



**PHOTO-
JOURNALISM:
FROM NEWS TO
HISTORY**

Presented by Adam M. Silvia

“JOURNALISM IS THE FIRST DRAFT OF HISTORY.”

— PHILIP L. GRAHAM/OTHERS

WHAT COULD HAVE BEEN NEWS CAN NOW BE HISTORY.



1. Wealth of Pictures
2. Library Collections
3. Creating History
4. Description
5. Meaning
6. Challenges
7. Path Forward

LIBRARY COLLECTIONS

Approximately 34,000 newspaper titles and 60,000 other periodicals (includes magazines)

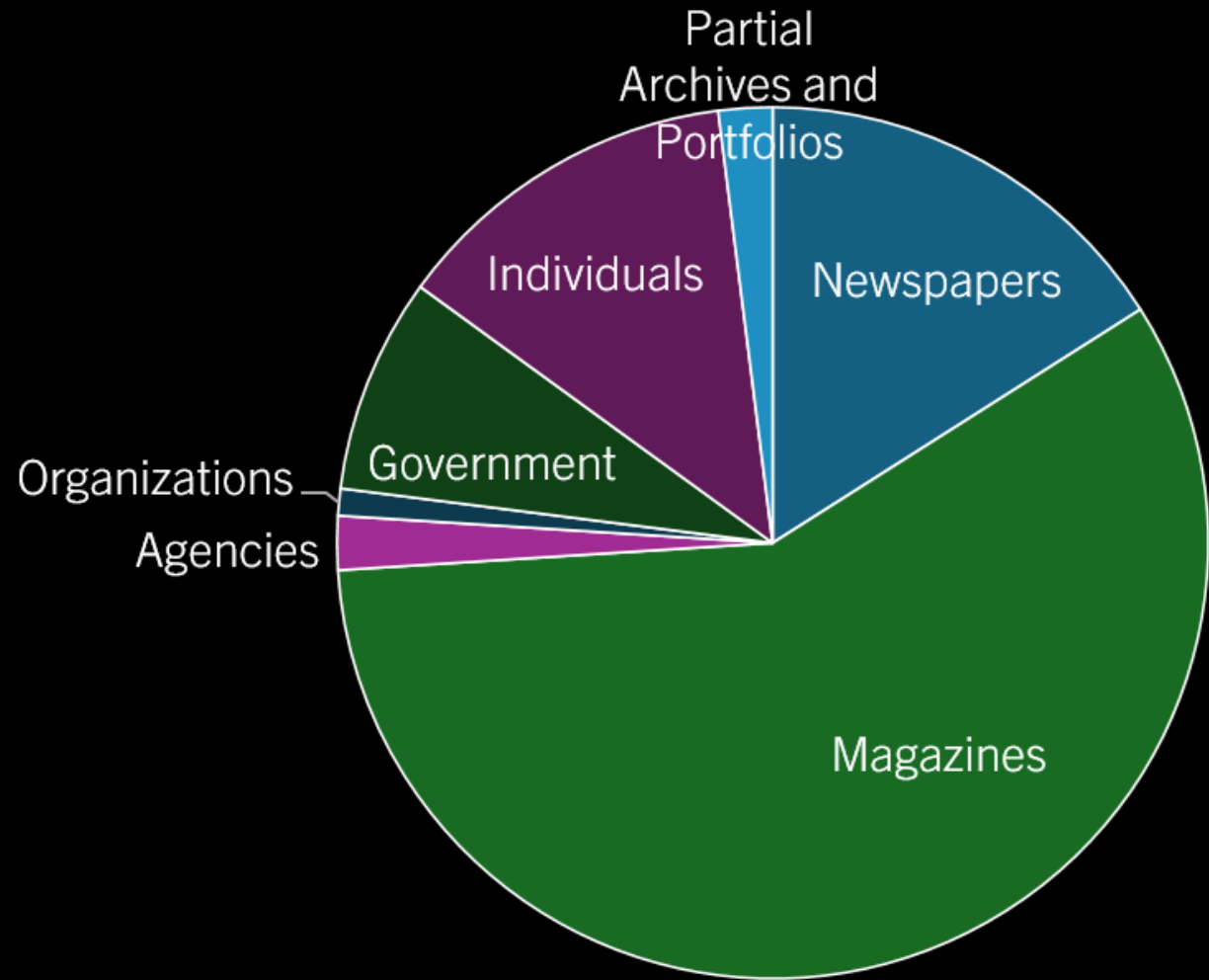
Approximately 10 million photojournalism images archived separately (prints, negatives, contact sheets, transparencies, digital files)



US News in Dayton by Thomas O'Halloran

PHOTOGRAPHIC ARCHIVES

The Library preserves the photographic archives of newspapers (example: NY World), magazines (Look, US News), agencies (Bain), organizations (NCLC), government (FSA), individual photographers (Bob Adelman, Toni Frissell), partial archives (Chim) and portfolios.





COLLECTING HISTORY

Photo by Lewis Hine

Early Collecting

1932-1954 – Lewis Hine’s National Child Labor Photos

1944 – FSA/OWI

1944-1952 – American National Red Cross

Frequency

Historically, the Library acquired, on average, 1 photo archive of a newspaper, magazine or agency every 10 years and 1 archive of an individual photojournalist every 5 years.

Recent Collecting

2011 – Roll Call and Congressional Quarterly

2016-2018 – Bob Adelman

2025 – Raul Ruiz



**STRONGEST IN
HUMAN INTEREST REPORTING
(CIVIL RIGHTS, LABOR, HEALTHCARE AND CONFLICT)**

136 WOMEN PHOTOJOURNALISTS

Photos by Dorothea Lange, Charlotte Brooks, Rosem Morton

ARCHIVAL WORKFLOW

ACQUISITION

- Purchase
- Donation
- Survey
- Shipping

PROCESSING

- Organization
- Housing
- Storage
- Conservation

DESCRIPTION

- Cataloging
- Finding Aids
- Research Guides
- Digitization

REFERENCE

- Reading Room
- Ask-A-Librarian
- Copyright
- Duplication

OUTREACH

- Exhibition
- Loan
- Publishing
- Programs
- Class Visit

ARCHIVES
Acquisition
Processing
Description
Reference
Outreach

RESEARCH
Authors
Educators
Filmmakers
University
Associations
Government
Grants

EDUCATION
K-12
University
Curriculum
Publishing
Distribution
Market
Exhibition
Libraries
Programs

FROM NEWS TO HISTORY

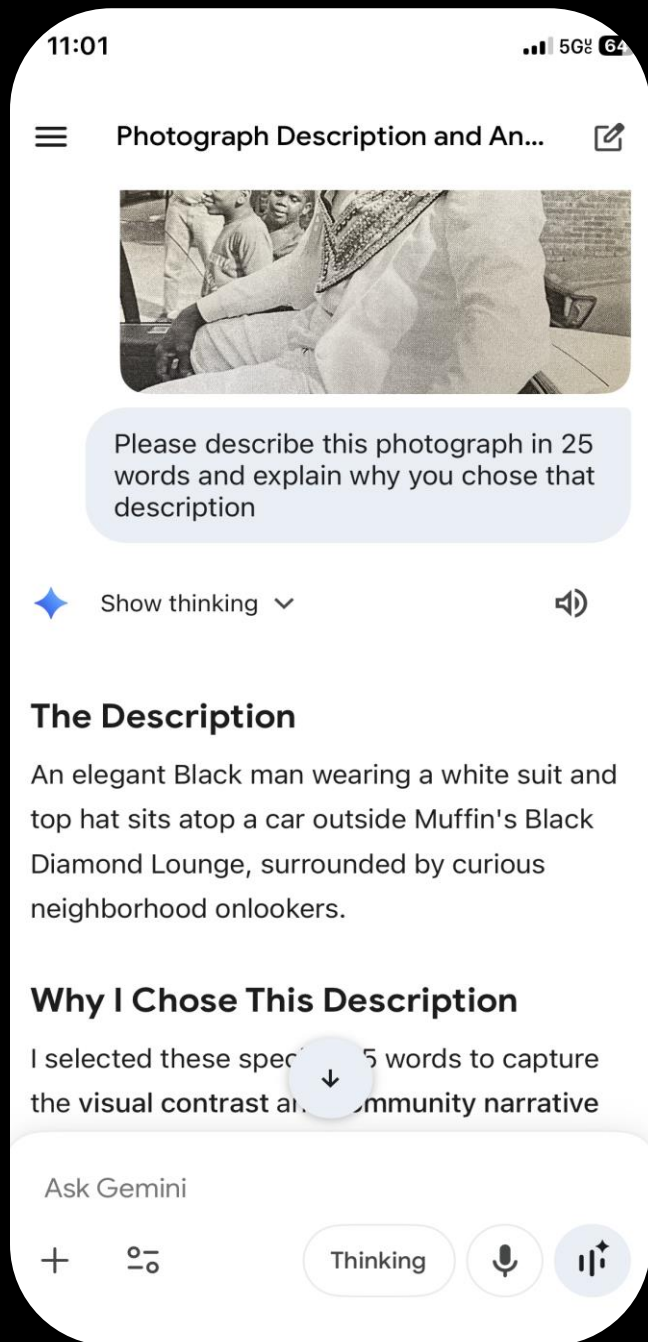
DESCRIPTION

Please describe this photograph in 25 words and explain why you chose that description.

Why do you think this photograph was created?



Photo by Edward Newman



Ask AI

Why I Chose This Description

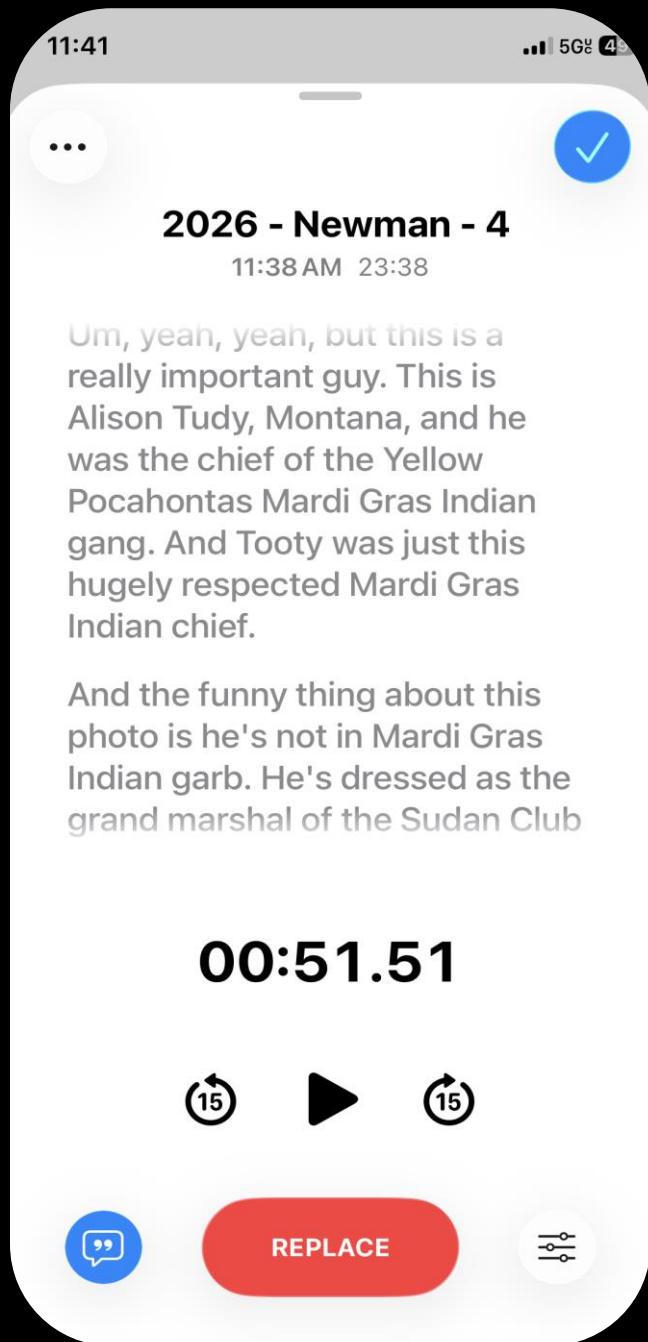
I selected these specific 25 words to capture the visual contrast and community narrative present in the image.

Keywords

White suit and top hat. Celebratory regalia. Muffin's Black Diamond Lounge. Neighborhood onlookers.

Why do you think this photograph was created?

This photograph was likely created as an act of cultural documentation to preserve the vibrant traditions of Black New Orleans. The man's elaborate regalia is the traditional uniform of a Grand Marshal or a high-ranking member of a Social Aid and Pleasure Club.



Ask Edward Newman

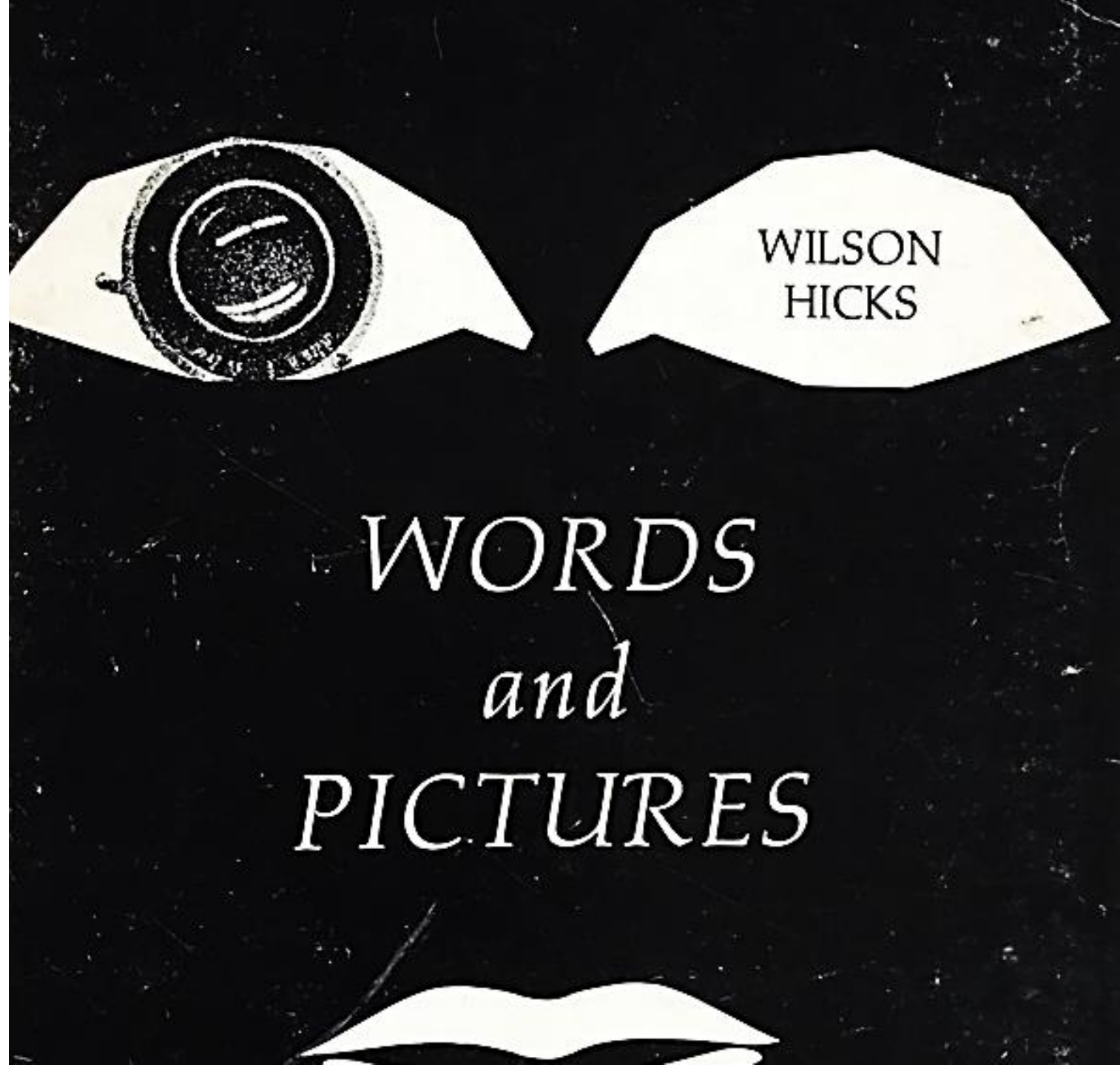
“This is a really important guy,” says Newman, pointing to his photo of Allison “Tootie” Montana, Big Chief of the Yellow Pocahontas Mardi Gras Indians. Popular revelers, the Mardi Gras Indians, or Black Masking Indians, dress elaborately in costumes inspired by Native American and West African cultures. Tootie was the vanguard, “Chief of Chiefs.”

That day, “the Sudan Social Aid and Pleasure Club honored him by making him the grand marshal,” explains Newman. “How do I look?” asked Tootie. “You look beautiful!” Newman replied. “My gosh, look at that diamond [ring], the sign says [Black] Diamond and [Tootie] is a Black diamond,” pure serendipity.

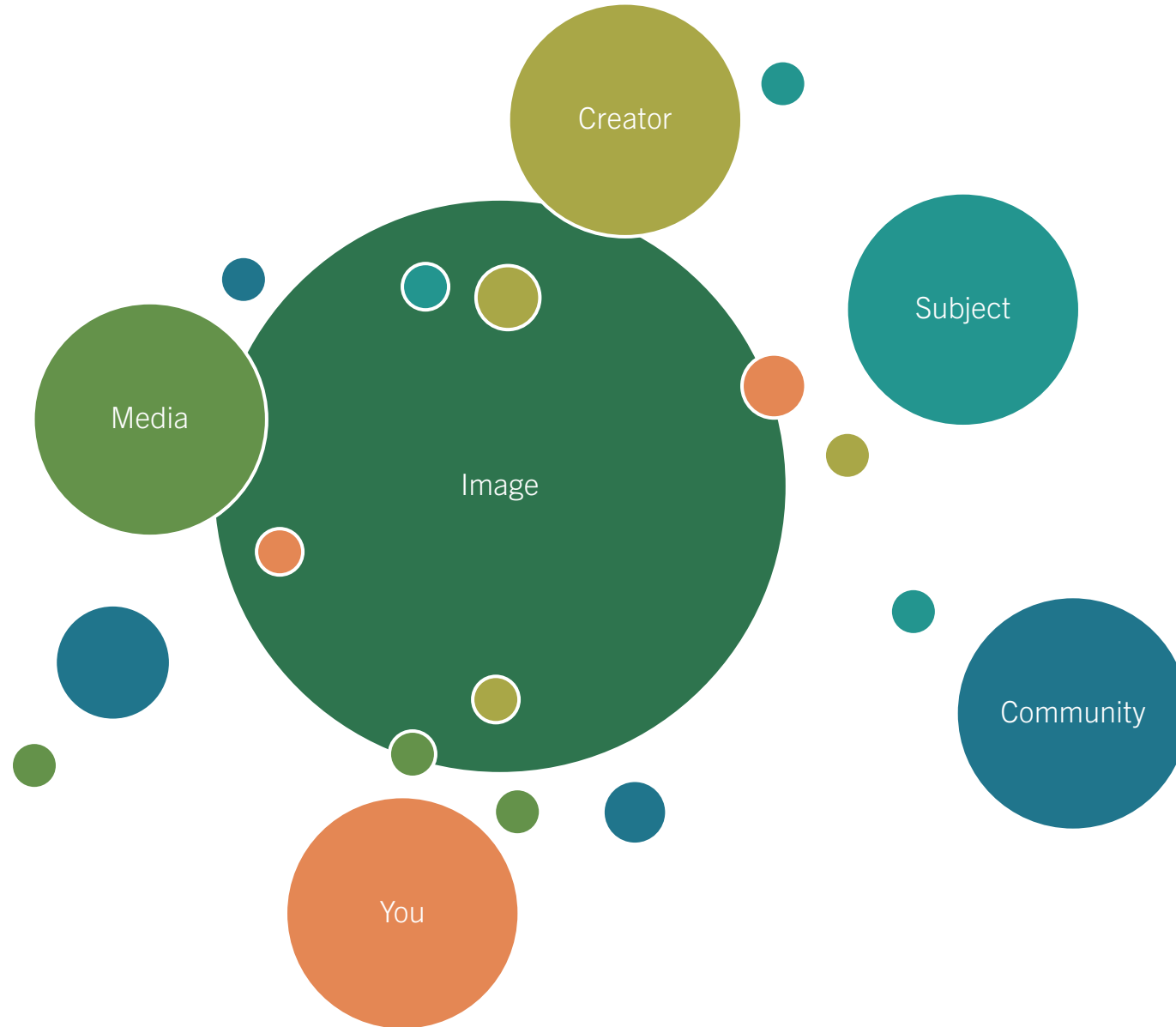
WORDS AND PICTURES

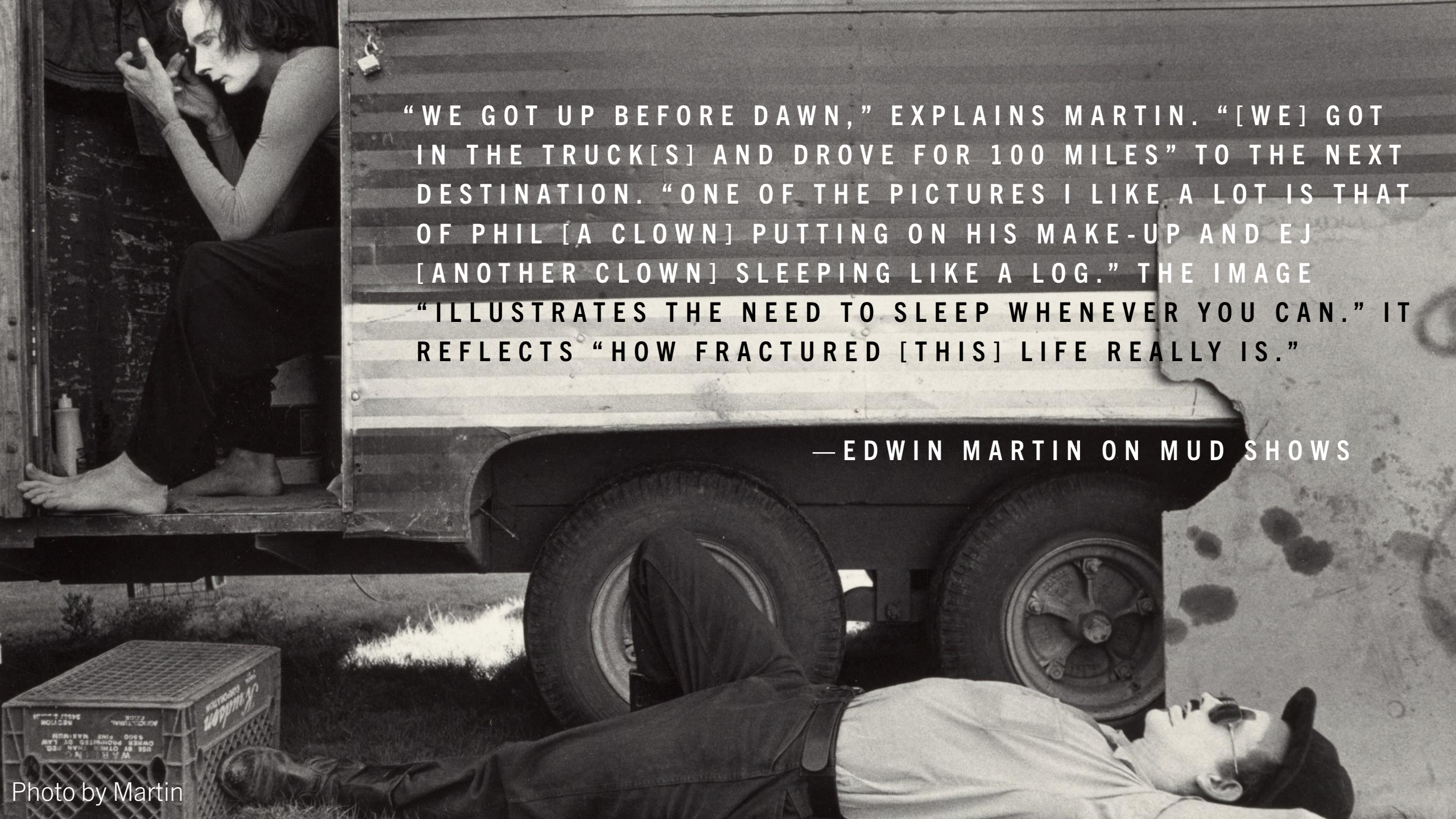
Clifton Edom of the University of Missouri taught photojournalism as “a combination of words and pictures which together form a stronger, easier understood method of communication than either words or pictures alone can produce.” Following his logic, a photograph became photojournalism upon publication in the printed news.

In his book, *Words and Pictures*, the Picture Editor (1937-1943) and Executive Editor (1945-1952) of *Life* magazine, Wilson Hicks, upheld Edom’s definition. “The basic unit of photojournalism is one picture with words,” explained Hicks. “When a newspaper or magazine prints such a unit, the subject of which is news or within the vast bounds of matter related to news, it is practicing photojournalism in its simplest form.”



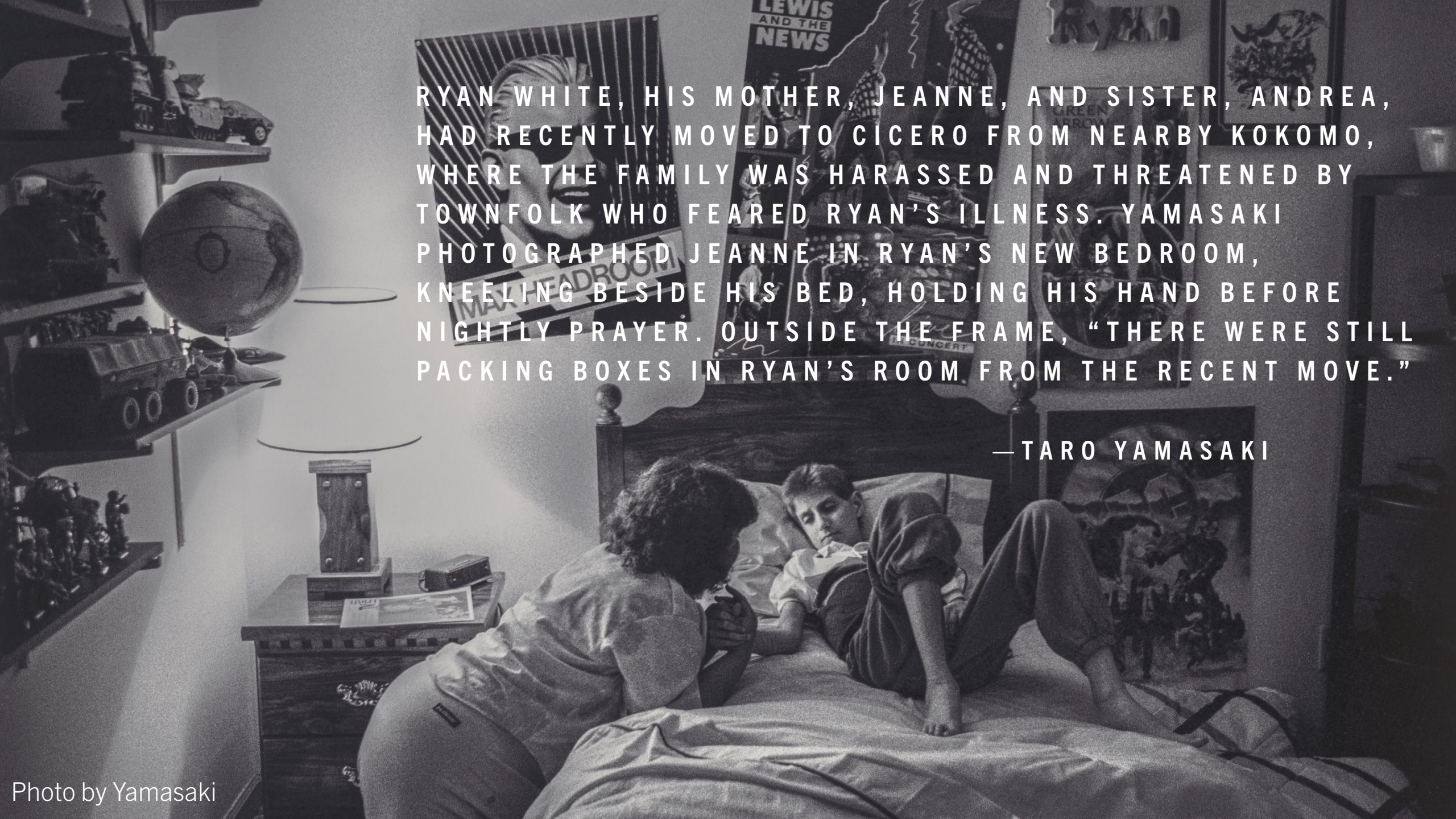
SOURCE OF MEANING





"WE GOT UP BEFORE DAWN," EXPLAINS MARTIN. "[WE] GOT IN THE TRUCK[S] AND DROVE FOR 100 MILES" TO THE NEXT DESTINATION. "ONE OF THE PICTURES I LIKE A LOT IS THAT OF PHIL [A CLOWN] PUTTING ON HIS MAKE-UP AND EJ [ANOTHER CLOWN] SLEEPING LIKE A LOG." THE IMAGE "ILLUSTRATES THE NEED TO SLEEP WHENEVER YOU CAN." IT REFLECTS "HOW FRACTURED [THIS] LIFE REALLY IS."

—EDWIN MARTIN ON MUD SHOWS

A black and white photograph of a woman kneeling by a bed, holding the hand of a young boy lying in bed. The room is filled with posters and toys. The woman is on the left, leaning over the bed. The boy is on the right, lying on his side. The room has a bed with a dark headboard, a nightstand with a lamp, and shelves with toys and a globe. Posters are on the wall, including one of a man's face and another with the text 'LEWIS AND THE NEWS'.

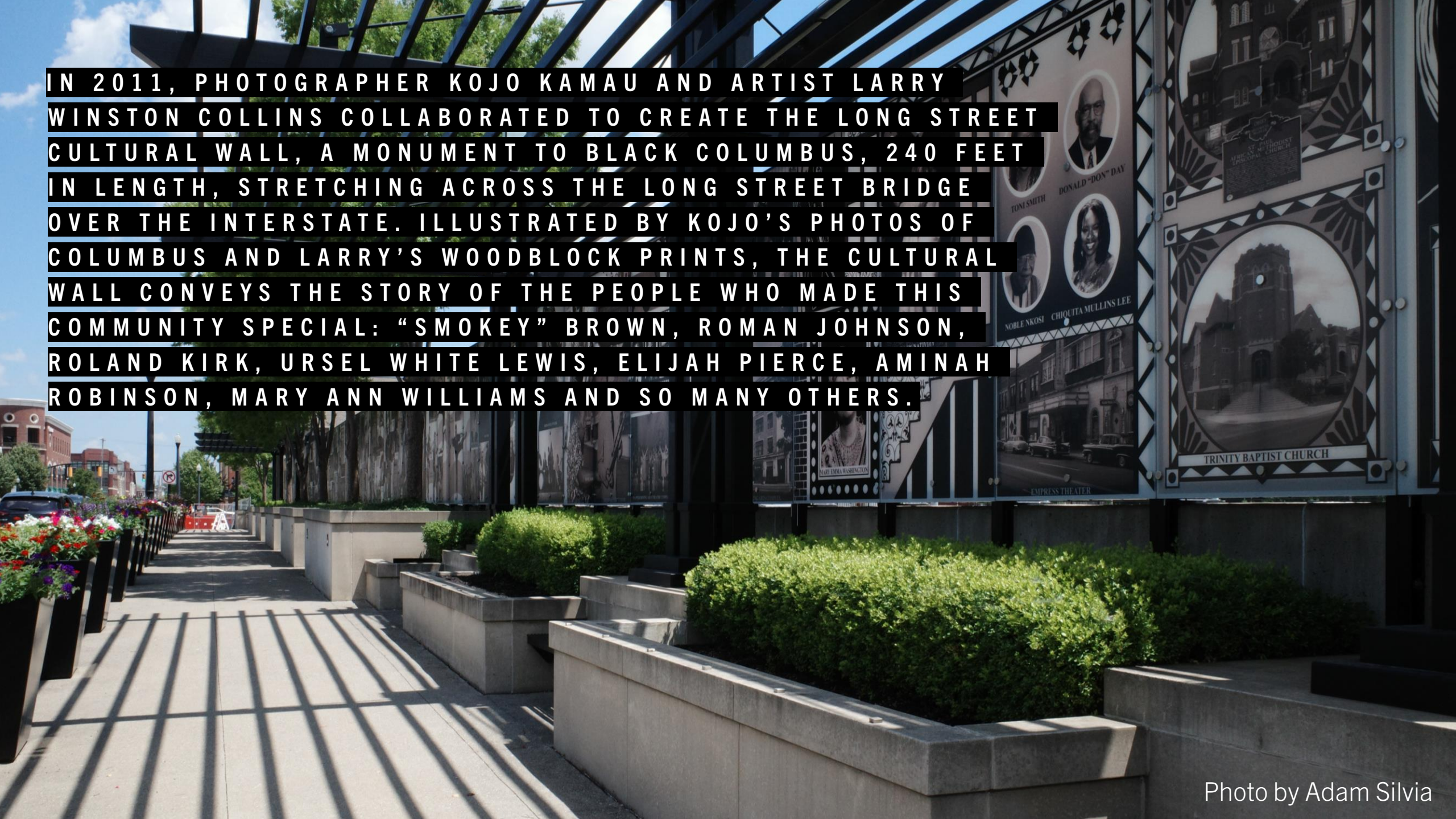
RYAN WHITE, HIS MOTHER, JEANNE, AND SISTER, ANDREA, HAD RECENTLY MOVED TO CICERO FROM NEARBY KOKOMO, WHERE THE FAMILY WAS HARASSED AND THREATENED BY TOWNFOLK WHO FEARED RYAN'S ILLNESS. YAMASAKI PHOTOGRAPHED JEANNE IN RYAN'S NEW BEDROOM, KNEELING BESIDE HIS BED, HOLDING HIS HAND BEFORE NIGHTLY PRAYER. OUTSIDE THE FRAME, "THERE WERE STILL PACKING BOXES IN RYAN'S ROOM FROM THE RECENT MOVE."

—TARO YAMASAKI

When Ryan passed away, his family and friends gathered in a circle for prayer. “They held hands, and Jeanne said, ‘You can photograph this or you can join the circle, Taro.’ I put my camera down and joined the circle, knowing full well that my editors would have wanted that picture.”

– Taro Yamasaki on the photo he didn’t take

IN 2011, PHOTOGRAPHER KOJO KAMAU AND ARTIST LARRY WINSTON COLLINS COLLABORATED TO CREATE THE LONG STREET CULTURAL WALL, A MONUMENT TO BLACK COLUMBUS, 240 FEET IN LENGTH, STRETCHING ACROSS THE LONG STREET BRIDGE OVER THE INTERSTATE. ILLUSTRATED BY KOJO'S PHOTOS OF COLUMBUS AND LARRY'S WOODBLOCK PRINTS, THE CULTURAL WALL CONVEYS THE STORY OF THE PEOPLE WHO MADE THIS COMMUNITY SPECIAL: "SMOKEY" BROWN, ROMAN JOHNSON, ROLAND KIRK, URSEL WHITE LEWIS, ELIJAH PIERCE, AMINAH ROBINSON, MARY ANN WILLIAMS AND SO MANY OTHERS.



PEPPER WATCHES A CAR SPEED PAST THE LOCATION OF KOJO KAMAU'S ORIGINAL GALLERY ON NORTH WASHINGTON AVENUE. THE BUILDING WAS DEMOLISHED IN 1984 AND IS NOW A PARKING LOT. "HE PAINTED THE GALLERY INSIDE WHITE, AND IN THE VERY BACK, HE HAD HIS DARKROOM." ON THE WALLS, "HE HAD HIS PHOTOGRAPHS. AMINAH [ROBINSON] HAD HER [PAINTINGS] UP ON THE SECOND FLOOR," AND "ELIJAH PIERCE HAD HIS [CARVINGS] ON THE FIRST FLOOR."

STATE AUTO
— PEPPER



A group of seven diverse people, including men and women of various ages and ethnicities, are sitting in a circle in a community room. They are engaged in conversation and smiling. The room has a patterned carpet, stone pillars, and a wooden desk in the background.

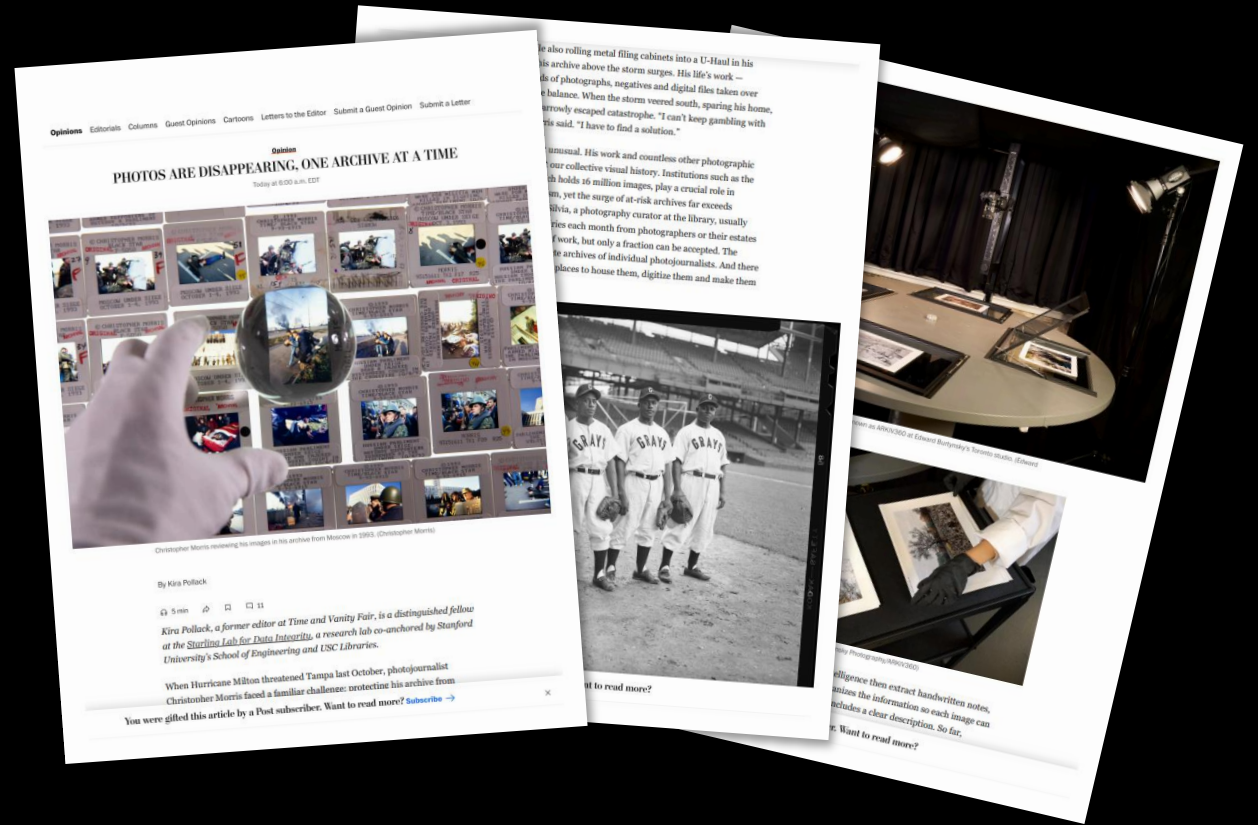
“WHEN WE BRING HIS [PHOTOGRAPHY] OUT, IT ATTACHES US
BACK TO OUR BEGINNING. WE’RE CONNECTED TO THIS
HISTORY, AND HE DOCUMENTED IT. HE MADE SURE IT WAS
AVAILABLE TO US.”

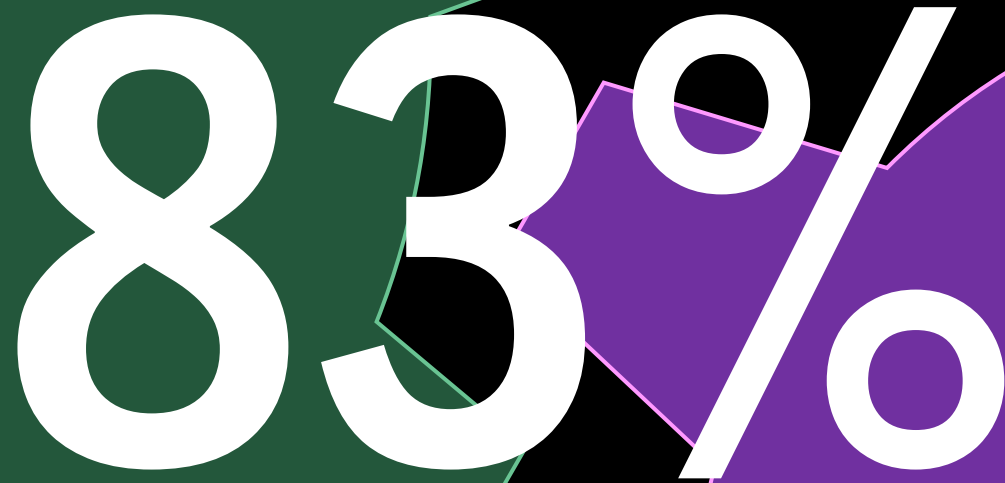
“HE WAS A WONDERFUL, WONDERFUL MAN. HE WORKED FOR
THE LOVE OF HIS COMMUNITY AND THE PASSION THAT HE
HELD FOR ART. HE WAS OPEN AND GIVING AND CARING, AND
THAT’S WHY PEOPLE LOVE HIM.”

— MEMBERS OF THE COMMUNITY

“THERE ARE MANY MORE PHOTOS THAN PLACES TO HOUSE THEM, DIGITIZE THEM AND MAKE THEM PUBLICLY AVAILABLE.”

— KIRA POLLACK



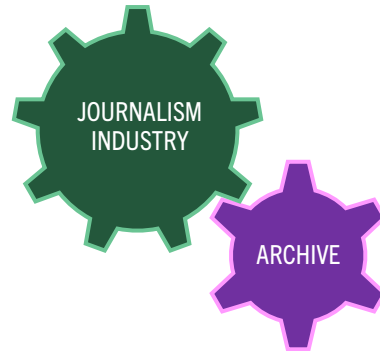
A large graphic of the number 83% in white, set against a dark green background on the left and a purple background on the right. The number is stylized with a thick font. The percentage sign is also large and white. The background is split into two irregular shapes: a dark green one on the left and a purple one on the right, both with white outlines.

of photojournalism images preserved by the Library of Congress are part of 12 photographic archives from newspapers, magazines, news agencies, organizations and government.

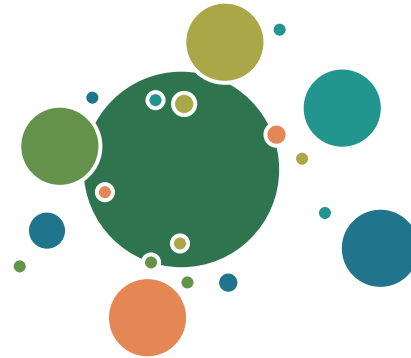
CHALLENGES TO OVERCOME



SCALE



COLLECTING



MEANING



USAGE

STAY THE COURSE

Continue preserving select photographic archives of newspapers, magazines and news agencies.

Latest

In 2025, the Library acquired the Raul Ruiz / La Raza photograph collection.



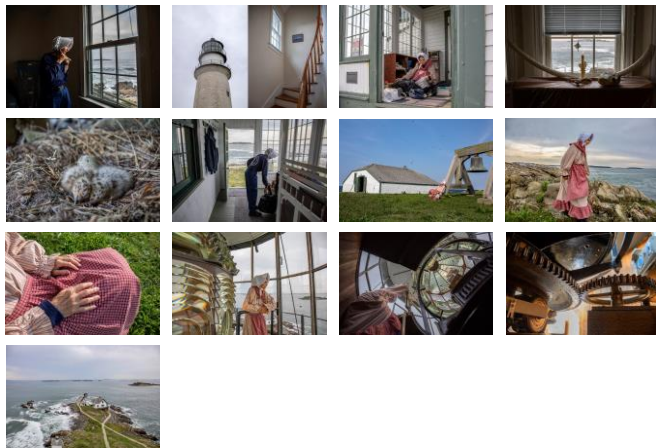
Photo by Staff of La Raza

PORTFOLIO ACQUISITIONS

The Library now works 1-on-1 with photojournalists to construct portfolios representing important contributions to human interest reporting.

Example

In 2025, the Library acquired a portfolio by Diana Cervantes documenting the life of Sally Snowman, operator of Boston Light for 20 years. The story was originally appeared in *Hakai* magazine, which has since ceased publication.



Hakai
magazine



After 20 years tending to the Boston Light in Massachusetts, lighthouse keeper Sally Snowman is preparing to pass the torch.

A Lighthouse Keeper Hangs Up Her



Guide to Photojournalism Research

Everything in One Place

Browse large and small collections. Organized by subject and by creator.

Integrated Search

Large collections linked to finding aids.

Multiformat

Photos linked to corresponding newspapers, magazines and manuscripts preserved elsewhere in the Library.

Educational Resources

Find lesson plans, primary sources, books and videos.

Freely Accessible Online

<https://guides.loc.gov/photojournalism> or search "Library of Congress Photojournalism"



Getting the Ryan White hairdo. Photo by Tara Yamasaki. <https://www.loc.gov/pictures/item/2024630367/>

Ryan White: Through Yamasaki's Lens August 21, 2025

The following story by Adam M. Silvia, Curator of Photographs in the Prints & Photographs Division.

On August 18th, 1990, the U.S. Congress passed the Ryan White Comprehensive AIDS Resources Emergency Act, which allocated funding to commemorate the 34th anniversary of the AIDS epidemic. To reflect on the impact on the lives of hundreds of thousands of people, the Library of Congress recently acquired by the Library of Congress

"I hadn't met or photographed anyone who could find about it," begins Yamasaki, who in the summer of 1987 with reporter Bill S.



Mabel Leaps (Pat), Cedar City, Missouri (Carson & Barnes). Photo by Armand Arorizo. <https://hdl.loc.gov/loc/ppp/ppmsca.98858>

The Greatest Show on Mud: Martin's Photographs of Traveling Circuses April 16, 2025

The following story by Adam M. Silvia, Curator of Photographs in the Prints & Photographs Division, is based on his interview with Edwin Martin.

Last year photographer Edwin Martin generously placed 138 of his traveling circuses in the care of the Library of Congress. An exciting and challenging way of life, the collection is a testament to the hard work of circus members who, for over 200 years, have brought joy to thousands of Americans.



NASCAR Fans Watching the NAPA Auto Parts 500 at California Speedway. Vertical panoramas on contact sheet by Armand Arorizo. Used with permission. <https://www.loc.gov/pictures/item/2024630367/>

Widening the Frame: Panoramas by Armand Arorizo January 30, 2026

The following story by Adam M. Silvia, Curator of Photographs in the Prints & Photographs Division, is based on his interview with Armand Arorizo on January 26th, 2025.

Earlier this year, the Library of Congress acquired a portfolio of panoramas by Armand Arorizo documenting the National Association of Professional Photographers (NASAP) at California Speedway in Fontana, California. The collection includes 10 panoramas, 12 standard-frame photographs, and a contact sheet composed of four photographs and a contact sheet build upon the previously acquired Armand Arorizo collection. The collection contains an additional 65 panoramas covering a wide range of subjects, including Americans, various sports, political leaders, Hollywood stars, and the community in Los Angeles. Eager to learn more about the photographer's work, the Library of Congress



Jazz funeral for Leona Blazio, the wife of Mardi Gras float maker Leona Blazio, St. Louis Cemetery No. 3, New Orleans, March 25, 1983. Photo by Bruce Talamon. Used with permission. <http://www.loc.gov/pictures/item/2024630367/>

Cutting Loose: Edward Newman's Photographs of New Orleans and Funerals June 1, 2026

The following story by Adam M. Silvia, Curator of Photographs in the Prints & Photographs Division, is based on his interview with Edward Newman on February 20, 2026 and includes photographs donated to the Library of Congress.

"I was born in Brooklyn, New York in 1964," says Newman, a self-proclaimed jazz enthusiast and New Orleans music fan. "My dad was a lawyer and they always had a lot of New Orleans music in the house. I remember seeing Armstrong and got to see the Dirty Dozen Brass Band."



Jesse Jackson announces his intention to seek the Democratic nomination as party standard-bearer, Convention Center, Washington, D.C., November 3, 1983. Photo by Bruce Talamon. Used with permission. <https://www.loc.gov/pictures/item/2024630367/>

"This Was a Crusade": Jesse Jackson, Bruce Talamon and the Democratic Primary of 1984 March 30, 2026

The following story by Adam M. Silvia, Curator of Photographs in the Prints & Photographs Division, is based on his interview with Bruce Talamon on February 22, 2026.

The day was November 2nd, 1983. Bruce Talamon, 34, wanted access to photograph Reverend Jesse Jackson for Time magazine in Washington, D.C., preparing to announce his candidacy for president. "Never gonna happen," said Frank Watkins, Jackson's longtime confidant and campaign strategist. Sylvia

PHOTOGRAPHER STORIES

Photojournalism Research

Newsletter #1 2026
Library of Congress Prints & Photographs Division



Mabel Leaps (Pat), Cedar City, Missouri (Carson & Barnes). Photo by Edwin Martin, 1984.



Click or Scan QR code to read "The Greatest Show on Earth" with Edwin Martin, who describes photographing traveling circuses in the early-to-mid 1980s.

New Research Guide

Earlier this year, the Prints & Photographs Division published its guide to photojournalism research at the Library of Congress. Freely available online, the guide is the centralized location through which you can locate and learn about the 10 million photojournalism images preserved by the national library; these include the photographic archives of newspapers, magazines and news agencies and collections by individual photojournalists that range in size from portfolios to 500,000 images.



Click or Scan QR code to open the "Photojournalism Collections at the Library of Congress" research guide.

The guide highlights strengths in the Library's holdings, namely human interest reporting, women photojournalists and iconic photojournalism images. It also provides links to related manuscript collections, books and periodicals, interviews with photojournalists, lesson plans and videos.

Chicano Movement Acquisition

Raul Ruiz was an activist, journalist, photographer, educator and political candidate. He was also co-editor of La Raza newspaper and magazine from 1969-1972 and sole editor until 1977. La Raza covered important events during the Chicano Movement, including the East LA Student Walkouts in 1968 and the National Chicano Moratorium against the Vietnam War in 1970.



Woman Covers Mouth at Chicano Moratorium Protest, Los Angeles, California. Photo © Raul Ruiz, 1970.

Recently donated to the Library by his daughter Marcela Ponce and friend Marta Sánchez, the Raul Ruiz Chicano Movement Collection contains an estimated 17,500 photographs; handmade page layouts for La Raza newspaper and magazine; nearly 10,000 pages of manuscripts, now known as the Raul Ruiz Papers; the unpublished draft of a book by Ruiz on the death of Los Angeles Times journalist Ruben Salazar; minutes from the staff meetings of La Raza; audio and visual recordings; and published copies of La Raza and other Chicano serials.

Carlos De Lorea reported the acquisition in the Los Angeles Times. Also, Manuscript Specialist Ryan Reft May 14th saying "the Raul Ruiz Papers represent one of the [Manuscript Division's] most significant forays into documenting the Chicano Movement of the late 1960s and 1970s."



Click or Scan QR code to read "Protest and Publication: Los Angeles and the Chicano Movement in the Raul Ruiz Papers" in The Metropole.

The collection is divided by format and may be accessed by appointment in the Prints & Photographs Reading Room, the Manuscript Reading Room and the Manuscript & Current Periodical Reading Room. The audio-visual materials are currently in process at the National Audio-Visual Conservation Center.

International Visitor Leadership Program

On May 7th, the Prints & Photographs Division hosted photojournalists from Azerbaijan, Barbados, Ghana, Jordan, Pakistan, the Philippines, Trinidad and Tobago and Ukraine participating in the U.S. State Department International Visitor Leadership Program in partnership with World Learning.



Participants in the International Visitor Leadership Program at the Library of Congress.

The group viewed iconic photographs by Lewis Hine, Dorothea Lange, Bob Adelman and Toni Frissell. They also studied contemporary works by active photojournalists Salwan Georges, Rosemorton, Adriana Parrilla, Pete Pin, Lisette Poole and Rachel Wisniewski.

From the Vault

The Look Magazine Photograph Collection at the Library of Congress includes over 450 photographic assignments by Charlotte Brooks, the magazine's longest serving woman photojournalist. One assignment documents "I Love Lucy" actor Lucille Ball's return to her hometown of Jamestown, New York in 1956. Brooks photographed Ball mingling with fans, touring her childhood home, pinching the jowls of a puppy, and premiering her film, "Forever Darling."



Lucy Comes Home. Photo © Charlotte Brooks, 1956.

The Library also preserves the Charlotte Brooks Archives, which contains an estimated 13,000 photos and manuscripts and various tools and stamps. The manuscripts include a telegram from Ball to Brooks: "Please, Charlotte, please, please, please send me any or all of your unbelievable thousand pictures... They mean more [to me] than you know. Love, Lucille Ball."



Click or Scan QR code to read blogpost "Look Loves Lucy."

Black Photojournalism Exhibition

Curated by Dan Leers and Charlene Foggie-Barnett and designed by David Hart, the exhibition, Black Photojournalism, opened at the Carnegie Museum of Art in Pittsburgh, Pennsylvania on September 13th and will remain open until January 19th 2026 before traveling to the Amon Carter Museum of American Art in Fort Worth, Texas in March.



Click or Scan QR code to learn more about the Black Photojournalism exhibition on the Carnegie Museum of Art website.

The exhibition chronicles the contributions of Black photographers to American journalism in the mid-to-late 20th century and contains prints on loan from the Library of Congress; these include works by Sharon Farmer, James Hinton, David Johnson, Kjo Kamau and Bruce Talamon and selected photographs from the Visual Materials of the National Association for the Advancement of Colored People Records.

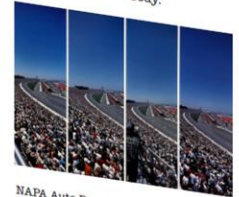
New Acquisitions

Contact High: A Visual History of Hip-Hop exhibition prints from the Annenberg Space for Photography • NASCAR Space for Photography • Keeper of the Lights portfolio by Diana Cervantes • Photographs of Nuclear Facilities, Places and People by Robert Del Tredici • Race and People by Sharon Farmer • Richard Track photographically illustrated book by Frank Espada • Washington, D.C. portfolio by Sharon Farmer • Richard Falco Vision Project Collection • Surviving in the Hot Zones: The Impact of CKDnT

portfolio by Ed Kashi • Portuguese Americans selected photographs by O. Louis Mazzatenta • New Orleans Funeral Parades portfolio by Edward Newman • The Dove and the Law portfolio by Lisette Poole • It's Going to Rain All Night portfolio and book by Alicia Vera • Raphael Warshaw Photograph Collection.

Photographer Stories

Armando Arorizo explains his dedication to the panoramic format and his experience photographing NASCAR with a Fujica Panorama GX617. "Oh man, the noise... even with earplugs... When the race begins [and] all the [drivers] start their engines, it's so loud that you feel it. You hear it, but you also feel it [throughout] your body."



NAPA Auto Parts 500 at California Speedway, Fontana, California. Vertical panoramas © Armando Arorizo, 2001.



Click or Scan QR code to read "From A to Z" with Armando Arorizo.

Lionel Derimais reflects on his journey to becoming a photojournalist, which began in Los Angeles in 1980 documenting

NEWSLETTER – COMING 2026



THANK YOU!

<https://guides.loc.gov/photojournalism>

asil@loc.gov

Photo by George Kalinsky