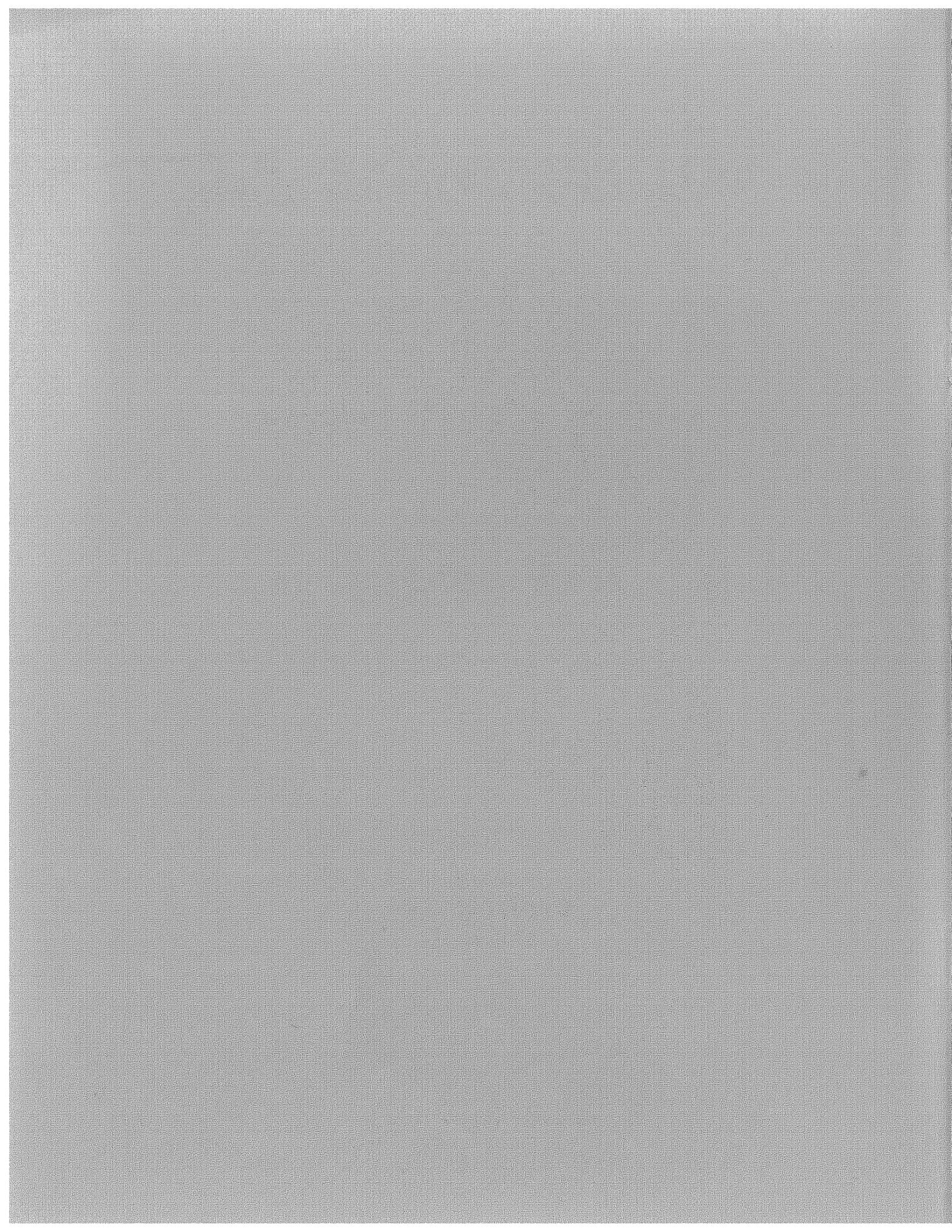


*Jackie Martin*



**THE  
WASHINGTON  
YEARS**





*Jackie Martin*

**THE WASHINGTON YEARS**

Amy S. Doherty  
Editor

The exhibition and catalog were made  
possible by a grant from Eastman  
Kodak Company  
Catalog design & production by  
Toni A. Toland  
2,000 copies of this catalog were  
printed by Syracuse University  
Printing Services, Syracuse, NY

© 1986 Syracuse University  
Syracuse, NY 13244-2010

---

## ACKNOWLEDGEMENTS

The exhibition of the work of Cecelia Jackie Martin was prepared in conjunction with a conference held at Syracuse University on October 10-12, 1986. Entitled "Women in Photography: Making Connections" the conference addressed women's contributions to the profession of photography from a variety of viewpoints. The life and work of "Jackie" Martin typified many of the twists and pulls felt by women as they strove for professional photographic careers. The telling of her life through the exhibition is a way of connecting all women but particularly those women who have chosen, or will choose, photography as their life's work.

For making the exhibition possible I wish to thank the Eastman Kodak Company, and particularly Kenneth T. Lassiter whose advocacy was invaluable, and David J. Metz and Ruth A. Unzicker, without whose generosity the project would not have gone forward.

My thanks to Maxine Edwards, who designed and created the exhibition from the sixty linear feet of material that forms the Jackie Martin Collection in the George Arents Research Library at Syracuse University, and who wrote the biographical sketch and the catalog entries. I would also like to express my thanks to Mrs. Lillian Clements, Jackie Martin's sister, who donated the collection to Syracuse University and who gave so graciously of her time to answer our research inquiries. My appreciation is also extended to the Kaltenborn Foundation and the Syracuse University Senate Committee on Research for Ms. Edwards' research support.

My thanks also to Richard Porter and Larry Perkins of the Lowe Art Gallery and to Lucinda Devlin whose encouragement was so important at the beginning.

My special thanks to Edward Stephens, Dean of the S.I. Newhouse School of Public Communications whose support and advice was decisive in the development of the conference and the exhibition.

My thanks also to Donald Lantzy, Dean, College of Visual and Performing Arts and Rodger Mack, Director, School of Art, for their kind support of the exhibition.

Finally, I thank Mary Warner Marien for her excellent essay and her warm encouragement.

Amy S. Doherty  
Conference Director

## INTRODUCTION

The S.I. Newhouse School of Public Communications has long supported photography through its programs in photojournalism, advertising and illustrative photography and its Military program in photojournalism, all of which in the last few years have seen a significant increase in the number of women students seeking professional careers in photography.

Cecelia Jackie Martin was a hard working, hard driving photojournalist during the time when the number of women in the field was very small. An understanding of her accomplishments contributes to the educational process for our students and particularly for our women students by reinforcing their belief in the reality of career opportunities for them in photojournalism.

An integral part of professional and academic study is the achievement of a grasp of what has come before. The existence of the Jackie Martin collection in the George Arents Research Library at Syracuse University will be more widely known through this exhibit and the catalog produced for it through the generosity of the Eastman Kodak Company. It will encourage both faculty and students at Syracuse and elsewhere to use this unique resource to further their own research.

I am pleased that the work of this pioneering photojournalist will be on exhibit in conjunction with the conference presented by the Newhouse School on Women in Photography, in October 1986.

Edward C. Stephens, Dean  
S.I. Newhouse School  
of Public Communications

## PORTRAIT OF A PHOTOJOURNALIST

"Give her the fruit of her hands: and let her works praise her in the gates."  
 (Proverbs 31:31)

*slip of paper with these words found in Jackie Martin's papers*

"It is the media into which I can pour all of the good things I believe it to be; the most influential media by which good men can best help their fellow man and with God's help, play a leading role in saving and refining our civilization."<sup>1</sup>

**T**hese words about a newspaper sound embarrassingly romantic to the 1986 ear. Even for 1952, when Jackie Martin wrote them, they sound sentimental, almost mawkish, but they remained her deepest conviction. It was the newspaper that formed Martin and it is those years, when she was a Washington photo-journalist, which tell us most about her.

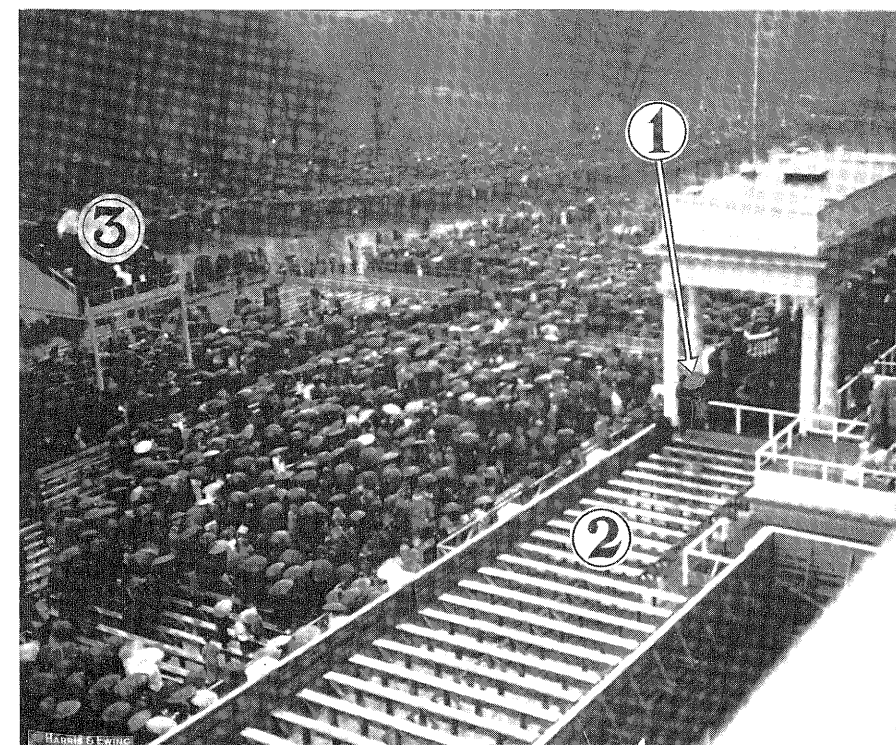
Cecelia "Jackie" Martin, editor, writer and news photographer, was born in Braddock, PA April 1, 1903, the daughter of Philip and Emma Martin. She had the good fortune to be born into a family characterized by self-confidence coupled with a strong work ethic.

Jackie was determined and persuasive even as a young child. In elementary school she won her battle to take an industrial arts class, something no girl had ever done, but only on condition that she take a home economics class at the same time. From this she learned a lesson which guided her all her life: she could do anything. If it was formerly a "man's job" she might have to work twice as hard. That wouldn't stop her. It became part of her personality, and a point of pride, to do the job of two — even three or four — and to do it well.

The name Jackie, she claims in one account, came about because her father wanted a boy; in another, she credits her grandfather for the nickname; her sister recalls it arising out of her father's fond title, "Jack of all trades." Whatever the source, it was her name as early as anyone can remember and throughout her teens and early twenties, Martin referred to herself as "Jack." It wasn't until her mid-twenties that she added the diminutive suffix.

During WWI her father took a munitions job in Washington, DC where Jackie graduated from Eastern High School. She worked for a year and, with a tuition-fee-only sports scholarship from Eastern, went to Syracuse University.

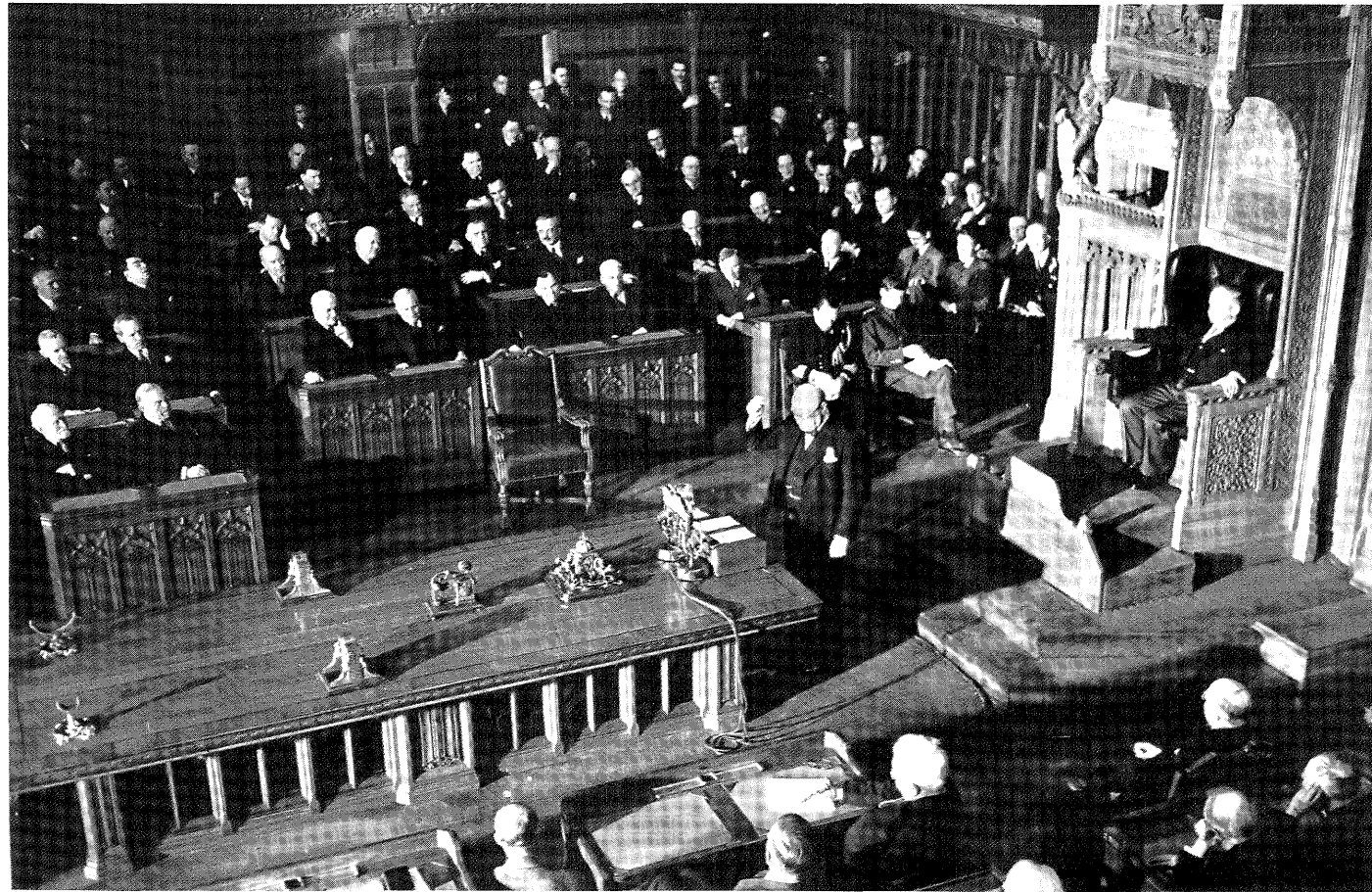
Despite waiting on tables, sharpening skates, shining shoes and running a laundry pickup service, she was unable to earn enough money to continue her studies and was forced to leave Syracuse after only one year. Yet it was an important year. Though her grades were poor, she managed to win letters in basketball, track and rifle — thus unexpectedly



*At President Roosevelt's Inauguration, Martin shot what she considered to be her most dangerous job. Although 12 different passes were required just to be on the cameramen's platform, located 50 yards from the inauguration platform, she managed to get within arm's length of the President.*

- "1. There I stand at the rail with the Marine guard.*
- 2. That's where I was supposed to be on the ticket wangled out of my friend.*
- 3. There is where the rest of the photographers are working."<sup>1</sup>*

*The section in which Martin had a ticket was deserted because of rain. Instead of being lost in a crowd, as she had planned, she found herself alone in a section built for 200. In the excitement of the President's arrival, Martin stepped over the rail, "...to dodge some of this storm," she said to the Marine, sat down, and began taking pictures."<sup>2</sup>*



*Hired by the Chicago Sun to cover Churchill's visit to Washington and Ottawa in 1941, Martin traveled on the private train carrying the Prime Minister, his party and 80 correspondents and photographers on his way back to Washington.*

*Martin was devoted to Churchill and kept current scrapbooks on him throughout her life.*

*The memory of that New Year's Eve on Churchill's train remained so vivid to Martin that she wrote about it nearly 25 years later. The story of her experience was published in three newspapers and entered into the Congressional Record in 1965.*



paving the way to her first newspaper job as a sports editor. She became a member of Delta Gamma sorority and she began developing her "old boy network," a skill on which she relied all her life.

She initiated her newspaper career as sports editor for the *Washington Times* in 1924, the year she left Syracuse University. Later, while still writing for the *Times*, she joined Underwood and Underwood photo news service for a year and a half as society editor. It was during this period that she held four jobs at once: her daily job at Underwood and Underwood; womens sports editor on the *Times*, (a daily column written at night); coach of a professional basketball team two nights a week, and physical education teacher two nights a week at a local high school. It was also during this period, 1924-25, that she learned news photography (using glass plates, flash powder and a 5x7 Graflex camera) and became staff photographer for the *Times*.

Leaving the newspaper for a year and a half to be publicity director for and to manage a sports auditorium and arena, she returned to newspaper work at the *Washington Herald* as assistant society editor for six months. In 1928 she joined the *Washington News*. There she did general photo-reporting, society coverage and special editions for three years. This was a wonderful time: she was young, strong, eager to learn, and keen for adventure. At the *Herald* she and Fulton Lewis, Jr. got out the Sunday society section — Fulton as "Georgianna Washington" — writing the Sunday lead story, because the alcoholic society editor often found it difficult to get to the office. And at the *News* her desk was next to Ernie Pyle's, and in the back room were Ray Clapper, Tom Stokes, and Lyle Wilson of UP.

**I**n 1931 Cissy Patterson became editor of the *Washington Herald* and, "...offered me a nice contract to come with her and do a feature a day — pictures and story. In six weeks she had fired two picture editors, and made me it. For the next two and a half years I worked approximately 14-16 hours a day, often 7 days a week, trying to build a staff and a shop that would put out the best illustrated paper in the country." <sup>2</sup> Patterson later leased the *Times* and ran both papers with Martin as picture editor on each, doing the job of two men. Patterson subsequently merged the two newspapers into the *Times-Herald*, appointing Martin as art director and picture editor, the first such position held by a woman on a metropolitan newspaper.

Cissy Patterson was the strongest single influence in Martin's life. She was stubborn, willful, domineering, and unpredictable; many found her impossible to work for. In the ten years Martin worked for her as picture editor, there were seven different news editors. The principal difficulty in getting along with Patterson, "...according to one veteran who resigned, is that she runs the paper strictly according to her own whims and ideas, no matter what sound newspaper practice dictates." <sup>3</sup> Imperious qualities and lack of sound

practices notwithstanding, Patterson's paper grew to outsell its competitors and from 1930 to 1935 she doubled its circulation.

Martin's career at the *Times Herald* offered everything she could have dreamed of: responsibility, (she directed a staff of 35 photographers, editors, artists and librarians); exciting assignments, (she covered political conventions, presidential inaugurations, the arrival of the king and queen of England, the Hauptman Lindberg trial, Congress, Hollywood, sports, fires and murders); public recognition (she was written about, photographed and quoted and she was elected to the British Royal Photographic Society, an honor seldom conferred upon women in 1936) and entry into the homes of the rich and powerful, (she was "official photographer" for many extremely wealthy women such as Mrs. McLean who owned the Hope Diamond, Marjorie Post Davies and Cissy Patterson). But it was backbreaking work. The paper had ten editions a day. "My desk was 'cold' two out of the 24 hours. Usually we had two different picture pages a day. Sometimes we had four new ones, or re-makes." <sup>4</sup> She wrote all the captions, and completed the physical make-up of cuts. She selected the equipment, supplies, and chemicals, and was responsible for making all photographic assignments — not only for straight news but also for society, fashion, theater, sports and Sunday layouts. After ten years, she was exhausted.

**T**he circumstances of her leaving the *Times Herald* in 1940 aren't clear. The person who replaced her refers to unfair circumstances and her sister recalls hearing comments about harassment. Her foreign service employment application written in 1950 cites "personal reasons that were out of my control" <sup>5</sup> for resigning. In a 1952 letter to a friend Martin blames jealousy of co-workers resulting from an intended promotion announced by Patterson. Thirteen years after Patterson's death, when Martin could safely be candid, she wrote, "She was the most brilliant woman I ever knew...She had absolute knowledge of the way a story should be written or a picture layout should go...People liked to work for her because she made use of talent and knew how to make the most of it." <sup>6</sup> If Martin's private feelings about Patterson were different from her public ones, there is no record of it.

Jackie Martin was at the peak of her Washington career in 1941-42. During that year she received the George Arents distinguished alumni award from Syracuse University, the first non-graduate to be so honored, and she became the first woman member of the White House News Photographers Association. She was thirty-eight years old, strong, healthy and successful. She began her own photo-reporting business and for the next nine years she did assignments for every major magazine, over thirty of them. During that year she established and directed the *Chicago Sun's* photo operation in Washington and was associate editor in Washington for the "Woman's Home Companion."

During this same remarkable year she accompanied aviation writer Alice



*The Times Herald produced ten editions a day. Martin's photographic, art and library staffs were made up of approximately 35 men and women. She routinely worked 14 to 16 hours a day. Nevertheless, "During the ten years at the Herald I not only held down my desk but gave myself various photographic or photo-reporting assignments so that I would not lose my hand with the 'box'."* <sup>3</sup>

*Here Martin covers the 1940 Chicago Democratic Convention where this shot of Fannie Hurst, popular novelist, was made.*



*600,000 people turned out on June 8, 1939 to get a glimpse of the first reigning British monarchs to visit the United States. Photographic coverage was intense and competitive.*

*King George, President Roosevelt, General Edwin M. Watson, the President's Military Aide; Mrs. Roosevelt and Queen Elizabeth, are shown at Union Station, just after the arrival of Their Majesties.*

*Photographers were warned against use of flashbulbs but Martin used one anyway to get this shot. In the next instant a fast-moving marine shoved the camera against her face and knocked her off her feet.*

Hager on a three-month trip to Brazil, as guest of the Brazilian government. From that trip and the 6000 photographs she took came two books and 32 magazine stories. The trip covered 18,000 miles in a single-engine, no-radio, 12-year-old Bellanca flying over Matto Grosso and up the Amazon. When they crashed on the edge of the jungle, Martin jumped out and began taking pictures. She was known still as an adventurous girl reporter, and the Washington papers kept the image alive.

When the Womens Army Auxiliary Corps was formed in 1942 she went to Des Moines on a three-month contract as their first official photographer and assistant public relations officer. The War Department asked her to stay on, but she had injured her back while trying for an unusual angle, and was hospitalized and returned to Washington where she eventually recuperated. She was plagued by recurring back pain thereafter and even though her career was still in high gear, her strength showed signs of diminishing and she was often ill.

**I**n 1944 she went to Italy as a war correspondent accredited by "Ladies Home Journal" and with a contract from Macmillan Publishing Company for a book about army nurses. Managing to get attached to the 7th Army, she broke the Macmillan contract in order to be present at the invasion of southern France. She traveled with the 7th Army, going nearly to the Rhine, and in six months took 4000 photographs and made extensive notes. It was a difficult time. In addition to the physical hardships she was frequently ill with sinus infection and despite nasal surgery in later years was seldom free of it from then on.

When she returned to Washington in 1945, she was treated as a celebrity and though widely sought after for interviews and articles, was discouraged to find no market for her book. The country was tired of war. She labored unceasingly. She lectured for two seasons, became the Washington Bureau feature editor for International News Photos, received the Certificate of Merit and Theater Ribbon for War Correspondence in 1946, continued magazine assignments and collaborated with Alice Hager on a book about Washington. Later, she became Washington photo representative for the King Feature Syndicate, her stories and layouts appearing primarily in the New York Sunday Mirror magazine.

In 1950, when Martin was 47 years old, she was among the most experienced, able and respected photo editors in Washington. She had built a strong network of powerful friends who trusted her. Her rigid personal standards forbade gossip about rich friends and kept professional squabbles private. That year Roscoe Drummond, newly appointed Information Director of the Marshall Plan, invited her to Europe to plan and direct an eighteen-country regional photo operation. She accepted and thus ended her 27 Washington years. In later years Drummond

referred to Martin's appointment as "one of my first actions — and certainly one of my best...." <sup>7</sup>

Although Martin accomplished much over the next seven years — for example, planning and organizing the world-wide exhibit of Steichen's "Family of Man" — the physical and emotional cost was high. Illness and fatigue were constant and she could no longer do the job of two, although she tried. The inter-agency and departmental jealousies, so common to the Foreign Service, were decisive in wearing her down.

In 1957 she returned to Washington, hoping to retire, but her brother Philip begged her to join his documentary film production company. She stayed with his Norwood Studios as Sales and Promotion Vice President until 1962, helping to build it into the largest producer of documentary films south of New York.

Sadly, but perhaps fortunately, there were fewer commissions after 1962. In her last years she spent her time writing two war books and trying, unsuccessfully, to sell them. Her last major job was to document European military gravesites for the Battle Monuments Commission and she completed this task in 1967, when she was 64 years old, two years before she died of cancer.

In his eulogy to Jackie Martin, Roscoe Drummond said, "I bear witness to great talent, to radiant character and to a very special human being. Jackie did not bury the talents that God gave her. She nourished them and multiplied them by employing them usefully, able and often strenuously because she is one who lived to work not worked to live." <sup>8</sup>

Maxine T. Edwards

#### REFERENCES

1. Letter to Alice Hager, September 7, 1952.
2. Foreign Service employment application 1950.
3. Tebbel, John. *An American Dynasty*, New York, Greenwood Press, 1968.
4. *Ibid.*, application 1950.
5. *Ibid.*, application 1950.
6. Hoge, Alice Albright. *Cissy Patterson*, New York, Random House, 1966.
7. Drummond, Roscoe. *A Tribute to Jackie Martin*; eulogy presented at memorial service December 20, 1969.
8. *Ibid.*, Drummond, 1969.



*In 1936 Martin spent several weeks traveling through North Carolina and Tennessee with Mrs. Patterson. Patterson's story, "Dixie's Dead End," was serialized in the Times Herald with extensive photo coverage by Martin. The story described three ragged women working in a sunken Tennessee cornfield, one of whom was 76 year old Mrs. Morris.*





*From 1931-1941, Martin was Art Director and Photographic Editor of the Washington Times Herald. Her duties were extensive. She was responsible for two different picture pages a day, sometimes four; captions and layout; selection of department supplies and equipment, and she made all assignments, not only for straight news but also for society, fashions, theaters, sports and Sunday layouts.*

*In this photograph Martin is seen in the upper left corner with her staff. Standing in front of the window, at the center desk, is publisher, Mrs. Patterson, with the news editors.*

*Eleanor "Cissy" Patterson, "...stubborn, willful, moody, domineering, contradictory and utterly convinced of her own rightness..." had seven news editors during the ten years Martin worked for her as picture editor. <sup>4</sup>*

## A MODERN GIRL

"She doesn't belong to the class of modern business women who crowd every feminine impulse from their lives; and is womanly for all her intellect. Her hobbies are good books, poetry and the theatre, fast cars and good clothes."

*Washington Political News Feb. 1, 1932*

**S**hould we celebrate Jackie Martin? Does the "modern girl," as she was called, inspire or dispirit women in photography today? The question does not come up, or come up in the same way, with her contemporaries like Margaret Bourke-White, Dorothea Lange, or Berenice Abbott. Those photographers, although they often worked for someone else, seem to have mostly worked for themselves. We think of them as tough individualists; the events of their private lives and the pulse of their values permeating their photography. Certainly Jackie Martin was tough, but she was also discreet and accepting.

The romantic inheritance that predicates the worthwhile career in photography with some measure of adversarial subjectivity, allows no place for Jackie Martin. Her hugely productive life was not characterized by social advocacy or great technical originality. Moreover she seems to have consciously crafted a Jackie Martin legend in the warm shadow of the mass media new woman: attractive, savvy, competent, her head on straight.

The Syracuse University Archives hold sixty linear feet of files, photos, and albums, all carefully arranged and ordered in Martin's script. From time to time a bit of marginalia appears (Reminding whom? Herself or future viewers?) that this photo was used for this or that story. We have the chronology of Jackie Martin's life; it was, after all, nearly as public a life as that of her subjects. Yet the files do not reveal the fissures of personality or the emotional terrain of a private existence beyond the work.

There is the engagement announcement, but no marriage. There are ten hard years of working with Cissy Patterson on the *Washington Times Herald*, but no evidence of the inevitable discords that long hours and tight deadlines bring. Her letters convey an affection for family and close friendships, but do not disclose the tenor of a spiritual involvement with the world. What we have is the meticulous record of work, and lots of it.

From her school days at Eastern High in Washington, D.C., to her time as a war correspondent, articles about Jackie Martin appeared in the press. While the setting might be the Delta Gamma sorority house near the Syracuse University campus, the Lindberg baby trial, the Matto Grosso in Brazil, or the Seventh Army's campaign through France, the story is the same. Plucky, diminutive, dynamic, trustworthy — especially that, ladylike, fair, self-made, hardworking photog, our girl, returns

from some assignment or is off to one. We can reassuredly look forward to what Jackie — the press referred to her by that somewhat androgynous nickname — has photographed. No surprises. No rude awakenings to the world's threatening otherness.

**J**ackie Martin, newspaperwoman in the great age of the photo-essay, shrewdly lifted herself beyond the voyeurism of the press and gave the public another, more consuming view of a cultural hero. Her accomplishments in sports, one of the democratizing forces in her time as well as ours, helped fashion her notion of the hard driving, dry-eyed professional. Her story is one of unstinting long hours that pay off. At Syracuse, she writes, "I hardly had time to draw a deep breath." Her year of college as "shoe-shining-laundryman-waitress student," was followed by "four jobs at once" in Washington.

In 1925 Jackie Martin announced, "I am going to be the first woman president of the United States," a remarkable resolve for anyone in any era. Perhaps that early sense of her own potential fueled by intense energy, prompted her to shape her history into a coherent accretion of facts and dates that nobody's life ever really is. The breakneck pace of the work never slackened, nor did her celebrity. She was often asked to speak at women's clubs, where the manifest appeal of her legend was applauded.

One should also remember that Jackie Martin came of age and worked in Washington, then a more southern city, rich with the subtle declensions of class that nourish Byzantine etiquette and favor smoothies. The girl from the Northeast, who worked a year at Kresge's to get the money to go to college, was, in the first years of her career, a society reporter and editor, as well as photographer. She made extra cash by photographing at private parties, and she was for many years photographer to Mrs. Evalyn Walsh McLean, owner of the Hope Diamond. Jackie Martin dressed to kill, came early to parties when the ladies were fresh and ready to have their pictures taken, and she got all the names right. You could trust Jackie; she understood the manipulation of symbols and the importance of appearances.

The decorum of Jackie Martin's society photography is unaltered in her newsphotography. Her candid camera shots, while they do catch people unawares, calmly flatter. The photos of Churchill she rejected show him tired and portly, his majesterial grouchiness temporarily in a slump. When she and Cissy Patterson toured the backroads of Tennessee and North Carolina, she brought back visual evidence of a resilient folk culture within the homogenizing American landscape, not images of despair and decay. Her book, *Washington, City of Destiny*, is as bland and reassuring as tapioca.

Martin's work is indifferent to those subjects and styles that interested the art world. She took nothing from the experimentation of the Bauhaus. Genre and landscape did not intrigue her imagination. Her few attempts at art photography look like pictorialism without the suds. She



*During his lifetime Hearst established a vast publishing empire that included 18 newspapers in 12 cities and 9 successful magazines. His holdings embraced not only newspapers and magazines but also the American Weekly syndicated supplement and services supplying news, features, and photographs.*

*The Pattersons were a family of American journalists headed by Robert Wilson Patterson, editor in chief of the Chicago Tribune. His son, Joseph Patterson, founded the New York Daily News, which gained the top circulation in the United States. His sister, Eleanor "Cissy" Patterson became editor of the Hearst syndicate's Washington Herald,*

*which she leased, together with the Washington Times, in 1929. Later she purchased the two newspapers and merged them into the Times Herald.*

*Within two months she had fired two picture editors and hired Jackie Martin for the job. This photograph hung in Martin's office and was a favorite of Mrs. Patterson.*



*By 1935 Martin was never without her 35 mm. camera and by 1937 there were five in constant use by her staff.*

*Although the early film took longer to process, that disadvantage was outweighed by the ability to shoot for spot news coverage and by the vivid, original results. "Its sense of action was continuous, one feeling instantly the action which had gone before the shutter clicked, realizing instinctively the motion which would follow." <sup>5</sup>*

*Here Martin photographs Clarence Darrow as he testifies at a Senate investigation.*



was through and through a photojournalist who took a lean and linear approach to her job. The physical and social milieu of a place were beyond the scope of the assignment. Simple compositional formulas and clear tonal contrasts demonstrate how conscious she was of her prints' inevitable presentation in quickly intelligible reproduction.

Those who study Jackie Martin will find her propriety deepen into a conviction about how photographs should be made. "The persons you are photographing react to you as individuals," she asserted. "You can make them react in a good or bad manner. You can make them appear mean or like their mother thinks they are all the time." At the end of her life, the decorum has become a philosophy: "I know pretty well the forces at play in this world. But I know I only live once and I decided long ago how I would prefer to live it and therefore try to live it. My basis of approach to this has a lot to do with the fullest respect possible to the individual, to his right to entity, and my need to accord him the best possible image."

**T**he facile will say that Jackie Martin capitulated, that she bought into the bloodless indifference of journalism by modeling herself after the successful man. She gave no offense, and dramatized herself as someone who absorbed the inevitable jars and disappointments of professional life with the same equanimity with which she accepted praise. But the gamine beneath the designer hats prospered because she built the confidence of her employers and public around the image of the self-possessed woman. The photographs, voluminous as they are, are unremarkable. What interested the public is that they were taken by Jackie Martin, "an intriguing woman and a real person."

An intriguing woman and a real person? The weight of those words and their cost may well inform those who study Jackie Martin. The fictional wise-cracking, poker-playing lady journalists of her era — Tess Harding (Katherine Hepburn in *Woman of the Year*), Ann Mitchell (Barbara Stanwyck in *Meet John Doe*), even Brenda Starr — remain feminine by remaining vulnerable to love. The legendary Jackie Martin stayed feminine by appearing young and unfledged. As she matured, Jackie Martin substituted old photographs for new ones, and she fudged her age. At the height of her success, a few personal letters let us glimpse her self-image. To herself, she seemed always to be becoming, never to have arrived.

When she was forty-six *Look* magazine observed that "she's still proving that a woman can handle man-sized jobs." The legendary Jackie Martin — spunky, pert, perpetually young — foreclosed the sapiential authority and experience of the real Jackie Martin. The "modern girl" couldn't grow up.

Mary Warner Marien  
Department of Fine Arts  
Syracuse University

## CHECKLIST OF EXHIBITION

### Bernard Baruch

June 1946  
10½" high x 10¾" wide  
References: unpublished

### Arthur Brisbane

December 1936  
10¼" high x 13¼" wide  
References: *Washington Herald* 12/26/36

### Clarence Darrow

March 1935  
10½" high x 13¾" wide  
References: *Washington Herald* 3/21/35

### George Gershwin

February 1936  
7½" high x 9½" wide  
References: *Washington Herald* 2/11/36  
*The Washington Post and Times Herald* 4/5/57

### William Randolph Hearst

December 1936  
19¼" high x 14¼" wide  
References: *The Commercial Photographer* ca. 1937

### William Randolph Hearst and Eleanor Patterson

no date  
13¾" high x 17" wide  
References: unpublished

### Oveta Culp Hobby

May 1942  
12¼" high x 10¾" wide  
References: *The Washington Post* 5/16/42

### Fannie Hurst

June 1940  
10¾" high x 13½" wide  
References: unpublished

### Beatrice Lillie

December 1936  
7¾" high x 9¼" wide  
References: unpublished

### Clare Booth Luce

April 1946  
10¼" high x 10½" wide  
References: unpublished

### Joe Patterson

June 1940  
10½" high x 13½" wide  
References: unpublished

### Walter Winchell

no date  
10½" high x 13¾" wide  
References: unpublished

### Winston Churchill

December 1941  
11" high x 14" wide  
References: unpublished

### Andrei Gromyko and Son

August 1946  
10¼" high x 13¼" wide  
References: unpublished

### King George and Queen Elizabeth, President and Mrs. Roosevelt

June 1939  
10½" high x 13¾" wide  
References: *Times Herald* Washington 6/8/39  
*Times Herald* Washington 6/9/39  
*Washington: City of Destiny* 1949  
*Everyday Photography* ca. 1940

### Eleanor Roosevelt Cuts Cake at FDR Birthday Ball

January 1937  
10¼" high x 13¾" wide  
References: *Washington Times* 1/31/37

### Franklin D. Roosevelt at White House Desk with Stephen Early and Marguerite Lehand

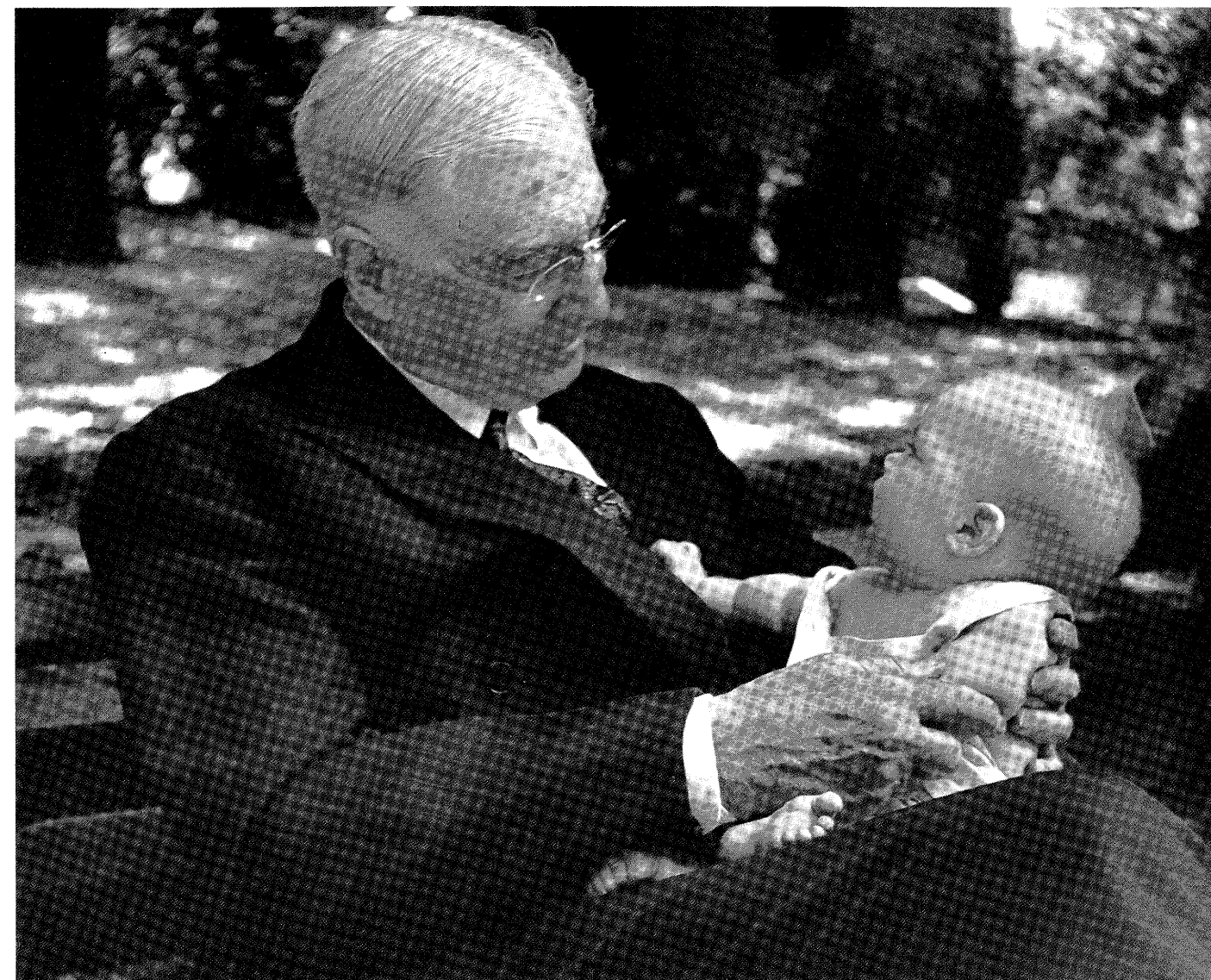
March 1941  
10½" high x 13¾" wide  
References: unpublished

### Franklin D. Roosevelt, "My Friends"

February 1942  
7½" high x 9¾" wide  
References: *Washington: City of Destiny* 1949

### Harry S. Truman at White House Desk with Dean Acheson

May 1949  
7½" high x 9¾" wide  
References: *The Washington Post* 5/22/49  
*Washington: City of Destiny* 1949



Martin had been freelancing for five years when Clare Booth Luce arranged an exclusive appointment to photograph Bernard Baruch in his New York apartment.

She did the assignment for International News Photos, for whom she acted as Washington Bureau photo editor.

The arrival of an INP lighting assistant at Baruch's apartment surprised Martin, as she was accustomed to working alone. The photo session moved to the park and Martin made this shot of Baruch.

Returning to Washington, Martin discovered the "assistant" had not only been shooting her set-ups but had turned in his photos before she'd had a chance to develop her film. INP claimed pressing deadline as the reason for using his photograph, published by King Features Syndicate, and over-exposure of Baruch in the newspapers for not taking her photo-essay.

Heated letters resulted in apology from INP, but Martin bitterly refers to the photographer as the "ringer" in her private notes.



Martin was an early proponent of the 35 mm. camera for news photography. She began using a Contax in the early thirties and a Leica, "...shortly after Dr. Salmon came over here with Pierre Laval (I think it was) and made shots of the two in the White House with his Leica. Tom McAvoy (Life) and I who had worked together on the old Daily News each got cameras and began to shoot them."

It was her candid camera which first recorded the faces of cabinet members as they listened to President Roosevelt's speech at the opening of Congress, January 4, 1935. The next morning a full page picture spread was noted by startled solons who had been under the impression that there would never be a picture of that particular event.

**The Truman Family**

July 1950  
9½" high x 7¾" wide  
References: *Look* 7/4/50

**President and Mrs. Truman, Eleanor Roosevelt and "Grandma Moses"**

May 1949  
10½" high x 13¾" wide  
References: unpublished

**FDR Opens Congress**

January 1935  
10¾" high x 13¾" wide  
References: *Washington Herald* 1/5/35  
*Pix* Nov. 1936

**Funeral of Speaker Byrns in the House of Representatives**

June 1936  
10½" high x 13¾" wide  
References: *Washington Herald* 6/6/36  
*Editor and Publisher* 6/27/36  
*The Commercial Photographer* 1936  
*Everyday Photography* 1940

**FDR Inauguration**

January 1937  
10¾" high x 13¾" wide  
References: unpublished

**FDR Signs Declaration of War**

December 1941  
7½" high x 9¾" wide  
References: *Washington: City of Destiny* 1949

**Signing of NATO Treaty**

April 1949  
7½" high x 9½" wide  
References: unpublished

**REFERENCES**

1. Martin, Jackie. Typed and handwritten notes on back of photograph.
2. Martin, Jackie. "Candid Scores A Scoop, *The Anchor of Delta Gamma*, Delta Gamma, 1940.
3. Martin, Jackie. Resume, ca. 1949.
4. Tebbel, John. *An American Dynasty*, New York, Greenwood Press, 1968.
5. Martin, Jackie. "Possibility of 'Minicams' in News Photo Work Cited," *The Bulletin*, Newport News, VA, The Virginia Press Assn., March 1940.

## CHRONOLOGY

- 1903 Born April 1, Braddock, PA
- 1921 Graduated High School, Washington, D.C.
- 1923 Attended Syracuse University for one year
- 1923 Delta Gamma Fraternity
- 1924 Womens sports editor, *Washington Times*
- 1924 Woman's National Press Club
- 1925 Society Editor, Underwood & Underwood Photo News Service
- 1924-1925 Learned news photography, became staff photographer at *Washington Times*
- 1927-1928 Auditorium Manager and Promotion Director, Arcadia, Washington, D.C.
- 1928 Assistant Society Editor, *Washington Herald*
- 1929 General photo-reporting, *Washington News*
- 1930 Picture Editor, *Washington Herald*
- 1933 Art Director, Picture Editor, *Washington Times* and *Washington Herald*
- 1935 Newspaper Women's Club
- 1936 Associate, Royal Photographic Society
- 1937 Art Director, Picture Editor, *Washington Times Herald*
- 1940 Resigned from *Washington Times Herald*
- 1941 Freelance
- 1941 George Arents Medal, distinguished alumni award, Syracuse University
- 1942 White House News Photographers Association
- 1946 War Department Certificate of Merit and Theater Ribbon for War Correspondence
- 1947 Fellow, American Geographical Society
- 1948 Associate, Theta Sigma Phi
- 1950 U.S. Foreign Service, Marshall Plan
- 1957 Sales and Promotion Vice President, Norwood Studios, Washington, D.C.
- 1961 Order of the Southern Cross, Brazilian Government
- 1963 Rose Award, Delta Gamma Fraternity
- 1966 Medal of Merit of Santo Dumont, Brazilian Air Force
- 1967 Completed Job for Battle Monuments Commission
- 1969 Died December 15, Washington D.C.