Bessie Dean Parr's Photographs and the New Negro Movement in Collierville, Tennessee

Claire Brooke Mundy

Follow this and additional works at: https://digitalcommons.memphis.edu/etd

Recommended Citation
https://digitalcommons.memphis.edu/etd/1992

This Thesis is brought to you for free and open access by University of Memphis Digital Commons. It has been accepted for inclusion in Electronic Theses and Dissertations by an authorized administrator of University of Memphis Digital Commons. For more information, please contact khggerty@memphis.edu.
BESSIE DEAN PARR’S PHOTOGRAPHS AND THE NEW NEGRO MOVEMENT IN
COLLIERVILLE, TENNESSEE

by

Claire Brooke Mundy

A Thesis
Submitted in Partial Fulfillment of the
Requirements for the Degree of
Master of Arts

Major: Art History

The University of Memphis

May 2019
Dedicated to my Family and Friends and to those whose voices have not been heard and stories that have not been told.
ACKNOWLEDGMENTS

I would like to give great thanks to my thesis advisor, Dr. Earnestine Jenkins, who guided me with her expert knowledge on African American photography, gave her time and patience, and shared her passion for the arts and history with me. She introduced me to an area of Art History that I had not studied before and has inspired me in a new way.

I also want to express my gratitude to Dr. Robert Connolly who has been my mentor within Museum Studies. Dr. Connolly has continued to encourage me to finish this paper and has been a great supporter of my work in Museum Studies and my museum career. He has provided me with a wealth of knowledge of what museums contribute to the community and their importance in preserving history. I also need to thank Dr. Fred Albertson as my Graduate advisor, who stuck with me through this process and was there to help whenever needed.

I greatly appreciate the larger faculty within the Department of Art History Department and the College of Communication and Fine Arts in the various ways that they contribute to my studies in Art History and my scholastic journey. They are an incredible community, and they have provided me with such a wealth of understanding that I will forever be grateful to have gained. I feel so fortunate to have been able to learn from them and to be able to attend the University of Memphis. I also want to thank the Parr/Broer family for preserving and sharing their family history and these important photographs for future generations.

Last, I need to thank my family and friends for loving me and supporting me in everything I do. I owe so much to them for constantly pushing me and encouraging me in my pursuits. I certainly could not have done this without you.
ABSTRACT

The African-American experience in Collierville, Tennessee is largely untold among the larger community. The photographs by Elizabeth “Bessie” Dean Parr from the early twentieth century include numerous images of African Americans of Collierville and is a significant example of larger photographic imagery of African Americans. The collection includes around 200 glass plate negatives that depict town scenes, portraits, and family portraits inside and outside Parr’s studio. Information provided by the Parr/Broer family, maps, census records, and literature related to photography, gender roles, and the New Negro Movement were referenced for the purposes of creating a public exhibit at the Morton Museum of Collierville History in the Spring of 2019. The photographs are studied within the photographic practices of the time period and consider the principles of the New Negro Movement. A visual analysis of the photographs is employed to discuss issues of gender, race, and class and how they expand the African American narrative within Collierville, Tennessee at the turn of the century.
## TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>LIST OF ILLUSTRATIONS</td>
<td>vii</td>
</tr>
<tr>
<td>INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>Sections</td>
<td></td>
</tr>
<tr>
<td>ELIZABETH “BESSIE” DEAN PARR</td>
<td>5</td>
</tr>
<tr>
<td>THE NEW NEGRO MOVEMENT</td>
<td>10</td>
</tr>
<tr>
<td>PORTRAITS</td>
<td>14</td>
</tr>
<tr>
<td>PLACES</td>
<td>23</td>
</tr>
<tr>
<td>PUBLIC PROGRAMMING</td>
<td>28</td>
</tr>
<tr>
<td>CONCLUSION</td>
<td>34</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>36</td>
</tr>
<tr>
<td>ILLUSTRATIONS</td>
<td>37</td>
</tr>
</tbody>
</table>
ILLUSTRATIONS

Figure

1. Photograph of Elizabeth Dean Parr’s Century Studio Camera........................................7
2. Photograph of female child on table.................................................................15
3. Photograph of a white adult man with circular framed photo.................................15
4. Photograph of a white adult woman with circular framed photo.............................15
5. Photograph on unidentified African American woman standing with swing...........15
6. Portrait of George Washington, 1796..................................................................15
7. Photograph of unidentified woman on a swing....................................................16
8. Photograph of unidentified woman seated.........................................................17
9. Photograph of unidentified woman seated on a swing with backdrop....................17
10. Photograph of unidentified white woman holding a fan.......................................17
11. Photograph of two unidentified African American women holding purses..........17
12. Photograph of unidentified man seated..........................................................18
13. Photograph of unidentified man standing.........................................................18
14. Photograph of unidentified man seated..........................................................18
15. Photograph of unidentified man seated with table of flowers............................20
16. Photograph of unidentified white man seated at a table.....................................20
17. Photograph of unidentified woman seated outside..........................................21
18. Photograph of unidentified white woman in unusual pose...............................21
19. Photograph of unidentified white male in unusual pose......................................21
20. Photograph of Collierville’s Town Square (north side).......................................23
21. Photograph of men standing in front of a commercial building in Collierville......23
22. Photograph of First Baptist Church, Collierville……………………………………..24
23. Photograph of Christian Church, Collierville…………………………………………24
24. Photograph of Methodist Church, Collierville…………………………………………24
25. Photograph of family portrait in front of home………………………………………26
26. Photograph of two male barbers in shop………………………………………………29
27. Digital image of Beyond the Image exhibit poster……………………………………..30
28. Digital image of Beyond the Image exhibit postcard…………………………………30
29. Digital image of Beyond the Image exhibit social media graphic……………………30
INTRODUCTION

The photographs taken by Elizabeth “Bessie” Dean Parr of Collierville, Tennessee date to the early twentieth century and include a range of images of white and African-American subjects. The original 5”x7” glass plate negatives of Bessie’s photographs had been sitting in Dr. William Dean Parr’s (son of Bessie Parr) barn until 1982, when Dr. Parr gave the glass plate negatives to Mr. Richard Broer. Mr. Broer took around half of the plates that were in the barn and began the task of cleaning the plates and recovering the images. The number of glass plate negatives that were left behind is undetermined, but Broer recovered around 200 images. These 200 images are what remains today of Bessie Dean Parr’s photographic career, which is believed to have lasted around ten years. The images provide a glimpse of the individuals and town of Collierville at the turn of the century that is not seen through any other collection to date. With these 200 images, a public exhibit opened in the spring of 2019 analyzing the portraits of African-Americans within the constructs of the New Negro Movement that was being conceptualized at the time the photographs were taken.

The photographs provide a significant historical record to African-American history in Collierville. Small museums located in historically rural communities can sometimes face the challenge of having limited access to primary sources or have a collection and archive that takes a narrow perspective due to material objects coming from concentrated groups of individuals. Having a smaller collection donated by a focused group in the community often does not include the history of minorities or people of color. Additionally, a narrow group of contributors provide a one-sided perspective of the historical experience within a community. While small museums may not have access or yet have acquired a collection of primary sources or material culture tied to underrepresented communities, they have a responsibility to the public to preserve and tell the
history of their experience as members of the community. Using the Bessie Dean Parr photograph collection through the Morton Museum of Collierville History, this thesis will discuss the significance of the collection within the context of the New Negro Movement as an important source to understanding the African-American experience in Collierville at the turn of the nineteenth to twentieth centuries. It will also suggest how the collection can be utilized in a museum’s public programs to expand the discussion of African American history as it relates to the town of Collierville.

The museum’s permanent collection holds around 500 objects and a variety of research files. The Morton Museum has limited primary sources in regard to the general history of the Town of Collierville; mostly newspapers, some photographs, letters, and an assortment of historic three dimensional objects. When we access the archives of African-American and minority history, the number of related material diminishes greatly. Since the Morton Museum is small and only six years old, curating history for diverse groups and creating related programming at the Museum is a strategic practice. Part of expanding the Museum entails growing the collection and uncovering the history of the town’s underrepresented people. The majority of the Museum’s permanent or loaned objects of material culture is connected to the white population. In doing curatorial research at the Morton Museum, I have found that the African-American experience in Collierville has not been recorded and collected in the same way as the white community, or that the museum has not yet accessed the primary and secondary sources to help build and fully understand the African-American experience in Collierville. While access to primary sources is a challenge, it has not deterred the Morton Museum from making an effort to uncover and include the African-American voice through exhibits and programs. The photographs by Elizabeth Dean Parr are a specific collection of photographs that
contribute to the museum’s general collections needs in interpretation to underrepresented
groups in Collierville’s history.

In March through May of 2014 the Morton Museum had the opportunity to exhibit the
Bessie Dean Parr photograph collection. The complete collection is still owned by the Parr
family, but has been partially shared with the Morton Museum for exhibits, lectures, and related
projects. The Parr photograph collection has been looked at by the Morton Museum and the
Parr/Broer families for its contributions to documenting life in Collierville in the early 1900s and
has recognized the significance of Bessie Parr as a female photographer during the period, but it
has not previously put her photographs within the larger context of early African American
photography history. The larger historical construct of the New Negro Movement provides a new
understanding of the significance of the Parr photograph collection as it pertains to African-
American life and the artistry of Parr.

To study the collection, I used census records to view occupations of African Americans
and as a tool for better understanding Parr’s life. Information provided by the Parr/Broer family
has also been utilized as it applies to Parr as a photographer. Photographic practices, gender
roles, and social views at the turn of the century were also considered for this study and the
development of the exhibit. The Parr Collection is one of the few primary sources the Morton
Museum has access to from the early twentieth century and is a rich resource for understanding
life in Collierville at that time. Furthermore, it is a significant example related to local African-
American history and provides a voice of a community that is not well represented within the
overall collection of the Morton Museum. The goal of this research was to turn the information
into a public exhibit at the Morton Museum of Collierville History in the spring of 2019 and to
be able to provide the public with a new understanding of the effects of photographs and their cultural significance within history.
SECTION ONE

ELIZABETH “BESSIE” DEAN PARR

Elizabeth “Bessie” Dean was born to Robert and Florence Dean on December 13, 1875 in Marshall County, Mississippi. In 1890, the Dean family moved to Collierville, Tennessee in order for their children to go to school.\(^1\) On June 25, 1900 Bessie married Dr. John Cullen Parr, a dentist from Early Grove, Mississippi. Bessie and her husband eventually move to Rogers Springs, Tennessee where they open an Inn and where Bessie Parr lives until her death in 1960. She is buried in Magnolia Cemetery in Collierville. There is no mention of her photography or studio in her obituary.

Dr. Parr operated his dental practice on the west side of Collierville’s town square, and it was out of his office that his wife Bessie Parr would operate her photography studio. As a young girl, Bessie Dean attended Miss Holden’s Seminary and Bellevue College in Collierville, and Blue Mountain College in Blue Mountain, Mississippi.\(^2\) Music and the arts are known subjects at all three schools, but it is unknown exactly where Bessie picked up her knowledge and skills in the practice of photography. It is likely that Bessie had some foundation in art (concepts of contrast, light, color, and other elements of traditional art) that contributed to her photographic approach. At the turn of the century, it was becoming more common to see women attending college and work, but keeping the home was still the more acceptable role for women of the time.

---


Parr is an educated, white female photographer operating a professional photography studio, but she did not seem to have identified as a professional photographer. On the 1910 and 1920 census, she lists her occupation as “none” even though we know this is around the time that her studio was in operation. Furthermore, no advertisements or listings have been discovered for her studio. The booklet Sunlight and Pen Sketches was published in 1913 to promote the town of Collierville as a desirable place to live. The booklet lists “Progressive Business and Professional Men of Collierville, Tennessee” and includes Dr. Parr’s dental practice and most of the other businesses that were on town square at the time. However, there is no mention of Bessie’s studio anywhere in the book. Additionally, there is no mention of Mrs. Parr’s photography in her obituary. While the available primary source material, such as census records, implies that photography may have been a hobby for Parr; the quality of her images and a Parr studio stamp on matted prints indicate a sophisticated and professional studio was at one point in operation. The general timeline for Parr’s studio is established in relation to her husband’s dental practice. A 1906 Memphis City Directory lists Dr. Parr’s dental practice but not the photography studio. Yet, based on the clothing and places in Bessie’s photographs, it is highly likely she was operating her studio in the first decade of the 1900s. A 1913 Sanborn map is evidence of the studio’s existence as it lists “Photo Studio & Off.” which we know to be the location of Dr. Parr’s dental office. It could be that since the studio was in existence for only a short time during Parr’s life that she did not identify herself as being a career photographer. The quality of her images indicate she was knowledgeable and skilled professional photographer. It was not

---


uncommon for female photographers to set up their studios in unused spaces or within their homes. Attics and other areas of a living unit were often converted into studio space or darkrooms. Bessie Parr used a Century Studio Camera by Eastman Kodak. Her camera is still within the private collection of the Parr family [Fig. 1]. The Century Studio Camera allowed a photographer to make adjustments from behind the camera. It was made from mahogany and cherry wood with polished metal parts, lacquered brass, and dovetailed joints. Parr used the dry plate process, which includes pre-coated plates of glass that could be purchased ready-to-use and had a relatively long shelf life. Unlike, the wet plate process, developing the negative did not need to immediately follow taking the photograph. As a result, this technology made photography, whether as a hobby or a business, easier and more attractive. By the end of the nineteenth century, the number of amateur photographers of either gender grew exponentially. The simpler process for photographs made it an attractive hobby or practice among the middle class. Sarah Greenough states,

…people of middle class means were able to own a camera and make their own photographs. For the first time, they did not have to accept visual information prepared by someone else but could create their own images, recording what was important to them in a manner that suited their tastes and requirements.  

Photography became an acceptable practice for U.S. women around the early 1900s since they could work out of their home and the equipment had become more accessible. Between 1880 and 1910 the number of female photographers in the United States grew from 271 to 4,900.\(^7\) Parr

---


utilized the accessibility of camera technology as her images show that she would shoot inside and outside the studio. The camera had become a tool of empowerment that crossed boundaries of gender, class, and race.

The equipment had become lighter and easier to manage, and camera manufacturers such as Kodak created advertisements appealing to female photographers, but there was also a cultural shift occurring. The equipment encouraged amateur photographers who would soon feel comfortable pursuing photography as a profession. Socially, women’s roles were also changing. Increased leisure time among the middle class brought a realization to women that they could explore their own interests or make their own living.⁸

Around 200 images from the glass plate negatives survive that were taken by Bessie Dean Parr at the turn of the century. The images from these glass plate negatives have been digitized. Some have water damage along the edges, but the Parr/Broer family has preserved what could be saved digitally, which is what exists today. Around 1910 through at least 1913, when Parr’s studio was in operation there were just under 800 people living in Collierville.⁹ It is likely that almost all of her subjects are local residents of the Town, but the people in the surviving images are largely unidentified. As a female business owner, Parr was a significant figure in Collierville’s past, in her contributions to the women’s history of the town. In addition, her photographs are impressive examples of common photographic practices at the time period. On another level, her photographs shed light on the role of photography in rural communities.

---


798 in total entries. Includes Incorporated area of Collierville, does not include surrounding unincorporated areas that the Collierville commercial district served.
Much of Parr’s work parallels photographic practices being done in studios in larger cities and by her male counterparts.
SECTION TWO

THE NEW NEGRO MOVEMENT

The New Negro Movement transpired between the 1890s and through the 1920s and is often associated with the Harlem Renaissance.\(^1\) Paradigms of both are most often reflected in large cities of the north, but are reflected in southern cities such as Memphis. The movement was a significant period that worked to craft a new image of African-Americans at the turn of the century and is often evident in African-American newspapers, literature, and art. The New Negro Movement established a high standard for beauty, intellect, and dignity for African-Americans through artistic mediums such as photography, art, print, and film. These forms of media create an elevated mass image of African-Americans that contradict mainstream visual stereotypes of the time. The turn of the century brought about a period when photography had an effect on local African American communities who appear in such photos by providing a medium for them to construct their own image. Photography had the power to expand social and political relationships through the creation of positive imagery of African Americans and provided a visual representation that reflected values related to race, gender, and progress.

The New Negro Movement emerged as a method for combating negative imagery in America’s popular culture of African Americans at the turn of the century by creating a new visual narrative controlled by African Americans. A revived sense of self-awareness emerged at the end of the nineteenth century as African American intellectuals were leaders in this

---


Due to the association with the Harlem Renaissance, some scholars extend the timeline of the New Negro Movement to the mid-1930s. This discussion primarily focuses on the New Negro Movement from the 1890s through 1920 as that particular time frame relates to the period of Bessie Dean Parr’s photographs. The movement as a whole goes much deeper than what is discussed here.
movement. Visual culture played a key role in the movement with film, art, literature, and of course photography being utilized as the media for this new concept of representation.² African American photography achieved this by capturing images that equaled the style and composition of white studio portraits and settings, and in the process constructing a new image of the African American subject. The New Negro Movement essentially created a visual representation of African Americans equal in dignity to their white counterparts. The early 20th century is rich with negative stereotypical images of African Americans. In commercial media African Americans were represented by figures such as Aunt Jemima, blackface actors of minstrels, disheveled and slow servants or laborers, and sexualized female figures in popular culture.³ While this racist imagery was dispersed among mass media on items like postcards, posters, songs, packaging and advertisements, and more, African Americans as established professional photographers began photographing everyday life of the African American community in a way that was contrary to these racist stereotypes. Principles of the new Negro Movement were reflected in black newspapers that hosted beauty contests. In the 1890s black newspapers hosted beauty contests that asked readers to submit photographs. Deborah Willis explains in her article that the photographs submitted for the beauty contests provided “the judges and viewer multiple ways to view the black female.” Scholars view the beauty contests as playing a critical role in promoting a notion of beauty that directly disputed white depictions of African Americans.⁴ African Americans in Collierville had access to these publications by way of the African


American newspapers printed in Memphis. There is no African American newspaper known to be published in Collierville. The standards of beauty that emerged from the beauty contest contributed to the ideas of self-awareness and racial pride that are characteristic of the New Negro Movement.

In analyzing the function of photography within the African American community, there are two audiences: familial and public. Some photographs were taken and kept in scrapbooks or put on display in the home; others were used for public display such as those published in newspapers or photographs included in exhibitions by professional photographers. Portraits or group photos bring about questions of education and gender roles, including occupations; images with architecture bring forth discussion of environment, daily life, and social status. All contribute to the discourse of progress and contributions of African Americans within the larger society by providing imagery of dignified African Americans. W.E.B. Du Bois is one of the best known intellectuals to bring this new visual representation of African Americans to the international stage. His “American Negro Exhibit” at the 1900 Paris Exposition is a pivotal event in launching not only his own recognition as a scholar, but also the larger discussion of race in society. The exhibition consisted of 363 photographs that were organized into three albums titled, *Types of American Negros, Georgia, U.S.A, and Negro Life in Georgia, U.S.A.* Deborah Willis explains that the portraits in the exhibition each had a “political and visual agenda that relied on a photographic representation of the New Negro. The scholar, mother, sister, nursemaid, student, musician, homeowner, surrey driver, and even the femme fatale were all

---

represented in the photographs in the Georgia exhibit.” In his selection of photos for the exhibit, Du Bois presented African Americans in a way rarely seen at that level, presenting them as educated, middle class people and equal to the mainstream white middle class.

The New Negro Movement also occurred during the Great Migration, when African Americans of the rural South are moving to urban areas of the North and West. However, the movement is not commonly discussed within rural photographic contexts. This could be due to lack of primary source material. The Bessie Dean Parr Collection provides a rare and intriguing example of New Negro Movement photographs from a rural southern town in the way that they represent the ideas of beauty, dignity, and values of African Americans at the turn of the century. Parr’s collection is an example of a rural, white female photographer practicing the same photographic techniques occurring in urban areas during the early part of the twentieth century. The collection is a unique glimpse of the Town of Collierville at the time and is one of the richest local collections tied to the African-American community known to date. The study of these images within the historical context of the New Negro Movement reveal a new understanding of the African-American community in Collierville at the turn of the century that has not been recorded. The images demand a critical analysis that places them within the context of the larger history of the town of Collierville.

---

6 Willis, “Picturing,” 237.
SECTION THREE

PORTRAITS

Both African-American and white patrons had their pictures taken by Bessie Parr at her studio on Collierville’s town square. By looking at the collection as a whole, Parr treated her sitters equally when it came to her photographic approach. Clothing and poses are similar and the same back-drops and props are used. However, when the photographs are studied by subject, whether they be individual portraits, groups or family photos, or inside or outside the studio, we begin to fully see the significance of the collection as it relates to the New Negro Movement and how Parr’s photographs contribute to Collierville’s African-American history.

Photography transformed the visual representation of African-Americans in the early part of the twentieth-century. The “New Negro” represented self-awareness, artistic consciousness, and racial pride. A portrait of any kind or in any medium is a way to construct an identity and preserve it in time. At the turn of the century, African Americans wanted photographs taken that represented their beauty, intelligence, religion, and family to visually portray themselves as dignified citizens and improve the collective image against negative mainstream imagery. This desire is what forms the philosophies of the New Negro Movement and where photography is used to cultivates these ideas. Parr successfully portrayed African Americans in this way. Her portraits of African-Americans reflect characteristics of education, pride, elegance, and family values.

---

1 Willis, “Picturing,” 228.
Setting

When analyzing the photographs, the backdrop and props tell a great deal about how the photographer treated her clients equally, whether they were black, white, male, or female. The backdrop is standard across Parr’s photographs and done in detail that conveys a sophisticated setting. We can look at the studio portraits by Parr and see the same backdrops and props are used throughout her studio images for all clients. In one photograph, an African American female child sits on a table wearing a white or light colored dress [Fig. 2] with a circular photo beside her. It was common at the time for photographs to include photos of the deceased as a funerary reference. However, the photo with the little girl is clear enough that we can discern that the person in the photograph is unrelated, and the same frame and photo appear in other photographs by Parr with other subjects. The framed photo is included in a portrait of an adult Caucasian man seated at a table [Fig. 3] and another portrait of a Caucasian woman seated at a table with her head resting on her hand [Fig. 4]. Out of the 200 images the circular framed photo appears in ten different portraits of individuals who are black and white, adult and children, and male and female.

The style of her painted studio backdrop is similar to European paintings from the eighteenth and nineteenth centuries and creates a formal setting that mimics details found in portraits of aristocrats or wealthy members of society. This style of backdrop was common in most photography studios of the time. Parr’s studio backdrop consists of heavy curtains, a wood turned table with a flower arrangement on top, and detailed chair railing below what appears to possibly be a window [Fig.5]. When we consider what visual references Parr would have had access to her choice in backdrop design is reflective of the time period. Looking at examples of paintings of notable figures, like presidential portraits of George Washington [Fig. 6] where we
see Washington standing in the foreground with drapery and fine furniture in the background. Visual references such as notable portrait paintings were mimicked by photographers to convey the aspirations and achievements associated with the middle class.² Photographers looking to traditional portraiture dates back to the 1850s and had become a standardized practice by the turn of the century. Parr’s painted backdrop, studio setup, position of subject, and overall composition include the same features of commissioned portraits of elite members of society and the photographic standards of her time. The practice provides insight to the photographers’ desire to heighten or portray a formal view of everyday people in the same way as notable or elite figures seen in America and Europe. Through the details of her backdrops Parr creates an immersive setting for her subjects in a context that was unfamiliar to their reality considering that Collierville was a rural farm town at the time. The props and backdrop used in the photographs communicate ideas that may be symbolic in relation to the subject(s) and the understood common social themes of the period such as fashion and class. Parr used books, handbags, and flowers to create a formal and romantic setting and likely kept clothing or props for people to use; a common practice of professional photographers. Her studio has a rustic, but idealized natural element to it with her use of a swing and what appears to be wicker chairs. Parr’s photographs appear to be influenced by the Victorian period style with their mix of classical and romantic characteristics [Fig. 7]. These elements are present through the pose and gaze, backdrop, and ties to nature that Parr implements.

² Willis, “Picturing,” 236.
Women

Parr’s portraits of African American women are consistent with how black studio photographers were photographing them at the time. The women in her portraits are captured with beauty and sophistication and dressed in fashionable clothes common to the era. A woman seated in crisp fine clothes with a book on her lap [Fig. 8] displays the fashion of the era. The book she holds is believed to be a studio prop as it appears in five other portraits of men and women, who are all African American. The book is a symbol that communicates ideas of education or interest in reading in relation to the sitter. The woman in the portrait is finely dressed and sits in a formal dignified pose that evokes a sense of internal strength.

Defining an equal idea of beauty for African American women was of particular concern during the early twentieth century. Parr’s photographs of women reflect this concern. One example is the portrait of a women sitting on a swing [Fig. 9] in a long skirt. Her ankle high boot peeks out and her head leans slightly on the rope of the swing. She appears thoughtful and at ease as she gazes at the camera with a confidence. She is poised and feminine and holds a fan. The same fan appears in a portrait of a Caucasian woman who is also fashionably dressed [Fig. 10]. Clothing and fashion was in fact a key component of the “New Negro” woman. Details such as scarves, brooches, lockets, hats, and lace positioned them as collectors of fine clothing and family mementos.\(^3\) A photograph of two women seated on a swing holding handbags [Fig. 11] is an example of this idea. Clothing was an important statement to African American femininity, womanhood, and status. Visual evidence of African American women in fashionable dress displayed their access to the same modern fashions of the day and their consciousness to class.

The discussion of beauty among African Americans during the time developed within African

---

\(^3\) Willis, “Picturing,” 238.
American newspapers. Black women desired to be viewed for their beauty, and respected for their education, religious, and individual aspirations. These aspirations not only contributed to the self-image, but also to uplifting the collective image of African Americans. Black women thus were challenging popular imagery that construed them as caricatures, and hypersexualized, or as masculine laborers. The portraits of women from Parr’s collection emphasize beauty and dignity in a way that is similar to photographs taken by African American photographers. The dress and presentation of Parr’s portraits, whether the client is black or white are consistent.

**Men**

Black men were also photographed with equal dignity to white men and display the standards of what made a gentleman at the time. Parr photographed one man several times [Fig. 12, 13, 14], and in each photo he is captured with sophistication. He sits and stands with prideful posture and looks straight at the camera in a fine suit. In all of his images, he comes across as a person who has personal pride and respect. One photo [Fig. 13] includes a couple of props and the detailed studio backdrop with him standing rather than sitting. In this portrait, he still looks straight at the camera and is dressed again in a suit. He holds a book in one hand, and rests his other hand on what appears to be a two-piece trellis, since it appears in another photo bearing flowers. It is unlikely that Parr chose the trellis as a prop related to the person in the portrait, but more likely it was a creative replacement for a chair or more expected prop. He also holds a book which further emphasizes the sense of intelligence and education. Federal census records have not helped with identifying this man, but his photograph conveys the idea of an academic, perhaps a school teacher, doctor, or other profession suggested by his dress, props, pose, and the background.

---

4 Willis, “Picturing,” 233.
African American males faced their own social and visual stereotypes in early twentieth century United States culture. Black men were thought of as dangerous or as a threat to white male dominance. Mainstream visual culture perpetuated these ideas of the black male.\(^5\) White newspapers often excluded African American success stories or positive editorials of their life, including only negative stories about crime. In contrast to the negative portrayal of African Americans in mass media, they had been gaining ground in the areas of education, profession, politics, and establishing themselves among the middle class despite the violence and segregation put in place to deter them.

Defining masculinity was important during the turn of the century due to more professional occupations, and migration to cities. The urban photography studios may have influenced rural photographers like Parr or her patrons and how they were photographed. The medium of photography has its own impact within the general topic of masculinity, but the ideas of masculinity also played into how African American males desired to be photographed. Robyn Muncy identifies manhood’s impact on politics and industries. Muncy states in regard to men in general at the turn of century, “For many of these men, of course, gender - or the particular shape that manhood would take - was integral to the fate of democracy.”\(^6\) Proper ideas of gender and place in society affected political and social decisions. Like for African American women, fashion was also important within the imagery of African American men. The men in Parr’s photographs are dressed in suits, jackets, dress shirts, and ties. Fashionable or modern menswear contributed to the man’s role in status, class, and masculinity. Presenting ideas of manhood and gentlemanliness were important factors to the New Negro Movement and cause. Being viewed as

\(^5\) Aline Helg, “Black Men, Racial Stereotyping, and Violence in the U.S. South and Cuba at the Turn of the Century,” *Comparative Studies in Society and History* 42, no. 3 (July 2000), 576-578.

equal to the white population was important to the African American community in combating segregation and the prejudice that they faced. There is a particularly striking portrait taken by Parr of a man seated next to a table with a vase of flowers [Fig. 15]. The portrait of this unidentified man is a strong representation of the photographic elements that contribute to the idea of the “New Negro.” The man is wears a suit and tie. He looks straight at the camera with a book in his hand. The flowers and wood turned table provide an elegance that paired with his demeanor, is soft, but strong at the same time. The background behind him is dark and Parr utilizes the lighting to create a contrast that emphasizes the individual. An unidentified white male [Fig. 16] is photographed at the same table with the same backdrop. He is dressed in comparable fashion to the African American sitter. Both men display an equal sense of strength and sophistication, and also grace and gentleness; characteristics in keeping with modern ideas about masculinity as well as in juxtaposition to the representation of African American men in popular culture.

**Family Portraits**

Family or group portraits appear throughout the Parr collection both inside and outside of the studio. Family portraits are another popular theme within turn-of-the-century photography studios in general. Among the New Negro Movement, these photographs contribute to the familial values of the African American collective. Portraits of parents with their children, portraits of couples, and other pairings that might be sisters, brothers or cousins are all included within the collection. The family and group portraits would likely be kept within the home and family albums. Family portraits represented African Americans as having the same values as their white neighbors and helped to portray the African American middle class. The
photographer and the sitters in creating family portraits contribute to cultivating the principles of the New Negro Movement by displaying unified family units.

Parr’s artistry as a photographer contributes to the portraits being quality examples of New Negro Movement photography. White photographers often were not as successful in dealing with non-white subjects within the monotone images of the time. Parr as a white photographer actually achieves this quite successfully with clearly defined images and quality lighting. The lighting in her studio and outside produces polished and professional images. The quality of her photos parallels that of black Memphis photographers working at the same time, such as those taken by James P. Newton. She has a talent for bringing out the personality of her clients whether a child or an adult. Parr’s choices in props add to the personality of the person or people in the photo. She uses props often with the portraits of children, possibly to add a playful element or to keep them occupied during the session, another common practice of professional photography studios. There is also a feel of comfort among the people in her photographs that is understood by their relaxed posture and confident gaze. This raises questions about Parr’s personal interaction and her respectful approach with her clients. There are also images within the collection that indicate Parr’s experimentation with position of the subject. In several photos of individual men and women, she photographs them with their hands behind their head [Fig.17]. The expressions on several of their faces [Fig. 18 and 19] indicate that they may be unsure or humored by the unusual position. It is my presumption that this might have been an attempt at creating either an elegant and relaxed or casual pose, or possibly a means for bringing focus to the face.

---

7 Willis, “Picturing,” 230.

8 Jenkins, Race, 259 – 280.
SECTION FOUR
PLACE

Parr took her photographic practices outside the confines of her studio. She photographed town scenes and individual buildings in Collierville, such as homes and churches. Her documentation of “place” provides a glimpse of town life during the time and captures what were likely places that held value for the community or the people within the photograph. Photographs of buildings or homes provide documentation of locations where people would have worked, gathered, or lived. The photographs taken outside the studio provide a different perspective and understanding about the African American experience in contrast to those taken within the studio.

Among Parr’s surviving photographic plates there are several images of Collierville’s active town. It is well known that Collierville’s town square has been a center for commerce in the community since its development in the 1870s. Bessie Dean Parr’s images of the town square depict a bustling farm town with wagons filled with hay, the train depot covered with bales of cotton, and sidewalks filled with patrons passing shops and businesses [Fig. 20]. The town scenes show African American and Caucasian individuals in town together. Within some of the images, African American are pictured near or driving wagons, wearing coveralls or dark work shirts, in contrast, their white counterparts wear crisp white shirts with vests [Fig. 21]. The 1910 census reports common occupations among African American residents within Collierville as farmers, laborers, or domestic workers.

Based on the occupations held by African Americans in Collierville during the early 1900s, photographic documentation of place can be better understood. Photographs of town scenes give a documentary view of a town or city, whereas studio portraits can be curated and
create a perspective that might contradict how they may be viewed by others in their daily life.

While photography is often a tool for documentation, it can also create an alternative narrative to reality through film manipulation and staging. Images that captured moments in time in a busy farm town provide a greater sense of what the studio portraits taken by Parr conveyed to the individuals who asked her to photograph them.

Photographed individual buildings provide insight into the movement and life of people at a certain time. Churches are historically an important anchor within African American communities. Faith provided African Americans with a place of refuge from the social oppression they endured. The church is usually the social, political, and educational, as well as religious center among African American communities. The 1903 publication, *The Negro Church* by W.E.B Du Bois, provides insight into the historic development of black churches and their roles within areas of the south. Tennessee is included in the study, and within the questionnaire, preachers from Memphis submitted data. The questions ask about morality and character of church leaders and the congregation, the condition of churches, charitable contributions, and more. Du Bois’ survey also addressed the segregation and dichotomy of black churches in contrast to white churches.¹ While there are not any photographs of Collierville African American churches from within the surviving images of Parr, there are three images of Collierville churches in the collection: The First Baptist Church [Fig. 22], the Christian Church [Fig. 23], and the Methodist Church [Fig. 24]. The presence of these buildings indicates that local community spots were photographed by Parr and are examples of the significance of place even though it is unknown whether or not Parr ever photographed any of Collierville’s African

American churches. It would have been important to have these places of worship documented as part of the preservation of black culture during the time. St. Mark Missionary Baptist Church is Collierville’s oldest historically African American church. St. Mark’s has been a Collierville landmark for 140 years and still has an active congregation. While there is not a photograph of St. Marks within the Parr collection, it serves as an example of a known physical site that would have served the local African American community at that time in significant ways. In relation to self-representation, photographing a building or church preserves a sense of belonging to a place or community and the personal connection and memory of that place.

Photographic interests during the late nineteenth and early twentieth centuries are often linked to personal experiences and memory. On a scholarly level, photographic collections such as W.E.B Du Bois’s 1900 exhibition in Paris reflect a documentary approach to the life and representation of African Americans. These photographs include street scenes, churches, and businesses, among group and individual portraits. However, within small towns like Collierville, family photograph albums served as personal collections to be shared within the home. Photograph albums became a popular practice at the turn of the century and compiling photograph albums was usually the practice for women. As photography itself provided a new avenue for women to explore their independence, photograph albums also gave women an outlet to explore their identity and that of their family unit. Marilyn Motz claims women were drawn to photograph albums due to their “association with the expression of family unity, but one which


could be adapted to aid in the establishment of personal identity apart from one’s family.”^5 Access to acquiring a greater number of photographs, paired with an outlet for expression, made the album a host for the collective and individual memory.

In addition to images of street scenes or individual buildings, Bessie Dean Parr also shot photographs of families in front of their homes. Photographing people in front of their homes was a common practice in the early days of photography.^6 People in general often wished to have their homes photographed for familial memory, but among African Americans, being photographed with their home was also tied to ownership of their own property or dwelling. In one such photograph, a family sits in front of a wood framed house with a wooden fence in front [Fig. 25]. The people seated in front of the house wear formal clothing. An image such as this would have been valuable to the family’s own personal memory of the home they lived in, while also further validating photography as a social equalizer. African American families desired to document their dwelling, just as white families would. Within the social context of the Parr collection, this image is not an example of Parr going out of the studio as documentary photographer, but rather an example of a family’s intentional desire to be photographed in front of their own home. Post-Emancipation and Post-Reconstruction, being photographed in this way is a significant statement for African American families. Photographs of homes supplied a contrast to the former slave dwellings African Americans occupied prior to emancipation. Images of their turn-of-the-century homes assisted in visually uplifting their social status and their advances in economic independence. It is also important to remember the familial

^5 Motz, “Visual,” 64.


^7 Jenkins, *Race*, 227-256.
significance of the photographs. Many of these photos would have likely been displayed in the home or within family albums. The photograph acts as a personal reflection of a person or a place that can be passed down from generation to generation.

Preserving personal memory was not exclusive to race, and these images of place provide a glimpse of the social and spatial relationships of Collierville in comparison to the broader community. Parr may have photographed the town and its buildings for several reasons. Photographing them may have served to document places that held significance to her personally, or she may have been hired to photograph the buildings by the church, or it is possible that she shot the street scenes simply to practice her photography skills outside of the studio. Whatever her reason was for shooting the places and locations, she treats each location and family with the same skill and equality regardless of race or class.
SECTION FIVE

PUBLIC PROGRAMS

The premise of the research was to develop a public exhibit for the Morton Museum of Collierville History and to offer additional opportunities beyond the exhibit to continue the discussion of photography and African-American history. The Morton Museum has existing programs that help facilitate such discussions regarding the African American experience and the Museum seeks to expand the discourse of African American history among its audience. The Parr collection can contribute to the programming goals of the Morton Museum and help in filling the gap where primary sources are not available in several ways.

The exhibit titled, Beyond the Image, opened in March 2019 and will be on view at the Morton Museum through June 2019. The design of the exhibit is a history based exhibit rather than a gallery or art exhibit. The 400 square foot exhibit is organized in to eight major themes taken from my analysis of Parr’s photographs. The exhibit sections include an introduction panel to acclimate the viewer with the general content of the exhibit by providing context related to the time period, Parr, and the New Negro Movement. Across from the introduction is a panel titled “The Movement.” This panel provides the viewer with the foundation and historical background of the New Negro Movement. Around the corner is a panel titled “Artistry.” The Artistry panel discusses Bessie Dean Parr’s skills as a photographer and how her approach is equal to Black professional photographers of her time. Across from the artistry panel is a biographical panel about Bessie Dean Parr. The panel explains how Bessie came to Collierville, where she went to school, and touches on the historical significance of female photographers at the turn of the century. Bessie’s studio camera sits next to her biographical information. A panel titled “Place” discusses the documentary approach outside of the studio and the relationship of African
Americans to spaces outside of a professional studio. The panel titled “Portraiture” explains the portraits of African American men and women and how the principles of the New Negro Movement are conveyed through Parr’s photographs. This section also includes a subsection about Parr’s use of backdrop. In an effort to make the exhibit interactive for visitors a section of the exhibit focuses on the process of developing dry plate negatives and a brief history of photography displayed on a large timeline. The “Learn the Process” station includes equipment for children to pretend they are developing a dry plate negative. Replica bottles titled “Fixer,” “Stop Water,” and “Developer” set on a table with trays, tongs, and acrylic slides are on a table for children to manipulate. A brochure is also on the table that provides current basic photographic techniques to encourage learning photography after they leave the museum. There is also a “Selfie Station” where guests are encouraged to create their own image. The eighth panel is titled “People” and it is in this panel that the museum emphasizes the importance of trying to identify the people in Parr’s photographs. During the research for this thesis I believe I have identified two barbers that Parr photographed in their barbershop [Fig. 26]. The 1910 census record lists two brothers named Aaron and Thomas Dawdy with the occupation of “barber.” The two men in the photograph do look like they could be related. An area within the exhibit holds a booklet that numbers each of Parr’s photographs with individual people for visitors to look through. A clipboard is provided for the visitor to document who they know in the photograph and to provide any information they know about the person in the picture. The sheet also asks for contact information so that museum staff has the option to follow-up with any additional questions about the person they have identified. New leads to names and places could significantly contribute to building the primary source material related to the African American experience in Collierville. Public collections projects such as this also assist with building public
trust with the museum. Marginalized groups are sometimes leery of whether or not a museum will tell their whole story or tell it honestly. Allowing public curation is an opportunity for the community to be included and feel invested in the information the museum is sharing. It also provides authenticity to the information that the museum collects. The information for the exhibit is displayed on wall size vinyl decals. Parr’s images are included throughout the exhibit either on the decal or mounted on foam core. The images were provided by the Parr/Broer family as digital files that they created from scanning the original glass plate negative. The exhibit includes original objects that belonged to Parr such as her camera, a glass plate negative, an original print from the same glass plate negative, and reproduction prints from a local Collierville resident who has two Parr photographs within her family collection.

To bring awareness to the exhibit and outreach for help in identifying the people in the photographs posters [Fig. 27], postcards [Fig. 28], and social media graphics [Fig. 29] were created. An opening reception will be held in April of 2019. The Morton Museum began promoting the exhibit prior to its opening and it has received considerable interest. A few members of the community came by to try and identify anyone they may know in the collection and the Town of Collierville’s public information office published a press release about the exhibit. Now that the exhibit is open to view the museum hopes to gain more interest and interaction with the community. Outreach plans are being developed to contact local churches and the Collierville NAACP chapter to invite their members to the reception and inform them about the exhibit. This exhibit provides the museum an opportunity to form new relationships with the community.

To build on the exhibit’s content the Morton Museum is also developing related programming. In the area of adult education, the museum’s Lunch n’ Learn program is an
An educational and social program that brings artists, authors, and historians to the Museum for discussions over lunch. Attendees are asked to bring a brown bag lunch, with drink and dessert. Lunch n’ Learn programs are free and all materials are included. Started in January 2015, the Lunch n’ Learn series is held the second and fourth Thursday of each month January through October. This program expands on the historic, cultural, and community topics of Collierville and educates a diverse audience while also fulfilling a community need. The format of this program offers an encouraging environment that invites attendees to explore new topics about Collierville and its history.

The Lunch n’ Learn program serves an adult audience while also covering a broad range of learning topics relevant to the Collierville community. Seniors in Collierville are in need of social activities with their peers and are regularly looking for activities to do in their spare time. Since launching the program, adults ages 20-80 have started attending this bimonthly educational program. The program is able to educate on a variety of topics including discussions tied to African-American history. With museum educational programming often focusing on youth, the Lunch n’ Learn program is key to serving the Morton Museum’s adult audience that promotes educational discussion. Lunch n’ Learns utilize community experts as presenters/instructors, which exposes attendees to new resources within Collierville and the greater Memphis area, such as talks with Best Selling authors, curators, and professional artists. I presented a Lunch n’ Learn presentation on the Bessie Dean Parr collection and the history of the New Negro Movement in March of 2019. The exhibit had not yet opened, but people were genuinely interested and it attracted a diverse audience. Around fifteen people attended the program. The format and audience of this program offers an opportunity for the Parr photographs to be discussed in new ways and shared with a broader audience, opening up expanded dialogue and education around
the collection and African American history. Lunch n’ Learns have been an opportunity to discuss the past, but they have also been a way to collect and share information that the Museum might not have within the collection.

Students can also benefit from the collection. Previously Parr’s photographs have been used in a Collierville Middle School art class with the finished student work turned in to an exhibit at the Morton Museum. One of the middle school art teachers initiated the idea and the Morton Museum assisted in facilitating use of the images and installing the exhibit. The students created collages on canvas and incorporated Parr’s photographs. Student art projects and exhibitions like these explore a second life of the collection, but also introduce a new approach to history for the students. When students see the photographs, they naturally begin to question the context of the photographs. Who are the people in the photos? How old are the photographs? What did these people do for a living? Who took the photographs? These questions lead in to topics of race, gender, and culture within the community as related to the Parr photographs.

Concerning art education, the photos also open discussion around composition, photographic practices, light, and more.

An article by Jennifer Hildebrand supports this idea and discusses how studying the New Negro Movement in the classroom can provide primary source material to understand the historical contributions made by African Americans at that time. The students in Hildebrand’s article were taught how to breakdown a photograph and what to recognize within an image as significant, such as props, clothing, expression, subject, pose, etc. These compositional characteristics support a photograph’s artistic features, but they also contribute to the historical information and understanding that the photo provides. In addition, visual practices and projects enhance a student’s critical thinking skills and awareness. Hildebrand concludes that using New
Negro Movement photography taught her students, “to expand their definitions of primary sources; they learned that as, historians, we can be called upon to interpret more than just words on a page.”¹

Public access and engagement is an important part of the role of a museum in a community, particularly for small local history museums. Bessie Dean Parr’s photographs allow the museum to expand public programming for all ages and invite the public to learn, discuss, and connect to the past and discover its relevancy to today.

---

CONCLUSION

Representation and identity are issues that remain relevant today, and make study of historical efforts important to the understanding of how visual culture contributes to the discourse of consciousness, particularly in public spaces. Looking at the Parr collection overall, the understanding of what the New Negro Movement achieved is apparent. Within the studio images by Parr, there is no significant difference in the props, clothing, or poses in the approach to the portraits that would convey a difference in class or wealth between African Americans and Caucasians. Parr was likely not aware of the developing principles among African Americans, but her approach to her subjects aligns with the philosophy of what the New Negro Movement conceptualized. Parr’s success in this area is what makes the collection a significant representation of the photographic medium as an equalizer and an example of the impact of the movement itself.

While we will never know Parr’s personal relationship and interaction with the African American community her photographs are examples of her respectful and equal approach to anyone who desired to have their picture taken. The hope is that through the exhibition of these photos and their preservation, the knowledge of Collierville’s African American history will be expanded and better understood for future historians and community education. Photography is still a prevalent part of today’s culture and continues to be a source for how people present their individualism as well as document their experiences. Questioning the reality or truthfulness of a photo is where visual literacy and understanding of the medium continues to be valuable, as photographs often only provide one perspective. This narrow vision that a photograph sometimes yields is also where Parr’s photographs can create a discrepancy between what might be the harder realities of life and how individuals appear in the images. The Parr images offer a variety
of methodological approaches that make the collection a significant historical resource to the community and an important visual reference to the documentation to the African American experience in Collierville.
BIBLIOGRAPHY

Primary Sources


Books


**Journals**


Appendix

Figure 1. Elizabeth Dean Parr’s Eastman Kodak, Century Studio Camera. (1903). In the Parr family collection, Collierville.
Figure 2. Elizabeth Dean Parr, Unidentified female child on a table, date unknown. In the collection of the Parr/Broer family, Collierville.
Figure 3. Elizabeth Dean Parr, Photograph of a white adult man with circular framed photo, date unknown. In the collection of the Parr/Broer family, Collierville.
Figure 4. Elizabeth Dean Parr, Photograph of a white adult woman with circular framed photo, date unknown. In the collection of the Parr/Broer family, Collierville.
Figure 5. Elizabeth Dean Parr, Unidentified portrait of a woman, date unknown. In the collection of the Parr/Broer family, Collierville.
Figure 7. Elizabeth Dean Parr, Unidentified woman on a swing, date unknown. In the collection of the Parr/Broer family, Collierville.
Figure 8. Elizabeth Dean Parr, Unidentified woman, (date unknown). In the collection of the Parr/Broer family, Collierville.
Figure 9. Elizabeth Dean Parr, Unidentified woman on a swing, (date unknown). In the collection of the Parr/Broer family, Collierville.
Fig. 10. Elizabeth Dean Parr, Photograph of unidentified white woman holding a fan, (date unknown). In the collection of the Parr/Broer family, Collierville.
Figure 11. Elizabeth Dean Parr, Photograph of two unidentified African American women holding purses, (date unknown). In the collection of the Parr/Broer family, Collierville.
Figure 12. Elizabeth Dean Parr, Unidentified man seated, (date unknown). In the collection of the Parr/Broer family, Collierville.
Figure 13. Elizabeth Dean Parr, Unidentified man standing, (date unknown). In the collection of the Parr/Broer family, Collierville.
Figure 14. Elizabeth Dean Parr, Unidentified man seated, (date unknown). In the collection of the Parr/Broer family, Collierville.
Figure 15. Elizabeth Dean Parr, Unidentified man seated with flowers, (date unknown). In the collection of the Parr/Broer family, Collierville.
Figure 16. Elizabeth Dean Parr, Photograph of unidentified white man seated at a table, (date unknown). In the collection of the Parr/Broer family, Collierville.
Figure 17. Elizabeth Dean Parr, Unidentified woman seated outside, (date unknown). In the collection of the Parr/Broer family, Collierville.
Figure 18. Elizabeth Dean Parr, Photograph of unidentified white woman in unusual pose, (date unknown). In the collection of the Parr/Broer family, Collierville.
Figure 19. Elizabeth Dean Parr, Photograph of unidentified white male in unusual pose, (date unknown). In the collection of the Parr/Broer family, Collierville.
Figure 20. Elizabeth Dean Parr, Street scene of Collierville’s Town Square, north side, (date unknown). In the collection of the Parr/Broer family, Collierville.
Figure 21. Elizabeth Dean Parr, Men in front of a Collierville business, (date unknown). In the collection of the Parr/Broer family, Collierville.
Figure 22. Elizabeth Dean Parr, First Baptist Church, Collierville, (date unknown). In the collection of the Parr/Broer family, Collierville.
Figure 23. Elizabeth Dean Parr, Collierville Christian Church, (date unknown). In the collection of the Parr/Broer family, Collierville.
Figure 24. Elizabeth Dean Parr, The Collierville Methodist Church, (date unknown). In the collection of the Parr/Broer family, Collierville.
Figure 25. Elizabeth Dean Parr, A Collierville family seated in front of their home, (date unknown). In the collection of the Parr/Broer family, Collierville.
Figure 26. Elizabeth Dean Parr, Photograph of two male barbers in shop, (date unknown). In the collection of the Parr/Broer family, Collierville.
Figure 27. Digital image of Beyond the Image exhibit poster, (2019). Morton Museum of Collierville History.
Figure 29. Digital image of Beyond the Image exhibit social media graphic, (2019). Morton Museum of Collierville History, Collierville.