

NJS Presents*Invited Talks***In this Issue:*****Louise Roskam: Documentary Photographer*****By Gary D. Saretzky****DOI: <http://dx.doi.org/10.14713/njs.v5i1.167>**

This lecture on photographer Louise Roskam was originally delivered at the Monmouth County Library in Manalapan on June 10, 2013. Minor revisions have been made to the text and expanded notes with citations included as appropriate for an academic journal. The permission of Ani Roskam to reproduce her mother's photographs is gratefully acknowledged.

Louise Roskam worked as a photographer together with her husband, Edwin Roskam, for about 15 years before the birth of her two daughters curtailed, but did not terminate, her camera work. During this period, when the Roskams lived in New York, Philadelphia, Washington, D.C., and Puerto Rico, they helped shape the documentary aesthetic in images, exhibits, and illustrated books.¹ Thirty-five years after they moved to Roosevelt, New Jersey, in 1953, Louise did her last photographic project on the barns and the housing developments that were threatening the rural character of Monmouth and adjoining counties.

I was very fortunate to have become Louise's friend a few years before she died on April 1, 2003, at the age of 93, at her home in Roosevelt. I knew of the Roskams by reputation and, as a photo historian, called Louise and asked if I could visit and speak with her. Although physically frail, she was mentally very sharp and a delight to talk to: funny, bright, considerate, and much too modest about her photographic accomplishments. Gradually, over a number of

¹ The literature on documentary photography is substantial and the term "documentary" has changed in meaning over time. For an introduction, see Beaumont Newhall, "A Backward Glance at Documentary," in *Observations: Essays on Documentary Photography*, ed. James Alinder, *Untitled* 35 (Friends of Photography, 1984), 1-6.

visits, by phone, and by e-mail, Louise told me about her life and showed me many wonderful photographs by her and her late husband Edwin Rosskam. I came to have enormous respect for their achievements. Louise not only became one of my favorite people but she and Edwin joined the pantheon of my favorite photographers. In 2000, I recorded an oral history interview with her for the Monmouth County Library's centennial oral history project; a transcript is on the library's web page.² Today, I would like to share with you her story, with a focus on her



Gary D. Saretzky, *Louise Rosskam with her Rolleiflex, Roosevelt, New Jersey, 2000. Oral History Collection, Monmouth County Archives. Silver gelatin print.*

photography.

Just as there are both public and private photographs (those made by photographers to be seen by others and those made for oneself and one's family), there are stories that one is willing to tell about oneself and information that one keeps private. When Louise talked to me about her life, she knew she was speaking to a public audience.³ To a large extent, this then is her own story.

Louise was born on March 27, 1910, and grew up in Philadelphia in a high achieving and prosperous large family. Her father, Morris Rosenbaum, emigrated from Hungary in

² "Remembering the Twentieth Century: An Oral History of Monmouth County." Interview with Louise Rosskam, March 24, 2000. <http://www.visitmonmouth.com/oralhistory/bios/RosskamLouise.htm>. A substantially abridged version of the Rosskam interview was included in a small number of printed copies of the collection of nearly 100 interviews. Biographical information about the Rosskams, if not specifically cited in this article, is from this oral history or the author's personal knowledge. Audiocassettes of the oral histories from this project, along with ancillary material, are in the Monmouth County Archives and described at <https://www.monmouthcountyclerk.com/archives/record-groups/other-county-records/library-system-oral-history-collection-1999-2000/>

³ What she did say, I am sure was quite accurate; many of her stories I heard several times and the core of the narrative stayed consistent, not only with what she told me but also with information I found in other sources. One area that was frustrating to me was that she was rather vague on dates and the sequence of events; whether this was due to age or a lifelong characteristic, I do not know. On the whole, her memory in her late eighties was better than mine in my fifties.

1878 and rose to a position of trust and respect in the city. He owned the most significant bank for Jewish immigrants at 603-605 S. Third Street, founded the Rodeph Shalom synagogue at 615 N. Broad Street, and was a member of the Philadelphia School Board. Louise was the youngest of eight children, most of whom became professionals.⁴ She was inspired to go into science largely by her sister Katharine, a physician, who became the first woman president of the Philadelphia County Medical Society. Majoring in biology at the University of Pennsylvania, Louise needed five years to graduate because her father was financially ruined by the Great Depression. (In 1931, he had to sell his bank building and died five days later.) To support herself and pay for her education, Louise worked long hours for the Biology Department. After graduation, she took a position as a research scientist at the University, investigating genetics through breeding strains of mice.

A few years after her graduation, Louise met Edwin Rosskam, who had recently returned to the United States after an eventful youth as a member of the Lost Generation.⁵ This is how she described their meeting:

I was in Atlantic City. My mother was a diabetic, and I had to give her the insulin shots. So I had to go wherever she went, and I went down to Atlantic City with her. Edwin had come back from the South Seas, and he had had appendicitis. His mother was a friend of my mother, and they were staying in neighboring hotels. Edwin was bored to death in Atlantic City, you can imagine after a life like that. He said, 'Aren't there any girls around here?' And his mother said, 'Well there's Louise Rosenbaum, but she's a nice girl and I don't think you'd like her.' But anyway, we did meet. I had a little, crummy camera, one of those little Kodak cameras. Edwin asked me what it was, and I told him it was my camera. He asked what I did with it, and I said, 'What do you think? I take pictures.' So he said he wanted to go and take a picture. We went down to the beach, and there was a boat. It was lying on its side on the beach, and it was a beautiful, sort of grayish day. Edwin said he wanted to take one of the pictures, so he took the camera. I mean I would have just taken the picture, but he walked all around until he got

⁴ Louise's seven siblings are enumerated in oral history interview, March 24, 2000, op. cit.

⁵ In the United States, the Lost Generation is usually defined as those who grew up during World War I and especially, those who in the 1920s became expatriate Americans in Paris, such as writers Gertrude Stein, Ernest Hemingway, and F. Scott Fitzgerald, and photographers Berenice Abbott and Walker Evans.

just the right shadow and everything and then took a picture. Then he said, 'Let's go on the boardwalk and find a photography shop and get it printed.' And I said, 'Now?' And he said, 'Sure.' So we got it printed, and it was beautiful. It was absolutely a perfect little shot on a crummy, little camera. And I was really impressed.⁶

At the time they met, Edwin had considerably more worldly experience and cut a romantic figure to Louise. Born March 15, 1903, in Munich to American parents, Edwin experienced adolescence as an enemy alien during World War I. He came to Philadelphia with his mother in 1919 after his father, a Christian Scientist who refused treatment when he became ill, died in Germany. Edwin, still a teenager, had to accompany his father's body to the crematorium in another town; his mother was too sick to do it. Louise explained that, "It was years before Edwin recovered from that experience."⁷

Edwin's family, like the Rosenbaums, was also well-off; they were candy manufacturers: one of their products was the licorice treat, Good 'n' Plenty. Edwin attended Haverford College and the Pennsylvania Academy of Fine Arts, where he met his first wife, Marguerite Lipp, whom he married in 1926.⁸ Like other artists of their generation, they went to Paris to study painting; in 1927 and 1928, André Kertesz photographed them in their apartment designed by Le Corbusier.⁹ While in Paris, Edwin learned photography from Man Ray, another native of Philadelphia who was born Emanuel Rudnitzky. After Edwin's wife left him for a friend, Edwin (with a new flame) traced Paul Gauguin's footsteps to Polynesia and spent three and a half years there. In Tahiti, he wrote a novel (never published), while making a living photographing for the Trocadero Museum in Paris. When he returned to the United States, he settled in Greenwich

⁶ Oral history interview, March 24, 2000, op. cit. This quotation is not included in the print edition.

⁷ Louise Roskam, e-mail message to author, January 19, 2003.

⁸ Pennsylvania Marriages, Ancestry.com.

⁹ For Edwin's connection to Kertesz, see Sandra S. Phillips, David Travis, and Weston Naef, *André Kertesz: Of Paris and New York* (Chicago: Art Institute of Chicago, 1985), 152, 264; and Pierre Borhan, *André Kertesz: His Life and Work* (Boston, et al.: Bulfinch, 1994), 150.

Village and spent the summers in Provincetown at the vacation home of Mary Heaton Vorse¹⁰ (1874-1966), one of a group of left-wing Greenwich Village writers who had established the Provincetown Theater Group, which lasted from 1915 to 1926. Others associated with the organization included John Reed, Eugene O'Neill, and Edna St. Vincent Millay. Vorse wrote 18 books and hundreds of articles on women's suffrage, labor disputes, and the working class for such periodicals as *McClure's Magazine*, *Atlantic Monthly*, and *The Masses*. It is likely that she and Edwin shared political views.

Not long after meeting Edwin, by then an accomplished writer, painter, and photographer, Louise relocated to New York, got a teaching job, and rented an apartment across the street from Edwin. In the summer, she visited him in Cape Cod. Together they spent a lot of time with Mary Heaton Vorse.¹¹ Louise and Edwin's relationship gradually developed and they were married in 1936. With her scientific background, Louise quickly learned photographic processing from a friend¹² and became an expert darkroom technician. Louise began as Edwin's assistant but they soon became partners in documentary projects. According to one of Louise's biographers, Laura Katzman, Edwin opened up "a whole new world" for Louise, but Louise had "her own ambition and energy and intelligence."¹³

Although both Rosskams came from a Jewish heritage, neither practiced Judaism as a religion. They lived a freethinking life common to artists, writers, and others of their generation,

¹⁰ Louise Rosskam to author, e-mail message, Jan. 18, 2003. Louise recalled that Vorse "ran a sort of elegant, bohemian self-service boarding house for a few writers like herself. Edwin was one of the chosen...." For Vorse, see Dee Garrison, *Mary Heaton Vorse: The Life of an American Insurgent* (Philadelphia: Temple University Press, 1989); and the unpaginated biography in "The Mary Heaton Vorse Collection," Walter P. Reuther Library, Wayne State University, available at <https://reuther.wayne.edu/files/LP000190.pdf>

¹¹ Louise Rosskam to author, e-mail message, May 12, 2001.

¹² The friend was Knox Hall Montgomery. Edwin and Louise Rosskam, interview by Steve Plattner, Roosevelt, March 31, 1979, transcript, 10. University of Louisville Photographic Archives.

¹³ Katzman quoted in Amy Rogers Nazarov, "A Life in Photography: Louise Rosskam and the Documentary Tradition," *The Photo Review* 28, no. 2 (2007): 8-12.

many of whom had proletarian sympathies in the 1930s if not later. Although Louise, as far as known, was never a political activist, she and Edwin moved freely among people who were. Their idealistic attitude and its relationship to documentary photography was well expressed by photographer Paul Strand:

We conceive of realism as dynamic, as truth which sees and understands a changing world and in turn is capable of changing it, in the interests of peace, human progress, and the eradication of human misery and cruelty, and towards the unity of all people. We take sides. We take sides against war, against poverty, and align our art and our talents on the side of those whom Henry Wallace called the 'Common Man,' the plain people of the world in whose hands lie the destiny of civilization's present and future well-being.¹⁴

A few days before she died, Louise put it to me more simply: "I think I was always on a crusade."¹⁵

Strand was a long-term advisor to the Photo League, a New York cooperative school, darkroom, and exhibition space organized by Sid Grossman and Sol Libsohn in 1936 after a schism in its predecessor, the Film and Photo League. The Photo League, which in the 1930s paralleled the aims of the Rosskams although they were not very active in it, had as its guiding principles "a belief in photography as an expressive medium that could mirror social problems and promote social change."¹⁶ Both Libsohn and the Rosskams worked for the Standard Oil

¹⁴ Speech to International Congress of Cinema, Perugia, Italy, 1949, in *Paul Strand: Sixty Years of Photographs* (Millerton, New York: Aperture, 1976), 161.

¹⁵ Deathbed statement by Louise Rosskam to Gary D. Saretzky, March 2003.

¹⁶ Anne Wilkes Tucker, "The Photo League: A Center for Documentary Photography," in *This Was the Photo League: Compassion and the Camera from the Depression to the Cold War* (Chicago: Stephen Daiter Gallery, 2001), 9. Louise Rosskam recalled the influence of the Photo League on Edwin in the cited oral history interview by the author, March 24, 2000: "We knew Sol Libsohn, one of the founders, and the other people that were in the Photo League at the time. Of course their work was really influential on Edwin. He had done photography in the South Seas, but it was very arty photography. I have some of it here. But it wasn't documentary in any way, and the Photo League was a very, very strong influence on Edwin."

Project in the 1940s (more about which below) and, like them, eventually moved to Roosevelt, where they remained close friends for decades.¹⁷

The Rosskams' idealism in the Thirties, though never made explicit in their publications, comes through in stories Louise told about her past. Shortly after their marriage, in December 1936, they moved to Philadelphia, where they did a weekly Sunday feature, "Camera Tales of the Town," for the *Philadelphia Record*.¹⁸ Edwin did not feel very comfortable working in Philadelphia because his radical attitudes were at odds with those of his relatives, including the publisher of the *Record*. That family connection didn't stop Edwin from organizing a labor union while he worked there. Not surprisingly, Louise stated that "the Rosskam family never appreciated Edwin or his work and only appeared in his life at weddings and funerals."¹⁹

A year later, the Rosskams were hired by *Life* magazine to do a story in Puerto Rico. In January 1938, they spent several weeks in and around San Juan photographing nationalist revolutionaries and the lives of the poor. *Life* never published the story after the governor of Puerto Rico expressed his concern.²⁰ Much later, Edwin did a painting about the massacre of youthful demonstrators that took place before their visit; it obviously made a deep impression on him.²¹

After their return, Edwin convinced a recent German émigré, Henry G. ("Gunther") Koppel to start the Alliance Book Corporation and publish a series of documentary photography

¹⁷ For Libsohn's obituary in the *New York Times*, see <https://www.nytimes.com/2001/01/25/arts/sol-libsohn-86-photographer-who-captured-ordinary-life.html> The author's oral history interview of Libsohn for *Remembering the Twentieth Century: An Oral History of Monmouth County* is available at <http://www.visitmonmouth.com/oralhistory/bios/LibsohnSol.htm>

¹⁸ Although Edwin got the by-line, the Rosskams worked together on the assignments.

¹⁹ Louise Rosskam to author, e-mail message, February 16, 2003.

²⁰ These photos are now in the Farm Security Administration/Office of War Information file at the Library of Congress; see <http://www.loc.gov/pictures/collection/fsa/> The Rosskams and their colleagues called it "The File." Several of their 1938 Puerto Rico photographs were published in Michael Lesy, *A Long Time Comin': A Photographic Portrait of America, 1935-1943* (New York: W.W. Norton, 2002).

²¹ The police massacre of peaceful marchers at Ponce on Palm Sunday, March 21, 1937, left 19 dead and more than 200 wounded. "March 21, 1937: Ponce Massacre," Zinn Education Project, <https://www.zinnedproject.org/news/tdih/ponce-massacre/>

books, *The Face of America*, about major American cities, with Edwin as editor. The first was *San Francisco: West Coast Metropolis*, published in 1939, with an introduction by William Saroyan, whose play, “The Time of Your Life,” won the Pulitzer Prize that year.²² The Rosskams photographed, wrote, and laid it out in three months. Louise, according to Edwin’s introduction, “worked her head off,” doing both street photography and darkroom work in the tiny apartment they rented, which had a Murphy bed that came out of a closet. When she opened the bed, Louise set up the darkroom in the empty space behind it.

San Francisco: West Coast Metropolis explored different neighborhoods and social classes. In his lightly written and entertaining text, Edwin Rosskam discussed financiers, stockbrokers, labor unions, and ethnic neighborhoods. The text is graphically balanced with the photographs so one does not dominate the other in the layouts. Although the Rosskams took most of the photographs themselves, they used Dorothea Lange’s for the section on poverty-stricken migrant workers, noting that ten model camps had been set up for them by a New Deal federal agency, the Farm Security Administration (FSA); the Lange photos were from the FSA files.

Their next book, also published in 1939, was *Washington: Nerve Center*, for which Eleanor Roosevelt wrote the introduction. It brought the Rosskams to the nation’s capital. To obtain photographs of government agencies, they went to see Roy Stryker, head of the FSA’s Historical Section. Stryker had been hired in 1935 by FDR’s most radical brain truster, Rex Tugwell, to document photographically the innovative programs of the Resettlement Administration. In the 1920s, when Stryker was a graduate student at Columbia University

²² Edwin Roskam, *San Francisco: West Coast Metropolis* (New York: Alliance Book Corporation, 1939). For a more detailed history of this book and the Rosskams’ next book on Washington, D.C., see Gary D. Saretzky, “She Worked Her Head Off: Edwin and Louise Roskam & the Golden Age of Documentary Photography Books,” *The Photo Review* 23, no. 2 (Summer 2000): 2-10, 51.

working under Tugwell, he had gathered the photographs for an illustrated edition of Tugwell's textbook, *American Economic Life*.²³

Stryker was an economist, not a photographer, but he understood the value and power of documentary photography to publicize social problems and help justify the centralized government planning advocated by Tugwell and his boss, Secretary of Agriculture Henry Wallace, to address economic problems. Among the first photographers he hired were Walker Evans and the socially conscious painter and photographer Ben Shahn, who encouraged him—he didn't need much convincing—to expand the scope of the project and develop a truly outstanding archive that eventually totaled more than 100,000 photographs taken all across the country by some of the nation's greatest photographers. Stryker, as historian James Curtis explained, "...began to think of himself as a national historian accumulating images for future generations."²⁴

Among other programs, the Resettlement Administration set up cooperative communities, such as Jersey Homesteads in Monmouth County, later renamed Roosevelt after FDR's death.²⁵ Jersey Homesteads was settled by garment workers from New York City.

²³ Third Edition. New York: Harcourt, Brace & Co., 1930. First published in 1925.

²⁴ *Mind's Eye, Mind's Truth: FSA Photography Reconsidered* (Philadelphia: Temple University Press, 1999), 10. Some of the earlier illustrated books on FSA photography did not do justice to Edwin and Louise Roskam's contributions, such as Roy Emerson Stryker and Nancy Wood, *In This Proud Land* (New York: New York Graphic Society, 1973) and *Documenting America, 1935-1941*, eds. Karl Fleischauer and Beverly W. Brannan (Berkeley, California: University of California, 1988). By contrast, the following are some of the books on that era that include one or both Roskams' photographs: Michael Lesy, *Long Time Coming: A Photographic Portrait of America, 1935-1943* (New York: W.W. Norton, 2002); Andrea Fisher, *Let Us Now Praise Famous Women: Women Photographers for the U.S. Government, 1935 to 1944* (New York and London: Pandora Press, 1987); Paul Hendrickson, *Bound for Glory: America in Color, 1939-1943* (New York: Abrams, 2004); Colleen McDannell, *Picturing Faith: Photography and the Great Depression* (New Haven, Connecticut: Yale University Press, 2004); and Alan Cohen and Ronald L. Filippelli, *Times of Sorrow and Hope: Documenting Everyday Life in Pennsylvania During the Great Depression and World War II* (State College, Pennsylvania: Penn State University Press, 2003). Melissa McEuen, *See America: Women Photographers Between the Wars* (University Press of Kentucky, 2004) does not include Louise Roskam.

²⁵ Edwin Roskam, *Roosevelt, New Jersey: Big Dreams in a Small Town and What Time Did to Them* (New York: Grossman, 1972). For a helpful chronology of Jersey Homesteads/Roosevelt, see Borough of Roosevelt Historical Collection, Rutgers University Special Collections and University Archives, <http://www2.scc.rutgers.edu/ead/manuscripts/roosevelthistoricalcollectionf.html>

Utopian experiments like these became a political liability for FDR and in 1937 Tugwell resigned and the Resettlement Administration, along with its Historical Section, was absorbed into the Farm Security Administration.

Stryker was still very actively developing the FSA photo file when Edwin Rosskam walked into his office in 1939. They hit it off immediately. Stryker not only supplied Rosskam with photographs of government agencies for *Washington: Nerve Center*, he offered Edwin a job as editor, with a salary second only to his own. Edwin and Louise welcomed this opportunity because, like others who worked for the FSA, they believed that photographs could make a difference. As Edwin put it later, “we had this crazy idea that we could change the course of history.”²⁶ In his new job, Edwin was responsible for getting FSA file photos placed in publications and organizing exhibits, including one in 1940 on the American small town for the Pageant of Photography exposition in San Francisco directed by Ansel Adams.²⁷

With Edwin off to work for Stryker, Louise became a freelance photographer. An early assignment was her portrait of novelist Albert Halper that appeared with a review of his book, *Sons of the Fathers*, in the *New York Times* on October 20, 1940. Louise also found jobs photographing the children of prominent people. One client was FDR’s unofficial chief of staff, Harry Hopkins; in the fall of 1941, Louise photographed his daughter Diana in the White House where they lived.²⁸ In 1942-1943, Louise’s photos appeared regularly in the monthly periodical, *The American Magazine*, and probably others, but her published work in periodicals from this

²⁶ Film clip in *American Photography*, broadcast on PBS, 1999. For Edwin Rosskam’s responsibilities at the FSA and his views on Stryker, see Edwin Rosskam, “Not Intended for Framing: The FSA Archive,” *Afterimage* 8, no. 8 (March 1981): 9-11.

²⁷ Ansel Adams, *A Pageant of Photography* (San Francisco: Crocker-Union, 1940).

²⁸ Ann L. Mims, letter to author, June 29, 2002. Ms. Mims, a niece of Louise Rosskam’s, accompanied her aunt on this job at the White House. Hopkins had been FDR’s administrator for social welfare programs in the 1930s, so presumably the Rosskams would have had views in common with him.

period is still largely unknown.²⁹ Among the projects she did at this time was a photographic documentation, some of it in color, of a black neighborhood, N Street SW in Washington, DC.³⁰

Although Louise wasn't on the FSA staff, some of her photographs from these years ended up in "The File" anyway. Louise, recalling how Stryker influenced photographers going out in the field, stated,



Louise Rosskam. *Oldest woman in Lincoln, Vermont* [July 1940]. LC-DIG-fsa-8b30804 (digital file from original neg.) LC-USF34-012749-E (b&w film nitrate neg.)
 Courtesy of the Library of Congress Prints and Photographs Division, Washington, D.C.

Once I took a vacation in Vermont, and I said to Roy, 'Could I take some pictures for you?' you know, 'I'll buy my own film and everything.' And he said, 'Oh, here's some film,' and then he starts rambling along about Vermont and really it didn't sound as if it had anything to do with what you wanted to do at all. You started talking about hills, farmhouses and how people built a little extension on the house for the old people, and about pickled limes, the sky and how to get to Vermont 50 years ago, you know; by the time you got through listening to him...you begin to get some sort of formation in your mind of what there was up there....³¹

Louise photographed Middlebury, Lincoln, Bristol, Vergennes, and other Vermont towns for The File. In 2002, a number of these images were exhibited at the Middlebury College Museum of Art in Vermont.³²

In May 1943, after the FSA Historical Section was transferred to the Office of War Information, Stryker filed Louise's photos of a Victory Garden in the northwest section of

²⁹ Laura Katzman to Gary D. Saretzky, e-mail, July 20, 2004, lists six issues of *The American Magazine* in which Louise's work appeared: 134:6 (Dec. 1942) 92; 136: 1 (July 1943), 17, 112; 136:2 (Aug. 1943), 109-110; 136: 3 (Sept. 1943), 124; and 136: 5 (Nov. 1943), 45, 121.

³⁰ On file at the Library of Congress, <http://www.loc.gov/pictures/search/?q=louise%20rosskam>. For examples of Louise Rosskam's published work in color, see Paul Hendrickson (2004), op. cit., and Beverly Brannan and Laura Katzman, *Re-Viewing Documentary: The Photographic Life of Louise Rosskam* (Washington, DC: American University Museum, 2011. Revised edition, 2014. Distributed by Penn University Press.

³¹ Richard Doud interview of Edwin and Louise Rosskam, August 3, 1965, Smithsonian Archives of American Art, transcript, 70 pages, and audio excerpt at <https://www.aaa.si.edu/collections/interviews/oral-history-interview-edwin-and-louise-rosskam-13112>.

³² "Middlebury College Museum of Art Offers a Look Back at 1930s Vermont Through Exhibition of Farm Security Administration Photographs." For immediate release: August 8, 2002. Media release formerly on Middlebury College web site.

Washington, D.C. Many of the pictures by Louise on the Library of Congress' web site are from the Vermont and Victory Gardens series.³³

Because he felt frustrated at not being able to do much photography himself and so he could continue editing the *Face of America* Series, Edwin left the FSA in July 1940, although he came back for two years beginning in 1941.³⁴ Alliance issued *As Long as the Grass Shall Grow* in 1940 about Native Americans in the Western U.S. Indian expert Oliver LaFarge wrote the text and the photographs were by Helen Post, sister of FSA photographer Marion Post Wolcott. Also published in 1940 was *Home Town*, written by Sherwood Anderson, renowned for his best seller, *Winesburg, Ohio*, about smaller towns in Middle America. Accompanying Anderson's text praising the rural small town life style were evocative photographs taken in more than twenty states by FSA photographers. Social conditions continued to be featured in the *Face of America* series, but the theme had shifted away from major cities to population subgroups.³⁵

Edwin's next book, issued in 1941 by Viking, was *12 Million Black Voices*, a folk history of African Americans, with text by Richard Wright and illustrations mostly by FSA photographers.³⁶ To some degree, this volume was a logical progression from an FSA exhibit Rosskam had organized in Chicago called "75 Years of Negro Progress," in April 1940. Wright, who had written the best-seller, *Native Son*, was the first African American that the Rosskams

³³ Library of Congress, Prints and Photographs Online Catalog, <http://www.loc.gov/pictures/search/?q=louise%20rosskam>.

³⁴ Rosskam to Stryker, June 13, 1940, FSA/WDC 1 microfilm, Archives of American Art, frame 123.

³⁵ For a history of *For As Long as the Grass Shall Grow*, *Home Town*, and the next book, *Twelve Million Black Voices*, all edited by Edwin Rosskam, see Gary D. Saretzky, "Documenting Diversity: Edwin Rosskam & the Photo Book, 1940-1941," *The Photo Review* 23, no. 4 (Fall 2000), 10-16, 25.

³⁶ It is not known why this book was not published by Alliance, as were the previous books, and it was not part of the *Face of America* series, although it certainly had a relationship to its predecessors, especially *As Long as the Grass Shall Grow* in its focus on one ethnic group. For a fuller discussion, see Gary D. Saretzky, "Twelve Million Black Voices: Richard Wright, Edwin Rosskam, and the Golden Age of Documentary Photography Books," in *The African American Experience: Personal and Social Activism in the 19th and 20th Centuries*, ed. Karen T. Ackermann (Bowie, Maryland: Heritage Books, 2004, 101-131. For a biography of Wright (1908-1960), see Hazel Rowley, *Richard Wright: The Life and Times* (Chicago: University of Chicago Press, 2001).

got to know well. Edwin later generously recalled, “I was the pupil, he the teacher.”³⁷ Both Rosskams traveled with Wright to Washington to review the FSA files for relevant illustrations. They learned about segregation first hand when they had trouble finding Wright a hotel room. On one occasion, they went into a restaurant to ask if they could bring in Wright, who waited outside on the sidewalk. With Wright and photographer Russell Lee, whom they borrowed from the FSA with Stryker’s approval, they went to photograph the South Side of Chicago, which Wright knew intimately from his years there in the late 1930s. Although most of the photographs in *12 Million Black Voices* were from FSA files and the Chicago trip, Louise contributed one photograph to the book, which didn’t appear in later reprints, of a young man in a zoot suit.³⁸

Not long after *12 Million Black Voices* was published in 1941, Stryker rehired Edwin to plan and assemble what was then the world’s largest photo mural—11,000 square feet—at Grand Central Station. Using photos from FSA files and other sources, its purpose was to sell Defense Bonds. Although not paid, Louise helped with this gigantic effort, completed December 14, 1941, just a week after the attack on Pearl Harbor.³⁹

Louise and Edwin discussed all their individual projects and Louise unofficially was involved in most of Edwin’s. Through Edwin’s work and contacts, she acquired a thorough exposure to the best documentary photography of her generation and got to know Stryker, his wife Alice, and many of the FSA photographers and their spouses: Russell and Jean Lee, Jack

³⁷ Edwin Rosskam to Leonard Lyons of the *New York Post*, 26 Sept. 1941. Richard Wright Papers, Beinecke Library, Yale University, JWW MSS3, Box 105, Folder 1585. Quoted by permission of Ellen Wright and Louise Rosskam.

³⁸ The photograph was replaced because Louise Rosskam’s negative was lost. Personal communication, Louise Rosskam to author.

³⁹ Undated clipping from *U.S. Camera* magazine, late 1941 or early 1942, FSA/WDC1 microfilm, Archives of American Art, frames 515-520; personal communication, Louise Rosskam to author.

and Irene Delano, Esther Bubley, Marion Post, and Ben and Bernarda Shahn, to name a few.

They had a major impact on her. She recalled,

...this is what the effect Roy's outfit had on me personally, because I just came in there as absolutely nothing, just—I mean I was married to Edwin and trotted around, you know. But gradually as I began to see these things and feel them really, I had to react to them so that other people would feel them and see them too. And when I got a camera into my hands, I know that I wanted to take a nicely balanced picture, with a theme... but I wanted people to understand what that woman holding her child, without enough to eat, felt; and therefore I waited till ...the ultimate of her emotions seemed to show, and then quickly got a picture.⁴⁰



Louise Roskam. Standard Oil stern-wheel Towboat *Sprague* (nicknamed “Big Mama”) with oil tow destined for Memphis, Tennessee, passing under the bridge at Vicksburg, Mississippi. River Story, July 1946. SONJ-39422. Silver gelatin print. Author’s collection.

In October 1942, the Historical Section of the Farm Security Administration was transferred to the Office of War Information. In 1943, Louise was able to use her growing ability as a photographer after Stryker left the Office of War Information for Standard Oil of New Jersey (now Exxon).⁴¹ There Stryker developed a similar file as he had created at the FSA and hired many of the same photographers. When Stryker made his move, he was able to hire both Edwin and Louise, and they spent about three years on the payroll.⁴²

At the time, Standard Oil had a dreadful public image as a result of its pre-war agreements with Nazi Germany and Stryker was hired to do

⁴⁰ Doud interview, op. cit.

⁴¹ Steven W. Plattner, *Roy Stryker: USA 1943 - 1950; The Standard Oil (New Jersey) Photography Project* (Austin, Texas: University of Texas Press, 1983); Nicholas Lemann, *Out of the Forties* (Austin, Texas: Texas Monthly Press, 1983).

⁴² Edwin Roskam was working for Stryker at OWI at the time Stryker moved to SONJ.

something about it.⁴³ Although the Rosskams did not have a high regard for the company, they justified their work because the U.S. needed oil to win the war and, to obtain and move oil, those involved needed to feel that what they were doing was worthwhile. Through its company magazine, *The Lamp*, and other publications, including *Photo Memo*, “a little magazine that was really for users of pictures,”⁴⁴ Standard Oil told the story of oil: where it comes from, how it gets to the public, and how it is used—in short, as Edwin Rosskam put it, “how oil seeped into every joint of our civilization.”⁴⁵

Although Stryker’s team photographed internationally, the Rosskams stuck to America and traveled most of the next two and a half years. It was a great experience for them and in some respects, the best years of their lives. As Louise recalled in 1980,



Louise Rosskam. Cody, Wyoming, July 1944 (children with dogs). Postcard, published by *Fotofolio*, circa 1984, from photograph in the Standard Oil of New Jersey Photographic Collection, University of Louisville. Author’s collection.

the experience with Standard Oil was a real revelation- the feel of America...We certainly hadn’t ever had the opportunity to get around the way we did and to get to know so many different kinds of people. There were no restrictions on what we could photograph. It was, quite simply, as Edwin always put it, from the geologist to the sharecropper’s lamp...oil is at the base of everything...So, you could photograph the literary club in a little town called Cut Bank, Montana...because that was a little oil drilling community...⁴⁶

The Rosskams spent several weeks in Cut Bank, which is near Glacier National Park.

⁴³ Robert J. Doherty, “The Elusive Roy Stryker,” in James C. Anderson, ed., *Roy Stryker: The Human Propagandist* (Louisville: University of Louisville, 1977), 9.

⁴⁴ Irene Delano, interviewed with Jack Delano by Richard K. Doud, June 12, 1965. Mrs. Delano designed this publication for Stryker at the Standard Oil offices in New York while her husband, the photographer Jack Delano, was in the Army. Smithsonian Institution, Archives of American Art web site, <https://www.aaa.si.edu/collections/interviews/oral-history-interview-jack-and-irene-delano-13026>

⁴⁵ “Introduction to a Fragmentary collection of Raw Material Used to Assemble *Towboat River*,” enclosed with letter from Edwin Rosskam to Robert J. Doherty, March 13, 1968. University of Louisville Photographic Archives.

⁴⁶ Oral history interview by Steven W. Plattner, October 13, 1980, 26, University of Louisville Photographic Archives.

Stryker's photographers had wide latitude on what to photograph. With no restrictions, the practice of documentary photography allowed them to exercise what C. Wright Mills later called "sociological imagination."⁴⁷ They photographed customs, recreational activities, social institutions such as family, government, social and religious organizations, and work—working



Louise Roskam. On the Mississippi. Towboat *Corregidor*. Mr. and Mrs Jesse Lynch in the kitchen. Mrs. Lynch is the boat's cook; Jesse Lynch is the mate. They have been together on the river for more than 20 years. River Story, June 1945. SONJ-25738. Silver gelatin print. Author's collection.

methods, the interaction of workers with each other and employers, and the physical structure of work places. The Roskams practiced documentary photography as a sociological investigation that produces a record of life and, as Dorothea Lange and other FSA photographers demonstrated, a record of change.⁴⁸

In late December 1943, the Roskams boarded a Mississippi steamboat, the *Jack Rathbone*. The *Rathbone* was a two-funneled, old-fashioned, three-decked sternwheeler, 190 feet long and about 40 feet wide. It was a towboat: towboats actually push, rather than tow, barges of fuel oil, gasoline, and other products slowly up and down the Mississippi River system. On January 2, 1944, Louise wrote to Stryker, "That river boat ride was—for me—the high spot of the trip so far."⁴⁹

⁴⁷ C. Wright Mills, *The Sociological Imagination* (New York: Oxford University Press, 1959).

⁴⁸ The comment about record of change is derived from a statement by Willard Van Dyke (1934) in Robert Coles, *Dorothea Lange: Photographs of a Lifetime* (Millerton, NY: Aperture, 1982), 16.

⁴⁹ Standard Oil of New Jersey Collection, University of Louisville Photographic Archives.

Almost immediately, the Rosskams decided to explore towboats in greater depth. Edwin's article, "Muddy and Mean," about this first trip appeared in *The Lamp* in February 1944, accompanied by nine photographs; widely reprinted, it earned substantial free, positive publicity for the company. On this basis, Stryker was able to send the Rosskams back on the river; this time, their intention was to do a book, based on a detailed proposal⁵⁰ Edwin prepared, in which he wrote that they would document the country along the river and show it through the towboat pilot's eyes. They would also depict the Coast Guard vessels and crews that keep the river navigable, the cargoes, and the terminals. They would show the eleven different jobs on a towboat, including that of the chambermaid, after which he noted, "I'm not kidding." True to his word, photos of chambermaids appear in the book that resulted from this project, *Towboat River*.⁵¹

On May 15, 1944, Edwin and Louise began a towboat trip in Pittsburgh and photographed intensively until August. They also used a dictation machine and recorded 90 hours of interviews, allowing those who worked on the river to tell about their lives and work in their own words in the book.⁵²

In this period, because they felt that they were a team, the Rosskams stamped the back of their prints "Rosskam," making attribution of individual photographs difficult, but about fifty years later, Louise identified about 30 of the photographs in *Towboat River* as definitely hers.⁵³ She specialized in photographing women on the boats, although she did other types of pictures as well. Her forte was quick shooting of special moments involving people, while Edwin, with his art training, excelled at more formal compositions, although he also did action shots. He did the

⁵⁰ Ibid.

⁵¹ Edwin and Louise Rosskam, *Towboat River* (New York: Duell, Sloan and Pearce, 1948).

⁵² According to Louise Rosskam, personal communication to author, the wire recordings were not retained by the Rosskams after they no longer needed them.

⁵³ During a visit by the author to Louise Rosskam in Roosevelt.

photos of the men working on the deck, a dangerous place to be, as well as the portrait heads and the long views of the river.

In one photograph in *Towboat River*,⁵⁴ Louise depicted a woman waving to a passing sternwheeler. We see her from behind, through a door window, and her left hand is raised high and is blurred from her waving motion. She wears a dress printed with unusually large flowers,



Louise Rosskam, On the Ohio River. The cook waves to a passing boat. *Towboat Peace*. River Story, May 1945. Published in *Towboat River*, 1948. SONJ-25738. Silver gelatin print. Author's collection.

perhaps a surrogate for the garden that she cannot have on board, and a large expanse of water separates her from the other boat, which is out of focus and moving out of the frame to the right. With its oblique reference to the isolation of the crew members, this fine image encapsulates much about towboat life, and, placed opposite a passage that discusses the etiquette of waving on the river, it also relates directly to the text.

When *Towboat River* came out in 1948, it received enthusiastic reviews.⁵⁵ But by that time, the Rosskams were very much involved in their next project, working for the Puerto Rico Office of Information, a job initially arranged by Stryker in August 1945. That trip lasted six months, after which they went back to the mainland to

finish up the book before coming back to the island for about five years. The idea behind this project came from Rex Tugwell, who had become governor of Puerto Rico. He wanted a photographic file similar to what Stryker had developed for the FSA. In Puerto Rico, the

⁵⁴ Gary D. Saretzky, "Bliss on the Old Miss: The Rosskams and *Towboat River*," *The Photo Review* 24, no. 1-2 (Winter/Spring 2001): 6-16, 33-34. Includes list of photographs Louise identified as definitely hers.

⁵⁵ Ibid.

Rosskams made and collected photographs and also were involved in producing educational films. They brought their former FSA colleague, Jack Delano, and his wife Irene, to help them; the Delanos ended up staying and became actively involved in the cultural life of the island for the next fifty years.⁵⁶ Louise also “functioned as campaign photographer for Luis Muñoz Marin in the first popular election for governor in 1948” and the Rosskams’ home became a gathering



Louise Rosskam. *Straw hats being manufactured in the Cabrer Hat Factory, Ponce, Puerto Rico, February 1947. Silver gelatin print. Author's collection.*

place for those supporting Governor Marin's economic reform programs.⁵⁷

Louise did some of her best photography in Puerto Rico. By now an experienced photographer in her late thirties with years of daily photographic experience, she had the confidence, instincts, and skills to produce outstanding work. Most of the photographs she did during this period are in Puerto Rican archives or at the Centro de Estudios Puertorriqueños, Hunter College, City University of New York.

⁵⁶ The FSA-type file was under the Office of Information, attached to Governor Rexford Tugwell's office. The negatives for this project are housed today in the General Archives of the Institute of Puerto Rican Culture in San Juan. Laura Katzman and Beverly Brannan, "A Life in Photography: Louise Rosskam and the Documentary Tradition, August 18-October 20, 2002," exhibition catalog, Maier Museum of Art, Randolph-Macon Woman's College, Lynchburg, VA, note 16. See also Jack Delano, *Photographic Memories* (Washington, DC: Smithsonian Institution Press, 1997).

⁵⁷ "Louise Rosskam Bioette," e-mail, Beverly Brannan to author, November 30, 2001.

While in Puerto Rico, Louise also became a mother: her two daughters, Susan and Ani were born. Louise was very happy in Puerto Rico and would have been glad to stay there. But



Louise Rosskam, Children on a slide, school for seasonal and migrant worker children, New Jersey, circa 1967-1968. Published in Edwin and Louise Rosskam, with an introduction by Westry Horne, *Schools for the Families of Seasonal and Migrant Workers* (Trenton: State of New Jersey Department of Education, 1968, cover). Silver gelatin print. Author's collection.

in 1953, as a result of political tensions during the election campaign of their good friend, Governor Marin, the Rosskams had to leave the island. Their friends Ben Shahn and his future wife Bernarda Bryson invited them to visit in Roosevelt, New Jersey, and the Rosskams liked the community so much that they bought a house where they lived for the rest of their lives. Edwin returned to his painting, did some photography locally, and wrote two books, one about Roosevelt, and the other a novel about Puerto Rico.⁵⁸ He also ghost wrote an autobiography of Luis Muñoz Marin that was never published.⁵⁹ Louise spent most of her time raising her children, although she taught biology part-time and did some photography, including a series on children with mental disabilities in Trenton in 1960 and another on children of migrant workers in 1968. She also photographed on a trip to

Venice in 1980. About that time, Edwin contracted cancer and Louise spent a tough six years taking care of him until his death in 1985.

⁵⁸ Edwin Rosskam, *Roosevelt, New Jersey: Big Dreams in a Small Town and What Time Did to Them* (New York: Grossman, 1972). *The Alien* (New York: Grossman Publishers, 1964) takes place in Puerto Rico. For a helpful chronology of Jersey Homesteads/Roosevelt, see Borough of Roosevelt Historical Collection, Rutgers University Special Collections and University Archives, <http://www2.scc.rutgers.edu/ead/manuscripts/roosevelthistoricalcollectionf.html>.

⁵⁹ Manuscript in possession of Ani Rosskam as of July 2004.

After Edwin died, Louise started doing more photography. Initially, she took pictures of water because it seemed to have a calming effect on her. She photographed water wherever she found it, in ponds, streams, and swimming pools. In 1986, she started photographing barns after a trip to Spain with Bernarda Shahn, also by then a widow.⁶⁰ Louise and Bernarda met an elderly woman in the little village of Dénia who was living in a dilapidated barn after the local government had evicted the farmers. That got Louise thinking about barns and when she returned to New Jersey, she got a grant from the New Jersey Historical Commission to do a series on them. She believed that the old barns were a lost form of architecture, “replaced by prefab sheds and stick-built developments.”⁶¹ But whether or not she realized it, they were also a metaphoric self-portrait series by an aging, yet still active photographer.⁶²

The numerous abandoned barns Louise photographed symbolized for her the departure of farmers, the conversion of farmland to housing, and the loss of open space. As a counterpoint, she also photographed some housing developments under construction or completed, including Poet’s Corner in Freehold. Obviously, the landscape in the areas where Louise photographed has

⁶⁰ Interview with Louise Roskam, March 24, 2000.

<http://www.visitmonmouth.com/oralhistory/bios/RoskamLouise.htm>

⁶¹ Louise Roskam, quoted by Joan Grossman, “Documentary Photographer Captures State’s Vanishing Barns,” *Messenger-Press* (March 28, 1991), 4.

⁶² Minor White developed and named the technique of “reading photographs” for the unconscious projection of the photographer’s psyche, while he was an art history student of Meyer Shapiro at Columbia University in 1946, although the idea that what a photograph is of, is not just what it is about, dates back at least to Alfred Stieglitz’ Equivalent series of cloud photographs in the 1920s. White adopted Stieglitz’ term, Equivalent, in his own photographic work but extended its significance. In the 1950s, reading photographs as a technique for interpretation was developed by White and Ralph Hattersley at the Rochester Institute of Photography. See Peter C. Bunnell, *Minor White: The Eye That Shapes* (Boston: The Art Museum of Princeton University in association with Bulfinch Press/Little, Brown & Co., 1989); Doug Stewart, “An Interview with Ralph Hattersley,” *Photo Therapy Quarterly* 2, no. 3 (April 1980): 9-11; Ralph Hattersley, *Discover Yourself Through Photography* (New York: Association Press, 1971); and Minor White, “Equivalence: The Perennial Trend,” *PSA Journal* 29, no. 7(1963): 17-2, available online at <http://www.jnevin.com/whitereading.htm>. The practice of reading photographs is informed by the literature on the use of photography in psychotherapy, e.g. Deborah S. Zwick, “Photography as a Tool Toward Increased Awareness of the Aging Self,” *Art Psychotherapy* 5 (1978): 135-141; David Krauss, “Utilizing Photographs and Visual Language in Therapy: Illuminating the Metaphor,” unpublished paper, Cuyahoga Valley Community Mental Health Center, 1979; and Doug Stewart, “Photo Therapy: Theory & Practice,” *Art Psychotherapy* 6 (1979): 41-46. For the principles underlying formal analysis of visual art, see Meyer Shapiro, “Style,” in *Anthropology Today*, ed. A.L. Kroeber (University of Chicago Press, 1953): 287-312, which was required reading in Bunnell’s history of photography course at Princeton University in 1974.

changed dramatically since the 1980s when Louise began this series. But some land is being preserved. No doubt Louise would have been pleased to learn that in 2012, Monmouth County added 276 acres to the Crosswicks Creek Greenway in Upper Freehold Township, for a total of 1,832 acres.⁶³

Louise started the barns project in black-and-white but a hip replacement with a six-month recovery period led her to use color. During this period, she could shoot out the driver's side window of her car and get the film developed at a drive-up photo stand. To avoid bright blue skies, which she detested in photographs, she usually went out on cloudy or foggy days, although clear skies do appear in this series.⁶⁴

Louise was not particularly concerned about documenting specific barns and did not title and identify most of these photographs. They are meant to portray the general agricultural landscape and the transition to suburbia that concerned her so deeply. Forty of the images were exhibited in March 1991 at the Mariboe Gallery at the Peddie School in Hightstown, under the title, "From Garden State to Garden Apartment: Ruins of New Jersey Barns." By that time, according to the *New York Times* article on the show, many of the barns had already been replaced by housing developments and shopping malls.⁶⁵

After she exhibited the series several times, Louise donated more than forty framed barn photos, most in color, to the New Jersey Museum of Agriculture, which exhibited them in the

⁶³ *Monmouth County Parks System Annual Report, 2012*, 7.

⁶⁴ Based on conversations between Louise Roskam and the author and an analysis of the Louise Roskam Collection at the Monmouth County Archives, described at <https://www.monmouthcountyclerk.com/archives/record-groups/special-collections/louise-rosskam-collection-1980s-2013/>

⁶⁵ *New York Times*, March 24, 1991, NJ7. See also Gary D. Saretzky, "New Jersey in Transition: Louise Roskam's Barn Photographs," *New Jersey History* 121, no.1-4 (2003): 82-92.

fall of 2003. They were later borrowed for an exhibit at the Montclair Historical Society. The Monmouth County Archives acquired this set in 2013.⁶⁶



Top: Louise Rosskam, Barn, Gordon Road between Nurko Road and Perrineville Road, abandoned farm. [Louise Rosskam Collection, Monmouth County Archives]. Chromogenic color print.

Left: Rosskam, Louise, Farm buildings, Route 537 [Monmouth or Burlington County. Louise Rosskam Collection, Monmouth County Archives]. Chromogenic color print.

⁶⁶ See note 65.

In her late eighties, Louise started to have more physical problems, including emphysema and difficulty walking. She had to give up driving and curtail her outside activities. But with her typical enthusiasm, she got a computer and stayed connected with a large number of family members, friends, photo archivists, and historians. Surfing the web, she found that the Library of Congress had some of her photos on its web site attributed to Edwin and she contacted the archivists to correct the information. The photographs were stamped “Rosskam” on the back and catalogers had assumed Edwin was the photographer.⁶⁷ Historians only began to recognize Louise as a photographer apart from Edwin in 1987, when Andrea Fisher published *Let Us Now Praise Famous Women: Women Photographers for the U.S. Government, 1935 to 1944*, which reproduced a few of her photographs.⁶⁸ Louise got further public recognition in 1990, when William Williams of Haverford College, which Edwin Rosskam had briefly attended, curated a major retrospective on the Rosskams.⁶⁹

In her last years, Louise reviewed her life’s work in photography and put together a book, which she finished in 2001 and had printed in an edition of ten: *Just Kids: 1940-1990*. Along with her favorite photos of children, she included a lively explanatory text she wrote on the computer.

Louise had a major retrospective exhibition at the Maier Museum of Art and Randolph-Macon Woman’s College in Lynchburg, VA, from August 18 to October 20, 2002, curated by Beverly Brannan, photography curator at the Library of Congress, and Laura Katzman, associate

⁶⁷ The use of just their last name rubber stamped on the back of their photographs, as noted elsewhere in this article, was because the Rosskams thought of themselves as a team. Although outside the scope of this project, a scholar of gender studies might in the future explore the dynamics of the Rosskam marriage.

⁶⁸ Op. cit.

⁶⁹ Williams also included the Rosskams in an exhibit of photographs by Haverford alumni in 2008, with a related symposium. Gary D. Saretzky, “Edwin and Louise Rosskam,” unpublished lecture, Symposium on Haverford Alumni Photographers, Haverford College, Pennsylvania, September 20, 2008.

professor of art at Randolph-Macon.⁷⁰ The catalog featured a fine biographical essay and several well-reproduced photographs. The show included outstanding work from Louise's personal collection and that of the Library of Congress, and it was lit and hung beautifully; although Louise couldn't go see it in person, she enjoyed seeing a video of the opening made by a family member.⁷¹

The show in Virginia was the first time that a survey of Louise's images was seen without Edwin's in an art museum context. While Louise was delighted to get recognition for her achievements, she felt a bit uneasy about showing her earlier photographs without Edwin's, since she felt that they had been a team at that time. Stryker, who knew them both, agreed that "they worked beautifully together."⁷² Brannan and Katzman followed up the Lynchburg exhibit with another one at Duke University⁷³ in 2005 and American University in 2011, the latter accompanied by a finely printed monograph, *Re-Viewing Documentary: The Photographic Life of Louise Rosskam*.⁷⁴ In 2012, Katzman curated an exhibit at Hunter College of Louise Rosskam's work in Puerto Rico.⁷⁵

Louise was buried in Roosevelt next to her husband and near Ben Shahn and Sol Libsohn. She had lived an active and long life with many friends, children, and grandchildren, and left a legacy of wonderful images for us and those in the future to appreciate. Her life constitutes a role model for photographers who want "to make a difference" with their art.

⁷⁰ Renamed Randolph College in 2007.

⁷¹ Opinions expressed here about this exhibit are based on the video, which the author watched with Louise Rosskam at her home in Roosevelt.

⁷² Doud interview, op. cit., June 14, 1964, tape 2, 9.

⁷³ "A Life in Photography: Louise Rosskam and the Documentary Tradition," Center for Documentary Studies at Duke University, March 15-May 15, 2005. For more information about the Duke exhibit, see Nazarov, op. cit., and [no author], "A Life in Photography: Louise Rosskam and the Documentary Tradition," *Document* (Winter/Spring 2005): 16-25.

⁷⁴ Brannan and Katzman, op. cit. The exhibit was "Louise Rosskam," Katzen Arts Center, American University Museum, September 3-December 14, 2011.

⁷⁵ "Picturing Puerto Rico Under the American Flag: The Photographs of Louise Rosskam, 1937-1948," Hunter College East Harlem Gallery, May 11-July 21, 2012.



Edwin Roskam. Louise and Edwin Roskam at work, examining prints in a pan of solution, ca. 1938. LC-DIG-ppmsca-07697 (digital file from original photo) LC-USZC4-10289 (color film copy transparency), courtesy of the Library of Congress, Prints and Photographs Division, Washington, D.C.

An archivist, educator, and photographer, Gary D. Saretzky has worked as an archivist at the State Historical Society of Wisconsin (1968-1969), Educational Testing Service (1969-1993), and the Monmouth County Archives (1994 to present). Gary taught history of photography at Mercer County Community College (1977-2012) and coordinated the Public History Internship Program for the Rutgers University History Department (1994-2016). He has served as a consultant to more than 60 different archives in New Jersey, primarily through CAPES, the consulting service of the New Jersey Caucus of the Mid-Atlantic Regional Archives

Conference (MARAC/NJ). As a Public Scholar for the New Jersey Council for the Humanities, he has given more than 50 lectures around the state on New Jersey photographers.