



*Our Time,  
Our Place*

Photographs of the Black South  
by Richard Samuel Roberts

Teaching Kit

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The *Our Time, Our Place: Photographs of the Black South by Richard Samuel Roberts* Teaching Kit was created by the Education Department of the Columbia Museum of Art.

Project director:

Kerry Kuhlkin-Hornsby, Director of Education

Content authors:

Will South, Chief Curator

Kayleigh Vaughn, Education Assistant

Molly Wise-Drews, Family and Studio Programs Coordinator

Kyle Coleman, Education Coordinator

Jonathan Goley, Assistant Preparator and Digital Image Technician

Kerry Kuhlkin-Hornsby, Director of Education

Content Contributors:

Leslie Tetreault, Children's Room Manager, Richland County Public Library

Heather McCue, Children's Room Librarian, Richland County Public Library

Sam Compton, Lonnie B. Nelson Elementary School teacher

Exhibition Contributors:

Will South, Chief Curator

Brian Lang, Associate Curator of Decorative Arts

Mike Dwyer, Exhibition Designer and Preparator

Jonathan Goley, Assistant Preparator and Digital Image Technician

Noelle Rice, Curatorial Assistant

Cindy Connor, Registrar

Friends of African American Art and Culture, Advisory Committee and Board

With assistance from:

Matthew Catoe, Columbia Museum of Art Education Intern

David Sanford Adams, Senior Producer Director, SCETV

Debra C. Bloom, Local History Manager, Richland County Public Library

Andrea L'Hommedieu, Oral Historian at South Caroliniana Library

Designed by Jessica Derr

# Introduction

The Columbia Museum of Art greatly appreciates the work of all educators and values the relationships we have developed over the years. It is our hope that the inspiring images and arts integrated resources in the *Our Time, Our Place: Photographs of the Black South* by Richard Samuel Roberts Teaching Kit will reinforce the concepts and curriculum for integrated classroom learning.

The Teaching Kit is designed for K-12 teachers and students across the curriculum, with emphasis on social studies and visual arts. Included in the kit are images from and educational materials based on the exhibition *Our Time, Our Place: Photographs of the Black South* by Richard Samuel Roberts, which depicts the rise of African American middle class across the South during the 1920's and 1930's. To give a complete lesson, we have incorporated primary sources to bring the people, time period, and geography to life. These resources range from reproductions of city directories which listed people by name, job description and

address to advertisements in *The Palmetto Leader*, an African-American newspaper, to census records and photographs of Columbia, SC. Also included is an essay of portraiture as an art form and a biography of Richard Samuel Roberts.

Giving as much information about the artist, his life, and time period allows students to be immersed in Roberts' world which allows the students to explore that world as an active participant engaging their critical thinking skills through discussion, debate and interpretation.

Through the *Our Time, Our Place* Teaching Kit and exhibition it is our hope to teach this generation of students and future generations about this important time in African American history and to reflect on the individual stories that make up the tapestry of the over all American story.

Kerry Kuhlkin-Hornsby  
Director of Education  
Columbia Museum of Art



# Quick Tips

The *Our Time, Our Place; Photographs of the Black South* by Richard Samuel Roberts

Teaching Kit is designed to as a tool for integrating social studies with visual arts by K-12 teachers. We hope it proves to be a resource that teachers turn to again and again for its ease of use, themes and connections to the standards and curriculum.

- The disc included in the Teaching Kit contains a power point “tour” of portraits from the Museum’s collection including many of Roberts’ works. This is a great resource to share with your students and fellow educators.
- The Teaching Kit contains worksheets and images for the art project to be photocopied for classroom use.
- One of the goals of this program is to encourage students to think about the subjects of these portraits as real people. Foster discussion by asking questions. Examples: Why is this person so dressed up? Why are they being photographed in front of this car?
- The most relevant curriculum areas are social studies and visual arts following the South Carolina third and eighth grade standards, as well as the High School Level II visual arts standards.

# About Columbia Museum of Art

The Columbia Museum of Art seeks to inspire, educate and enrich the lives of the community, South Carolinians, tourists and visitors by collecting and preserving fine and decorative art from around the world, exhibiting highly regarded work from a broad range of cultures and providing dynamic educational and cultural programs.

Located in the heart of Columbia, close to many shops and restaurants, the Museum is a vibrant cultural resource for the entire community. Our mission is active and inspirational and guides us every day in what we do for our visitors.

The Columbia Museum of Art is South Carolina's premier international art museum with a world-class collection of over 7,000 pieces of European, American, Asian and Contemporary art that spans centuries. In recent years, the Museum's collection of Asian art and Antiquities has grown through generous gifts to the collection.

The Columbia Museum of Art opened to the public on March 23, 1950 at its original site on Bull and Senate Streets in the historic Taylor House built in 1908, as an art, natural

history and science museum, which included a planetarium. On July 18, 1998, the Museum opened its new building on Main Street by transforming an urban department store into a sleek and airy, light-filled space with 25 galleries and over 20,000 square feet of gallery space that permits it to bring a wider range of traveling exhibitions to South Carolina, as well as to provide the necessary space for the proper presentation of its collection.

The collection includes masterpieces of the Italian Renaissance and Baroque from the Samuel H. Kress Collection, works by significant furniture and silver makers, as well as modern and contemporary art from the present time. Of particular interest are Sandro Botticelli's *The Nativity*, Claude Monet's *The Seine at Giverny* and art glass by Louis Comfort Tiffany. The Museum also offers changing exhibitions from renowned museums and educational programs that include group and public tours, lectures, films and concert series.

# *Section 1*

## The Photographs of Richard Samuel Roberts A Legacy Preserved

All photographs (except figures 8 and 9): Richard Samuel Roberts, gelatin silver print, posthumously printed from the original glass plate negatives. Gift of Gerald E. Roberts, Beverly Roberts, Cornelius C. Roberts and Wilhelmina R. Wynn. Front Cover: *Richard Samuel Roberts*, Fernandina, Florida, before 1920, CMA 1993.12.1. Figure 1: *Richard Samuel Roberts*, 1920s. Caroliniana Library, University of South Carolina. Figure 2: *Wilhelmina Pearl Williams Roberts (1881-1977)*, before 1920, CMA 1993.12.2. Figure 3: *Wilhelmina Telitha Minnie Roberts (b. 1915)*, c. 1919, CMA 1993.12.3. Figure 4: *Vernell Simons*, 1920s, CMA 1993.12.10. Figure 5: *Unidentified Portrait*, 1920s, CMA 1993.12.12. Figure 6: *Unidentified Portrait*, 1920s, CMA 1993.12.13. Figure 7: *Unidentified Portrait*, 1920s, CMA 1993.12.15. Figure 8: DeVry Camera. Figure 9: Newspaper ad for Roberts Studio. Figure 10: *Unidentified Portrait*, 1920s, CMA 1993.12.61. Figure 11: *Portrait of Unidentified Deceased Child*, 1920s, CMA 1993.12.66. Opposite page: *John Taylor Outside Simons Body Works*, c. 1929-1930, CMA 1993.12.73





# *The Photographs of Richard Samuel Roberts*

## A Legacy Preserved

Portraits connect us to others. We carry a simple snapshot in a purse, a wallet or a phone, pull it out and say, “This is my child.” We beam with pride, as if the child were actually present as opposed to merely an image printed on paper. For us, the photograph is more than a reference to the person we cherish—it is a conduit to them. The portrait, however small, magically conjures the personality and spirit of the sitter, bringing them into our time and place. We comment on the portraits we carry with us: “Isn’t she beautiful?” “He takes after his father,” and, so often, “I miss them so much.” Portraits show us whom we love, whom we admire and whom we must remember.

Portraits also connect us to worlds beyond our own. Enormous faces carved into the granite of Mount Rushmore show us that great presidents are larger than life, their legacy is enduring, and their achievement worthy of such grand display. Oil paintings hung in the hallways of prestigious universities, depicting solemn professors in dark robes, affirm the importance of academic leaders. Statues in the midst of city parks remind us of military heroes, grand philanthropists, and civic leaders. In classrooms, portraits of great writers, scientists and philosophers look out over students. And, in churches of different denominations, portraits give shape to faces never seen: the angels, saints and gods of faith.

Portraits have, then, extraordinary power. They stand in for loved ones and channel our affections; they point out to us the important leaders of commerce, government and religion; and they give shape to heroism, sophistication, elegance, beauty, and personality. Portraits influence our feelings about the roles that people both famous and familiar play in our lives, and over time these countless images define for us the identity of others. And, because we think of ourselves in relation to others, portraits partly define our personal identity, too.

*R*ichard Samuel Roberts (1880-1936) was an artist who constructed the identity of a generation of African Americans in South Carolina. His breathtakingly crafted photographs may seem as if they were made for the private use of the sitter, but Roberts' hard-won technical skill and imaginative artistic vision are proof that he—like any ambitious artist—assumed a larger audience of future viewers who would not only be impressed by his work, but would also be moved spiritually and intellectually to understand something greater than the sum of the parts of his pictures.

Just as presidential portraits suggest something about leadership and religious portraits something about faith, Roberts' portraits speak to the ambitions of a community living full and distinguished lives with all of the diverse experience such living entails. The focus of the thousands of photographs he took during his career was the African-American community of Columbia, South Carolina, from 1920 until his death in 1936, but the sum of his achievement was to visually define the hopes and aspirations of a social class determined to move beyond the limitations of their time and place. Roberts' success is nothing short of stunning, as evidenced by the exceptional collection of photographs that survive him, and that confront us now with a force and immediacy undiminished by time or by the changed world from which we now view them.

A self-portrait by Richard Samuel Roberts, taken late in his life, serves as a starting place for a discussion of his life's work (Fig. 1). Notice first the artist's hands, one placed calmly in the other, forming a subtle unified picture within a picture: one hand holds the other, a simple self-comforting that bespeaks a man at ease. Moving outward and down from these graceful hands, Roberts' legs

are crossed with casual elegance, practiced yet unpretentious. Moving upward, the artist wears a crisp white shirt punctuated by a white tie subtly decorated with subdued vertical diamond shapes. Move, then, to the artist's face: A smartly trimmed mustache contrasts an otherwise clean-shaven face and close-cropped hair. His eyes look forward with limpid certitude, restrained and gentle. And his smile, perhaps the most engaging detail of this portrait, is neither exuberant nor hidden—the limited smile of a man who knows happiness, but also that happiness may be hard to find and, once found, often easily lost.

Like so much compelling art, Roberts' self-portrait is partly truth and partly fiction. This image is Roberts, yes, but he was not always the well-dressed dapper man we see here, surrounded by well-appointed furnishings. Indeed, there was little in Roberts' early life that would predict his future attainments.

Born in Fernandina, Florida, in 1880, Richard Samuel Roberts was not raised in a world of advantages. He was one of twelve children reared by a father who dealt out strict discipline. Roberts' education was limited, and his father would have been happy to see his son become a stevedore (one who loads and unloads cargo from a ship)—like himself—laboring on the Fernandina docks. Roberts eventually gained employment as a fireman-laborer with the United States Postal Service in Fernandina, a job unrelated to the passion that was already driving him—to become a full-time, professional photographer.

Roberts' ambitious and entrepreneurial nature emerged early when he established The Gem Studio in Fernandina, where he could finally and more fully pursue his interest in photography, which was then a still relatively new technology. He kept his job with the Post

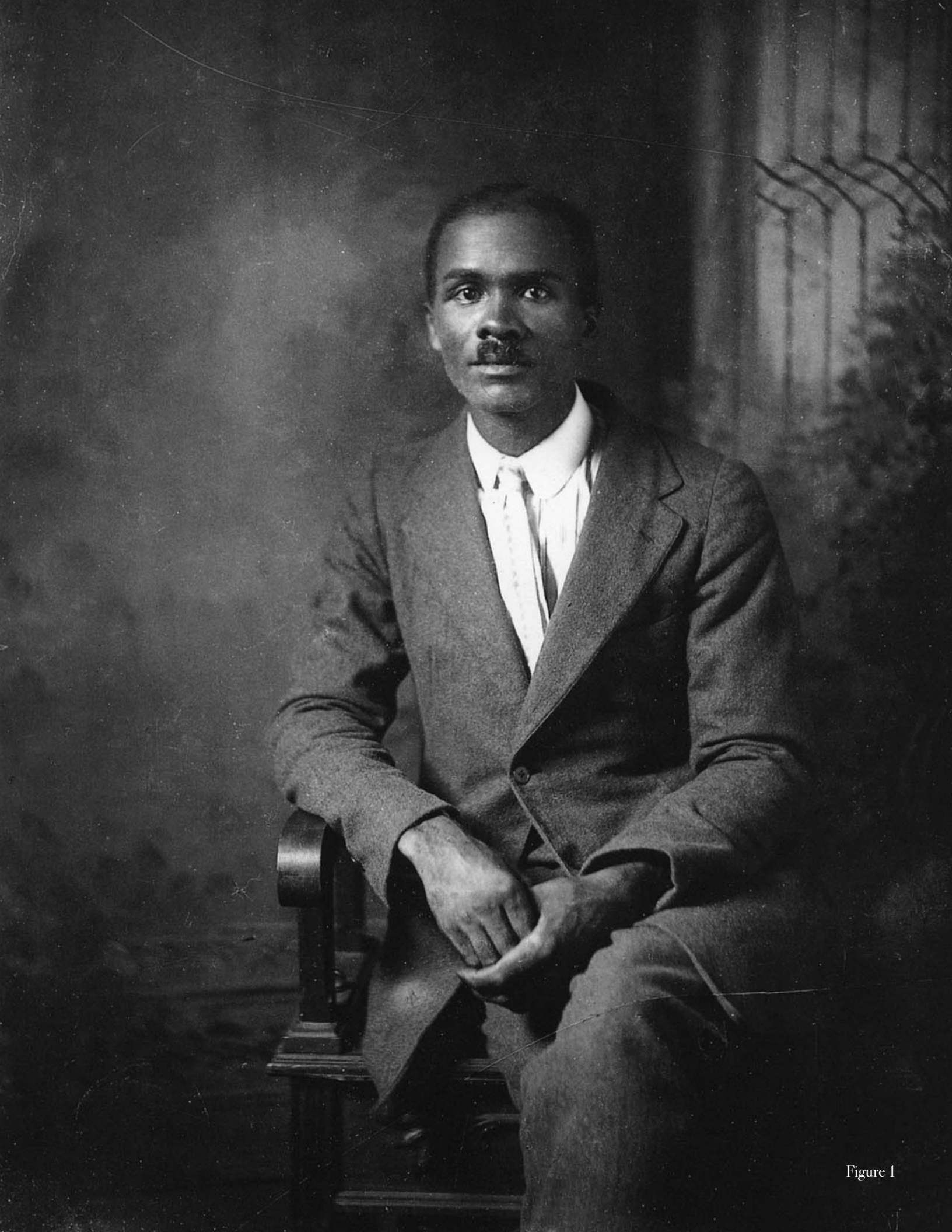


Figure 1

Office, and worked at photography around his day job's schedule. At The Gem Studio, Roberts poured over how-to manuals and took correspondence courses in photography. With only a sixth-grade education in public schools, his efforts at self-education were relentless and in-depth. His early photographs are distinguished by an impressive understanding of technical processes, a discipline he would carry into his mature work.

In 1920, the Post Office transferred Roberts to Columbia, South Carolina. He moved there with his wife, Wilhelmina Pearl Williams Roberts, and their four children (a fifth would be born shortly after their move). He paid \$3,000 for a five-room house on Wayne Street, evidence that his business in Florida had been at least somewhat successful. Indeed, he and his family were members of a rising, middle-class African-American community within the segregated city of Columbia.

In 1922, he established the Roberts Studio at 1119 Washington Street, just west of Main Street, in the heart of the city's "Little Harlem." Each day, Roberts labored from 4:00 a.m. until noon as a custodian in the Post Office (today the City Hall at the corner of Main and Laurel Streets), after which he walked several blocks south to his studio to meet clients, make appointments, and process his photographs.

When Roberts moved to Columbia in 1920, the black population of the town (as Columbia was not quite a city) was 14,455 people, 38.5 percent of the total citizenry. In the words of Roberts scholar Thomas Johnson, life was, of course, not easy for this substantial segment of the community:

*For more than one-third of the city's population, life was a matter of social and legal discrimination, political disfranchisement, and institutionalized*

*public insult. Black Columbians could not live in certain sections of town, could not attend their state university, were denied access to all library, playground, and other public recreation facilities. Scant attention was paid to their needs, interests, or accomplishments in the daily newspapers; but whenever a Negro was apprehended in any form of criminal conduct, he was always identified by race in those dailies. Blacks were not permitted to walk in certain areas of the university or state house grounds; black schoolteachers were paid less than white ones, and many black professionals had to double as skilled or semiskilled laborers or shopkeepers in order to make a living. The uneducated were relegated for the most part to the menial, secondary, subservient jobs. When Richard Roberts' name first appears in Walsh's Columbia City Directory, in 1920, it is found at the back of the book in the "Colored Dept." (a category that in Columbia lasted through the 1940s). He is listed as a janitor with the post office.*

It was within this oppressive environment that Richard Samuel Roberts strove to perfect his mature style of portrait photography. In that pursuit, Roberts took as many as ten thousand photographs which, taken collectively, do not deny the context of racism in the early twentieth-century South as much as they challenge and contradict stereotypes of this historical era. It is a body of work celebrating individuality, creativity, achievement, and fully-realized potentials, while including images where the denial of opportunity is suggested.

Roberts' vision of a vibrant black middle-class in Columbia in the 1920s was an alternative narrative to the dominant one of inequality, exclusion and difference. His profound success

in defining the identity of his community—as portraiture has the power to define identity—is embedded in the art itself.

Roberts' first formal photographs were, not surprisingly, of his own family, and in these he establishes his sitters (his loved ones) as confident participants in their world. His wife, Wilhelmina Pearl Williams Roberts (1881–1977), photographed in the Florida studio, is a study in classical poise (Fig. 2). Her thick, radiant hair is capped by a black ribbon, her high-collared blouse is layered with a floral-patterned satin bodice signifying high fashion. Her languorous gaze is softly feminine and accessible, presenting her as an ideal woman.



Figure 2

In a similar approach, Roberts depicts his daughter, Wilhelmina Telitha Minnie Roberts (b. 1915) as precociously at ease within the trappings of fine clothes and furniture, her child's arm draped over the carved sitting chair like an aristocrat-in-waiting (Fig. 3). In short, Roberts visually positions his family as the special, unique and beautiful individuals he knows them to be, while simultaneously incorporating the traditional props of formal photography. He will knowingly mix the tools of his trade with the dictates of his heart throughout his career, a synthesis that continues to command our attention.



Figure 3

A portrait in contrast to that of his wife is Roberts' photograph of Vernell Simons, who worked for Roberts as an assistant and also lived with his family for a time. Roberts shows her in smart 1920s flapperesque attire accentuated by chic jewelry and shoes (Fig. 4). The young Ms. Simons, with her modish hair and knowing face, appears ready for the cover of a prominent glossy magazine (keeping in mind, of course, most American publications had guidelines forbidding the depiction of blacks on the cover). Roberts captures here the image of a woman fully engaged in the



Figure 4

trends of her time and, as expressed by her modern pose with one leg tucked up under her thigh, possessed of an earthy sensuality equal to the energy of her era.

A fascinating comparison is of Roberts' photo of a young 1920s soldier (Fig. 5) with that of a young lady (Fig. 6). The soldier sits ramrod straight in his chair, head and eyes firmly forward, boots aligned before him. Roberts captures the soldier's youthful seriousness of purpose, yet also the tentative resignation in his eyes.

Contrast this with the unidentified young 1920s beauty who sits in the same exact studio chair—she leans with the aplomb of the debutante, arrayed in fine frills of billowing white, her right hand delicate against her cheek. He is the picture of a soldier accepting uncertain duty, she of the young woman aspiring to society's expectations of beauty. She could be the one who would wait for him; he the one who would long for her.

Roberts captures the predicament of American youth in their unavoidable (and so often uncomfortable) march toward the adaptation of broadly adopted societal roles. He simultaneously continues to insist upon and affirm the total participation of black Columbians of the 1920s in the broader American experience, despite the fact white Columbians were for all intents and purposes unaware of this rich culture in their midst.



Figure 5



Figure 6



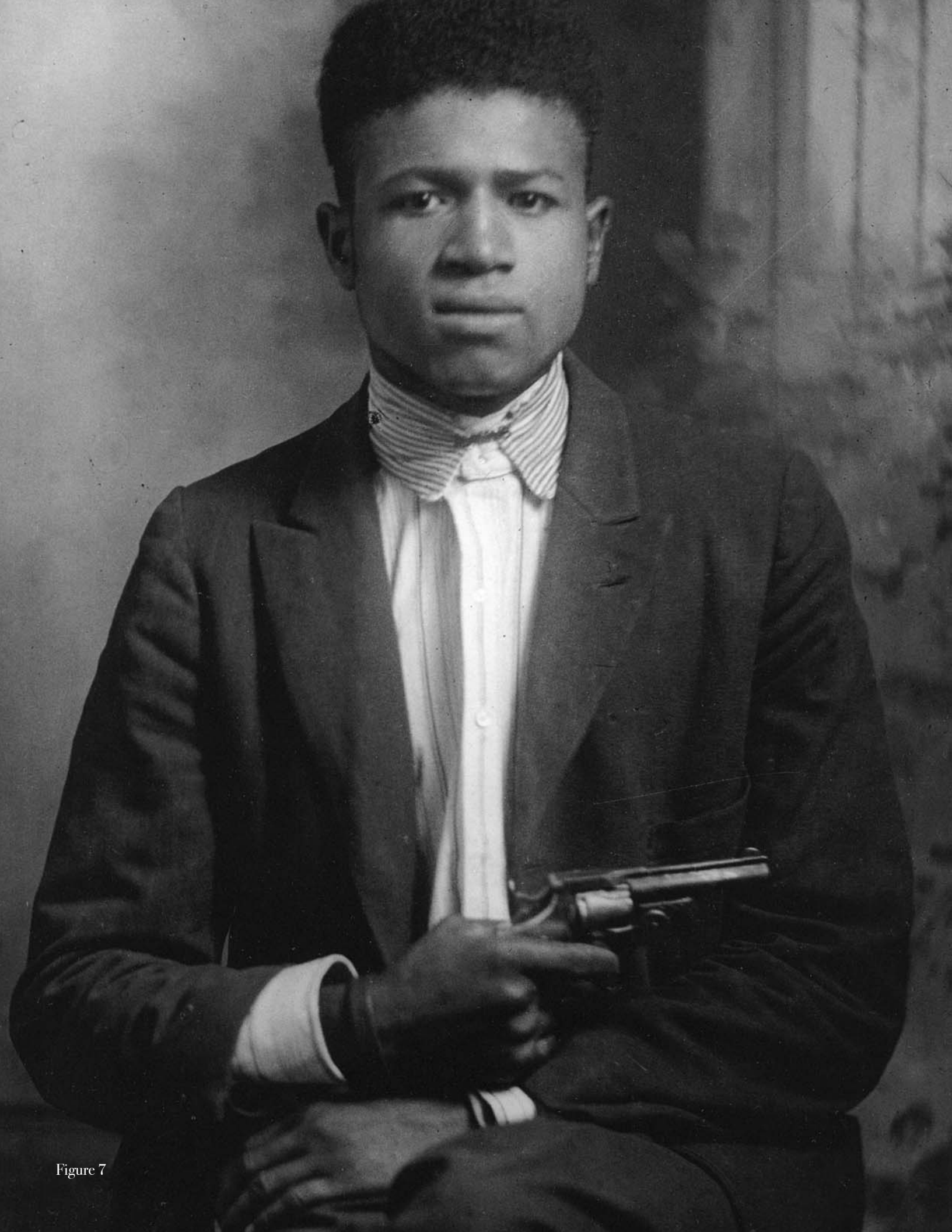


Figure 7

One of the more unsettling images, at least to our modern eyes, is of an unidentified young man holding a gun (Fig. 7). It seems curious because a gun is not a standard prop for us today, we who take our children to professional photographers at malls where brightly colored backgrounds and balloons predominate. Not guns. Here, however, the revolver may signal something very important: the pride of possession, and the conspicuous display of power in a society that would otherwise render a young black man impotent. This photo says, in rather explicit terms, this young man with the white shirt and striped collar is not—or will not be—subject to submission. Roberts allows for this display, leaving for us a visual document of a complicated philosophical relationship to manhood, violence, racism and power. Roberts here has not created an aura of invincibility as much as an image coded with signs of quiet rage and resistance.

No matter who or what he was photographing, Roberts maintained the highest professional standards. Unfortunately, the cameras Roberts used are now lost to us. His son, Gerald, remembers that at least one of the cameras was a DeVry, a high-end camera of its day (Fig. 8). Other cameras he must have owned could accommodate 5x7 and 8x10 glass plates from which most of his photographs were made.

In addition to fine cameras, Roberts built a custom artificial lighting cabinet that was seven feet high and five feet wide. It was outfitted with filtered blue lights and could




Figure 8

be rolled around the studio. This lighting cabinet was used to soften light and eliminate harsh shadows, giving his sitters a silver aura. Not surprisingly, the DeVry camera was one often used by photographers in Hollywood to achieve similar effects. Clearly, Roberts was in step with the latest advances of his industry.

He also possessed an innate sense of how to attract customers. He advertised that “if you are beautiful, we guarantee to make your photographs just like you want them. . . If you are not beautiful, we guarantee to make you beautiful and yet to retain a true and brilliant likeness of you.” Another advertisement proclaims: “Yes! Merry Christmas, but say it with a photograph.” (Fig. 9) This is an ad campaign, we might agree, that would work well today.

Figure 9

da, "Donizette; woman, following the remarks of Prof. the paper regularly.



**Yes!**  
**Merry Christmas**  
 And A  
**Happy New Year**  
**TO EVERYBODY!**

Very Truly Yours  
 R. S. ROBERTS, Photographer

**But Say It With A Photograph**

of yourself or some dear one in the family It's the precious gift that only you can give. Your relatives and friends will indeed feel the thrill of Christmas if will send them photographs made at Roberts Studio.

Decide to have yours made to-day.

We also do Enlarging, Copying, Kodak Finishing and Picture Framing.  
 Posing hours, from 8:30 morning to 7:00 at night. We have made special preparations to finish lovely photographs to harmonize with the Christmas Season.

We extend our thanks to our many loyal friends and permanent customers that we have won at our Studio during the past six years of our establishment here in Columbia, and wish for you all a full enjoyment of the seasons blessings.

—Remember to have your Photographs made early—

**ROBERTS STUDIO**  
**THE FRIENDLY STUDIO**  
 1119 WASHINGTON STREET COLUMBIA, S. C.

In addition to portraits, Roberts also took architectural photographs on occasion, documenting homes old and new, as well as institutions of higher learning, such as Benedict College, Allen University, and South Carolina State College. As the only African-American commercial photographer in the city, Roberts was commissioned to document important events for schools, social clubs,

churches, and other group gatherings. Some of these images found their way into the pages of the Palmetto Leader, a newspaper serving the African-American community, and whose offices were conveniently located across the hall from Roberts' studio.

But it was the portrait at which Roberts excelled, and to which he always returned.



Figure 10

Yet another fascinating comparison showing the range of Roberts' skill is of an unidentified young boy of the 1920s, and of an unidentified deceased girl of the same decade. The young boy is not dressed in finery, as are most of Roberts' sitters (Fig. 10). Rather he wears everyday clothes, slightly rumpled and dirty from having rolled around playing outside. His smile is impish, his body suggesting he may jump away from the camera at any moment—he eyes the photographer as though they are playing a game. No doubt in his mind they were. It is a joyful and relaxed image, all the more plain and simple for the purposeful absence of studio props.

The deceased girl, in contrast, is a vision of solemnity (Fig. 11). She has passed from this world. Eyes closed, with her tiny hand at

rest beside her pristine white dress, a white carnation lies upon her heart. Her doll-like body makes the slightest impression upon the lace beneath her; she is to be seen this way for the last time by her parents, childhood friends, and members of the community. Roberts brings all of his skills to bear on the grave importance of creating a memory—a connection to that person—with a photograph. We can envision this framed photograph was set upon a living room mantel, where family members could be moved by such unspeakable loss and somehow, without perhaps even being aware of it, also be moved by the artistic reverence Roberts brought to the creation of this image. His photographs were woven into the everyday fabric of life in black Columbia of the 1920s and 1930s, consecrating life and honoring death.

Figure 11



When Richard Samuel Roberts died in 1936 from pneumonia, some three thousand glass-plate negatives were stored underneath the family home at 1717 Wayne Street. There they remained for half a century. Roberts' children hoped that someday a book could be made of their father's work, and in 1977 researchers from the University of South Carolina made contact with the surviving family. The researchers were astonished by the survival of the negatives under the house, and through their efforts, the efforts of the Roberts family, and the skills of photographer Phillip C. Dunn, who reprinted images from the original glass plate negatives, Richard Samuel Roberts' legacy was revived. Today, the Columbia Museum of Art is proud to be a partner in the ongoing promotion of that legacy through publications, exhibitions and programs.

Richard Samuel Roberts was one of only a few African American photographers active in the city of Columbia during the 1920s and 1930s and was one of only about a half-dozen active in the South during that time. The rich trove of images he left to us connect us to a past that we can never live in, but that we may appreciate and learn from, a legacy that affirms the values of discipline, clarity, family, hard work and—not least among all of these essential virtues—beauty.

*Will South, Ph.D.*

*Chief Curator*

*Columbia Museum of Art*

*November 2011*



## *Section 2*

### Discovering Roberts' Realm



# Life in the Black South

## The Reign of Jim Crow in the South

The atmosphere of the South in the time of Reconstruction was filled with social turbulence and rampant racism caused by the aftermath of Reconstruction. This era following the Civil War was a time of reinstatement for the 11 seceding states of the Confederacy.

The 13th, 14th, and 15th amendments were products of this national movement. These amendments abolished slavery and gave freedmen the rights of United States citizens, including suffrage.

The Freedmen's Bureau was developed as an aide to the transition of freed slaves into United States citizenship. This national agency provided rations, employment services, and healthcare. The main mission was to ensure that the freed slaves had the same rights as any American, such as education and employment. Freedmen were encouraged to vote and were given the opportunity to influence politics. Northern troops were stationed in the Reconstruction states to ensure compliance with the Bureau and Congress, until states were allowed reinstatement.

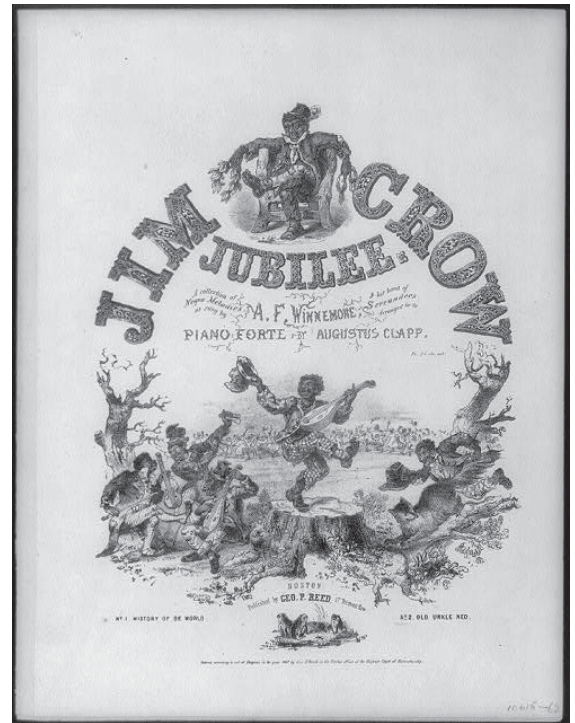


Above: This Alfred R. Waud's etching from Harper's Weekly entitled "The Freedmen's Bureau," from July 25, 1868, shows a military representative of the bureau attempting to settle tension between freedmen and white men.



The Black Codes were the South's response to the dilemma of freed slaves acquiring too much social or political power after the war. These laws were alternative routes to obtaining the familiar antebellum social infrastructure of the Confederate states. In South Carolina, these laws dictated terms of freedmen's employment and dissuasion of vagrancy. However, the Civil Rights Act of 1866 prevented enactment of the Black Codes. At this time, southern states had African-American representatives in both state and national offices. South Carolina was the state with the largest number of elected officials.

By 1877, American Reconstruction was brought to an abrupt end by the Democratic majority in Congress. The political climate quickly changed. Soon, state laws were being passed in the South to ensure white supremacy and promote segregation among races. Thus, Jim Crow was born. The name originated from Thomas D. Rice's popular minstrel blackface character. Mainly, the laws mandated segregation in public places and forbade inter-racial marriage.



Above: "Jim Crow Jubilee," c. 1847. This playbill features the black-face character.

Jim Crow laws dominated the Southern states for more than 80 years, making it impossible for African-Americans to be treated as equal citizens. South Carolina passed 22 segregation laws alone.

## Notable South Carolina Jim Crow Laws

**1879:** "Marriage between a white person and an Indian, Negro, mulatto, mestizo, or half-breed shall be null and void."

**1895:** No children of either race "shall ever be permitted to attend a school provided for children of the other race."

**1898:** All railroads to provide separate first-class coaches for the accommodation of white and colored passengers.

**1905:** Authorized streetcars to separate the races in their cars.

**1932:** All circuses and tent shows must provide separate entrances for white and black customers.

**1952:** Unlawful for cotton textile manufacturers to allow different races to work together in same room, use same exits, bathrooms, etc.

**1952:** Crime to give colored person custody of a white child.

**1956:** State Commission of Forestry given authority to operate and supervise only racially separated parks and to admit to the facilities of the parks only persons who have the express permission of the state.

## Making Progress...

### The Birth of the NAACP

In 1909, the National Association for the Advancement of Colored People established a movement that would impact the life of the U.S. black population forever. The organization was a collaboration of strong-willed African-Americans, former white abolitionists and civil rights supporters. W.E.B. Du Bois spearheaded its cause which included the push for anti-lynching laws, black voter registration, and recognition of basic civil rights. In 1917, the Columbia Chapter of the NAACP was founded, which would have a lasting effect on the black middle class and the civil rights movement within the city and beyond.



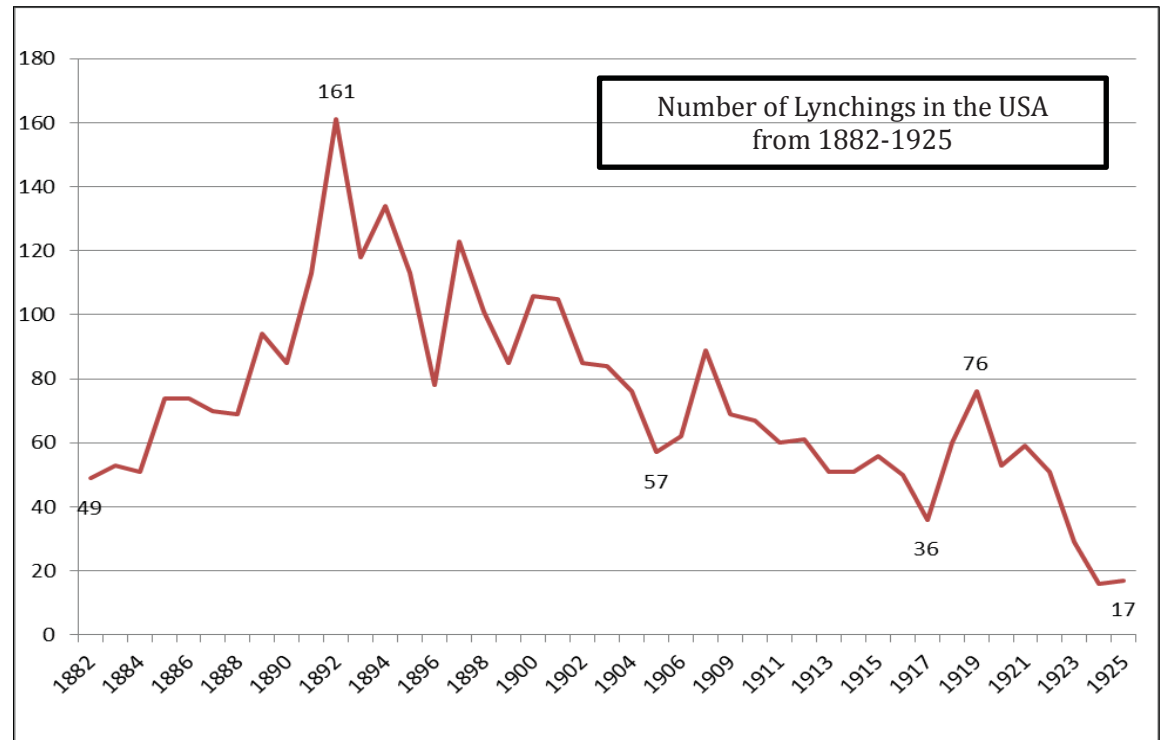
Above, top: W.E.B. Du Bois had an Ivy League education and believed it was important for the blacks to fight for absolute equality.

Above: The photograph shows NAACP members at the 20th Annual Session in Cleveland, Ohio in 1929.

## An Ever-Present Danger

Lynchings reached an all-time high in the period following Reconstruction. These numbers were exponentially larger in the South, where racial tension was strongest. Unlike some southern states, South Carolina's lynchings did not exceed 160. The graph

below shows the trend of lynching with highs and lows documented. Organizational efforts from the NAACP combined with United States' involvement in World War I led to a decrease in the violent act.



## The Origins of the Ethnic Enclaves in Post-Civil War Era

Ethnic enclaves, or racially-concentrated communities, originated for two reasons: familiarity in social norms or enforcement by law. While many freedmen migrated to Northern cities, a large black population still dominated the South. Predominately black communities formed after the Civil War due to freed slaves' desire to live among people who shared the same cultural mores, social status, economic hardships, and hopes for the future. Subsequently, these types of neighborhoods existed in the North and South.

After Reconstruction, predominately black neighborhoods developed and matured for a different reason. Jim Crow laws forced segregation in southern states; therefore many neighborhoods reflected this change out of necessity. Blacks had their own businesses, schools, hospitals, and forms of entertainment. Law-dictated separation of races meant that this type of neighborhood functioned as miniature towns within southern cities. Communication between these communities and the outside "white world" was limited compared to their northern counterparts.

Neighborhoods, such as Summerhill and Sweet Auburn in the Atlanta, Georgia area are examples of these social ethnic enclaves. Formed shortly after the Civil War, these areas were not cut off from white communities until Jim Crow laws began to take effect.

Alternately, Atlanta's Washington Park was a predominantly African-American community created in 1919 in response to Jim Crow laws, which functioned separately from white communities since its inception.

A prime example of a chiefly black neighborhood which formed organically in Columbia, South Carolina, is the Waverly District. This neighborhood was originally part of a homestead in the outskirts of the

city. After the war ended, the neighborhood housed many of the workers for the railroad and other industries. During post-Reconstruction, this area saw an influx of blacks with the establishment of two nearby African-American educational institutions: Benedict College and Allen University.

By the 1930s, Waverly was a predominately black neighborhood, with many members of Columbia's black middle class living there. Richard Samuel Roberts had personal ties to this community, as a member of St. Luke's Episcopal Church located in Waverly. This neighborhood is known for its many residents who spearheaded the Civil Rights movement in the 20th century.



Above: John Taylor poses in front of Simons Body Works, in Columbia, SC. This scene shows life in Roberts's personal community.

## The Educational Opportunities for the Black Population

The Freedmen's Bureau of the Reconstruction period invested nearly five million dollars in educational advancement for newly freed slaves. By 1870, approximately 1000 schools had been started for African Americans to prepare them for life in normal society. The bureau also published a textbook to promote the American Dream and the idea of self-advancement.

The American Missionary Association (AMA) was an abolitionist group that strove for equal rights among all races. They focused mainly on the pursuit of higher education among the black population. Independently, the AMA was responsible for establishing 11 colleges for African-American students: Berea College, Atlanta University, Fisk University, Hampton Institute, Tougaloo College, Dillard University, Talladega College, LeMoyne College, Tillotson University, and Avery Normal Institute. The schools are predominantly located in the South.

A partnership between the AMA and the Freedmen's Bureau led not only to the founding of Howard University in 1867, but also to the procurement of K-12 teachers for rural areas in the South. The historically recognized Tuskegee Institute was founded in 1881, and was dedicated to training teachers. Later, under the leadership of Booker T. Washington, the institute was expanded to offer other academic programs and vocational training.



Top Right: Tuskegee students are at work in the institute's greenhouse. This was one of the vocational programs offered.

Right: Alfred R. Waud's etching from *Harper's Weekly*, entitled "Zion school for Colored Children, Charleston, South Carolina," from December 15, 1866, shows newly freed slaves being educated.



General educational opportunities for blacks in South Carolina were provided in many rural schools. Rosenwald Schools, which were funded by the president of Sears & Roebuck, Julius Rosenwald, comprised a large portion of these rural schools in South Carolina.

In urban areas, like Columbia, schools such as Booker T. Washington High served a larger population interested in secondary education and preparation for higher education.

Columbia was also home to two of South Carolina's predominantly black colleges: Benedict College and Allen University.

Started as Benedict Institute, the college's main mission was to provide teaching skills and Baptist theological principles. Allen University was founded as Payne Institute in Cokesbury, South Carolina. In 1880, the school was moved to Columbia and the name was changed to honor the founder of the African Methodist Episcopal Church, Richard Allen. The main focus of the school was similar to Benedict: the education of teachers and ministers. In the time of Richard Samuel Roberts, these schools played a major role in the black community in Columbia. Roberts photographed faculty, students and graduates of both institutions.



Above: Pine Grove Rosenwald School (Left) and Cedar Creek Rosenwald School (Right) were both operated in Richland County, South Carolina. Pine Grove is currently under restoration. Below: Chappelle Building of Allen University in Columbia, South Carolina. This building was designed by John Anderson Lankford, the first black Virginia licensed architect.



## The Rise of the Black Middle Class

Through the examination of Roberts' collection, one can see the existence of a strong black middle class. The post-Civil War South was a racially tumultuous place, rife with strained relations between the white population and the newly freed slaves. The existence of ethnic enclaves led to severely segregated towns and cities.

Once Jim Crow laws came into effect, black neighborhoods desperately needed their own business districts, hospitals, schools and churches. These communities provided educational opportunities to prepare the much-needed doctors, lawyers, and educators. In Columbia, Roberts depicted these professionals as strong and dignified leaders of the community. The photographer himself was an important figure in the Washington Street Black Business district, where his studio was located.

By the 1920s, the black middle class had found its strong hold in Southern cities including Atlanta and Columbia. As organizations such as the NAACP began to widen their influence and work proactively to improve the lives of African Americans, this new social segment continued to flourish. The establishment of this black middle class was key to the success of the Civil Rights movement of the 1950s and 60s.



Top: Roberts' photograph shows the graduating class of Good Samaritan's Hospital Nursing School.

Bottom: Dr. Norman A. Jenkins, showcased in this Roberts portrait, was an important figure within his community. Not only did he practice medicine, he also founded Waverly Fraternal Hospital and Nurses Training School.

# Roberts' Photography

The use of glass plates was introduced as an option for photographers in the mid-19th century. Unlike the metallic plates or paper negatives of previous processes, glass offered a clean, clear negative from which detailed images could be reproduced.

The early glass plate process, wet plate collodion, was revolutionary but inefficient. It required photographers to make, expose and develop each plate within a ten-minute period. Despite the troublesome process, it was used to document the Civil War and increased the value of photography as a method of portraiture.

After several years of experimentation, dry plates were developed, which eliminated the time-sensitive nature of the early process and opened opportunities for mass-production. A thin sheet of glass was coated with a light-sensitive gelatin emulsion, which was later exposed by the photographer and processed to reveal a negative image. The clear areas of a negative are the darker values in an image and the more opaque areas are the lighter values.

Roberts used several sizes of plates and owned cameras capable of exposing plates as large as 8x10 inches. Although Roberts'



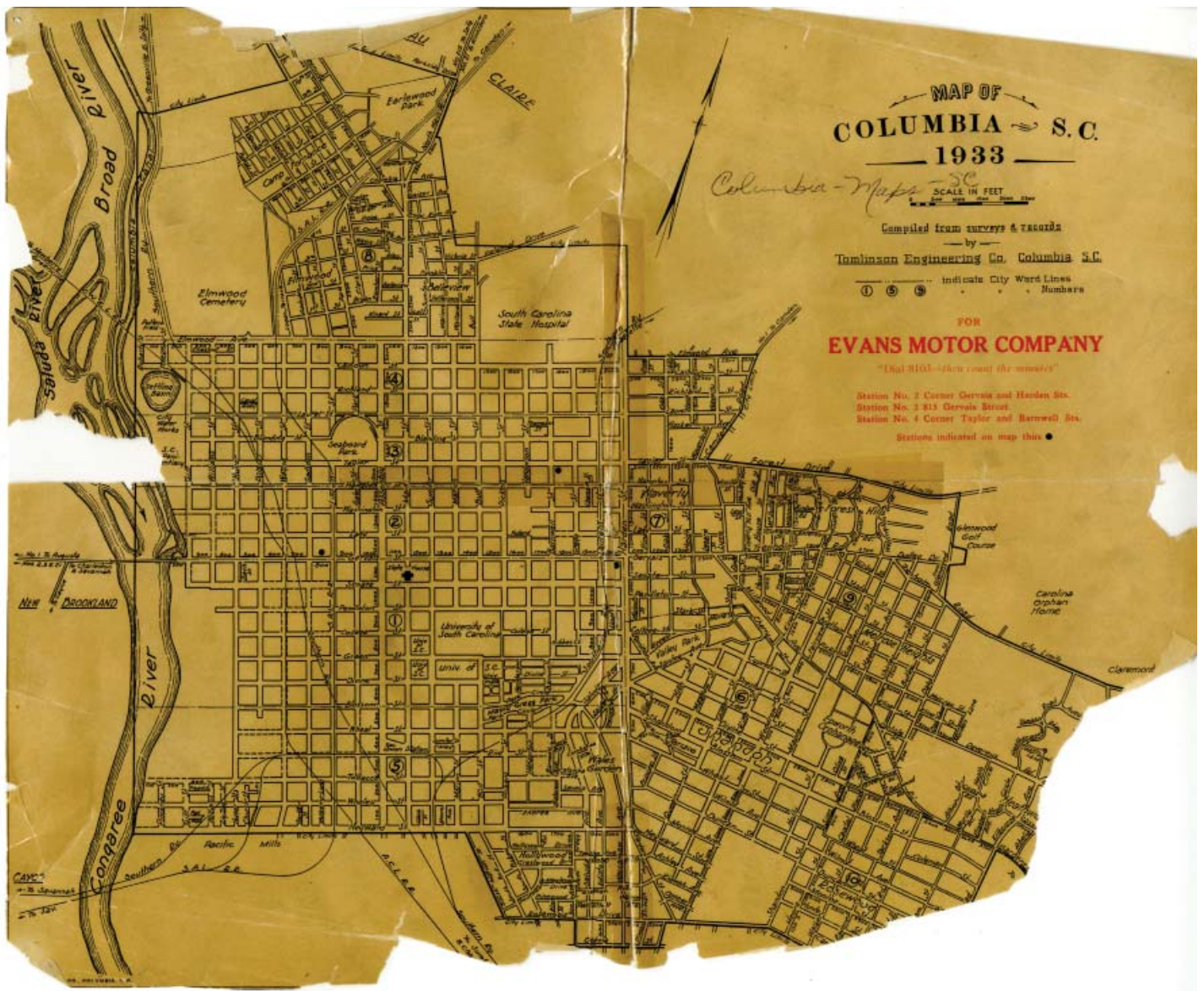
career as a photographer peaked as the popularity of the glass plate diminished, he may have chosen to continue using glass plates due to the higher price of the relatively new plastic-based film.

Whatever the reason, this choice turned out to be a fortuitous one. Nearly half a century after Roberts' death, some three thousand of these glass plates were discovered underneath the family home on Wayne Street. While the plastic film would never have survived the South Carolina climate, the glass plates did. They were used to create the photographic prints in *Our Time, Our Place: Photographs of the Black South* by *Richard Samuel Roberts*.





# Columbia, SC: A Segregated City



1933 Columbia map showing the city layout at Roberts' time. Waverly neighborhood is visible as well as Washington Street, the location of Roberts' studio.



Above: Columbia's Main Street view from the State House represents the growth and development in 1925. However, the city was still a segregated city.

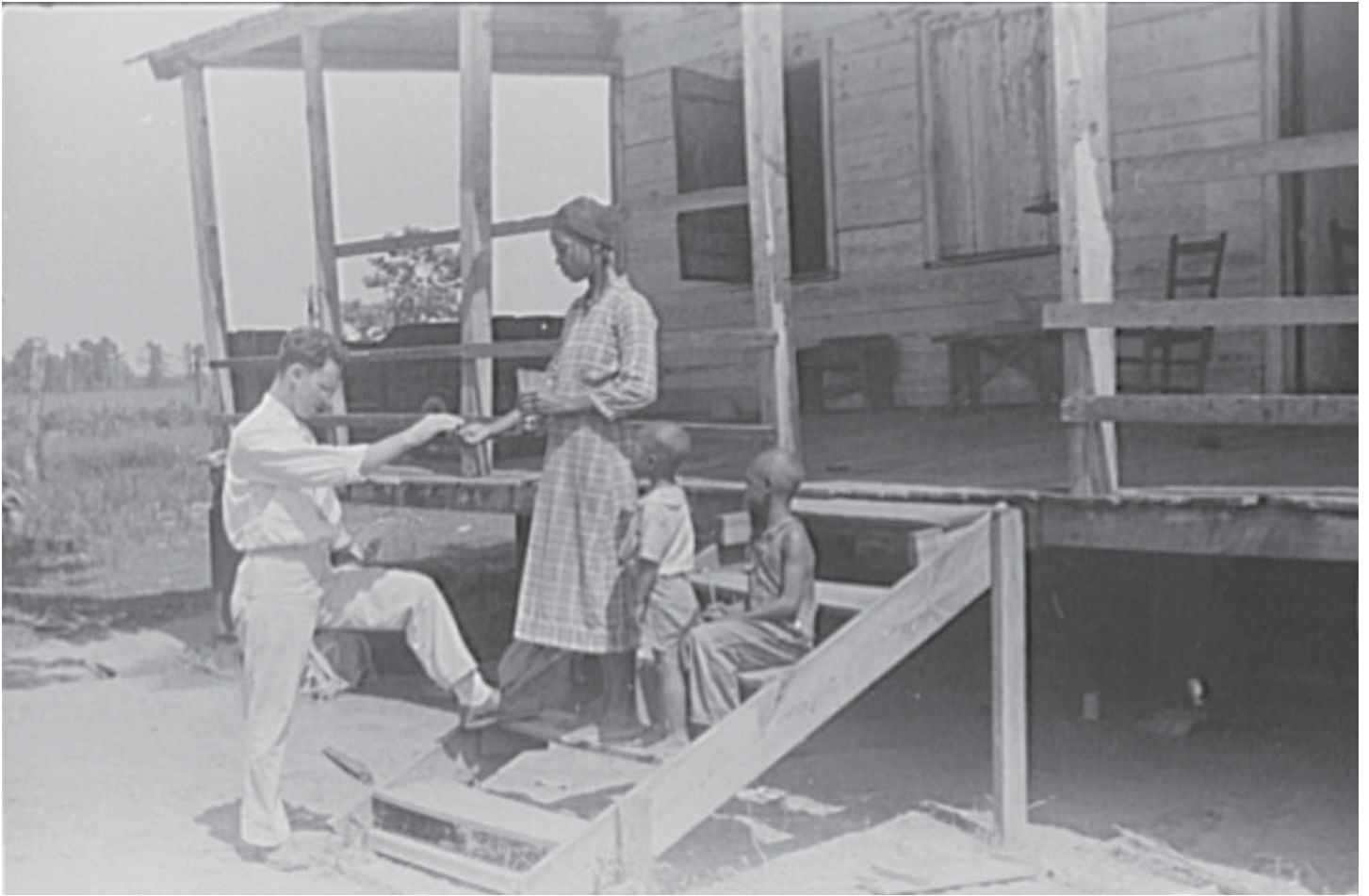
Below: Roberts' scene from the studio window shows the thriving black business district on Washington Street.



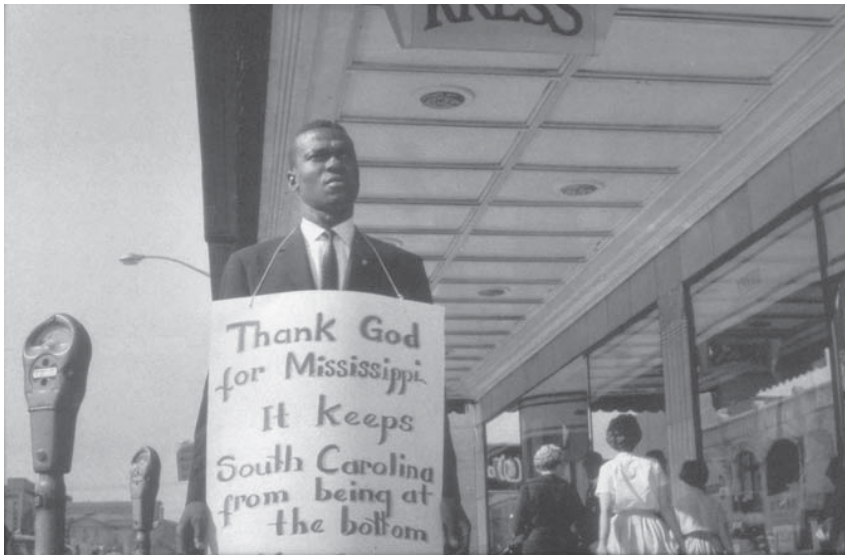


Above: Fred "Fat" Sams poses in front of the sign for his Columbia night club, Big Apple. The club, opened in 1936. It allowed the black community a place to entertain themselves with music and dancing.

Left: A couple of dancers swing dance inside the Big Apple Night Club.



Above: Public health doctor giving tenant family medicine for malaria, near Columbia, South Carolina. This scene from the 1920s was common place in rural areas, since there were no black hospitals nearby.



Left: This photograph by Cecil Williams shows a Benedict College student, Leonard Glover, protesting segregation outside the Kress Building in Columbia, South Carolina.

Below: For nearly 90 years, the black population of South Carolina held their own fair called the Palmetto State Fair on Elmwood. The fair closed in 1969.



# Roberts' Studio

1119 Washington Street  
Columbia, S. C.

DEAR MADAM:

Everybody, Everywhere, agree that it is both necessary and important to have Photographs made and countless thousands are very punctual about having them made often.

There is nothing that Will give more real and lasting pleasure to a relative or friend than to send them your "PHOTOGRAPH"

## IS IT NOT TRUE THAT YOU SHOULD HAVE

Your Photograph taken	Your home, inside and outside
The new baby	Your horse, cow, cat, dog
Your children	Your family group at home
Your younger sister and bro.	while all are together
Your child's birthparty	Your mother dear
Your little girl at home with her toys	Your father
Your little boy also?	Your grandmother and father?

## IS IT NOT ALSO TRUE THAT

You ought to have this picture work done while you and the others are well and hearty and everything is going well with you? THINK it over seriously and you will find a way to arrange. It is usually ONLY a matter of making up your mind.

ARRANGE FOR A SITTING TODAY AT

# Roberts Studio

1119 Washington Street  
Columbia, S. C.

The Studio where the finest pictures are made and at prices to suit your pocketbook. Let us do your Kodak finishing also.

We also copy and enlarge old and faded pictures. We frame pictures, diplomas, certificates, everything. By the way, dig up that wedding certificate from the bottom of the trunk and let us frame it for you. Your friends will be glad to see it.

REMEMBER THAT ROBERTS STUDIO is the only one of its kind in the city of Columbia. If you dont know where it is anyone will be so kind as to tell you, for Columbia is made up of friendly people.

Make our Studio your headquarters for everything in photographs and Kodak finishing framing. You will always be given courteous, prompt and efficient service. We will at all times appreciate your patronage.

Very Sincerely Yours'

RICHARD S. ROBERTS, Photographer

Right: The *Palmetto Leader* was a South Carolina newspaper that was published weekly. It reported news for the black population. Richard Samuel Roberts was a regular contributor to the periodicals advertisement space. This ad highlights all the services Roberts offered in studio, and gives suggestions for possible portrait subjects.



Very Truly Yours  
R. S. ROBERTS, Photographer

**Yes!**  
**Merry Christmas**  
And A  
**Happy New Year**  
**TO EVERYBODY!**

**But Say A Photograph**  
**It With**

of yourself or some dear one in the family It's the precious gift that only you can give. Your relatives and friends will indeed feel the thrill of Christmas if will send them photographs made at Roberts Studio.

Decide to have yours made to-day.

We also do Enlarging, Copying, Kodak Finishing and Picture Framing. Posing hours, from 8:30 morning to 7:00 at night. We have made special preparations to finish lovely photographs to harmonize with the Christmas Season.

We extend our thanks to our many loyal friends and permanent customers that we have won at our Studio during the past six years of our establishment here in Columbia, and wish for you all a full enjoyment of the seasons blessings.

—Remember to have your Photographs made early—

**ROBERTS STUDIO**  
**THE FRIENDLY STUDIO**

**1119 WASHINGTON STREET COLUMBIA, S. C.**

Above: This Christmas ad showcases the sincere demeanor of Richard Samuel Roberts. Customer satisfaction was his number one priority. With great service to his clients and the widespread reach of *Palmetto Leader*, it is no wonder Roberts was a successful photographer state-wide.





# Roberts in Historical Records

## THE CAROLINA NATIONAL BANK

OF COLUMBIA, S. C.

CAPITAL, \$300,000.00

SURPLUS AND PROFITS, \$200,000.00

DEPOSITS OVER \$2,000,000.00

**DRS. BOOZER — DENTISTS**  
 1542 MAIN STREET  
 PHONE 2211

### RIVERS

574

### ROBINSON

- Rivers Marion (Bertha), lab, r 716 Assembly  
 Rivers Paul (Bettie), emp city, r 1822 Washington  
 Rivers Pink (Ella), lab, r 2220 Richland  
 Rivers Rosa, r 704 Gates  
 Rivers Rosalie, r 717 Hampton  
 Roach Gadsden (Sylvia), lab, r 911 Garners Ferry rd  
 Roach James A (Viola), mngr Crescent Printing Co and publisher The Southern Indicator, r 1206 Heidt, tel 3422W  
 Roberson Grant (Olive), emp Cola Ice & F Plant, r 911 Pine  
 Roberts Bates (Katie), lab, r 716 Pendleton  
 Roberts Daisy, asst Johnston's Studio, r Fairview  
 Roberts Frank (Louise), carp, r 2307 Washington  
 Roberts James (Mamie), porter, r 2718 Millwood av  
 Roberts Maggie, r Manning av (L H)  
 Roberts Perry (Lizzie), lab, r 921 Divine  
 Roberts Richard G (Wilhelmina), janitor P O, r 1717 Wayne  
 Roberts Wm (Ella), sexton Randolph Cemetery, r rear 1004 Washington  
 Robertson Andrew, chauffeur Hendrix's (Inc), r 1321 Lincoln  
 Robertson James (Nancy), lab, r 21 Williams St al  
 Robertson James H (Kate), cleaning and pressing 1118½ Washington, r 912 Harden  
 Robertson Wm (Clara), lab, r 2 Sellers av  
 Robinson Abraham (Celia), fireman, r 2605 Senate (Fairview)  
 Robinson Amanda, r 1314 Gadsden  
 Robinson Anderson (Mary), janitor L & E Bk Bldg, r 623 Taylor  
 Robinson Andrew, chauffeur, r 1321 Lincoln  
 Robinson Arthur, lab, r 1325 Park  
 Robinson Arthur D, real est 1323 Assembly, r same, tel 3763  
 Robinson Carrie, r 2106 Richland  
 Robinson Charles, lab, r rear 607 Taylor  
 Robinson Charlotte, r 1308 Elmwood av  
 Robinson Cicero, driver, r 2005 Gervais  
 Robinson Clara, r 2016 Gervais  
 Robinson Clifton (Nancy), lab, r rear 419 Henderson  
 Robinson Daisy, r 1320 Elmwood av  
 Robinson Dallas G (Annie), lab, r 1722 Rice  
 Robinson David, presser Norfolk Tailoring Co, r 1704 Highland  
 Robinson David (Agnes), lab, r 526 Sumter  
 Robinson David (Sarah), lab, r 11 Greens al  
 Robinson Edw (Carrie), porter, r 2312 Richland  
 Robinson Edw A (Ethew), tailor 826 Washington, r 1312 Lyon (L H)  
 Robinson Emma, r 1628 Calhoun  
 Robinson Eugenia, maid Drs Barron, Schayer, Barron & Barron, r 1320 Elmwood av  
 Robinson Eveline, r rear 1513 Taylor  
 Robinson Ezekiel, lab, r 2003 Pine  
 Robinson Fielding, fireman So Ry, r 1628 Calhoun  
 Robinson Gus, porter, r 1303 Liberty av (L H)  
 Robinson Harrison (Hattie), lab, r 1709 Tobacco  
 Robinson Henry (Corrie), lab, r 811 Washington  
 Robinson Henry (Lizzie), lab, r 2224 Manilla av  
 Robinson Henry (La Ponza), bootblack Asman & Robinson, r 2810 Senate  
 Robinson Henry (Mary), lab, r 8 Greens al  
 Robinson Hester, r 1818 Harden  
 Robinson Hettie, r 14 Greens al  
 Robinson Ida, r 1409 Whaley  
 Robinson Inez, r rear 1516 Richland

**FOR THE BEST MOTOR TRUCKS CALL  
 RODDEY MOTOR COMPANY**

SUMTER AT LADY STREET

Phone 371A

City directories can be extremely helpful when investigating someone's past. In the case of African-American history, records were not always kept. These tools show the everyday existence of a citizen, including occupation and address. This entry in the 1920 directory confirms Roberts as a Post Office janitor in his first year in Columbia.

# SHAND ENGINEERING & SALES COMPANY

## STRUCTURAL ENGINEERS

Dealers in Structural and Bar Steel, Concrete Reinforcement, Metal Building Materials,  
and Specialties. Contractors Equipment.  
Office and Warehouse 705 Lady St. Phone 6681 P. O. Box 299

In 1922, Roberts is listed as a Post Office fireman and a photographer. The address for his studio is listed in addition to his home. It would be in later years that he would be listed as solely a photographer.

# ELLIOTT & DAVIS

FIRE INSURANCE, SURETY BONDS AND REAL ESTATE

Phone 5206

7 Arcade Bldg.

528

COLUMBIA S C (1922) CITY DIRECTORY

Rion Lemon (Ella) brklyr, h 1819 Laurel  
Rish Hixie, laund, h (r) 1006 Green  
Rivers Edwd (Mary) emp Wigwam No 2, h 7 Campbell's row  
Rivers Ella R, dress mkr, h 1006 Marion  
Rivers Estelle, dom, h 609 Sumter  
Rivers Harry (Helen) pressmn Marion Rivers, h Washington (Waverly)  
Rivers Lewis (Betty) carp, h 517 Marion  
Rivers Maggie, laund, h 18 Sumter av  
Rivers Marion (Bertha) clng & pressng 1012 Washington, h New Brookland  
Rivers Paul (Betty) emp city, h 1822 Washington  
Roach Daisy, dom, h 1266 Heidt  
Roach Ezekiel (Pearl) h 925 Senate  
Roach Jas A (Viola) mngr Sou Indicator, h 1206 Heidt  
Roach Richd (Patsy) h 318 Henderson  
Roberts Abram (Ruth) porter, h 2221 Manilla av  
Roberts Celia, h 2221 Manilla av  
Roberts P Frank (Louise) carp, h 2304 Washington  
Roberts Jas (Mamie) far, h 2718 Millwood av  
Roberts Lizzie, dom, h 921 Divine  
Roberts Louise, h 23 Belser al  
Roberts Maggie, dom, h 1317 Manning av  
Roberts Perry (Lizzie) lab, h 921 Divine  
Roberts Richd S (Wilhelmina) fireman P O and photgr, 1119 Wash-  
ington, h 1717 Wayne  
Roberts Rufus (Sarah) emp The State Co, h 1909 Lady  
Roberts Theo, porter, Waverly Drug Store, h Hampton pl  
Roberts Thos (May) butler, h Portee al  
Robertson Andrew, porter Hendrix Gro Co, h 1321 Lincoln  
Robertson Andrew (Mary) janitor Natl L & E Bk bldg, h 623 Taylor  
Robertson Clara, attdt State Hosp, h same  
Robertson David, porter, h 402 Marion  
Robertson Elsie, laund, h 1001 Park  
Robertson Isabelle, dom, h 709 Hampton  
Robertson Jas (Nancy) lab, h 23 Williams st al  
Robertson Jas H (Katie) tailor 1118½ Washington, h 912 Harden  
Robertson Jeddie, painter, h 1317 Manning av  
Robertson Maggie, smstrs, h 1314 Blossom  
Robertson Sallie, laund, h 1910 Elbow al  
Robertson Theopolis H (Isa) emp St Ry Co, h 1424 Wheat  
Robertson Wm (Mattie) lab, h 620 Elmwood av  
Robins Matthew A (Charlotte), barber, h 2201 Laurel  
Robinson Amanda, laund, h 1314-16 Gadsden  
Robinson Anna B, dom, h 19 Elmore av  
Robinson Barry (Alice) lab, h 10 Graham al  
Robinson Cicero, huckster, h 2005 Gervais  
Robinson Clara, h 719 Gates  
Robinson Clara, h 2016 Gervais  
Robinson Daisy, h 1320 Elmwood av  
Robinson Dallas G (Annie) chauf, h 1722 Rice  
Robinson David (Sarah), emp city, h 11 Green's al  
Robinson Edwd (Anna) painter, h 1921 Pickens  
Robinson Edwd (Carrie) porter, h 2312 Richland  
Robinson Eliza, h 2106 Calhoun



Fidelity and Surety Bonds

Issued Without Red Tape or Delay.

301 Palmetto Bldg.

Phone 7890

TWELFTH CENSUS OF THE UNITED STATES.

7-224.

B

State Florida  
County Nassau

SCHEDULE No. 1.—POPULATION.

Superior's District No. 302 Sheet No. 6  
Enumeration District No. 109

Township or other division of county

Princeton

Name of Institution, X

Name of incorporated city, town, or village, within the above-named division, City of Duquenois

Ward of city, X

Enumerated by me on the Sixth day of June, 1900, John W. Stays, Jr. Enumerator.

10	11	12	13	14	15	16	17	18	19	20				21	22	23	24	25	26	27	28
										20	21	22	23								
129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150
151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172
173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194
195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216

Eighth Street

Fourth Street

RELATION.	PERSONAL DESCRIPTION.										NATIVITY.			CITIZENSHIP.	OCCUPATION, TRADE, OR PROFESSION.		EDUCATION.				
	Relationship of each person to the head of the family.	Color or race.	DATE OF BIRTH.		Age at last birthday.	Whether single, married, widowed, or divorced.	Number of years married.	Number of live births.	Number of deaths.	Number of children living.	Place of birth of this person.	Place of birth of father of this person.	Place of birth of mother of this person.		Year of immigration to the United States.	Number of years in the United States.	Naturalization.	Occupation.	Months past attendance at school (in months).	Can read.	Can write.
4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	
Richard S	Son	W	13	Oct	1880	19	8				Florida	Georgia	S Carolina			Day Laborer	0	0	0	0	0

Census records remain a valuable tool in exploring family roots. The entry above lists Richard Samuel Roberts as a day laborer at the age of 19. Census also shows the geographical lineage of an individual, which can help one pinpoint the location of ancestors.

HOUSE	PLACE OF BIRTH	NAME	RELATIONSHIP TO HEAD OF HOUSE	DATE OF BIRTH	AGE	SEX	RACE	MARRIAGE	MARRIAGE DURATION	MARRIAGE PLACE	MARRIAGE DATE	MARRIAGE OCCASION	MARRIAGE REGISTERED	MARRIAGE OFFICIAL	PLACE OF BIRTH OF PARENTS			MOTHER TONGUE	CITIZENSHIP	OCCUPATION AND INDUSTRY		EMPLOYMENT		VETERANS	
															FATHER		MOTHER			MARRIAGE	INDUSTRY	EMPLOYMENT	VETERANS		
															PLACE	DATE	PLACE								DATE
1		<i>Robert, William</i>	<i>Head</i>	1872	57	M	W								<i>South Carolina</i>	<i>South Carolina</i>	<i>South Carolina</i>	<i>English</i>		<i>None</i>					
2		<i>Marshall, William</i>	<i>Son</i>	1902	27	M	W								<i>South Carolina</i>	<i>South Carolina</i>	<i>South Carolina</i>	<i>English</i>		<i>None</i>					
3		<i>Ray, William</i>	<i>Son</i>	1902	27	M	W								<i>South Carolina</i>	<i>South Carolina</i>	<i>South Carolina</i>	<i>English</i>		<i>None</i>					
4		<i>Carroll, W. J.</i>	<i>Wife</i>	1872	57	F	W								<i>South Carolina</i>	<i>South Carolina</i>	<i>South Carolina</i>	<i>English</i>		<i>None</i>					
5		<i>Carroll, W. J.</i>	<i>Wife</i>	1872	57	F	W								<i>South Carolina</i>	<i>South Carolina</i>	<i>South Carolina</i>	<i>English</i>		<i>None</i>					
6		<i>Carroll, W. J.</i>	<i>Wife</i>	1872	57	F	W								<i>South Carolina</i>	<i>South Carolina</i>	<i>South Carolina</i>	<i>English</i>		<i>None</i>					
7		<i>Carroll, W. J.</i>	<i>Wife</i>	1872	57	F	W								<i>South Carolina</i>	<i>South Carolina</i>	<i>South Carolina</i>	<i>English</i>		<i>None</i>					
8		<i>Carroll, W. J.</i>	<i>Wife</i>	1872	57	F	W								<i>South Carolina</i>	<i>South Carolina</i>	<i>South Carolina</i>	<i>English</i>		<i>None</i>					
9		<i>Carroll, W. J.</i>	<i>Wife</i>	1872	57	F	W								<i>South Carolina</i>	<i>South Carolina</i>	<i>South Carolina</i>	<i>English</i>		<i>None</i>					
10		<i>Carroll, W. J.</i>	<i>Wife</i>	1872	57	F	W								<i>South Carolina</i>	<i>South Carolina</i>	<i>South Carolina</i>	<i>English</i>		<i>None</i>					
11		<i>Carroll, W. J.</i>	<i>Wife</i>	1872	57	F	W								<i>South Carolina</i>	<i>South Carolina</i>	<i>South Carolina</i>	<i>English</i>		<i>None</i>					
12		<i>Carroll, W. J.</i>	<i>Wife</i>	1872	57	F	W								<i>South Carolina</i>	<i>South Carolina</i>	<i>South Carolina</i>	<i>English</i>		<i>None</i>					
13		<i>Carroll, W. J.</i>	<i>Wife</i>	1872	57	F	W								<i>South Carolina</i>	<i>South Carolina</i>	<i>South Carolina</i>	<i>English</i>		<i>None</i>					
14		<i>Carroll, W. J.</i>	<i>Wife</i>	1872	57	F	W								<i>South Carolina</i>	<i>South Carolina</i>	<i>South Carolina</i>	<i>English</i>		<i>None</i>					
15		<i>Carroll, W. J.</i>	<i>Wife</i>	1872	57	F	W								<i>South Carolina</i>	<i>South Carolina</i>	<i>South Carolina</i>	<i>English</i>		<i>None</i>					
16		<i>Carroll, W. J.</i>	<i>Wife</i>	1872	57	F	W								<i>South Carolina</i>	<i>South Carolina</i>	<i>South Carolina</i>	<i>English</i>		<i>None</i>					
17		<i>Carroll, W. J.</i>	<i>Wife</i>	1872	57	F	W								<i>South Carolina</i>	<i>South Carolina</i>	<i>South Carolina</i>	<i>English</i>		<i>None</i>					
18		<i>Carroll, W. J.</i>	<i>Wife</i>	1872	57	F	W								<i>South Carolina</i>	<i>South Carolina</i>	<i>South Carolina</i>	<i>English</i>		<i>None</i>					
19		<i>Carroll, W. J.</i>	<i>Wife</i>	1872	57	F	W								<i>South Carolina</i>	<i>South Carolina</i>	<i>South Carolina</i>	<i>English</i>		<i>None</i>					
20		<i>Carroll, W. J.</i>	<i>Wife</i>	1872	57	F	W								<i>South Carolina</i>	<i>South Carolina</i>	<i>South Carolina</i>	<i>English</i>		<i>None</i>					
21		<i>Carroll, W. J.</i>	<i>Wife</i>	1872	57	F	W								<i>South Carolina</i>	<i>South Carolina</i>	<i>South Carolina</i>	<i>English</i>		<i>None</i>					

ABBREVIATIONS TO BE USED IN COLUMNS INDICATED: ...  
 STATE OR TERRITORY OF BIRTH: ...  
 PLACE OF BIRTH OF PARENTS: ...  
 CITIZENSHIP: ...  
 OCCUPATION AND INDUSTRY: ...  
 EMPLOYMENT: ...  
 VETERANS: ...

21		<i>Carroll, W. J.</i>	<i>Wife</i>	1872	57	F	W								<i>South Carolina</i>	<i>South Carolina</i>	<i>South Carolina</i>	<i>English</i>		<i>None</i>						
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The 1930 census shows Roberts toward the end of his life. He has now been in Columbia for 10 years and is established within his community.

## *Section 3*

### Teaching Tools



# What the Camera Caught!

Look closely at these photographs and describe the people in them.



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# Robert's World

S P I D J V L J H S F X E P C  
C T H G N I T H G I L E D O J  
T Z R O T B I P E K O R L U I  
T D G E T R S O N O O U T O G  
G R C W B O W R Q C M T P T E  
B Z X Y Q O G T F B T C B M F  
F A M I L Y R R I F J I O K Z  
M G J Y G I D A A Z N P P A H  
S A B C S I T I O P H Y R Y Y  
D M M L M T D T D Q H E T Z K  
Q O I L N A P C I N M E P S E  
K B J L E N H E S A H F R Y Z  
I A C A E S L E C Z L T D N V  
W G L S M Y U H W J Y V P P D  
Y Q P A U R D X B Q D O K Q B

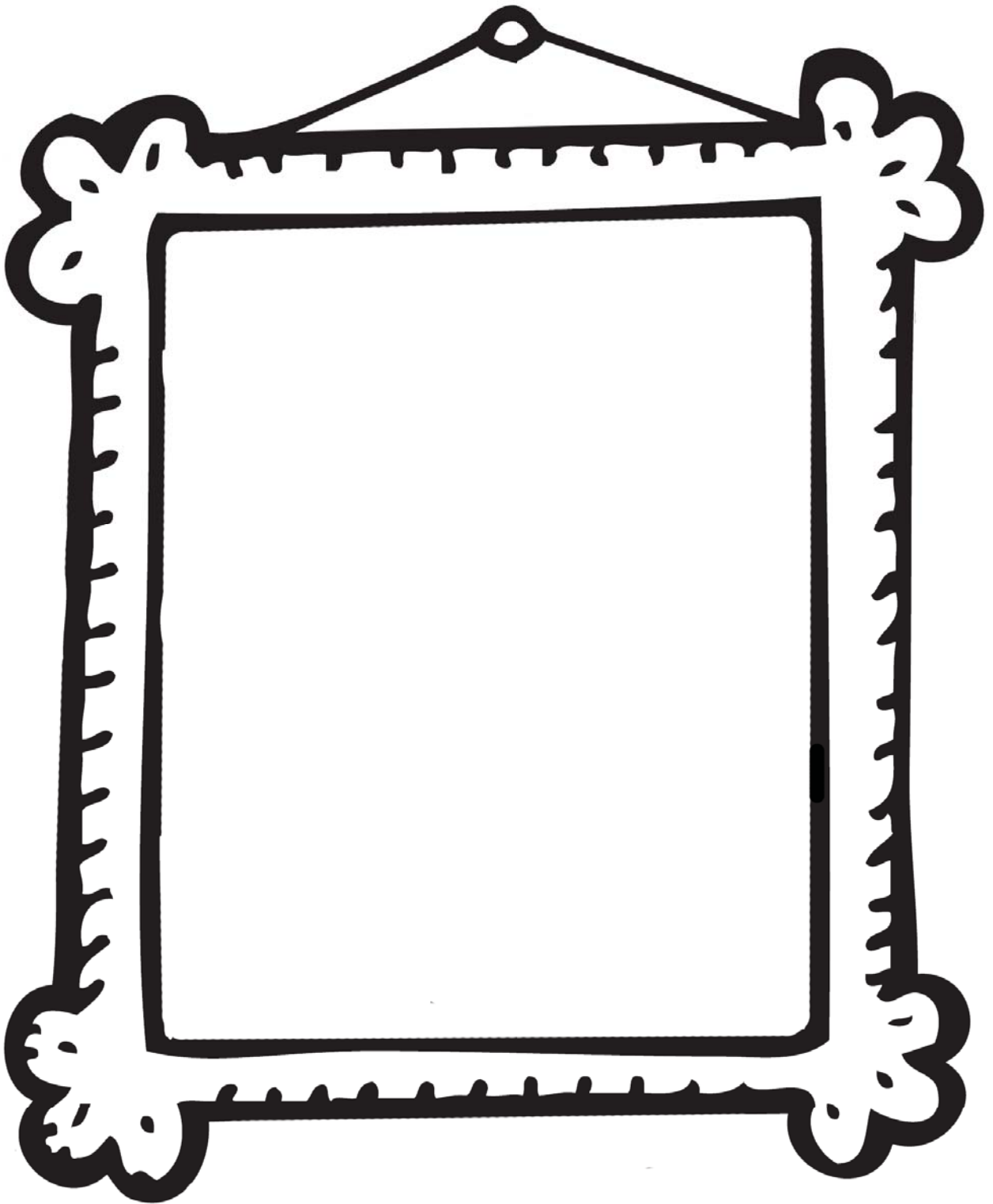
CAMERA  
LIGHTING  
PORTRAIT

COLUMBIA  
PHOTOGRAPHER  
ROBERTS

FAMILY  
PICTURE  
SMILE



## Draw a Self-Portrait



Draw a self-portrait. Add in details that give clues about who you are. Are you holding a book in your portrait? You must like to read! Is that your favorite hat? No wonder you wore it for your picture!



# Family Tree Worksheet

## ↔ PEDIGREE CHART ↔

DATE \_\_\_\_\_

NAME \_\_\_\_\_

STREET ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

1  
BORN \_\_\_\_\_  
WHERE \_\_\_\_\_

2  
BORN \_\_\_\_\_  
WHERE \_\_\_\_\_  
WHEN MARRIED \_\_\_\_\_  
DIED \_\_\_\_\_  
WHERE \_\_\_\_\_

3  
BORN \_\_\_\_\_  
WHERE \_\_\_\_\_  
WHEN MARRIED \_\_\_\_\_  
DIED \_\_\_\_\_  
WHERE \_\_\_\_\_

4  
BORN \_\_\_\_\_  
WHERE \_\_\_\_\_  
WHEN MARRIED \_\_\_\_\_  
DIED \_\_\_\_\_  
WHERE \_\_\_\_\_

5  
BORN \_\_\_\_\_  
WHERE \_\_\_\_\_  
WHEN MARRIED \_\_\_\_\_  
DIED \_\_\_\_\_  
WHERE \_\_\_\_\_

6  
BORN \_\_\_\_\_  
WHERE \_\_\_\_\_  
WHEN MARRIED \_\_\_\_\_  
DIED \_\_\_\_\_  
WHERE \_\_\_\_\_

7  
BORN \_\_\_\_\_  
WHERE \_\_\_\_\_  
WHEN MARRIED \_\_\_\_\_  
DIED \_\_\_\_\_  
WHERE \_\_\_\_\_

8 \_\_\_\_\_  
9 \_\_\_\_\_

10 \_\_\_\_\_  
11 \_\_\_\_\_

12 \_\_\_\_\_  
13 \_\_\_\_\_

14 \_\_\_\_\_  
15 \_\_\_\_\_

16 \_\_\_\_\_  
17 \_\_\_\_\_

18 \_\_\_\_\_  
19 \_\_\_\_\_

20 \_\_\_\_\_  
21 \_\_\_\_\_

22 \_\_\_\_\_  
23 \_\_\_\_\_

24 \_\_\_\_\_  
25 \_\_\_\_\_

26 \_\_\_\_\_  
27 \_\_\_\_\_

28 \_\_\_\_\_  
29 \_\_\_\_\_

30 \_\_\_\_\_  
31 \_\_\_\_\_

List your name as #1.  
 List your father as #2, his parents as #4 and #5.  
 List your mother as #3, her parents as #6 and #7.  
 All even numbers are male; all odd numbers are female (except #1 which may be either).





# Visual Art Lesson Plan

<b>UNIT THEME:</b> Richard Samuel Roberts, Photography and South Carolina History	
<b>Lesson Title:</b> Quilt Square Stories <b>Media:</b> Mixed Media	
<b>Teacher:</b> Molly Wise-Drews	
<b>Grade Level:</b> K – 12th <b>Date:</b> Fall 2011–Spring 2012	
<b>Number of Sessions:</b> 1	
<b>Elements:</b> __x__ Line __x__ Color _____ Shape/Form __x__ Texture __x__ Value __x__ Space	<b>Principles:</b> __x__ Emphasis __x__ Contrast __x__ Unity __x__ Balance __x__ Rhythm/Movement __x__ Proportion (Size) __x__ Repetition/ Pattern
<b>Resources:</b> <i>A True Likeness: The Black South of Richard Samuel Roberts: 1920 – 1936</i> Columbia Museum of Art collection of portraits and the <i>Our Time, Our Place: Photographs of the Black South</i> by Richard Samuel Roberts exhibition	
<b>Lesson Content:</b> The students will tour Columbia Museum of Art’s permanent collection of portraits, as well as the exhibition <i>Our Time, Our Place: Photographs of the Black South</i> by Richard Samuel Roberts.  Students discuss portraits and how composition is used to communicate a story of a person (i.e. the person’s pose, clothing, jewelry, and setting) and that the purpose of a portrait is not only to capture a person’s likeness, but also to communicate to the viewer their life, their history and ultimately the story they want to be told about them.  In the studio, the students are given 3 – 4 copies of one photographic portrait done by Richard Samuel Roberts and use what they learned about composition within a portrait to interpret a story of the person in the photograph. The students create a mixed media quilt square on a 12” x 12” piece of paper based on what they see and interpret from the portrait they have been given.  In the studio, students participate in a discussion on composition, the history of photography and the importance of portraiture before and after the development of the camera. The instructor demonstrates the project using step by step examples, showing the students a finished example and demonstrating how to interpret a photographic portrait.	
<b>Materials Needed:</b> Paint Paint Brushes 12” x 12” Piece of Paper 3 - 4 Copies of a Roberts Portrait (per each child) Colored Pencils Oil or Chalk Pastels Scissors Glue Sandpaper Pencil Sharpener	
<b>Skills/Objectives:</b> 1. The students learn about the composition of a portrait, Richard Samuel Roberts’ photographs, and the importance of photography before digital technology. 2. The students create a 12” x 12” mixed media piece communicating their interpretation of the portrait they are given.	
<b>Production:</b> 1. The students create a 12” x 12” mixed media piece using the materials provided. 2. The students incorporate the importance of composition within a portrait and picture plane to convey their story/idea within the photographic portrait they have been given. 3. The students will analyze their work during production and once completed.	
<b>Art History:</b> 1. The students discuss the history of photography and portraits and their purpose before digital technology. 2. The students discuss the importance of Richard Samuel Roberts’ photographs of the Black South.	
<b>Aesthetics:</b> 1. The students discuss the composition of a photograph and a portrait and how placement of a person, their belongings, and a backdrop/setting can create a mood/feeling for the viewer.	
<b>Art Criticism:</b> The students have an ongoing conversation about the art techniques and the implementation of the techniques during their studio time.	
<b>Standards Addressed:</b> See Attached.	



**Vocabulary/Definitions:**

Composition – Within two dimensional works, it is the placement of the subject and their belongings within their setting/environment.

Portrait – In two dimensional works, a portrait is a depiction of a person both in likeness and in recording their personality or story.

Setting – In photography, the place or the environment that the photo is being taken.

Interpretation – Within artwork it is “reading” a piece, which in a photograph or portrait it is looking at everything within the picture plan, the person’s pose, the objects they are holding or wearing, the backdrop or setting the photo is being taken and looking for an underlying meaning(s) in these elements. For example, “Why is she wearing a fur coat?” or “Why is he in front of that particular statue?”

**Assessment/Evaluation: (Visual, Verbal, Written)**

The students are assessed by their Teacher/Instructor

Did they execute effective craftsmanship?

Did they use creativity when interpreting the photograph they were given?

Did they participate during the tour and within the studio discussion?

Did they effectively communicate their interpretation of the photograph through composition and the elements and principles of art?

**MANAGEMENT PROCEDURES:**

**1. Introduction/ Motivation**

The students were introduced to the lesson by either touring the Columbia Museum of Art’s permanent collection of portraits and the *Our Time, Our Place: Photographs of the Black South by Richard Samuel Roberts* exhibition or by looking through the books, *A True Likeness: The Black South of Richard Samuel Roberts: 1920 – 1936* or the children’s book *All Around Town* by Dinnah Johnson.

**2. Explanation/Demonstration**

Within the studio the instructor explains the project and shows the students a completed example. Then the instructor explains how they interpreted the photograph into their story and stresses to the students that everyone’s interpretation is different and unique and that no interpretation is incorrect.

**3. Materials Distribution**

The students are given art materials (12” x 12” paper, 3 – 4 photocopies, colored pencils, oil or chalk pastels, scissors, paint, paint brushes, sandpaper and glue) to begin their mixed media story quilt squares. The students will tell their story of the person in the photograph they are given within their mixed-media piece.

**4. Teacher/Student Activities**

The docent leads the students on a tour of the Columbia Museum of Art’s permanent collection of portraits as well as the *Our Time, Our Place: Photographs of the Black South by Richard Samuel Roberts* exhibition.

**5. Clean Up**

Students and instructors clean up at the end of the session.

**6. Closure/Assessment**

Closure occurs at the end of the studio session, and an assessment is done by the teacher/instructor.

# Standards Addressed: Grade 3

## Social Studies

**Standard 3-1: The student will demonstrate an understanding of places and regions in South Carolina and the role of human systems in the state.**

Indicators

3-1.3 Explain interactions between the people and the physical landscape of South Carolina over time, including the effects on population distribution, patterns of migration, access to natural resources and economic development.

**Standard 3-2: The student will demonstrate an understanding of the exploration and settlement of South Carolina.**

Indicators

3-2.5 Explain the role of Africans in developing the culture and economy of South Carolina, including the growth of the slave trade; slave contributions to the plantation economy; the daily lives of the enslaved people; the development of the Gullah culture and their resistance to slavery.

**Standard 3-4: The student will demonstrate an understanding of life in the antebellum period, the causes and effects of the Civil War, and the impact of Reconstruction in South Carolina.**

Indicators

3-4.1 Compare the economic conditions for various classes of people in South Carolina, including the elite, the middle class, the lower class, the independent farmers and the enslaved and free African Americans.

3-4.2 Summarize the development of slavery in antebellum South Carolina, including the invention of the cotton gin and the subsequent expansion of and economic dependence on slavery.

**Standard 3-5: The student will demonstrate an understanding of the major developments in South Carolina in the late nineteenth and the twentieth century.**

Indicators

3-5.1 Summarize the social and economic impact of developments in agriculture, industry and technology, including the creation of Jim Crow laws, the rise and fall of textile markets and the expansion of the railroad.

3-5.2 Explain the causes and impact of emigration from South Carolina and internal migration from rural areas to the cities, including discrimination and unemployment; poor sanitation and transportation services; and the lack of electricity and other modern conveniences in rural locations.

3-5.5 Summarize the development of economic, political, and social opportunities of African Americans in South Carolina, including the end of Jim Crow laws; the desegregation of schools (*Briggs v. Elliott*) and other public facilities; and efforts of African Americans to achieve the right to vote.

# Standards Addressed: Grade 3

## Visual Art

**Standard 1: The student will demonstrate competence in the use of ideas, materials, techniques, and processes in the creation of works of visual art.**

Indicators

VA3-1.1 Use his or her own ideas in creating works of visual art.

VA3-1.2 Identify and describe the materials, techniques, and processes used in a variety of artworks.

VA3-1.3 Use and combine a variety of materials, techniques and processes to create works of visual art.

VA3-1.4 Select and use the most effective materials, techniques and processes to communicate his or her ideas, experiences, and stories through works of visual art.

VA3-1.5 Use all art materials and tools in a safe and responsible manner.

**Standard 2: The student will use composition and the elements and principles of design to communicate ideas.**

Indicators

VA3-2.1 Recognize and describe the differences in the composition and design of various works of visual art and the ideas they convey.

VA3-2.2 Discuss the reasons that different elements and principles of design each cause their own distinct response in one who is creating or viewing artworks.

VA3-2.3 Select and use various elements and principles of design to communicate his or her ideas and feelings in works of visual art.

**Standard 3: The student will examine the content of works of visual art and use elements from them in creating his or her own works.**

Indicators

VA3-3.1 Recognize and describe the content in a work of visual art.

VA3-3.2 Select and use subject matter, symbols, and ideas to communicate meaning through his or her artworks.

VA3-3.3 Discuss the ways that choices of subject matter, symbols and ideas combine to communicate meaning in his or her works of visual art.

**Standard 4: The student will understand the visual arts in relation to history and world cultures and the technologies, tools, and materials used by artists.**

Indicators

VA3-4.1 Identify and discuss specific works of visual art created by artists from South Carolina as belonging to a particular time, culture, and place.

VA3-4.2 Discuss specific works of visual art in relationship to the technologies, tools and materials used by the artists.

**Standard 5: The student will analyze and assess the characteristics and qualities of his or her own works of visual art and those of others.**

Indicators

VA3-5.1 Identify purposes for the creation of works of visual art.

VA3-5.2 Describe, discuss, and evaluate the different qualities and characteristics of his or her own artworks and those of others, including works by South Carolina artists.

**Standard 6: The student will make connections between the visual arts and other arts disciplines, other content areas, and the world.**

Indicators

VA3-6.1 Identify similarities and connections between the visual arts and other subjects in the school curriculum.

# Standards Addressed: Grade 8

## Social Studies

**Standard 8-1: The student will demonstrate an understanding of the settlement of South Carolina and the United States by Native Americans, Europeans, and Africans.**

Indicators

8-1.4 Explain the significance of enslaved and free Africans in the developing culture and economy of the South and South Carolina, including the growth of the slave trade and resulting population imbalance between African and European settlers; African contributions to agricultural development; and resistance to slavery, including the Stono Rebellion and subsequent laws to control slaves.

**Standard 8-4: The student will demonstrate an understanding of the multiple events that led to the Civil War.**

Indicators

8-4.1 Explain the importance of agriculture in antebellum South Carolina, including the plantation system and the impact of the cotton gin on all social classes.

8-4.2 Analyze how sectionalism arose from racial tension, including the Denmark Vesey plot, slave codes and the growth of the abolitionist movement.

8-4.6 Compare the differing impact of the Civil War on South Carolinians in each of the various social classes, including those groups defined by race, gender, and age.

**Standard 8-5: The student will understand the impact of Reconstruction, industrialization, and Progressivism on society and politics in South Carolina in the late nineteenth and early twentieth centuries.**

Indicators

8-5.3 Summarize the successes and failures of Reconstruction in South Carolina, including the creation of political, educational, and social opportunities for African Americans; the rise of discriminatory groups; and the withdrawal of federal protection.

8-5.4 Summarize the policies and actions of South Carolina's political leadership in implementing discriminatory laws that established a system of racial segregation, intimidation and violence.

**Standard 8-6: The student will demonstrate an understanding of the role of South Carolina in the nation in the early twentieth century.**

8-6.2 Explain the causes and effects of changes in South Carolina and the nation as a whole in the 1920s, including Prohibition, the destruction caused by the boll weevil, the rise of mass media, improvements in daily life, increases in tourism and recreation, the revival of the Ku Klux Klan, and the contributions of South Carolinians to the Harlem Renaissance and the Southern Literary Renaissance.

# Standards Addressed: Grade 8

## Visual Art

**Standard 1: The student will demonstrate competence in the use of ideas, materials, techniques, and processes in the creation of works of visual art.**

Indicators

VA8-1.1 Identify the materials, techniques, and processes used in a variety of artworks.

VA8-1.2 Describe ways that different materials, techniques, and processes evoke different responses in one who is creating or viewing artworks.

VA8-1.3 Select and apply the most effective materials, techniques, and processes to communicate his or her experiences and ideas through artworks.

VA8-1.4 Use art materials and tools in a safe and responsible manner.

**Standard 2: The student will use composition and the elements and principles of design to communicate ideas.**

Indicators

VA8-2.1 Identify the elements and principles of design used in a particular work of visual art and describe the ways in which these characteristics express the artist's ideas and affect the viewer.

VA8-2.2 Discuss the ways that the visual arts are able to communicate ideas.

VA8-2.3 Select elements and principles of design to create artworks with a personal meaning.

VA8-2.4 Describe the ways that his or her use of organizational principles and expressive features evoke the ideas he or she intended to convey in a work of visual art.

**Standard 3: The student will examine the content of works of visual art and use elements from them in creating his or her own works.**

Indicators

VA8-3.1 Compare and contrast the content in several works of visual art.

VA8-3.2 Select and use subject matter, symbols, ideas, and the elements and principles of design to communicate meaning through his or her art-making.

VA8-3.3 Discuss the ways that choices of subject matter, symbols, and ideas combine to communicate meaning in his or her works of visual art.

**Standard 4: The student will understand the visual arts in relation to history and world cultures and the technologies, tools, and materials used by artists.**

Indicators

VA8-4.3 Demonstrate visual literacy by deconstructing works of visual art to identify and discuss the elements and principles of design that are used in them.

**Standard 5: The student will analyze and assess the characteristics and qualities of his or her own works of visual art and those of others.**

Indicators

VA8-5.1 Compare various purposes for the creation of works of visual art.

VA8-5.2 Describe, discuss, and evaluate, both orally and in writing, the different qualities and characteristics of his or her own artwork and that of others, including works by South Carolina artists.

**Standard 6: The student will make connections between the visual arts and other arts disciplines, other content areas, and the world.**

Indicators

VA8-6.2 Compare and contrast concepts, issues, and themes in the visual arts and other subjects in the school curriculum.

# Standards Addressed: High School Level 2

## Visual Art

**Standard 1: The student will demonstrate competence in the use of ideas, materials, techniques, and processes in the creation of works of visual art.**

Indicators

VAH2-1.1 Recognize and analyze the similarities and differences between materials, techniques and processes in works of visual art.

VAH2-1.2 Describe the ways that different materials, techniques, and processes evoke different responses in one who is creating or viewing artworks.

VAH2-1.3 Communicate ideas through the effective use of a variety of materials, techniques and processes in works of visual art.

VAH2-1.4 Apply materials, techniques, and processes with skill, confidence, and sensitivity sufficient to make his or her intentions observable in the artwork that he or she creates.

VAH2-1.5 Use a variety of art materials, tools, and equipment in a skillful, safe and responsible manner.

**Standard 2: The student will use composition and the elements and principles of design to communicate ideas.**

Indicators

VAH2-2.1 Recognize, describe, and analyze the elements and principles of design and other compositional structures and strategies used in the visual arts to communicate ideas.

VAH2-2.2 Create works of visual art that use the elements and principles of design and other compositional strategies.

VAH2-2.3 Evaluate the effectiveness of artworks by analyzing the use of the elements and principles of design and other compositional structures and strategies to communicate ideas.

**Standard 3: The student will examine the content of works of visual art and use elements from them in creating his or her own works.**

Indicators

VAH2-3.1 Explore the sources of the subject matter and the ideas in variety of works of visual art.

VAH2-3.2 Analyze and describe the relationships among subject matter, symbols and themes in communicating intended meaning in his or her artworks and the works of others.

VAH2-3.3 Select and effectively use subject matter, symbols and ideas to communicate meaning through his or her artworks.

**Standard 4: The student will understand the visual arts in relation to history and world cultures and the technologies, tools, and materials used by artists.**

Indicators

VAH2-4.1 Describe ways that the subject matter, symbols, ideas and technologies in various artworks are related to history and culture.

VAH2-4.2 Identify specific artworks as belonging to a particular culture or historical period and explain the characteristics that led him or her to make that identification.

VAH2-4.3 Describe and discuss the function and meaning of specific artworks from various world cultures and historical periods.

**Standard 5: The student will analyze and assess the characteristics and qualities of his or her own works of visual art and those of others.**

Indicators

VAH2-5.1 Analyze the intention of the artist in a specific artwork and justify his or her interpretation.

VAH2-5.2 Make complex, descriptive, interpretative, and evaluative judgments about his or her own artworks and those of others.

**Standard 6: The student will make connections between the visual arts and other arts disciplines, other content areas, and the world.**

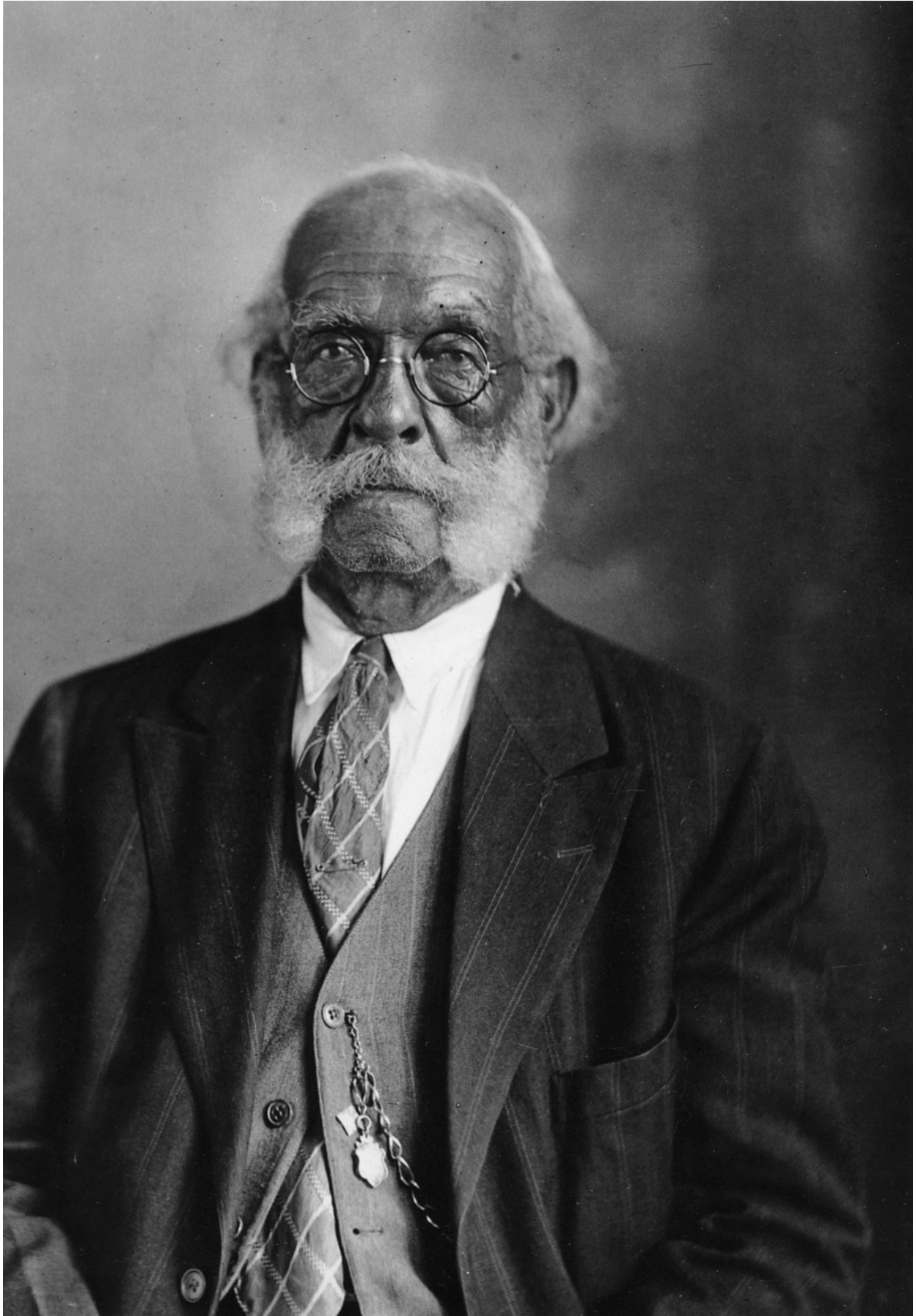
Indicators

VAH2-6.2 Compare and contrast concepts, issues, and themes in the visual arts and other subjects in the school curriculum.

# Examples of Visual Art Project



# Images for Art Project





# Images for Art Project



# Images for Art Project



# Images for Art Project



# Images for Art Project

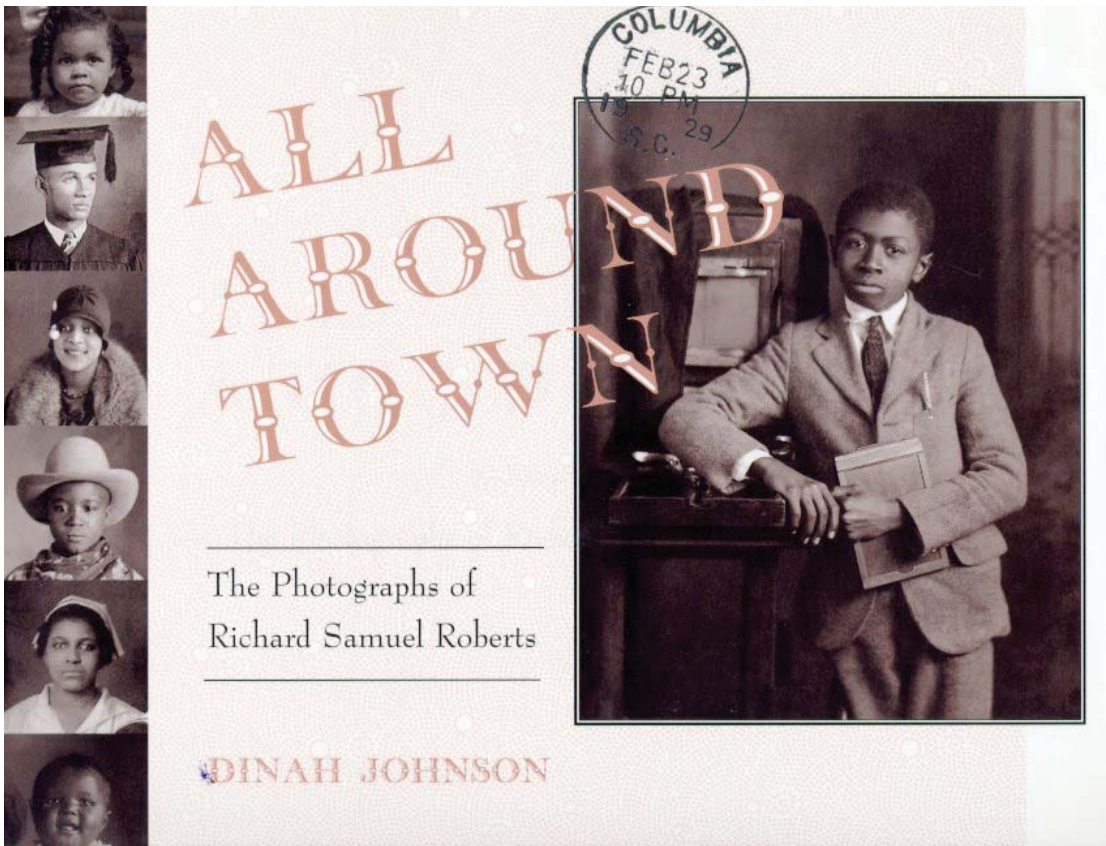




## *Section 4*

To Learn More





This special picture book offers a window into the African-American community of Columbia, South Carolina during the early 20th century. While the town is specific, the themes and photographs are universal--weddings and funerals, teachers and preachers, sassy cars and baseball teams and, of course, families of all sizes. More than half a century later, Richard Samuel Roberts' photographs and Dinah Johnson's lyrical text come together to illustrate the pride, joy and strength of a bustling community.

### **About the Author – Dinah Johnson**

I love the fact that I was born in the historic city of Charleston, South Carolina. My mother, Beatrice Taylor Johnson, is a retired educator. My father, Douglas Johnson, Sr., is a retired Army colonel. Along with my older sister, Debbi, and my younger brother and sister, Dougie and Loretta, we lived in 10 different states in the United States, and also in Iran and Germany.

It was there that I met my favorite teacher ever, Carol Johnson. She took us on 36

field trips, showed us 117 films and, most important, had us do a creative writing assignment every week. That's when I started writing poetry, in sixth grade, and I've been writing ever since.

I graduated from Spring Valley High School in Columbia, SC, went to college at Princeton University, earned my Ph.D. at Yale University, and now I'm back home in Columbia where I teach English at the University of South Carolina.



# Curriculum Connections and The Whole Book Approach to *All Around Town: The Photographs of Richard Samuel Roberts* by Dinah Johnson

Developed by Heather McCue, Richland County Public Library

The Whole Book Approach (WBA) is a method of sharing books with children developed by the Eric Carle Picture Book Museum. In addition to reading the story aloud to children, the WBA uses the principles of Dialogic Reading which invite interaction from the children. Questions one and two are based on the WBA. It is important to remember that there are no right or wrong answers. These questions are meant to help students start thinking about picture books and their art and design more deeply. The responses provided are possibilities to help engage your students. Find out more about the Eric Carle Picture Book Museum and the WBA at [www.carlemuseum.org](http://www.carlemuseum.org).

**1) Begin by looking at the shape of the book. Is the book horizontal (landscape) or vertical (portrait)? Why do you think the book looks this way?** (Many books that are horizontal or landscape are shaped that way to convey movement or a journey. A good example of a landscape cover that conveys a journey is *Where the Wild Things Are* by Maurice Sendak. A reader might expect the cover of *All Around Town* to be portrait-shaped because it is about portrait photography. Instead, its shape is landscape. The publishers may have chosen this shape to give the reader the idea that he is looking at an old-fashioned scrapbook. Also, as the reader turns each page, he is taking a journey through Columbia in the 1920s.)

**2) Open the book and describe the endpapers. Why do you think the publisher chose this color?** (Endpapers are the pages that appear before the title page and after the last page of the story. These pages are often overlooked, but can be important to the design of the book and to the story. In Mo Willem's *Don't Let the Pigeon Drive the Bus*, the pigeon makes his first appearance on the endpapers. In *All Around Town*, the endpapers further convey the feeling of the old-fashioned scrapbook. Also, the color of the endpapers is repeated throughout the book through the frames and the decorative elements of the pages.)

**4) Pick your favorite photograph. After examining the details of this picture, close your eyes and imagine what this person (or people) was like. Were they proud or shy? Are they in a group or all alone? What happened right before this picture was taken and what might happen afterwards? When you are ready, open your eyes and try to write a story about that person or people.**

**5) Read *Carolina Shout!*, *Dear Mr. Rosenwald*, *Black Jack: The Ballad of Jack Johnson* or *Satchel Paige*. All of these titles can be found at RCPL. In addition to *All Around Town*, what do these books tell us about what it was like to live in the 1920s? What was life like for African Americans during that time period? How have things changed in Columbia? What things have remained the same?**

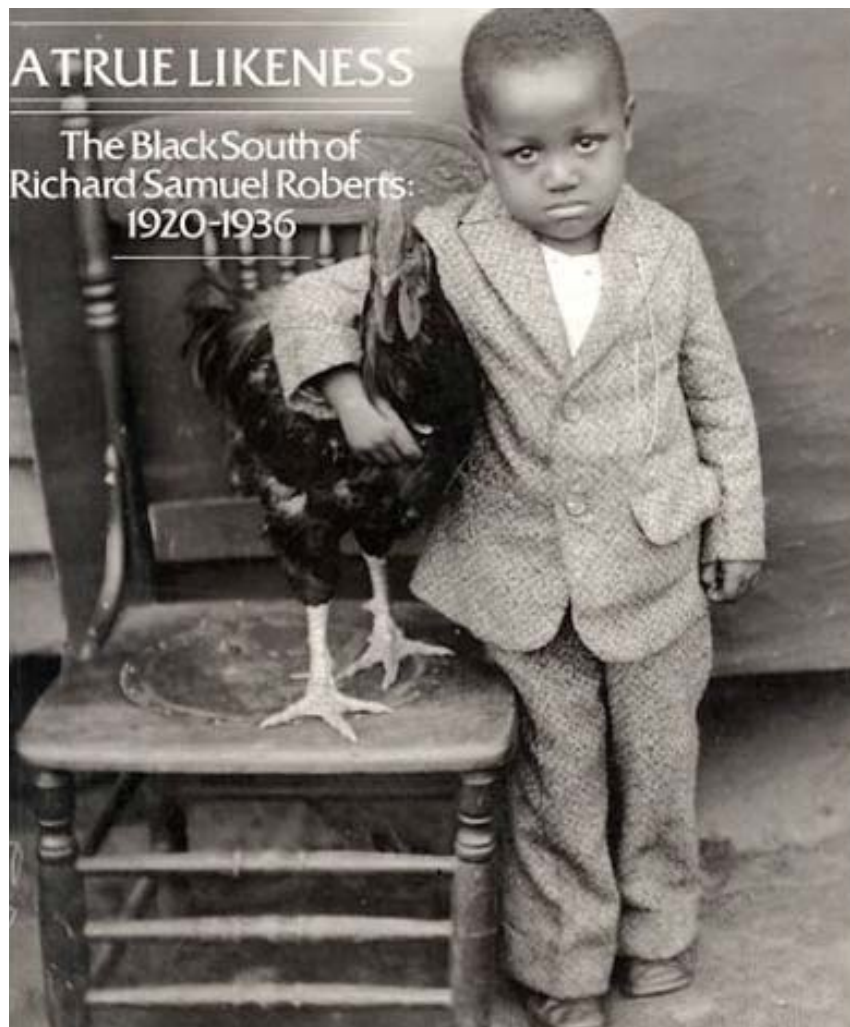
**6) *All Around Town* is as much about family as it is about history. Celebrate your own family by bringing photographs or drawings of loved ones to share. Talk to grandparents and parents about what life was like when they were growing up. In a presentation or short essay, share with your class some of the photographs, drawings and stories you discovered.**

**7) Other curriculum connections:**

**Math—Research how much staple grocery items and gasoline cost in 1929. Compare to today's prices.**

**Science—Philo Farnsworth invented the television in the 1920s. Find out what other great discoveries and inventions happened during this time period.**

**Art—Using a digital camera, take your own portrait. If you don't have access to a camera, make your own pinhole camera.**



Edited by Thomas L. Johnson and Phillip C. Dunn

This book is a mesmerizing journey through the eyes of a gifted and self-taught photographer who documented the black community of Columbia and South Carolina during the 1920's and 1930's. Richard Samuel Roberts conveyed through his photographs the hopes, ambitions, pride and community of his subjects.

# Educator Resources

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- Cook, Michelle. *Our Children Can Soar: A Celebration of Rosa, Barack, and the Pioneers of Change*. New York: Bloomsbury. 2009.
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## For Teachers

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- Nelson, Kadir. *We are the Ship: The Story of Negro League Baseball*. New York: Jump at the Sun. 2008.

# Reference List

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*1933 Columbia Street Map*. Courtesy Richland County Public Library.

*Main Street from State House steps ca. 1925*. Kent Studios. Courtesy Richland County Public Library.

Richard Samuel Roberts. *Blimp from a Studio Window, c. 1930s*. Columbia Museum of Art. Gift of Gerald E. Roberts, Beverly Roberts, Cornelius C. Roberts, and Wilhelmina R. Wynn.

*Big Apple Night Club ca. 1930s*. Augustus T. Graydon collection. Courtesy Richland County Public Library.

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