

1. Mary Panzer, *Matthew Brady and the Image of History* (Washington, D.C.: Smithsonian Institution Press, 1997); Benson J. Lossing, *Matthew Brady's Illustrated History of the Civil War* (New York: Fairfax Press, 1977; originally published in 1912); Jacob A. Riis, *How the Other Half Lives: Studies among the Tenements of New York*, with a new preface by Charles A. Madison (New York: Dover, 1971; originally published in 1901); Maren Stange, *Symbols of Ideal Life: Social Documentary Photography in America, 1890-1950* (New York: Cambridge University Press, 1989); *America and Lewis Hine: Photographs, 1904-1940*, foreword by Walter Rosenblum, biographical notes by Naomi Rosenblum, and essay by Alan Trachtenberg (New York: Aperture, 1977); Carl Fleischhauer and Beverly W. Brannan, eds., *Documenting America, 1935-1943* (Berkeley: University of California Press, 1988); William Stott, *Documentary Expression and Thirties America* (New York: Oxford University Press, 1973).
2. Earl Dotter, *In Mine and Mill* (New York: Pilgrim Press, 1979); Matthew Witt and Earl Dotter, *In Our Blood* (New Market, Tenn.: Highlander Research and Education Center, 1979); *Portraits in Steel*, photographs by Milton Rogovin, interviews by Michael Frisch (Ithaca: Cornell University Press, 1993); Bill Bamberger and Cathy N. Davidson, *Closing: The Life and Death of an American Factory* (New York: W.W. Norton, 1998).
3. George Harvan, "Witness to a Closing," in George Harvan, *The Coal Miners of Panther Valley* (Easton, Penn.: Canal History and Technology Press, 1998; originally published in 1995), p. 11. For the full text, see "[Witness](http://www.albany.edu/jmmh/vol3/harvan/endnotes.htm)<http://www.albany.edu/jmmh/vol3/harvan/endnotes.htm>." Harvan's description of his commitment to record the lives of miners reminds one of the perspective of the anthropologist, Oscar Lewis. See *La Vida: A Puerto Rican Family in the Culture of Poverty--San Juan and New York* (New York: Random House, 1966).
4. [Interview 1](#). All citations to the interview transcripts that follow provide links to the actual locations of the quotations in question.
5. [Interview 2](#).
6. [Interview 2](#).
7. [Interview 2](#).
8. For a thoughtful account of the last years of the Lehigh Coal and Navigation Company from the point of view of the president of its coal mining subsidiary, see W. Julian Parton, *The Death of a Great Company: Reflections on the Decline and Fall of the Lehigh Coal and Navigation Company* (Easton, Penn.: Canal History and Technology Press, 1998; originally published in 1986).
9. For an article which explores migration and persistence in the anthracite region of Pennsylvania and places George Harvan's individual choices within a broader context, see Thomas Dublin, "Working-class Families Respond to Industrial Decline: Migration from the Pennsylvania Anthracite Region since 1920," *International Labor and Working Class History*, 54 (Fall 1998), 40-56.

10. For examples of the thinking of other men and women from the anthracite region faced with similar choices, see Thomas Dublin, *When the Mines Closed: Stories of Struggles in Hard Times*, photographs by George Harvan (Ithaca: Cornell University Press, 1998).
11. [Interview 4](#).
12. For a brief treatment of this history, see Thomas Dublin, "Two Hundred Years in the Panther Valley," in Harvan, *Coal Miners of Panther Valley*, pp. 5-10.
13. The best discussion of work at Lanscoale comes from the oral history of one of its miners, Mike Sabron. See Dublin, *When the Mines Closed*, pp. 41-65.
14. It is telling evidence of George Harvan's catholic approach to preserving mining's history in the Panther Valley that he is currently photographing and digitizing a collection of portraits of managers of the Lehigh Coal and Navigation Company held by the No. 9 Mine Museum in Lansford.
15. See Dublin, *When the Mines Closed*, pp. 163-83.
16. For fuller elaboration, see Dublin, *When the Mines Closed*, pp. 41-65; Thomas Dublin and George Harvan, "When the Mines Closed: One Worker's Oral History," *Labor's Heritage*, 9:4 (Spring 1998), 46-59.
17. [Interview 3](#).
18. George Harvan produced two other photographs for "The Face of America" series, but we have not included them in this edition because no usable negatives or original prints survive. They remain fascinating views in their published form. See "The End of Freedom," *Saturday Evening Post*, March 19, 1960, pp. 40-41 and "Nuns' Day Off," *Saturday Evening Post*, October 1, 1960, pp. 34-35.
19. "Farewell, Dear Relics," *Saturday Evening Post*, November 14, 1959, p. 34.
20. [Interview 5](#). Harvan expressed this aspect of his approach explicitly: "When I go into a mine, for instance, I will never tell a miner to do something because it's going to look better, or 'Look this way, you're going to look better.' I would rather take him the way he is and what he is doing and let the chips fall where they may. If it's a good photograph, fine. If it's not, at least it's real. . . ."
21. [Interview 3](#).
22. Lawrence W. Levine, "Photography and the History of the American People in the 1930s and 1940s," in Fleischhauer and Brannan, eds., *Documenting America, 1935-1943*, pp. 21-22. For Evans's thoughts about his approach to documentary photography, see Leslie Katz, "An Interview with Walker Evans," in Vicki Goldberg, ed., *Photography in Print: Writings from 1816 to the Present* (New York: Simon and Schuster, 1981), pp. 358-69. For a useful introduction to Evans and his work, see "[Walker Evans Revolutionizes Documentary Photography](#)."
23. Levine, "Photography," pp. 25-26.
24. Our thanks to photographer Fred Lonidier for comments that helped crystallize the distinction we are offering here.
25. Benjamin H.D. Buchloh and Robert Wilkie, eds., *Mining Photographs and Other Pictures, 1948-1968: A Selection from the Negative Archives of Shelden Studio, Glace Bay, Cape Breton*, photographs by Leslie

- Shedden; essays by Don Macgillivray and Allan Sekula; introduction by Robert Wilkie (Halifax, Nova Scotia: Press of the Nova Scotia College of Art and Design and the University College of Cape Breton Press, 1983).
26. Allan Sekula, "Photography Between Labour and Capital," in Buchloh and Wilkie, eds., *Mining Photographs and Other Pictures*, p. 257.
  27. Sekula, "Photography Between Labour and Capital," p. 257.
  28. Dotter, *In Mine and Mill*. Photos used here with permission of Earl Dotter.