity and obligation to the war effort.

A symbol for women who traditionally gave service to others before self, Rosie the Riveter in her various guises embodied the confident, patriotic female war workers who took industrial war jobs to bring men home from battle quickly. These women who wore hard-hats and overalls represented a drastic departure from the traditional feminine ideal of housewife and mother. The nation was assured their temporary work did not constitute a social crisis; that as men returned from war these same women would retreat into their homes to care for their children and husbands (Hartmann, 1982, p. 23, 211).

As males were conscripted into the military, educational opportunities broadened for women. To remain economically viable and compensate for declining enrollment, some colleges relaxed quota systems for women applicants, and traditionally all-male schools allowed women like Nancy Andrew's mother and aunt who hold degrees from the University of Virginia and Randolph Macon College.

> Mom went to UVA in the education school during World War II. They wanted women because the guys were at war. My Aunt has a history degree from

> Randolph Macon which I think at the time was all male; then she went to UVA to get her master's degree in history.

Like other women who entered the labor force in unprecedented numbers during the war, the conflict opened doors for women photographers who found jobs available when males were drafted into the military (Evans 1989, pp. 219-220; Pamquist, 1995). The September 1944 issue of *The Camera* featured an article by Pat Candido entitled "Femme Photogs:

> Blame it on the war…it's as good an excuse as any…the weaker sex is invading the field of press photography. Like every other business the hue and cry immediately goes up…what after the war? Will the ladies of the shutter stick it out? Are they apt pupils? And most of all, can they take it? These are just a few of the many questions asked every day since the femme photogs began clicking shutters (Quoted in Palmquist (ed) 1995, p. 275).

Perhaps in a moment of patriotism Kodak Girl, the quintessential amateur, shed her signature blue and white striped dress for a trench coat, because adorning the November/December 1944 cover of *Minicam Photography* is a portrait of an exuberant young woman, a press card perched in the sweatband of her fedora, holding aloft a Speed Graphic camera. And in July 1945, only four months after the NPPA was founded, six women – Lucille Tandy of the *Sand Diego Tribune*; Adelade Leavy of *Acme*; Evelyn Strauss of the *New York Daily News*; Margaret Hazel of the *Louisville Times*; Sodelvia Rihn of the *Baltimore News Post*; and Libby Whitman of the *Canton Repository* – joined the organization.

Bea Kopp (1917-1992)

Like other women news photographers who found jobs during World War II when men began leaving the photo staff for combat, Bea Kopp began her journalism career in 1940 as a staff photographer for the *Richmond Times-Dispatch* and *News Leader* when male staff members were sent to war.

Interviewed by Bob Warner for the series "Ladies and Lenses," Bea commented that she and another woman working in Roanoke, Virginia were the only two news photographers in the state employed by a daily paper, and at the time his article was published in 1962 Warner estimated only about 20 full-time female general assignment photographers worked in newsrooms around the country (Warner, p. 66-67).

Bea described news photography as a field of work "more inviolate, where women are concerned, than a barbershop". When she joined the Newport News, Virginia *Daily Press* in 1944, her two male colleagues on the photo staff did not readily accept her presence when she joined them:

> The break-in period was rough. The men on the staff were not receptive to the idea of women in a department that was exclusively theirs. Their attitude was 'wait and see.' But I was treated to some of the roughest assignments that could be thrown at me, a sort of trial by fire to make me prove I had what it takes…I covered everything that came along, no matter how gruesome...(p. 67).

Bea loved her work, but hesitated to recommend her career to most women. "It takes a certain kind of woman to be a news photographer. I can't visualize a woman worth her salt as a photographer who'll say, 'I can't go cover the assignment – my hair will get messed up'" (Bass, 1974).

Colleague Jim Livengood (1998) remembers Bea as a fighter. "At the time [the photo department] was in the back. None of us were in the newsroom. Bea would go out and fight for pictures. When she went out and that door slammed shut, watch out, because she would win."

For years the photo assignments editor would give her stories featuring women, and if there were a news assignment Bea wanted she would have to fight for it. One editor would argue that Bea shouldn't go into certain parts of Newport News because she

was a woman, but that didn't scare her. She would go into any part of the city and photograph any news event.

When Bea was promoted to photo manager an editorial supervisor who felt that women's place was at home not in the newsroom, spurned her repeated requests for an electric typewriter. Frustrated by the editor's rebuffs, she asked her male assistant to request the typewriter saying, "Jim, you go to the general manager. He'll buy you the typewriter. And he did" (Livengood, 1998).

Because women are traditionally paid less than men, both Bea Kopp and Jim Livengood faced pay discrimination. His earnings as assistant manager hinged on Bea's salary. If she was paid more, he was paid more. When Bea retired in 1982 a senior editor said, "Jim, when you get to be photo manager you're going to get a big raise because they're going to pay you more" (Livengood, 1998).

Vera Jackson (1912- ?)

Vera Jackson was married and the mother of two children when she wanted to do something more than work as a "Number Please Girl" playing records for patrons at a music store. Inspired by her father who loved taking pictures of family events, Vera Jackson enrolled in a photography course, and after seeing one of her pictures published began thinking that photography might be a career.

After working as a freelancer for a period of time, she was hired as a staff photographer for the *California Eagle*, one of the oldest black-owned and operated papers in the country. Led by Charlotta Bass, a leader in the civil rights struggle in Los Angeles, the crusading newspaper printed stories affecting black people. (Moutoussamy-Ashe, 1986, pp. 85-88; http://pbs.org/blackpress/news_bios/index.html).

Vera worked with the paper's society editor, covered parties and photographed many famous African-Americans of the time – Dorothy Dandridge, Marian Anderson, Billie Holiday, Mary McLeod Bethune, Jackie Robinson, and Langston Hughes. "I was really excited [about meeting them] because I was so popular. The minute I had a camera in my hand, I really made a great hit with everybody." News stories and crime scenes were also part of Vera's job, and because of the *Eagle's* activist stance, she also covered strikes, protests, and other civil rights issues accompanied by Mrs. Bass. (Moutoussamy-Ashe, 1986, pp. 86-88; http://www.pbs.org/blackpress/film/transcripts/Jackson/html).

When working with the competition Vera took her uniqueness as a woman news photographer in stride. When male photographers thought she was blocking their view of a picture, she challenged them.

> "It didn't feel so bad to be the only woman working with the men. Whenever I had a problem with getting the picture just right I would automatically shove them around. Not too rough, but let'em know where I wanted 'em to stand, and they always moved. It was a pleasant experience I had with the other photographers."

The pages of African-American newspapers were filled with positive images of black people taken by black photographers for black readers that counter-acted negative stereotyped images found in white publications of the era. Conscious of the disparity and need for diversity on newspapers, Vera said during an interview for a film on the black press, "We really should have black photographers because they're more sensitive to problems. They emphasis the positive rather than the negative things…We constantly at that time were fighting for a certain image, a certain feeling, and we really worked hard at it, to put the best foot forward in every picture."

Hillery Smith Shay echoed Vera's moral stance when she told her editor at the Ft. Worth, Texas *Star Telegram*, "I don't do black men in handcuffs. There's one place I

just really don't go. You can rest assured when you're going through my film and wondering where the picture is of a black man in handcuffs, you won't get it."

After working five years as a news photographer Vera left the *Eagle* at the urging of her husband who felt she could not be a photographer forever. He suggested she return to school and become a teacher since he knew she did not want to be a stay-at-home housewife. She received bachelor and master's degrees in elementary education, but continued freelance photography during her second career (Moutoussamy-Ashe, 1986, p. 88).

Marion Carpenter (1920-2002)

As a newspaper photographer, Marion Carpenter's tenure was brief – she worked only four months as a photographer on the *Washington Times-Herald* before switching to a news syndicate (Warren, 1946). A former nurse from St. Paul, Minnesota, Marion covered the Truman White House for International News Photo and was one of the first women members of the White House News Photographers Association (Coleman, 202, p. 15A; *The Report*, 2003.p. 3). When asked how she felt being the only woman covering Washington politics she replied, "You have to be able to take the gaff. The town is filled with former combat photographers back from action on all fronts, making photography a pretty competitive business. But believe it or not, they treat me like a girl (Warren, 1946).

Not so courteous was Tris Coffin, a columnist for the *Washington Times-Herald*, who intimated that Marion used "persuasive feminine techniques" to obtain special portraits of congressional leaders. She responded by upending a bowl of bean soup on the reporter's head during a lunch and made sure another photographer was on hand to

record the moment. One newspaper headline the next day read, "CARPENTER NAILS COFFIN" (Coleman, 2002, p. 15A).

Marion's career ended in 1951 after a second failed marriage. She returned to St. Paul, a single parent with a small child, to care for her mother and to earn money ran a wedding photo business and worked as a private nurse. Over time became Marion became more and more reclusive. Some thought she was a bag lady. A favorite pastime was hanging out at the Goodwill store reading old magazines, and once opened one to find a picture taken by President Truman of the White House press photographers. Marion was in the front row (Coleman, 2002, p. 15A).

Found in her belongings after she died – alone in a cold house crammed with three-foot piles of junk – were pictures she had taken of President Truman, some of which he had signed. On photograph, showing Truman striding uphill to the Washington Monument was inscribed, "It's good exercise of you keep it up, but not for high-heeled shoes, Miss Carpenter" (Coleman, 2002, p. 15A).

Caroline Valenta (1925-?)

In the book *Great News Photos and the Stories Behind Them,* only one female news photographer is represented. On April 6, 1947 Caroline Valenta, a 22-year-old photographer working at the *Houston Post*, was sent to cover a catastrophic explosion of fertilizer aboard the *SS Grandcamp* at a Texas City, Texas shipyard. The blast, akin in strength to an atomic bomb, killed more than 570 people and injured 3,000 (Faber, 1978, p. 98).

After receiving a call from her editor Caroline raced forty miles in her Model A Ford and walked half a mile to the disaster site. After shooting several "safe shots" she searched for a picture that would show the extent of the destruction and found a horrific

scene of death, billowing smoke and twisted wreckage. Describing her instinctive camera action she said, "I stopped [my lens] down to *f/22* and changed the shutter to 1/50. I knew I needed the depth. I waited until a group of stretcher-bearers carrying bodies walked into the scene. I made the picture." Then she raced back to the paper to meet deadline (Faber, 1978, p. 98).

Caroline's photograph of the Texas City Disaster is listed for sale on the Internet at (http://www.artnet.com/artist/603321/caroline-valenta.html), but her personal history is difficult to trace. During the post-war years, Americans believed that working women would willingly cede their jobs to returning veterans and return to their homes (Anderson, 1981, p.161). Perhaps Caroline chose a similar option. For a few years she was listed as a photographer in the Houston city directory, then vanished from the public record.

VIII

Transition 1945-1965

My children wished I were like their friend's mother. She was home full time.
I finally discovered why they preferred her. She gave them cookies.
So it wasn't that I had the career, it was this lack of cookies.

Joan Liffring-Zug Bourret

I dropped out of high school, ninth or tenth, somewhere in there.
I was fifteen and lied about my age to marry up.
Marriage interfered with my education because I wanted a family so bad.

Ginger Sharp

The post-war years were a time of transition as both women and American society sought to determine where the boundaries of their newly enlarged sphere were to be drawn (Chafe, (1991, p. 154). World War II had created new employment for women, but later they were pushed out of many jobs by returning war veterans. They were encouraged to leave the workplace and once again find fulfillment by putting home and family first. The Women's Advisory Committee arguing for female job security:

> No society can boast of democratic ideals if it utilizes womanpower in a crisis and neglects in peace…To take for granted that women do not need to work and use this assumption as a basis for dismissal is no less unfair that if the same assumption were used as a basis for dismissal of a man (quoted in Chafe, p. 155).

But public opinion turned against female workers, many believing that the presence of mothers in the labor force caused juvenile delinquency and endangered the stability of the family. Women were warned via media messages that men did not want to wed a woman who had forfeited her femininity for a career as a "masculine woman" (Anderson, 1981, p. 60; Chafe, 1995, pp. 156, 179).

Adlai E. Stevenson, in his commencement address to the 1955 graduating class of Smith College expressed understanding that educated women "once wrote poetry. Now it's the laundry list." He exhorted the graduates whom he assumed would marry rather than find careers to "help her husband find values that will give purpose to his work and teach her children the uniqueness of each individual human being" (quoted in Evans, 1989, p. 255).

Long before Betty Friedan discovered its existence in the early1960s the feminine mystique was building momentum. Like the Victorian cult of true womanhood, the new ideology pertained only to middle class women, ignoring lower-income women who worked to survive. Unlike the New Woman of the 1920s who savored independence, the New Woman of the 1950s was encouraged to be "fragile, feminine, [and] dependent" in order to catch her man. The perfect housewife was "the smiling, pretty, suburban matron, devoted mother of three, loyal wife, good housekeeper, excellent cook" (Rupp and Taylor, 1987, p. 14).

Economic advances women experienced during the war were viewed as aberrations. While garnering respect for their patriotic call to work, replacing absent men in business and industry, women were now were expected to embrace domesticity.

Joan Liffring-Zug Bourret and Ginger Sharp are the matriarchs of this study. Born in the late 1920s, they were children of the Depression, entered their teens during World War II, and matured in the 1950s during a time many people in the country were redefining women's roles in society. Both chose photography as a career when few other women were working at newspapers. While covering spot news assignments, Joan was denigrated by males and Ginger endured sexual harassment in the darkroom.

Their personal history is strikingly similar. Both Joan and Ginger were raised in fractured homes, and yearned for the security of family. They married young, bore

children, divorced their first husbands, and became single mothers before finding long-term relationships within second marriages. They discovered news photography and found courage to embrace the challenge of balancing professional careers with families and personal relationships. Both outlived their second husbands and grieved their loss. Joan, who resides in Iowa is still working. Ginger, who retired to Florida, died of cancer in 2006.

Joan Liffring-Zug Bourret (1929-)

The first female photographer on the *Cedar Rapids Gazette*, Joan spent most of her formative years apart from her parents, law school students who divorced when she was two. Because her father was an alcoholic and her mother who in the midst of the Depression had no money, Joan was sent to rural northern Minnesota to live with her maternal grandparents until she was nine.

Joan describes her grandmother as "a woman ahead of her time" who at age five rode a covered wagon to Washington State and taught school before migrating to Iowa with her new husband. "She was a frustrated professional who had four daughters and felt totally and completely trapped by domesticity and the life style of the 1900s." While her grandmother was telling Joan to "go out into the world and do something" her mother, a professor of economic law, nudged her toward domesticity. "[She] said the most blessed thing to do was to raise a family, which is absolutely what she had not done."

> "I didn't live with [my mother] except for maybe three winters out of my life before I became an adult. When I was nine I was reunited with my mother in Des Moines. It was extremely traumatic because I hadn't faced electric lights and an urban environment. Plus I had a working mother who was pretty tired when she got home. I felt very unhappy about not having a house and a nuclear family.

Pushed by her mother through accelerated grades in school, Joan, who "wanted a visual life" enrolled in college at sixteen, studied journalism and art for three years but never graduated. She became fascinated by photography while employed at a drug store, spent her collage years freelancing for the *Cedar Rapids Gazette*, and when they offered her a job, she accepted.

One of her assignments at the paper was to write a column called "Teen Talk" so Joan interviewed an exceptional black girl and took her picture. After the photo and article ran in the paper the irate city editor told her, "Don't you ever do anything like this again on anybody black."

Later in her career she photographed a little black girl, her face half obscured by a white curtain. To her the picture epitomized "the plight of every minority person, confronting who they are at an early age in our overwhelmingly white society."

> I took in the apartment where she was living. It's [the babysitter] Maybell's daughter. I was on my way to a very elegant Junior League function. I had to stop by where they were living and the contrast just hit me. No Jewish people, no black people, and anybody except white Americans with a certain economic level at that point in time could not belong to the Junior League.

Wanting a home and stability, at age 19 Joan married another journalist at the paper. Although Joan suffered no gender discrimination in assignments, her presence at the *Gazette* eventually became an embarrassment because she kept her maiden name and was six months pregnant. "They would say, 'This is our photographer, Miss Liffring,' and there I was in maternity clothes. I mean it was 1951."

She loved her work as a newspaper photographer, but Joan finally reached an unacceptable level of fatigue during the later part of her pregnancy. Although she wanted a leave of absence, her editors told her leave. "There was no opportunity under any circumstances to come back. Period. I was to stay home and take care of the family."

Angered by her dismissal Joan decided to photograph the birth of her baby. "I had to do something to get my career back on track after being dismissed not for my work, but for my medical condition."

After the birth of her son Joan sent her series to several national publications but the photographs were rejected as unfit to print, even though the pictures showed only the back of the baby and its attached umbilical cord. After two fruitless years of searching for a venue, The *Des Moines Register* bought the package and promoted it extensively before the publication date, Gardener Coles, who founded *Look* magazine, gave the layout national exposure, *Life* magazine published one picture, and the United States Information Agency printed the group in their magazine *America in Finland*. As a result of the birth series, the *Des Moines Register* offered Joan an opportunity to work for them as a freelancer both on assignments and stories she proposed.

During the period in which she was raising her two children and working as a freelancer, experts were describing independent women as a "contradiction in terms," a calamity that could be ended only by curbing "masculine women," and attacks on women's desire for education and employment generated substantial popular support (Chafe, p. 178-179). Once while covering a late night fire for the *Des Moines Register*, a male photographer who knew Joan had offspring said, "Why aren't you home with your children? If I were your husband, I'd kill you."

As well as a career, Joan badly wanted children and a family, but hadn't thought through the ramifications of her decision. "I wanted everything. It didn't occur to me that you'd have to hire help. Day care did not exist."

Joan felt alienated as a child because she didn't have a mother at home after school, yet recreated the scenario with her own children. Because she worked outside the home, Joan employed a housekeeper and her mother would come to the house

occasionally to care for her sons, but the children wanted Joan to be a stay-at-home mom like their neighbor Millie who baked cookies for them. Joan remembers, "I just couldn't understand what this woman had, and turned out it was sugar. I had emulated [Millie] for the [year and a half] that I tried to be a full-time mom and housewife. She was terribly shook up when I said, 'This is not for me.' She was furious."

Although her marriage lasted 15 years, the relationship eroded over time. Joan's husband was very introverted and didn't want any people in their lives, while hers was packed with friends she met while developing her freelance career.

Joan described the marital relationship as psychologically destructive to her self-esteem:

> [I was] living in a sea of criticism and emotional abuse. I could've hired three people and the house would never have been as clean as he would have liked it, and as fastidious. So the photography became my outlet, and the people I worked with and photographed became my close friends. They saw to it to help me survive the era.

Mothers were blamed for either "smother-love" or neglect. If she stayed home to nurture her family she was accused of not allowing her children to "cut the emotional apron string," or if she worked her absence from the home was cited as the reason for the moral turpitude of her offspring.

Psychiatrist Edward Strecker condemned "pseudo-intellectual" women who took courses to improve their minds and mothers who sought divorce rather than sacrifice themselves for the sake of their children (Hartmann 1982, p. 177). Joan chose divorce, but her decision exacted a monetary and emotional price. Her husband's lawyer counseled, "Just throw her out with her cameras and you take everything. She'll come back home." So he demanded their house, all assets they had earned together, and said

that if she ever returned she would have to give up freelancing for the *Des Moines Register*.

In response Joan purchased a house with her business assets and left the marriage. "I called my aunt and said that I was really emotionally and mentally upset. And she said, 'Well my dear, it's the fault of your poor dear mother.'"

In the midst of Joan's personal upheaval and divorce, she read *The Feminist Mystique* by Betty Friedan (1963) and realized the author described her own frustration. Because she wanted a family, at age nineteen Joan married the first man who asked, and without much discussion about their life together. Covering freelance assignments around Iowa energized her creativity while he wanted a wife like his stay-at-home mother.

> I was so grateful to read [The Feminist Mystique] because it kind of explained my behavior. You don't just dump a station wagon, a split-level house and make the dog and the kids commute without some introspection. I thought my value structure was totally whacko.

Over a four-year period Joan juggled children and her work as a single parent, and during this time of introspection concluded that because many men found successful women threatening, her passion for photography rendered her unmarriageable. "The psychiatrist asked me if a picture was a love object and I said, 'you bet.'"

She was wrong. Because The *Des Moines Register* was read state-wide, editors decided they wanted at least one picture a week from Cedar Rapids for their general news section, so Joan was assigned to work with John Zug, the city editor who put out the Sunday paper. Although they hadn't met face to face, she kept in touch with John over the phone while developing pictures in her Cedar Rapids darkroom. "We would spend hours talking in the evening…We shared literature and we shared concepts."

After several years the two met over coffee, but at first matrimony was definitely not on her mind. "The first time I ever saw him I thought, 'I've already had a husband with horn-rimmed glasses that's a newspaper man. What do I want with this one?'" The fourth time she saw him he proposed, and the fifth time they married. Joan and John celebrated twenty-eight years together. She recalls, "From the time I was twenty-nine until the time I was sixty-five I was in a dialog with him. That's a long time."

Many images in Joan's portfolio of work focus on women's roles because she felt different than most women. Because she never really had a family, she spent twenty years documenting them. She photographed garden clubs, volunteer activities, and child-care and noticed that unlike herself, the women she photographed did everything but work in the marketplace. "I was wondering what was wrong with me. It was just total alienation."

Joan also felt conflicted after winning several sweepstakes prizes from the Iowa Press Photographers Association for a series of pictures and was presented trophies topped with a gold statuette of a male photographer holding a Speed Graphic camera. After she won a number of awards, the association changed the contest rules.

Her experience was not unlike that of Carol Guzy three decades later. After winning the WHNPA Photographer of the Year award several times with outstanding portfolios, the contest committee changed the rules. The following year a point system for each winning picture was adopted; the photographer with the most points won the honor. But Carol still beat her competition and won again.

Joan exemplifies the strong women who worked in newspaper photography in the first half of the 20th century. Although she longed to be Margaret Bourke-White and travel the world, she found meaning documenting the variety and richness of Iowa life.

Her pictures and negatives have been donated to the Iowa Historical Society, and in 1996 she was inducted into the Iowa Women Hall of Fame. Reflecting on her life Joan says:

> "Photography is a discovery. It's a discovery of myself as well as a discovery of what is happening and other people…I'm still so busy working [at age 69 in 1998] that I can't sit around and say 'Well gee, wasn't it nice that I did such and such' because my days are too full…If you're still actively doing something you really don't spend a lot of time looking backwards."

Joan is now 78 and still working. You go, girl.

Ginger Sharp (1928-2006)

The daughter of an Irish father and a Native American mother who were unable to care for their some of children, Ginger Sharp spent most of her early years living in a physically abusive foster home. To escape she dropped out of school and ran away at age fifteen. As an adult the memory was so painful she refused to discuss the circumstances other than to say, "I wanted out from under the influence of this lady who was physically very abusive. My foster dad did not know the half of what was going on because I had all kinds of threats made against me if I told."

While working as a waitress in Tennessee, Ginger met her first husband at the end of World War II as he was about to be discharged from the military. She wanted a family so much she lied about her age to marry and became a mother of three by the time she was able to vote.

Her husband failed to support his family so they divorced in 1951. To support herself and her children, Ginger found employment the following year at the *Lansing* (Mich.) *State Journal* as photo engraver and fell in love with pictures. She didn't know much about photography, but the creativeness appealed to her.

When the photo department advertised for a darkroom technician, Ginger, who had been an engraver for five years, knew it was a place she wanted to work and applied for the job. "They wanted somebody who isn't going to blush if they hear a cuss word or something. I looked [the interviewer] in the eye and assured her I could probably handle it." She landed the job.

The *State Journal* was an afternoon paper, so Ginger would get her work done in the morning, take an extra 4x5 Speed Graphic and follow the staff photographers around on assignments. Sometimes the paper would even print her pictures. "I'd go out there with the guys and just start shooting away…The photographers would give me points on what to do. They were very, very helpful," she said. "They just gave me hints of what to do, what to look for, and how to do it, so I'd go out and practice."

Ginger's darkroom duties included developing negatives, printing pictures, mixing chemicals, and fending off pats on her rear by a married staff photographer "who thought he was God." Clad in a dress and heels, she tossed him out the darkroom door using her newly honed Karate skills and never had another problem.

After working as a lab technician for five years, Ginger applied to become a photographer when a position opened. Speaking to the managing editor, she pointed out that the paper already published a number of her photos and pleaded for a chance. Ginger recalls that her application languished for a period of time. "It would take so long for them to make up their mind. They kept talking to the men. Finally they relented because they'd never had a woman photographer. I think that was what the resistance was."

Ginger forgets the date she was promoted to staff photographer, but old clippings from the paper provide clues. A March 22, 1964 "Creative Photography" column written by her for the paper is credited "By Ginger Sharp, Journal Darkroom Technician." Her

promotion must have occurred within the next three years because in February 1968 the Michigan Women's Press Club honored her with a first prize for a photo essay she had produced the previous year, and she recalls covering a Students for a Democratic Society (SDS) demonstration on the Michigan State University campus that occurred in June of 1968.

When asked the reaction to her subjects when she appeared with her cameras, she laughs out loud:

> 'I was expecting a man.' I can't tell you how many times I've heard this. When I was assigned to Genesis Field at Michigan State to photograph the inside track events, I was met at the door by the guy taking tickets and informed that I could not go on the floor because women weren't allowed. I can remember to this day what I told him – "I am not a woman. I am a photographer." He said, "I'm sorry, you just can't go on the floor."
>
> I said, "Okay, you can explain to our newspaper why we don't have anything in the paper tomorrow morning on the events that are taking place tonight." So he went and talked to one of the judges who let me in. I got stopped by three different judges while I'm out there on the floor shooting until one of them brought out a banner that said 'Photographer' and put it around my arm, and they left me alone.

Although she did not embrace the women's movement and dismissed feminists as radical "bra burners who insist on declaring war on all males," Ginger believed in equal rights and equal pay for equal work. She also displayed a strong feminist stance when purchasing automobiles. In an article published in the *Lansing State* Journal on May 23, 1976 she wrote "The Wrong Pitch," berating car salesmen who demean women.

> I love to argue with salesmen selling cars. I'd walk into a dealership with my husband and they would talk to him. I finally told the salesman, "I'm the one buying the car. He isn't. Deal with me. At a place that sold cars, the boss called my husband and said, "Can't you deal with your wife?" And he said, "She buys her cars, I buy mine. You deal with her." I get tired of [these car salesmen] treating women like idiots. It makes me so mad.

But one found himself on the wrong end of her camera. She had been assigned to photograph a nudist camp and saw "a skinny man stretched out on his lounge chair. He said, 'Ginger, don't you point that damn camera at me.' It was a car salesman."

Ginger also broke the pants barrier at the paper when she discovered that as a photographer she couldn't climb ladders or crawl around on her knees with a skirt on. Risking criticism, she bought a pants suit, and within a few days most of the women in the newsroom were wearing slacks.

Strongly identifying with her mother's Cherokee heritage Ginger, who looks like her father will say, "I can pass as a full Irish female. I've done it for years." After a reporter uncovered her heritage she feared her job might be jeopardized.

> Word went through the paper and I waited three, four days for somebody to come back and tell me I was fired…A young manager came running back to the photo department one day and said, "I understand you're Indian." And I said, I'm only half Indian." He said, "That's okay. You're Indian and female. We get a double bonus for you then."

Ginger had mixed emotions about the encounter. "I was glad the paper had the chance to get their moment of glory for a bonus. But at the same time it was a funny feeling. I kind of resented it deep down just a little bit."

A second marriage to Fred Sharp, a *State Journal* employee who loved cameras and was twenty years older, led to a relationship that lasted 38 years. Because of his interest in photography Fred understood the unpredictability of a news photographer's life. After his death Ginger sold his cameras and personal belongings at auction, then went into her house "and sat down on the bed and cried and cried." In retrospect Ginger felt her marriage and career "went hand in hand pretty good. I had an understanding family for one thing, even my kids."

As a child of a news photographer Ginger's daughter Rita offered a different point of view. Rita didn't like her mother working long hours, sometimes in bad weather, and given assignments that weren't always the safest. "She got great delight out of that, but it always made me nervous." Rita missed her mother's comfort when she was sick and felt competition for attention because her mother was absent from many high school activities in which she participated. Echoing grievances expressed by Joan's children, Rita's childhood "…wasn't like a lot of my friends who came home and found cookies on the counter."

Rita visited the photo department many times as a child and adult and formed strong opinions about her mother's status:

> I'd see the interplay that went on in the office…I feel she was discriminated against. She was low man on the totem pole. If there was a great news story they would send somebody else even though she had paid her dues. There are always takers in life and she was taken advantage of because of her giving nature.

Toward the end of her career Ginger experienced what she felt was pressure to leave the paper. Younger photographers with college degrees were hired and a new photo editor repeatedly criticized her work.

> He seemed to pick [my pictures] apart when none of the other photographers could see anything wrong with the stuff I was doing. I just decided I didn't need the BS. A lot of [older] guys were sticking it out, but because I was 62 and my husband was in failing health I decided, "That's enough."

Ginger's photography focused on law enforcement, firemen, and especially Native Americans, but found accepting credit for raising public awareness of these local stories was difficult. She convinced the paper to run advanced notices of Native American events, and suggested a meeting between the newspaper and leaders of the Indian community to talk over differences. The dialog proved so fruitful that the paper continued meetings between the African-American and Hispanic residents.

Describing her personal assets, Ginger lists "stubbornness and a sense of humor." Honesty, bravery and a profound sense of humility could be added as well, she said. Reflecting upon the awards she received throughout her career:

> I think there were probably people more deserving than I was. You just see so many accomplishments by so many people. I feel like I'm insignificant when it comes to awards. I feel like a little pebble in the sand. I'm very proud of all the awards I've gotten, but sometimes I almost feel guilty in accepting.

Perhaps that is why when retiring in 1990 after working for thirty-eight years at the paper as an engraver, darkroom technician, and staff photographer Ginger was presented an "Unsung Heroes" award. Despite her reluctance to acknowledge her singular contribution to the paper, the honor, given yearly by the Gannett publishing company to a select group of employees throughout the country, was an award she earned for her pioneering efforts for women photographers and her years of loyalty.

IX

Making It in a Man's World

Photographer n. one who takes photographs
< a newspaper photographer > ***syn*** *cameraman.*

Merriam-Webster Thesaurus, 1988

Wilson Hicks (1948) former executive editor of Life, defined the characteristics of news photographers in Cliff Edom's book *The Great Pictures*, but left out females:

> The news photographer is a wonderful fellow. A hero one day (when he gets the picture), a bum the next (when he doesn't)…He must stand on his head or lie on his belly to get that picture…He must intrude on a person's most emotional moments…His camera states the facts…The news photographer is a man of gadgets…His job is visual…He's got the eye.
>
> The news photographer is a machine in the age of machines. His machine is part of him. It is an organ of his body…*The news photographer has a weeping wife, lonely children, and an urge to go places* (pp. 17-18. Italics for emphasis).

When Wilson wrote those words women had been active in photojournalism for fifty years, and Margaret-Bourke White produced the magazine's first cover. During World War II peripatetic photographer covered the siege of Moscow, flew on a bombing raid, survived the sinking of a torpedoed ship, documented the Italian campaign and the victims of German concentration camps, and photographed the great migration of people after India and Pakistan became separate nations (Bourke-White, 1963).

The modern women's liberation movement grew from the discontent felt by women active in the civil rights and anti-war movements who felt scorned and trivialized by male leaders, and their treatment encouraged them to demand their own rights. Their anger ignited the second wave of feminism, leaving a legacy of social change in work and family dynamics (Wandersee, p. 1-3; Chafe, p. 220; Hartmann, pp. 215-216). Younger

women who once might have been channeled into teaching, nursing or social work, continue to expand their presence in the marketplace and define their options despite anti-feminist backlashes from conservatives who promote a return to traditional families in an effort to undermine equal opportunity advances (Linden-Ward and Green, 1993, p. 443-445).

The thirty participants in this study exemplify women newspaper photographers who struggled alone for self-determination before Title VII of the Civil Rights Act was signed into law, and many more whose careers were launched when women were offered the opportunity to chart their own lives. While some might consider their individual stories unimportant, the collective experience of these women paints a picture of career achievements that would have been inconceivable a few decades earlier.

Photojournalism continued to be a nearly all-male bastion through the late 1960s, but in the early 1970s women began enrolling in photojournalism classes. Looking at his student roster for the fall semester of 1973, Angus McDougal, head of the University of Missouri photojournalism department exclaimed, "They're almost all gals" (Meyers, 1974,p. 6). Rita Reed who received her master's degree in photojournalism from Missouri, remembers McDougal talking about the influx of women students. "He said something to the effect that three-quarters of the class were women, but he couldn't place a single one of them in a job in the early 70s."

New (Wo)man in the Workplace

After graduating from high school in 1969 Marcy Nighswander, former newspaper photographer and photojournalism professor at Ohio University, studied business in college with the goal of becoming a secretary like her mother. After

receiving low grades in shorthand she decided to change her major to photojournalism and talked to Jim Gordon the photography professor. As a way of telling Marcy that women newspaper photographers might have a hard time finding work he said, "I know one woman who's a photographer at a paper in Michigan" (who may have been Ginger Sharp).

Under Jim Gordon's tutelage Marcy became an excellent photographer, so when she applied for a summer internship at the *Toledo Blade* he wrote a reference encouraging her employment. Hoping the paper would ignore something they might view as a problem he wrote, "You need to overlook the fact that she is a woman and hire her."

Despite an inauspicious beginning, Marcy enjoyed a successful career as a news photographer. She became the first woman to receive the Ohio Photographer of the Year award in 1977 and shortly before leaving AP for academia, shared a staff Pulitzer for photographic coverage of the 1992 presidential campaign, but in her twenty-two year career she never had an opportunity to work with another woman. Reflecting on her singularity within four photo departments Marcy said, "I wish I could've seen if there was a different experience than working totally with men."

Many businesses including newspapers were slow to comply with laws demanding sexual equality in the workplace, and to be the first woman hired as a staff photographer in the 1970s and 1980s could be stressful. Often the first icons to be removed from the walls of photo departments were demeaning pictures of women.

In her autobiography *The Honeycomb* Adela Rogers St. Johns (1969) described a door at the *San Francisco Examiner* that opened into the darkroom. "Here the [three] cameramen reigned amid stinks and bubbling cauldrons and from them carried forth box cameras as big as suitcases…[T]he walls were plastered with glossies of unusual corpses, freak accidents, and girls honestly naked (p 61)."

Because the picture editor made the photographers take down all their nude pictures of girls, Mimi Foster Fuller experienced a brief period of hostility when she first began working at the *Cincinnati Post*. "I remember [a photographer] said to me, 'Oh, *you're* the reason we had to take down all the pictures.' I laughed because it was really funny."

When she began working at the *Cedar Rapids Gazette* Rita Reed didn't wait for an editor to remove pictures She said to the men who had hung the pictures, "We're not gonna have these, boys. I'm taking them down."

Olivia Edwards, the first female photographer at the *Denver Post*, recalls that the night before she arrived, the photo director went through the darkrooms and took down all the girlie photos on the ceilings and walls. "He missed one on the ceiling of Dewey's darkroom which I shared, but he got all the rest. There was a bit of an uproar here and there, but nothing lasting." The photographer's wife seemed unfazed by the girlie photos in her husband's workspace, but was worried when he was chosen to share his darkroom with Olivia.

Despite the increased presence of females working outside the home during the 1960s many still accustomed to traditional gender roles felt threatened by the image of independent, assertive women, transformed by the resurgence of feminism, who claimed their right to equality. Others affirmed the principle of equal rights as long as social norms remained essentially the same ((Rosenberg, 1982, pp. 221-222).

Unlike photo department colleagues who eventually accepted the presence of Mimi and Olivia, Regina Radniecki faced long-term hostility at her first newspaper job. By 1972 the *Minneapolis Tribune*, a liberal paper that editorially supported equal rights and equal pay, had no female photographer on its staff until she was hired.

Diminutive in appearance but extremely assertive, Regina ran afoul of the picture editor who would not send her on photo assignments with a male reporter requiring an overnight stay because she was female, berated her, and lectured her about assignments women could not execute. She recalled, "After three years that got really old and I knew I wasn't inexperienced anymore."

Job reviews were implemented during the period when Regina was experiencing discontent, offering her an opportunity to argue her case. Knowing the interview would be difficult Regina brought a recorder to her evaluation and taped his responses. Confronting his abusiveness she recalled "was a horrendous experience."

As the meeting progressed her editor became extremely angry, accusing Regina of not being a team player and displaying a bad attitude. In response she wrote a fifteen-page rebuttal and sent it to the managing editor, causing him to become even more irate. "The photo editor was very vindictive. He would bad-mouth me in the newsroom. I forced him to change and he never forgot that."

When the *Tribune* hired another female photographer the young woman and Regina became friends. Regina helped paint the woman's house when she was pregnant and photographed the birth of her baby, but when Regina discovered remarks she had uttered in confidence began appearing in her annual reviews the friendship became toxic. The woman coveted the photo director's position and considered Regina her only threat to promotion.

As females move up the corporate ladder they often stifle their feminine attributes, adopting aggressive and competitive traits ascribed to men as they chase power and status within their profession (Thompson,1942, p. 159; McBroom, 1986, pp. 21-28; Nieva and Gutek, 1981, p. 83). Regina was disappointed to find the colleague was no exception. "When she moved into management she became a tyrant…I really thought

that when women moved into leadership positions they would bring along some characteristics that were more developed than men, such as the ability to develop consensus, to create a team, to be encouraging, nourishing and supporting. That didn't happen."

Regina knew she had to make changes in her professional life when she began going to work angry. After an eighteen-year career at the paper, she departed on two weeks vacation in 1990 and never returned. Regina says, "My reward was being able to leave."

December 7, 1981 – Pearl Harbor Day – was selected by Linda McConnell as her first day of work at the *Rocky Mountain News* because she sensed gender trouble. After accepting a position on the paper she received a phone call from an assistant managing editor asking if she had permission from family to leave the East Coast and resettle in the West.

> Permission? Like from my mommy and daddy or from my husband that I don't have? Then I started to think, it's 1981 here. What year is it in Colorado? Are they in the same decade or another century? I said, "I'm thirty-something and I do what I want." He had these antiquated concepts and I'm going, "Oh man, what have I gotten myself into?

Linda assumed she would be breaking new ground at the paper but was unprepared to endure hostility from men in the photo department. Because her name was inscribed under every picture she worked hard to produce good images and knew how to request good assignments but jealous male colleagues who were described as having a "union kind of mentality" about work complained to the photo desk. When Linda won prizes in photo contests notices tacked on the bulletin board were torn down within a few hours.

Enduring the hatred of her colleagues became almost unbearable at times. "The worst part was when I would go away on vacation and be with friends who liked me and treated me with respect…I would just come home and cry, it was so horrible to be treated so badly." But Linda's work life improved in 1982 when she found a steady boyfriend. "He was a big guy. Big shoulders, a real manly man. They backed off because I think they were afraid."

Reflecting on her career at the *Boston Globe*, Janet Knott says, "I don't know if my career has been so much challenging authority, or just saying 'No' to the absurd." Hired in 1975 because of affirmative action laws, her career path to staff photographer position via an apprenticeship in the darkroom resembled that of Ginger Sharp.

Early in her career as a staff photographer Janet was given the opportunity to work with a female reporter on a women's health story in Mexico and Bangladesh, but a male colleague she calls "my nemesis" coveted the assignment and lobbied editors in a failed attempt to change their minds. Angry at losing, he said to her, "You have won the battle, but you haven't won the war." Sensing correctly that additional confrontations would follow Janet thought, "If that was the battle, what's the war going to be?"

After her nemesis was promoted to photo director, the sparring continued. In order to work on longer stories she had to submit a list of ideas, all of which he turned down. Janet said, "He didn't want any women on the team who were going to compete with him. He wanted women who would be cheerleaders that he could foster, who wouldn't compete with him."

When Janet told her nemesis that she had received a Knight Journalism Fellowship to Ohio University, he was so shocked by the surprise announcement. Janet saw him "pick up a pad of paper and slam it down on his desk."

Ultimately Janet won the war. Her nemesis is gone and she is a photo editor.

On her first day of work as a photographer at the at the *Amarillo* (TX) *Globe-News* in 1981 Cathaleen Curtiss answered a ringing phone and got her first rude awakening that her new job might not work out. "The city editor said, "Is this the photo department? Is this a photographer? Are you a woman?" And he hung up.

At the paper Cathaleen was considered a novelty and even written into sports stories ("…and our female photographer turned quite a few heads."). Once she was called into the publisher's office and told to "go home and put on a dress and some make-up" because he wanted her to cover a business event the paper was promoting.

"I didn't even take a picture. I was introduced as their woman photographer and had me be their gofer. I think they were pleased with themselves that they had a woman working for them in the photo department."

Laughing at the memory she said, "That's when I knew I needed to get back East. The people were really good but they had a different outlook on women and work."

Boys Club

In the January 2003 issue of Digital Journalist Dick Krause, a retired staff photographer with *Newsday* reminisced about "back in the 1960s" when newspaper photo departments were an "all boys club." A woman photographer had worked at the paper in prior years, but when he arrived the entire photo staff – photographers, editors, and darkroom technicians – were men, and the department became the equivalent of a men's locker room. No one had to watch their language, and the jokes "would peel the paint off the walls."

A theme running like a ribbon through several interviews is "the boys club." As women gained access to male-dominated professions they found doors closed, sometimes

physically as Mimi Fuller Foster discovered. Hired as a reporter/photographer at the *Lorraine* (Ohio) *Journal* in 1970, Mimi found herself literally standing outside the door of the all-male photo department because they would not let her into the darkroom to develop her film. After shooting assignments and returning to develop her film the photographers would say, "We're on deadline. You can't come in" whenever she sought entry. The excuses replayed like a broken record until an editor intervened on Mimi's behalf.

In the 1970s Regina Radniecki was denied access to the Minnesota Twins pressroom, even though a hostess and two other female servers worked within. After a disgruntled sports editor, told by a supervisor that he could not cover games from the press box unless she were allowed in, convinced the Twins management to grant her entry. "[H]e tried to organize the other people in the press room not to sit with me," she said. "It was a good old boys club and they used language they didn't want a woman hearing. I'm thinking – "Are these women serving you in the press box so low on your scale of humanity that it's ok for them to hear it but not professional people?' Besides I can swear a lot. I can let out lingo that would put red on any man's face."

To Lyn Alweis acceptance by her colleagues meant the ability to shoot sports really well. "It was proof that you were one of the team – or one of the guys. If you could shoot one of those pro sports that were so male-dominated you were one of the guys. I thought it was really important that I be included in that club."

Despite the law "boys clubs" found more subtle ways of excluding women. The media always flew on the Denver Bronco's plane when covering away games, but when Lyn first began shooting the pro football team suddenly no room could be found for her on the chartered flight so she had to fly commercial to Houston. That evening the

Bronco's public relations people took the media to dinner at a Chinese restaurant, but belatedly remembered to invite her.

Hailing a cab, she raced to the restaurant only to find scraps of food remaining. Lyn thought, "Okay, first of all they forgot I was coming, then they invite me to eat leftovers and they're all talking football. The next time I travel with them I make my own plans."

On her next trip with the team Lyn encountered a sports reporter from her paper who invited her up to his room "for a drink." When she refused he said, "Don't you understand that out of town [casual sex] is legal? And Lyn said, "Do you know I'm married?"

"Basically what he was saying was, 'Don't you realize that fucking out of town is legal on your spouse?' I never forgave him for that."

Using a sports metaphor Janet Knott, who played field hockey and lacrosse as a student, explained her reaction to the boys club in the *Boston Globe* photo department:

> When working in a place where the culture is defined by men you realize what they do on the weekend is go home and watch sports. Sports are consistent; they happen all during the year, and you can latch onto any team. They're set up like the newsroom. There's the coach [editor], there's the greatest hitter [star photographer or reporter]. They were setting up the newsroom like a sports team but they were only going to let the women on the team who thought like they did.

Sometimes being on the outside of the in-group reaps dramatic results. An eight-male team covered Super Bowl XX two days before the space shuttle Challenger was launched on January 28, 1986. Although her editor had earlier rejected her story proposal on the launch, Janet received the assignment by default because another woman – Christa McAulife – would be the first teacher to fly into space. Not many remember the outcome of that game but nearly everyone knows where they were when the shuttle exploded.

After the tragedy Janet responded to a gut feeling and left the NASA media site. Driving to a nearby paper she transmitted her pictures to the *Boston Globe* via wire while jammed telephone lines at the space center prevented the remaining photographers from filing their photos. Her pictures, picked up by wire services, were the only images available on deadline so newspapers all over the country ran the photos large on their front page. The images burned into the collective memory of this country are hers.

Karen Tam confronted the good old boy system in the 1970s at the Raleigh, North Carolina *News & Observer* when the chief photographer told her to stay in the photo department rather than converse with reporters in the newsroom. "'Staying here' meant sitting on your butt and doing nothing. I was the only woman so it did feel like I was being picked on and I didn't have people coming to my defense or a cadre of support."

Although Karen shot mostly feature assignments rather than news at the paper, she once was assigned to cover a plane crash in thickly-wooded area. She found the plane but received a tepid reception from males in the photo department after returning. "I had to crawl back in the woods myself to get to this plane. It still had bodies hanging out of it…With the guys I think it would have been 'Hot damn! You really knocked 'em dead.' Instead of getting rave reviews and pats on the back they made fun of me because I was a mess."

In the 1980s similar issues prevailed. April Saul felt that "in the office you're in some giant boys club," and Linda McConnell saw the in-group as a "pack mentality of men playing a game with unwritten rules." Rita Reed found when stories were assigned photo editors at *the Cedar Rapids Gazette* would make up capricious rules to suit the occasion, decisions that often shut her out of good assignments. "It felt like the whole boys club thing. I think they changed the rules all the time based on what they wanted to do. They'd make up a rule and try to tell you that it'd been consistent. It just drove me

insane. I got mad and left." She joined the *Minneapolis Star-Tribune* staff, but found similar capricious rules at her new paper.

Karen Ballard spent her first photo internship "with six guys" at newspaper in Eugene, Oregon, but felt the staff "didn't get what I was about." During the summer she photographed two stories –on a home birth and a lesbian couple that were rejected by the paper. The projects to which she had devoted so much of her spare time were never published, yet the pictures later won national awards. At the time Karen experienced frustration but later reflected, "I didn't know it was my feminine voice as a photographer. I felt like they were female-oriented stories and [the male photographers and editors] just didn't get the connection."

Culture Wars

Cultures clash within the families of some minority women who chose to study photojournalism. Marilyn Yee's puzzled relatives were unable to comprehend why she wanted to work for a newspaper because in China periodicals were tightly controlled by the state and few pictures were printed. Her hard-working parents upset about her choice of photography as a career, urged Marilyn to select a more distinguished profession. "Being a doctor or a lawyer, that'd be prestige. That'd be big-time. Photography? What's that?"

The parents of Beatriz Terrazas emigrated from Mexico and worked hard to support their children. As four-year-old child a male relative raped Beatriz, but her parents did not confront the abuser and wrapped themselves in silence hoping the problem would go away. Although she has come to terms with the trauma, the even

continues to shape her life and her work. She hates secrecy and is attracted to social justice stories.

Encouraged by her father to become a doctor because "that's where you made money," Beatriz disappointed her father when she changed her college major from biology to journalism. "Well that's just one more poor person in the world," he said. Beatrice discovered disappointing her father was the most difficult decision she ever had to make. "I think it was hard because it was like letting go of a dream and I was afraid to let my dad down."

Cuban girls were not suppose to leave home until they married, so when Taimy Alvarez decided leave Miami and attend college in another Florida city, her parents strongly objected. "My mother said, 'You're not going away to school. You're staying here.'"

Her father reacted in a similar fashion. "He actually made a written contract. He wanted me to sign it saying I would not leave Miami to go to school. I'm like, 'No, I'm not going to sign it. I will break my arms before I have to sign it.'"

> It doesn't matter if a boy goes away to school because he is strong. He can take care of himself, but a girl no. We can't take care of ourselves. It affects the decisions we make, and it even affects the clothes we wear. Plus, I would be the first person in my family – let alone a girl – to actually leave home not being married, and go away to school.

Taimy later rejected a fiancé who initially supported her career but ultimately wanted a traditional Cuban wife who would be available when he returned from his work at a law firm.

Cultural clashes also appear in the professional lives of minority women. On her first day as a photographer at the *St. Louis* (MO) *Dispatch* in 1974, a staff member asked Marilyn Yee to recommend a good Chinese restaurant, as if she possessed inside

information on good Asian cuisine. "Every place I went, even in New York City, the same question popped up." Mindful of the stupidity expressed by the queries, Marilyn deflects the hurt she feels with jokes.

St. Louis is a southern town, and Marilyn missed seeing Asian and Hispanic faces. On assignment she encountered three reactions to her presence; she was female, young and Asian and therefore "got looks." Debutantes were presented yearly at Veiled Prophet Balls, one white and one black. Photographers were suppose to dress in formal wear to cover the occasion, so in defiance she cut her hair and curled it to resemble an Afro. "I was mean in those days," she said.

Throughout their careers Marilyn Yee and Laura Chun have battled imbedded cultural messages prizing modesty and self-restraint while proscribing displays of emotion, disrespect or self-adulation. Not bringing attention to one's person conflicts dramatically with assertiveness required of news photographers. Marilyn comments, "You're gonna be aggressive. You have to be loud. Sometimes you have to push your way around. It's a conflict because you have to be really outgoing."

When Laura began taking pictures she photographed people from far away, she felt shy and embarrassed because Chinese culture required one to be unobtrusive. Like Marilyn she discovered that despite messages absorbed in childhood, being aggressive, direct, and defying authority to cover a story was an essential characteristic of the job.

While working at an Idaho paper Laura, who grew up in a diverse California culture, experienced a form of racism when ill-informed residents, assuming she was native Chinese rather than American would shout at her saying, "You speak English so well." Others seeing Laura holding a camera assumed she was a Japanese tourist. While laughing at the memory, she could not blend in during her internship and found the

experience hurtful. "At the time it was like, am I from Mars? Do they ask black people if they're from Kenya?"

Half Philippino, half German-American, Cheryl Diaz Meyer spent the first thirteen years of her life in the Philippines absorbing the importance of humility within the culture, but found a different definition of the term when she moved with her family to Duluth, Minnesota. Offered a leadership role in her junior high class, she politely declined twice as she had been taught even though she wanted the position. Rather than cajoling her repeatedly as was the custom in the Philippines, the class voted for another student.

The experience became a defining moment in Cheryl's life. She said, "It stunned me. Here if you want something, you just say you want it. You don't try to be humble. You just say yes. I'm capable. I'm going to do it."

The rejection changed how Cheryl saw herself in relation to her desires and decided, "If I wanted something, I'm gong for it." After years of living in American culture she still struggles with how to promote her skills and pursue life goals while not being overbearing or pushy, and describes the experience as "walking a tightrope."

Angela Peterson, who is African-American, knows that when she appears in public as a photojournalist she becomes an educator. "There are a lot of people who don't expect to see a black woman photographer showing up at an event, and there have bee times when I have been mistaken for a maid."

Once while waiting to cover a political gathering for *Orlando Sentinel* she set her cameras down and was standing quietly on the sidelines when a man, assuming she was a server said, "The hors d'oeuvres are quite good. You did a good job." Realizing his faux pas when Angela picked up her cameras, his face turned red.

Gender and Identity

Unger and Crawford (1992) note that women are finding more professional career opportunities open to them, and list characteristics high achievers tend to exhibit. Included in the profile are characteristics of high ability, liberated sex role values, high self-esteem, and an androgynous personality (p. 447, 479). Because society considers masculine attributes normal, career women find themselves in a double bind. Assumed to be deficient, women are obliged to maintain their femininity while resolutely pursuing masculine attributes in an effort to advance (Symonds (1978, p. 197; Tavris, 1992, p. 22).

Androgyny became a subject of conversation in the photo department of the *Philadelphia Inquirer*. The discussion of non-traditional attributes displayed by both women and men photojournalists echoed the theoretical characteristics listed by Unger and Crawford. April Saul recalled: [We] were talking about how we're all pretty androgynous and that's how we ended up as newspaper photographers. Female photographers are more aggressive than most women, and male photographers are more sensitive than most men. The reason we got into this profession is that we weren't very traditional males and females to begin with."

As is evident by this conversation, shifting cultural attitudes gradually changing traditional definitions of femininity and masculinity can influence men as well as women. Karen Ballard knows she projects an ambiguous personality. While describing herself as a "tender, soft-soul person," she can also impart a tough "I can put up with anything" attitude. A self-described tomboy and athlete at heart, she played on a boy's soccer team until gender-segregated sports in high school shut her out.

Karen never thought of herself as a "girlie-girl who just wants a boyfriend" but the equal of men. Offering what he considered a compliment a colleague said, "The

thing I like about you is you've got a lot of male energy. You've got dude energy." Karen, a petite woman with short cropped hair who had been asked many times if she was lesbian, wonders what kind of aura she conveys.

Her youthful appearance has fostered subtle reverse age discrimination and paternalism. When Karen was nearly thirty an editor at a national magazine asked even before seeing her photographs, "So what do you want to do when you grow up?"

Incensed by his condescension she remarked, "I could have blown him away. He had no idea what was in my portfolio. I could have had death and destruction, and he would have something to say as light and fluffy as that. I'm cursed with a baby face."

To Work and To Love

Photojournalism has been described as a profession in which performance is the gold standard by which both women and men are judged (Slattery and Fosdick, 1979, p. 24), but Tammy Lechner discovered despite her talent and a Kentucky Photographer of the Year award in 1986 her sexual preference precipitated displays of homophobia at a Kentucky paper. After joining the staff Tammy met Adrienne Helitzer, a gifted young photographer whose photographs she admired. Although both had dated men for several years the two eventually began a lesbian relationship, shocking their male colleagues.

> Everything was great [until we began living together]. I was seen as the bad person by everybody. Adrienne was their little princess, their perfect little girl until I came along and swept her away into something that she wasn't ever headed for. At least that's how they saw it. They just wanted to get rid of me.

Tammy refuses to speak publicly about the harassment they both endured. Male photographers in the department stopped talking to her, the editor began harshly criticizing her work, and eventually the collective condemnation drove both Tammy and Adrienne from the paper. Ten years later the partners returned to the paper for a reunion

and finally received belated apologies. One contrite male approached Tammy and said, "We were really ugly and I'm sorry."

As a lesbian Nancy Andrews has never had a problem at any paper for which she has worked, but has become a point of enlightenment to the profession since her book *Family: A Portrait of Gay and Lesbian American* was published in 1994 and she became a POY Photographer of the Year. As a lecturer on the NPPA Flying Short Course, she talked about racial, ethnic and sexual stereotypes and revealed her difficulty coming out to her parents as a gay person.

Although one man raised his hand and said, "You're Photographer of the Year. Why do you have to tell us you're gay," reaction to her talks has been positive. One teacher remarking on two lesbian students who had heard the speech noticed a change within them. They had become much more self-confident and aware.

She recalled, "I was like…Oh my god, I will not cry. I will not cry. I will not break down and cry. This guy got it."

Nancy has seen a photograph of her standing in the hallway of a hotel talking to a group of women while a group of men were huddled in a corner talking to the photo editor of *Sports Illustrated*. She said, "I could have had a psychologist or a psychiatrist traveling with me. One person thought she was unique [to come out to me]. She didn't realize this happens to me every time I give the speech, no matter where."

Anna-Marie Remedios, who discovered coming out was a positive experience, mentored two young gay women who had just landed their first job at major papers. She counseled, "It's not about winning contests now or getting your portfolio reviewed. It's about finding out who you are."

Risk: Body and Soul

Unlike many other professional jobs photojournalism can be difficult. Sometimes news photographers are required to stand or walk for long periods of time bearing heavy equipment or endure weather patterns ranging from scorching heat to blizzards while waiting for events to begin while looming deadlines add to stress.

Appearing physically weak concerned Marcy Nighswander when she began working for AP Washington. The equipment – three cameras, three lenses and two strobes – were heavy and sometimes the workday stretched to 18 hours or longer if she was sent on an overseas trip.

To build stamina she ran and rode a bicycle because many times she and other photographers covering the President were required to run up many flights of stairs while POTUS took the elevator. Now a professor at Ohio University, Marcy teaches her students in the photojournalism sequence to be as agile as a dancer and as strong as an athlete because they have to ease their way around people and objects and shoulder heavy equipment.

Using a sports metaphor, Janet Knott characterizes photojournalists as "visual athletes" because the profession is so physical. Janet speaks from example. While covering the first democratic elections in Haiti, she arrived at a polling place where the ton-ton Macoutes had shot several people. When members of the terrorist group returned they began shooting at photographers, and Janet was able to save herself by jumping over a wall and quickly fleeing to safety.

While reporters with note pads cradled in their hands can blend like chameleons into an event, photographers carrying camera gear become lightning rods for attention. While covering a trial an angry man shoved Ginger Sharp's camera into her face, and

once during an anti-discrimination demonstration at the Michigan state capitol a very large man grabbed her wrist and screamed into a microphone, “See this white bitch? What’s this white bitch ever going to do to me?”

The camera can also be seductive, offering a false sense of security to the photographer who peers at life through its viewfinder. While covering an auto race Hillery Shay discovered how vulnerable she could be when a horrific accident occurred right in front of her, spewing shrapnel in her direction. Remembering the incident she said, “I realized the hard way how dangerous our job actually is.”

Carol Guzy

As well as physically demanding, the profession can be emotionally stressful. Bearing witness to emotionally painful scenes is part of a news photographer’s job but the impact of what they see can appear months or years later (Simpson and Boggs, 1999, p. 2, 13). In the course of her work three-time Pulitzer Prize winner Carol Guzy has been yelled at, knocked down and trampled by mobs, shot at, and arrested. Hanging on to a story like a terrier is her style. Some call her obsessive, but Carol prefers to think of herself as dedicated and knows that even though her passion might not be personally healthy her perseverance shows in the emotionally intense pictures she produces.

Simpson and Boggs (1999) included photographers in their study of traumatic stress among newspaper journalists. Under pressure to cover the next assignment on deadline photographers rarely contemplate the price of their chosen career whether covering devastating accidents in their community, drowning victims in post-Katrina New Orleans, or genocide in Rwanda, and seldom pause to process what has been experienced. The act of taking photographs, recording appropriate caption information,

and transmitting images on deadline offers sense of self-control but echoes of traumatic experiences may emerge months or years later (p. 1-7).

Like most photojournalists covering difficult stories Carol compartmentalized the horror she saw. Constantly on a high level of stress and running from one emotionally wrenching story to another she failed to process her emotions. "When I see a person killed in front of me I'll keep going. It won't even hit me. You're involved but there's still a little protection there. Anyone who has to face these situations has got to find a way to distance or you can't do your job."

Characterizing herself as "headstrong" Carol pushes her endurance to the limit on dangerous foreign assignments while her mother lights candles in church and prays for her daughter's safety. She knows the camera is a metaphoric shield protecting her psyche from the destruction she has observed.

Triggered by the death of a relationship Carol endured what she calls "an emotional meltdown" from a career spent covering wars, disasters, and brutality.

> Sometimes you have to hit rock bottom to come up again. I've never been in such emotional pain in my life. I wasn't capable of functioning. I was suicidal. I saw everything flash back. Every dead kid, every crying woman…I couldn't get them out of my head. I couldn't believe that an emotion could be that intensely painful.

That Carol wrestled with emotional health is not surprising. Her father, who died when she was six, negatively affected her life for over twenty years, and depression manifests itself in her family. Carol spent much of her life "living with this black cloud hanging over my head." Not wanting to wake up or live Carol battled her depression for years and, until her emotional collapse, shunned medication that might affect her creative edge.

Out of her complex personality emerge traits combining prodigious talent, emotional frailty and stubborn determination. Carol sees herself as an advocate for

forgotten people. Explaining her passion she says, "I gravitate to stories where nobody wants to pay attention. I go so crazy. I feel like if I could help [the public] see and help [the victims] I'll have done my purpose in life." Living continually with a high level of self-described anxiety and enduring back problems from carrying heavy equipment, like a sacrificial lamb Carol surrenders her own welfare for her vision.

Careers and Aging

Only a few women in this study have retired, and the remainder will find growing older as a newspaper photographer becomes more difficult with age. In her survey Bethune (1984) concluded that news photography was clearly the field of young college-educated individuals, and by age 50 only 14.3% of all photographers she studied were still working (p. 613).

Lyn Alweis, a staff photographer at *Denver Post* for thirty-five years, weathered the Mommy Track until her youngest child entered college. Now fifty-eight, Lyn loves her career and wants to work as long as possible but fears pressure to retire exerted on older photographers may be her fate. "Management wants younger people who don't cost as much and don't have lives so they're always available. I hope I don't have to go because they pushed me out."

Because they are in the prime of life women in their twenties and thirties women photojournalists focus on possibilities not limitations (Kaltreider, 1997, p. 18-19), but over time carrying camera equipment exacts a price. Backs become strained; over-used joints become arthritic; tendons rupture; and nerve damage if not surgically corrected can precipitate lasting damage to limbs. Work-related injuries like sprained or broken bones can put daily work on hold for months. Because of physical effort, news photography is

considered a career for the young. A mentor once suggested to Fredrika Sherwood that she consider editorial options at her paper because she wouldn't want to be on the streets shooting after the age of forty (Sherwood, 1993, p. 53).

Eventually the body rebels for both women and men but deciding when to leave is difficult. Fourteen years ago surgery was performed to repair camera-related nerve injuries on my right hand and elbow, and two years ago an orthopedic surgeon repaired a torn tendon on the left elbow. After years of crawling around on my knees to get that different camera angle my knees have become arthritic. Marilyn Yee, a working photographer since 1974, recognizes the allure of the profession and accepts the trade-off for her aches and pains. "Some days my neck hurts. My feet hurt. My back hurts. Why am I doing this? But some days you know you're there witnessing history."

X

Mothers and Others

Mary Ellen Mark said to me, "Do you want to do what I do?
Because if you do, you can't have any kids. You can't get married.
I'd watch her and try to figure out what life choices I'd have to make.

April Saul

Careers in news photography are wide open to women but ramifications of their decision should be carefully considered. Unlike many men who enjoy a free support system at home, women photojournalists don't have wives to cook their meals, clean their houses, run their errands and wash their clothes. If single and unable to afford a housekeeper, household chores still loom; if married with or without children the burden of domesticity usually falls unequally to the female; and as single parents women find themselves not only working a "second shift" (Apter, 1993, p. 7) but torn between motherhood and career aspirations.

Married women are accepted members of the team until they bear children and are shunted onto the "mommy track" and news organizations are no exception. Women who request alternative work schedules to care for family needs tend to be viewed as having divided loyalties (Annjanette Alejano-Steele, 1997, p. 60).

A female news photographer's personal life dictates the quality of assignments she will receive, and those with children may face unique discrimination. Photo editors prefer young unattached shooters, male or female, willing to devote most of their time and energy to the publication and resent women need time off to care for their children. After the birth of her first child a woman new photographer at a large metropolitan paper was honored by an international organization for pictures taken during a foreign conflict,

but delayed informing her editor of a second pregnancy because he had become upset when she announced the first. She said, "If I didn't have kids I'd be in Iraq, but having children changes your perspective."

The Mommy Track

Lyn Alweis

Denver Post photographer Lyn Alweis was dedicated to the paper – willing to work overtime any day and was always available for assignments. Inspired by magazine articles, Lyn's assumption that women could have a career, a husband, a beautiful home, and wonderful children prompted her start a family but after her children were born she was relegated to the mommy track.

After declining a last-minute out- of-town assignment because her husband was traveling she was informed by an editor, "You realize that if you can't be 100% available for me you won't get the best assignments." She commented, "Bosses don't like it when you've got a life. I've been in conflict with my bosses because of the life I was trying to lead…I have a staff job, but if I'm not available I get the crummy assignments."

Lyn Alweis thought working and raising a family would be "really easy" but later realized most women had conflicting parental role models that did not match the lives they were trying to lead. Fathers worked and mothers stayed home.

Because Lyn and her husband, a freelance videographer and film editor, could not afford a nanny they were forced to negotiate who would care for their daughters. "Every day we'd talk about whose work was going to be most important that day and the lesser person would pick up the kids that day," she said. "It became obvious that I was the person whose career was less important in the last two hours of the day."

One difficult situation in particular stands out in Lyn's mind. While assigned to a spot news assignment covering a cave-in with a fatality in a nearby town she received a call on her two-way radio. Her husband had taken their very sick daughter to the emergency room, but Lyn was told to stay at the site because the body had not yet been removed. When her picture never ran in the paper Lyn prioritized future decisions. "Do I say 'I have to leave. I have a family emergency,' or do I stay at the spot news assignment? What do I choose? You bet I'll go to the emergency room."

Eventually the dilemma of child-care reached a critical point. Lyn strongly suggested that either she or her husband should quit work to care for their two children because both careers were being diminished. When he finally received a contract for a sizable project, she took an unpaid leave from her work to stay at home with her children hoping "it would heal me because I felt so split."

In a 1979 article for The New York Times magazine Betty Freidan wrote:

> We told our daughters that they could – and should – have it all. Why not? After all, men do. But the "superwomen" who are trying to "have it all," combining full-time careers and "stretch-time" motherhood are enduring such relentless pressure that their younger sisters may not even dare to think about having children (p. 94).

After a year Lyn's new arrangement failed and eventually so did her marriage. Because her husband needed her to provide a steady income she was able to critique his work and their relationship from a position of power. Their lives became so disagreeable that when Lyn returned to work she reasoned, "It's obvious that I'm always going to be working whether I'm with him or not so I'd better figure out how to keep working."

Marilyn Yee

Torn between work and home, Marilyn Yee feels guilty. Wanting to spend more time with her husband and child, she sacrifices commitment to her newspaper career.

Not finding enough time to enjoy either satisfactorily also means not finding extra time and energy to pursue personal photographic projects in addition to work and family.

Since her child was born Marilyn has not traveled on many stories. She said, "If I didn't have a child I probably could have done a lot more out-of-town assignments, but it's like well, it's 5:50. I gotta go. I leave the office and pick up my daughter."

While her editors have not openly expressed unhappiness about her split allegiances she has received very few out-of-town assignments. When asked how she feels about being relegated to the mommy track she tersely says, "Rotten. I haven't gotten many since the kid was born – a few here, a few there but nothing really big. The ones I want are those when you go out for two or three days. I only want one every so often just to do something different."

Choices: When or If

Since the advent of birth control, choices facing professional women are that want children – now or later – or if they desire them at all. Modern women are accustomed to intently pursuing a career and controlling their own acts of reproduction, but peak childbearing years coincide with advances at work. As their biological clocks tick toward menopause, with what inner conflicts do they wrestle to reconcile nontraditional careers with motherhood? Ann Tyson (1997) notes, "With the new freedoms of reproductive choice and nontraditional career choices giving her a sense of power, she gradually realizes that in the arena of pregnancy, biology *is* destiny" (p. 68, italics in original).

Mimi Fuller Foster

Mimi Fuller Foster reconsidered motherhood at age forty during a personal crisis. After a career as staff photographer at an Ohio newspaper for thirteen years, she began working as an editor at the *Atlanta Journal Constitution* after moving with her husband to Georgia. Leaving friends behind, moving to another city, seldom seeing her spouse, plus working nights and weekends managing the photo department severely strained her marriage. In dialogs with her husband during counseling, she decided that she "probably" wanted a baby but was apprehensive because she didn't see an offspring fitting into her career-oriented lifestyle.

Mimi finally became pregnant, and while awaiting the birth of her child marveled at young women who continued working and carrying heavy camera gear on assignments while expectant. After delivering her son Mimi, then forty-one, discovered spending time with him was more important than her career and because her husband embraced fatherhood, felt the new addition gave the couple a reason to stay married.

Still focused on career, Mimi returned to the paper but found struggling to balance roles of motherhood and work difficult. Unsure of severing her ties with the paper and wanting to earn a wage, she accepted a part-time position as a layout editor but found attitudes toward her in the newsroom changed.

> I felt like I was on the mommy track and I wasn't taken seriously at work. They knew I was not totally committed to the paper. I worked for a woman who didn't think much of staff people having to take care of their sick kids or ask to go to a school function during the day. It was a real conflict. I thought that I didn't much care if I was remembered as this great photojournalist. I just wanted to produce a happy child. It was jarring at that age to have that sensation.

Good childcare was available a few blocks from the paper and Mimi was able to visit him during lunch hour, but leaving her baby was difficult. "It was so hard. I would drop him off and he would cry and I would cry, and I just didn't know what to do. You

feel [managers] hold your life in their hands. It's like going to the Pope and asking dispensation for a sin when you've got to ask for time off to do something with your family."

After working for publications continuously for twenty-four years, Mimi resigned from the newspaper to spend more time with her son but still misses the adrenaline rush of deadlines and the "camaraderie that you just can't duplicate."

Hillery Shay

Patricia Hill Collins (1991) notes that the mother/daughter connection is a "fundamental relationship" among black women whether the relationship is between daughters and their biological "bloodmothers" or "othermothers" within an extended family or group. Women who chose not to have children still receive status when they establish childcare responsibilities within the community (pp. 96, 118-22).

Two generations of strong African-American women have informed Hillery Shay's focus and determination. Her mother Juanita Burke came from a large working class family in Ohio. With eight children to tend her mother couldn't spend much time with Juanita so Aunt Bebe, her mother's sister who owned a hair salon and was childless, became an "othermother," buying her clothes and books, and helping financially during college. When Juanita, a telephone company executive divorced and became a single parent, her former husband's sisters Pauline and Bev stepped in to help raise Hillery.

Since her interview in 1999 Hillery Shay's career has proceeded forward on an extremely fast track. The following year she joined Associated Press as a photographer in the Washington, DC bureau, covering the White House and Capitol Hill. After two years of traveling extensively for AP and seeking relief from the relentless pressure of constant work, she moved to the AP Miami bureau where she met and married her second

husband – a broadcast news photographer. After traveling extensively for AP she was ready for a change, so after the birth of her child Hillery began looking for "family-friendly" careers in photojournalism. In an e-mail correspondence she writes:

> As an AP photographer I was sometimes assigned to cover rather dangerous assignments, the same as my husband, so I really felt that should we have to cover hurricanes, etc., our daughter should not be at risk of losing both her parents simultaneously. I think you can shoot and be a mom, but we were both run-and-gun journalists at the time.

Hillery and her husband began looking at job opportunities close to extended families. Her husband's relatives live in Minnesota, so her new career at the *Pioneer Press* is a perfect fit. She accepted an editorial position at the *St. Paul Pioneer Press* and was appointed Director of Photography in 2006.

Hillery's job is demanding and the two do not have days off in common. Three days a week when both are absent their child is cared for by a nanny, and to cement their own relationship they a sitter and schedule Friday evenings as "date nights."

Juggling Act

The public perception of career women has changed over the last four decades. During the 1960s women had a choice between finding feminine fulfillment as a stay-at-home mother or enter a profession and be considered sexless. In 1970s women thought they could be super-moms and have it all – a great career, a wonderful spouse, and handsome children, but by the 1990s women discovered that, unlike their male colleagues many who had wives at home, they needed the support of housekeepers or nannies while they furthered careers (Annjanette Alejano-Steele, 1991, pp. 52-53.)

April Saul

April Saul always thought her mother was sending two messages. "You have to find a job, and you have to find a wonderful guy and start a family." Despite Mary Ellen Mark's dictum to remain childless if she wanted a career April mused, "Sometimes I feel like she must have wires attached to my head saying, 'You will have two children.'"

The desire to embrace both career and motherhood became an obsession and she produced two offspring, but divorced her husband when her children were three and six months old. The first two years of single parenthood April described as "hellish." Grieving for her father, April's daughter would cry for hours on end, and stress caused her milk to dry up while she was nursing her son. Listening to the radio on the drive to work and not hearing anyone crying was comforting. "I'd think, gee…this is so much easier than being a mom."

In 1942 psychiatrist Clara Thompson noted that although many values in patriarchal culture were changing and working to the advantage of women, society still limited the ability of women to freely develop their interests (Zanderi, ed. 1990, p. 211). Carol Tavris (1992) describes the ambivalence American society displays toward females with children working outside the home. Women often are judged twice – by how they conduct themselves professionally and how as career women they mirror the image of motherhood in an age of pro-maternal sentiment (p. 33). Not so obvious in the workplace are experiences of "micro-inequities" to prove she still belongs to the group such as "supportive discouragement" (Katreider, 1997, p. 13).

After returning to work after the birth of her son, another photographer wanted to shoot a story that April had pitched for herself. Displaying "supportive discouragement" her editor said, "You should let him do it because you just had a baby. You shouldn't be doing any of your own ideas yet."

April judged herself by the double standard as well while working on a project about a family with AIDS:

> The father was having some episodes with AIDS dementia, and called me in a very panicked way saying he was going off the deep end. I realized that I should drop everything and run over to take pictures, but I was having dinner with my kids. I had been gone a bunch doing other things and my kids just looked at me like, "You're not leaving are you?"
>
> Instead of running out I calmly finished dinner with the kids, found a baby-sitter, and it wasn't until and hour or two later that I actually made it to the guy's house. By then he had already been carted off by the police after taking a punch at his neighbor.
>
> There had been all this excitement in which my mind was like incredible photographs that I'd missed. I drove back from his house with a mantra in my head. "I'm, a shitty mother and I'm a shitty photographer. I'm a shitty mother and I'm a shitty photographer and feeling like a failure at both things.

The workplace is structured for men with wives as April has discovered. The first few years as a single mother was so stressful that she would fall asleep on the sofa at the end of a day, wake up at three a.m. and start cleaning the floors. She can't accept assignments that keep her away from home for months. She says, "I really miss being able to pick up and go like the guys do because almost all of them have wives that are working *and* taking care of the kids."

To be invited to join the photo agency Magnum as a freelance photographer was always April's dream. Several years ago she received an award for her pictures in the POY contest and worked out a schedule enabling her to take a train to Washington, DC, claim her prize, jump back the train and return to Philadelphia just in time to pick up her children from daycare. A well-known photographer whose work she admired said, "I think it's time you worked for Magnum. Let me introduce you to the president." On a tight deadline, April declined. Remembering her choice of children over career she said,

"Since I was twenty-four years old it was my dream. So there you go. Dreams come and dreams go, and you get on the train to get your kids."

Cathaleen Curtiss

When Cathaleen became pregnant with her first child she felt like she was letting women photographers down. She said, "I was really fearful that people would look at me as giving up." One female photographer at her paper predicted Cathaleen's career would be ruined and she would never win another award.

That remark made Cathaleen decide to return to work after her children were born "to prove everybody wrong." She covered a Super Bowl game when five months pregnant because she wasn't going to let pregnancy interfere with her job. Cathaleen worked in Washington, DC and covered many political events so a good daycare provider with whom she could leave her two girls at anytime was essential, even at 4am when she had an early assignment. Once when Cathaleen was running late for job at the White House she dashed her daughter, then a small baby, to the sitter. Arriving at the press room, Cathaleen discovered the camera bag on her shoulders was packed with diapers and formula because in haste she had left the camera bag containing her lenses and film with the sitter.

While pregnant with her first child Cathaleen didn't know about maternity underwear so as the fetus grew larger, she just kept buying bigger standard underwear. Some events are held in a conference room at the Old Executive Office Building adjacent to the White House. To reach the room photographers run from the White House press room, down a flight of stairs, across a roadway over to the EOB, through two sets of doors and up four flights of stairs. The first one in the room gets the best position.

Cathaleen laughed as she related the story. “I had to go to EOB 450 from the press room and I’m running along. I had a long dress on and my underwear started rolling down over my belly! It just kept rolling and rolling, and as I’m running I’m thinking, “I’ve got to stop.” But I can’t stop because being a short person I would never have been able to take a picture [because all the other photographers would have already claimed the best angles].” By the time Cathaleen reached the conference room her underwear had fallen to her knees, but a stop at a maternity store solved the problem.

One year after her first daughter was born Cathaleen won the WHNPA Photographer of the Year award. She said, “I took Hannah with me to the awards night. It was almost a gesture of ha, ha, look what I have. You were wrong.”

Cathaleen seems like a woman who has been able to juggle several balls once and had support from her husband who learned to accept joint responsibility for their children and household. But in an unguarded moment she said, “In Cathy’s perfect world there would be no men. No…men would clean house and sweep more. [Laughs] Just kidding – being sarcastic.”

Mommy Angst

Stormi Greener

Stormi Greener is a prolific photojournalist. In addition to daily assignments at the *Minneapolis Star Tribune* she has documented stories in fifteen countries, has won state, national, and international awards for her work including the Canon Photo Essayist award, the Robert F. Kennedy Photojournalism award, the World Press photo award, and has been a Pulitzer Prize finalist twice. Her in-dept stories include, cancer, aging, physical disabilities, poverty, child abuse.

The list of her accomplishments reflects her commitment to her profession, but at the cost of family life. Although she doesn't feel she chose career over family, she found the career to be all-encompassing. "I don't think you make it that way. You have to fight against it being that way. It looks glamorous on the outside, but not on the inside."

The child abuse story, to which she committed four months, was very difficult emotionally. "I worried more about the woman I was working with than what was going on at home. I neglected my family members…I remember getting out of bed one day. I was so frustrated. Too much going on. The story, the constant attention here and there, feeling disconnected. I said, 'I don't want to be a mom any more. I've been a mom for twenty-one years and this is just driving me crazy."

Stormi, who began her career as a single mother with two children, managed with the help of a live-in nanny until she remarried when her children were twenty-four and twelve. Not until years later did she learn from her adult daughter Tara just how painfully the separations had been experienced.

During a taped conversation prepared for a speech, she asked her daughter to describe growing up with a photojournalist as a mother. When Stormi departed on assignments her children were well cared for by their nanny, but she was surprised to discover how negatively her absences affected Tara.

In high school Tara seemed to be proud to have a working mother. She worked on the yearbook staff and briefly considered a career in journalism. But speaking on the tape Tara said, "When my mom would get a call in the night to go to a fire and I would hear her leave, I always wondered what would happen to me if she didn't come home. I always thought I had a story to tell and I always wanted my mom to know as much about me as she did about her subjects."

Recalling the conversation Stormi began to weep softly. "To this day I feel sad. The things I didn't see. I would balance that if I had it to do over."

At a *Women in Photojournalism* conference Anna Marie Remedios told of hearing Stormi speak about difficulty of family and career commitments. "[S]he tells me I can't have a life and be a photojournalist because it cost her a relationship with her daughter. I remember walking up to [mentor] Sandra Eisert and saying "God, that was so sad," and Sandra saying to me, "Don't give up your life for your career. It's not worth it. You will be alone like I am."

Stormi advises other women photographers not to neglect their friends and family for their job. "Can you remember who won a Pulitzer five years ago? It doesn't enhance your life. What enhances your life are people who support you, and that's your family and friends. That's who's going to stand at your graveside" (Graulich, 2005, pp. 39-40).

Others

Messages from strong mothers, grandmothers, aunts and sometimes fathers have empowered these women to become self-sufficient and independent. Twenty-three mothers worked outside the home. Whether laboring in working class jobs in factories or as restaurant cooks; in pink-collar jobs as beauticians, bookkeepers, switchboard operators medical technicians or secretaries; or in teaching, business or law professions, all set examples for their daughters.

Some foremothers transmitted problematic messages about female ambition. One abandoned her young daughter; another sent messages of emotional weakness, while others exhibited no aspirations beyond motherhood and social interactions. Nine fathers

were either emotionally or physically not present during childhood years, and only two couples encouraged their daughter to pursue professional goals.

Career and Relationship

Because women who choose a career in news photography are still unusual their presence generates public recognition, but can engender private tensions with significant others, especially males unsettled by strong, self-confident females. Women traditionally have depended on men's social position to enhance their sense of self, but women seizing opportunities in non-traditional occupations challenge masculine conceits. Gilbert (1993) notes that women threaten men by not needing them to function or "refusing to live within the parameters" set by them (p. 29).

One of the few women in the study who call themselves feminists, Taimy Alvarez began understanding the dynamics of feminine socialization after taking women's studies classes at a Florida college. At the time she dated a Cuban-American man who supported her photography but ultimately indicated a desire to marry a traditional woman like his stay-at-home mother.

The relationship began eroding as Taimy found her voice and became verbally assertive. He would say, "You're playing on that macho. What are you becoming? A lesbian? I think you're a lesbian." After accepting the offer of a job in Atlanta Taimy, deciding not to throw her career away for a confining marriage, returned her engagement ring.

Twice Angela Peterson became engaged to the same man, and twice she was slighted. Three days before the first ceremony the groom called off the wedding, but Angela offered a second chance. The second time, after announcements were sent and gifts received, he didn't show up for the wedding rehearsal.

Commenting on the dual rejections she says, “I’m a pretty successful woman. I’m independent and I don’t really need the assistance of a man to take care of me. I don’t know if [men] feel threatened by me; I think sometimes they actually do. I think [men] are intrigued initially because they don’t see many women photographers, or maybe black women photographers. They’re excited about dating a photographer but then the excitement wears off.”

Fear of being “pussy whipped” reflects the intensity of apprehension and chauvinism men feel toward feminine power, but conversely some women set aside career aspirations to placate their partner’s demands (Kaltreider, Gracie and Sirulnick, 1997, pp. 130, 135). Commenting on her departure from the *Denver Post* after only eighteen months to placate her husband Rick, Olivia Edwards ruefully reflected, “Out of all the choices in my life, I do think the main one I made wrong was to quit.”

Old notes Olivia discovered in a box indicated Rick was proud that the *Post* had hired her, but his attempts to manipulate her life produced conflicts. He became envious when people at parties would be more interested in her career than his. When Olivia worked weekends he pressured her to demand better working hours and complained that her schedule would not permit her to spend time traveling with him.

Rick wanted a traditional wife who would have dinner started when he arrived home and Olivia, raised to be a homemaker, assumed his complaints were justified because she had no role model other than her own mother to guide her.

She said, “At the time it made sense. I thought things were supposed to be like that. I didn’t necessarily want to do them but I knew there were these sorts of rules. It hadn’t gotten to the point where you think, ‘Wait a minute. What’s going on here?’ We didn’t have the language of feminism to point things out.”

Crossing Boundaries

As assertive career women, female news photographers face challenges every day as they shift between spheres of work and home. Richter (1990) delineates two processes – daily rituals of "planned transitions" and "interposed transitions" occurring when a woman physically engaged in one domain must deal with issues from the other (pp. 144-145).

For women news photographers stages of "planned transitions" bridging home and work might include mentally reviewing daily assignments during the commute to work; preparing themselves for work and their children for school or daycare or rushing from work in the evening to pick them up; difficulty separating self from family before and during the workday as Mimi Fuller Foster experienced when leaving her baby at a daycare center close to work.

More complicated are "interposed transitions" that entail solving home-related issues while at work, or vice versa. Boundaries between work and home are challenged when crises arise involving family members. For Cathaleen, barriers between home and employment were permeable. Her daughter's asthma became such a problem that Cathaleen sometimes took her to work knowing breathing problems could be more easily managed if she were nearby. Occasionally Cathaleen would bring the small child to congressional hearings on Capitol Hill, settling Hannah at a nearly table in the hearing room with coloring book and crayons while she covered the event.

Relating a day when the children were sick and her husband was traveling abroad Cathaleen said, "Hannah was having asthma problems and Ella had to have a root canal, so I was driving them to the doctor. Hannah was in the back throwing up with a fever, so I was going to take her to the doctor as soon as Ella was done, and I still had to go to work."

Conversely, while working as photo assignment editor at the *Washington Times* Cathaleen brought the job home with her every night. She liked her editorial job and enjoyed helping people, but was on call twenty-four hours a day. At home her beeper and cell phone were constant companions. Up at five a.m. to watch early news on television, she stressed over missed assignments even before leaving for work and experienced dramatic weight loss. She confessed, "I got too involved in everyone's problems."

Reconfiguring her career path was Cathaleen's solution to burnout. As Photo Director at America Online, she commutes three hours a day, but even with longer drive times still sees her children more than while working at the newspaper. "You don't realize it, but sometimes [the job] overshadows your family. You really have to work to make sure that you don't say, 'I can't make it to your girl scout ceremony because I have to shoot a game.'"

As the stories in this study progressed over decades the problem of juggling children and work declined. Lyn Alweis feels the women of her generation were cheated because women were culturally transformed at a greater rate than men. Reflecting on women of her generation who commenced careers with the idea they could negotiate both work and home with ease she said, "The men couldn't figure out how to be the kind of men who knew how to live in a household where women worked and share the responsibilities."

Trade-Offs

Most of the women who participated in the study are not married, or if married have no children. Mardy Ireland (1997) defines "transformative women" as those who opt to be childfree and challenge the traditional assumption that women's ultimate

meaning lies in motherhood. Choosing autonomy, they are able to deflect social pressure (p. 114).

"Maybe just one?" a female newspaper photographer was asked by her mother. Her genealogy-minded mother-in-law admonished, "You can't wait too long." Although neither articulated their longing, both desired to witness the continuation of their family line into the next generation. Rather than caving to family and cultural expectations, childless women can if they wish, forge relationships to children of others within their kinship or social groups.

> These women feel called to be and to do something else besides being a mother. More often this is a calling that arises from within than as a response to an external expectation…In short, voluntary child-free women do not look to men to either give them a child or prove for them in what would be traditional ways. (Ireland, 115-116).

Regina Radniecki exemplifies this attitude. Significant others have been a part of her life, but not to the point of marriage. She comments:

> I never know where I'll be and I didn't want to be encumbered because the tradition was that females followed the males…It seems there are men who are attracted to women because of their self-assuredness; their sense of self; their ability to take care of themselves… There are men who are looking for a mother. God, they were just really boring.

Remaining childless is sometimes an arbitrary rather than a conscious decision. Although she would have been content to remain in one city, Marcy Nighswander followed her husband around Ohio and eventually to Washington, DC as he furthered his career. "It was always him wanting to move, so I was always dragging my feet. It was never me dragging him anywhere. As we got older we never really tried to have children. It didn't happen and I don't think either of us regrets it."

Not being available is deterrent to relationships and childcare. Unlike male news photographers, characterized by Wilson Hicks (1948) as possessing a yen to travel and

leaving behind "a weeping wife and lonely children," women in the profession face different challenges.

Janet Knott, whose assignments span local, national, and international stories found her career made intimacy with another difficult because she was seldom available.

> When I was working at my hardest pace, the potential significant others thought my job was cool so they kind of tolerated me because of that. It's impossible to find a guy who is wiling to totally embrace you, your career, and stay home to take care of the house. Then when reality set in – like coming and going away on assignment – it wasn't so cool. My relationships were brief and I think if there was an attempt to be married and have this life, that it was totally unattainable.

Two emotional traumas in a month – the near death of her father and a failed marriage – convinced her that while dedication to a career is admirable, balancing her life was more important. She resolved to live a more spiritual life because it "imbues the things we can't see and photojournalism becomes attached to what it is you can see. If you buy into the driven pattern and exclude all these and other things that life has to offer, nobody wants to be around you." Rejecting most domestic duties, Janet remains focused on her work and finds being single allows her freedom to enjoy the camaraderie of female friends.

Driven by her dedication to photojournalism, Carol Guzy, who was married to a photographer earlier in her career, would like to find a stable relationship but hadn't found the right person. "I can't seem to make it click," she said. "I never felt the need of having acquaintances in my life. I've always wanted just a small group of friends and concentrate what little bit of energy I have left on them."

Having children has never been a priority, but Carol supported two children in Haiti and considered adopting a child from Sierra Leone. "I have this belief that there's an over-population problem and I don't need to contribute to it."

That women were once confined to== the home and denied higher education seems incomprehensible. While contemporary feminist movement has changed the definition of work and family, cultural barriers continue to confront women who work in a culture designed for individuals without significant responsibility for rearing children or domestic chores. Overcoming challenges is not unlike running the Marine Corp obstacle course at Quantico, Virginia. As Janet Knott notes, "If you're determined to get through them it's going to take some skin out of your hide so you have to be committed to what is important."

XI

Women and Power: A Portrait

I was always measuring myself up against the boys.
Part of me wanted to be with the women, but ultimately
I was always torn between being with them or being with men.

Judy Walgren

In spite of social assumptions of women as weak, dependent personalities, some have always rejected prescribed roles and pursued careers oriented toward success and achievement. Listed by psychoanalyst Alexandra Symonds (1978) as traditional male professions attracting such women are law, medicine, business, newspaper work and photography. As children most of the women with expansive personalities, defined by Symonds as "success-oriented" and "open to new ideas in one's self and others," rejected the typical feminine role they observed in their mothers as "passive, compliant, and excessively dependent" (pp. 196-198).

A tall assertive woman of Norwegian/Swedish descent, Judy Walgren manifests the aura of a Scandinavian Viking – someone not easily intimidated. Watching family dynamics as a child, Judy realized that men had power and women didn't. Her father, a cancer research doctor, was usually absent and her mother needed their children to validate her life. As a young woman Judy's mother, who holds a degree in sociology, supported herself as a business recruiter, but after her marriage became a dependent housewife. Perceiving her father as strong and her mother as weak, Judy wanted no part of domestic life.

Because all the sons in her father's family became doctors, Judy decided to emulate the example of her male relatives. After spending three years studying pre-med in college she enrolled in a few photography class searching for a creative outlet to relieve the monotony of relentless study. Encouraged by her professor, photojournalism, not medicine, became her real passion.

Improvisation is a metaphor used by Mary Catherine Bateson (1990) to describe how each of us combines the diversity of life experiences to create new meaning (pp. 1-18). Reconfiguring her own career path, Judy entered the photojournalism sequence at the University of Texas at Austin in 1985 and learned the nitty-gritty of the profession while working on the staff of *The Daily Texan*, the student-run newspaper.

Judy set her sights on a position with the *Dallas Morning News*, but needed experience at another paper. While interviewing for a job at the *Odessa American*, the subject of Pre Menstrual Syndrome arose. Judy needed the work to further her career but exploded when a member of the all-white male team asked, "Do you have PMS? Because the last woman we hired did, and she was hell to work with." Such personal questions asked during interview inquiries but not related to job requirements, may be legally challenged in court (Christensen, 1988, pp. 334-335).

> I looked at him right in the fucking eye and said, "Take me to the airport. It's none of your business. Why am I here? You're wasting my time." I'm in the bullshit town of Odessa interviewing in this tiny silly little newspaper, coming from the *Dallas Morning News* 'cause I have to get a job, and they're sitting here asking me if I have PMS. I saw the editor turn white. He ran into the editor's office, he comes back out and looks at me. "I just talked to the editor and we've decided we'd like to offer you the job."

Judy wanted to work at the *Dallas Morning News* where she had interned after college, but was told by the photo director she needed experience at a smaller paper. She needed to pay her dues and work her way back up the ladder. Judy accepted the offer at

the *Odessa American* but at the conclusion of the interview said to the photo director, "Dude, you're going to wish PMS came just once a month."

Knowing the photo director at the *Dallas Morning News* wanted to rehire her, Judy barraged him with daily phone calls for three months pleading, "Get me out of here! I'm going nuts!" Reflecting on her time on the west Texas paper Judy says, "Three months in Odessa is worth two years anywhere."

One week after being hired as a full time staff photographer at the *Dallas Morning News* she was back in Odessa covering a spot news story. Jessica McClure, an eighteen-month old girl had fallen into a twenty-two foot well. Recalling the rescue scene Judy said, "The week after I was hired she fell into the damn well! The guy who took my position was allowed to go on a cherry picker over the well when they pulled her ass out, and he won the Pulitzer."

After eight months at the *Dallas Morning News* Judy was sent to cover wars in East Africa. Thrusting herself into emotionally wrenching situations and determined to excel in a masculine world, Judy measured herself against conflict-hardened male photojournalists. To reminder herself that she was a woman, Judy always packed expensive underwear, wore Chanel #5 and painted her toenails red.

In 1994 *Dallas Morning News* began a series underscoring human rights abuses against women around the world. Judy, who had been working in Somalia for a year, was assigned to work with a female reporter and to document genital mutilation in Africa. Judy had earned the confidence of a birthing attendant in Somalia who was willing to allow pictures of the ceremony. However the reporter, assuming Judy was "her photographer," demanded she remain in Kenya and shoot portraits of people being interviewed.

Because photographing female circumcision had been such a controversial topic no one at the paper believed she had access to the ceremony. Defying the foreign editor's edict, Judy hopped a plane for Somalia. "I basically dump this writer…She calls me at six in the morning and bitches me out for getting on the plane. She said, 'I forbid you to get on that plane" and I said, "You're not my boss."

Judy was given only twenty minutes to photograph the ceremony before being asked to leave, but she captured the pictures she needed. To challenge authority and successfully accomplish a difficult assignment on her thirtieth birthday was a heady experience, but in her absence the reporter had maligned Judy.

Returning to Nairobi with her film, Judy called her editor who in turn informed her of a serious problem. "Thank God you got the ceremony because now it's proven that you have the contacts, otherwise you'd be hung out to dry." Accepting the allegation of the reporter, the foreign editor publicly accused her of going to Somalia not to document a genital mutilation but to have sex with her boyfriend.

Judy was enraged. "All of a sudden these white men in the front office were talking about [my sex life]. They didn't give a shit whether or not I'd photographed a genital mutilation ceremony."

After returning to the *Dallas Morning News* Judy demanded a closed-door meeting with the four top editors of the paper and berated them. She listed the wives with whom they slept then demanded to know why her personal sex life seemed so important when she had risked her life repeatedly for the paper. The embarrassed editors offered a public written apology. Unimpressed, Judy retorted, "I don't need a thing. But the next time just shut up and let me do my job. And who I sleep with is none of your goddamn business."

She found the encounter a personally powerful experience. "Their balls were so up in their cavity by then I knew I had them. That's one thing nice about working with men. I could go in and handle this and not feel intimidated."

The staff won a Pulitzer Prize for reporting on worldwide abuse of women, but Judy's pictures were run only reluctantly and were buried within the special section. Two years later when Stephanie Walsh won a Pulitzer Prize for similar female circumcision photographs the foreign editor wrote a letter of apology for not understanding the importance of Judy's pictures. Judy was unimpressed. "If they'd been cutting dicks the editors would be putting it on the goddamn front page. When John Wayne Bobbitt had his dick cut off that was on page one."

Reaping a Whirlwind

Because the men she dated lived elsewhere and the liaisons endured for only five or six months, Judy never felt the need to balance work and relationships. She always had "one foot out the door." and the arrangement suited her nicely.

> I always had a lover, always had a boyfriend – a distraction until they became inconvenient, and then I would leave them. I was the one to walk away every single time. It was my job first. Always. That was my passion, my commitment to social documentary, making the world understand about injustices, blah, blah, blah. In the meantime I was just abusing myself with this quest – trying to stay up with the boys.

Then for the first time a lover rejected her. "It was humiliating. He told me, 'There can only be one top dog, and in my relationship it's going to be me, not you.' People don't believe me when I tell them I was dumped. They think I'm a man-eater."

After eight years covering conflicts in Sudan, Somalia, Rwanda and Burundi, plus documenting homelessness and domestic violence in Dallas, Judy hit an emotional wall because she never emotionally confronted the trauma she had witnessed.

She said, “I had a dream about an old d African Sudanese Dinka. He was about seven or eight feet tall and he was eating a small eight-month-old baby girl. Eating her! The dream just disturbed me. My literal interpretation of the dream was that this obsession with Africa was destroying me.” Her female Jungian therapist offered a different interpretation. Judy’s animus – the masculine aspect of her psyche – was devouring her feminine side. By stifling her female identity and by emulating characterizations of maleness Judy had rendered herself emotionally exhausted.

The crises became a wake-up call, and now Judy is on a journey exploring new ways of living, loving and working. During a conversation about love and children with two male colleagues with whom she worked in Africa, Judy suggested such new dimensions to her life would change her work in a positive way.

Having witnessed Judy’s relentless drive one challenged her rationale saying, “It’s going to fall apart because you can’t be in love and do what we do. Your passion always has to be your work. Nothing more, nothing less.”

Judy knows that sustaining a relationship with a powerful career woman presents a challenge to the male ego, but she isn’t buying the argument. She wants to explore how love can enhance work rather than detract from it. “One thing I’m not doing is running away to Africa. I’m not bailing.”

XII

Conclusion

Feminist research on individual lives begins with an insight about women's condition that requires further elaboration so as to solve the puzzle of one's own life.

Shulamit Reinharz

Do women in newspaper photography possess meaningful histories worthy of being preserved? Yes, because most histories of photography are written from men's perspective. Photojournalists are predominantly male, so by their presence in newsrooms female photographers not only cover history they embody it. Without a history of their own how can they be remembered if their stories are not gathered and reported?

Having experienced second-class status within a second-class group – an outsider within – I wondered if individual experiences of other women newspaper photographers matched my own, and was surprised to discover many personal experiences resonated while listening to their stories. The semi-structured conversations in the relaxed setting of their homes and over shared meals touched me.

I can still hear Karen Tam weeping when her narrative became too painful; felt compassion as Beatriz Terrazas related how the experience of childhood sexual molestation informed her work; and anger as Ginger Sharp told of being pressured by a young director of photography to retire from her 38 year career.

While conversing with Regina Radniecki, our lives mirrored so many common experiences that I felt I was looking in a mirror. Raised in small northern Minnesota

towns, we are both mostly Scandinavian, were the first women to break the gender barrier at our respective papers, and encountered difficulties with our male supervisors. We were both contemplating career changes and pursuing doctorates in journalism.

Marcy Nighswander is extremely shy and – like my own experience – many people mistook her introverted personality as arrogance. Interviews sometimes elicited personal frustration. I strongly identified with Lisa Powell as she attempted to articulate feelings but found verbalization difficult, and in my journal I wrote, "I listen to Judy Walgren and wish I weren't such a chicken-shit."

Women who broke gender barriers in photojournalism faced complex challenges because their presence in newsrooms challenged prevailing social norms. Conditioned as children to embrace domesticity, they instead chose careers in a profession where they were often not welcome. These nearly anonymous women were willing to work harder and endure harassment for a career they loved. Where would contemporary women photographers be without them?

Every participant in this study exhibits characteristics of courage, assertiveness, and determination. Joan Liffring Zug-Bourret began her career before the rise of feminism changed attitudes about what kinds of occupations women were allowed to pursue. As a young girl she chose a visual life, but had only Margaret Bourke-White as a role model. As a married woman she wrestled with "the problem that has no name" before Betty Freidan labeled it "the feminine mystique."

Some like Ginger Sharp, Mimi Fuller Foster, and Karen Tam, who began their careers in the 1960s and 1970s, fought off overt sexual advances by their managers and worried about keeping their jobs. When women were able to sue for sexual harassment, sexual innuendo replaced overt advances.

During her 1996 internship Hillery Shay's editor hugged her and suggested she come to his house "any time." He invited her to golf games or drinks after work. An older colleague caught the editor looking down her blouse at a staff party. After Hillery rebuffed his advances, the quality of her assignments declined and professional interactions became toxic. The stories are new, but difficulties never end. In whatever decade they work, women continue to encounter gender problems.

Where Are They?

Why women students dominate the roster at many schools of photojournalism but represent only about 23% of all news photographers remains a conundrum. The profession is geared toward eager young unattached photographers willing to go any place at any time, but for many women the pull of family life is strong. Some may opt for freelance careers, or like Magdalena Zavala and Laura Chun, choose to leave the profession entirely.

Before she left the *Times-Picayune* and photojournalism, Magdalena felt she was still being asked to "pay her dues" even after working at newspapers for several years. On the first day at the New Orleans paper her editor strongly criticized her work. She recalled, "He was really condescending in front of everyone, and I suddenly got beet red. I felt like I had gotten married and he was my husband, and he was beatin' on me."

Laura, who left the *Sacramento Bee* in 2000 commented, "I am not willing to make photojournalism my absolute life. There was a short period of time when I breathed it. I lived it. But now when I'm off, I'm off. I don't want to be walking around with a camera on my shoulder all the time. Is that the life I want? I don't think so." Laura is now married to a photojournalist, has a child, and is pursuing a master's degree in industrial design. She has hung up her cameras but not her ambition.

Inner conflicts between marriage and family or dedication to career presented dilemmas not confronted by their male colleagues. When interviews for this study were conducted, two thirds of the women participants active in newspaper photography were either single, divorced, or married without children. News occurs twenty-four hours a day, so unlike most professionals with college degrees, news photographers experience career-long rotating schedules that hamper social life. Friends, family, and Significant Others accustomed to nine-to-five days with weekends off may not readily adjust to absences, and minimal interaction often will complicate personal relationships.

Deferring personal interactions in favor of career aspirations can take an emotional toll as Linda McConnell discovered. In retrospect, Linda wishes she had made different decisions. "I should have worked harder on my personal life. I told this to some other photographers, "Don't desert your family because the career will screw you over."

Cultural assumptions can also snag potential relationships. During college and through a photography internship Taimy Alvarez dated a Cuban-American man who was "extremely supportive" even though she warned him of unpredictable work hours. A feminist, Taimy ended the romance when the future lawyer said, "Once you get a job your schedule will become normal, right? I want to know that you'll be at home waiting for me."

With few exceptions, women who in the study identified themselves as feminists entered photojournalism in the 1970s. Marcy Nighswander knows that without the activism of the National Organization for Women and Title IX of the Civil Rights Act, her career in news photography might not have occurred. Others in the study, while admitting the movement did facilitate their careers, characterized feminists as "bra burners" and "man-haters" and perceived the movement as radical and intolerant.

Younger women, assuming equality with men is their birthright, do not seem cognizant of feminists from previous generations who fought a constellation of battles for them. They do not understand the anger voiced by the older generations. Such assumptions are disturbing. Joan Williams (2000) notes, "Without constant vigilance, people tend to get sucked back into default modes that set up powerful force fields to pull women back into domesticity" (p. 38). Despite women having won political suffrage in 1922 and the emergence of the New Women, the Victorian cult of domesticity bloomed again in the 1950s. As the twentieth century ended, conservative politicians called for a return to "family values" (Qualye, 1996).

Gender Gaps

In her 1998 article *Getting the Picture* Sherri Ricchiardi cited a survey in which 80 percent of women photojournalists felt gender-related issues held them back. Most mentioned were "sexist attitudes, lack of women in management and conflicts between job and family" (p. 29).

Several women in the study voiced anger over gendered pay differences at their publications. While working at a regional magazine Mimi Fuller Foster recalled, "I wasn't making as much as the men and was pretty steamed about that. Not only did I have to put up with this drunk feeling me up all the time, but I didn't get paid the same."

When representatives of the Equal Employment Opportunity Commission came to the *News-Observer* to interview journalists and examine pay scales, they discovered fourteen employees, mostly women, had been unfairly paid. Karen Tam's name was at the top of the list.

Working as an editor without appropriate compensation, negatively affected Beatriz Terrazas. After being appointed interim photo editor of the Arlington bureau of

the *Ft. Worth Star Telegram*, she asked for the full title and a pay raise. Her request was denied, but pay issues didn't end after joining another paper. Beatriz and Judy Walgren discovered the difference between their wage and that of the men in the photo department at the *Dallas Morning News* was substantial. The disparity enraged Judy. Beatriz said, "The gap was just so huge. The pay thing really got me. Doesn't loyalty count for anything?"

In addition to continually waging turf wars over assignments, Rita Reed worked as a weekend film and picture editor at the *Cedar Rapids Gazette* on the weekends, but was not appropriately compensated. She said, "I'll not deny I left in anger, because it had been such a struggle to get the pay up to something that seemed comparable for the work they were asking."

Lisa Powell, who replaced Rita on the photo staff, discovered she also was paid less than the men. After pressuring a new male hire with less experience to tell her his pay scale she said, "I was livid. I went to the vice-president of human relations and asked her if the paper had a policy of paying women less than men."

Of all the newspapers represented by the women in this study, the *Cedar Rapids Gazette* garners the grand award for driving women photographers away. In the space of 50 years three women were hired, and all left the paper under stressful circumstances. Joan Ziffring-Zug Bourret was excused in 1951when she became pregnant. She departed angry, knowing as a mother she could never return. Rita Reed joined the paper in 1984 thinking she was the first woman hired because no one told her about Joan. Rita left over sexist attitudes and pay issues. Lisa Powell, who joined the staff in 1990, accepted a position on another paper. She resigned after clashing with management over gendered pay scales and questionable newsroom ethics.

Women in this study love photojournalism and dedicate themselves to documenting social change in their own community, the nation, or the world but voice feelings of disillusionment, boredom, and stifled opportunities. April Saul, who has worked in news photography for twenty-seven years, warns of becoming stale. The substance of daily assignments tends to become repetitive, so one must develop an inner commitment to personal standards of excellence or creativity dies. April wisely notes, "Most of us outgrow what they want us to do. You have to keep raising the bar for yourself because no one is going to raise it for you."

Eager to work with a community of other women, Rita Reed discovered some of her female colleagues in the photo department of the *Minneapolis Star-Tribune* were very competitive and perceived her as a threat. While searching for a female mentor, she experienced incidents of the Queen Bee syndrome at the paper. "It's like, 'I don't want to share with you. I've had to fight so hard and now here you are.' But I could understand they had to fight really hard to get to do anything. I could just walk in and compete with them for assignment and they had to wait forever to get a decent one."

After winning a national award for an essay on gay and lesbian teens, Rita became disappointed in the profession because her winning photographs were excluded from a slide show at the awards ceremony and from the annual awards book. "I believed they wanted to see new things, but it made me realize that our field in a lot of ways doesn't lead. It only reflects what society will bear."

The role of contests and who wins has become an important part of American photojournalism, especially at newspapers. Winning NPPA monthly clip contests and winning awards in the International POY and Best of Photojournalism competitions are means by which younger photojournalists work their way up the professional ladder from small newspapers to larger publications. If people represented in pictures become less

important than winning contests to further a career, the reason for becoming a photojournalist has been lost. Karen Ballard who has entered and won many contests says, "Sometimes I've looked at portfolios and think – did they just do that for contest?"

Surprised

Despite confronting sexist problems in their photo departments, every woman in the study considered their gender an asset because subjects perceived them as non-threatening and someone not to be taken seriously. Ironically, traditional stereotypes about women become assets when working an assignment. As Karen Tam succinctly observed, "There are some stupid males out there who are charmed because you're a girl when you walk in to take their picture. You happen to have boobs, so if they're that stupid I'll take advantage of it."

Beatriz Terrazas finds her sex a two-edged sword. At sports events she is sometimes the recipient of sexist comments like, "Yo! I want some salsa!" Looked on as harmless by other subjects, she finds the viewpoint insulting, but such uneducated assumptions allow her to shoot assignments in a non-aggressive way. She says, "In some ways it's educational because they don't expect to see a woman. They don't expect to see a Hispanic. 'Photographer' somehow conjures up an image of a man with a camera."

Ignoring ingrained cultural messages defining proper behavior for women can be daunting. Occasionally Kim Johnson struggled with gender identities when she was required to be assertive on the job. "A [voice] clicks in my head that says 'Now you need to get pushy,' and I just can't do it. The other voice says, 'If you're not pushing you're not going to get it. Be rude.' I have these little struggles all the time."

Do They or Don't They?

Photojournalists use visual language to reveal the world as they see it. Do women then have a different visual stance akin to female expression discussed by Carol Gilligan? She argues in her book, *A Different Voice,* that because social status and male power shape women's experience they possess a foundation "for experiencing another's needs or feelings as their own" (1982/1993, p. 8). Although gender difference in photojournalism is a debatable subject, Joe Elbert, assistant managing editor for photography at *The Washington Post,* noticed a difference in shooting styles between men and women in the mid-1970s when more women entered the profession. After years of editing film he concluded that "good story telling with intimacy tend to be dominated by women" (2007, personal e-mail). To broadly illustrate the argument, he compared male and female styles to boys playing army and shooting each other dead while girls play tea parties filled with meaning and nuance.

> Women peel away the layers of a story like an artichoke; men like to slam in there, go for the money picture and move on, although there are exceptions. If I have a long-range project, the women tend to stay more focused than the men…in some instances I have a hard time editing picture stories by women. They can be very subtle (quoted in Ricchiardi, 1998, pp. 29-30).

"I've used this story as a way of explaining the difference in men versus women shooters. Some men figure it out but most don't," Elbert said.

Rita Reed believes that photojournalism has changed since women have entered the profession because they have more intuitive awareness inner dynamics and can transmit that empathy to the subjects of their stories. Yungi Kim, a former staff photographer at the *Boston Globe,* considers women more willing to take emotional risks to build relationships (Ricchiardi, 1998, p. 29) but there is no consensus that women have a monopoly on sensitivity.

You've Come a Long Way, Baby

A snapshot: Embedded with a United States Army unit, Cheryl Diaz Meyer, wearing Army-issued camouflage over a bulletproof vest, sits cross-legged in the sand. During a pause in the push toward Baghdad she hunkers down over a laptop in an barren Iraqi desert transmitting pictures of the latest Gulf War to the *Dallas Morning News* via satellite. The only woman in the convoy, she takes birth control pills every day to free herself of monthly menstruation, and learns to dig her own latrine in the treeless landscape, drape a poncho over her body, and squat.

A century separates Jesse Tarbox Beals and modern women news photographers. Gone are billowing floor-length dresses, large format cameras, and heavy tripods. Digital cameras and laptop computers have replaced Glass plates and darkroom printing. In time even these new technologies will seem outdated. Gertrude Käsebier scandalized her husband by opening a portrait studio outside her home and earned her own money. Carol Guzy, who has spent a career documenting human suffering around the world, has witnessed people dying.

As these lines are being written, Carolyn Cole of the *Los Angeles Times* has garnered the 2007 Best of Photojournalism Photographer of the Year (large markets) award, and Mary Calvert of the *Washington Times* received the same award for small markets. Sarah Voisin of *The Washington Post* won Cliff Edom's New American Award for her photographic essay on Hispanic immigration issues and the living conditions along America's border with Mexico (http://www.nppa.org).

Women newspaper photographers do have a history worth remembering and transmitting to younger generations. While token women hired to fulfill affirmative action laws within photo departments were empowered by the feminist movement, they had no role models to follow. Often the lone female working with an all-male staff, they

were the ones who beat paths through the wilderness of chauvinism and overt sexual harassment.

Women of many ethnicities who shared their life stories reveal positive changes over time as they asserted their right to enter the profession. Sadly, some African-American women whose long careers in newspaper photography should be documented, declined to participate in the study so many valuable stories remain untold. In her book *Viewfinders: Black Women Photographers*, published twenty-one years ago, Jeanne Moutoussamy-Ashe (1986) lists only a few, notably Vera Jackson. Collecting oral histories from contemporary black women photojournalists by black women colleagues would be rich in detail and invaluable additions to scholarship.

By sharing stories, each participant becomes a mentor. It is hoped experiences voiced in this study will be a guide for others who might face similar dilemmas and help clarify decisions. Women with an eye for detail, and a passion for storytelling can embrace photojournalism as a career if they are willing to accept the trade-offs required of a non-traditional life style.

Coda

A century ago women newspaper photographers were considered oddities. As the only woman news photographer to hold a press pass at the Louisiana Purchase Exhibition, Jesse Tarbox Beals was considered so unusual that she was featured in a newspaper story. Margaret Bourke-White became a press celebrity, and when Marion Post Wolcott traveled around the country for the FSA her arrival rated newspaper stories.

Over one hundred years later we are still oddities. While shooting an assignment in February, 2007 I was standing in the aisle of a store with my cameras. The owner of the establishment walked by me and said to his manager, "When the photographer from the *Post* comes tell him to see me." As the manager silently nodded in my direction the owner, turning abruptly, finally noted my presence and said, "Oh…"

Appendix A

Life History Interview Questions

Personal History

Where and when were you born?

How many siblings in your family?

Were both parents present in your life as you grew up?

What were their educational backgrounds?

Was your mother employed outside the home?

If so how were you affected by her work?

What was your father's occupation?

What family influences shaped your life?

What are your parents opinion of women and careers?

Did they encourage your choice of profession?

Career History

What is your educational background?

Why did you choose to study photojournalism?

Did you receive financial support from family?

Why did you choose newspaper photography as a career?

Are you the only female in your photo department?

What responses has your gender evoked at work or on assignment?

At what point did your identity as a photojournalist become fixed?

Do you picture years from now still working in a newspaper setting? Why or why not?

Profession

To what types of stories are you drawn?

Do you have a personal ethic that influences your photography?

Have mentors helped guide your career?

Do you attend the annual *Women In Photojournalism* conference?

Do you think women have a different way of seeing pictures or relating to subjects?

How do you feel photographers are perceived at your paper?

To what degree do you feel the need to be considered "one of the boys?"

How has your gender been an asset or a liability in your work?

Have you experienced any instances of overt or covert sexual harassment at work?

How do you maintain your femininity while working in a male-dominated profession?

How would you describe the life of a news photographer to a younger woman?

What kind of advice would you give a student interested in newspaper photography?

How would you characterize your identity [strong woman, good photographer, etc.]?

Relationships

Are you in a relationship with a Significant Other?

News photography is not a nine-to-five job. Has your career affected your relationships?

If so, how?

[Married or single] How do you balance your career and personal life?

What compromises have you made?

[If applicable] Have your children expressed opinions about your career?

Women's Movement

To what degree do you feel your career has been affected by the women's movement?

Do you identify with the feminism?

Reprise of Life

What events, both professional and personal stand out in your life?

What events stand out as the high and/or low points in your career?

To what degree has your career been affected by social attitudes toward women?

Can you offer any personal insights about newspaper photography?

What advice would you give young women considering a career in news photography?

How do you feel about the life choices you have made?

What impact have you had on the profession?

APPENDIX B

NAMES	DATE OF BIRTH	CAREER START DATE
SHARP, GINGER	1928	1952
LIFFRING-ZUG BOURETT, JOAN	1929	1948
EDWARDS, OLIVIA	1946	1969
GREENER, STORMI	1946	1976
TAM, KAREN	1946	1973
FOSTER, MIMI FULLER	1948	1970
RADNIECKI, REGINA	1948	1972
ALWEIS, LYN	1949	1972
YEE, MARILYN	1950	1974
MCCONNEL, LINDA	1951	1977
NIGHSWANDER, MARCY	1951	1973
KNOTT, JANET	1952	1975
SAUL, APRIL	1955	1980
GUZY, CAROL	1956	1980
CURTISS, CATHALEEN	1958	1981
LECHNER, TAMMY	1958	1981
PETERSON, ANGELA	1960	1983
REED, RITA	1960	1984
TERASSAS, BEATRIZ	1962	1988
ANDREWS, NANCY	1963	1986
WALGREN, JUDY	1963	1987
ZAVALA, MAGDALENA	1964	1990
JOHNSON, KIM	1965	1990
POWELL, LISA	1965	1990
CHUN, LAURA	1968	1993
BALLARD, KAREN	1969	1994
REMEDIOS, ANNA MARIE	1970	1994
ALVAREZ, TAIMY	1972	1997
SHAY, HILLERY SMITH	1972	1994
DIAZ MEYER, CHERYL	1968	1994

NAMES	SEXUAL ORIENTATION	MARITAL STATUS
SHARP, GINGER	Heterosexual	Widow/Four Children
LIFFRING-ZUG BOURETT, JOAN	Heterosexual	Divorced/Widow/Remarried
EDWARDS, OLIVIA	Heterosexual	Divorced/Two Children
GREENER, STORMI	Heterosexual	Divorced/Remarried
TAM, KAREN	Heterosexual	Divorced
FOSTER, MIMI FULLER	Heterosexual	Married/One Child
RADNIECKI, REGINA	Heterosexual	Single
ALWEIS, LYN	Heterosexual	Divorced/Two Children
YEE, MARILYN	Heterosexual	Married/One Child
MCCONNEL, LINDA	Heterosexual	Single
NIGHSWANDER, MARCY	Heterosexual	Married/No Children
KNOTT, JANET	Heterosexual	Single
SAUL, APRIL	Heterosexual	Divorced/Two Children
GUZY, CAROL	Heterosexual	Single
CURTISS, CATHALEEN	Heterosexual	Married/Two Children
LECHNER, TAMMY	Lesbian	Single with Partner
PETERSON, ANGELA	Heterosexual	Single
REED, RITA	Lesbian	Single with Partner
TERASSAS, BEATRIZ	Heterosexual	Married
ANDREWS, NANCY	Lesbian	Single
WALGREN, JUDY	Heterosexual	Single
ZAVALA, MAGDALENA	Heterosexual	Single
JOHNSON, KIM	Heterosexual	Married/One Child
POWELL, LISA	Heterosexual	Single with Sig. Other
CHUN, LAURA	Heterosexual	Married/One Child
BALLARD, KAREN	Heterosexual	Single
REMEDIOS, ANNA MARIE	Lesbian	Single with Partner
ALVAREZ, TAIMY	Heterosexual	Single
SHAY, HILLERY SMITH	Heterosexual	Divorced
DIAZ MEYER, CHERYL	Heterosexual	Married

NAMES	EDUCATION, SELF	EDUCATION, MOTHER
SHARP, GINGER	10th Grade High School	Unknown
LIFFRING-ZUG BOURETT, JOAN	3 Years College	Law Degree
EDWARDS, OLIVIA	Bachelor Degree	High School
GREENER, STORMI	Some College	Some College
TAM, KAREN	Bachelor Degree	High School
FOSTER, MIMI FULLER	Bachelor Degree	Bachelor Degree
RADNIECKI, REGINA	Bachelor/Masters/ABD	High School
ALWEIS, LYN	Bachelor Degree	High School
YEE, MARILYN	Bachelor Degree	High School
MCCONNEL, LINDA	Bachelor Degree	High School
NIGHSWANDER, MARCY	Bachelor Degree	High School
KNOTT, JANET	Bachelor/Master Degrees	1 Year Secretarial School
SAUL, APRIL	Bachelor/Master Degrees	Masters Degree
GUZY, CAROL	Assoc. Nursing/Art	High School
CURTISS, CATHALEEN	Bachelor Degree	High School
LECHNER, TAMMY	Bachelor Degree	High School
PETERSON, ANGELA	Bachelor Degree	High School
REED, RITA	Bachelor/Master Degrees	Cosmetology School
TERASSAS, BEATRIZ	Bachelor Degree/Neiman	Grade School
ANDREWS, NANCY	Bachelor Degree	Bachelor Degree
WALGREN, JUDY	Bachelor Degree	Bachelor Degree
ZAVALA, MAGDALENA	Bachelor Degree	Business School (Mexico)
JOHNSON, KIM	Bachelor Degree	Some College
POWELL, LISA	Bachelor Degree	High School
CHUN, LAURA	Bachelor Degree	High School
BALLARD, KAREN	Bachelor Degree	Cosmetology School
REMEDIOS, ANNA MARIE	Bachelor Degree	Some College
ALVAREZ, TAIMY	Bachelor Degree	High School Dropout
SHAY, HILLERY SMITH	Bachelor Degree	Bachelor/Masters Degrees
DIAZ MEYER, CHERYL	Two Bachelors Degrees	Bachelor Degree

NAMES	MOTHER'S WORK	EDUCATION, FATHER
SHARP, GINGER	Homemaker	Unknown
LIFFRING-ZUG BOURETT, JOAN	Lawyer	Law Degree
EDWARDS, OLIVIA	Homemaker	Law Degree
GREENER, STORMI	Secretary	High School
TAM, KAREN	Homemaker	High School
FOSTER, MIMI FULLER	Medical Tech.	Some College
RADNIECKI, REGINA	Homemaker	High School
ALWEIS, LYN	Secretary	High School
YEE, MARILYN	Restaurant Owner	High School
MCCONNEL, LINDA	Switchboard Operator	High School
NIGHSWANDER, MARCY	Factory Worker	High School
KNOTT, JANET	Company Bookkeeper	Father - College
SAUL, APRIL	Teacher	Masters degree
GUZY, CAROL	Factory Worker	High School
CURTISS, CATHALEEN	Farm Wife	High School
LECHNER, TAMMY	Restaurant Manager	Bachelor Degree
PETERSON, ANGELA	Teacher's Aide	High School
REED, RITA	Beautician	High School
TERASSAS, BEATRIZ	Housewife	Grade School
ANDREWS, NANCY	School Teacher	11th grade
WALGREN, JUDY	Housewife	Father/Medical Degree
ZAVALA, MAGDALENA	Cook	High School Dropout
JOHNSON, KIM	Social Worker	Masters degree
POWELL, LISA	Secretary	High School
CHUN, LAURA	Billing Operator	Associate Degree
BALLARD, KAREN	Beautician	High School
REMEDIOS, ANNA MARIE	Legal Secretary	Some College
ALVAREZ, TAIMY	Beautician	High School Dropout
SHAY, HILLERY SMITH	Phone Company Executive	Bachelor Degree
DIAZ MEYER, CHERYL	High School Educator	Bachelor Degree

NAMES	FATHER'S WORK	MENTORS - FEMALE
SHARP, GINGER	Lumber Company Guard	
LIFFRING-ZUG BOURETT, JOAN	Lawyer	
EDWARDS, OLIVIA	Lawyer	X
GREENER, STORMI	Warehouseman	
TAM, KAREN	Insurance Agent	
FOSTER, MIMI FULLER	Draftsman	
RADNIECKI, REGINA	Construction	
ALWEIS, LYN	Accounting	
YEE, MARILYN	Restaurant Owner	
MCCONNEL, LINDA	Import/Export Specialist;	
NIGHSWANDER, MARCY	Truck Driver	
KNOTT, JANET	Company Executive	
SAUL, APRIL	Chemical Engineer	
GUZY, CAROL	Factory Worker	
CURTISS, CATHALEEN	Farmer	
LECHNER, TAMMY	Electrical Engineer	X
PETERSON, ANGELA	Insurance Agent	X
REED, RITA	Manufacture Representative	
TERASSAS, BEATRIZ	Construction	
ANDREWS, NANCY	Farmer and Postal Carrier	X
WALGREN, JUDY	Physician/Researcher	
ZAVALA, MAGDALENA	Painter	
JOHNSON, KIM	Accountant	
POWELL, LISA	Electrician	
CHUN, LAURA	Accountant	X
BALLARD, KAREN	Grocer	
REMEDIOS, ANNA MARIE	Corporate Billing	
ALVAREZ, TAIMY	Army Mechanic	X
SHAY, HILLERY SMITH	Mechanic	
DIAZ MEYER, CHERYL	Peace Corp/Military	

NAMES	MENTORS - MALE	STRESSORS
SHARP, GINGER	X	Sexual Harassment
LIFFRING-ZUG BOURETT, JOAN		Sexual Discrimination
EDWARDS, OLIVIA	X	Home Emotional Abuse
GREENER, STORMI		Daughter's Anger
TAM, KAREN		Sexual Harassment
FOSTER, MIMI FULLER		Sexual Harassment
RADNIECKI, REGINA		Sexist Editor
ALWEIS, LYN	X	Single Parent
YEE, MARILYN		Cultural Traditions for Women
MCCONNEL, LINDA		Sexual Harassment
NIGHSWANDER, MARCY	X	Husband's Career Moves
KNOTT, JANET		Adversarial Photo Head
SAUL, APRIL		Working Single Parent
GUZY, CAROL	X	Emotional Breakdown
CURTISS, CATHALEEN		Primary Income for Family
LECHNER, TAMMY		Gender Harassment
PETERSON, ANGELA		Sexist Editors
REED, RITA		Career/Friendship Balance
TERASSAS, BEATRIZ		Sexual Abuse
ANDREWS, NANCY		Coming Out to Parents
WALGREN, JUDY	X	Sexist Editors
ZAVALA, MAGDALENA	X	Cultural Traditions for Women
JOHNSON, KIM		Adversarial Editor
POWELL, LISA	X	Hostile Newspaper Editors
CHUN, LAURA	X	Rape/Sexual Molestation
BALLARD, KAREN	X	Not Taken Seriously
REMEDIOS, ANNA MARIE		Coming Out to Parents
ALVAREZ, TAIMY	X	Parental Drugs and Alcohol
SHAY, HILLERY SMITH	X	Without Father After Age 6
DIAZ MEYER, CHERYL	X	Divorced Parents/Cultural Difference

NAMES	LIFE CHANGES	CHANGES POST INTERVIEW
SHARP, GINGER	Photo Staff to Retired	Died Oct. 2006
LIFFRING-ZUG BOURETT, JOAN	Photo Staff to Freelance	
EDWARDS, OLIVIA	Left Paper After Two Years	
GREENER, STORMI		
TAM, KAREN	Photo Staff to Freelance	
FOSTER, MIMI FULLER	Photo Staff to Editor	
RADNIECKI, REGINA	Photo Staff to Academia	
ALWEIS, LYN	Downscaled Home	Off Mommy Track
YEE, MARILYN	Working Mother	
MCCONNEL, LINDA		
NIGHSWANDER, MARCY	Photo Staff to Academia	
KNOTT, JANET	Photo Staff to Editor	
SAUL, APRIL		
GUZY, CAROL	Emotional Collapse	
CURTISS, CATHALEEN	Photo Staff to AOL Editor	Divorced
LECHNER, TAMMY	Photo Staff to Freelance	
PETERSON, ANGELA	Moved to Milwaukee	Picture Editor
REED, RITA	Photo Staff to Academic	U. Missouri Professor
TERASSAS, BEATRIZ	Photo Staff to Reporter	Accepted buy-out
ANDREWS, NANCY	Director of Photography	Director, Multi-Media
WALGREN, JUDY	Photo Staff to Freelance	Photo Staff Rocky Mt. News
ZAVALA, MAGDALENA	Left Photojournalism	ESL teacher in Texas
JOHNSON, KIM	Photo Staff to AP Editor	Associated Press editor
POWELL, LISA	Left Cedar Rapids Gazette	Working at Toledo Blade
CHUN, LAURA	Left photojournalism in 2000	Married with one child
BALLARD, KAREN	Photo Staff to Freelance	Contract Photographer
REMEDIOS, ANNA MARIE	Photo Staff to Publisher	Sold Newspaper
ALVAREZ, TAIMY		Photo assignment editor
SHAY, HILLERY SMITH	Divorced/Remarried	Director of Photography
DIAZ MEYER, CHERYL	Pulitzer Prize	

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