



## An Introduction to Primary Sources: Photographs in the Archives

**TARGET GRADE RANGE: 8-12+**

### OVERVIEW

This *Archives Alive!* activity is based on the exhibit *Five Years that Changed Savannah Forever: Reflecting on the Civil Rights Movement through the W.W. Law Photograph Collection*, produced by the Municipal Archives and curated by former Savannah Mayor Dr. Otis S. Johnson. The exhibit was hosted in the Cultural Arts Center in Fall 2019.

By looking closely at photographs from several moments in Savannah's history, students will learn the basic tools for analyzing photographic images using description and reflection in order to improve visual literacy, as well as to identify the strengths and weaknesses of using photographs as a historical tool. Students will create a brief story, journal entry, or art piece reflecting on the photographs.

### What is a Primary Source?

A primary source is a first-hand, original account or record about a person, place, object, or an event. Oral histories, objects, photographs, and documents such as newspapers, census records, diaries, and journals are primary sources. Secondary sources are accounts, records, or evidence derived from original or primary sources. Textbooks are secondary sources.

### Objectives:

After completing this learning activity, students will be able to:

- Describe the subjects of photographs and place them in a historical context
- Understand the value of photographs as historical records

**Time Required:** 2 hours

**Topic/s:** Social Studies, Art, Creative Writing

### Standards:

- The student understands the visual arts in relation to history and culture (National Standard 4).
- VA6.RE.1 VA7.RE.1 VA8.RE.1 Reflect on the context of personal works of art in relation to community, culture, and the world. a. Identify how the issues of time, place, and culture are reflected in selected works of art. b. Interpret works of art considering themes, ideas, moods, and/or intentions. c. Define where and how we encounter images in our daily lives and how images influence our view of the world.
- VA6.CN.3 VA7.CN.3 VA7.CN.3 Utilize a variety of resources to understand how artistic learning extends beyond the walls of the classroom. a. Recognize the presence and meaning of visual art in the community. b. Explore the connection between personal artistic creation and one's relationship to local and global learning communities. c. Make interdisciplinary connections, expanding upon and applying art skills and knowledge to enhance other areas of learning.
- VAHSDR.RE.1 Reflect on the context of personal works of art in relation to community, culture, and the world. a. Consider the influences on works of art from a wide range of contemporary



and traditional art through discussion and/or written response. b. Investigate and discuss how the issues of time, place, and/or culture are reflected in works of art

- VAHSDR.RE.3 Engage in the process of art criticism to make meaning and increase visual literacy.
  - a. Formulate written and/or oral response to works of art through various approaches.

### 8th Grade

#### **SS8H11 Evaluate the role of Georgia in the modern civil rights movement.**

- a. Explain Georgia's response to Brown v. Board of Education including the 1956 flag and the Sibley Commission.
- b. Describe the role of individuals (Martin Luther King, Jr. and John Lewis), groups (SNCC and SCLC) and events (Albany Movement and March on Washington) in the Civil Rights Movement.
- c. Explain the resistance to the 1964 Civil Rights Act, emphasizing the role of Lester Maddox.

### US History

#### **SSUSH21 Analyze U.S. international and domestic policies including their influences on technological advancements and social changes during the Kennedy and Johnson administrations**

- b. Connect major domestic issues to their social effects including the passage of civil rights legislation and Johnson's Great Society, following the assassination of John F. Kennedy.
- c. Describe the impact of television on American culture including the presidential debates (Kennedy/Nixon, 1960), news coverage of the Civil Rights Movement, the moon landing, and the war in Vietnam.
- d. Investigate the growth, influence, and tactics of civil rights groups, Martin Luther King, Jr., the Letter from Birmingham Jail, the I Have a Dream Speech, and Cesar Chavez.
- e. Describe the social and political turmoil of 1968 including the reactions to assassinations of Martin Luther King, Jr., and Robert F. Kennedy, the Tet Offensive, and the presidential election



**Materials:**

Materials may be original or reproduction, at the discretion of the Archivist and Municipal Archives Director.

- “Photographs: Introduction to Photographs” handout, from *Engaging Students with Primary Sources*, developed by the Smithsonian National Museum of American History Kenneth E. Behring Center, in partnership with Thinkfinity, page 24 (available online at: <https://historyexplorer.si.edu/sites/default/files/PrimarySources.pdf>)
- “Photographs: Strengths and Limitations: handout, from *Engaging Students with Primary Sources*, developed by the Smithsonian National Museum of American History Kenneth E. Behring Center, in partnership with Thinkfinity, page 25 (available online at: <https://historyexplorer.si.edu/sites/default/files/PrimarySources.pdf>)
- Photograph Analysis Worksheets (1 per student per station)
  - “Analyze a Photograph” handout, developed by the National Archives and Records Administration (available online at: [https://www.archives.gov/files/education/lessons/worksheets/photo\\_analysis\\_worksheet.pdf](https://www.archives.gov/files/education/lessons/worksheets/photo_analysis_worksheet.pdf))
  - “Tips for Reading Photographs” handout, from *Engaging Students with Primary Sources*, developed by the Smithsonian National Museum of American History Kenneth E. Behring Center, in partnership with Thinkfinity, pages 26-28 (available online at: <https://historyexplorer.si.edu/sites/default/files/PrimarySources.pdf>)
- Exhibit Panel packet (or access to online exhibit) with Civil Rights photographs and label text
  - To access the exhibit photographs online, visit: <https://kzacovic.wixsite.com/fiveyears>
- City of Savannah "Introduction to Archives and Reading Photographs" PowerPoint presentation
- Paper, pencils, markers to create reflective responses
- YouTube recording of facilitated discussion with Dr. Otis S. Johnson  
<https://youtu.be/CEuhC5g9yAc>



**SUGGESTED PROGRAM\*:**

**Introduction: (1 hour 15 minutes total)**

- "Introduction to Archives and Reading Photographs" PowerPoint presentation
- Talk through the process of analyzing a picture together for the first station
- Watch recorded program with Dr. Otis S. Johnson <https://youtu.be/CEuhC5g9yAc>

**Rotating Stations: (30 minutes)**

- Break students into 5-10 groups (depending on the number of students – groups should be between 3-5 students) and assign them a station to start. Each station will take 10 minutes, then rotate to the next station.
  - *Independent learning option:* Give students entire exhibit packet. Assign one or two panels to each student in the class or ask students to pick 1-2 panels that most appeal to them.
- Have a photograph that students can pick up, hold, pass around etc. Have the Photograph Analysis Worksheets available at the station.
- Have students closely analyze the picture, describing what the occasion is, what the perspective is, who or what is pictured, how they think the subjects feel, what they are wearing, what we can learn from the image, etc. Ask students to make connections to what they know about the Civil Rights movement and what they learned in Dr. Johnson's presentation.
- After 7-10 minutes, switch to a new station, repeat the process 3-4 times. Depending on the size of the group, there may need to be a period where the students can go around and look at each of the remaining pictures briefly.

**Creative Reflection (15 minutes)\*\*:**

Have students decide on a favorite image and create a reflective response to it.

Examples:

- A journal entry written as if you were a subject of the photo writing about the day the photo was taken
- Write a newspaper article about the event (who, what, when, where, why)
- A drawing of a detail of the photograph that catches your attention
- A drawing of what happened right before or right after the photograph was taken

Have students stand by the photograph they choose and ask for volunteers to share their reflection.

*\* This program was developed to be delivered by Municipal Archives staff in person. Materials have been made available online for teachers and parents to adapt to individual learning goals.*

*\*\*Alternatively, teachers may assign this as a take-away reflection or journaling assignment.*

# Archives Alive!

*Five Years that Changed Savannah Forever:  
Reflecting on the Civil Rights Movement  
through the W.W. Law Collection*

***An Introduction to Archives and Reading Photographs***

# In today's program we will...

- Learn what Archives are
- Learn about the Civil Rights Movement in Savannah
- Use photographs from the Archives to learn about reading and interpreting photographs
- Handle original archival materials safely

# What does the word Archive mean?

**Archive** ar·chive | \ 'är-,kīv \ *noun*

## *Definition*

- 1:** The records created by people and organizations as they lived and worked. An archival collection is a unique body of information, created at a particular time by a particular organization or individual as the result of a particular activity
- 2:** a place in which public records or historical materials (such as documents) are preserved
- 3:** The organization responsible for preserving or making available archival materials



# Why do we need Archives?

- Archives are important because they provide evidence of events and tell us more about individuals and institutions.
  - They tell stories.
  - They increase our sense of identity and understanding of cultures.
  - They can even ensure justice.
- People use Archives to research their families, their cities, their culture, their property, their hobbies, for school and work, and more!
- Archival materials are used in museum exhibits, books, articles, school curriculums, and art projects.

# Types of Archives



**Historical Societies**



**Government Archives**



**Community Archives**



**Corporate Archives**



**Religious Archives**

## Digital Collections



**COLLECTION**  
**10th-16th Century**  
**Liturgical Chants**

The acquisition of medieval liturgical chant manuscripts that trace the history of music notation as it evolved over



**COLLECTION**  
**Aaron Copland**  
**Collection**

The first release of the online collection contains approximately 1,000 items that yield a total of about 5,000 images

## Digital Archives

**...and so many more!**

# Introduction to the City Archives

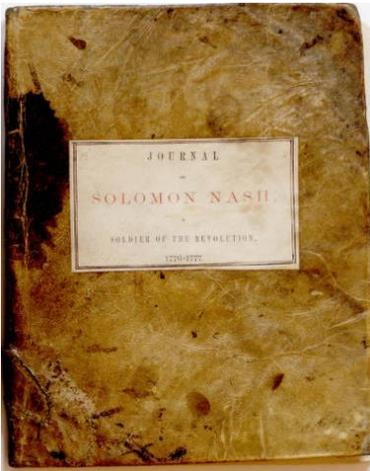
## **The City of Savannah Municipal Archives:**

- Collects, manages, preserves, and makes accessible records documenting the City of Savannah's history
- Administers the records management program and the City Records Center to increase the efficiency of City agencies
- Shares the City's history with City employees, citizens and visitors through outreach activities

# Introduction to City of Savannah Collections

Overall Collections reflect:

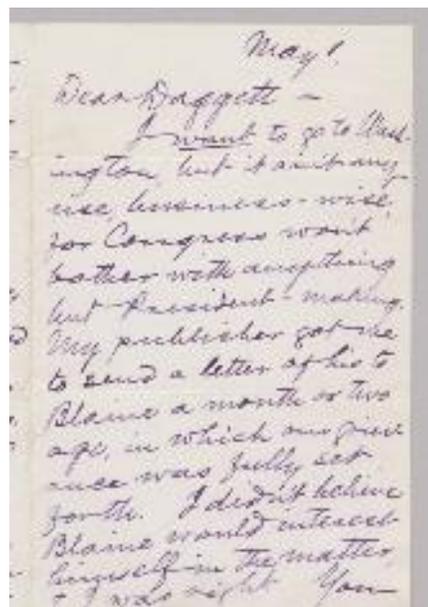
- **City of Savannah incorporation date of 1789**
  - Colonial-era records are not held here.
- **City of Savannah corporate limits**
  - Think corporate limits for the time period being researched, not modern limits.
- **City of Savannah government functions**
  - Consider how citizens and businesses intersect with City government (building permits, business licenses, City Council records).
  - Very few personal papers are held here, with the largest exception being the W. W. Law Collection.



Archival collections can contain just about anything that was created or saved by a person or organization



WayBack Machine



# Primary Sources

- Materials that provide **direct** evidence, **first-hand** testimony, or an **eyewitness** account of a topic or event.
- They can be published or unpublished items in any format, including handwritten letters, images, sound, or objects.



# A Picture is worth a thousand words...

- Photographs give visual information about a time, place, person or event
- They help us learn about clothes, hairstyles, and the way buildings looked in the past
- They are records of events that you don't have to be able to read to understand
- They may appear true, but the photographer can make choices about what to include in the picture that changes how we understand the subject.



# Learning about Photographs...

## Strengths

- + Visual records of a moment in time
- + Convey many details about people, places, objects, and events
- + Convey information about everyday life and behavior that is best communicated in visual terms (hair and clothing styles, interior design)
- + Sometimes provide evidence of attitude
- + Important to the study of people who did not leave many written records
- + Can stimulate the personal involvement of the viewer
- + Do not require fluency in a particular language to understand
- + Can be used to stimulate the memory of people

From *Engaging Students with Primary Sources* produced by the Smithsonian Museum of American History

# Learning about Photographs...

## Limitations

- Not a complete or objective source: the image that serves as the lasting record does not equate directly with the reality of the event itself
- Relationship of the photographer to those being photographed often difficult to determine
- Reflect the bias or perspective of the photographer including choices about:
  - what is included in the frame of the camera
  - the moment in time recorded in the photograph
  - the subject matter that the person present at the event thought was important to record
  - whether or not to manipulate the people or objects in the picture
- People, place, date, and the name of the photographer are often not identified.
- The emotions and thoughts of those involved often are not evident.
- Information from this kind of source is often suggestive rather than definitive. Photographs must be studied in conjunction with other evidence. One must look at many photographs and/or other source materials such as documents and oral histories to determine if the information is unusual or part of a larger pattern.

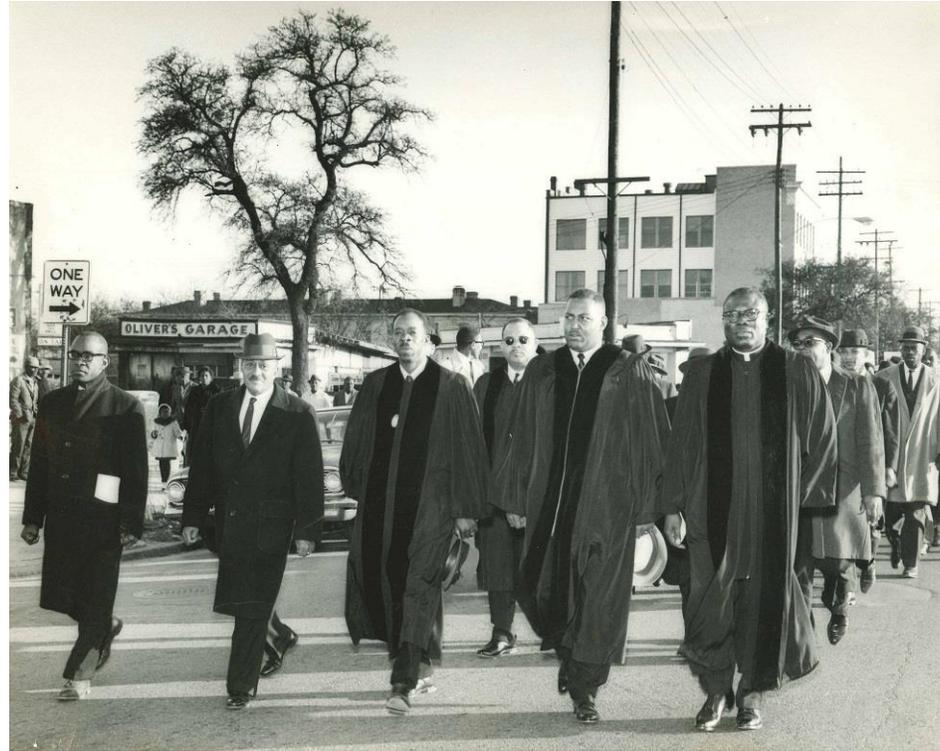
From *Engaging Students with Primary Sources* produced by the Smithsonian Museum of American History

# How to Read a Photograph

- ***What is the subject of the picture?***
  - The subject is the person, place, event, or thing that the photograph is showing.
- ***Look at how the subject is presented. Is it shown with any special objects or in a special way that tells us something about it?***
  - Portraits are pictures of people. Sometimes people are photographed with things that are special to them to tell us about their life.
- ***Is the picture black and white or in color?***
  - This can tell you how old the picture is, if it is a snapshot or an artistic photo, or something about what the artist is trying to tell us.
- ***Perspective is the angle at which the photograph is taken.***
  - Images can be taken from the front, side, back, aerial (from the air), close up or far away.

**Think about WHY the photographer made these choices and what they say about the subject they are presenting**

**What are some things that  
you or your family take  
photographs of?**



# Five Years That Changed Savannah Forever

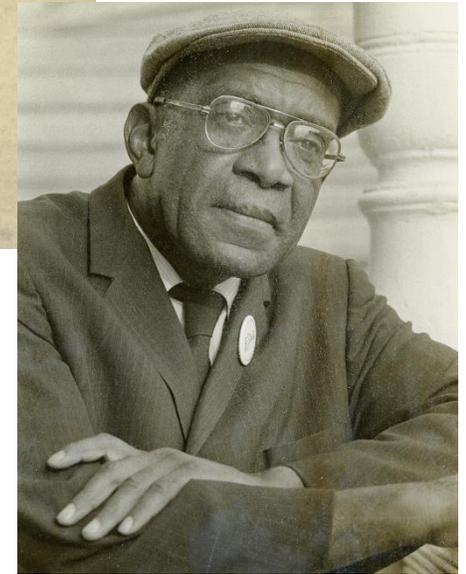
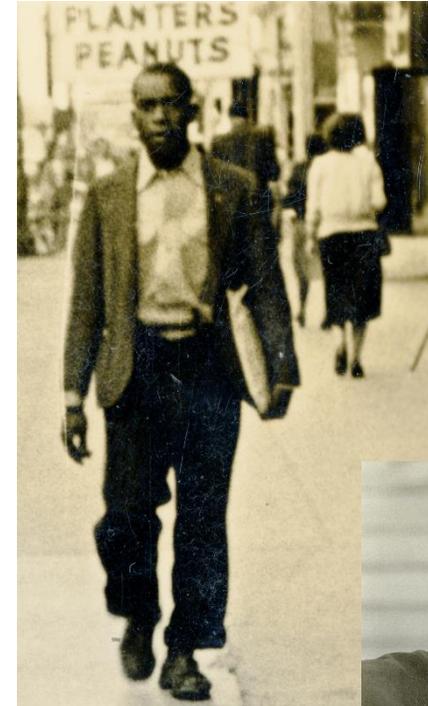
Reflecting on the Civil Rights Movement through the W. W. Law Photograph Collection

Fall 2019 – Savannah Cultural Arts Center

# Westley Wallace "W. W." Law



Top row: W. W. Law, John S. Delaware, Rev. Ralph Mark Gilbert, Boy Scout Troop 48, circa 1939-1940



# A Discussion with Dr. Otis S. Johnson on the Civil Rights Movement in Savannah

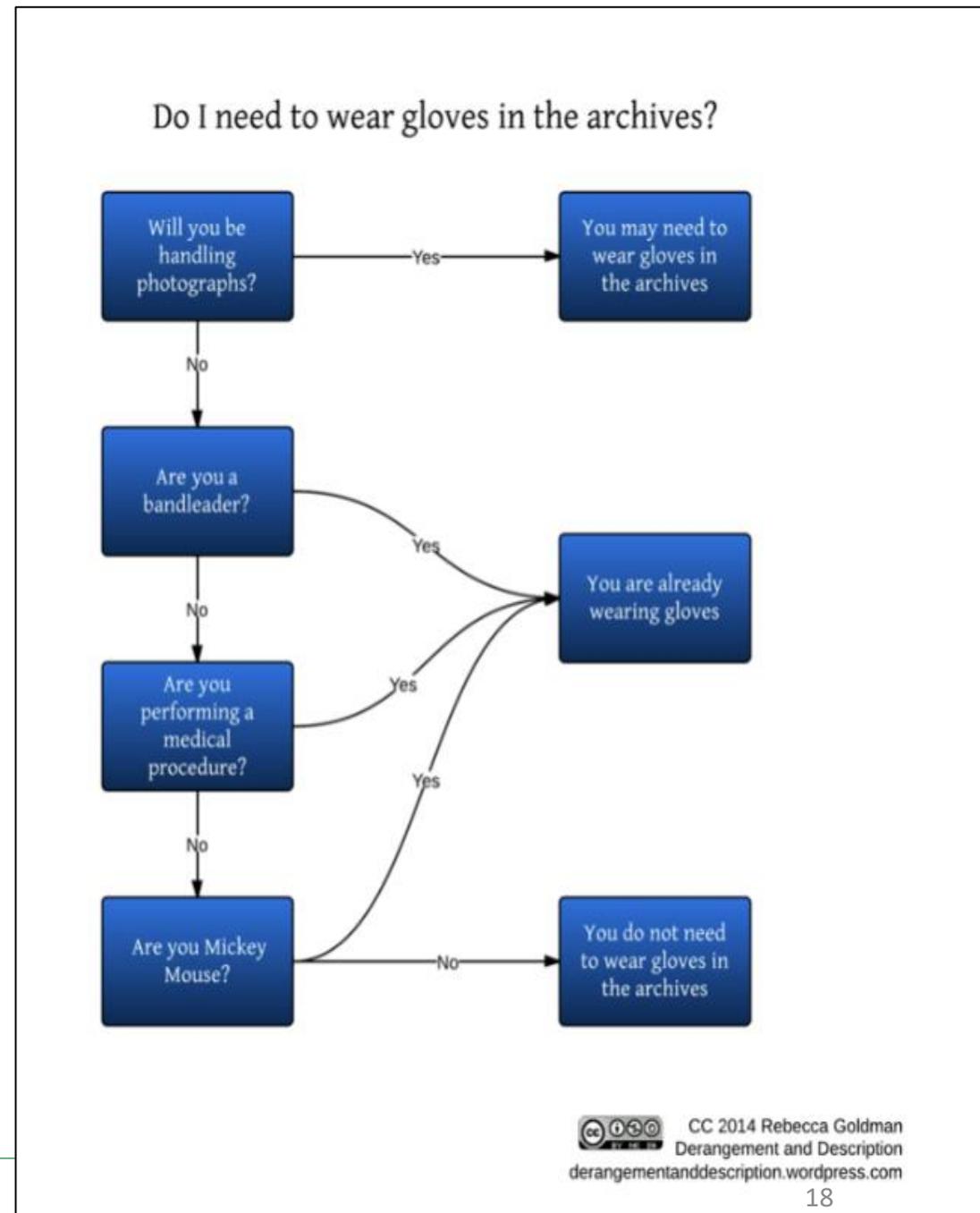


**Play**

# Handling Records:

- Pencils only
- Do not touch the surface of photographs
- Do not pick up original archival materials
- Do not lean or write on archival materials
- Keep papers and pencils far away from original documents

**Mistreatment of original documents will result in being removed from the exercise**



## **“Introduction to Archives and Reading Photographs”**

### ***Five Years that Changed Savannah Forever: Reflecting on the Civil Rights Movement through the W.W. Law Collection***

#### **Presenter Notes – Exhibit background**

##### **Slide 15:**

With the opening of this exhibit, we wanted to take some time to talk about Westley Wallace Law, better known as “W. W. Law,” this important period in Savannah’s history, and discuss some of the images that are featured in the exhibit.

Before we dive in, I’d like to formally introduce Mayor Johnson, who served as Guest Curator on the exhibit, a man who probably doesn’t need an introduction in Savannah anymore, but definitely deserves one. Dr. Otis Johnson is a native of Savannah, born in the historic Georgia Infirmity Hospital. He graduated Alfred E. Beach High School in 1960 and served on active duty in the U.S. Navy Reserve for two years before returning to attend Savannah State College. In 1963, he transferred from Savannah State to Armstrong State College to become the first African American to attend and then graduate from Armstrong in 1964. He went on to the University of Georgia, where he was the first African American from Savannah to earn a Bachelor’s degree from UGA in 1967. He completed his education with a Master of Social Work from Atlanta University and a Ph.D. degree in Social Welfare from Brandeis University. In a career spanning over 50 years, he has devoted himself to being a servant leader, including working for the Economic Opportunity Authority, the City of Savannah’s Model Cities Program, teaching at Savannah State University where he organized the undergraduate program in Social Work and later served as Dean of the College of Liberal Arts, and as Executive Director of the Youth Futures Authority. He served as an alderman on the Savannah City Council in the 1980s, founded the Neighborhood Improvement Association, and served on the Savannah-Chatham County Board of Public Education. In 2003, he was elected the 64<sup>th</sup> Mayor of Savannah, and was reelected to a second term in 2007. After finishing his run as Mayor in 2011, he was appointed Scholar in Residence and Professor Emeritus at Savannah State University. His autobiography, *From “N Word” to Mayor: Experiencing the American Dream* was published in 2016.

Let’s start off with how we got together on this project. The City of Savannah received the W. W. Law Collection in 2014 through a donation from the WW Law Foundation. The Collection is over 2,000 cubic feet and includes Mr. Law’s personal materials, including papers, books, music, photographs, artwork, and more. I’ve long wanted to showcase his photograph collection which includes almost 4,000 images documenting many aspects of Savannah’s history, and also wanted to do an exhibit focusing on Mr. Law’s Civil Rights work. As President of the Savannah Branch of the NAACP from 1950 until 1976, he was on the front line of the Civil Rights Movement in Savannah. Just this year we finished processing the vast photograph collection, and I’d like to give a shout out to Lacy Brooks who served as Project Archivist on the Photograph Collection. With that project closing, it seemed the right time to do this exhibit, but I didn’t feel that I was the right person to fully curate the exhibit, as I’m not originally from Savannah, I’m not African American, and I wasn’t even alive in the 1960s. I felt it was important to have a native Savannahian who was involved with these events as they were unfolding have a voice in the creation of this exhibit, so I asked Mayor Johnson if he would guest curate and select the images and write the introduction.

**Slide 16:**

I selected this assortment of images from his photograph collection because they represent the young man who became this elder. In the upper left he is featured as a Boy Scout leader with his own mentors John S. Delaware and the Reverend Ralph Mark Gilbert. W. W. Law was a powerful orator; he was always seen walking about Savannah with reading material under his arm, more often than not with reading material for you to read as well; his NAACP desk and home were cluttered with work and there was little separation between his personal life and work life because he never stopped working; but he did have a full-time job also, as a mail carrier for the US Postal Service for over 40 years.

# Photographs

## Introduction to Photographs

Photographs provide us with images of past events. Today, historians study the content and the meaning of these visual images to locate information about a particular topic, time, or event. Photographs can convey countless details about life. For historians and for us, “A picture is worth a thousand words.”

**Photographers have the ability to manipulate, intentionally or unintentionally, the record of the event. It is the photographer—and the camera’s frame—that defines the picture’s content.**

Historians who study the everyday lives of anonymous people find photographs are an invaluable source. Sometimes photographs are the only means of reconstructing the material world and behavior of people who did not leave many written records.

Yet, photographs, like other primary sources, must be studied carefully and critically. While they appear to be the most objective and accurate of all primary sources, they MAY not be. Photographs are the product of many variables, including, the photographer’s intention, the user’s need, the viewer’s interpretation and the equipment’s technical abilities.

Photographers have the ability to manipulate, intentionally or unintentionally, the record of the event. It is the photographer—and the camera’s frame—that defines the picture’s content. Thus, the photographer chooses what will be in the picture, what will be left out, and what the emphasis will be.

The first steps in using photographs as a primary source are to identify the subject and content of the photograph, and the contextual information that may not be in the photograph, such as learning about the photographer. What was the photographer’s intention? Was the photographer hired for a specific purpose? Was the photographer a partial or seemingly impartial observer, an insider or an outsider?

Like all other primary sources, photographs must be studied in conjunction with other evidence. One must look at many photographs, related documents, and oral histories to determine if a photograph’s information is unusual or part of a larger pattern.

# Photographs: Strengths and Limitations

## Primary Source

**Photographs:** Visual records obtained through photography

### Strengths

- + Visual records of a moment in time
- + Convey many details about people, places, objects, and events
- + Convey information about everyday life and behavior that is best communicated in visual terms (hair and clothing styles, interior design)
- + Sometimes provide evidence of attitude
- + Important to the study of people who did not leave many written records
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- People, place, date, and the name of the photographer are often not identified.
- The emotions and thoughts of those involved often are not evident.
- Information from this kind of source is often suggestive rather than definitive. Photographs must be studied in conjunction with other evidence. One must look at many photographs and/or other source materials such as documents and oral histories to determine if the information is unusual or part of a larger pattern.



# Tips for Reading Photographs

1 of 3

Use this guide to help you analyze photographs. Answer as many of the questions as you can using evidence from the photograph. Write your answers to as many questions as possible based on what you see and what you may already know.

## First Impressions

What are your first impressions?

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**Take a closer look . . .** make sure to examine the whole photograph.

Make a list of any people in the photograph.

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What is happening in the photograph?

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Make a list of any activities you see going on in the photograph.

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Make a list of any objects in the photograph.

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Make a list of any animals in the photograph.

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## Tips for Reading Photographs

2 of 3

### Looking More Closely

Are there any captions? A date? Location? Names of people?

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What kind of clothing is being worn?

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Is there any lettering on signs or buildings?

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What time of year is pictured? Time of day? Cite your evidence.

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Where was the photograph taken? Cite your evidence.

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### Thinking Further

If people are in the photograph, what do you think is their relationship to one another?

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Can you speculate on a relationship of the people pictured and someone who is not in the picture?

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## Tips for Reading Photographs

3 of 3

What do you think happened just before the picture was taken?

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What do you think happened just after the photograph was taken?

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Who do you think took the photograph? Why?

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What does this photograph suggest to you? Describe your reaction in a statement.

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What questions do you have about the photograph? How could you try to answer them?

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What is the one thing that you would remember most about this photograph? Why?

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What questions do you have about the photograph that you cannot answer through analyzing it? Where could you go next to answer these questions?

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# Analyze a Photograph

## Meet the photo.

Quickly scan the photo. What do you notice first?

Type of photo (check all that apply):

- Portrait       Landscape       Aerial/Satellite       Action       Architectural  
 Event       Family       Panoramic       Posed       Candid  
 Documentary       Selfie       Other

Is there a caption?  yes  no

## Observe its parts.

List the people, objects and activities you see.

PEOPLE	OBJECTS	ACTIVITIES

Write one sentence summarizing this photo.

## Try to make sense of it.

Answer as best you can. The caption, if available, may help.

Who took this photo?

Where is it from?

When is it from?

What was happening at the time in history this photo was taken?

Why was it taken? List evidence from the photo or your knowledge about the photographer that led you to your conclusion.

## Use it as historical evidence.

What did you find out from this photo that you might not learn anywhere else?

What other documents, photos, or historical evidence are you going to use to help you understand this event or topic?



*1 - Five Years That Changed Savannah Forever*

Image 1



2 - Five Years That Changed Savannah Forever

Image 2



**3 - Five Years That Changed Savannah Forever**

**Image 3**



4 - Five Years That Changed Savannah Forever

Image 4



5 - Five Years That Changed Savannah Forever

Image 5



6 - Five Years That Changed Savannah Forever

Image 6

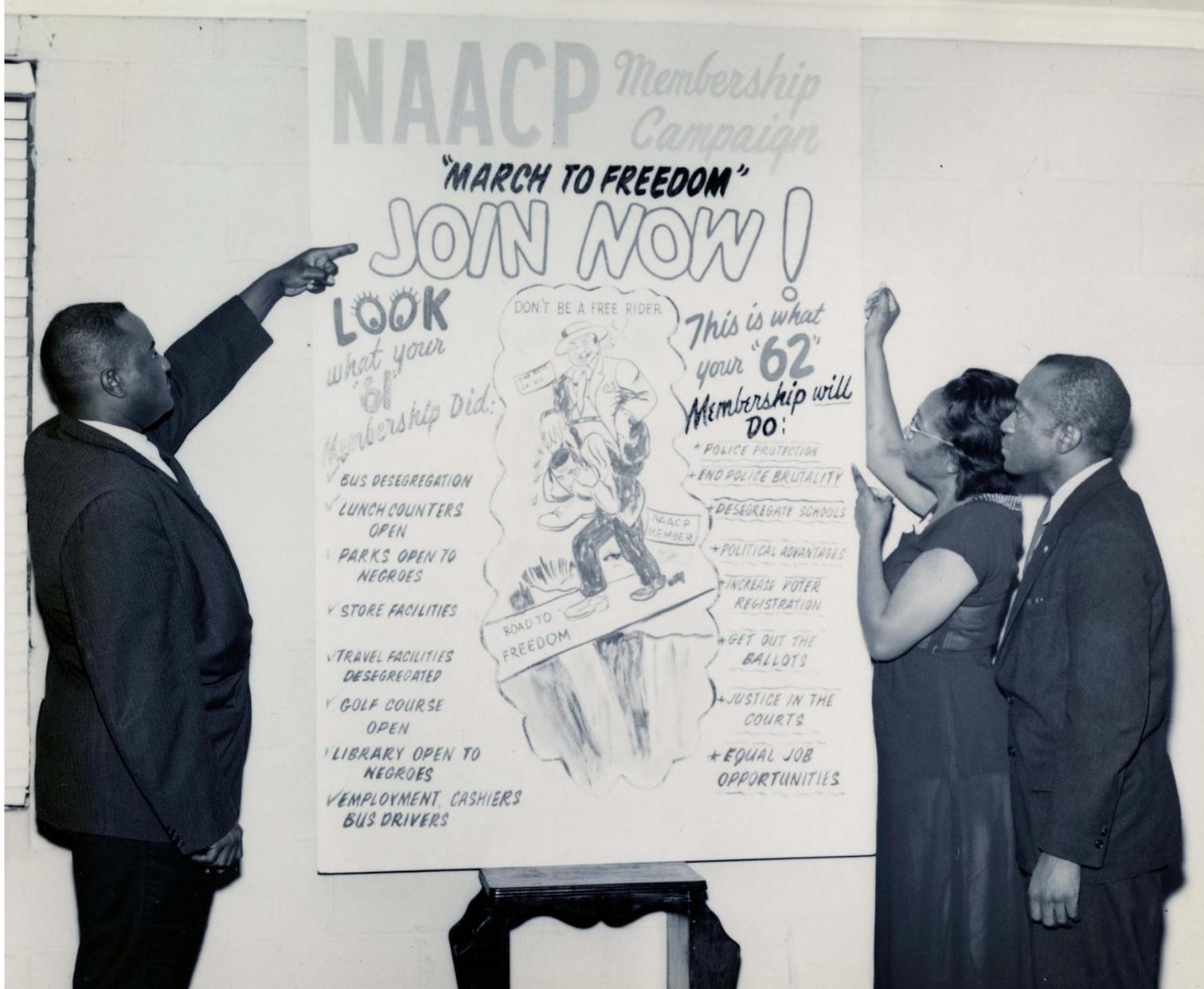


*7 - Five Years That Changed Savannah Forever*

Image 7



Image 8



9 - Five Years That Changed Savannah Forever

Image 9



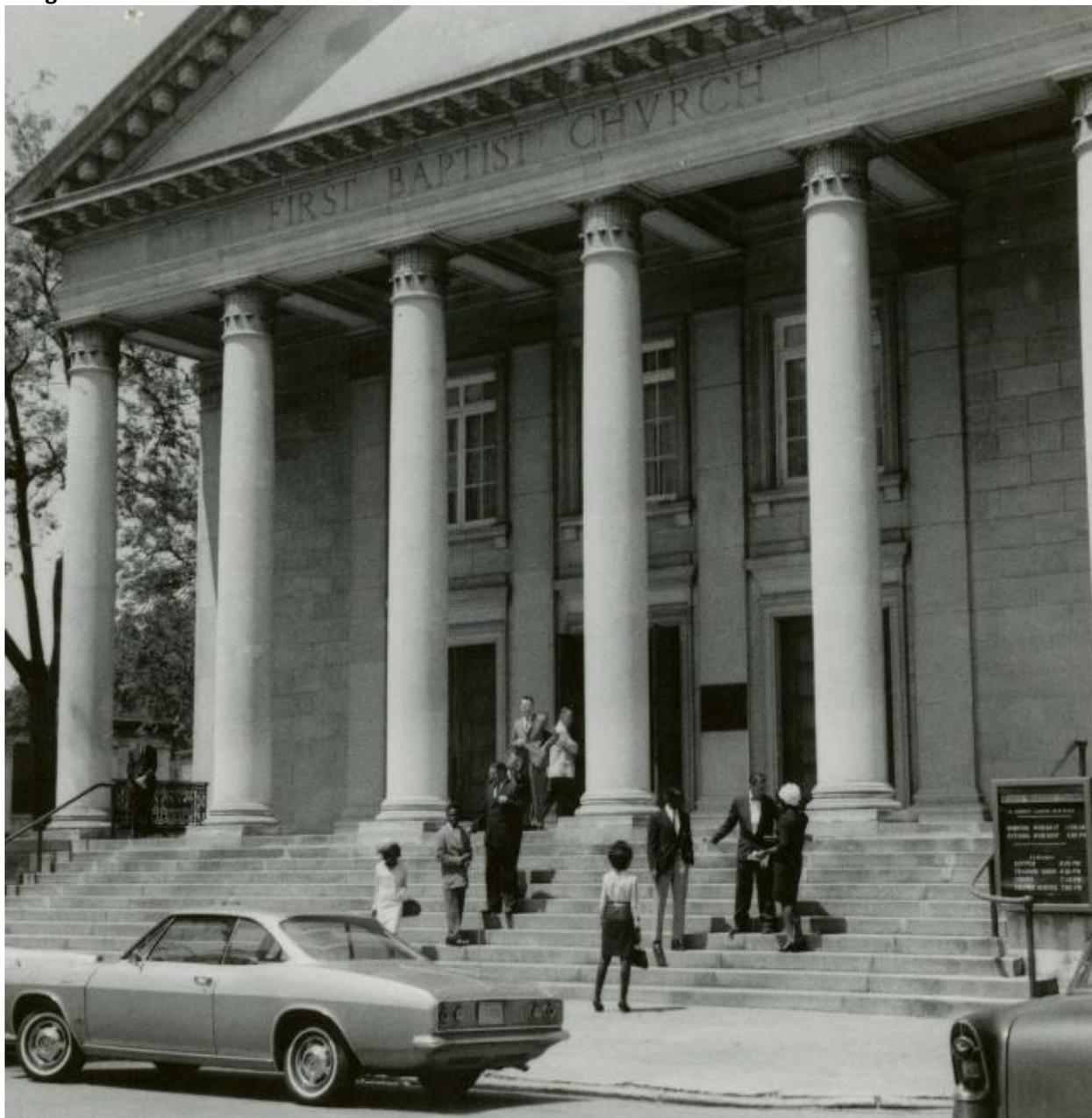
**10 - Five Years That Changed Savannah Forever**

**Image 10**



11 - Five Years That Changed Savannah Forever

Image 11



12 - Five Years That Changed Savannah Forever

Image 12



13 - Five Years That Changed Savannah Forever

Image 13



14 - Five Years That Changed Savannah Forever

Image 14



15 - Five Years That Changed Savannah Forever

Image 15



16 - Five Years That Changed Savannah Forever

Image 16



17 - Five Years That Changed Savannah Forever

Image 17



Image 18



Image 19



20 - Five Years That Changed Savannah Forever

Image 20



21 - Five Years That Changed Savannah Forever

Image 21



22 - Five Years That Changed Savannah Forever

Image 22



23 - Five Years That Changed Savannah Forever

Image 23



Image 24



25 - Five Years That Changed Savannah Forever

Image 25



26 - Five Years That Changed Savannah Forever

Image 26



27 - Five Years That Changed Savannah Forever

Image 27



28 - Five Years That Changed Savannah Forever

Image 28



29 - Five Years That Changed Savannah Forever

Image 29



30 - Five Years That Changed Savannah Forever

Image 30



31 - Five Years That Changed Savannah Forever

Image 31



Image 32



33 - Five Years That Changed Savannah Forever

Image 33



34 - Five Years That Changed Savannah Forever

Image 34



Image 35

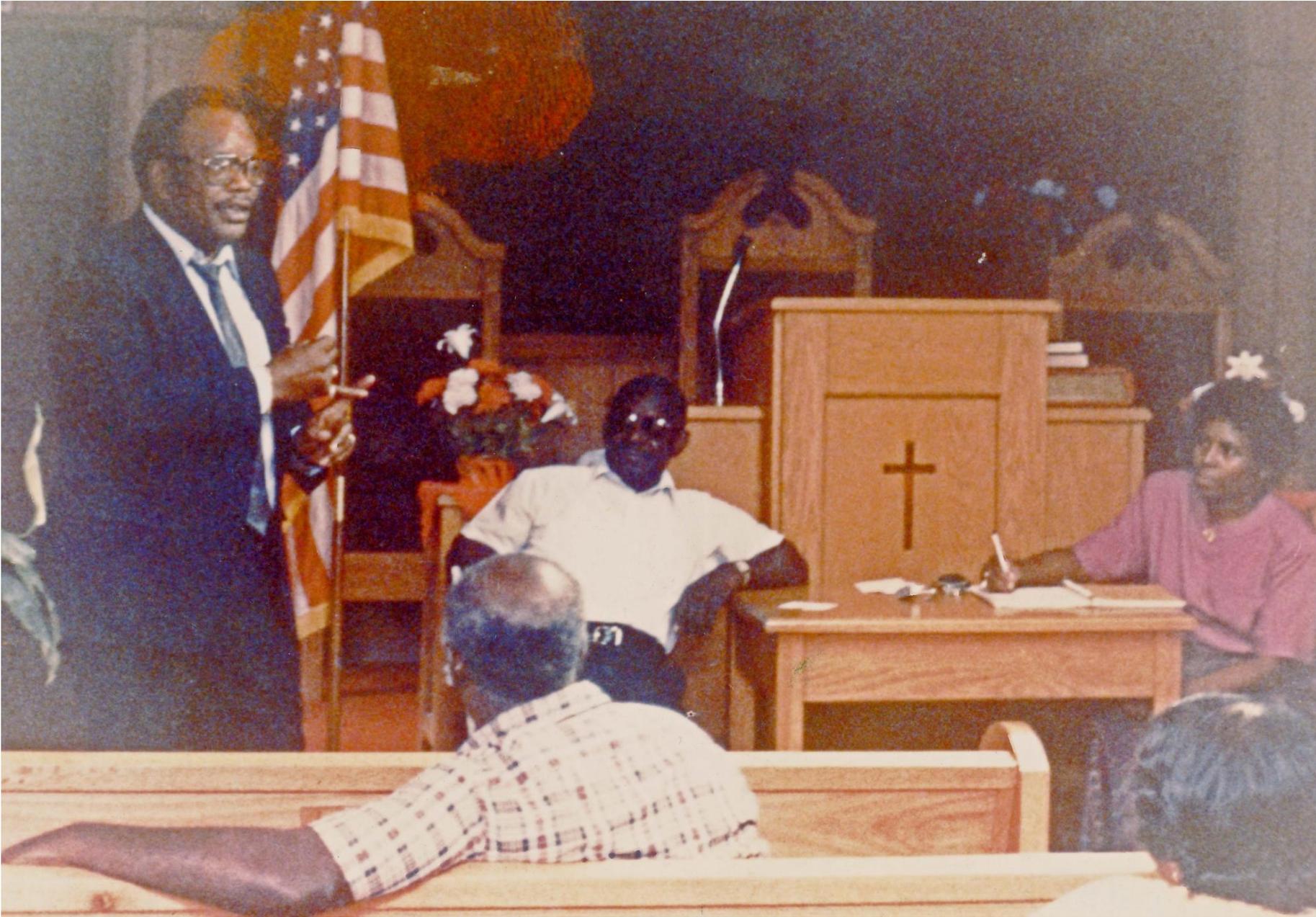


36 - Five Years That Changed Savannah Forever

Image 36



Image 37



**38 - Five Years That Changed Savannah Forever**

**Image 38**



**Photograph Citations**

*All images from the City of Savannah Municipal Archives.*

**The Vanguard of the Movement: The Savannah Branch NAACP Youth Council**

Image 1: W. W. Law installing Westside NAACP Youth Council officers.  
W. W. Law Photograph Collection, Item #1121-100\_0067.

Image 2: Westside NAACP Youth Council officers.  
W. W. Law Photograph Collection, Item #1121-100\_0506.

**The Vanguard of the Movement: The Savannah Branch NAACP Youth Council**

Image 3: Miss Carrie Orr, NAACP Youth Council.  
W. W. Law Photograph Collection, Item #1121-100\_0007.

Image 4: Sunday NAACP meeting at St. Paul Baptist Church featuring youth speakers (W. W. Law seated on far left; James Brown seated on far right), May 7, 1961. Photograph by W. B. Chisholm.  
W. W. Law Photograph Collection, Item #1121-100\_0014.

**The Vanguard of the Movement: The Savannah Branch NAACP Youth Council**

Image 5: Students waiting in line at courthouse to register to vote (W. W. Law standing under directional sign).  
W. W. Law Photograph Collection, Item #1121-100\_1978.

**The Black Community Rises Up: Sit-ins**

Image 6: NAACP lunch counter demonstration at Kress, March 1960.  
W. W. Law Photograph Collection, Item #1121-100\_0036.

**The Black Community Rises Up: Mass Meetings**

Image 7: Mass meeting at First African Baptist Church, Sunday, May 1, 1960.  
"This was meeting following passage of anti-picket law, Police were outside taking photos." –W. W. Law  
W. W. Law Photograph Collection, Item #1121-100\_0801.

**The Black Community Rises Up: Marching to Freedom**

Image 8: 1962 NAACP Membership Campaign (Curtis Cooper on the left; W. W. Law on the far right).  
W. W. Law Photograph Collection, Item #1121-100\_0069.

**The Black Community Rises Up: Wade-ins**

Image 9: Savannah NAACP youth leaving NAACP office for wade-in at Tybee Island, August 1960. Photograph by Sam Williams. Those pictured included: Mercedes Arnold; E. J. Josey; ? McIntosh; Eleanor Mitchell; James Alexander; Carolyn Nelson (Snider); W. W. Law; Charlie Smart; Margita DeVida; Amos C. Brown (Morehouse College/State NAACP Youth President); Attorney B. C. Mayfield; Benjamin Van Clark; Annie Mae Mustipher; Judson Ford; Carrie Orr; and Hosea L. Williams.  
W. W. Law Photograph Collection, Item #1121-100\_1127.

Image 10: Young man talking to an officer during Tybee Island wade-in, August 1960.

***All images from the City of Savannah Municipal Archives.***

W. W. Law Photograph Collection, Item #1121-100\_0940.

**The Black Community Rises Up: Kneel-ins**

Image 11: Kneel-in demonstration at First Baptist Church, August 1960.  
W. W. Law Photograph Collection, Item #1121-100\_0755.

Image 12: Kneel-in demonstration at Wesley Monumental Methodist Church, August 1960.  
W. W. Law Photograph Collection, Item #1121-100\_0756.

Image 13: Kneel-in demonstration at unidentified church, August 1960.  
W. W. Law Photograph Collection, Item #1121-100\_0752.

**The Black Community Rises Up: Suing for School Desegregation**

Image 14: NAACP Education Committee and supporting parents before traveling to the Federal District Court in Brunswick, Georgia. First row, seated left to right: B. Clarence Mayfield, local attorney; Mrs. Constance Baker Motley, Associate Director-Counsel; Derrick A. Bell, Jr., Counsel, NAACP Legal Defense and Education Fund, Inc., New York City; and Reverend L. Scott Stell, Jr., lead plaintiff and NAACP Education Committee Chairman. Second row, standing left to right: Miss Virginia Mack; Mrs. Mercedes A. Wright; Mrs. Ethel B. Luten; Mrs. Frances Green; Mrs. Luther Newton; Dr. J. W. Jamerson, Jr., Vice President; W. W. Law, President; Leo E. Garrison; Mrs. Esther F. Garrison, Secretary; Mrs. Merle D. Williams; Mrs. Charlotte Dawson; and S. J. Brown. Photograph by Sam Williams.  
W. W. Law Photograph Collection, Item #1121-100\_0074.

Image 15: Front standing, left to right: Henry Holmes; Jesse Stell; unidentified; W. W. Law; and Reverend Frederick G. Jaudon.  
W. W. Law Photograph Collection, Item #1121-100\_0075.

**The Black Community Rises Up: Selective Buying**

Image 16 and Image 17: NAACP demonstration at Bargain Corner store, April-May 1963.  
W. W. Law Photograph Collection, Items #1121-100\_0651.02 and 1121-100\_0656.

Image 18: NAACP demonstration at Westside Shopping Center, US Highway 80, Garden City, July 1960.  
Photograph by W. B. Chisolm.  
W. W. Law Photograph Collection, Item #1121-100\_0659.

**The Black Community Rises Up: Protesting at Grayson Stadium**

Image 19: W. W. Law and youth Dezzie Riley picketing the ballpark, circa 1960. Photograph by W. B. Chisolm.  
W. W. Law Photograph Collection, Item #1121-100\_1112.

**Honoring “The Firsts”: Sit-in Honorees**

Image 20: First for Freedom Awards presented by Otis Johnson to Joan Tyson, Ernest Robinson, and Carolyn Quilloin.  
W. W. Law Photograph Collection, Item #1121-100\_0716.

*All images from the City of Savannah Municipal Archives.*

### **Honoring “The Firsts”: School Desegregation**

Image 21: Youth demonstrating in front of the Board of Education Superintendent’s office.  
W. W. Law Photograph Collection, Item #1121-100\_1968.

Image 22: First nineteen students who integrated Savannah’s public high schools (Savannah High and Groves High) in September 1963, pictured with NAACP leadership, including W. W. Law, Reverend L. Scott Stell, and Bishop A. J. Scott.  
W. W. Law Photograph Collection, Item #1121-100\_1969.

Image 23: Otis Samuel Johnson was the first African American to graduate from Armstrong State College, pictured here with the Class of 1964.  
W. W. Law Photograph Collection, Item #1121-100\_0740.

### **The Results of School Desegregation**

Image 24: School desegregation at work; pledging allegiance to the flag in Massie Elementary School’s first grade, September 1967.  
W. W. Law Photograph Collection, Item #1121-100\_0739.

### **The Results of School Desegregation**

Image 25: “Captain Richard Morgan, commander of Co. A, Savannah High ROTC, is shown leading his company in the St. Patrick’s Day Parade on March 17, 1967. Morgan is the highest ranking Negro youth in the ROTC program at Savannah High. Also seen in the ranks are Norris Moore, Malcolm Walker and Dorsey Blake.” –W. W. Law  
W. W. Law Photograph Collection, Item #1121-100\_0482.

Image 26: “Lt. Ronald Wallace, Groves High ROTC, is shown giving command. Work, Ronnie, work -- we like your spirit. Lt. Jimmie Jones is shown at the rear of the marching unit. (When I saw the parade platoon leader, Jones was counting cadence). Ronald is a member of the championship rifle team at Groves.” –W. W. Law  
W. W. Law Photograph Collection, Item #1121-100\_0485.

### **Marching in Solidarity with Selma to Montgomery, Alabama March Protesters**

Image 27: More than 650 people marched twenty blocks from St. Philip AME Church on West Broad Street (now Martin Luther King, Jr. Boulevard) to the Chatham County Courthouse on Wright Square in support of the Selma, Alabama march for increased voter registration. The march was led by W. W. Law and several ministers, including Reverend Pickens Patterson of Butler Presbyterian Church, Reverend Harold Baker of Second Ebenezer Church, and the pastor of St. Philip AME Church. Along the way, marchers sang, prayed, and listened to speeches.  
W. W. Law Photograph Collection, Item #1121-100\_0070.

Image 28: The marchers traveled from West Broad Street down Broughton Street to Bull Street.  
W. W. Law Photograph Collection, Item #1121-100\_1909.

Image 29: Future Savannah Mayor Otis Johnson was one of many marchers joining the protest in support of Selma.  
W. W. Law Photograph Collection, Item #1121-100\_0604.

**All images from the City of Savannah Municipal Archives.**

Image 30: The march ended in front of the Chatham County Courthouse with protesters kneeling in prayer. W. W. Law Photograph Collection, Item #1121-100\_0603.

**First Representatives to the Georgia General Assembly since Reconstruction**

Image 31: Seated on the far left is Reverend Jesse Blackshear and in the center is Bobby L. Hill, State Representatives for Chatham County, 1971.  
W. W. Law Photograph Collection, Item #1121-100\_0735.

Image 32: State Representative Bobby L. Hill, from Chatham County, is standing behind a group visiting the Georgia State Capitol (W. W. Law second from left), February 23, 1972.  
W. W. Law Photograph Collection, Item #1121-100\_1511.

**Untimely Deaths: Reverend James M. Floyd (May 1970)**

Image 33: Reverend James M. Floyd, age 57, was shot in the Savannah Branch NAACP office on May 15, 1970 and died on the sidewalk outside the front door.  
W. W. Law Photograph Collection, Item #1121-100\_0972.02.

Image 34: W. W. Law (right) pauses over the spot where Reverend Floyd died, May 1970.  
W. W. Law Photograph Collection, Item #1121-100\_0972.03.

Image 35: Mourners for Reverend Floyd gathered outside the NAACP office and joined in song, including John Saxon "Piccolo" Pierce, Mrs. Esther F. Garrison, Reverend L. Scott Stell, W. W. Law, and Sam Williams, May 1970.  
W. W. Law Photograph Collection, Item #1121-100\_0973.02.

Image 36: Reverend Floyd's funeral procession, May 1970.  
W. W. Law Photograph Collection, Item #1121-100\_0974.07.

**Untimely Deaths: Alderman, Attorney Robert "Robbie" Roberson (1989)**

Image 37: Alderman Robert "Robbie" E. Robinson was assassinated by a mail bomb mailed to him by Walter Leroy Moody on December 18, 1989. He was only 41 years old when he died. He is pictured speaking at a meeting in the Tremont Park neighborhood, 1988.  
W. W. Law Photograph Collection, Item #1121-100\_0883.

**Untimely Deaths: Former State Representative, Attorney Bobby L. Hill (2000)**

Image 38: Attorney Bobby L. Hill (1941-2000) was the first African American from Chatham County to serve in the Georgia State House of Representatives since Reconstruction. He was elected in 1968 and served fourteen years. He is pictured speaking at Second Ebenezer Baptist Church.  
W. W. Law Photograph Collection, Item #1121-100\_0742.