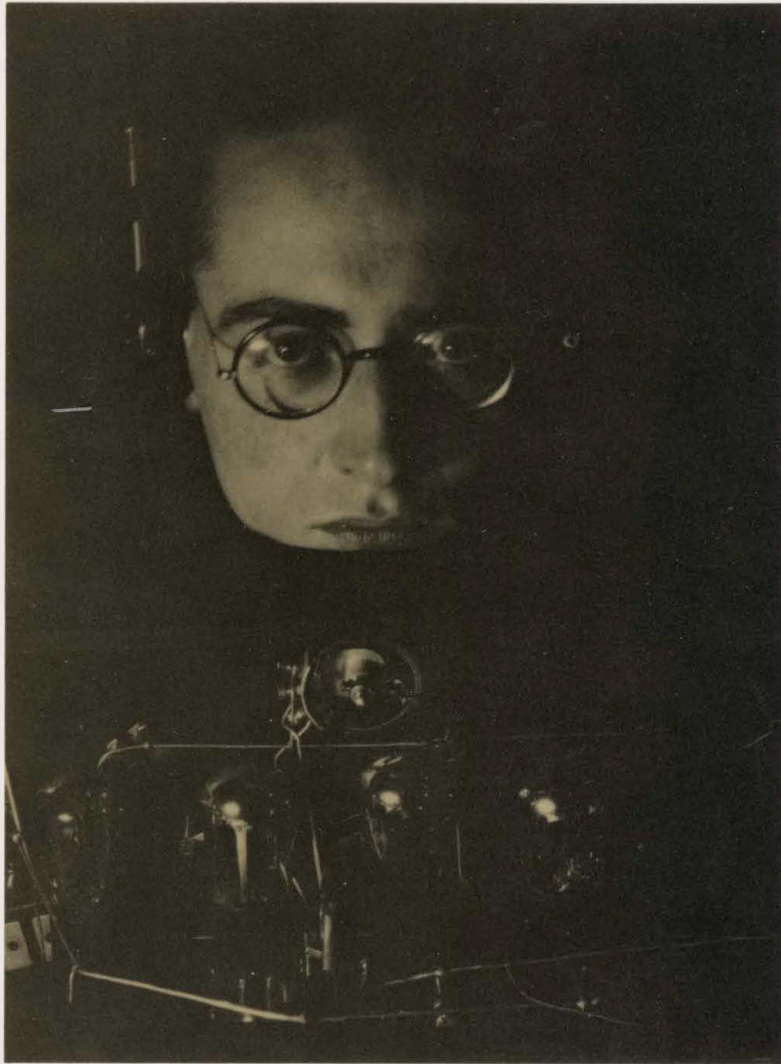


# *The Archive*

---

CENTER FOR CREATIVE PHOTOGRAPHY • UNIVERSITY OF ARIZONA  
RESEARCH SERIES                      NUMBER 17                      MARCH 1983

---



ANDREAS FEININGER: EARLY WORK



# Contents

---

Director's Statement by James L. Enyeart	3
Andreas Feininger: Early Work by Stuart Alexander	5
A Portfolio: Early Work by Andreas Feininger	15
Acquisitions: July-December 1981 compiled by Sharon Denton	48
From the Archives: Franz Roh	62

---

*The Archive*, Research Series, is a continuation of the research publication entitled *Center for Creative Photography*; there is no break in the consecutive numbering of issues. *The Archive* makes available previously unpublished or unique material from the collections in the Archives of the Center for Creative Photography. Subscription and renewal rate: \$25 (USA), \$35 (foreign), for four issues. Some back issues are available. Orders and inquiries should be addressed to:

Subscriptions  
Center for Creative Photography  
University of Arizona  
843 E. University Blvd.  
Tucson, Arizona 85719

Center for Creative Photography  
University of Arizona  
Copyright © 1983  
Arizona Board of Regents  
All Rights Reserved

Photographs by Andreas Feininger  
Copyright © 1983 Andreas Feininger

Designed by Nancy Solomon  
Griffo Typography by Morneau Typographers  
Printed by Prisma Graphic  
Bound by Roswell Bookbinding

*The Archive*, Research Series, of the Center for Creative Photography  
is supported in part by Polaroid Corporation

Front Cover: *Self-Portrait*, by Andreas Feininger, Dessau, Germany, 1927  
11.3 x 8.3 cm; 81:061:007

Back Cover: Andreas Feininger in Stockholm, Sweden (self-portrait), 1933  
11.6 x 8.4 cm; 81:061:024

# *Director's Statement*

---

by JAMES L. ENYEART

THE CATCH PHRASE of the mass media today is that we have become an "information society." A new best-selling book by John Naisbitt titled *Megatrends* informs us that there are presently more jobs in America devoted to the management, channeling, and selling of information than of any other profession—that the industrial revolution and its goods and services concentration has ended. It is also believed that the new society is becoming increasingly starved of knowledge as the success of information handling progresses to the point of being overwhelming. The fact that words, numbers, and some images can be communicated on a microcircuit time scale and stored in concentrations approximating that of the microscopic world has not exponentially increased individual quality of choice, insight, or synthesis. These human attributes, along with intuition and imagination, remain inimitable to the silicon brain. They belong to the world of aesthetics, which means that as the world society becomes more and more dependent on information fluency, the need for artists and creative individuals will intensify. Educational systems and institutions that know how to engender creativity from vast resources of information cells will contribute to the quality of life in the future as they have never before.

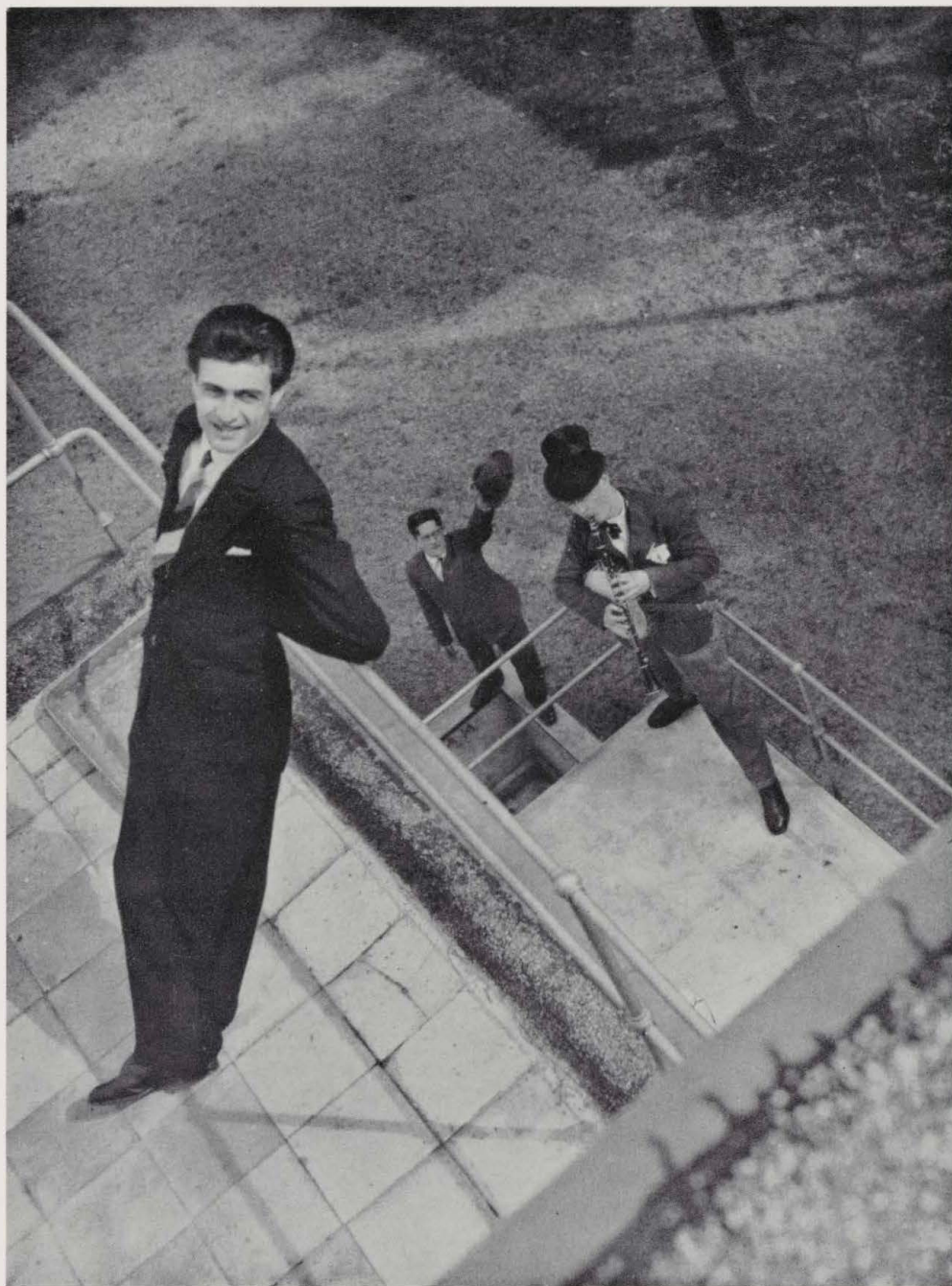
In this high-tech, media-conscious world that has all but abandoned the handcrafted object, the mind of the artist has become ever more evident as the civilizer of our inventions both past and present. Though difficult for many to see until recently, it has always been the mind and not the hand that gave various media aesthetic life.

In view of these observations, it is appropriate that an issue of *The Archive* be devoted to the early work of Andreas Feininger, whose archive is housed by the Center for Creative Photography. Feininger has from the beginning of his career understood and attempted to use the technology of photography as an information source, a tool, to apprehend unconventional images of both the industrial and natural world. The photographs reproduced here from the years 1925 to 1938 reveal much about the look of the industrial world at its peak and about the artist's ability to apply the technological consciousness of that world to his own work through experimentation with the medium. By looking back at our past, we are able to put in perspective the claims made by those who study past trends and predict future ones. Nothing is more constant and revealing about society and the effects of its past civilizations than works of art.

The Andreas B.L. Feininger Archive contains over 3000 master prints, hundreds of study prints and contact sheets, and numerous linear feet of correspondence, tearsheets, manuscripts, books, and memorabilia from throughout his life.

The challenge of the future for the Center for Creative Photography is to use the technological advancement of the "information society" to aid an ever broadening audience in their desire to know, understand, and appreciate more than a preselected representation of artists' works—as has been the nature of most museums in the past. But to do so without compromising or diminishing the pleasure of discovery and passion will be our ultimate test.





Jackson, Laurence and Lux at the Bauhaus, Dessau, 1928  
from *Photographische Rundschau*, Heft 8, 1930

# *Andreas Feininger: Early Work*

---

by STUART ALEXANDER

THE REJECTION IN THE 1920s of the prevalent soft-focus pictorial esthetic was most pronounced in Russia and Germany. This shift was accelerated by a deep psychological as well as political need for renewal in the culture of these countries. Continuous experimentation and searching for new forms burgeoned into an unofficial avant-garde movement called “The New Photography” in Germany. In boldly composed, sharp-focus images of ordinary subjects like architecture, machinery, and nature, practitioners exploited photography’s ability both to reproduce the way the eye sees and to reveal what the unaided eye cannot see. Influenced by this movement, Andreas Feininger was also a vital participant. His early photographs reflect the concerns of “The New Photography,” and throughout his long career, he has not deviated from this approach.

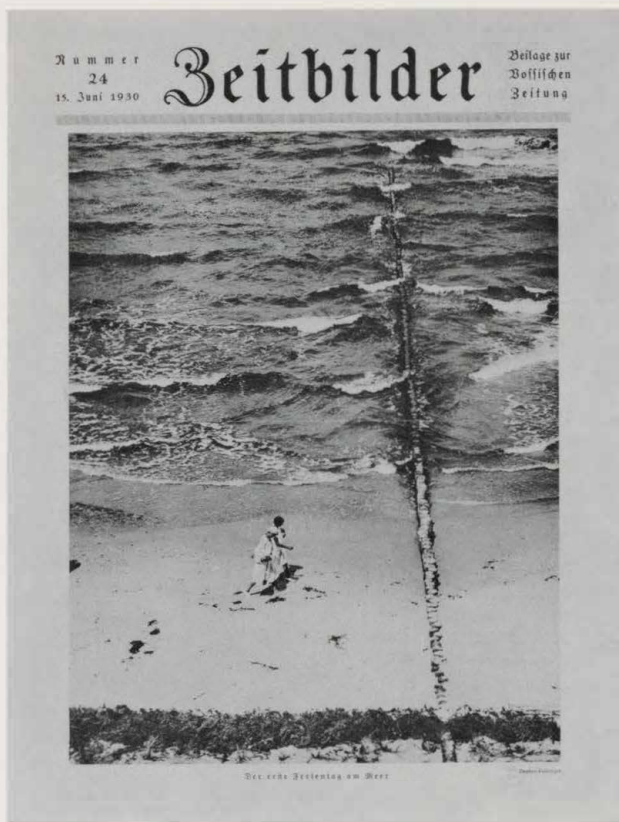
Feininger’s childhood and early training were conducive to his choice of a career in the visual arts and influential on the character of his vision. The first of three sons of the American expatriate painter, Lyonel Feininger, Andreas was born in Paris in 1906. The family soon moved to Germany where Andreas attended public schools and his father participated in several important exhibitions, including the Berlin Secession in 1910 and the Blaue Reiter exhibition in 1913. Lyonel Feininger had a distinctive style that applied cubist and futurist structural principles to readily identifiable subject matter such as churches, ships, and trains, balancing abstraction and naturalism. Much of Andreas’s photography is similarly concerned with the simplification and near abstraction of recognizable, often technological, subject matter.

From 1922 to 1925, Andreas served his apprenticeship in cabinetmaking at the Bauhaus in Weimar—the progressive arts and crafts school that sought to create a new society in demoralized post-war Germany. His father was a founding instructor there in 1919. The cabinetmaking training, with its emphasis on geometric form, attention to structural detail, exacting craftsmanship, and the requirement to plan and smoothly fit together interlocking elements, certainly affected Feininger’s vision and technique. In 1925, Feininger began to study architecture and structural engineering at the Staatliche Bauschule Weimar. Later he transferred and graduated *summa cum laude* in 1928 from the Anhaltische Bauschule zu Zerbst near the Dessau Bauhaus where he lived with his parents.

Curiously, photography seemed non-existent in the early years at the Bauhaus even though the school sought an alliance of art and technology. Andreas’s brother, Theodor Lux, who also experimented with photography, remarked that there are very few people who were serious about photography in the earlier years at the school.<sup>1</sup> Most who had cameras usually brought them out only on special occasions for snapshots. However, the open and collaborative attitude toward technology soon encouraged the use of photography.

Several of the students at the Bauhaus began experimenting with photography and went on to become professionals. At least one instructor, László Moholy-Nagy, investigated the potentials of the medium but did not incorporate it into his classes. No courses in photography were offered at the Bauhaus until Walter Peterhans began teaching there in 1929.





*Der erste Ferientag am Meer*  
(the first day of vacation at the sea)  
front page of *Zeitbilder*,  
Number 24, June 15, 1930  
Deep (Baltic), 1929. See Plate 15

While living at the Bauhaus in the mid-twenties, Feininger independently began photographing just as a flood of publication of "New Photographs" was beginning in newspapers, magazines, books, on posters and on book covers. Articles began appearing that were devoted to the phenomenon, with titles such as "New Paths in Photography" or "The Camera as Explorer." Photographic exhibitions were becoming increasingly sophisticated, sometimes including historical sections and often displaying scientific, advertising, and artistic photographs side by side.

One of the most vocal figures of the movement was László Moholy-Nagy, then a master in the metals workshop at the Bauhaus. He and his wife Lucia had been experimenting with photography since 1922. His book *Malerei, Fotografie, Film* (Painting, Photography, Film)

was published as number eight in the Bauhaus Book series in 1925. This book, along with his own photographic experiments and periodical articles, established him as one of the leaders of the "New Photography" movement or "The New Vision" as he called it. In this book he suggests the manifold possibilities and unique characteristics of the photographic medium, including much that was previously overlooked or avoided. He illustrates how vision could be extended and new forms achieved through the use of a variety of photographic manipulations such as multiple images, photomontage, photograms, and negative imagery. Also shown to be effective and valid were unusual angles, tight cropping, exaggerated lighting, and extreme close-up and telephoto views. Many people, not just photographers, were encouraged by this book to expand their concept of the medium.

From 1926 to 1928 the Feininger family shared a duplex with the Moholy-Nagys, but Andreas was never a student of Moholy-Nagy and was only casually acquainted with him. When questioned recently about his response to *Malerei, Fotografie, Film*, Feininger responded that he didn't remember when he first saw the book but that he found it difficult to understand and his reaction was "strongly negative."<sup>2</sup>

However, much of their work looks remarkably similar. They used many of the same experimental techniques, most notably, negative images. The photograph of Andreas's two brothers and his friend Jackson was taken from the roof of their duplex. Its striking similarity to *Vertikalsicht* (in Franz Roh's *Photo-Eye* as Plate 56) by Moholy-Nagy illustrates their affinity.

Moholy-Nagy was proclaiming an approach to photography that several other photographers, including Feininger, were practicing. They believed that the manipulation and experimentation with photography's peculiarities would lead to a new and modern vision of the world. Moholy-Nagy, in his book, showed several directions that the movement was to take, such as, photomontage, photograms, and negative imagery. Also included were two straight close-up photographs of cacti by Albert Renger-Patzsch, another leader of the "New Photography" movement.

Feininger acknowledges the influence of Renger-Patzsch and Dr. Paul Wolff. Feininger has written that he "greatly admired the work of these two German





Phonograph tonearm; Hand; Lyonel Feininger  
from *bauhaus: zeitschrift für gestaltung*, III Jg., Number 2, April-June, 1929

photographers who published several picture books during the 1920s and 1930s.” What attracted him “was the boldness, clarity, and simplicity of their approach to ordinary subjects...”<sup>3</sup> Wolff is best known for proving that relatively grain-free enlargements were possible with 35mm negatives. He was a great popularizer of the Leica camera and the then-new “miniature” 35mm format. Renger-Patzsch established himself as a leader through his photographs and articles, but primarily through his book *Die Welt ist schön* (The World Is Beautiful). Renger-Patzsch’s ideas represented another aspect of the movement and another side of Feininger’s work.

To Renger-Patzsch, the subject and its realism were most important. He believed that photography, by its veracity, could best render the realism of the subject. Through direct sharp-focus images of nature and machinery, he attempted to show the relationships between form and function and between natural and man-made forms.

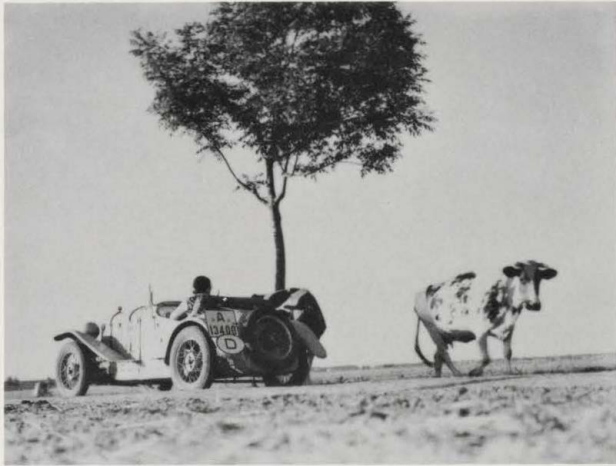
Feininger maintained both straight and experimental attitudes toward the medium throughout his later career. Eventually he believed that many of the experimental techniques he employed had led only to a dead end. But, adhering to Bauhaus theory and practice, he

still considers the endeavor to have been a necessary step in his mastery of the craft. Whenever Feininger needs to use creative distortion to make a more communicative photograph, he does so without hesitation. The aspect of the “New Photography” that Renger-Patzsch represents can be seen in photographs such as the picture of the tonearm published in the periodical *Bauhaus* and in *Es kommt der neue Fotograf!*. This approach can still be seen in Feininger’s later work—in his books *Trees*, 1968, and *Shells*, 1972, by their direct straightforward, almost abstract style.

Feininger’s first photographs were made with a 9x12cm plate camera that he borrowed from his mother. He sent the negatives to the local photo-finisher to be processed and printed. Discouraged by their poor print quality, he decided to set up a darkroom in his parents’ basement. Unable to afford to buy an enlarger, he built his own.

The *Self-Portrait* of 1927 on the front cover is a metaphor for his career in photography. Feininger, who has both used and portrayed technology throughout his life, appears as half-man/half-machine, his face merged with radio equipment. Made in his first year as a serious amateur photographer, it shows how rapidly he had assimilated a close and positive identification with

technology. Coming from a culture and community that encouraged faith in technology, it is not surprising that a young man so fascinated by machines as Feininger would begin to use the camera, in his words, as a “mechanical sketchbook” to record more “quickly” and “accurately” subjects of interest to him,<sup>4</sup> such as architecture, automobiles, and his friends.



Opel and cow, 1932



Lilo in Opel, 1932

Feininger set out on his own to explore how this new tool would work. Following only the manufacturer's suggestions that came with camera and film, he soon discovered that the camera “sees” differently than the eye and that it “sketches” unlike any pencil. He was very free with his camera, emphasizing in bold graphic designs the dynamic geometric qualities of the objects he recorded. He enjoyed using severe camera angles,

reflections, artificial light, deep shadows, and bold patterns. All became part of the visual vocabulary of the “New Photography,” intended to provoke the viewer into seeing the familiar in a new and different way. In many of Feininger's photographs, the camera is pointed up or down to create a flat or relatively featureless background. One or more diagonal lines often cut through the image to activate the composition and disrupt a sense of normal perspective. Subjects are cut off by, or just barely contained within, the edges of the print. Areas of similar tonal value are often distributed throughout the composition from foreground to background, causing the space to appear shallow if not virtually flat and emphasizing the patterning of the arrangement.

Inspired by his discoveries with the camera and being systematically inquisitive, Feininger proceeded to learn more through experimentation in the darkroom. He made negative and bas-relief prints. When he accidentally encountered solarization and reticulation, he taught himself how to control and combine these techniques.

Feininger soon began to participate in the “New Photography” through publications and exhibitions. His brother, Theodor Lux, following a tip from another self-trained Bauhaus photographer, Umbo (Otto Umbehr), began to sell his own photographs to Dephot (Deutsche Photodienst-German photo agency) headed by Simon H. Guttmann. Andreas, too, began to offer photographs to Dephot. The picture magazines in Germany at that time were highly competitive, and they had a ravenous appetite for eye-catching photographs. Several of Andreas's photographs were published inside and on the front covers of newspapers and magazines in 1929 and 1930. Since Feininger was a full-time architect and photography was then only a hobby, he could not produce enough photographs to satisfy Dephot's demands and he soon withdrew.

Photographic exhibitions were of vital importance to the movement. Feininger's pictures were in several group exhibitions during this period, but there is little or no documentation for most of them. He was represented in *Film und Foto*, Stuttgart, 1929; *Das Lichtbild*, Munich, 1930; and *Exposition du Nu International*, Paris, 1933. The most important of these was *Film und Foto*. Over 900 photographs from all disciplines were included. It was documented in a catalog and two books, and



Nr. 25  
21. Juni

Einzelpreis  
20 Pf.

# Hamburger Illustrierte

12. JAHRGANG, 1930

VERLAG BROSCHEK, HAMBURG

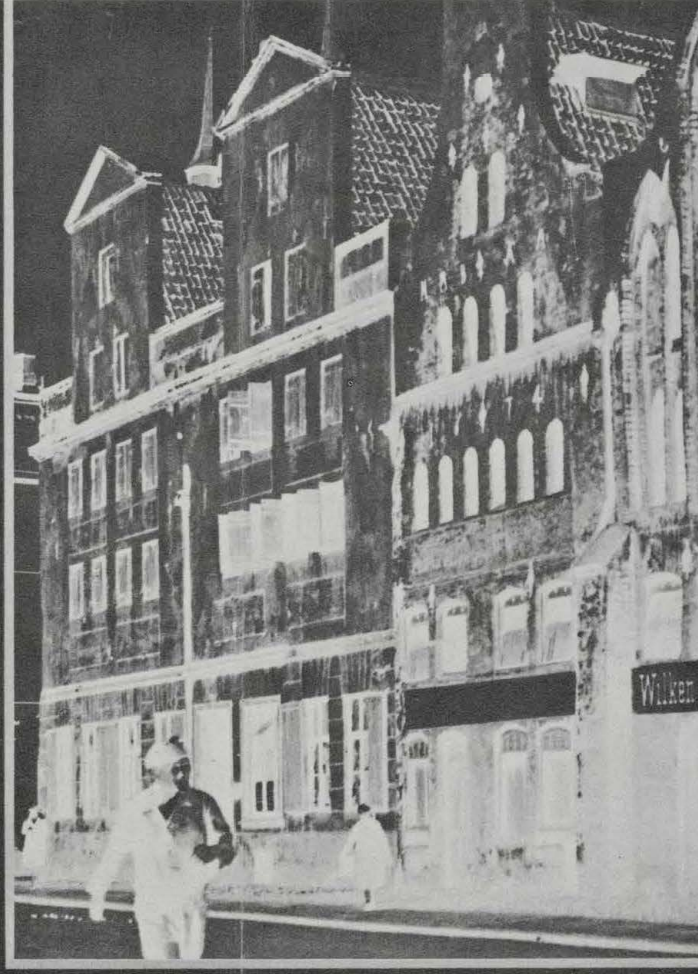


Hier kann man schön braun werden

Phot. Feininger-Dyckhoff

*Hier kann man schön braun werden*  
(one can tan beautifully here),  
front page of *Hamburger Illustrierte*,  
12 Jg., Number 25, June 21, 1930

Neujahrsnacht  
Aufnahme von  
Andreas Feininger



Heft 14

B

Ausgabe A mit 14 täglich  
einem Doppelschnittbogen

Preis 40 Pfg.

(Ausgabe B ohne Doppel-  
schnittbogen 5 Pfg. weniger)

Frei ins Haus 5 Pfg. mehr

# Deutsche Frauen-Zeitung

44. JAHRGANG 1930/31

WÖCHENTLICH EIN HEFT

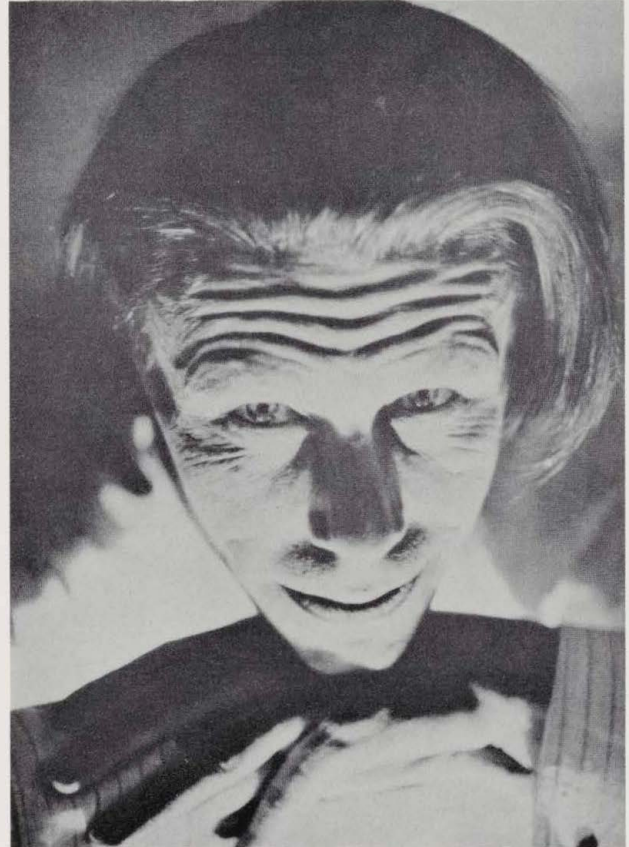
VERLAG OTTO BEYER · LEIPZIG · BERLIN

Neujahrsnacht (New Year's Eve)  
front page of *Deutsche Frauen Zeitung*,  
44 Jg., Heft 14, 1930/31





*Wysse*, ca. 1933  
p. 57 in *Lidé před Aparátem*, Prague: E. Beaufort, 1937  
Czechoslovak edition of *Menschen vor de Kamera*, 1934



*Der Unheimliche* (eerie)  
*Photo-Beobachter*, ca. 1933

reviewed in many periodicals and newspapers. A smaller version travelled to several European cities.

Feininger was represented in *Film und Foto* by six photographs. Some of these, including a few not exhibited, were reproduced in the influential books *Foto Auge/Oeil et Photo/Photo-eye* by Franz Roh and Jan Tschichold and *Es kommt der neue Fotograf!* by Werner Graeff.

The number of negative images by Feininger in these books and the attention they received in exhibition reviews indicate the great interest in them by a public unaccustomed to this type of imagery. Feininger often made his negative prints relatively contrasty to increase the graphic qualities of the result. He enjoyed making them because the image became more abstract and the subject appeared new and unfamiliar. He wrote about *Elbschlepper* (Plate 6): "The dematerializing effect, achieved by the reversal of darks and lights, here gives

a characteristic charm which allows the literal significance of the object to be discarded for the interest of the pure black and white composition. Here the simplest materials produce a new world of fantasy."<sup>5</sup>

Feininger also created a fantastical world in some of his portraits of the late 1920s. One can detect the influence of the innovative German and Soviet cinema in many of the portraits by progressive photographers of this time. The head fills the frame and linearity is emphasized. Most of the time the eyes confront the viewer directly. Lens, paper, and film are pushed to their extremes. The light is often very expressive and unnatural, washing out some areas into a featureless white, while obscuring other parts in deepest shadow. Portions of the face and body fall outside of the depth of field. Feininger's portraits of his wife, Wysse, and the one titled *Der Unheimliche* (eerie) are perfect examples. The medium's inherent qualities are exploited for an

expressive end and in a manner that calls to mind the imagery of an earlier generation of German portraitists—the splintering, chipped, angular woodcuts of the Expressionists.

After graduating from Anhaltische Bauschule zu Zerbst, Feininger worked as an architect. During his vacations and between jobs he travelled a lot. One of his favorite vacation spots was a beach where he made several nude photographs. Frequently, he would emphasize a figure's linear traits through the use of the photographic control processes: solarization, bas-relief, etc. Others, such as, *Nude, West Deep* (Plate 13), are unmanipulated attempts to convey the repose of the figure and the feeling of warm sunlight on soft skin, while at the same time creating a formal arrangement. In *Mädchen hinter Schilf* (Plate 12), the girl is quite self-conscious before the camera. The out-of-focus reeds in the foreground serve to make viewers aware of their participation in a voyeuristic encounter. Cutting diagonally across the frame, the reeds also form a separate plane on the print's surface.

In the fall of 1930, Feininger found a job in Hamburg. Since his childhood, he had read about the city and had hoped one day to live there. He was hired as a draftsman in the architectural office of the Karstadt department store chain. He rented an apartment and soon became friends with Herbert List. Feininger and his friends frequently met at List's apartment where Feininger brought his camera and made many portraits (Plates 8-11). His enthusiasm for photography soon rubbed off on List, who later became well known for his own photographs that reveal a fascination with surrealism, much the opposite of Feininger's rational vision.

Feininger's love for Hamburg led him to portray that city through a large group of photographs, an idea he would later return to with series on Stockholm, New York, and Chicago. He bought a 35mm Leica camera and began photographing in all parts of the city, "to show what then was typical of Hamburg, to bring out its personality, to depict the features that made it unique."<sup>6</sup> He photographed the city in the fog, in the rain, at night, and in bright sunlight with deep shadows falling toward the camera. These atmospheric effects, associated with the outmoded pictorial style that Feininger had rejected, are combined with the compositional characteristics of his earlier "New Photography" work.

There are extreme camera angles and objects are cut off at the edges. The emphasis is on angular shape, packed densely within the frame. But unlike pictorialism, there is very little unmodulated space in the picture. The subject matter is often modern. Reminders of the past appear rather fleetingly, as though their time were almost up: old buildings are being dismantled, while a new car appears prominently in the foreground; tugboats are docked in the harbor, while a steel bridge span cuts across the top half of the frame. These photographs indicate his sensitivity to a city in transition to modernism. There is an ambivalence between his excitement for the new cars and architecture and the feeling of loss for that mystical ancient Hamburg he had read about.

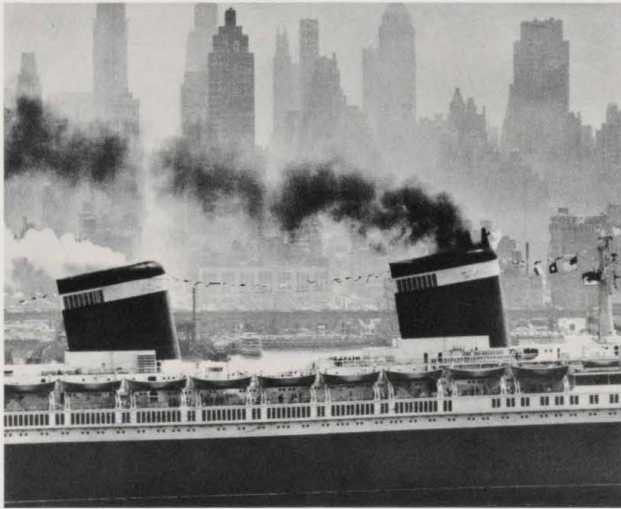
In 1931, Feininger assembled a portfolio, entitled *Hamburg*. Including sixty images, it was printed in an edition of two, as a personal remembrance of the city. Feininger's own copy, from which Plates 16-25 are drawn, is in the Andreas B. L. Feininger Archive at the Center for Creative Photography. The other was given to a friend in payment of a debt. It apparently disappeared during World War II.

Some of these images, such as those in Plates 23 and 25, anticipate Feininger's later work in Stockholm and New York. He built his first telephoto camera in 1934 to make photographs of the ships in Stockholm harbor



Traffic on Fifth Avenue, New York, 1948  
81:040:024





The *United States* setting sail for Europe  
New York, 1952  
81:040:035

against the background of the buildings surrounding it. The photographs in which portions of ships and buildings appear, creating a flat composition filled to the edges, prefigure Feininger's mature style.

Early in 1932, Feininger returned to Dessau to live with his family at the Bauhaus. He attended a few of Walter Peterhans' lectures on photography but became dissatisfied and stopped going. Feininger reports, "he was much too theoretical for me, talking only about densities in mathematical terms (he was a mathematician), the straight-line part or the toe of sensitometrical curves, the chemical composition of developers, etc., stuff that I found totally irrelevant to my kind of photographic work."<sup>7</sup> Unable to work in Nazi Germany, Feininger and his brother T. Lux moved to Paris in the fall. They stayed ten months in an apartment belonging to a friend of their father. Throughout this time, Andreas worked for the architect Le Corbusier. In his free time he photographed in the streets of Paris with his Leica. Unfortunately most of those negatives are now lost, and Feininger is not pleased with the few that have survived.

In 1933, Feininger's life changed drastically. Economic and political circumstances made it difficult for him to work in France. In July he moved to Stockholm where a month later he married Gertrud "Wysse" Hägg.

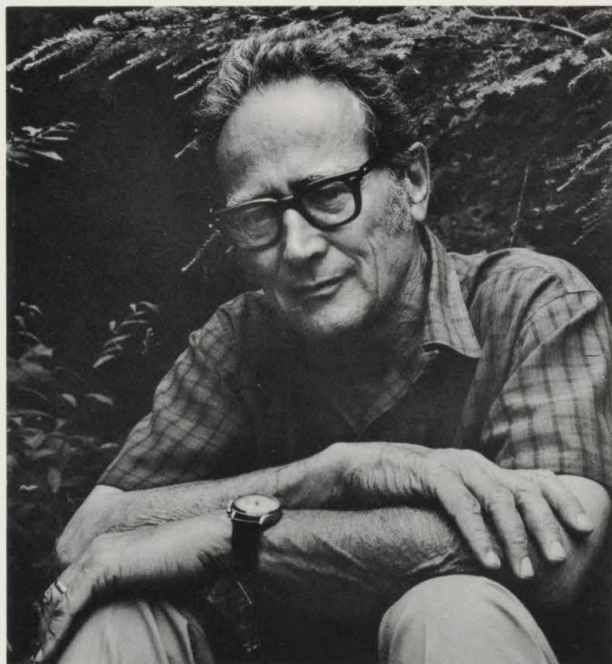
Due to a depressed economy and the fact that he was an American citizen by birth, he was unable to be employed as an architect in Sweden. But, he was allowed to establish his own architectural and industrial photographic firm that became very successful, with prominent Swedish architects for clientele.

Feininger continued to experiment with photography during his years in Sweden. He expanded on all aspects of his early work. In 1937 he summarized and described much of his work, concentrating on the manipulations of the graphic control processes, such as negative printing, solarization, etc., in the book *New Paths in Photography*, which was published in the United States in the spring of 1939. His first book in English, it preceded his own arrival in New York in December of that year. In America, Feininger quickly gained renown. He served as a staff photographer for *Life* magazine throughout the forties and fifties. From the sixties to the present, Feininger has concentrated on the production of photographic books.

Prior to his move to Sweden, Feininger had a brief professional photographic experience that was very important to his future. For a month between architectural jobs, he photographed paintings and other artworks for the Moritzburg Museum in Halle. This experience proved to him definitively that the photograph does not always record the truth. He found that, in order to get an accurate black-and-white tonal record of a full-color painting, one must manipulate with filters and other photographic controls. This led Feininger to believe that to effectively communicate through photography, one must creatively wrest the camera's truth in order to overcome its own distortions.

At this same time Feininger had a chance encounter with Dr. Walther Heering who, in 1933, asked Feininger to write articles about photography for his publication *Photo-Beobachter*. Feininger then put his rational intellect to work, formulating his earlier experimentation and all his knowledge about photography. A few articles appeared in 1933. Heering was so pleased that he commissioned Feininger to write a book about portraiture. Issued in 1934 as *Menschen vor der Kamera*, it was Feininger's first published technical instruction book. Heering published several more throughout the thirties, including *Fotografische Gestaltung*, which was a revision of a book Feininger wrote under his own

initiative while in Paris in 1932. To date Feininger has produced over forty books—technical, theoretical, and artistic. They exist in translation in thirteen languages, making Feininger one of the best known photographers in the world. By his writing and photographs, he became, in the tradition of the Bauhaus, a teacher. Always aloof from politics, Feininger seems to be



*Andreas Feininger, 1971, by John Veltri*  
17.0 x 16.0cm  
81:064:085

apolitical, if not antipolitical. But, in fact, he stuck to the optimistic politics of the Bauhaus. In the 1950s he wrote that world unity will come through world understanding as the result of communicative photographs, the international language. The camera would show that all people of the world are essentially alike.<sup>8</sup>

Throughout Feininger's long career as a professional photographer, he has developed and refined his approach while maintaining the essential style and attitude of his early work. In all of his technical and theoretical writing, he discusses principles that were central to the "New Photography." The simple, direct, and often geometric statements of his photographs for *Life* magazine and in all of his picture books attest to the experience of his formative period in the twenties and early thirties in Germany.

#### NOTES

<sup>1</sup> *T. Lux Feininger: Photographs of the Twenties and Thirties* (New York: Prakapas Gallery, 1980), p.[5].

<sup>2</sup> Andreas Feininger to Stuart Alexander, 22 November 1982.

<sup>3</sup> Andreas Feininger, "Andreas Feininger, Chronology" (unpublished; compiled December 1980), p. 13.

<sup>4</sup> *Ibid.*, p. 1.

<sup>5</sup> Andreas Feininger, *New Paths in Photography* (Boston: American Photographic Publishing Co., 1939), p. [43], Plate 27.

<sup>6</sup> Andreas Feininger, on p. 4 of original English manuscript for *Feiningers Hamburg* (Dusseldorf: Econ Verlag, 1980).

<sup>7</sup> Feininger to Alexander, 22 November 1982.

<sup>8</sup> Andreas Feininger, *The Creative Photographer* (Englewood Cliffs, N.J., Prentice-Hall, 1955), pp. 3-11.



*A PORTFOLIO*

*Early Work by Andreas Feininger*





PLATE 1

*Hanomag, 1929/30*

23.4 x 17.3cm

81:049:016

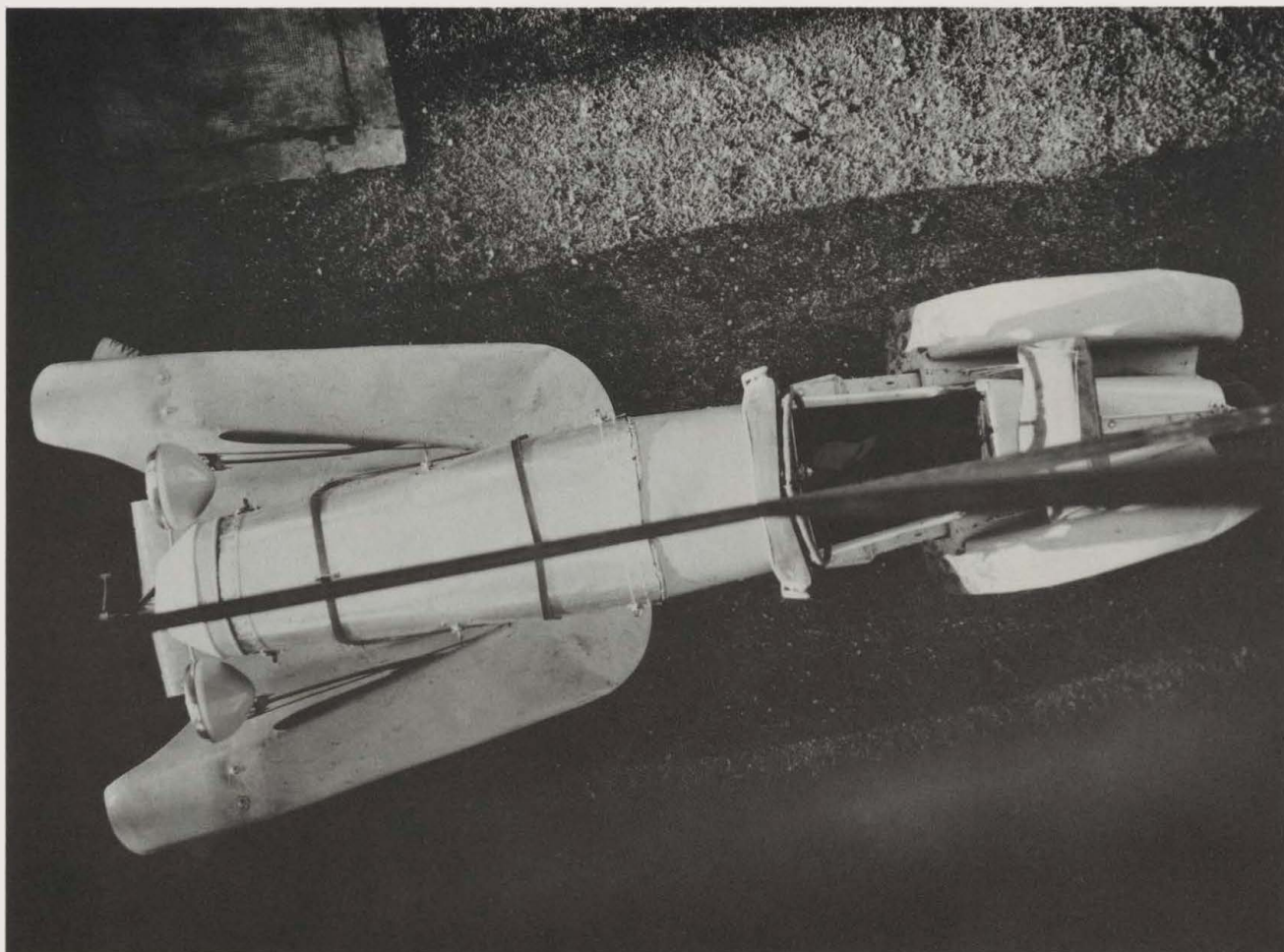


PLATE 2

*Opel*, 1932  
17.5 x 23.5cm  
81:049:020



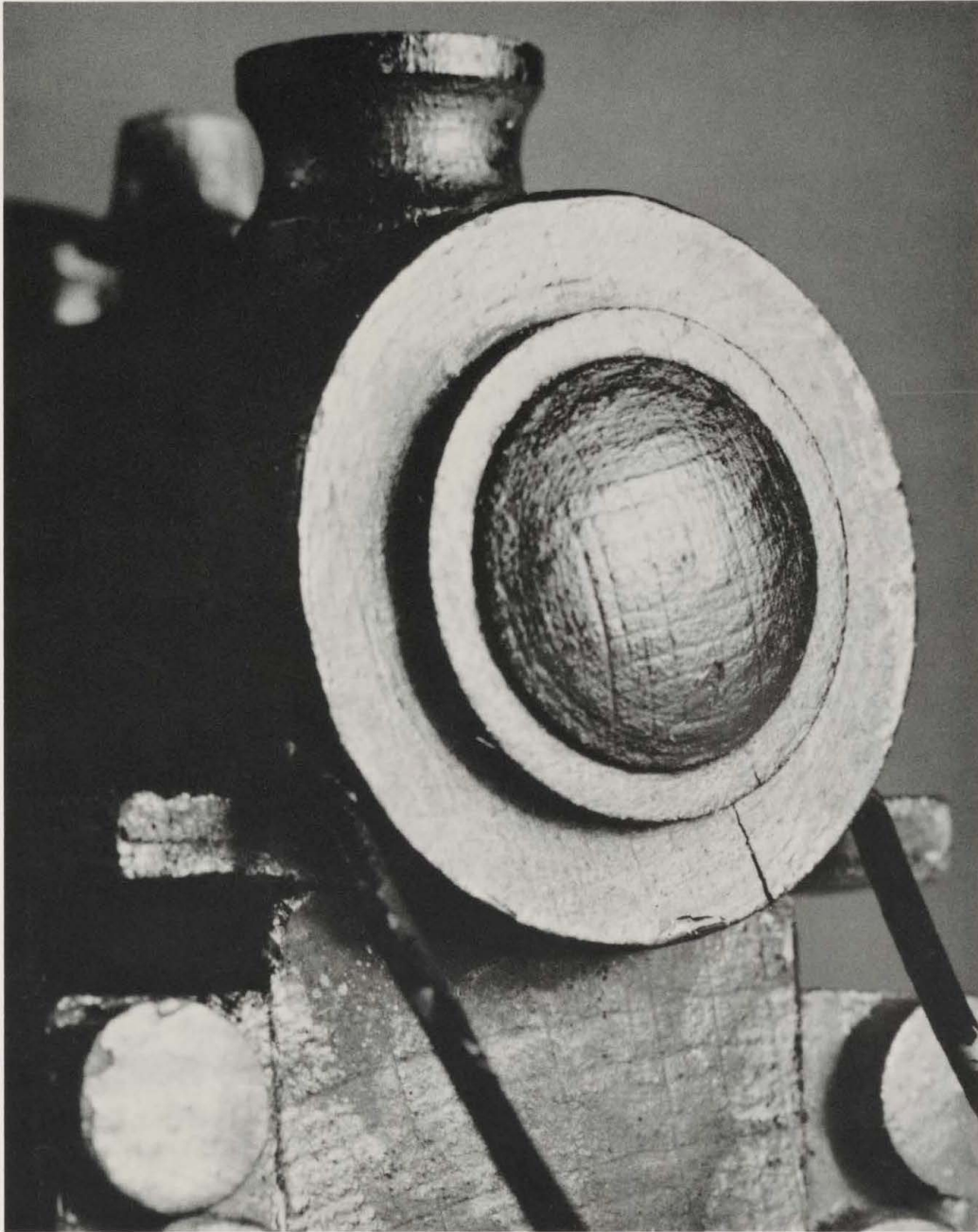


PLATE 3

*Toy Engine, 1928*  
Dessau, Germany  
28.5 x 22.4cm  
81:052:005

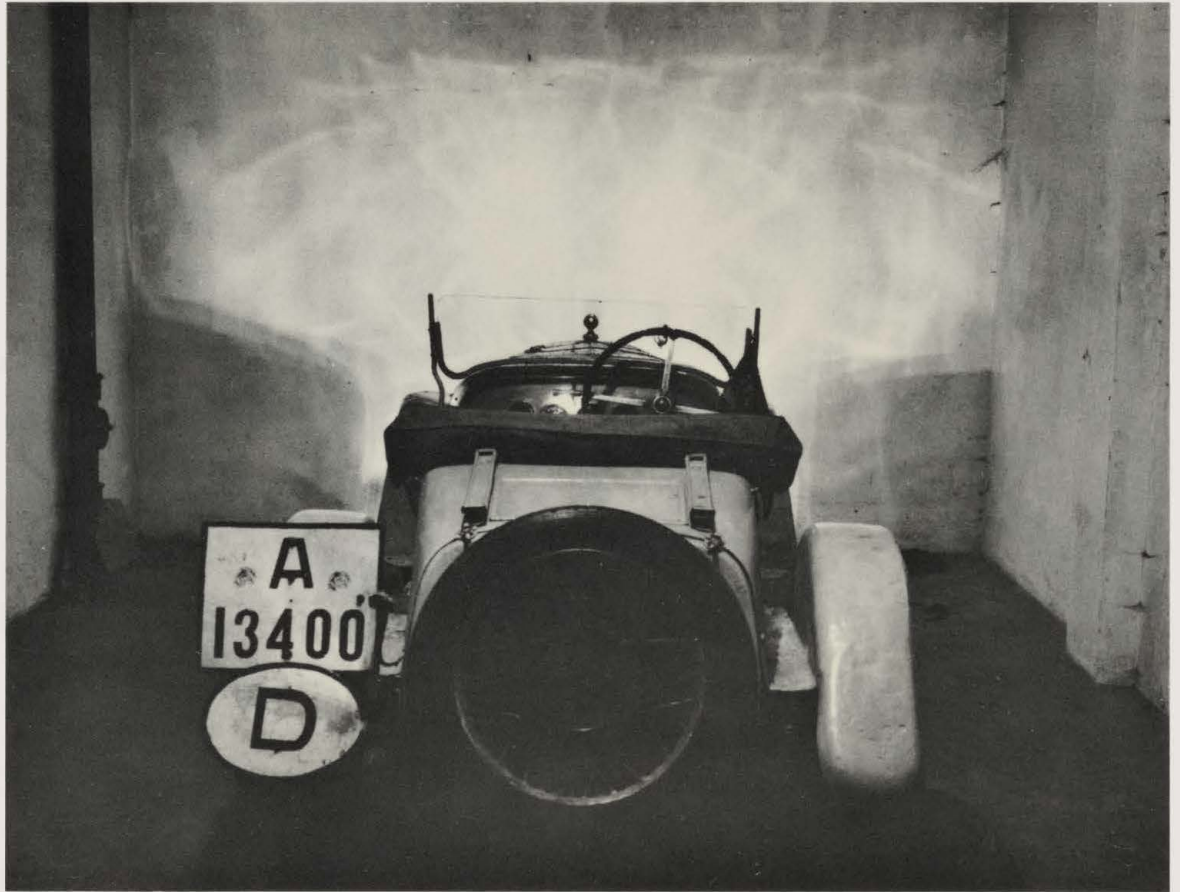


PLATE 4

*Opel at Night, 1932*

11.4 x 15.2cm

81:049:023

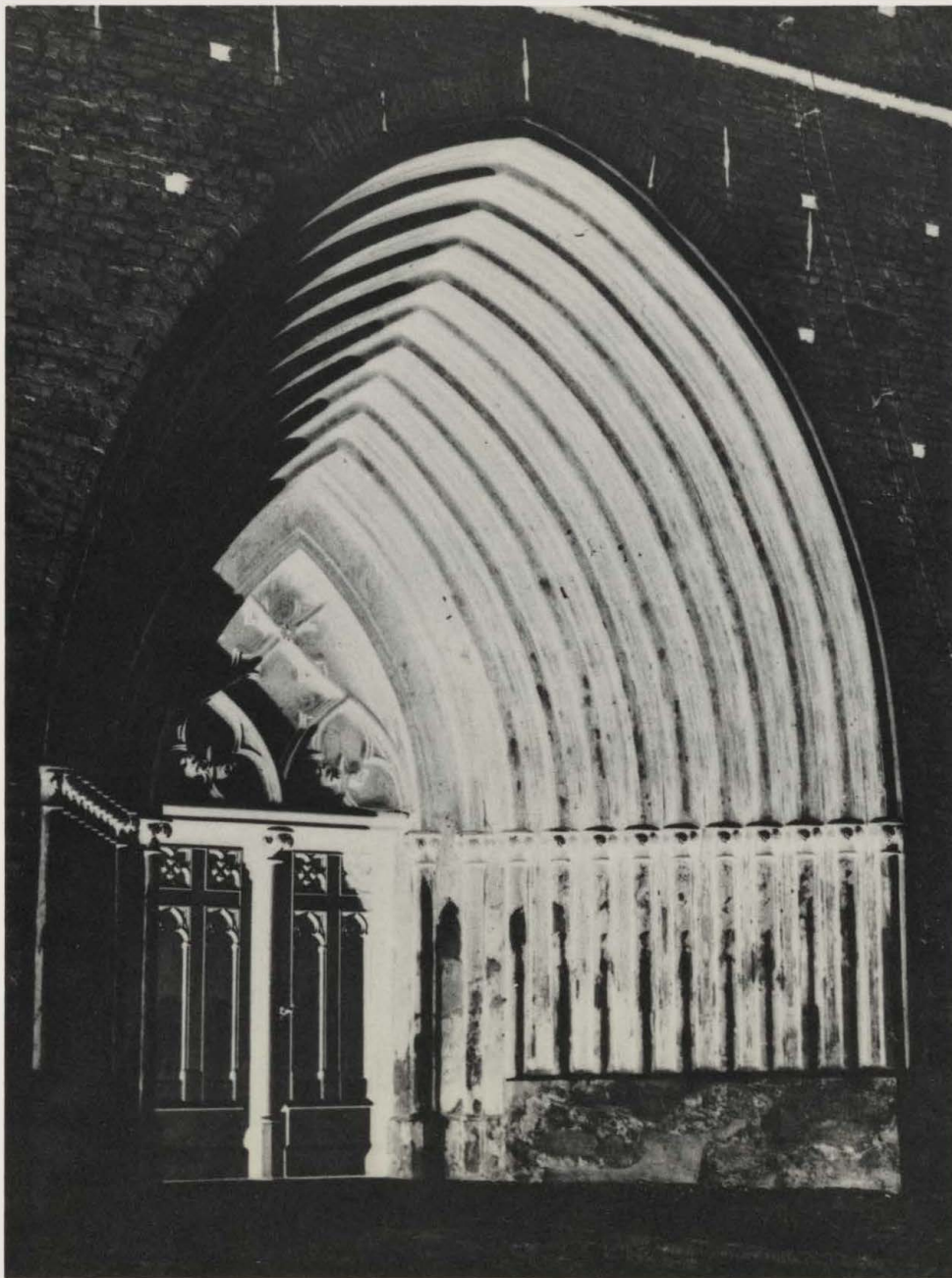


PLATE 5

*Gotik I*, 1928

Westportal von Saint Nikolai von Greifswald

Exhibited in *Film und Foto*

23.3 x 17.4cm

81:048:016



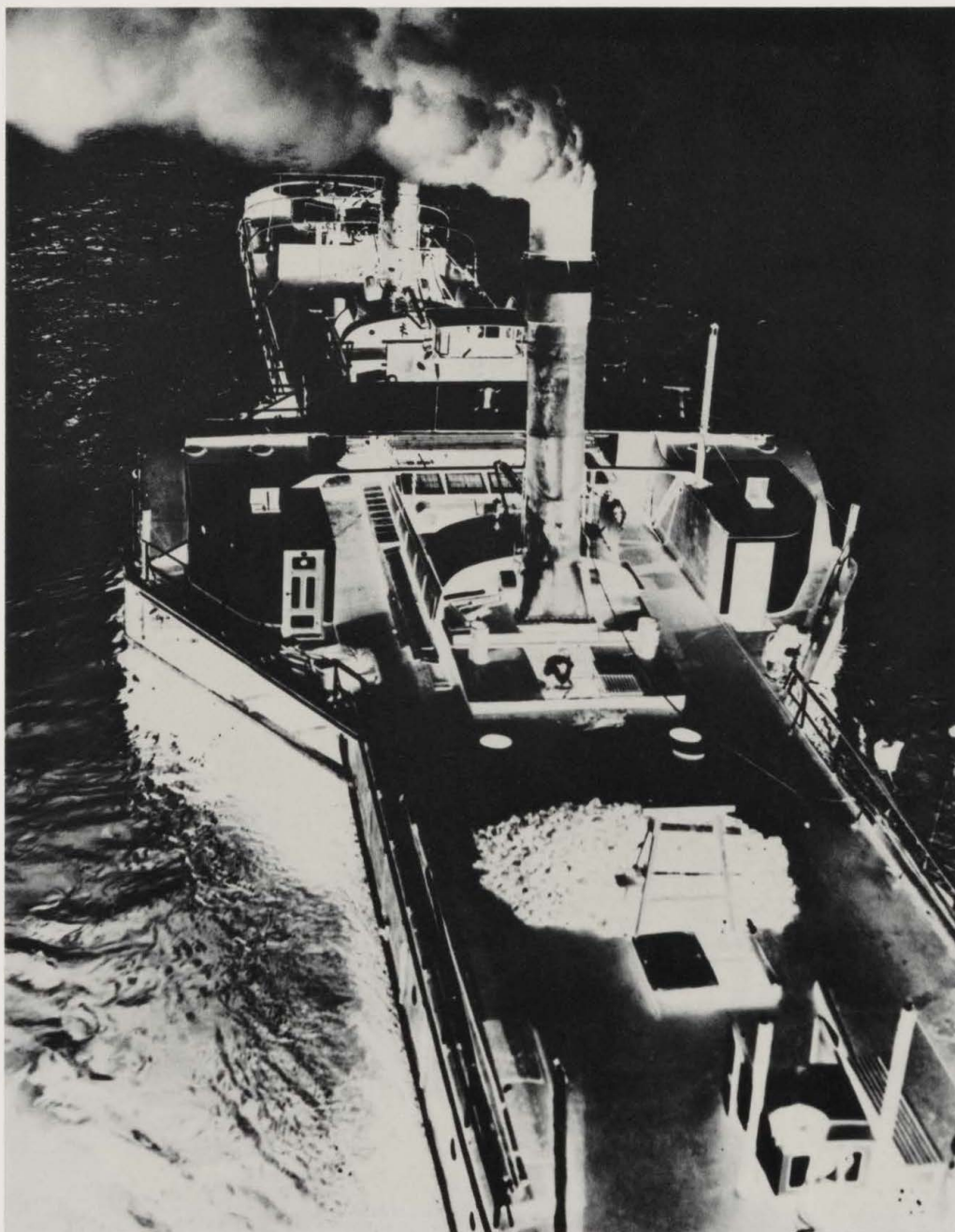


PLATE 6

*Elbschlepper*, (steam tug on the Elbe; negative), 1928

Dresden

Exhibited in *Film und Foto* and featured in *Photo-Eye* as Plate 4

39.3 x 30.7cm

81:048:003



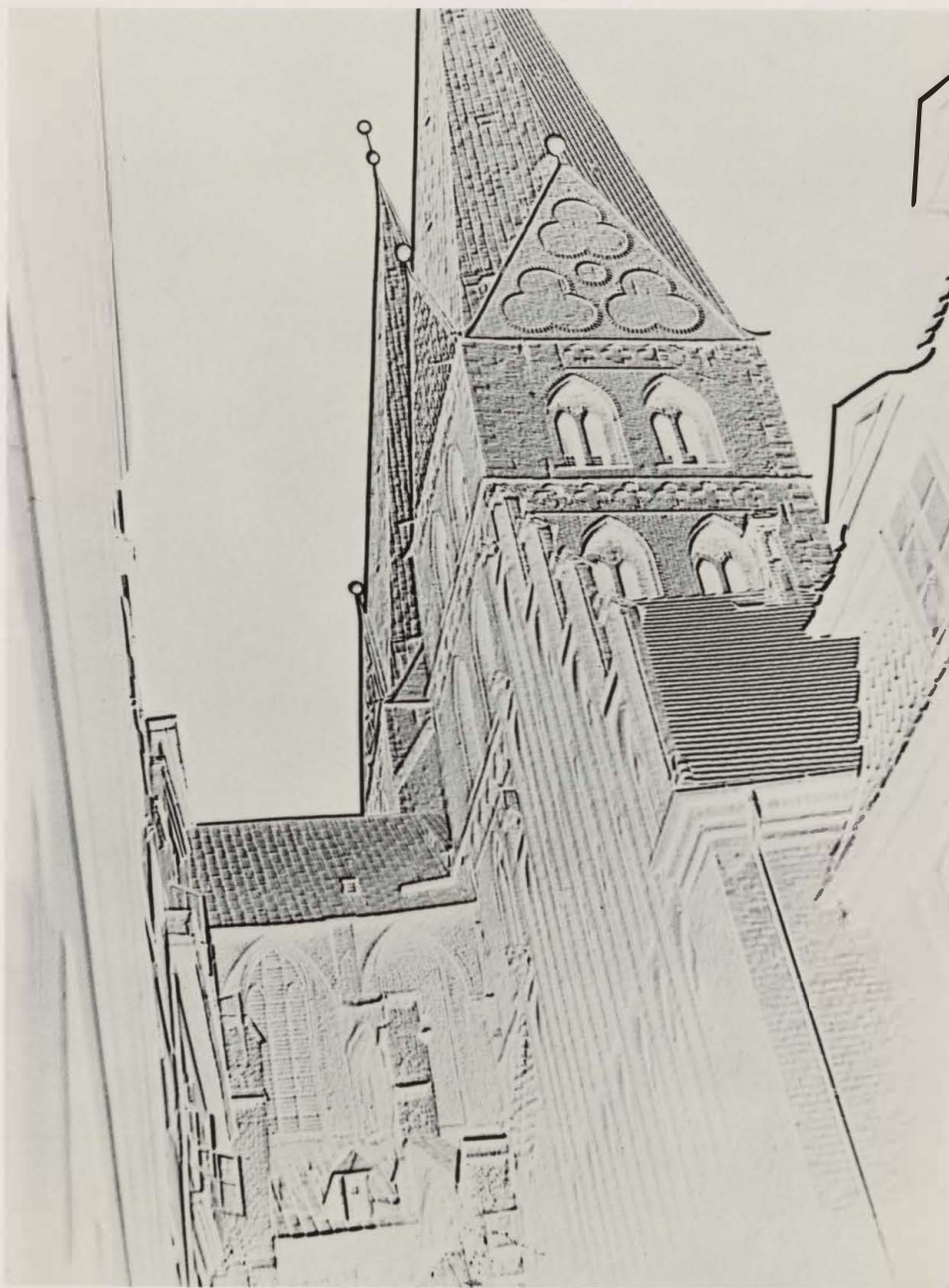


PLATE 7

Lübeck, Germany, 1930

bas-relief print

30.1 x 22.7cm

81:048:027



PLATE 8

*Mirzel*, Winter, 1930

Hamburg

23.5 x 17.6cm

81:053:023



PLATE 9

*Fashingsgirl*, Gutta v. L., February, 1929  
May have been exhibited in *Film und Foto*.  
22.3 x 16.2cm  
81:053:037

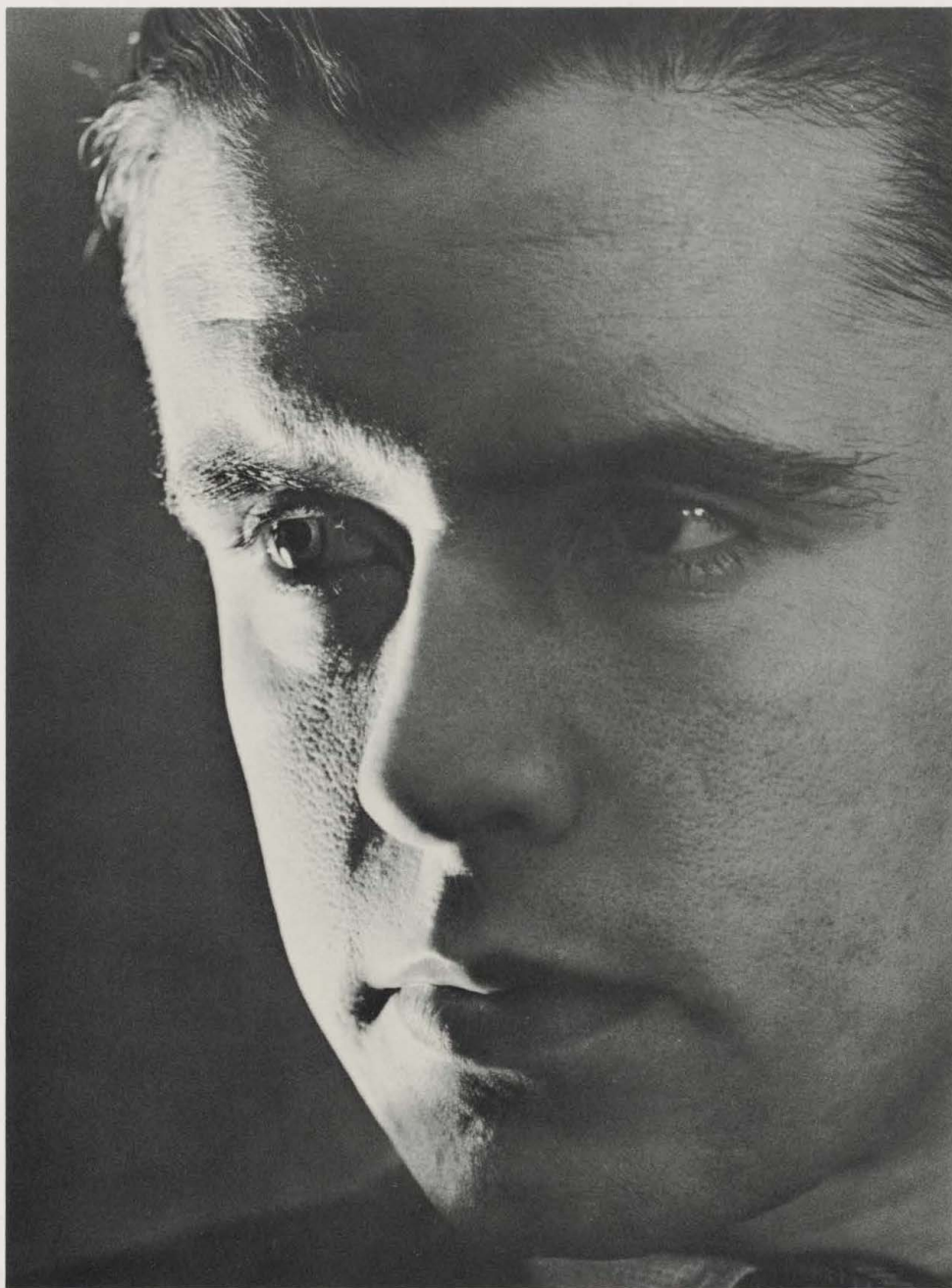


PLATE 10

*Herbert List*, 1931

Hamburg

30.2 x 22.5cm

81:053:035



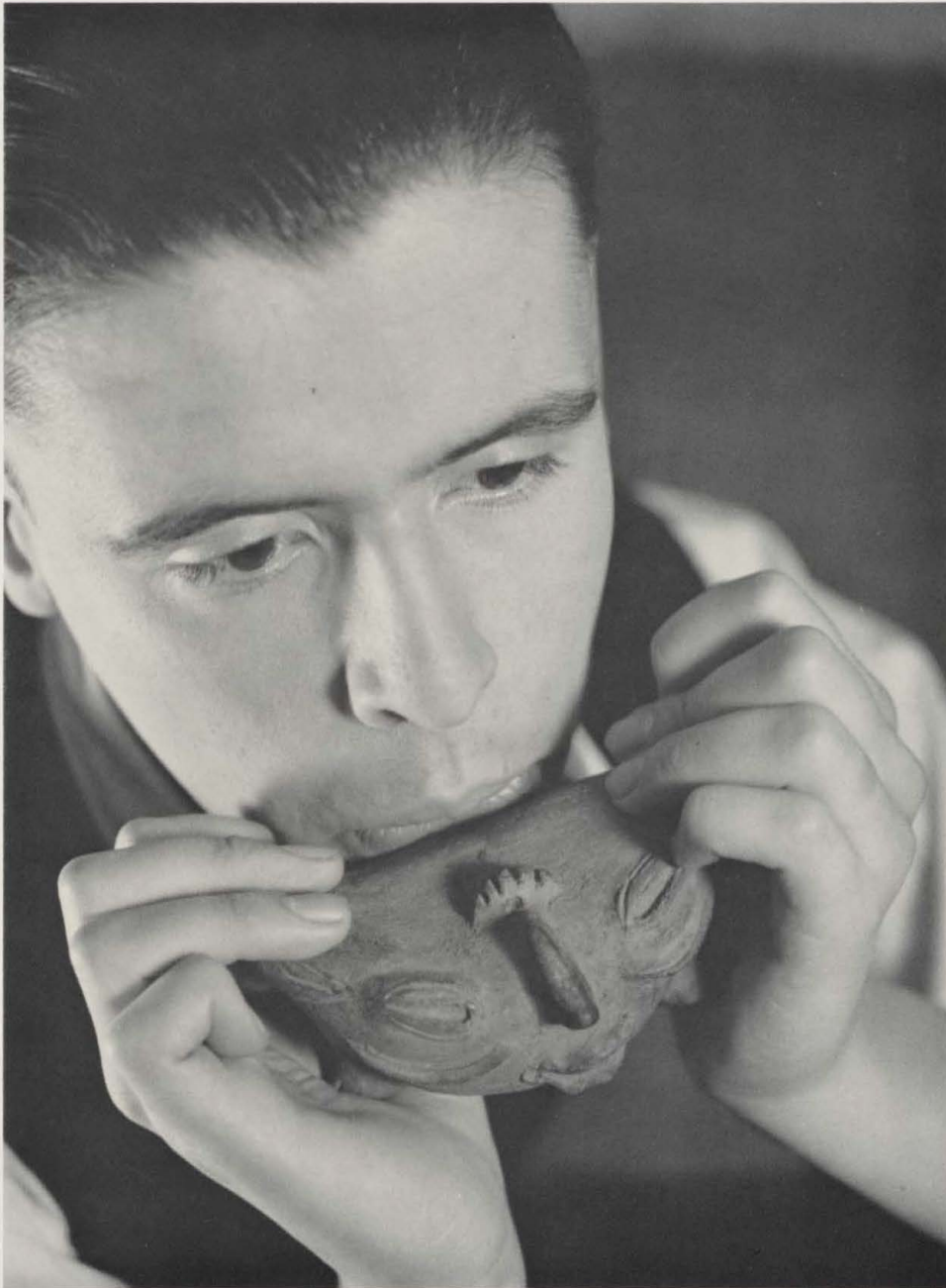


PLATE 11

Herbert List with tonflute, ca. 1931

23.4 x 17.3cm

81:053:036





PLATE 12

*Mädchen hinter Schilf*, ca. 1929

Exhibited in *Das Lichtbild*, Munich, 1930 and published on  
page 71 in *Die Kunst für Alle* (November 1930)

23.1 x 17.2cm

81:053:039



PLATE 13

*Nude*, 1932

West Deep, Germany (now Poland)

Exhibited in the *Exposition du Nu International* at the Galerie la Renaissance, Paris, 1933. Published in *Nus: La Beauté de la Femme*, Album du Premier Salon International du Nu Photographique.

Paris: Daniel Mascler, 1933.

17.2 x 23.4cm

81:054:007

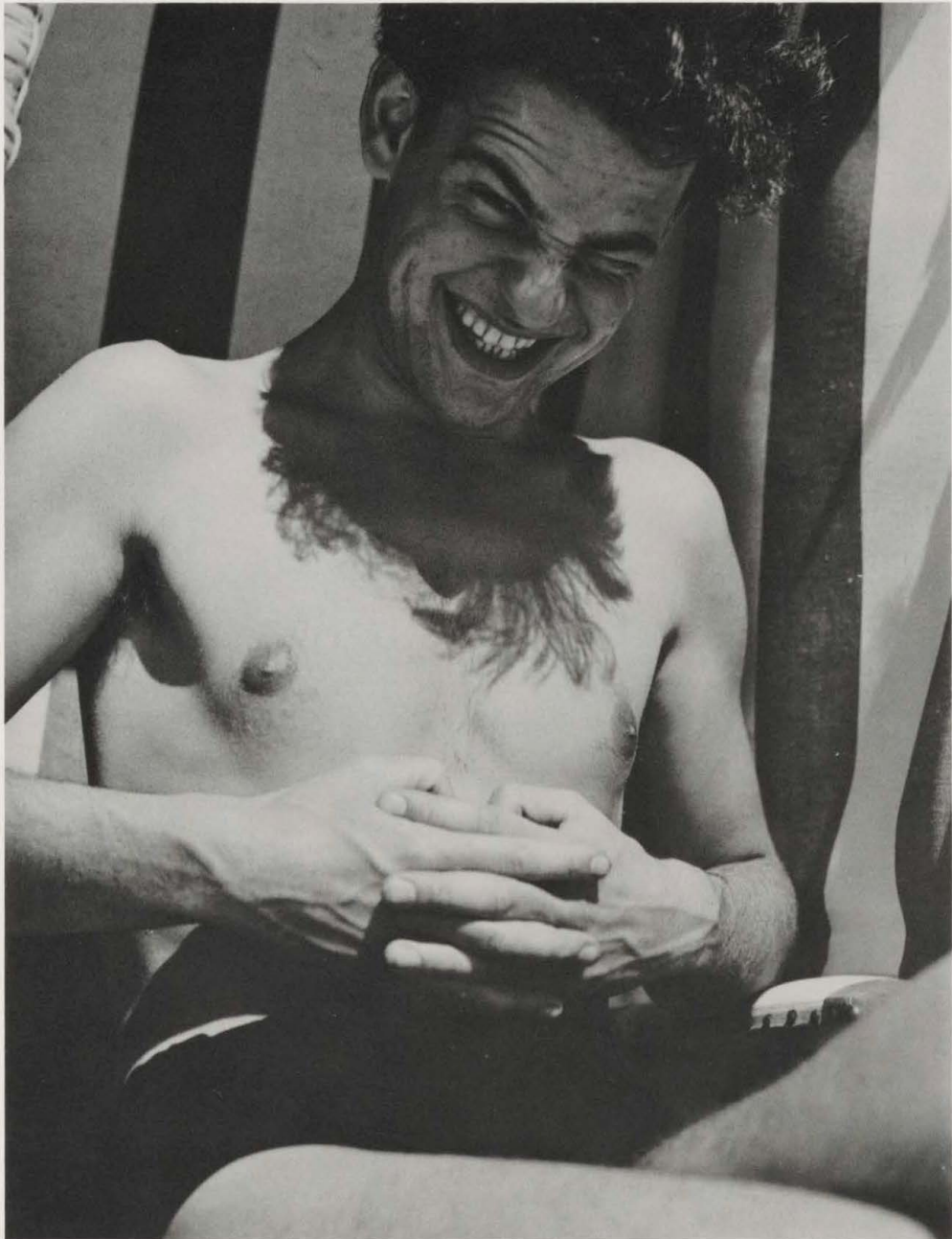


PLATE 14

*Junger Kerl im Strandkorb*, T. Lux Feininger, 1932  
Deep, Germany  
39.2 x 29.8cm  
81:053:041





PLATE 15

*Der erste Ferientag am Meer, 1929*

Deep, Germany

Published on the front page of *Zeitbilder* number 24 (June 15, 1930)

See Fig. 5.

23.0 x 17.4cm

81:049:053



PLATE 16

Number 51 (street after rain), 1930/31

From *Hamburg* portfolio

23.5 x 17.4cm

81:046:051



PLATE 17

Number 24 (woman on bridge), 1930/31

From *Hamburg* portfolio

23.4 x 17.4cm

81:046:024





PLATE 18

Number 52 (street after rain), 1930/31

From *Hamburg* portfolio

23.4 x 17.3cm

81:046:052



PLATE 19

Number 34 (canal; sign on building), 1930/31

From *Hamburg* portfolio

17.4 x 23.3cm

81:046:034



PLATE 20

Number 18 (bridge structure), 1930/31

From *Hamburg* portfolio

23.4 x 17.3cm

81:046:018





PLATE 21

Number 58 (building abstraction), 1930/31

From *Hamburg* portfolio

23.4 x 17.3cm

81:046:058



PLATE 22

Number 16 (street scene), 1930/31

From *Hamburg* portfolio

17.4 x 23.4cm

81:046:016



PLATE 23

Number 54 (people and posters), 1930/31

From *Hamburg* portfolio

17.4 x 23.6cm

81:046:054





PLATE 24

Number 30 (bridge at night), 1930/31

From *Hamburg* portfolio

17.4 x 23.4cm

81:046:030



PLATE 25

Number 19 (man and tugboats), 1930/31

From *Hamburg* portfolio

17.4 x 23.6cm

81:046:019



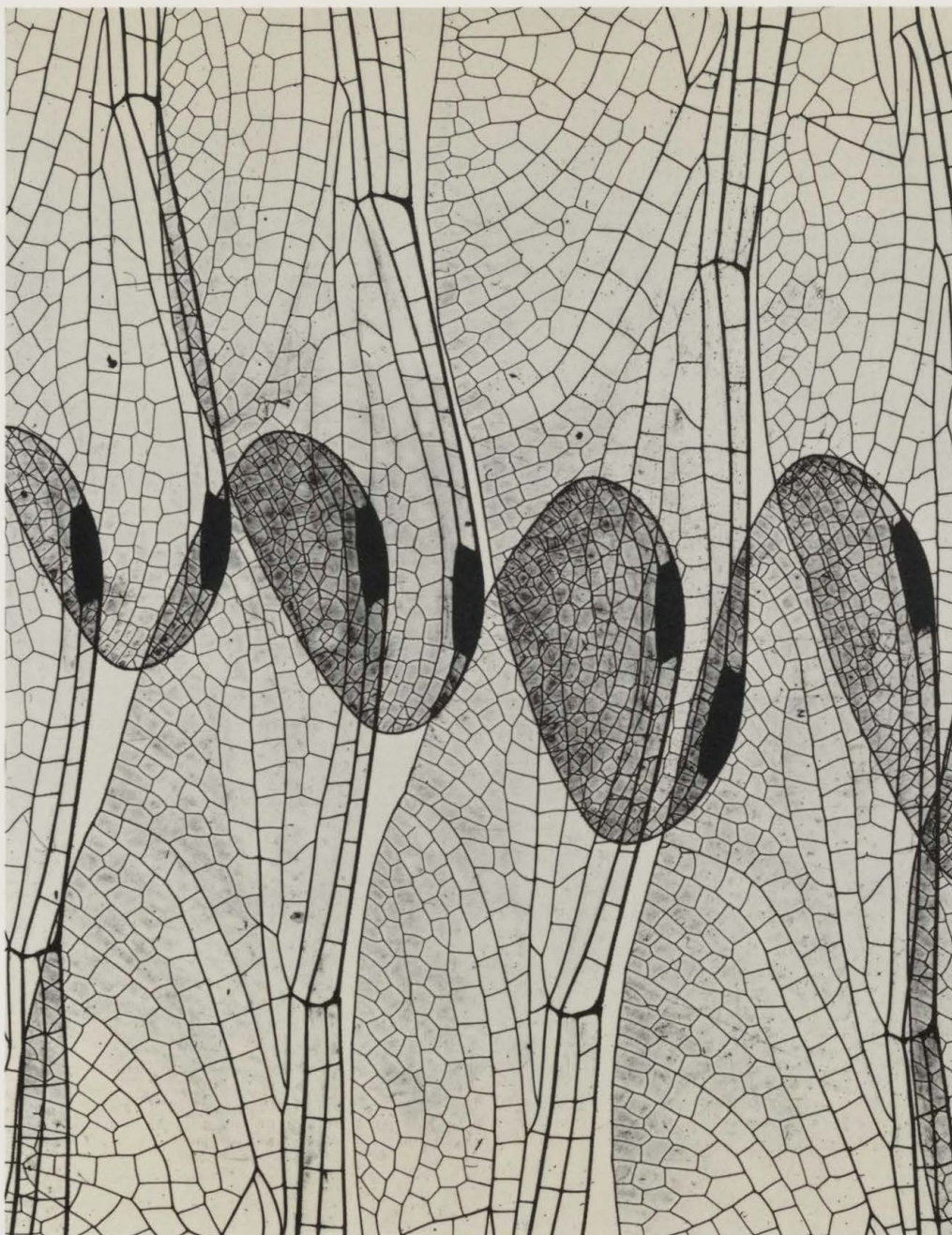


PLATE 26

(insect wings), mid-1930s

direct projection print

23.6 x 18.2cm

81:056:003



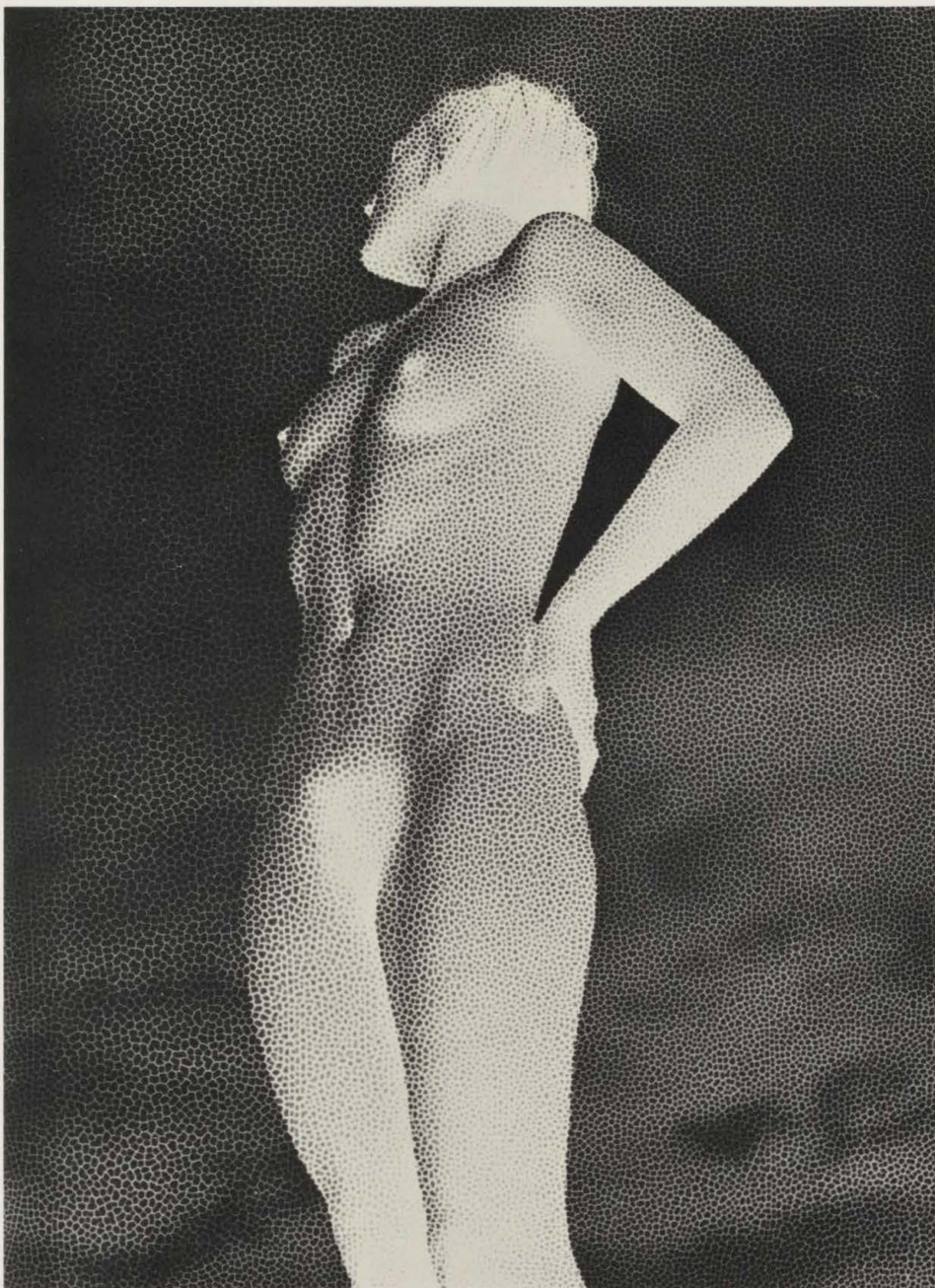


PLATE 27

*Nude*, 1933

negative reticulated print made 1937/38

23.9 x 17.6cm

81:054:027



PLATE 28

*Passion Flower*, 1935

30.3 x 22.8cm

81:024:217



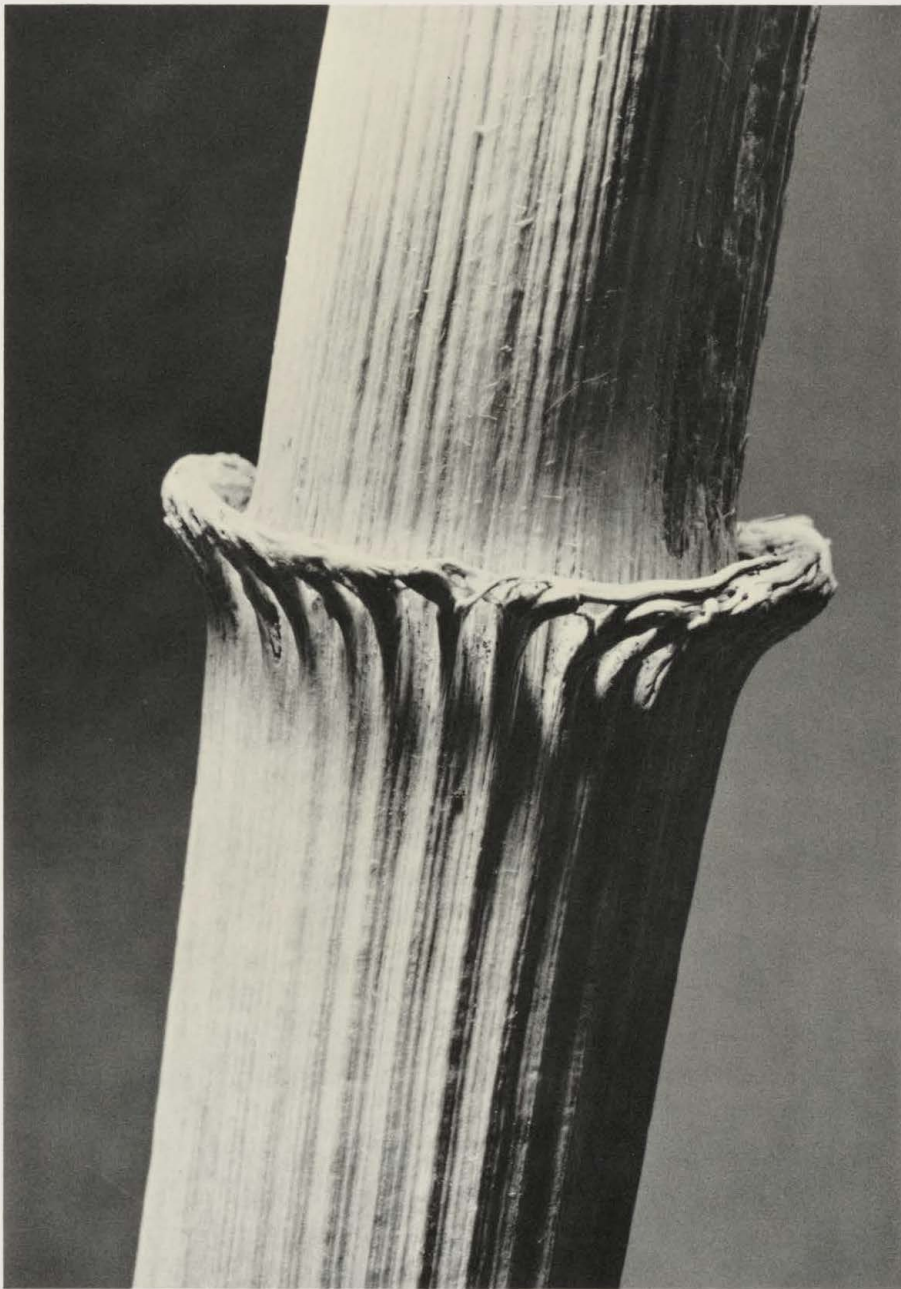


PLATE 29

*Reed Stem*, 1939

31.0 x 21.8cm

81:050:027





PLATE 30

*Stockholm, turistångare på Strömmen, 1938*

27.9 x 39.2cm

81:050:082



PLATE 31

*Stockholm*, 1935  
28.9 x 35.5cm  
81:050:040

# Acquisitions: July - December 1981

Compiled by SHARON DENTON

THE FOLLOWING LIST IS A NAME INDEX to research material—primarily photographs and correspondence—acquired by the Center during the last half of 1981. Full descriptions are given for groups of ten prints or less; titles and dates are given for groups of eleven to one hundred prints; groups over one hundred are summarized. Upon request, we will provide a more complete description of any item on this list. An acquisitions list for 1975 to 1977, the Center's first three years of operation, has been published in the Guide Series, Number 4. Copies of this guide may be purchased for \$2.00.

During the period covered by this list, the Center was the recipient of a gift from the American Telephone and Telegraph Company of sixty photographs, a portion of the larger traveling exhibition *American Images*, curated by Renato Danese for the American Telephone and Telegraph Company in 1979. The artists represented are Robert Adams, Lewis Baltz, Harry Callahan, William Clift, Linda Connor, Bevan Davies, Roy DeCarava, William Eggleston, Elliott Erwitt, Larry Fink, Frank Gohlke, John Gossage, Jonathan Green, Jan Groover, Mary Ellen Mark, Joel Meyerowitz, Richard Misrach, Nicholas Nixon, Tod Papageorge, and Stephen Shore (see individual photographers for descriptions of prints).

## ADAMS, ROBERT

*Garden of the Gods, El Paso County, Colorado, 1977*

Gelatin silver print, 22.4 x 28.5 cm

Gift of the American Telephone and Telegraph Company  
81:157:003

*Mesa County, Colorado, 1977*

Gelatin silver print, 22.7 x 28.4 cm

Gift of the American Telephone and Telegraph Company  
81:157:002

*West of Canon City, Colorado, 1977*

Gelatin silver print, 22.8 x 28.4 cm

Gift of the American Telephone and Telegraph Company  
81:157:001

## ALBUMS

*Travels in Europe, 1884*

One hundred seventy-nine albumen prints, one gelatin silver print, three hand-colored prints (process unknown), and four wood block engravings of varying sizes by William Lawrence, George Washington Wilson, and James Valentine

Purchase

81:197:001

untitled (photographs of Australia)

Fifty-eight albumen prints by C. B. Walker, C. Rudd, H. King, Kerby & Jones; sizes vary

Gift of Stephen Shore

81:194:001-058

untitled (photographs of Egypt)

One hundred thirty-six gelatin silver prints and one hand-colored gelatin silver print of varying sizes

Purchase

81:232:137

see also LEMAITRE, MAURICE; M'GHIE, J.; and SOMMER, GIORGIO

## ALVAREZ BRAVO, MANUEL

*Manuel Alvarez Bravo (Portfolio)*

Geneva, Switzerland: Acorn Editions Limited, ca. 1979

Fifteen gelatin silver prints, 18.0 x 23.9 cm (verticals and horizontals)

Gift of Albert B. Cohen

81:248:001-015



*American Snapshots* Exhibition. see PAYNE, MITCHELL

ANONYMOUS

untitled (railroad in the landscape on the French Broad River, Knoxville, Tennessee)

Gelatin silver print, 21.8 x 52.9 cm

Gift of Dr. and Mrs. Lawrence Wheeler

81:223:001

untitled (cow)

Tintype, 16.2 x 21.2 cm

Purchase

81:229:001

*Vista Photographica de Capital Angolana de Cerca de 1880*

Albumen polytypic print, 14.2 x 80.9 cm

Purchase

81:193:001

Applebaum, Janet, see PAYNE, MITCHELL

ARCHIBALD, WILLIAM

*On the Port Tack*

Photogravure, 12.2 x 8.7 cm

Gift of Dr. and Mrs. Lawrence Wheeler

81:217:001

BALTZ, LEWIS

*Between Sidewinder Road and State Highway 248, Looking North*, 1978

Gelatin silver print, 16.3 x 24.2 cm

Gift of the American Telephone and Telegraph Company

81:169:002

*Lot #111. Prospector Village Looking Northwest Toward Little Bessie Avenue*, 1978

Gelatin silver print, 16.3 x 24.3 cm

Gift of the American Telephone and Telegraph Company

81:169:001

*Parcel #102, Prospector Village, Looking West*, 1978

Gelatin silver print, 17.4 x 24.3 cm

Gift of the American Telephone and Telegraph Company

81:169:003

Bayles, David. see GROUP PORTFOLIOS,  
*WESTCOASTNOW*

Baz, Douglas. see TRAUB, CHARLES and DOUGLAS BAZ

BERKO, FERENC

*Card Players*, 1949

Gelatin silver print, 30.7 x 27.2 cm

Purchase

81:200:002

*Hampstead Fair*, 1936

Gelatin silver print, 34.9 x 24.0 cm

Purchase

81:200:001

*Street Scene in Moujoun, Bombay*, 1939

Gelatin silver print, 34.8 x 23.1 cm

Purchase

81:200:004

*Train Lines, New York*, 1949

Gelatin silver print, 35.0 x 27.3 cm

Purchase

81:200:003

BLACHE, PHILIPPE

*Cane and Hat on Mantel*

Gelatin silver print, 29.9 x 23.8 cm

Purchase

81:202:001

BREESE, JAMES L.

*A Winter Idyl*, 1898

Photogravure, 19.9 x 15.5 cm

Gift of Dr. and Mrs. Lawrence Wheeler

81:215:001

BRIGMAN, ANNE

*The Cleft of the Rock*, 1912

Photogravure from *Camera Work* No. 38, March 3, 1879,  
13.0 x 23.9 cm

Purchase

81:230:002

*Finis*, 1912

Photogravure from *Camera Work* No. 38, March 3, 1879,  
13.6 x 24.1 cm

Purchase

81:220:001

*The Wonderous Globe*, 1912

Photogravure from *Camera Work* No. 38, March 3, 1879,  
12.0 x 19.0 cm

Purchase

81:230:003

BROWN, DEAN

*Burr Trail, Utah*, November 1970

Tri-color carbon print made by Luis Nadeau from the  
original 35 mm transparency, 9.8 x 14.8 cm

81:250:002

*Chaco Canyon, Arizona, May 1971*

Tri-color carbon print made by Luis Nadeau from the  
original 35 mm transparency, 9.8 x 15.1 cm  
81:206:001

*Glacier Bay, Alaska, Forest, June 1971*

Tri-color carbon print made by Luis Nadeau from the  
original 35 mm transparency, 9.8 x 14.9 cm  
81:250:001

*Hokkaido, Japan, May 1972*

Tri-color carbon print made by Luis Nadeau from the  
original 35 mm transparency, 9.9 x 14.9 cm  
81:224:001

Brown, Laurie. *see* GROUP PORTFOLIOS,  
*WESTCOASTNOW*

Burchfield, Jerry. *see* GROUP PORTFOLIOS,  
*WESTCOASTNOW*

Burns, Marsha. *see* GROUP PORTFOLIOS,  
*WESTCOASTNOW*

Burns, Michael. *see* GROUP PORTFOLIOS,  
*WESTCOASTNOW*

CALLAHAN, HARRY

untitled, 1978 (cityscape)

Incorporated color coupler (Type C) print, 23.5 x 34.5 cm  
Gift of the American Telephone and Telegraph Company  
81:165:001

untitled, 1978 (cityscape)

Incorporated color coupler (Type C) print, 23.1 x 34.2 cm  
Gift of the American Telephone and Telegraph Company  
81:165:002

untitled, 1978 (cityscape)

Incorporated color coupler (Type C) print, 22.9 x 34.4 cm  
Gift of the American Telephone and Telegraph Company  
81:165:003

Callis, Jo Ann. *see* GROUP PORTFOLIOS,  
*WESTCOASTNOW*

*Camera Work. see* BRIGMAN, ANNE;  
STEICHEN, EDWARD

CARABASI, THOMAS

*Butterfly, 1977*

Gelatin silver print, 14.4 x 24.5 cm  
Purchase  
81:186:002

*Princeton, N.J., 1980*

Gelatin silver print, 24.1 x 19.4 cm  
Purchase  
81:186:001

CLARK, JONATHAN

*Fungus, 1978*

Gelatin silver print, 24.0 x 19.2 cm  
Purchase  
81:176:002

*Graveyard Flowers, 1974*

Gelatin silver print, 19.1 x 24.0 cm  
Purchase  
81:176:001

*White Fish, 1981*

Gelatin silver print, 24.0 x 19.2 cm  
Purchase  
81:176:003

CLERGUE, LUCIEN

*Jeux de l'Ete, 1980 (Portfolio)*

Twelve fresson prints printed by Michael Fresson,  
30.6 x 20.5 cm  
Purchase  
81:147:001-012

CLIFT, WILLIAM

*Santa Fe Canyon Wall from La Mesita, 1978*

Gelatin silver print, 30.6 x 43.6 cm  
Gift of the American Telephone and Telegraph Company  
81:168:002

*Snow, Santa Fe River Gorge from Tetilla Peak, 1978*

Gelatin silver print, 30.1 x 42.2 cm  
Gift of the American Telephone and Telegraph Company  
81:168:001

*Sunlit Hills, La Cienega, 1978*

Gelatin silver print, 31.0 x 43.5 cm  
Gift of the American Telephone and Telegraph Company  
81:168:003

CONNOR, LINDA

*Canyon Floor, Canyon de Chelly, Arizona, 1978*

Gold-toned printing-out paper, 19.8 x 24.7 cm  
Gift of the American Telephone and Telegraph Company  
81:161:001

*Rock Formations, Utah, 1976*

Gold-toned printing-out paper, 19.7 x 24.7 cm  
Gift of the American Telephone and Telegraph Company  
81:161:002

*Trees, Connecticut*, 1978  
Gold-toned printing-out paper, 19.7 x 24.7 cm  
Gift of the American Telephone and Telegraph Company  
81:161:003

COOPER, THOMAS JOSHUA

*Ceremonial Dwelling, San Jose Canyon, New Mexico*, 1973  
Gelatin Silver Print, 11.7 x 14.8 cm  
Purchase  
81:177:003

*Ceremonial Dwelling, Tent Rocks Canyon, New Mexico*, 1973  
Gelatin Silver Print, 11.8 x 16.9 cm  
Purchase  
81:177:004

*Ceremonial Guardian, Masking and Unmasking (Homage to Morris Graves, #2), Stanton Moor, Derbyshire, England*, 1979  
Gelatin silver print, 11.8 x 16.8 cm  
Purchase  
81:177:010

*Isabella's Gift, Ritual Guardians with Sentinel Stone, Bets-y-Coed, Wales*, 1974  
Gelatin silver print, 11.8 x 17.0 cm  
Purchase  
81:177:005

*A Quality of Dancing, San Jose Canyon, New Mexico*, 1972  
Gelatin silver print, 11.9 x 16.4 cm  
Purchase  
81:177:002

*Ritual Ground with Frost Markings #1, Milltown Derbyshire, England*, 1978  
Gelatin silver print, 11.7 x 16.9 cm  
Purchase  
81:177:008

*Ritual Ground with Guardians, Northwest Scotland*, 1976  
Gelatin silver print, 11.6 x 14.9 cm  
Purchase  
81:177:007

*Ritual Hieroglyph #2, Horsely, Derbyshire, England*, 1978  
Gelatin silver print, 11.9 x 16.9 cm  
Purchase  
81:177:009

*Ritual Indication, Ladybower, Derbyshire, England*, 1974  
Gelatin silver print, 11.9 x 17.0 cm  
Purchase  
81:177:006

*Tree with Void (Homage to Morris Graves), Jemez, New Mexico*, 1971  
Gelatin silver print, 11.9 x 16.6 cm  
Purchase  
81:177:001

CRANE, BARBARA

Twelve gelatin silver prints of varying sizes  
Purchase  
81:195:001-012

*Albanian Soccer Players*, 1975  
81:195:009

*Bicentennial Polka*, 1975  
81:195:011

*Century Man Plant*, 1967  
81:195:006

*Chicago Loop Series*, 1976-78  
81:195:003

*Chicago Loop Series 1976-78*  
81:195:004

*Just Married*, 1975  
81:195:010

*Neon Cowboy*, 1969  
81:195:001

*Phantom Image II*, 1975  
81:195:012

*Pigeons*, 1975  
81:195:002

*Tar Findings*, 1975  
81:195:005

*Textured Human Forms*, 1967  
81:195:007

*Winged Trees*, 1974  
81:195:008

CRONHART STUDIO

untitled, 1950 (photograph of a Photographic Society of America banquet)  
Gelatin silver print, 27.8 x 47.8 cm  
Gift of Mrs. H. B. Crane and Herbert M. Howison, Jr.  
81:185:001

DAVIES, BEVAN

*Baltimore, Maryland*, 1978  
Gelatin silver print, 37.9 x 46.7 cm  
Gift of the American Telephone and Telegraph Company  
81:171:001



*Baltimore, Maryland*, 1978

Gelatin silver print, 37.4 x 46.7 cm

Gift of the American Telephone and Telegraph Company  
81:171:002

*Washington, D.C.*, 1978

Gelatin silver print, 38.0 x 47.0 cm

Gift of the American Telephone and Telegraph Company  
81:171:003

DECARAVA, ROY

*Man Walking a Black Dog*, 1978

Gelatin silver print, 25.5 x 33.1 cm

Gift of the American Telephone and Telegraph Company  
81:174:003

*Subway Station, Two Men, Bars*, 1978

Gelatin silver print, 23.1 x 33.0 cm

Gift of the American Telephone and Telegraph Company  
81:174:001

*Sunday Morning, Fulton Street*, 1978

Gelatin silver print, 24.3 x 33.0 cm

Gift of the American Telephone and Telegraph Company  
81:174:002

DEMACHY, ROBERT

*Girl Reading*

Photogravure, 19.7 x 10.7 cm

Gift of Dr. and Mrs. Lawrence Wheeler  
81:216:001

Divola, John. *see* GROUP PORTFOLIOS,  
*WESTCOASTNOW*

DOISNEAU, ROBERT

*Le Chant du Depart*, 1954

Gelatin silver print, 35.3 x 50.0 cm

Purchase

81:179:003

*Le Plongeon Blanc*, 1972

Gelatin silver print, 22.4 x 37.7 cm

Purchase

81:179:001

*Cinema d'Epouvante*, 1974

Gelatin silver print, 34.9 x 24.6 cm

Purchase

81:179:002

EDGERTON, HAROLD

*Pigeon Rising in Flight*, ca. 1939

Gelatin silver print, 21.5 x 16.5 cm

Gift of G. Clarke Bean

81:244:001

untitled, ca. 1939 (tennis ball impacting racquet)

Gelatin silver print, 21.5 x 16.5 cm

Gift of G. Clarke Bean

81:244:002

EGGLESTON, WILLIAM

untitled, 1978 (plant form)

Incorporated color coupler (Type C) print, 26.0 x 38.1 cm

Gift of the American Telephone and Telegraph Company  
81:164:001

untitled, 1978 (trees and field)

Incorporated color coupler (Type C) print, 25.9 x 38.1 cm

Gift of the American Telephone and Telegraph Company  
81:164:002

untitled, 1978 (trees)

Incorporated color coupler (Type C) print, 26.0 x 38.1 cm

Gift of the American Telephone and Telegraph Company  
81:164:003

EICKEMEYER, RUDOLF

*From Alabama*

Gelatin silver print, 24.1 x 18.9 cm

Gift of Dr. and Mrs. Lawrence Wheeler

81:212:001

*The Sweet Potato Field*, 1898

Gelatin silver print (developing-out paper), 18.9 x 23.9 cm

Gift of Dr. and Mrs. Lawrence Wheeler

81:212:002

ERWITT, ELLIOTT

*Elliott Erwitt* (Portfolio)

Geneva, Switzerland: Acorn Editions, Limited, ca. 1979

Ten gelatin silver prints of varying sizes

Gift of Albert B. Cohen

81:247:001-010

untitled, 1978 (boy and flag on beach)

Gelatin silver print, 20.2 x 29.7 cm

Gift of the American Telephone and Telegraph Company  
81:172:001

untitled, 1978 (people and wastebaskets on beach)

Gelatin silver print, 19.9 x 29.6 cm

Gift of the American Telephone and Telegraph Company  
81:172:002

- untitled, 1978 (crowd on beach)  
Gelatin silver print, 20.0 x 29.7 cm  
Gift of the American Telephone and Telegraph Company  
81:172:003
- FALK, B. J.  
*Miss Bertha Gallard*, 1898  
Photogravure, 20.0 x 12.6 cm  
Gift of Dr. and Mrs. Lawrence Wheeler  
81:214:001
- FEIN, SAMUEL  
*Rose*  
Gelatin silver print, 24.5 x 19.6 cm  
Purchase  
81:226:001
- FINK, LARRY  
untitled, 1978 (trio and bicycle)  
Gelatin silver print, 37.8 x 38.0 cm  
Gift of the American Telephone and Telegraph Company  
81:159:001  
untitled, 1978 (children on porch at night)  
Gelatin silver print, 36.9 x 37.6 cm  
Gift of the American Telephone and Telegraph Company  
81:159:002  
untitled, 1978 (couple between two cars)  
Gelatin silver print, 38.3 x 37.0 cm  
Gift of the American Telephone and Telegraph Company  
81:159:003
- FRANK, JO ANN  
*Design Portfolio*, 1980 (Portfolio)  
Five gelatin silver prints (cliche-verre negatives),  
20.2 x 25.2 cm (verticals and horizontals)  
Purchase  
81:246:001-005
- FRASER, W. A.  
*Twilight in the Battery*  
Photogravure by William Sartain, 9.4 x 20.1 cm  
Gift of Dr. and Mrs. Lawrence Wheeler  
81:219:001
- Fresson, Michael. *see* CLERGUE, LUCIEN
- GIBSON, RALPH  
untitled, 1976 (metal and Cubist-like reflections)  
Gelatin silver print, 45.8 x 30.5 cm  
Purchase  
81:149:001
- untitled, 1980 (woman's face)  
Gelatin silver print, 31.5 x 20.2 cm  
Purchase  
81:149:002  
untitled, 1980 (profile of woman lying on beach)  
Gelatin silver print, 31.5 x 20.6 cm  
Purchase  
81:149:003  
untitled, 1980 (female portrait)  
Gelatin silver print, 31.5 x 20.7 cm  
Purchase  
81:149:004
- GOHLKE, FRANK  
*House and Vines - Galveston, Texas*, 1978  
Gelatin silver print, 36.2 x 44.9 cm  
Gift of the American Telephone and Telegraph Company  
81:170:002  
*Housing Development South of Ft. Worth, Texas*, 1978  
Gelatin silver print, 36.0 x 44.0 cm  
Gift of the American Telephone and Telegraph Company  
81:170:003  
*Landscape near Kerrville, Texas*, 1978  
Gelatin silver print, 36.0 x 44.8 cm  
Gift of the American Telephone and Telegraph Company  
81:170:001
- GOSSAGE, JOHN  
*Home, Maryland*, 1978  
Gelatin silver print, 26.8 x 33.5 cm  
Gift of the American Telephone and Telegraph Company  
81:158:002  
*Ornamentals I*, 1978  
Gelatin silver print, 29.4 x 23.7 cm  
Gift of the American Telephone and Telegraph Company  
81:158:003  
*Ornamentals II, Georgetown*, 1978  
Gelatin silver print, 33.2 x 26.7 cm  
Gift of the American Telephone and Telegraph Company  
81:158:001
- Graves, Ken. *see* PAYNE, MITCHELL
- GREEN, JONATHAN  
*Miami*, 1978  
Dye transfer print, 22.8 x 34.1 cm  
Gift of the American Telephone and Telegraph Company  
81:163:001

*Miami Beach*, 1978

Dye transfer print, 22.9 x 34.1 cm

Gift of the American Telephone and Telegraph Company

81:163:003

*New Orleans*, 1978

Dye transfer print, 23.0 x 34.1 cm

Gift of the American Telephone and Telegraph Company

81:163:002

#### GROOVER, JAN

*Tybee Forks and Starts (C)*, 1978

Incorporated color coupler (Type C) print, 9.5 x 12.0 cm

Gift of the American Telephone and Telegraph Company

81:167:001

*Tybee Forks and Starts (D)*, 1978

Incorporated color coupler (Type C) print, 9.5 x 12.0 cm

Gift of the American Telephone and Telegraph Company

81:167:002

*Tybee Forks and Starts (F)*, 1978

Incorporated color coupler (Type C) print, 9.5 x 12.0 cm

Gift of the American Telephone and Telegraph Company

81:167:003

#### GROUP PORTFOLIOS

*WESTCOASTNOW*

Newport Beach, California: Susan Spiritus Gallery,

October 1979

Six gelatin silver prints, two incorporated color coupler (Type C) prints, one palladium print, one lithographic print with applied grease pencil, and one combination Xerox, Polaroid SX-70, and lithographic print, of varying sizes, by David Bayles, Laurie Brown, Jerry Burchfield, Marsha Burns, Michael Burns, Jo Ann Callis, John Divola, Betty Hahn, James Hajicek, Robert Heinecken, Joan Myers, and Jacqueline Thurston

Purchase

81:122:001-012

#### HAGEMEYER, JOHAN

*Carmel Highlands Coast*, 1940

Gelatin silver print, 18.5 x 23.8 cm

Purchase

81:243:005

*Death Valley*, 1941

Gelatin silver print, 17.9 x 23.3 cm

Purchase

81:243:006

*Death Valley (from Zabriskie Point)*, 1940

Gelatin silver print, 19.2 x 24.0 cm

Purchase

81:243:007

untitled, 1925 (flower detail)

Gelatin silver print, 16.8 x 22.3 cm

Purchase

81:243:001

untitled, 1932 (flower detail)

Gelatin silver print, 9.2 x 7.9 cm

Purchase

81:243:003

untitled, 1939 (rock formations in the landscape)

Gelatin silver print, 18.9 x 24.3 cm

Purchase

81:243:004

untitled, 1939 (row of trees in the landscape)

Gelatin silver print, 19.5 x 24.0 cm

Purchase

81:243:008

untitled, 1939 (landscape)

Gelatin silver print, 9.3 x 11.7 cm

Purchase

81:243:010

untitled, 1947 (architecture)

Gelatin silver print, 14.5 x 13.8 cm

Purchase

81:243:009

untitled, 1948 (clouds and landscape)

Gelatin silver print, 11.3 x 14.6 cm

Purchase

81:243:002

Hahn, Betty. *see* GROUP PORTFOLIOS,  
*WESTCOASTNOW*

Hajicek, James. *see* GROUP PORTFOLIOS,  
*WESTCOASTNOW*

#### HEINECKEN, ROBERT

*Erogenous Zone System Exercise #4*, 1972

Emulsion on canvas (hand-colored with pastels), 48.0 x 48.0 cm

Purchase

81:107:014



*Refractive Hexagon*, 1965

Twenty four gelatin silver prints adhered to masonite  
of loose equilateral triangles, 8.7 cm per side creating  
a hexagon, 35.0 cm in diameter, on a wooden tray,  
36.3 cm in diameter

Purchase

81:107:013

see also GROUP PORTFOLIOS, *WESTCOASTNOW*

HOWISON, HERBERT M.

Fourteen gelatin silver prints (some toned) of varying sizes  
Gift of Mrs. H. B. Crane and Herbert M. Howison, Jr.

81:181:001-014

*Ceramic Reflections*

81:181:005

*The Derelict*

81:181:013

*The Etching of Time*

81:181:003

*The Highway*

81:181:006

*In the Mood*

81:181:010

*The Last Rays*, 1951

81:181:004

*Morning*

81:181:014

*A Photographer and His World*

81:181:008

*Roadside Birches*

81:181:012

*Rural Patchwork*

81:181:011

*Summer Night*

81:181:001

untitled (group of people on a country road)

81:181:002

*Valley Farm*

81:181:007

*The Weaver*

81:181:009

JACHNA, JOSEPH

From the Neys Provincial Park series, 1978

Twenty untitled gelatin silver prints of sand abstractions,  
15.0 x 10.1 cm (vertical and horizontal)

Gift of Mr. and Mrs. Arnold M. Gilbert

81:192:001-020

JAMES, CHRISTOPHER

*Winter Pool #10*, 1981

Hand-colored gelatin silver print with raised,  
tinted enamel areas, 17.8 x 17.7 cm

Purchase

81:178:001

*Winter Pool #11*, 1981

Hand-colored gelatin silver print with raised, & varnished  
tinted enamel areas, 17.7 x 17.7 cm

Purchase

81:178:002

Jones. see ALBUMS, untitled

JONES, HAROLD

*Paul Caponigro*, 1976

Gelatin silver print, 16.0 x 12.6 cm

Gift of Harold Jones

81:199:001

KAIDA, TAMARRA

From the Growing Up series

*Kate*, 1981

Gelatin silver print, 36.1 x 35.3 cm

Purchase

81:196:001

*Kate and Barbie Doll*, 1981

Gelatin silver print, 36.6 x 36.0 cm

Purchase

81:196:002

KASTEN, BARBARA

*Construct II-C*

Polaroid print, 24.1 x 19.0 cm

Purchase

81:154:001

KATTELSON, SY

*Sleeping Man*, 1960

Carbon print, 19.9 x 30.8 cm

Purchase

81:155:001

Kerby. see ALBUMS, untitled

King, H. *see* ALBUMS, untitled

KINNEAR, T. W.

*Page P. T. Barnum*

Gelatin silver print 26.7 x 33.9 cm

Gift of Mrs. H. B. Crane and Herbert M. Howison, Jr.

81:183:001

Lawrence, William. *see* ALBUMS, *Travels in Europe*

LEMAÎTRE, MAURICE

*Au-Delà du Déclat*, 1965 (Artist's Book)

Twenty-one gelatin silver prints, one halftone, two incorporated color coupler (Type C) prints and one unprocessed print in black paper; sizes vary

Purchase

81:235:001-025

Lesser, Michael. *see* PAYNE, MITCHELL

Leyda, Jay. *see* STRAND, PAUL, Correspondence

LICHSTEINER, RUDOLF

*Tafelbild #6*, 1974

Gelatin silver print, 39.4 x 29.4 cm

Purchase

81:201:002

untitled, 1976 (bed and boots)

Gelatin silver print, 26.3 x 25.4 cm

Purchase

81:201:001

McCORMICK, L. M.

*Moonlight on the Mohawk*

Photogravure, 13.9 x 18.2 cm

Gift of Dr. and Mrs. Lawrence Wheeler

81:220:001

McFARLAND, LAWRENCE

*Four Dancing Girls, Tucson*, Nov. 1980

Gelatin silver print, 26.5 x 43.0 cm

Purchase

81:240:001

*San Xavier Mission, Arizona*, May 1981

Gelatin silver print, 26.5 x 43.1 cm

Purchase

81:240:002

MAITLAND, VISCOUNT

*The Thames of Shepperton*, 1896

Photogravure, 9.8 x 17.8 cm

Gift of Dr. and Mrs. Lawrence Wheeler

81:222:001

MANDEL, MIKE

From the Baseball Photographer Trading Card series

Twenty gelatin silver prints of varying sizes

Purchase

81:153:001-020

*Aaron Siskind*, 1975

81:153:016

*Ansel Adams*, 1975

81:153:004

*Beaumont Newhall*, 1975

81:153:011

*Fred Sommer*, 1975

81:153:010

*Emmet Gowin*, 1975

81:153:013

*Harry Callahan*, 1975

81:153:015

*Imogen Cunningham*, 1975

81:153:017

*Jerry Uelsmann*, 1975

81:153:014

*John Szarkowski*, 1975

81:153:008

*Judy Dater*, 1975

81:153:009

*Laura Gilpin*, 1975

81:153:001

*Lee Witkin*, 1975

81:153:007

*Linda Connor*, 1975

81:153:005

*Manuel Alvarez Bravo*, 1975

81:153:018

*Minor White*, 1975

81:153:019

*Naomi Savage*, 1975

81:153:020

*Peter Bunnell*, 1975

81:153:006

*Robert Heinecken*, 1975

81:153:012

*Todd Walker*, 1975

81:153:002

- Wynn Bullock*, 1975  
81:153:003
- MARK, MARY ELLEN  
*Jeanette Getting Ready to Go Out*, June 1978  
Gelatin silver print, 30.8 x 20.2 cm  
Gift of the American Telephone and Telegraph Company  
81:160:003  
*Victor Orellanes in Brooklyn*, June 1978  
Gelatin silver print, 20.3 x 30.8 cm  
Gift of the American Telephone and Telegraph Company  
81:160:001  
*Victor Showing Gladys His New Baby on Her First Day Home from the Hospital*, June 1978  
Gelatin silver print, 20.3 x 30.8 cm  
Gift of the American Telephone and Telegraph Company  
81:160:002
- MEYEROWITZ, JOEL  
*43rd St.*, 1978  
Incorporated color coupler (Type C) print, 49.0 x 39.4 cm  
Gift of the American Telephone and Telegraph Company  
81:166:003  
*New York Times Tower*, 1978  
Incorporated color coupler (Type C) print, 39.2 x 49.5 cm  
Gift of the American Telephone and Telegraph Company  
81:166:001  
*33rd St. and 5th Ave.*, 1978  
Incorporated color coupler (Type C) print, 49.7 x 39.4 cm  
Gift of the American Telephone and Telegraph Company  
81:166:002
- M'GHIE, J.  
*Photographs of Lanarkshire Scenery* (Album)  
Edinburgh: William Ritchie, ca. 1870  
Thirty-five albumen prints of varying sizes  
Purchase  
81:234:001-035
- MISRACH, RICHARD  
*Hawaii II*, 1978  
Incorporated color coupler (Type C) print, 66.4 x 80.9 cm  
Gift of the American Telephone and Telegraph Company  
81:162:001  
*Hawaii VI*, 1978  
Incorporated color coupler (Type C) print, 68.7 x 81.9 cm  
Gift of the American Telephone and Telegraph Company  
81:162:002
- Hawaii VIII*, 1978  
Incorporated color coupler (Type C) print, 70.0 x 83.9 cm  
Gift of the American Telephone and Telegraph Company  
81:162:003
- Montano, Linda. *see* PAYNE, MITCHELL
- MORRIS, KATHY  
*Dreaming/Walking*, 1976/1979 (from the Yashica Diary series)  
Hand-colored gelatin silver print, 11.2 x 10.8 cm  
Purchase  
81:225:001
- Myers, Joan. *see* GROUP PORTFOLIOS, *WESTCOASTNOW*
- Nadeau, Luis, *see* BROWN, DEAN
- NAMUTH, HANS  
From the Todos Santos Cuchumatán series  
*Basilia Calmo Martin with Umbrella and Alverta Martin with Hen*, 1978  
Gelatin silver print, 38.2 x 37.8 cm  
Purchase  
81:188:007  
*Bride and Groom*, 1981  
Gelatin silver print, 39.3 x 38.0 cm  
Purchase  
81:188:001  
*Ilario Cruz Perez and His Pigeons*, 1978  
Gelatin silver print. 39.2 x 37.9 cm  
Purchase  
81:188:006  
*The Local Marimba Band*, 1978  
Gelatin silver print, 38.3 x 37.8 cm  
Purchase  
81:188:003  
*Marcos Pablo Jeronimo*, 1978  
Gelatin silver print, 39.6 x 35.1 cm  
Purchase  
81:188:002  
*Pedro Martias*, 1978  
Gelatin silver print, 39.5 x 38.2 cm  
Purchase  
81:188:005  
*Pia Mendoza and Friends from "Below the Cemetery"*, 1978  
Gelatin silver print, 39.4 x 38.2 cm  
Purchase  
81:188:008



*Senobio Martin with Mask of the Tiger Dance*, 1978  
Gelatin silver print, 38.5 x 37.9 cm  
Purchase  
81:188:004

NATALI, ENRICO

From the Subway series  
Twenty-six gelatin silver prints of varying sizes  
Gift of Jay Silverman  
81:198:001-026

*Subway, New York, 1960, #1*  
81:198:001

*Subway, New York, 1960, #2*  
81:198:002

*Subway, New York, 1960, #3*  
81:198:003

*Subway, New York, 1960, #4*  
81:198:004

*Subway, New York, 1960, #5*  
81:198:005

*Subway, New York, 1960, #6*  
81:198:006

*Subway, New York, 1960, #7*  
81:198:007

*Subway, New York, 1960, #9*  
81:198:008

*Subway, New York, 1960, #10*  
81:198:009

*Subway, New York, 1960, #11*  
81:198:010

*Subway, New York, 1960, #12*  
81:198:011

*Subway, New York, 1960, #13*  
81:198:012

*Subway, New York, 1960, #14*  
81:198:013

*Subway, New York, 1960, #16*  
81:198:014

*Subway, New York, 1960, #17*  
81:198:015

*Subway, New York, 1960, #18*  
81:198:016

*Subway, New York, 1960, #20*  
81:198:017

*Subway, New York, 1960, #21*  
81:198:018

*Subway, New York, 1960, #22*  
81:198:019

*Subway, New York, 1960, #23*  
81:198:020

*Subway, New York, 1960, #24*  
81:198:021

*Subway, New York, 1960, #26*  
81:198:022

*Subway, New York, 1960, #27*  
81:198:023

*Subway, New York, 1960, #28*  
81:198:024

*Subway, New York, 1960, #29*  
81:198:025

*Subway, New York, 1960, #30*  
81:198:026

NIXON, NICHOLAS

*Augusta, Maine*, 1978  
Gelatin silver print, 19.8 x 24.9 cm  
Gift of the American Telephone and Telegraph Company  
81:173:003

*Boston Common*, 1978  
Gelatin silver print, 19.7 x 24.7 cm  
Gift of the American Telephone and Telegraph Company  
81:173:001

*Harwichport, Massachusetts*, 1978  
Gelatin silver print, 19.7 x 24.7 cm  
Gift of the American Telephone and Telegraph Company  
81:173:002

OELMAN, P. H., F. P. S. A.

*Nudes* (Portfolio)  
Six toned gelatin silver prints of varying sizes  
Gift of Mrs. H. B. Crane and Herbert M. Howison, Jr.  
81:180:001-006

*Nudes* (Portfolio)  
Six toned gelatin silver prints of varying sizes  
Gift of Mrs. H. B. Crane and Herbert M. Howison, Jr.  
81:184:001-006

Owens, Bill. *see* PAYNE, MITCHELL

PAPAGEORGE, TOD

*Above Laguna Beach*, 1978

Gelatin silver print, 27.9 x 40.4 cm

Gift of the American Telephone and Telegraph Company

81:175:001

*Cat and Surfer, Laguna Beach*, 1978

Gelatin silver print, 27.9 x 40.5 cm

Gift of the American Telephone and Telegraph Company

81:175:002

*Laguna Beach*, 1978

Gelatin silver print, 27.9 x 40.7 cm

Gift of the American Telephone and Telegraph Company

81:175:003

PAYNE, MITCHELL

MITCHELL PAYNE ARCHIVE

Four hundred thirty-four gelatin silver prints and five hundred seventy-three duplicate prints by Mitchell Payne; ninety-nine gelatin silver and incorporated color coupler (Type C) prints comprising the *American Snapshots* exhibition (curated by Mitchell Payne and Ken Graves); ninety-eight gelatin silver and incorporated color coupler (Type C) duplicate prints from the *American Snapshots* exhibition; negatives; correspondence; manuscript material and Mitchell Payne's collection of photographs by Janet Applebaum, Ken Graves, Michael Lesser, Linda Montano, Bill Owens, Skinhanger(?), and Richard Stoecken.

Gift of Linda Montano

81:204:000; 81:253:000-81:267:000; and AG 49:1-5

Photographic Society of America. *see*

CRONHART STUDIO, OELMAN, P.H.

RICE, TED

untitled, 1981 (Indian pots)

Platinum print, 11.8 x 16.9 cm

Purchase

81:228:001

untitled, 1981 (drinking glasses)

Platinum print, 9.6 x 12.1 cm

Purchase

81:228:002

untitled, 1981 (book and flowers)

Platinum print, 12.1 x 9.6 cm

Purchase

81:228:003

RUBENSTEIN, MERIDEL

*Cecil's Saddle, Pena Blanca, New Mexico*, 1978

Toned chloro-bromide print from a two negative blend,  
38.5 x 30.4 cm

Purchase

81:210:001

Rudd, C. *see* ALBUMS: untitled

SANDER, AUGUST

*Kleinbisinger*, 1930

Gelatin silver print, 28.7 x 21.7 cm

Purchase

81:203:001

Sartain, William, *see* FRASER, W. A.;

STIEGLITZ, ALFRED

SAVAGE, NAOMI

*Naomi Savage* (Portfolio)

Princeton, New Jersey: Princeton Gallery of Fine Arts,  
1981

Eight gelatin silver prints (some hand-colored with  
charcoal and pastel); sizes vary

Purchase

81:152:001-008

SAWYER, MARK

*Five Flowers, Six Flies, Tucson*, 1981

Twenty-five Polaroid SX-70 prints in a modular arrangement,  
50.5 x 50.5 cm (irregular)

Purchase

81:150:001

*Hillorian Geometry: Position/Disposition with a Portrait of  
A. Square of Flatland*

Modular arrangement of six rows of six 12.6 x 10.1 cm  
prints, 64.0 x 59.5 cm

Purchase

81:150:002

SCHNITZER, KLAUS

*Advance Rumley Harvest Machine*, 1973

Platinum Print, 25.4 x 32.7 cm

Purchase

81:227:002

*Machine Two*, 1971

Platinum print, 9.1 x 13.0 cm (irregular)

Purchase

81:227:001

SEMON, CARLE

*In the Blue Ridge Region*

Gelatin silver print, 22.0 x 28.9 cm

Gift of Mrs. H. B. Crane and Herbert M. Howison, Jr.

81:182:001

SERMONETA, DUCHESS OF

*Sheep Study near Bordyhesa*

Photogravure, 7.5 x 11.3 cm

Gift of Dr. and Mrs. Lawrence Wheeler

81:221:001

SHORE, STEPHEN

Twelve incorporated color coupler (Type C) prints of varying sizes

Gift of Mrs. Agnese Lindley

81:245:002-004, 006-012, 014-015

*Bay Theater, 2nd, Ashland, Wisconsin, July 9, 1973*

81:245:012

*Eighth Street, Tucumcari, New Mexico, August, 12, 1973*

81:245:014

*Farmhouse, U. S. 10, East of Dilworth, Minn., July 12, 1973*

81:245:007

*Green House, Rock Island St., Tucumcari, New Mexico, August 12, 1973*

81:245:006

*H & H El Centro Motel, Kadoka, S. D., July 14, 1973*

81:245:003

*Horseshoe Bend Motel, Lovell, Wyo., July 16, 1973*

81:245:004

*Intersection: Main St. & 2nd Ave., Valley City, N. D., July 12, 1973*

81:245:009

*Intersection: 2nd & 4th Ave., Ashland, Wisc., July 10, 1973*

81:245:011

*Jameson Ave., Lima, Ohio, July 6, 1973*

81:245:015

*Okeechobee Blvd., West Palm Beach, Fla., October 27, 1973*

81:245:002

*Sunset Ave., Palm Beach, Fla., October 28, 1973*

81:245:010

*U. S. 2, Ironwood, Mich., July 9, 1973*

81:245:008

ADDITIONAL PRINTS

*Clubhouse, Ft. Lauderdale Yankee Stadium, Ft. Lauderdale, Florida, 1978*

Incorporated color coupler (Type C) print, 35.0 x 38.0 cm

Gift of the American Telephone and Telegraph Company

81:156:001

*Craig Nettles, Ft. Lauderdale Yankee Stadium, Ft. Lauderdale, Florida, 1978*

Incorporated color coupler (Type c) print, 38.0 x 35.0 cm

Gift of the American Telephone and Telegraph Company

81:156:002

*West Palm Beach Stadium, West Palm Beach, Florida, 1978*

Incorporated color coupler (Type C) print, 35.0 x 38.0 cm

Gift of the American Telephone and Telegraph Company

81:156:003

Skinhanger, (?). *see* PAYNE, MITCHELL

SMITH, HENRY HOLMES

HENRY HOLMES SMITH PAPERS

Fourteen boxes of manuscript material and publications.

Organization in progress, to be the subject of a future research guide.

Gift of Henry Holmes Smith

AG 32

SOMMER, GIORGIO

*Costumi, Napoli, ca. 1874 (Album)*

Forty-eight hand-colored albumen prints of varying sizes

Purchase

81:233:001-048

STEICHEN, EDWARD

*The Little Round Mirror*

Photogravure from *Camera Work*, No. 14, April 1906;

21.2 x 14.2 cm

Transferred from University Museum of Art, University of Arizona, Tucson

81:144:001

STERNBERG, JAY

Eleven gelatin silver prints of varying sizes

Gift of Mrs. Jay Sternberg

81:143:001-003; 81:143:006-013

*Margaret Sanger, 1951*

81:143:003

untitled (female portrait)

81:143:001

untitled (female portrait)

81:143:002



untitled (clouds)  
 81:143:006  
 untitled (clouds)  
 81:143:007  
 untitled (clouds)  
 81:143:008  
 untitled (clouds)  
 81:143:009  
 untitled (clouds)  
 81:143:010  
 untitled (clouds)  
 81:143:011  
 untitled (clouds)  
 81:143:012  
*Sunset, New Mexico, 1950*  
 81:143:013  
 STERNBERG, JAY and GRACE  
 untitled (cityscape)  
 Gelatin silver print, 24.2 x 19.2 cm  
 Gift of Mrs. Jay Sternberg  
 81:143:004  
 untitled (abstraction)  
 Gelatin silver print, 24.2 x 19.2 cm  
 Gift of Mrs. Jay Sternberg  
 81:143:005  
 STIEGLITZ, ALFRED  
*A Bit of Venice*  
 Photogravure, 18.0 x 12.2 cm  
 Gift of Dr. and Mrs. Lawrence Wheeler  
 81:213:002  
*A Decorative Panel*  
 Photogravure by William Sartain, 12.3 x 19.8 cm  
 Gift of Dr. and Mrs. Lawrence Wheeler  
 81:213:003  
*Early Morn*  
 Photogravure, 14.8 x 20.5 cm  
 Gift of Dr. and Mrs. Lawrence Wheeler  
 81:213:001  
 Stoecken, Richard. *see* PAYNE, MITCHELL  
 STRAND, PAUL  
 Correspondence  
 Letter from Paul Strand to Jay Leyda dated November  
 2, 1967  
 Gift of Jay Leyda  
 AG 17:17/11

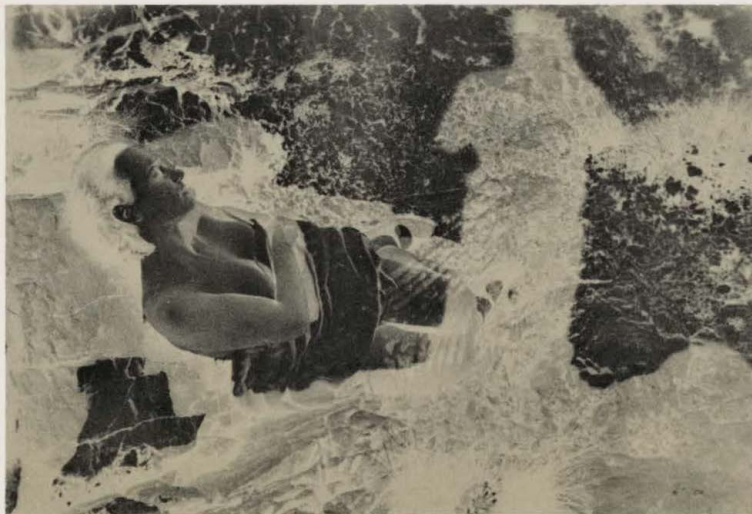
THOMAS, LEW  
*Le Pied Droit, 1974*  
 Gelatin silver print, 16.3 x 14.9 cm  
 Purchase  
 81:146:001  
 Thurston, Jacqueline. *see* GROUP PORTFOLIOS,  
*WESTCOASTNOW*  
 TOLLEY, HARRY  
*Out of the Marsh a Fir Tree Grows*  
 Photogravure, 16.4 x 12.3 cm  
 Gift of Dr. and Mrs. Lawrence Wheeler  
 81:218:001  
 TRAUB, CHARLES  
*England, 1971*  
 Gelatin silver print, 25.6 x 33.1 cm  
 Purchase  
 81:189:001  
*Wisconsin, 1972*  
 Gelatin silver print, 26.0 x 33.4 cm  
 Purchase  
 81:189:002  
 TRAUB, CHARLES and DOUGLAS BAZ  
*Louisiana, 1974*  
 Gelatin silver print, 21.2 x 26.3 cm  
 Purchase  
 81:190:001  
*Louisiana, 1974*  
 Gelatin silver print, 20.9 x 25.8 cm  
 Purchase  
 81:190:002  
 Valentine, James. *see* ALBUMS, *Travels in Europe*  
 WALKER, MELANIE  
 untitled, 1980 (string beans)  
 Hand-colored and spray-painted gelatin silver print,  
 27.6 x 40.5 cm  
 Purchase  
 81:187:001  
 untitled, 1981 (hand and peas)  
 Hand-colored and spray-painted gelatin silver print,  
 27.4 x 40.4 cm  
 Purchase  
 81:187:002  
 Wilson, George Washington. *see* ALBUMS: *Travels in Europe*

## From the Archives: Franz Roh

---

DR. FRANZ ROH (1890-1965), a German art historian was a prolific writer on subjects as varied as 17th century Dutch landscape painting and avant-garde German sculpture. He also wrote frequently and articulately about German photography of the twenties and thirties, and for a brief time between 1922 and 1926 he himself experimented with photography. In his most well-known essay, "Mechanism and Expression," written for the book *Foto-Auge Photo-Eye* (Stuttgart, 1929), Roh discussed the negative print: "comparatively new is also a further variety of the reality-photo: the *negative* print.

the principle of *inversion* is known in arrangement of abstract forms, as applied in weaving and wicker-work. it occurs in music too, though seldom. why should not the same principle be applied to exterior realities though they be not in ranges? besides the inversion of *direction* an inversion of light-and-dark is well possible. this, for the present, specifically *photographic* charm cannot be experienced elsewhere, for the distinction between a *day and night view of the same reality* is quite a different thing. we might perhaps speak of a world in the major and the minor key, to indicate at least the completely changed expression of tone values."



15.0 x 22.6 cm; 82:029:001



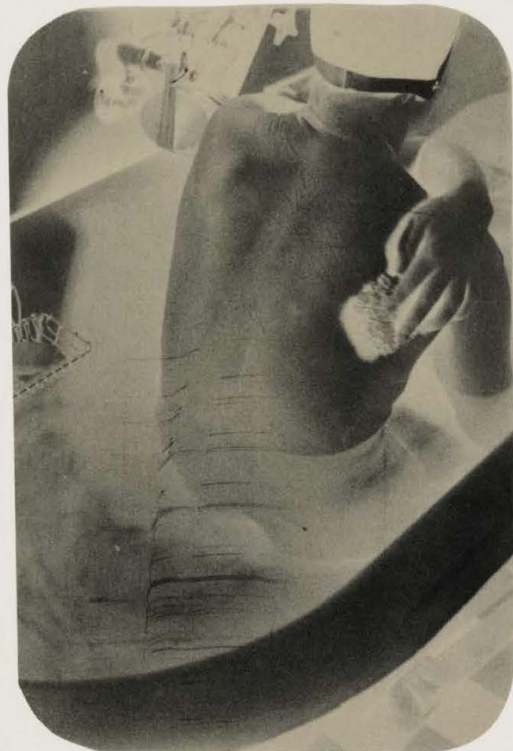
22.5 x 15.0 cm; 82:029:002



22.0 x 14.3 cm; 82:029:006



21.9 x 15.2 cm; 82:029:004



22.2 x 14.9 cm; 82:029:005





## Arizona Board of Regents

### *Ex Officio*

BRUCE BABBITT  
CAROLYN WARNER

Governor of Arizona  
State Superintendent of Public Instruction

### *Appointed*

THOMAS CHANDLER	January 1984
DR. WILLIAM G. PAYNE	January 1984
ESTHER N. CAPIN	January 1986
DONALD PITT	January 1986
WILLIAM P. REILLY	January 1988
TIO A. TACHIAS	January 1988
A. J. PFISTER	January 1990
DONALD G. SHROPSHIRE	January 1990
VADA MANAGER	Student Liaison

## University of Arizona Administration

HENRY KOFFLER, President of the University; ALBERT B. WEAVER, Executive Vice President; GARY M. MUNSINGER, Senior Vice President for Resources; RICHARD M. EDWARDS, Vice President for Student Relations; LEE B. JONES, Vice President for Research; ROBERT A. PETERSON, Vice President for Administrative Services.

## Center for Creative Photography

JAMES L. ENYEART, Director; MARGUERITE MCGILLIVRAY, Administrative Assistant; TERENCE PITTS, Photographic Archives Curator and Librarian; AMY STARK, Assistant Photographic Archives Librarian; NANCY SOLOMON, Publications Coordinator; DIANNE NILSEN, Photographer; LAWRENCE FONG, Registrar; JENNIFER DAVIS, Secretary; SUSAN RUFF, Exhibitions Curator; DONNA BENDER, Assistant Archivist; SHARON DENTON, Assistant Archivist; CHARLES LAMB, Assistant Archivist; STUART ALEXANDER, Assistant Archivist; SARAH MOORE, Polaroid Fellow; MANUEL AGUIRRE, Student Assistant; THOMAS DAVIS, Student Assistant; JOSEPH SHUBITOWSKI, Student Assistant; MARIE STILL, Student Assistant.



