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The Class Yearbook And Photomechanical Production A Description And Analysis Of Class Yearbooks At The University Of Rochester

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Ryerson University

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THE CLASS YEARBOOK AND PHOTOMECHANICAL PRODUCTION:
A DESCRIPTION AND ANALYSIS OF CLASS YEARBOOKS AT THE UNIVERSITY OF
ROCHESTER

by

Andrea J. Raymond, BFA Photography, Ontario College of Art & Design, 2007

A thesis project
presented to Ryerson University and
George Eastman House: International Museum of Photography and Film

In partial fulfillment of the
requirements for the degree of
Master of Arts
in the Program of
Photographic Preservation and Collections Management

Toronto, Ontario, Canada, 2011

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The Class Yearbook and Photomechanical Reproduction: A Description and Analysis of Class Yearbooks at the University of Rochester.

By: Andrea J. Raymond, Master of Arts, Photographic Preservation and Collections Management, 2011.

ABSTRACT

In North America, the class yearbook is a well known cultural object, traditionally published in middle and high schools, as well as post-secondary institutions, these publications function as keepsake items for each school year. The tradition of the yearbook has, for the most part, survived from the early nineteenth century into the twenty-first century. However, the practice of producing class yearbooks is slowly changing due to the proliferation of digital and online media, and the popularity of social networking websites.

This thesis uses the historical examination and physical analysis of a set of class yearbooks at the University of Rochester to answer the question: *How do the class yearbooks at the University of Rochester illustrate evolving photographic and print technologies?* By employing the use of both qualitative and quantitative research methods and data analysis, this project chronicles the 153-year run of the annual student yearbook production at the University of Rochester, *Interpres*, to illustrate how this yearbook production has changed physically, visually, and contextually over time.

To Kyle and Cobra, thanks for waiting.

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INTRODUCTION

The publication of class yearbooks has remained an important tradition in American schools for well over one hundred years.¹ An annual, student-produced publication, a yearbook serves to record, highlight and commemorate the past year at a particular school or institution. Traditionally published by middle and high schools, as well as colleges and universities, the purpose of the class yearbook is to act as a memory device that preserves images, stories, facts and events from each school year for a specific group of people. These annual publications use text and images to commemorate, record and highlight a specific year at an institution, by establishing the official history of that year's publishing class. These publications are designed to function as keepsake items, with the intention that they will be kept and preserved over time by both the institution they represent and its students. A product of the Gilded Age, the tradition of the class yearbook has, for the most part, survived into the twenty-first century. As the production of these unique publications became easier and more affordable over time, along with technological developments in both photographic and reprographic techniques, the class yearbook flourished throughout the nineteenth and twentieth centuries. Most recently, however, the proliferation of instantaneous digital media, social networking websites, affordable online publishing and a lack of student interest have caused class yearbooks to suffer a significant decrease in popularity.²

Although the publication and use of the yearbook are currently in decline, collections of yearbooks continue to function as important historical artifacts specific to geographic locations, cultural movements and peer groups. As social artifacts, yearbooks provide an excellent lens through which various types of information can be viewed, tracked and studied. The inherent chronological nature of yearbooks provides researchers with systematic and serial information on particular institutions from the perspectives of the students themselves. Each yearbook publication exists essentially as a catalogue of photographic and textual records depicting the

¹ Yale University claims their class yearbook *The Banner*, founded in 1841, as the nation's oldest yearbook publication. However, Bernadette Lear's research shows that Harvard men began compiling class books as early as 1800 and credits Yale with beginning the custom of autograph books.

² Amy Rainey, "No Thanks for the Memories," *Chronicle of Higher Education* 52, no. 35 (2006): 46.

experiences of students, their interaction with each other and their school from any particular year. Contextualized by popular design trends, colours, themes, expressions, news and events, fashion, cultural trends and technological developments each yearbook functions as a unique collection of data, representing a single year and available for a myriad of interpretations.

A number of studies, mainly of a sociological nature, have used yearbooks to gather data pertaining to such topics as demonstration of gender and generation³, cultural and racial representation in relation to shifting sociological values⁴, and have tracked the use of yearbooks within the high school where they were produced⁵. Although there are a number of studies that use yearbooks as primary sources, there are very few sources that describe their general history, development or use over time. Typically these studies are intended to educate and advise student yearbook staff, or to describe the business of yearbook publishing.⁶ Bernadette Lear's article *A Book History in Scarlet Letters: The Beginning and Growth of a College Yearbook During the Gilded Age*, published in 2006, describes the student yearbook at Rutgers University, *The Scarlet Letter*, as a product of the Gilded Age and investigates its development throughout the nineteenth century. In her article, Lear addresses the lack of scholarship on the topic of how student newspapers or yearbooks came into being, much less how they developed over time, and states that historians must do such basic work before generalization can take place.⁷

This research paper contributes to scholarship on class yearbooks as a historical examination and physical analysis of a particular collection of class yearbooks and materials, that of the University of Rochester. As early as 1857, students at the University of Rochester began compiling an annual class book that remains in production to this day. By utilizing this collection

³ Douglas Wermedal, "It Was Once So: Gender and Generation in College Yearbook Photos," (PhD dissertation, South Dakota State University, 2008).

⁴ Sarah Jane Aiston, "'A Woman's Place'...: Male Representations of University Women in the Student Press of the University of Liverpool 1944-1979," *Women's History Review* 15, no. 1 (2006): 3-34.

⁵ Lynn M. Hoffman, "Why High Schools Don't Change: What Students and Their Yearbooks Tell Us," *The High School Journal* 86, no. 2 (Dec 2002 - Jan 2003): 22-37.

⁶ Melissa Ann Caudill, "Yearbooks as a Genre: A Case Study," (master's thesis, Clemson University, 2007): 12.

⁷ Bernadette Lear, "A Book History in Scarlet Letters: The Beginning and Growth of a College Yearbook During the Gilded Age," *Book History* 9 (2006): 183.

held at the Rush Rhees Special Collections and Rare Books Library at the University of Rochester, this project addresses the question: *How do the class yearbooks at the University of Rochester illustrate evolving photographic and print technologies?*² By employing the use of qualitative research methods and quantitative data analysis this thesis chronicles the 153-year run of the annual student yearbook, *Interpres*. Nineteen photographic class books⁸ produced by University of Rochester students dating between 1858 and 1889 were also analyzed to highlight how student yearbook production at the University of Rochester has changed physically, visually and contextually over time and how photography and printing practices have influenced these changes.⁹

⁸ It is important to mention that other yearbook publications exist at the University of Rochester, such as the women's college yearbook publication *Croceus* that ran from 1910-1941, along with yearbooks produced by the Eastman School of Music and the School of Medicine and Dentistry. This study only considers the publication of the *Interpres* as it was the earliest class yearbook publication at the university and remains in production to this day.

⁹ As an annual, student-authored publication, the *Interpres* has had a variety of editors, publishers and publication dates over time. In this paper, yearbooks will be cited by short title, year appearing on the front cover or title page of the book, and page number. For example: *Interpres*, 1871, 18.

DEFINITION AND DESCRIPTION OF MATERIALS

Before analyzing the collection of *Interpres* yearbooks, and related class materials at the University of Rochester, it was essential first to categorize the artifacts based on their uses over time. Aside from the yearbooks used in this study, a small collection of class materials was also evaluated and examined. Unraveling the origin of the yearbook tradition is a complicated task as American college students learned of rituals and traditions at other scholarly institutions, recognized popular publishing trends of the time, adapted what they liked and identified them as their own.¹⁰

In the United States, the nineteenth century was a great period of industrialization. Between 1840 and 1880 books and other printed materials changed substantially in their manufacture, appearance, and cost, as did the lives of those who produced and consumed them.¹¹ Technological advances and stylistic trends did not happen in isolation and many popular publishing techniques, such as the use of a variety of fonts, borders, decorated initials, headpieces, tailpieces and frontispieces, appearing in printed consumer materials likely influenced the class yearbooks of the era. In addition, the tradition of the Victorian family album, collection and display of cartes des visites, and the compulsion to classify and organize, exemplified in part by Charles Darwin's phylogenetic "tree of life" diagram in his 1859 book *On the Origin of Species*, likely established and helped contribute to yearbook practices.

One important source on the topic of early university practices is Benjamin Homer Hall's *A Collection of College Words and Customs*. Published by Hall in 1851, while a senior at Harvard, this text is an encyclopedia-style work in which entries include definitions and origin information on each term or ritual. Although the text does not include an entry for the term "yearbook", both "autograph book" and "class book", two important precursors to the North American yearbook

¹⁰ Bernadette Lear, "A Book History in Scarlet Letters: The Beginning and Growth of a College Yearbook During the Gilded Age," *Book History* 9 (2006): 184.

¹¹ Winship, Michael, "Manufacturing and Book Production" in *The Industrial Book, 1840 - 1880*, ed. Scott E. Casper, (Chapel Hill, North Carolina: Published in Association with the American Antiquarian Society by the University of North Carolina Press, 2007): 40.

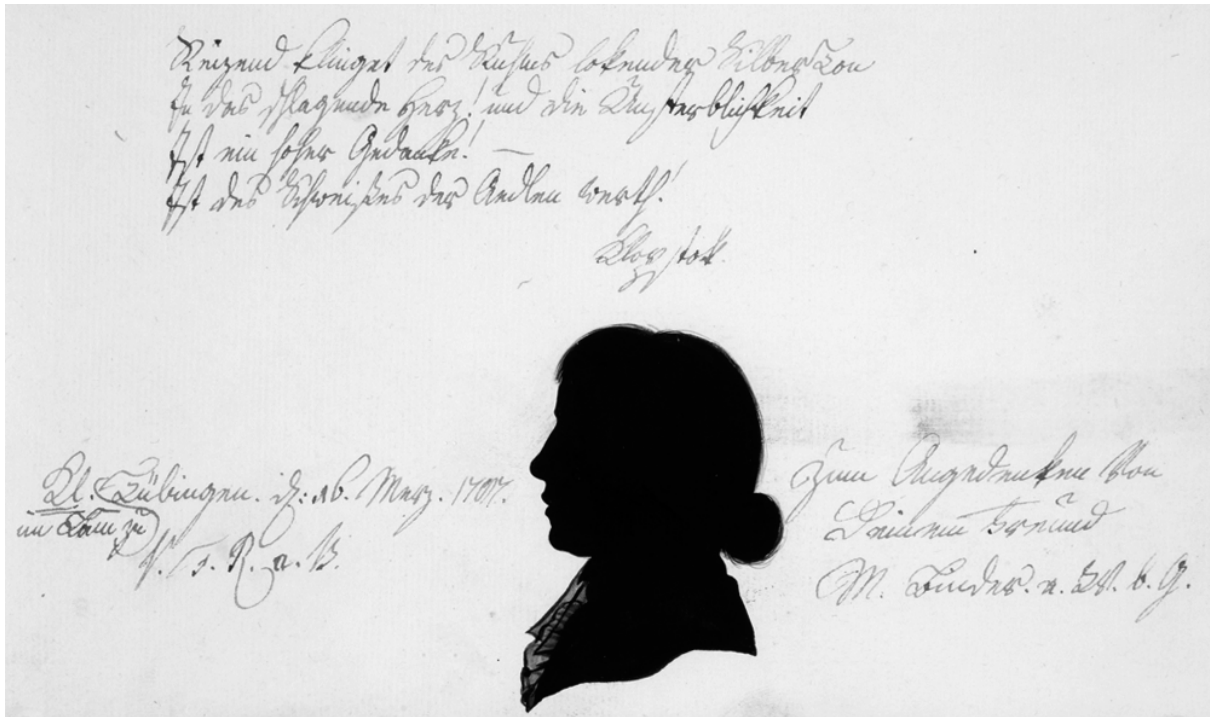


Figure 2.1 Example of an autograph book, attributed to J. Heinrich Schwartz ca. 1787, with inscriptions handwritten in French, German, Latin and English. Courtesy of the George Eastman House Photographs Collection.

tradition, are defined by Hall. The distinction between the class book and the autograph book is important to outline as both productions belong to the group of materials analyzed in this study.

The autograph book is defined by Hall as a custom originating at Yale College in which each member of the senior class collected signatures from the school president, professors, tutors, and classmates, along with “any thing else which they may choose to insert.”¹² The students would then have their individual books bound in order to be kept as mementos. Therefore, several autograph books may exist for any given class with varied page sequences, cover designs, contents and formats. One early example of an early autograph book is held in the collection at the George Eastman House (fig. 2.1). Although not photographic, this book contains silhouette drawings of classmen rendered in black ink and appearing with handwritten quotes in French, Latin, English and German.

¹² Benjamin Homer Hall, *A Collection of College Words and Customs* (Cambridge: John Bartlett, 1851), 12.

Class books, on the other hand, would have been a collective effort, organized by the class secretary or a group of students. Although class books varied in content, they generally contained a portrait page dedicated to each member of the class (photographic or otherwise) where each student would write his signature or a brief autobiography.¹³ These books would then become the responsibility of the class secretary who had the task of recording personal information, such as marriages, places of residence, career information and death dates for each class member. At the time of the class secretary's death, the book would then pass to members of the class committee and eventually to any surviving member from that year's class, finally ending up as part of the institution's library collection upon the death of the final class member.¹⁴

The college yearbook that evolved from these publications was truly a hybrid of both class and autograph book, functioning as a document to record a person's university experience within the context of a group experience, in the same way the class book had. As printing and photographic technology evolved over time, becoming more affordable and accessible to students, it then became possible for each student to obtain and personalize his or her copy of the yearbook, serving a similar purpose as the autograph book.¹⁵

¹³ Examples of class books within the University of Rochester collection display salted paper prints mounted to individual pages, inserted cartes des vistes and cabinet cards, and photogravures. These books also contain handwritten information for most students and faculty members along with newspaper clippings and photographs from class reunions.

¹⁴ Benjamin Homer Hall, *A Collection of College Words and Customs* (Cambridge: John Bartlett, 1851), 44.

¹⁵ Bernadette Lear, "A Book History in Scarlet Letters: The Beginning and Growth of a College Yearbook During the Gilded Age," *Book History* 9 (2006): 185.

LITERATURE REVIEW

Yearbooks provide researchers with a chronological data source that presents ideas of how students might have subjectively experienced, valued and made sense of their university experiences.¹⁶ Intended to last, yearbooks preserve student histories from year to year and exhibit these histories in a format that can be used by others as historical documents. For the purposes of this study it was important to establish how to utilize and access the data contained within class yearbooks by investigating how previous studies have used class yearbooks as data sources. It was also important to understand the history of the University of Rochester and its annual yearbook publication in relation to the history of photography and printing practices. As such, this literature survey is divided into four categories: related methodological texts, works utilizing yearbooks as primary sources, publications that describe the history of the University of Rochester and its publications, and historical texts relating to the history of photography and photomechanical reproduction.

Yearbooks function as historical records that can be used as a source of information to then be re-presented in various contexts, as textual or visual data. In this instance, textbooks relating to sociological inquiry proved helpful in outlining both qualitative and quantitative data gathering and research techniques. Bruce L. Berg's *Qualitative Research Methods for the Social Sciences* was an excellent resource that outlined data gathering and retrieval methods, content analysis, category development and coding practices in a straightforward and comprehensible manner. Likewise, Michael S. Ball and Gregory W. H. Smith's *Analyzing Visual Data (Qualitative Research Methods)* was equally helpful in defining the principles of content analysis by employing a six-step research method; which was adapted for use in this study. These texts greatly informed the methodology and structure of the research for this project and allowed for a deeper understanding of data gathering techniques and data structures that proved useful in its development.

¹⁶ Lisa E. Panayotidis and Paul Stortz, "Contestation and Conflict: The University of Toronto Student Yearbook *Torontonensis* as an 'Appalling Sahara', 1890 - 1914," *History of Education* 39, no. 1 (2010): 36.

As historical documents, yearbooks present and record changing narratives of gender, class, race and ethnicity throughout time. Because of this, both high school and post-secondary yearbooks have been used to study and track changes within these narratives using the visual material within as primary resources. Photographs within yearbooks have been analyzed to reach conclusions involving such topics as: smiling habits based on gender, racial differences in student engagement, changes in fashion over time, conformity of dress among adolescents, the concept of gender related to generation, and male representations of university women. In her study *Gender Displays in Portrait Photographs* author Janet Ragan investigates gender differences in nonverbal behaviours based on posing methods used in portrait photographs within high school and university yearbooks.¹⁷ Catherine Black's *Conformity in Dress: Analysis of Visual Representation in High School Yearbook Photos* uses a similar approach to data gathering and analysis.¹⁸ Presented as a masters thesis, Black's work is much more thorough and better outlined compared to Ragan's study of gender displays. While these projects both use the photographs presented within yearbooks to compile data and extrapolate results, Black's work is much more defined, and therefore more helpful, as she outlines her working methods in more detail than Ragan has in her article.

Although this thesis uses methods of data gathering and analysis similar to those of the studies listed above, the main goal of this work is to understand evolving printing practices and the medium of photography in relation to the class yearbook in the context of its evolving technology. The studies in this literature review, as well as those listed in the bibliography, were used as a basis of investigation in order to help construct a methodological approach for this body of work. Instead of extracting data from the photographs individually, the goal of this project is to consider how the photographs function collectively within the *Interpres* to determine how photography and printing methods have influenced the development and trajectory of the book since its inception. Here, instead of considering occurrences *within* the photographs this study utilizes the very use of the photographs and printing methods within the *Interpres* as the basis for investigation.

¹⁷ Janet Ragan, "Gender Displays in Portrait Photographs." *Sex Roles* 8, no. 1. (1982): 33-43.

¹⁸ Catherine M. Black, "Conformity in Dress: Analysis of Visual Representation in High School Yearbook Portraits," (PhD dissertation, University of Minnesota, 1993): 33.

This thesis focuses on the yearbook as a social document and, as mentioned previously, a limited amount of prior scholarship exists to describe how student yearbooks came into being or how they have developed over time. Articles such as Bernadette Lear's *A Book History in Scarlet Letters: The Beginning and Growth of a College Yearbook During the Gilded Age* and *Contestation and Conflict: The University of Toronto Student Yearbook Torontonensis as an 'Appalling Sahara', 1890-1914* by Lisa Panayotidis and Paul Stortz provide in depth histories of yearbook publications at Rutgers University and the University of Toronto respectively. *Book History in Scarlet Letters* was perhaps the most significant historical resource to this study as it was the only text located outlining the history of a well established yearbook at an American university. Many parallels can be drawn between Lear's findings and the history of the yearbook at the University of Rochester, which will be outlined further in this paper. Both articles provided important insight into the history of yearbook publication and functioned as sources by which to understand how and why certain yearbook publications came into production. These sources, as well as brief histories of both Yale and Harvard yearbook publications, established the *Interpres* production at the University of Rochester as a typical North American class yearbook publication, originally a product of the nineteenth century.

Melissa Ann Caudill's masters thesis *Yearbooks as a Genre: A Case Study* was an informative resource as an introduction to contemporary yearbook production, design and layout. Although works such as Caudill's, and other texts relating to historical yearbook practices, were crucial in understanding the subject matter of this project none of these publications considered the interpretation of the photographs within the books as a means of narrating the history of the class yearbook itself. Instead of investigating the use of photography within the yearbooks or the materiality of the books themselves, authors often relied on other materials, such as school newspapers, yearbook publishing handbooks or local histories, as primary sources to chronicle the history and use of the class yearbook.

Knowledge of the comprehensive history of the University of Rochester was also critical for a successful interpretation of the *Interpres* collection as a whole. This information was derived from the University of Rochester's sesquicentennial publication, *Beside the Genesee: A Pictorial History of the University of Rochester* and the online version of Arthur James May's *A History of the*

University of Rochester, 1850 - 1962.¹⁹ These texts helped answer specific questions involving the history of the university's campuses, important alumni and faculty members, along with student traditions and events highlighted in early yearbooks that are not described within the yearbooks themselves.

Considering that the *Interpres* was established during the mid-nineteenth century, it was also essential to also have an in-depth knowledge of the history of photography and printing practices during this time. Although not specific to class yearbook publication, a general history of photomechanical reproduction and printing practices in America was extracted from such publications as Robert Taft's *Photography and the American Scene: A Social History: 1839 - 1889*, the series *A History of the Book in America*, William Welling's *Photography in America: The Formative Years, 1839-1900* and *The Printed Picture* by Richard Benson. These sources not only summarized the history of photomechanical reproduction technology and printing practices but also served as essential references for process identification while reviewing yearbooks.

The articles, theses and books discussed in this literature survey have provided valuable information regarding class yearbooks and mass printing practices within various North American institutions throughout the nineteenth century and into the twenty-first century. These resources allowed for information to be assessed, compiled, and compared to suit the theme of this particular research project in an attempt to expand on the themes addressed throughout these various sources. An important objective of this thesis is to consolidate the various threads of scholarship on the class yearbook in an effort to present a comprehensive understanding.

¹⁹ This publication was originally published as a volume of books, currently held within the main stacks within the Rush Rhees Library at the University of Rochester. However, the full, searchable online version of this publication was much more helpful for this study.

HISTORICAL ANALYSIS

This historical outline summarizes yearbook publication at the University of Rochester and the history of the university itself within the wider context of the evolution of photography and printing technologies in America since the mid-nineteenth century. Before considering the materials used in this study from an analytical perspective, it was important first to understand the institution represented by these objects in order to identify the circumstances surrounding their production and use.

Contrasting philosophies of university presidents and faculty, shifting trends, values and viewpoints within the student body, social movements, historical events, student anxieties, and changes to the university campus are manifest in image and text throughout the pages of the student yearbooks.

Founded in 1850, the University of Rochester first operated out of the former United States Hotel building in downtown Rochester. In the 1840s a group of dissidents advocated that Madison University (now Colgate University) in Hamilton, New York move to Rochester, New York. The school's first trustee, John Wilder, and a group of Rochester Baptists helped raise the necessary funds for the proposed relocation but were halted by legal action in 1848. Nevertheless, on January 31, 1850 the school received a conditional charter and classes began at the University of Rochester that fall with approximately sixty-five enrolled male students.²⁰

In America during the late nineteenth century, modern research universities began replacing the "old time college" of previous decades. These colleges were typically small, financially struggling institutions offering curricula emphasizing Christian piety, classical studies and recitation.²¹ The success of the modern research university at this time was correlated to, among other factors, the triumph of applied science, the dramatic appearance of American

²⁰ Jan La Martina Waxman and Margaret Bond, *Beside the Genesee: A Pictorial History of the University of Rochester* (Franklin, Virginia: Q Publishing, 2000): 16.

²¹ Bernadette Lear, "A Book History in Scarlet Letters: The Beginning and Growth of a College Yearbook During the Gilded Age," *Book History* 9 (2006): 181.

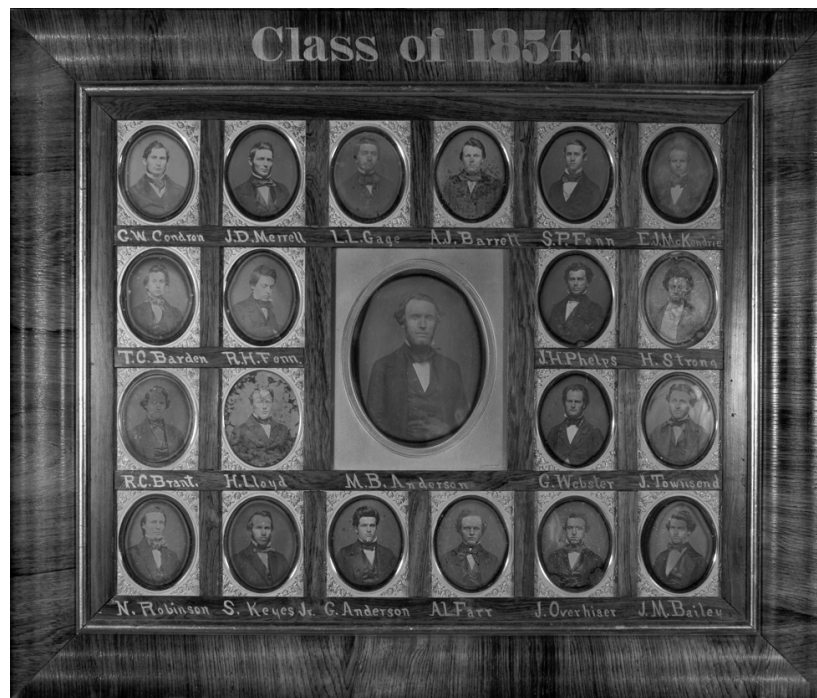


Figure 4.1. Portrait composites predate publication of the annual class yearbook at the University of Rochester. Courtesy of the George Eastman House Photographs Collection.

confidence in national scholarship and literature, the breakdown of stereotyped religion, and changing definitions of learning.²² Although sponsored by some of the Baptist church's most loyal traditionalists, the University of Rochester was originally intended as a secular, progressive city institution that benefitted both from government funding and donations from wealthy families. Founders and original faculty were considered to be liberal minded men and the school never functioned as a strictly denominational institution.²³ After three years of operating without a president, the university welcomed Martin Brewer Anderson, co-editor of the Baptist periodical *The New York Recorder*, as its first president on July 1, 1853. Eight years later, the campus moved east from its downtown venue to the then-suburban Prince Street location. The Prince Street campus, originally a dandelion-strewn cow pasture, would function as the university's main campus for the next seventy-nine years.

²² Janice A. Radway, "Learned and Literary Print Cultures in an Age of Professionalization and Diversification," in *Print in Motion: The Expansion of Publishing and Reading in the United States, 1880 - 1940*, ed. Carl F. Kaestle and Janice A. Radway (Chapel Hill, North Carolina: Published in Association with the American Antiquarian Society by the University of North Carolina Press, 2009): 197.

²³ Jan La Martina Waxman and Margaret Bond, *Beside the Genesee: A Pictorial History of the University of Rochester* (Franklin, Virginia: Q Publishing, 2000): 16.



Figure 4.2. 1858 edition of *Interpres Universitatis*, the first issue of the yearbook publication at the University of Rochester. Courtesy of Special Collections, University of Rochester Rush Rhees Library.

Although class portraits²⁴ had been customary at the university since the early 1850s (fig. 4.1) the first publication of a class yearbook at the University of Rochester was launched by fraternity men in their junior year belonging to the class of 1858.²⁵ Originally titled *Interpres Universitatis*, the annual production was intended to be “a translator, an interpreter of the movements of college life, and of the students themselves.”²⁶

Publications such as the *Interpres* emerged and flourished during the nineteenth century as a result of educational, social, cultural, economic and technological trends. As the conditions of higher education in North America were advancing and changing, university students began

developing, identifying, participating in and upholding a culture all their own. Works such as Benjamin Homer Hall’s *A Collection of College Words and Customs*²⁷, cited earlier, allowed American university students to participate in intercollegiate student-run communication networks to learn of rituals and practices at other institutions, adapt what they liked, and distinguish them as their

²⁴ The first photograph of a college class is attributed to Samuel F. B. Morse who, at a class reunion on 19 August 1840, created two daguerreotypes of members of the Yale class of 1810, of which Morse himself was a member. Robert Taft, *Photography and the American Scene: A Social History, 1839-1889*, (New York, NY: Macmillan Co., 1938): 38.

²⁵ The years given in this essay refer to the year listed on the front cover or title page of the yearbook. Often, this is not the same year in which the yearbook was published as, until the 1980s, publication of the *Interpres* was the responsibility of the junior class. Because of this the class would have listed their graduating year, the upcoming year, as the year printed on the cover or title page. For example, the 1890 yearbook would have been published by the graduating class of 1890 in spring of 1889.

²⁶ *Interpres*, 1860, 2.

²⁷ Early editions of this publication exist at the University of Rochester. Although acquisition dates are unrecorded it is possible that Hall’s, or a similar publication, influenced *Interpres* editors in the nineteenth century.

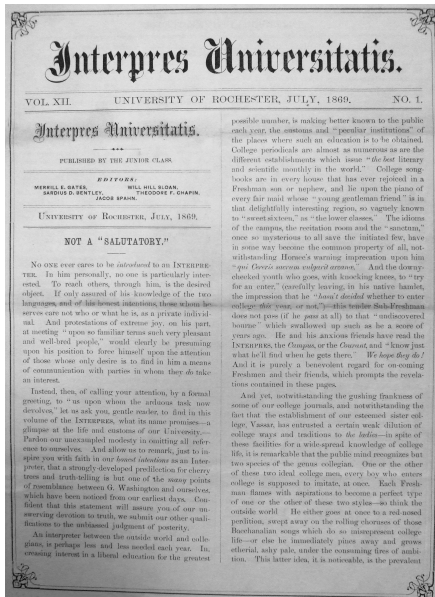


Figure 4.3. *Interpres Universitatis* 1869 in its smaller format. Courtesy of Special Collections, University of Rochester Rush Rhees Library.

lists of trustees and faculty members, class officers, and members of clubs and organizations. In the tenth year of production the size and format of the yearbook changed; the overall size was reduced from its large newspaper-like format to a smaller, more manageable, 8.75 x 11.75 inch softcover volume containing twelve pages in total (fig. 4.3). Although photographic reproductions would not appear within the *Interpres* for another decade, the greater number of pages allowed for a longer editorial section in addition to a “University Gleanings” column that reported on campus stories along with poetry, jokes, humorous features, short stories and class lists.

own.²⁸ At the University of Rochester the yearbook was the first permanent publication established by students and the only tangible record of the college that came directly from the students themselves.

For the first nine years the *Interpres Universitatis* existed as a single large-sheet publication, letterpress printed on both sides and folded to resemble a four-page newspaper (fig. 4.2). These editions did not include photographs, and grouped men together regardless of class year by society affiliation,²⁹ with the front page dedicated entirely to fraternities with membership lists and illustrations of their respective insignias. The remaining pages often included short editorial pieces,

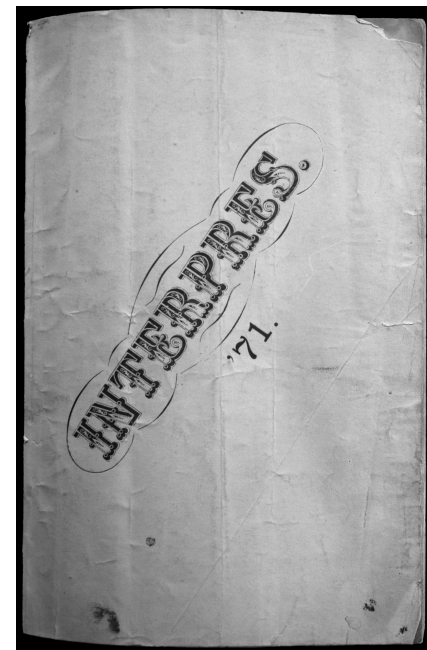


Figure 4.4. *Interpres* 1871 in magazine-style format. Courtesy of Special Collections, University of Rochester Rush Rhees Library.

²⁸ Bernadette Lear, “A Book History in Scarlet Letters: The Beginning and Growth of a College Yearbook During the Gilded Age,” *Book History* 9 (2006): 182.

²⁹ During these early years the university literary societies, namely the Delphic Society and Pithonian Society, included the entire membership of the university. Therefore, the lists of members to these societies account for the entire student population before it became tradition to list all members of the university by class.



Figure 4.5. Steel engraving for Chi Psi Fraternity by Rawdon, Wright, Hatch & Edson, NY, *Interpres* 1887 (published 1886). Courtesy of Special Collections, University of Rochester Rush Rhees Library.

By 1871 the format and size of the *Interpres* had changed once again, this time appearing as a softcover magazine-style publication measuring roughly 5.5 x 8.25 inches and containing thirty-two pages (fig. 4.4). In this year the title of the yearbook was shortened to simply “*Interpres*” and would remain so. The 1871 edition was also the first to include advertisements. Aware that student patronage would benefit local businesses, the editors sold promotional spaces to help offset the cost of producing the annual yearbook. Two pages in the back of this edition feature advertisements for a merchant tailor, booksellers, stationers, a druggist, jeweler and a tobacco house. It is likely that the success of these promotional spots allowed the yearbook to expand from thirty-two pages in 1871 to over one hundred pages by the end of the decade.

The nineteenth century was a dynamic time for advances in engraving, printing, advertising and the illustrated book industry in the United States.³⁰ As a product of the mid-nineteenth century, the *Interpres* is an excellent resource in which to observe these advances. The development of steel printing plates in the early 1800s led to the evolution of other intaglio and

³⁰ Bernadette Lear, “A Book History in Scarlet Letters: The Beginning and Growth of a College Yearbook During the Gilded Age,” *Book History* 9 (2006): 196.

planographic printing processes, many of which were used to illustrate yearbook pages. High quality steel engravings³¹ were used throughout the nineteenth century by university fraternities to illustrate their insignias within the pages of the yearbook (fig. 4.5). It seems as though each fraternity was responsible for supplying full-page engravings of their crests as these appear on different qualities of paper stocks with varied degrees of detail, overall size and print quality.³²

By the end of the nineteenth century the University of Rochester experienced a surge in school spirit, Greek-letter societies had built their first homes, school songs and cheers made their debut and dandelion yellow had become the university's official school colour. Throughout the 1880s and 1890s the quality and variety of student publications improved, with the *Interpres* expanding and changing considerably during this time. Greater and more creative use was made of typography, engravings and illustrations appeared more often, and advertisements multiplied rapidly (peaking at 90 pages of advertising in the 1886 edition). Class dissension prevented publication of an *Interpres* by the class of 1881; this was the first time it failed to appear annually.³³

Publication resumed with the class of 1882; this volume also featured the first use of photomechanical reproduction. Dedicated to

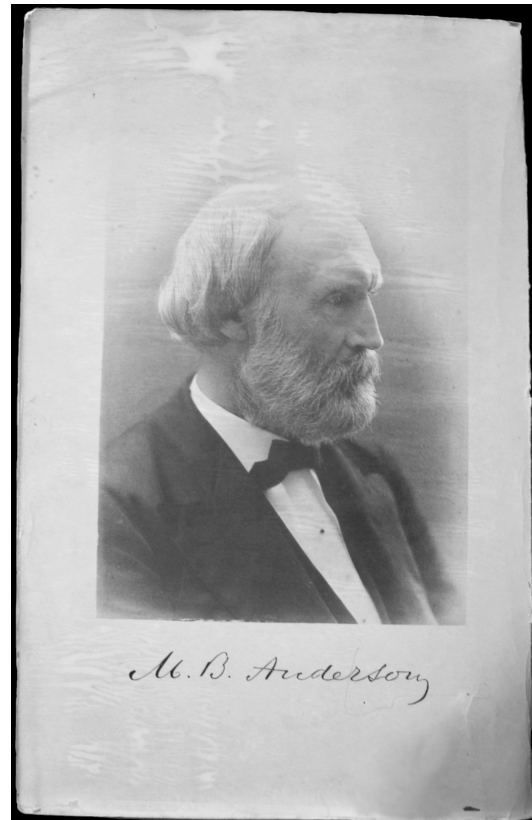


Figure 4.6. The first collotype print to appear in the yearbook of University of Rochester president Martin Brewer Anderson, *Interpres* 1882 (published 1881). Courtesy of Special Collections, University of Rochester Rush Rhees Library.

³¹ Please refer to the 'Glossary of Terms' for definitions of printing techniques and photomechanical processes.

³² These engravings are often of much finer quality than the rest of the engravings in the yearbooks and are reused from year to year. It is possible that fraternities sought out some of the most well-known engravers in the Eastern United States to create these insignias. For example, the engraving done for Delta Kappa Upsilon appearing in the 1888 *Interpres* is credited to the Homer Lee Bank Note Co. NY.

³³ *Interpres*, 1884, 93.

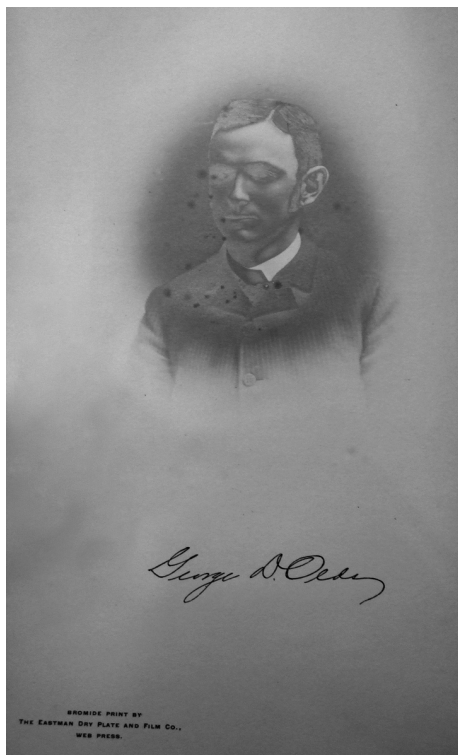


Figure 4.7. Eastman Permanent Bromide Print of George D. Olds *Interpres* 1887 (published 1886). Courtesy of Special Collections, University of Rochester Rush Rhees Library.

university president, Martin Brewer Anderson, this edition presents a collotype portrait of Anderson, printed on a finer paper stock, opposite the book's title page (fig. 4.6). Photographic dedications of this sort were used in yearbooks at other American universities at this time³⁴ and frontispieces of a similar style were popular in consumer market publications as well. This further suggests the prevalence of an active, student-run social network, along with the influence of consumer printing trends and techniques that informed and allowed University of Rochester students to learn about yearbook printing options in other places. Additionally, the photomechanical reproductions used to illustrate dedication pages between 1882 through 1885 are captioned "ARTOTYPE BY E. BIERSTADT, N.Y."³⁵ revealing that students had the means to learn about new printing technologies and access to these resources outside of Rochester.

Photomechanical reproduction was perhaps the most important technological development in regards to class yearbook publication, and appears in a variety of different forms, such as collotypes, photogravures, zinc engravings and halftone reproductions, throughout nineteenth century volumes of the *Interpres*. The collotype process was used for the dedication portrait from 1882 up until the year 1887 when a tipped in "Eastman Permanent Bromide Print" was used to illustrate the page³⁶ (fig. 4.7). Bromide prints and photogravures were used for only a

³⁴ Bernadette Lear, "A Book History in Scarlet Letters: The Beginning and Growth of a College Yearbook During the Gilded Age," *Book History* 9 (2006): 195.

³⁵ In a four-page article *The Photographic Times* No. 13, dated 1883 reports on Edward Bierstadt's New York Studio detailing the 'Artotype' process (a patent name for the Collotype).

³⁶ Eastman, who was experimenting with a new photographic process, produced this portrait of J. H. Gilmore (Professor of Rhetoric, Logic and English Literature) for the *Interpres*, this being one of Eastman's earliest contacts with the school.

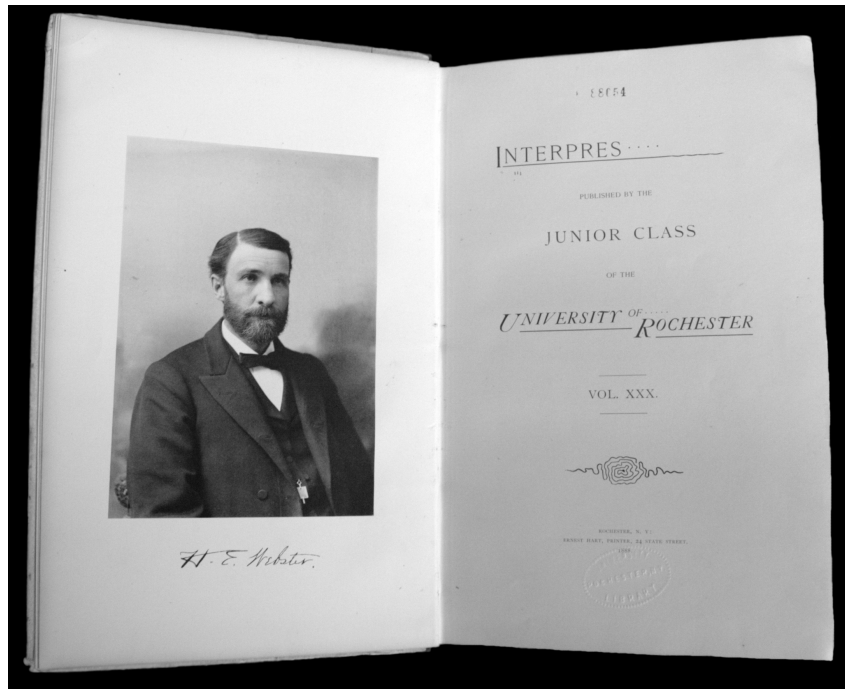


Figure 4.8. *Interpres* 1889, dedication page featuring a photogravure of H. E. Webster and title page, *Interpres* 1889 (published 1888). Courtesy of Special Collections, University of Rochester Rush Rhees Library.

couple of years before the halftone made its appearance within the pages of the *Interpres*. As author Lois Olcott Price explains in her article *The Development of Photomechanical Book Illustration*, the Moss process of halftone engraving (first introduced in the late 1870s and used at the Photo Engraving Company of New York) allowed for relief plates to be made from drawings, photographs and prints.³⁷ The Moss process was also used to reproduce pen and ink drawings, which allowed for a wider use of student hand-drawn illustrations to be included in the books. Engravings from the Photo Engraving Company of New York appeared in editions of the *Interpres* beginning in 1889, proving that editors had the means to learn about the latest print technologies and bring them to Rochester from elsewhere.

Although it was typical for each year to boast that the yearbook they had produced was finer than any previous year's, it was the men belonging to the class of 1889 who far outdid their

³⁷ Lois Olcott Price, "The Development of Photomechanical Book Illustration," in *The American Illustrated Book in the Nineteenth Century*, edited by Gerald W. R. Ward (Winterthur, Delaware: Winterthur Museum; Charlottesville: University Press of Virginia, 1987), 251.

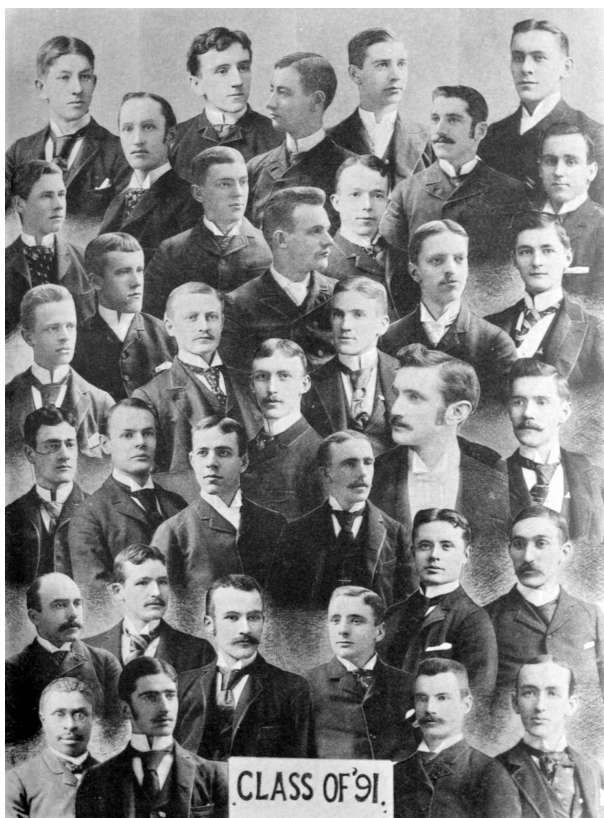


Figure 4.9. Collage of Junior Class portraits made from studio portraits appearing in the class book of the same year, *Interpres* 1891 (published 1890). Courtesy of Special Collections, University of Rochester Rush Rhees Library.

predecessors with their edition of the *Interpres*. This volume was printed in a dark red ink on a fine glazed paper, ran 180 pages and was bound within a white grained leather hardcover (fig. 4.8). At this point, the format of the book had changed once again from a soft-cover publication to a thicker, hard-covered book.

Year by year, photomechanical printing technologies became more widely available and as soon as it was technologically possible and affordable to do so, the yearbook began to include photographs of students. The 1891 edition of the *Interpres* was the first to present portraits of junior classmen, which appear collaged together from the individual portraits of each student that also appear

within the class book of that same year (fig. 4.9). By the end of the 1890s the custom of presenting individual portraits of junior students had been established, often appearing alongside personal information such as the student's name, current address, hometown, extracurricular activities, fraternity association and, on occasion, a brief personal quote (fig. 4.10).

At the end of the nineteenth century student enrollment was up and in July of 1900 the university welcomed its third president, Rush Rhees. Upon taking the presidency Rhees faced a number of challenges; most pressing was the addition that fall of women students to a mostly disapproving campus. Although a small number of women had been permitted to audit classes or enroll as "special students" in previous years they were not allowed to matriculate, nor were their class records included in the university register.³⁸ However, there was considerable support

³⁸ Jan La Martina Waxman and Margaret Bond, *Beside the Genesee: A Pictorial History of the University of Rochester* (Franklin, Virginia: Q Publishing, 2000): 30.

for women's higher education in Rochester and the movement to allow women as students, led by Susan B. Anthony who famously pledged her life insurance to raise funds for the cause, resulted in the official admittance of women to the University of Rochester in 1900. That fall, thirty-three women began taking classes, initially in a coeducational relationship.

Speaking broadly, the content and form of the yearbook continued to follow a rather constructed, formulaic pattern that had been determined over the previous decades. Stylistically, cover designs and layouts become more graphic and greater use was made of colour printing inks (fig. 4.11). However, the *Interpres* changed very little over the first decades of the twentieth century.

The volume produced in 1901 by the class of 1902 was the first to picture a female junior along with her male classmates. Miriam "Mimmie" Seligman appears in this volume segregated to her own page and presented after the male student portraits. Each junior student is quoted in response to the statement "Why I came to the University of Rochester" with Seligman quoted as saying "To have my picture in the Interp[res]." In both publication of the yearbooks and the university newspaper, the *Campus*, women students received little attention. Depending on the fluctuating dispositions of the male students, most female students appeared within pages of the *Interpres* over the next couple years with both 1907 and 1908 editions featuring separate sections edited by the women themselves. However, women were completely excluded in the 1905 and 1906 volumes. As seniors, the avowedly "women-hating" class of 1909 resolved, "We will give our financial and moral support to the 1910 *Interpres* only on the condition that no records or

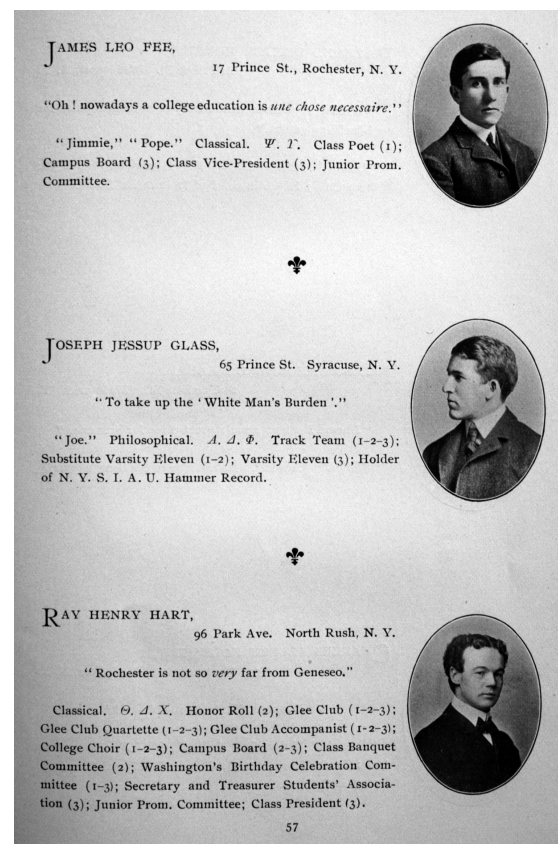


Figure 4.10. Junior men presented individually with personal information, *Interpres* 1902 (published 1901). Courtesy of Special Collections, University of Rochester Rush Rhees Library.

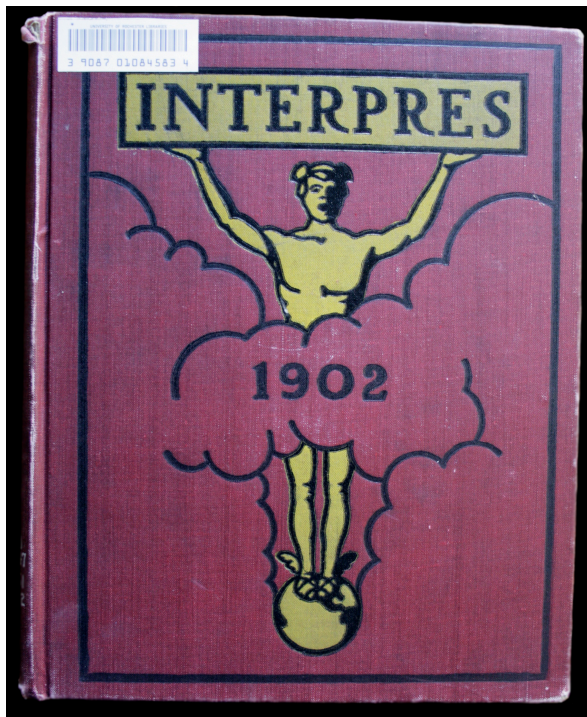


Figure 4.11. An example of a colourful and graphic yearbook cover, *Interpres* 1902 (published 1901). Courtesy of Special Collections, University of Rochester Rush Rhees Library.

mention of the women be incorporated...”³⁹

With that, the ladies rejoined by publishing an annual yearbook of their own, the *Croceus*.

As far as format and content were concerned, the *Croceus* resembled the men’s yearbook publication. From its inception the *Croceus* was an immense success; 500 copies were published in its first year with 800 printed in the year following. Men and women’s coordinate education was made formal at the University of Rochester in 1912 when school trustees created the coordinate College for Women within the university. That year, academic buildings were refurbished and a new classroom and gymnasium were built across the street from the men’s Prince Street campus buildings.

The First World War brought little change to the annual publication of both *Interpres* and *Croceus* publications; it did however bring about major changes to the university itself. During the war, fraternity participation dwindled and overall student enrollment was down. The campus took on the air of a military camp as most male students were enrolled in the Students Army Training Corps and lived in hastily constructed barracks on campus grounds. The 1919 edition of the *Interpres* features a prevalent military theme, scrapbook-like pages of photographs and letters from students participating in overseas combat (fig. 4.12), as well as a section entitled “News From the Front”. By the end of the war, over 900 men and women affiliated with the

³⁹ Arthur James May, *A History of the University of Rochester, 1850 - 1962* (Rochester, New York: University of Rochester, 1977), under “Chapter 16: Men and Women,” www.lib.rochester.edu/index.cfm?PAGE=2322.



Figure 4.12. A military themed album-style page featuring photographs from student WWI soldiers, *Interpres* 1919 (published 1918). Courtesy of Special Collections, University of Rochester Rush Rhees Library.

university had participated in military service, and eleven students had died serving their country.⁴⁰

By 1920 student enrollment was up again and the Eastman School of Music was under construction. Rhees' affiliation with wealthy families and individuals, including George Eastman, contributed greatly to the changes within the university in the early twentieth century. Sizable donations (totaling well over \$50 million) mainly funded the construction of new campus buildings and in the early 1920s, with the Prince Street Campus threatened with overcrowding, the University of Rochester began looking for a new home.

In November 1921, the university had secured its new river-edge campus location

beside the Genesee River on the grounds of a former country club. A citywide campaign was launched in order to raise the funds necessary for the move with more than 70 percent of University of Rochester alumni, faculty and students contributing donations.⁴¹ Construction was underway by May of 1927 and in October 1930 the grounds were formally dedicated as the new location for the men's campus. Women students stayed behind at the Prince Street Campus, earning them the nickname "The Prince Street Princesses". Nevertheless, female students still had to travel across town to the new River Campus (where the male students earned the title of "The River Rats") to attend advanced science courses and access the majority of the library

⁴⁰ Jan La Martina Waxman and Margaret Bond, *Beside the Genesee: A Pictorial History of the University of Rochester* (Franklin, Virginia: Q Publishing, 2000): 43.

⁴¹ *Ibid.*, 46.

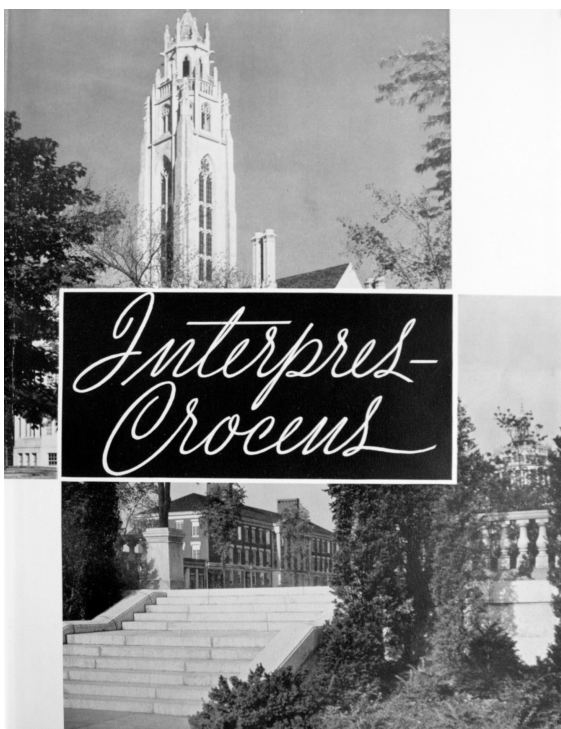


Figure 4.13. The first edition of a joint yearbook between men and women students, *Interpres-Croceus* 1942 (published 1941). Courtesy of Special Collections, University of Rochester Rush Rhees Library.

collection. This physical separation from the male students allowed the women to create their own autonomous identity and the *Croceus* helped reinforce their perspectives.

When faced with financial shortages in the mid-1920s *Croceus* staff considered merging with the *Interpres* in order to save money and continue publication of an annual class record for female students. Negotiations failed and the women resorted to various strategies, such as bridge parties and a candy counter, to raise the funds needed beyond income obtained through yearbook subscriptions.⁴² For the most part, the *Interpres* continued to adhere to its established publishing traditions throughout the 1920s into the early 1940s when negotiations of a merger between the *Interpres* and the *Croceus* were finally successful.

The 1942 edition of the joint yearbook between male and female students, on two separate campuses, opens with a dedication page stating:

“To the spirit of cooperation and solidarity that will govern the affairs of our college, a dedication. With the hope that this combination will prove to be a further step toward the establishment of intercampus spirit, that the Princesses and the River Rats will meet in a common understanding, not as students of either College but of the University.”⁴³

⁴² Arthur James May, *A History of the University of Rochester, 1850 - 1962* (Rochester, New York: University of Rochester, 1977), under “Chapter 24: Beyond the Curriculum,” www.lib.rochester.edu/index.cfm?PAGE=2330.

⁴³ *Interpres*, 1941, 4.

Titled *Interpres-Croceus*, then simply returning to *Interpres* in the years following, this volume of the yearbook won first rank by the National Scholastic Press Association⁴⁴ and contains over two hundred pages with photographs depicting both male and female students as equals (fig. 4.13).

The Second World War was the third time in the university's history in which students were called to action. After the United States joined the war in 1941, donating blood, selling war bonds and dealing with rationing became a part of everyday life for college students at both Prince Street and River Campuses. As during the First World War, enrollment at the university dropped once again, sliding from 660 male students in 1940 to only 220 in 1943.⁴⁵ In April 1942 the River Campus became a Navy V-12 unit that functioned in the training of junior officers and the next four years saw over 1500 "V-12ers" assigned to Rochester.⁴⁶ Although now understood as a joint publication between the men's and women's campuses, as the war continued and more men were sent overseas, the *Interpres* essentially became a product of the women students. Altogether, the University of Rochester sent over 200 students to war, with the school itself becoming the site of various, highly-classified, optical and atomic research projects.

In the fall of 1955 the men's and women's separate colleges merged on the River Campus and by the 1960s women students were occupying the same dorm buildings as male students. During the 1960s and 1970s the University of Rochester was no exception to the cultural and

Drug Communications Committee



I. tobin, r. pliskin, j. sherry, n. ginsberg, g. walter.

Figure 4.14. The Drug Communications Committee appearing in the 1971 *Interpres*. Courtesy of Special Collections, University of Rochester Rush Rhees Library.

⁴⁴ Arthur James May, *A History of the University of Rochester, 1850 - 1962* (Rochester, New York: University of Rochester, 1977), under "Chapter 29: The Impact of Pearl Harbor," www.lib.rochester.edu/index.cfm?PAGE=2335.

⁴⁵ Jan La Martina Waxman and Margaret Bond, *Beside the Genesee: A Pictorial History of the University of Rochester* (Franklin, Virginia: Q Publishing, 2000): 76.

⁴⁶ *Ibid.*, 76.



Figure 4.15. Title page of the most recent, 2011 *Interpres* publication. Courtesy of Special Collections, University of Rochester Rush Rhees Library.

social protest movements occurring throughout the rest of the country. With a section entitled “Strike” appearing for the first time in the 1969 edition (published in 1968) and for a second time in the 1971 edition (published in 1970) the *Interpres* illustrates the protest movements occurring on the River Campus by featuring text and photographs outlining the events. The next two decades saw the growth and formation of a number of new and varied student groups such as the Black Students’ Union (BSU), the National Association for the Advancement of Colored People (NAACP), Students for Disarmament, the International Club, the Student Non-Violent Coordinating Committee, the Student Peace Union,

Friends of the Congress Of Racial Equality (CORE), Drug Communications Committee, Asian American Association, etc. (fig. 4.14) During the 1970s, enrollment was down due to escalating inflation, uncertainty of government funding and the collapse of the stock market. The dwindling enrollment became a serious concern by the 1980s. After an intense publicity campaign in the mid-1980s, the campus was bubbling with new ideas and a newfound sense of school pride emerged, with admissions applications doubling in only a few years.

Today, the University of Rochester grants undergraduate, graduate, doctoral and professional degrees throughout six schools and offers a variety of interdisciplinary programs. The university’s undergraduate program is considered one of the most competitive programs in the Eastern United States and the school is consistently ranked as one of the top research institutions in the world enrolling approximately 5066 undergraduate and 3065 graduate students

yearly.⁴⁷ Within the city itself, the university plays an important role as the largest employer in the Greater Rochester Area and the sixth largest private employer in New York State.⁴⁸

The *Interpres* continues to be published annually and has followed photographic and printing technologies over time (fig. 4.15). Events belonging to the university's long and intricate history can be traced over the years by following the annual yearbook publications. The *Interpres* acts as witness to historical events and expresses periods of change and upheaval from the unique vantage point of the students themselves. Wars, anxieties surrounding coeducation, low student enrollment, lack or gain in school spirit, and cultural and social movements all resonate through the yearbook's pages with the ideas and values of the student body expressed through text, image and the materiality of the publications themselves.

⁴⁷ University of Rochester, "About Us," www.rochester.edu/aboutus/ (accessed June 2011).

⁴⁸ New York State Department of Labor: Workforce Industry Data, www.Stat.NY.us (accessed April 2011).

METHODOLOGY

This section explains the methodological approaches and procedures employed in this study, the analysis of gathered data, and the statistical treatment of information derived from materials at the University of Rochester. Research procedures and strategies were largely derived from the texts *Qualitative Research Methods for the Social Sciences* by Bruce L. Berg, and Michael S. Ball and Gregory W. H. Smith's *Analyzing Visual Data (Qualitative Research Methods)*. These texts describe working methods for the gathering of visual data, analysis, and data coding which were helpful in approaching the materials and artifacts used in this work.

Content analysis, a technique used in the social sciences to convert nonverbal communications into quantitative data using artifacts as a source of study⁴⁹, was the methodological approach used for the data collection of this project. Admittedly, this study is loosely based on content analysis methods whereas the techniques derived from the above texts were used more as a guideline to formulate a procedure by which to assess the body of work. As outlined in *Analyzing Visual Data*, the principles of content analysis can be applied to visual materials by using a method that involves six steps.

This study utilized the six-step process to first determine the research question, *How do the class yearbooks at the University of Rochester illustrate evolving photographic and print technologies?* The second step was to locate a documentary source to work with, in this case the collection of *Interpres* yearbooks along with related class materials held at the Rush Rhees Special Collections and Rare Books Library at the University of Rochester.

After establishing the research question and the materials that would be the project's focus, it was then important to devise a set of analytic categories related to the primary research question that also utilized the documentary source materials to gather data. These categories, instructions for coding, and significance are as follows:

⁴⁹ Catherine M. Black, "Conformity in Dress: Analysis of Visual Representation in High School Yearbook Portraits," (PhD dissertation, University of Minnesota, 1993): 33.

Total Number of Pages - total number as printed on each page, including advertisements but exclusive of end pages or inserted, unnumbered engravings. The total number of pages for each yearbook is an important figure as it is useful in representing how the publication expanded, contracted and developed over time. This figure is also significant as a basis for comparison to other categories.

Total Number of Pages Featuring Illustrations and/or Engravings - pages with illustrations and/or engravings were counted as a single page, regardless if there were multiple illustrations on that page. If a page consisted of an illustration/engraving along with a colour photographic image and/or a monochromatic photographic image, those processes were accounted for as a page within their own categories. Because illustrations and engravings have been in use since the very first edition of the *Interpres*, this data could be compared to the gathered data for 'total page numbers' to reveal how illustrations and engravings were used over time.

Total Number of Pages Featuring Monochromatic Photographic Images - pages with monochromatic photographic images were counted as a single page, whether or not there were multiple monochromatic photographic images on that page. If a page consisted of a monochromatic photographic image along with an illustration and/or engraving, and/or a colour photographic image, those processes were accounted for as a page within their own category.

Total Number of Pages Featuring Colour Photographic Images - pages with colour photographic images were counted as a single page, regardless if there were multiple colour photographic images on that page. If a page consisted of a colour photographic image along with an illustration and/or engraving, and/or a monochromatic photographic image, those processes were accounted for as a page within their own category. By comparing gathered data for total number of pages featuring monochromatic and colour photographic images to figures for 'total page numbers' the frequency and use of these categories could be tracked over time.

Total Number of Pages of Advertisements, Total Number of Advertisements, and Total Number of Advertisements Relating to Photographic Practices - each page featuring advertisements was counted and recorded, regardless of where it occurred within the book. Each separate advertisement was counted and recorded, and each advertisement for photographers, cameras, or photographic materials was counted and recorded. Although not entirely related to the primary research question, this category of investigation relates to the prevalence of advertisements within the yearbook for any given year.

In addition to the focus of this thesis project, yearbooks reveal important information on such themes as gender, expression of sexuality, representation of race and cultural groups, along with photographic and print technologies that are used for the first time. Therefore, notable first occurrences related to these important categories were recorded and can be found in Appendix II.

Originally, this study intended to sample a yearbook from each decade, however, the pilot study using this method brought up questions regarding what was represented in the years in between. The documents used in this study include every copy of the University of Rochester's annual student yearbook, the *Interpres* (dating between 1858 and 2011) along with class materials held within the Rush Rhees Special Collections Library, including nineteen class books and photograph albums in total. The study of these materials took place over two complete reviews, the first being a qualitative analysis that gave a sense of what to look for and address in the second, quantitative review.

The final step in Ball and Smith's content analysis process is that of counting the frequency of given categories in the documents being sampled. This was done over the course of two complete reviews of all materials at the University of Rochester. Yearbooks that could not be located within the main stacks of the library were found within the Special Collections Library, along with all of the related class materials. In total, each artifact was analyzed twice, resulting in two complete compilations of data and over 400 individual book reviews.

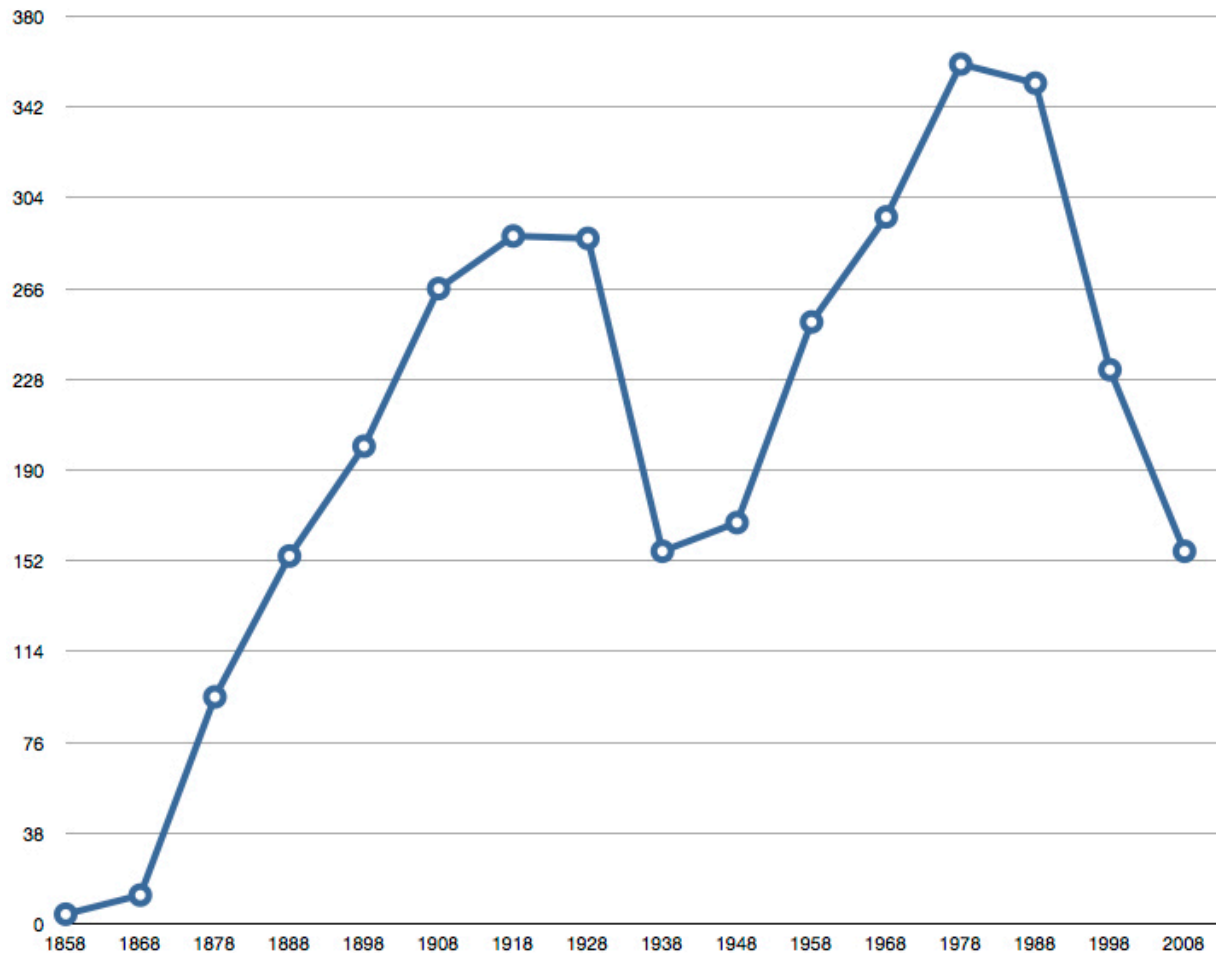
FINDINGS AND RESULTS

As with any research, this project has been modified and reorganized as the study of materials produced over time. Information was gathered from each yearbook over two complete reviews and recorded into separate spreadsheets, one for each evaluation. This section presents the gathered data for each analytic category outlined in the “Methodology” section of this paper:

1. Total number of pages
2. Total number of pages featuring illustrations and/or engravings
3. Total number of pages featuring monochromatic photographic images
4. Total number of pages featuring colour photographic images
5. Total number of pages of advertisements
6. Total number of advertisements
7. Total number of advertisements relating to photographic practices

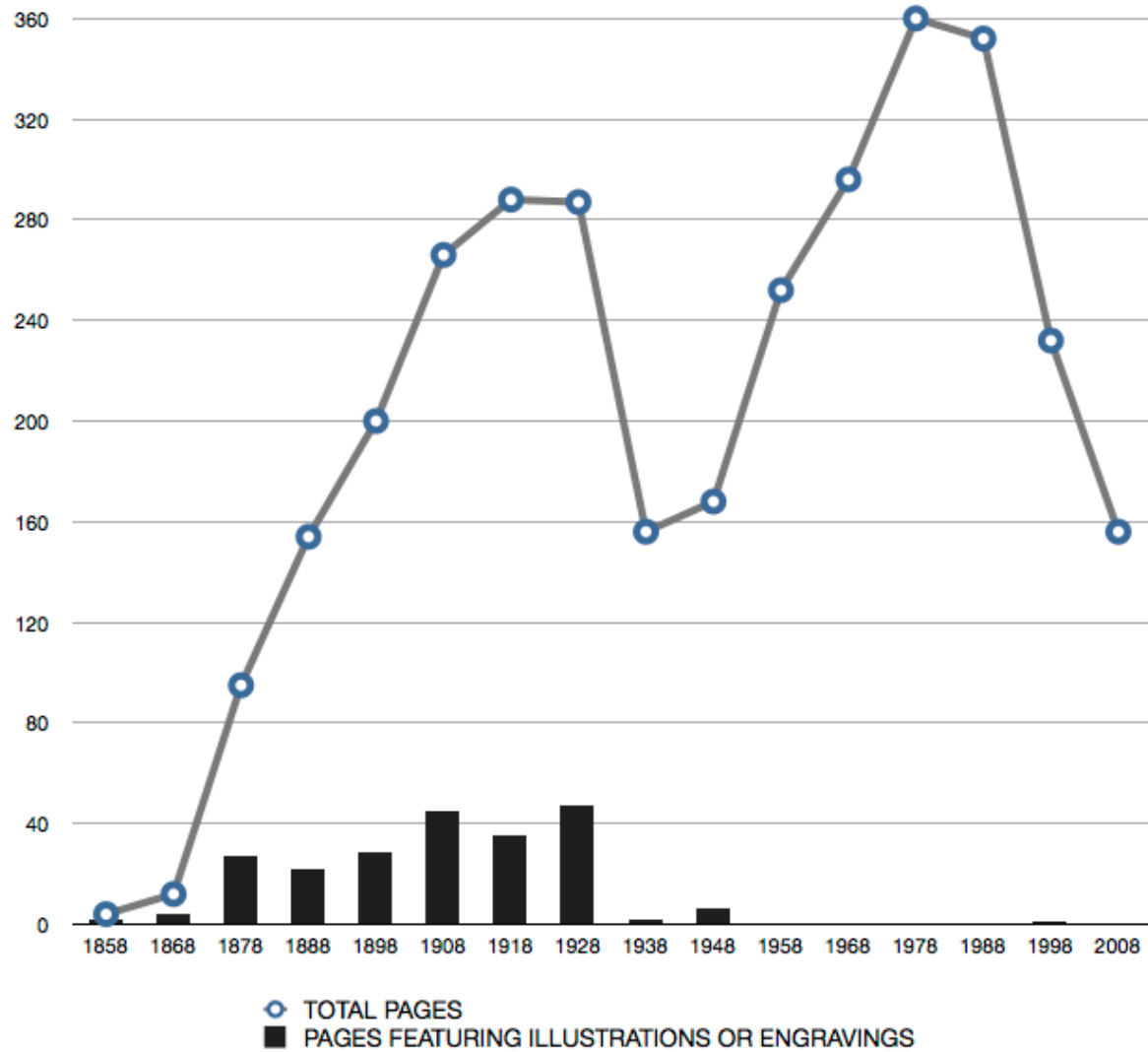
Although data have been gathered for each year of the *Interpres*’ production, visually displaying those figures in their entirety would be impossible. Instead, data is presented by decade, beginning in 1858 and ending in 2008. This component of the paper will present the recorded information visually as charts and graphs, and these findings will be employed to draw conclusions related to the primary research question.

TABLE 1 - TOTAL NUMBER OF PAGES



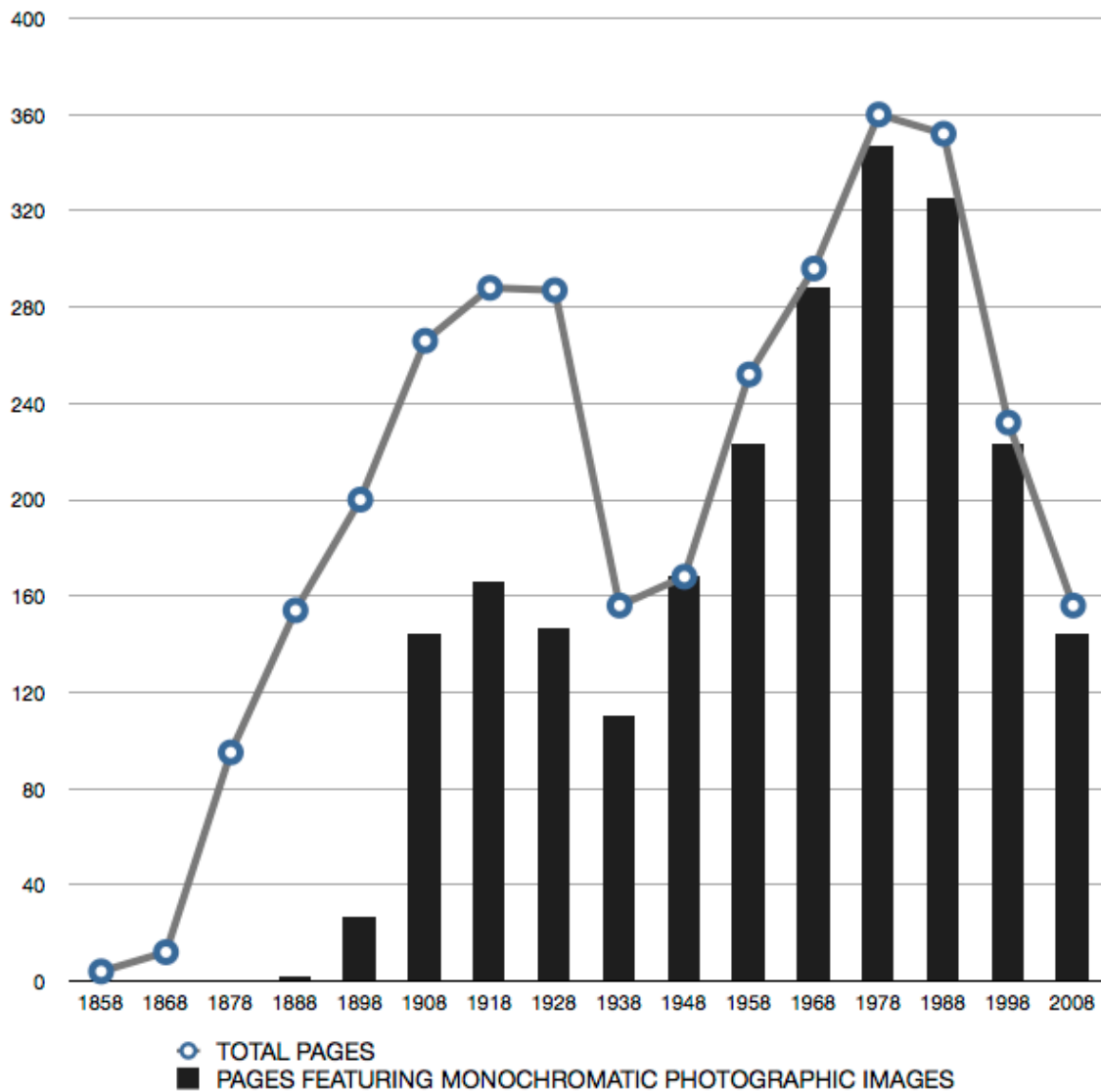
This graph illustrates how the *Interpres* grew in page number throughout the nineteenth and early twentieth centuries. Page numbers declined during the First World War and remained low throughout the Depression era and the years of the Second World War. The 1950s to the late 1970s saw a steady increase in page numbers with page count peaking at 384 pages in 1976, after which time these numbers begin to drop and continue to do so up until the present day. This graph is used in comparison to all other figures as it provides a visual baseline for all other data to be measured against.

TABLE 2 - USE OF ILLUSTRATIONS AND/OR ENGRAVINGS



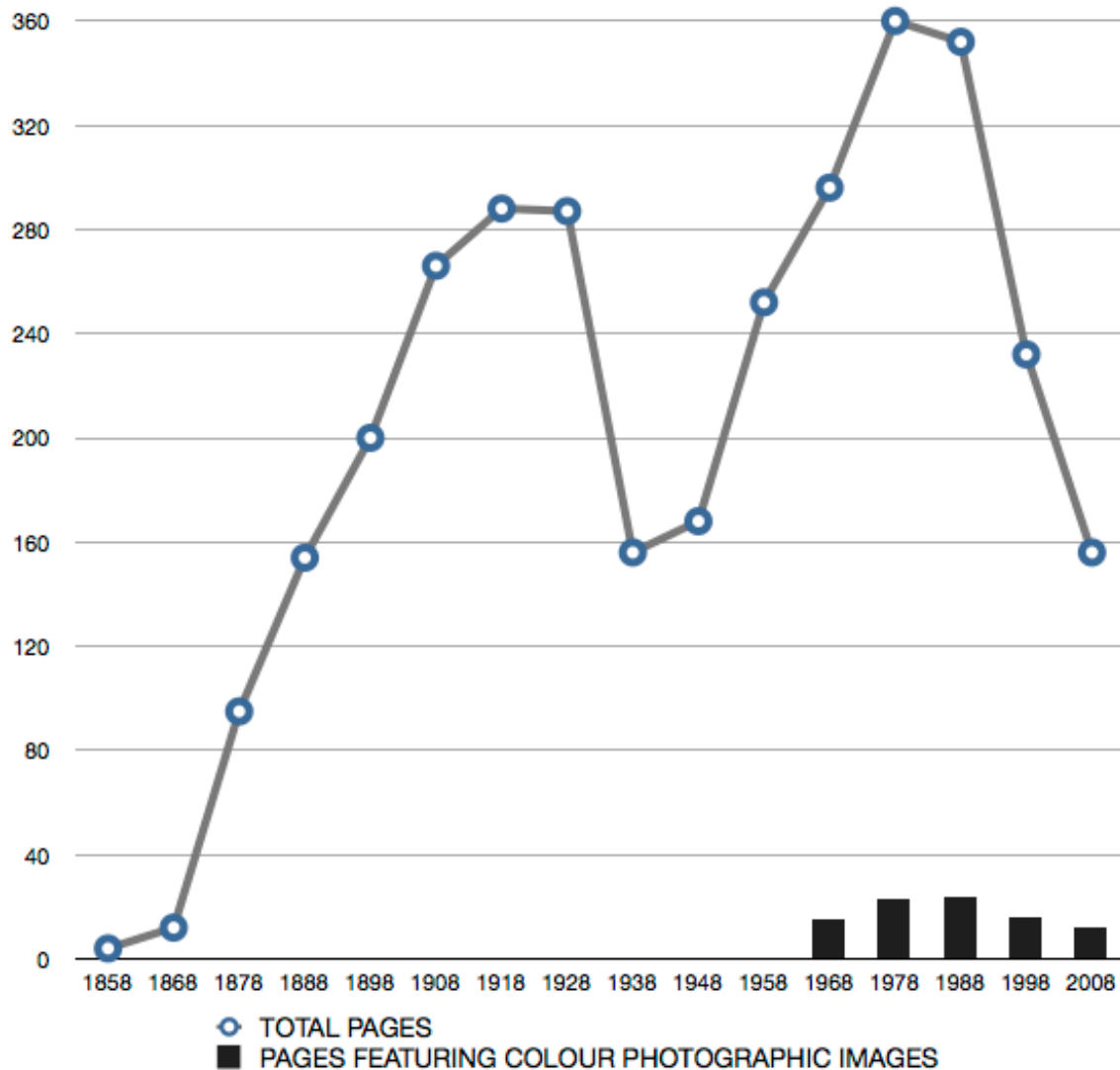
Here, total page numbers are compared with total pages of hand drawn illustrations and engravings that began appearing as early as the first publication of the 1858 *Interpres Universitatis*. Use of engravings and illustrations grew in popularity as printing technologies allowed for more student work to be printed within the yearbook. The use of illustration eventually diminished over time, sometimes disappearing entirely for decades at a time.

TABLE 3 - USE OF MONOCHROMATIC PHOTOGRAPHIC IMAGES



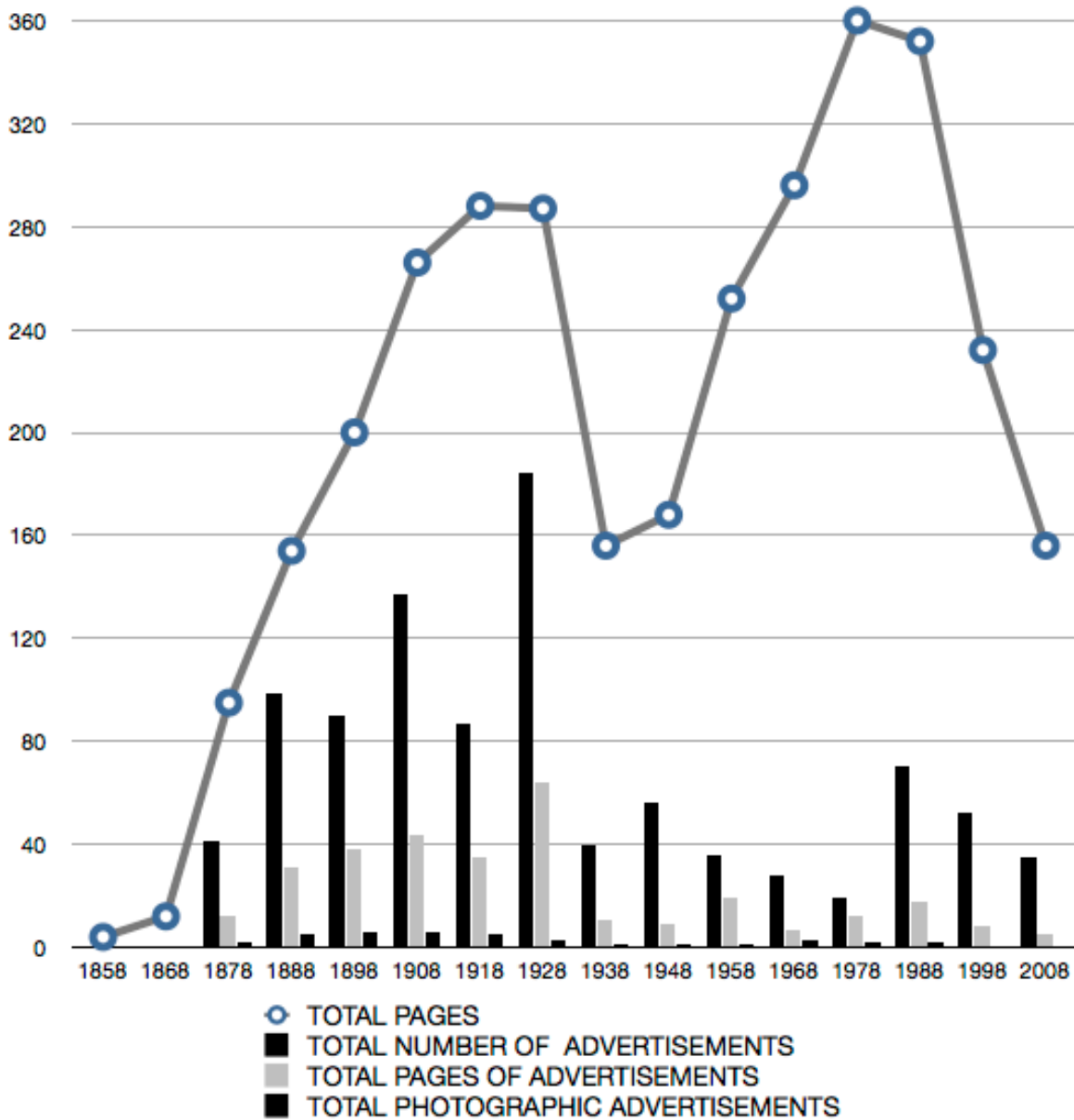
Monochromatic photographic images became technologically available and affordable to include in the *Interpres* by the 1880s. The use of half-tone images, and eventually offset lithography, allowed for the use of monochromatic photographic images to predominate in the yearbook by the 1940s.

TABLE 4 - USE OF COLOUR PHOTOGRAPHIC IMAGES



Until most recently, colour photograph pages have been somewhat limited in the *Interpres* publication. Pages of colour photographs appear grouped together, typically in the first or last ten to twenty pages of the yearbook, this is due to the way pages are collated for mass printing, although it was found that colour sections were often used illustrate “Student Life” sections in the *Interpres*.

TABLE 5 - USE OF ADVERTISEMENTS



This chart uses gathered data to illustrate how the prevalence of advertising grew and decreased over time. Interestingly, the years that featured the least use of advertising (1958, 1968 and 1978) were years that had some of the highest page counts in *Interpres* history.

CONCLUSIONS

The aim of this project has been to explore the relationship between the technologies of photography and printing methods, and student yearbook practices at one particular institution in an effort to answer the question: *How do the class yearbooks at the University of Rochester illustrate evolving photographic and print technologies?* Yearly publication of the *Interpres* grew out of existing class rituals in the nineteenth century including the annual production of autograph books, class books, and class portraits, and was influenced by popular techniques and trends prevalent in the consumer book and printing industry. Interpretation of these materials through both historical and analytical approaches prove that the production of the *Interpres* has developed significantly over time, and has been increasingly influenced by evolving print and photographic technologies. The historical information and qualitative data gathered in this study work together to present the *Interpres* as an important product of the University of Rochester and, in a much broader sense, as a valuable social document.

After conducting both the historical examination and physical assessment of the *Interpres* yearbook collection and related class materials at the Rush Rhees Special Collections and Rare Books Library at the University of Rochester, it became apparent that the use and prevalence of photographic and printing technologies have been affected by a number of influences over time. One of the most important resources for this study was Bernadette Lear's *A Book History in Scarlet Letters: The Beginning and Growth of a College Yearbook During the Gilded Age* as the history of the Rutgers College yearbook during the Gilded Age closely aligns with the history and influences of the *Interpres*. This conclusion addresses these influences, however, they remain intertwined and difficult to tease apart.

Firstly, it became apparent that students at the University of Rochester participated in a student-run intercollegiate network during the nineteenth century allowing them to learn about rituals and customs at other schools. Proof of this exists in the 1869 edition of *Interpres Universitatis* in the section entitled "Other Universities" which states such campus news as "Bates College in Maine will graduate a lady next commencement" and "Three thousand duels were

fought by students in the German universities last year, and ‘twasn’t a very good year for duels, either. Nobody hurt.”⁵⁰ Author Bernadette Lear describes a similar network between Rutgers College men and other schools during the Gilded Age and it seems likely that Rochester men belonged to a similar, if not the same, social network, sharing ideas and appropriating traditions from other schools.

As the consumer book industry grew exponentially in the years following the 1880s a variety of specialized networks for printing, publishing, and circulating materials emerged that were quite focused and targeted towards more narrow audiences. These targeted forms of print must have been attractive to university men during the Gilded Age as specific forms of affiliation could be articulated, expressed and shared in yearbook pages. As a codification of student language and tradition, Benjamin Homer Hall’s *A Collection of College Words and Customs* both documented and aided in this cultural and informational exchange between students. A popular publication at the time, Hall’s book was widely available throughout the mid-nineteenth century.⁵¹ Importantly, the 1856 expanded edition of Hall’s book belong to the University of Rochester’s library collection. Although it remains unclear as to when this copy was acquired, since cataloguing records only date back to the 1970s, inscriptions within the book suggest that it may have been in use at the university, possibly influencing yearbook and student newspaper publication, during the 1860s.⁵²

Throughout the nineteenth and early twentieth centuries, yearbook production relied heavily on the expertise of local and regional job printers, book binders, photographers, engravers, and illustrators. Students would patronize local establishments or, as the publication of yearbooks and school newspapers expanded, seek out businesses in outlying cities and towns to compile the finest publications that could be had for the cost and available technology. During this time it was common practice for university students to exchange yearbooks across a network

⁵⁰ *Interpres Universitatis*, 1864, 3.

⁵¹ Bernadette Lear, “A Book History in Scarlet Letters: The Beginning and Growth of a College Yearbook During the Gilded Age,” *Book History* 9 (2006): 209.

⁵² This inscription reads “C. A. Dewey, July 6th/60”. By using students records at the University of Rochester it was discovered that this copy of Hall’s publication belonged to a student who attended the University of Rochester during the 1860s and later went on to have a career in newspaper publishing.

of different schools, this practice likely contributed to student discovery of new technologies and printing capabilities in use at other campuses. Also, student-run university publications served as important samples and advertisements for printing and publishing companies. Considering yearbooks could feature a wide range of printing processes (monochromatic and colour printing, halftones, engravings, typeset, decorative features, etc.) companies would have used them to feature some of their finer services in order to garner new clients from other cities.⁵³ This, and the formation of an intercollegiate student network, could explain why both the *Interpres* and the Rutgers College yearbook, *The Scarlet Letter*, contain work by the same engraving companies located in New York, Boston and Chicago.

The most profound technological printing advance was that of photomechanical reproduction which became widely used in the *Interpres* during the 1890s. In the late 1870s the Moss Process halftone printing technique⁵⁴ emerged which used a screen to rephotograph original works and translate them into images made up of varying sizes of dots. This process would produce relief plates from hand drawings and photographs which could then be printed on commercial printing presses. By 1886, further improvements on the halftone technique allowed for the process to be compatible with text printing, allowing photographic images to be easily reproduced in newspapers, magazines, and books. Less than a decade later, in 1894, the use of the halftone printing process appears within the pages of the *Interpres*.

By the early twentieth century, yearbook production had become commonplace with larger printing companies, most based in New York State, publishing the *Interpres* by the 1920s. The early 1960s saw large national yearbook publishing companies, such as Jostens Printing and Publishing, Taylor Yearbook Publisher, Hunter Publishing Company, and Lifetouch, assume the role of publisher for the *Interpres* and these companies remain in use to this day. In dealing with larger publishing companies it is possible that students no longer interacted with peers at other institutions to learn about new technologies and capabilities for yearbook production. Instead,

⁵³ Bernadette Lear, "A Book History in Scarlet Letters: The Beginning and Growth of a College Yearbook During the Gilded Age," *Book History* 9 (2006): 204.

⁵⁴ Named after John Culven Moss founder of the Photo Engraving Company of New York in 1872. Additionally, the *Interpres* patronized Moss' establishment during the early 1890s

Interpres colophons dating back to the early 1950s suggest that representatives from these companies influenced how students approached yearbook layout and design. More recently, the popularity of digital photography, online social networking, and the replacement of print media with electronic media⁵⁵ has led to a severe decrease in popularity for the yearbook. Although the *Interpres* remains in production it seems as though it is only a matter of time before it disappears completely, as other yearbook productions have at other North American post-secondary institutions.⁵⁶

By approaching the research question from two perspectives, and by the use of Lear's analysis and description of the Rutgers College yearbook for comparison, the main purpose of this project has been to add to the limited scholarship on class yearbook practices in North America. However, this study has not investigated other sources within the University of Rochester archives, such as early editions of the student newspapers or alumni files, to understand the *Interpres* from different angles. Further research into class yearbook production at other North American, and perhaps international, colleges and universities must be undertaken before broader conclusions can be reached.

⁵⁵ Valette, "The Death of Yearbooks," *Economist* 388, issue 8587 (2008): 170.

⁵⁶ Rainey, Amy, "No Thanks for the Memories," *Chronicle of Higher Education* 52, no. 35 (2006): 45.

APPENDIX I

Chronology of Events at the University of Rochester

1850

University of Rochester founded; classes are held at the former United States Hotel building, which still stands on West Main Street.

1853

Martin Brewer Anderson becomes the first president and holds this position for the next thirty-five years.

1858

The first edition of the class yearbook, *Interpres Universitatis*, is published by university men from the Secret Societies.

1861

The university moves to Anderson Hall on the Prince Street campus.

1869

Interpres Universitatis changes to a smaller format, containing twelve pages.

1871

The title of the class yearbook is shortened to *Interpres*, and begins appearing as a smaller magazine-like publication containing thirty-two pages.

1877

Sibley Hall, the library, becomes the second building on the Prince Street campus.

1881

The first photomechanical portrait, a collotype of president Martin Brewer Anderson, appears as the frontispiece in the *Interpres* (produced by the class of 1882).

1888

David Jayne Hill is appointed as the second president.

1890

First edition of the *Interpres*, published by the class of 1891, to feature portraits of junior class men.

1897

First graduate degrees are awarded by the university.

1900

Rush Rhees is appointed the third president; serves for thirty-five years.
Women officially admitted to the university.

1901

Miriam “Mimmie” Seligman, is the first woman to be presented as part of the 1902 junior class within the *Interpres*.

1910

Publication of the first edition of the Women’s College yearbook, the *Croceus*.

1912

Women’s coordinate education is made formal; academic buildings are refurbished and a new classroom and gymnasium are built on the Prince Street campus.

1921

The Eastman School of Music opens.

1925

The School of Medicine and Dentistry opens.
First Ph.D. awarded (in biochemistry).

1927

Ground is broken at the River Campus.

1929

The Institute of Optics opens.

1930

River Campus opens for the College for Men; Prince Street Campus refurbished for the College for Women.

1935

Alan Valentine becomes fourth president.

1941

The first *Interpres-Croceus* inter-campus yearbook publication between junior men and women students is published.

1942

River campus becomes Navy V-12 unit.

1951

Cornelis W. De Kiewiet becomes 5th president.

1955

Women leave the Prince Street Campus to start classes at to the River Campus with male students.

1958

Three new colleges are established: Engineering, Business Admin and Education.

1962

W. Allen Wallis becomes sixth president.

1970

Laboratory for Laser Energetics established.

1972

School for Nursing created from Department of Nursing.

1975

Robert L. Sproull becomes seventh president.

1984

Dennis O'Brien becomes eighth president.

1990

University awards 500th PhD.

1994

Thomas H. Jackson becomes 9th president.

2000

University celebrates Sesquicentennial.

APPENDIX II

First Occurrences

JUNIOR CLASS YEAR	PUBLISHING YEAR	FIRST OCCURRENCE
1861	1860	Publishers are listed
1866	1865	“Local Items” news section
1867	1866	First format change
1868	1867	First large wood engraving; on front cover
1871	1870	Advertising section
1878	1877	First time book is dedicated
1880	1879	First appearance of a half page engraving with text
1882	1881	Photomechanical reproduction; collotype of Martin Brewer Anderson on dedication page
1888	1887	Tipped in photograph; advertisement for Pomeroy Photographic Studio
1889	1888	First hardcover
1891	1890	First time students are represented
1894	1893	First photo inserted into text block
1895	1894	Juniors presented individually
1898	1897	Athlete is photographed alone; Other classes (Senior, Sophomores and Freshmen) are photographed in groups
1899	1898	Fraternity men are photographed in groups
1902	1901	Miriam “Mimmie” Seligman is the first woman junior to be represented photographically in the <i>Interpres</i>
1904	1903	First woman faculty member, Elizabeth Harriet Denio, is presented photographically: First action shots of a football game
1907	1906	Woman have their own section

JUNIOR CLASS YEAR	PUBLISHING YEAR	FIRST OCCURRENCE
1910	1909	Photograph on front cover
1914	1913	Colour halftone illustration appears on dedication page
1915	1914	Fraternity engravings appear on the same page with text and group photograph (in previous years they had been printed on a separate paper stock and inserted into the book block)
1916	1915	Faculty are divided into departments; women professors are included with male professors
1921	1920	Copyright appears opposite the title page, reading “Copyright 1920, Theodore W. Klee, Editor-in-Chief, R. Holmes Bloomer, Business Manager.”
1931	1930	Parent dedication pages
1935	1934	Full page bleeds
1942	1941	Men and Women’s College yearbooks merge to create the <i>Interpres-Croceus</i>
1948	1947	“Campus Life” section
1959	1958	“Religion” section
1965	1964	First yearbook to begin with multiple pages of photographs before the title page
1969	1968	“Strike” section
N/A	1985	“Year in Review” section

APPENDIX III

Interpres Holdings at Other Institutions

INSTITUTION	YEAR(S)
Rochester Museum & Science Center	1908
Rochester Public Library	1884, 1871-1875, 1877-1880, 1882-1885, 1887-1896, 1898-1920, 1923, 1926-1927, 1932, 1936, 1939-1941, 1943-1953, 1955, 1958-1960, 1962-1966
State University of New York Genesco: Milne Library	1878, 1896, 1918
Buffalo & Erie County Public Library	1878, 1903, 1904.
Cornell University Library	1932 - 1935
New York Public Library	1885 - 1915 (incomplete series)
Allen County Public Library, Fort Wayne, Indiana	1938

GLOSSARY OF TERMS

Carte de Visite: a small photographic portrait, often measuring 2 ¼ x 3 ½ inches (6 x 9 cm), mounted on a heavy card stock, patented in Paris in 1854 by photographer André Adolphe Eugène Disdéri. These small photographic objects were intended to be exchanged and kept by friends and visitors. Their immense popularity throughout the second half of the nineteenth century led to the publication and collection of cartes des visites of prominent persons and celebrities of the time. “Cardomania” quickly spread throughout Europe and to America, and albums for the collection and display of cards became a common fixture in Victorian parlours.

Collotype: a lithographic printing process that uses a reticulated gelatin coating on a glass plate as the printing surface. Used for large volume mechanical printing, the collotype could produce results difficult to distinguish from metal-based printing processes because of its microscopically fine reticulations. Collotype plates are exposed from continuous-tone negatives without the need for a halftone screen.

Copper engraving: the practice of incising a design on to a copper sheet, to produce an intaglio printing plate, by cutting grooves into it using a burin. Many so-called engravings were made with some amount of etching, marking the copper not with a burin but using an acid or other solvent.

Duotone: an ink printing method in which two superimposed halftone images of a single picture are printed with different inks, to render tone more accurately than is possible with a single impression.

Engraving: the process of removing material from a printing surface (usually metal or wood) throughout the use of sharp tool. A historically important method for producing images on paper, engraving was used for commercial reproductions and illustrations for books and magazines. Engraved lines in an intaglio process hold ink, and print; in a relief process they create non-printing areas.

Etching: the process of using a strong acid or solvent to form ink-bearing cells on to a printing plate. Used most commonly as an intaglio printing method, etching remains widely used today.

Etching press: a press using two heavy cylinders and a solid steel bed that runs between them. The press can apply a tremendous amount of pressure that squeezes the paper and printing plate together in order to transfer ink from the plate recesses onto the damp paper of the print. Usually hand driven by the turning of a large wheel that moves the bed between the two cylinders, these presses are commonly used to print engravings, etchings, mezzotints, and flat-plate gravures.

Gouge: a chisel with a concave blade, used for carving woodcuts.

Gravure: an intaglio process where a photographic image is etched into a copper support. The image is broken up into ink-bearing cells that vary in depth and consequently hold different amounts of ink, allowing the printed image to carry true tonality. Gravure comes in many forms the name has become the generic term from a whole family of intaglio photographic printing processes. When gravure is mechanized, becoming a rotary process, it is referred to as “gravure”, “photogravure”, “rotogravure” or “roto”.

Halftone: a reprographic technique that simulates continuous tone imagery through the use of dots, varying in either size, shape or spacing. In the past, halftone negatives would have been produced by photographing an original work through a screen, therefore, breaking the image up into dots of varied sizes. Modern halftone images are created using digital techniques. A halftone negative can be used to create relief, intaglio, or planographic printing plates.

Intaglio: a family of printmaking techniques where the image is incised into a surface, known as the matrix or plate. The most common intaglio processes are copper and steel engravings, etching and photogravure.

Letterpress: relief printing from metal type and image-bearing halftone cuts in metal. This may also refer to the actual press used for relief printing.

Lithography: a planographic printing process using a stone or metal plate with a completely smooth surface. The most common forms of lithography use a water film in the nonprinting areas and a wax or oil-based ink in the printing areas.

Photo offset lithography: a printing process using presses that utilize three cylinders: one carrying a thin metal plate that holds the image; one blanket cylinder which picks up the inked image from the plate; and the paper cylinder, to which the blanket transfers the ink. Photo offset lithography has been the most common printing processes since the 1970s. These presses can achieve very high speeds - upwards of 12,000 revolutions per hour - and are built in serial units allowing up to six or more colours to be printed on a single pass through the press.

Planographic: a family of printmaking techniques that creates prints from an even surface, using neither relief nor intaglio. In most planographic printing, the printing and nonprinting areas are defined by a chemical difference; these processes are grouped under the general term “lithography”.

Relief print: a print made by any ink printing process where the high parts of the printing surface take ink and transfer it to the print support (most often paper). The most common relief processes are wood engraving, linoleum cut, woodcut and letterpress (from metal type or halftone cuts).

Wood engraving: a relief printing process where the design to be printed is carved into an end-grain wooden block.

Woodcut: a relief printing process that uses a side-grain wooden block.

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