



The Early Work of Laura Gilpin  
1917-1932



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Photographs by Laura Gilpin  
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Photographs from the *Végétal & Insectes* series  
© 1981 by Jean-Pierre Sudre

Portrait of Laura Gilpin  
© 1980 by John P. Schaefer

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is supported in part by Polaroid Corporation.

FRONT COVER:  
JOHN P. SCHAEFER  
*Laura Gilpin, Santa Fe Home*, 1978  
Gelatin silver print, 29.0 x 21.0 cm  
79:141:001

BACK COVER:  
JEAN-PIERRE SUDRE  
from *Végétal & Insectes* series  
Gelatin silver print (toned and chemically  
altered), 30.5 x 23.9 cm  
79:12:010

# Director's Statement

THE PORTFOLIO SECTION OF THIS ISSUE OF the Center's research publication contains a selection of rare, largely unknown, platinum prints by Laura Gilpin. These prints are part of a larger collection of Gilpin's works housed by the Center. The prints for the Gilpin Collection were selected to reveal in depth a particular aspect of Gilpin's aesthetic philosophy. The collection is rich in its representation of her extraordinary craftsmanship and ability to master the idiosyncratic processes of platinum, palladium, and gum bichromate combinations. Including prints made between 1917 and 1932, it offers researchers a look at Gilpin's early pictorialist style. Viewed in the context of the period, Gilpin's choices of subject matter are refreshing. She avoided the romantic gestures and symbols of an imagined classical past so typical of her predecessors, the Secessionists. Gilpin, like Paul Strand and other masters who carried on where the Photo-Secession left off, displays a straightforward appreciation of the interdependence of light and form as fundamental to a photographic aesthetic.

The acquisition of collections that offer the researcher an in-depth look at a particular aspect of an artist's work, like that of the Gilpin Collection, is part of the Center's goals. Among other collections of this nature housed by the Center are the Paul Strand Collection of one hundred seventy master prints and four hundred study prints, the Edward Weston Collection of two hundred prints dating from as early as 1914, the Paul Anderson Collection of nearly four hundred prints with examples of most of the processes invented and used by the Photo-

Secessionists, the Weegee Collection of over three hundred prints, the Sonya Noskowiak Collection, and the Margrethe Mather Collection representing the largest extant body of her work.

Some of these collections have already been the subject of the Center's research publication, and others are planned for the future. These publications and the quality of both research and reproduction that we try to bring to each issue would not be possible without the generous support of Polaroid Corporation. The National Endowment for the Arts has also supported individual issues of the research and guide series.

Support of the Center's programs and collections has increased dramatically over the past three years from both private and corporate sectors. During that time our collections and staff have tripled. As a result, plans are now being made to build a new facility that will maintain the standards and research practices pioneered by the Center. The development of a collection policy devoted to the acquisition of complete archives was new to the field when begun by the Center in 1975. Today it is a growing program among other institutions. This acquisition philosophy has become a major aspect of the Center's reputation. The programs devised by the Center for retrieval, use, and enjoyment of the archives have made them the most accessible in the country.

The current Center facility, the renovated bank pictured on the next page, represents the space that the collections, programs, and patron attendance have outgrown. The current facility





Members of the Center for Creative Photography staff work in the north room of the Master Print Archive.



The Main Gallery is devoted to presentation of works from the Center's collections and traveling exhibitions. On the far right is the Contemporary Gallery that focuses on the work of individual photographers.



The Contemporary Gallery also serves as a print-viewing area, a classroom, and the library reading room.

has provided a congenial environment for photography, which encourages scholarly inquiry but not at the expense of either emotional or intellectual pleasure. Here the medium is accorded respect equal to any science or art.

Plans for a new facility will, above all, include the continuation of such an environment. Just as the Center's publication series is a subsidized program, so too will the new Center need additional outside subsidies in order to be a

state-of-the-art facility that will meet the needs of the next century of photography. A fundraising campaign will be launched during 1981 with the goal of celebrating the Center's tenth anniversary in 1985 in the new facility. We look forward to sharing this goal and its progress with the Center's subscribers.

JAMES L. ENYEART  
DIRECTOR





# The Early Work of Laura Gilpin, 1917-1932

by Terence R. Pitts

IN MAY OF 1873, THE EDITORIAL STAFF OF the *Philadelphia Photographer* envisioned "The Future of Photography To Be in the Hands of the Gentler Sex" in an article that tended toward gentlemanly amusement and condescension:

The "young ladies" (of variegated ages) now being taught the mysteries of photographic manipulation by Prof. Hacker, at the Cooper Union in New York, about one hundred in number, are making rapid and satisfactory progress, and in due time we shall have them either opening studios of their own, or seeking employment through our "situations wanted" column.<sup>1</sup>

The prediction was not far off. By the time that the amateur salon movement and the Photo-Secession were in full swing a generation later, women photographers were numerous and a few had achieved professional or commercial stature, although photography was still a male-dominated field. When the young fourteen-year-old Laura Gilpin, traveling to New York City from her home in Colorado Springs around 1905, was taken to have her portrait made, she was taken to Gertrude Käsebier. Käsebier, one of the most successful women photographers of the time, had already been operating a studio in the city for seven or eight years.

The event made such an impression on Gilpin that when she decided twelve years later to pursue photography seriously, she wrote Käsebier for advice. Käsebier recommended the Clarence White School in New York, and Gilpin

enrolled in 1916, studying with Paul Anderson, White, and Max Weber, who taught the history of art and design. Anderson was the technical instructor, introducing Gilpin to the complexities of various printing processes. White gave weekly critiques, although Gilpin later stated that what she learned most from him was lighting.<sup>2</sup> She also visited Käsebier frequently, taking along her latest prints for advice. (Even after Gilpin moved back to Colorado Springs, she continued to send proof prints to Käsebier for her comments.)

In New York, Gilpin shared an apartment with a number of women, one of whom was the sculptress Brenda Putnam. Gilpin had discovered her affinity for sculpture several years earlier at the Panama-Pacific Exposition, which she had seen in San Francisco in 1915. There, she later remarked, she seemed to have "photographed every piece of sculpture that was exhibited outside in the fairgrounds."<sup>3</sup> Her friendship with Putnam led to a number of photographic undertakings. She photographed a number of Putnam's sculptures, she arranged and photographed still-lives of sculptor's tools and other objects, and she made a series of photographs showing the evolution of a clay relief. Ten of these photographs later appeared as illustrations in Putnam's book, *The Sculptor's Way*,<sup>4</sup> and *Sculptor Brenda Putnam at Marble Cutters Watching Work on Memorial for Ann Simon* (plate 1) was reproduced in *Pictorial Photography in America*, Volume 1.

Sometime between 1917 and 1921, during one of her returns to Colorado Springs, Gilpin made photographs inspired by the poems of Eliza Morgan Swift, who lived for a while at

the Broadmoor Hotel there. Plate 6 was made for Swift's poem, "On the Prairie."<sup>5</sup> Like most of Gilpin's early landscapes, the horizon line is dramatically low and the land is reduced to a stark, undifferentiated mass.

Finally in 1922, after traveling in Europe with Brenda Putnam for a while, Laura Gilpin settled down in Colorado Springs to try to make a living from photography. She still continued to submit photographs to salons and amateur photography magazines such as *The Pictorialist*, *Pictorial Photography in America*, and *Photograms of the Year* throughout the twenties. In one publication, just to give an example, *Flowers in Vase/Narcissus* (plate 8) was critiqued by critic F. C. Tilney as "a little too formal in arrangement. The dish need not have been so near and gains nothing by being cut off. But evidently, as the blossoms bear witness, formality was in Miss Gilpin's mind, so why look so nice a gift horse in the mouth?"<sup>6</sup> But neither acceptance in the salons nor muffled praise in the magazines could earn her an income, so she simultaneously pursued more commercial projects.

Around 1925, the Colorado Springs Chamber of Commerce published *Winning Health in the Pikes Peak Region*, a booklet designed to "stress the value of the dry mountain air and abundant sunshine of the Western Plateaus as an aid to recovery from tuberculosis."<sup>7</sup> Gilpin was responsible for the twenty-two photographs that were used, and this was probably her first notable commercial success. In plates 22 and 23, which are from this series, Gilpin's close friend Elizabeth Forster was the nurse; Miss Forster was for many years Gilpin's traveling companion on summer explorations throughout the Southwest.

Two self-publishing ventures quickly followed: *The Pikes Peak Region* in 1926, and *The Mesa Verde National Park* in 1927, both under the imprint of The Gilpin Publishing Company. In these two guidebooks Gilpin set

a precedent that she would follow in all of her later books: she alone was responsible for not only the photography but the research, the writing, and, when possible, the design. Also in these books Gilpin began moving away from her earlier reductive landscapes toward more detail and increasingly complex compositions. In a photograph like *Broken Flute Cave, Cave Area, Arizona*, done in 1931, we can see the way in which she could manipulate the spatial options of a scene to great advantage.

Gilpin worked at two other types of commercial photography during this time: architectural photography and portraiture. One example of the former was published in 1929: *A Monograph on the Work of William E. Fisher and Arthur A. Fisher, Architects*, a portfolio of twenty-nine loose plates showing various buildings designed by these two Denver architects. But for the most part, Gilpin earned a living from portraits of the type shown in plates 5, 14, and 15. Much of the appeal of these portraits comes from their subtle lighting and from Gilpin's ability to coax the sitter into an attitude that was simultaneously casual and elegant.

In 1931, Elizabeth Forster accepted a job as a nurse on the Navaho reservation, opening the way for Laura Gilpin's lengthy project *The Enduring Navaho*,<sup>8</sup> which was finally published in 1968 as the last of her four major books. Gilpin frequently referred to herself as a landscape photographer — and this was undoubtedly her forte — but from 1931 onward much of her energy was directed toward making the books in which her landscapes and other photographs would appear. *The Pueblos: A Camera Chronicle*<sup>9</sup> was published in 1941, *Temples in Yucatán*<sup>10</sup> in 1948, and *The Rio Grande: River of Destiny*<sup>11</sup> was published in 1949. In creating her books Gilpin saw herself as a bridge between the scientist/specialist and the layperson, synthesizing history, anthropology, architecture, archeology, and photography to interpret an

entire geographical region and its peoples.

Laura Gilpin never seemed to rush anything. Her projects came to a fruition that was slow and meditated. As she got older, she acted as if her time was increasing rather than diminishing. In 1975, at the age of 84, she applied for and received a Guggenheim Fellowship to continue her work in making hand-coated platinum papers. And right up until her death in 1979 she continued to work on her photographic essay on Canyon de Chelly — a project that she had started a half a century earlier. All of this was more than the idiosyncrasy of an individual, it reflected the way in which she saw the relationship between time and knowledge and, of course, between knowledge and photography. In speaking about *The Enduring Navaho* she once said, "It is the kind of photography that can't be done in a hurry; you have to be trusted."<sup>12</sup> Understanding the responsibility that a photographer assumes in trying to interpret the world, she clearly and consistently used the full powers of her empathy and intellect on behalf of her subject — and she expected her audience to do the same.

*The Center would like to thank Marni Sandweiss, Curator of Photographs at the Amon Carter Museum of Western Art, for sharing her knowledge with us. The Amon Carter Museum of Western Art is the repository of the Laura Gilpin Archive.*

## NOTES

<sup>1</sup>"The Future of Photography To Be in the Hands of the Gentler Sex," *Philadelphia Photographer*, vol. 10, no. 113 (May 1873), p. 129.

<sup>2</sup>Gilpin's remembrances of the Clarence White School were recorded in a videotaped interview at the Center for Creative Photography, November 9, 1977 (VIDEO 77:034).

<sup>3</sup>Margaretta K. Mitchell, *Recollections: Ten Women of Photography* (New York: Viking Press, 1979), p. 121.

<sup>4</sup>Brenda Putnam, *The Sculptor's Way* (New York: Watson-Guptill, 1948).

<sup>5</sup>Eliza Morgan Swift, *Summer Goodbye* (New York: Harold Vinal, 1926), pp. 6-7.

<sup>6</sup>F. C. Tilney, *Pictorial Photography Exhibited at the Royal Photographic Society of Great Britain 1928: A Critical Dissertation* (London: The Fountain Press, 1928), p. 46.

<sup>7</sup>"Foreword" to *Winning Health in the Pikes Peak Region: Colorado Springs—Manitou, Colorado* (Colorado Springs: Colorado Springs Chamber of Commerce, n.d.), n.p.

<sup>8</sup>Laura Gilpin, *The Enduring Navaho* (Austin and London: University of Texas Press, 1968).

<sup>9</sup>Laura Gilpin, *The Pueblos: A Camera Chronicle* (New York: Hastings House, 1941).

<sup>10</sup>Laura Gilpin, *Temples of Yucatan* (New York: Hastings House, 1948).

<sup>11</sup>Laura Gilpin, *The Rio Grande: River of Destiny* (New York: Duell, Sloan, and Pearce, 1949).





# Photographs by Laura Gilpin

The twenty-four plates in this issue have been selected from the Center's collection of fifty-two prints by Laura Gilpin, all of which are platinum prints.



PLATE 1

*Sculptor Brenda Putnam at Marble Cutters  
Watching Work on Memorial for Ann Simon*

1917

20.3 x 15.3 cm

77:023:009

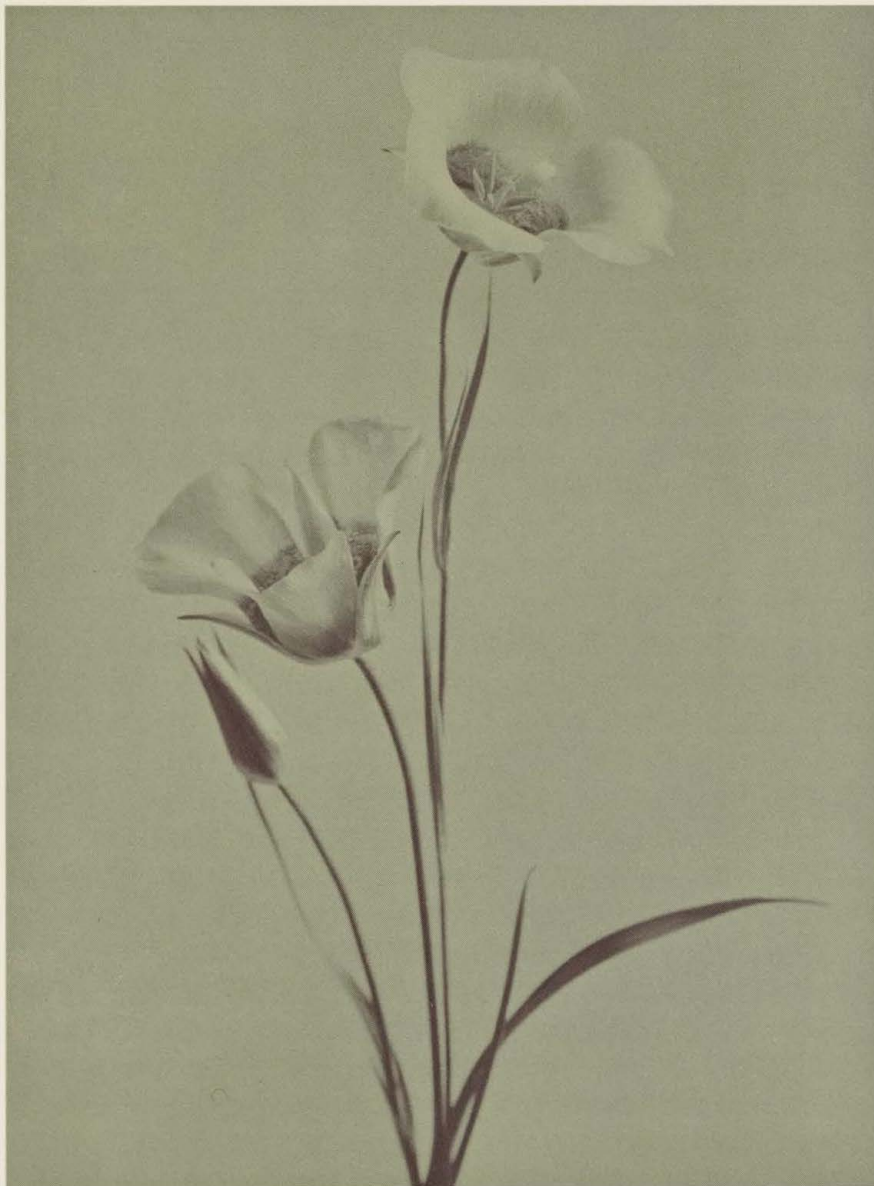


PLATE 2

*Mariposa Lily*

1922

15.4 x 11.4 cm

77:023:001



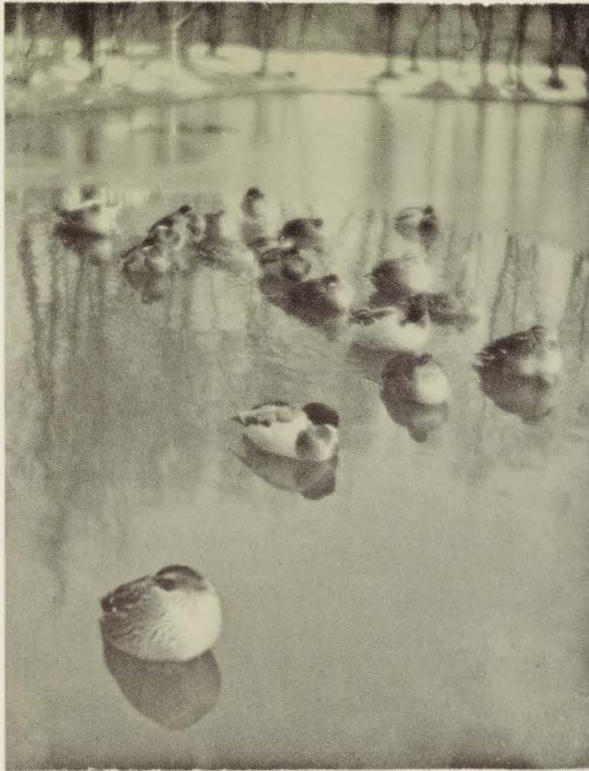


PLATE 3

*Ducks on Pond*

1921

9.9 x 7.7 cm

77:023:008



PLATE 4

*Roses in Vase*

1926

24.0 x 19.3 cm

77:023:010



PLATE 5

*Marcy Dalton Fowler*

1919

24.1 x 19.2 cm

79:098:011





PLATE 6

for the Eliza Morgan Swift poem "On the Prairie"

1917 or 1921

14.9 x 19.2 cm

79:098:010



*On the Prairie*

There's a wind on the prairie  
That sends the clouds sailing,  
Their long tresses trailing,  
With the blustering swirl of the wind on the lea;  
And the waves of the grasses,  
In sweeping blue masses,  
Are brothers akin to the waves of the sea.

There are long dazzling reaches  
Of white sandy beaches  
For miles upon miles without brushwood or tree;  
And patches of yellow,  
That soften and mellow,  
Like the dusk on the marshes that lead to the sea.

Oh the voice of the prairie,  
How often I hear it!  
It calls to my spirit,  
In the silence of twilight: "Come forth unto me."  
The mountains around me  
Have smothered and bound me,  
But the voice of the prairie's the voice of the sea.

Across the broad spaces,  
The limitless places,  
Unfettered, unhindered, my spirit goes free;  
My spirit goes winging,  
My spirit goes singing,  
The song of the exile who's far from the sea.

Eliza Morgan Swift  
1917



PLATE 7

*Sunrise on the Desert*

1924

19.2 x 23.6 cm

77:071:008



PLATE 8

*Flowers in a Vase/Narcissus*

1928 [published in *Pictorial Photography Exhibited at the  
Royal Photographic Society of Great Britain*, 1928, plate 68;  
commented upon in text]

24.4 x 19.7 cm

77:071:005





PLATE 9

*The Frosted Pine, Colorado*

1927 [published in *Pictorial Photography in America*

v. 5 (1929), plate 5]

24.2 x 19.2 cm

77:071:006



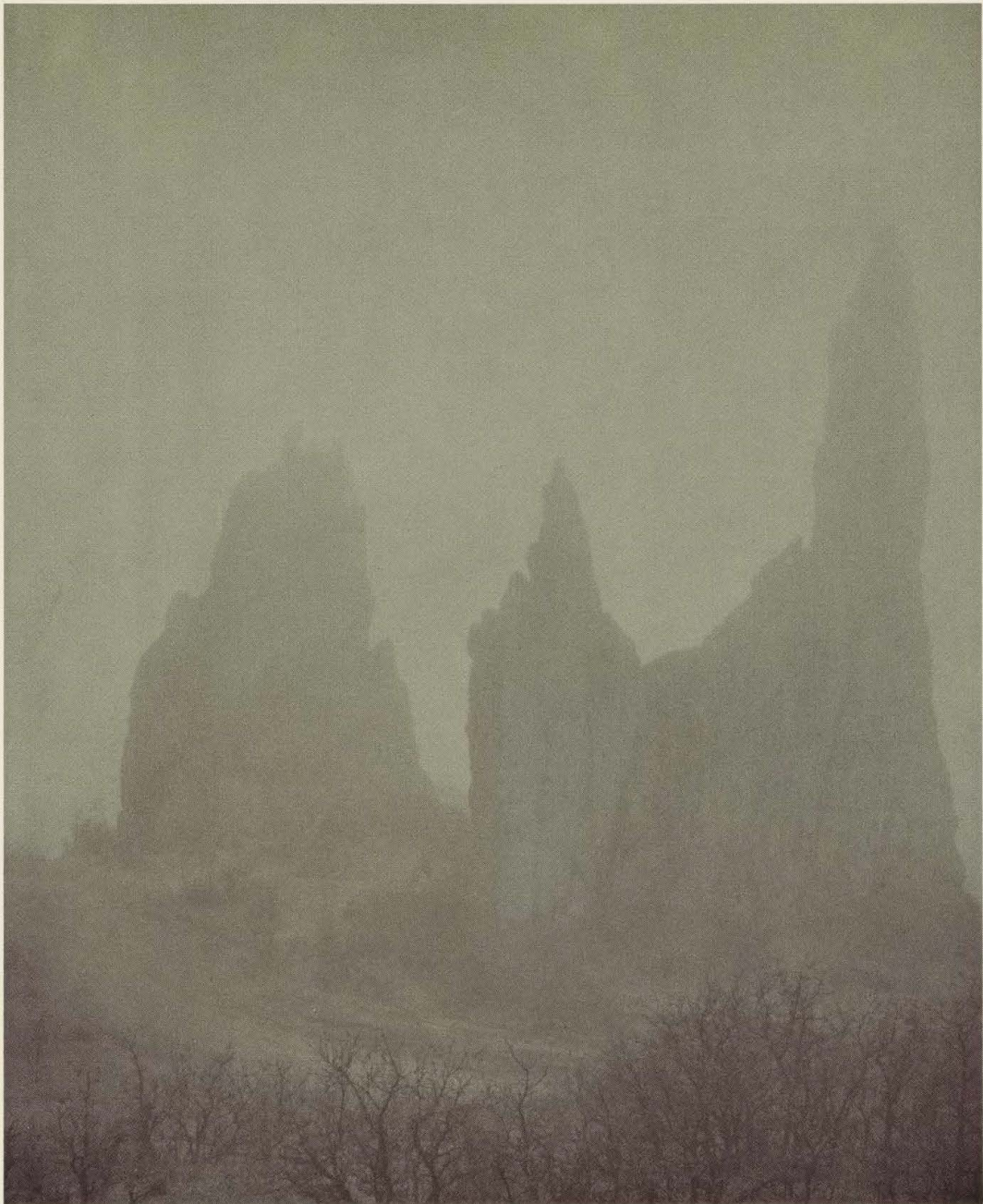


PLATE 10

*Cathedral Spires*

1919

23.9 x 19.1 cm

77:023:002





PLATE 11

*Nurse Watching Children Taking Sunbaths, from  
Winning Health in the Pike's Peak Region*

1925

18.9 x 23.3 cm

77:023:007

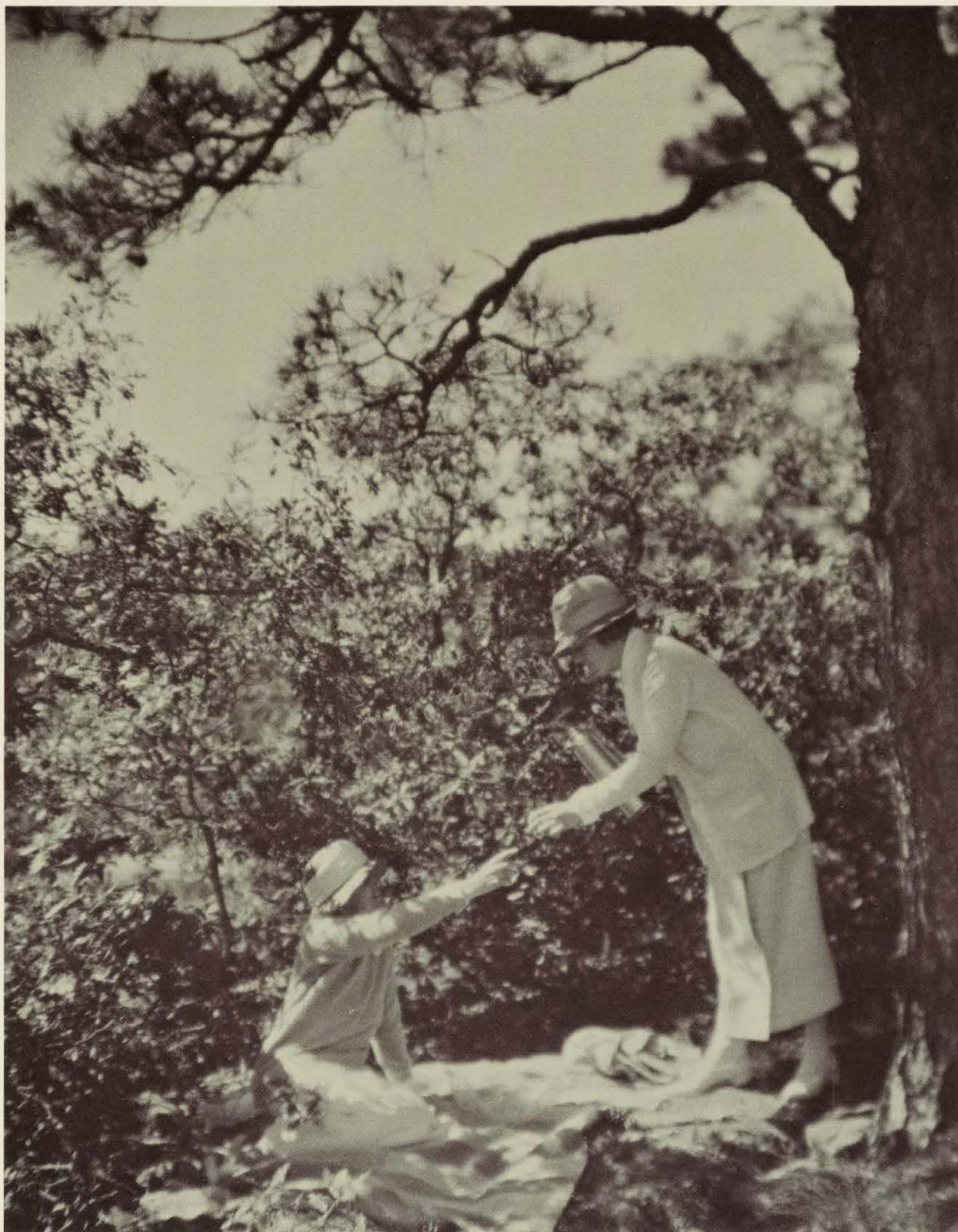


PLATE 12

from *Winning Health in the Pike's Peak Region*

1925

24.6 x 19.3 cm

77:023:014



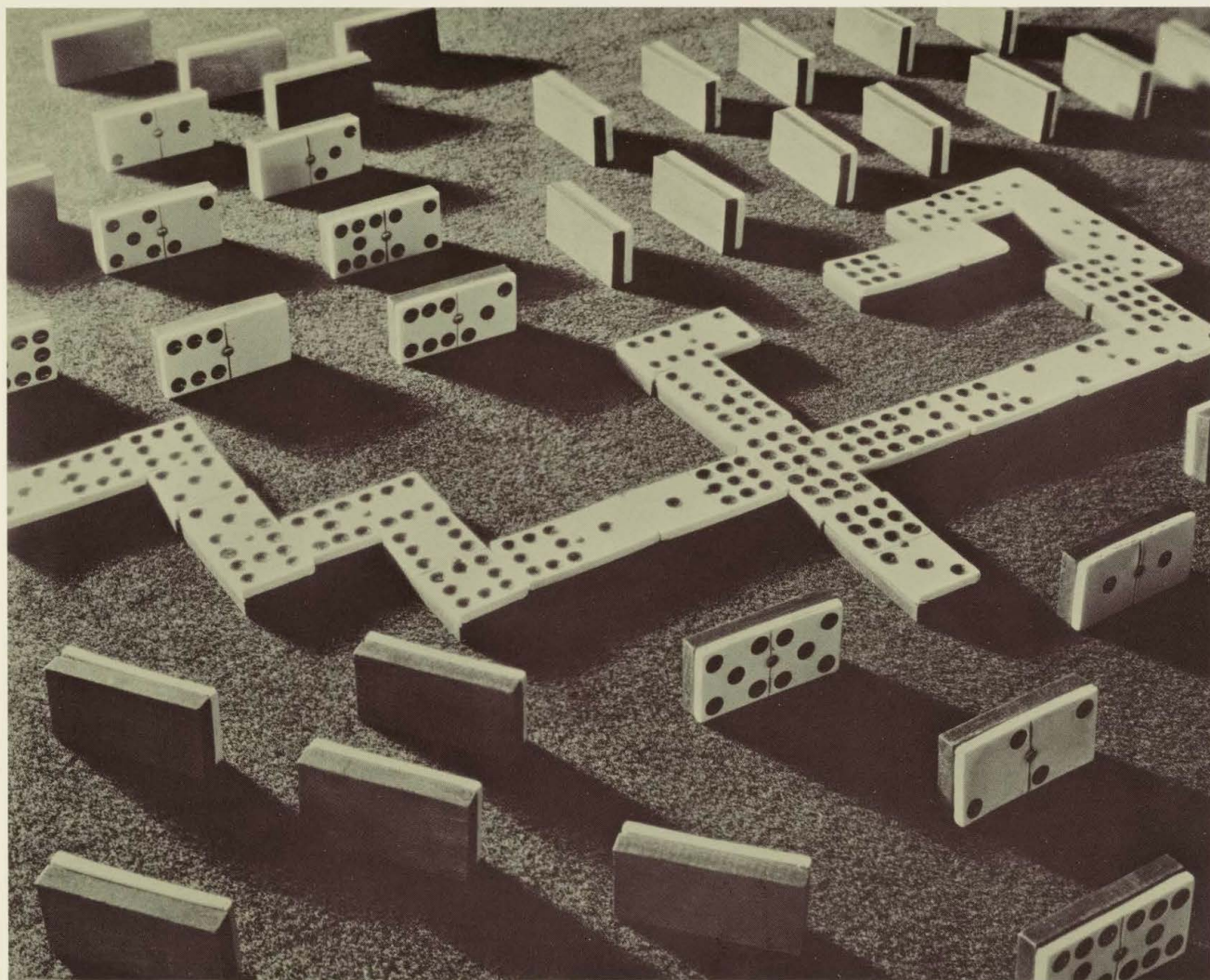


PLATE 13

*Dominoes*

1930

19.3 x 24.3 cm

77:023:029





PLATE 14

*A Child's Portrait* [The open book is Karl Blossfeldt's  
*Art Forms in Nature*, published in 1929.]

ca. 1930

24.0 x 19.1 cm

77:071:004



PLATE 15

*Portrait* [Basel McCormick]

1931

23.9 x 19.2 cm

77:071:001



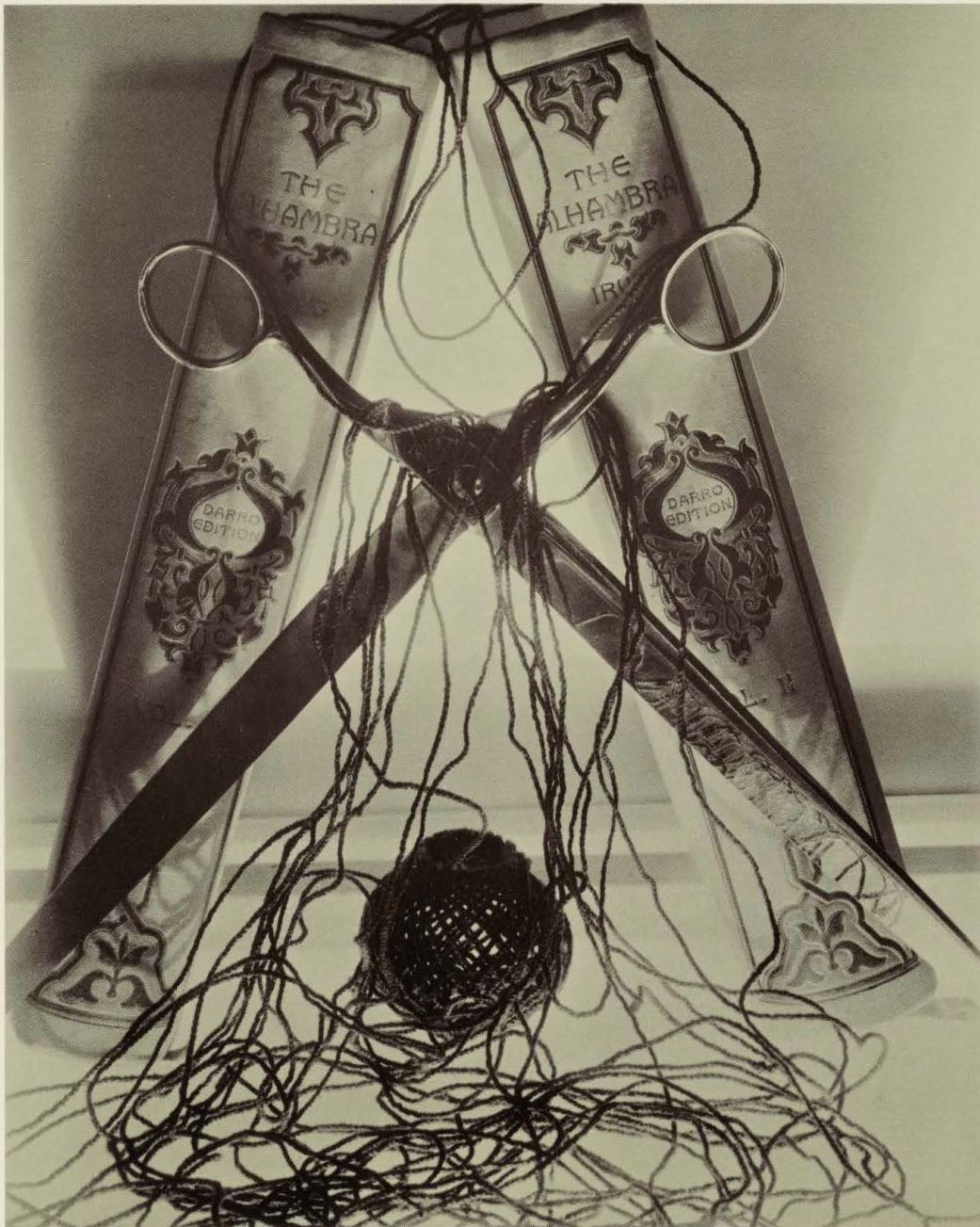


PLATE 16

*A Problem For Students To Make a Still Life of a Pair of  
Scissors, Two Books, and a Ball of String*

1930

24.4 x 19.5 cm

77:023:024

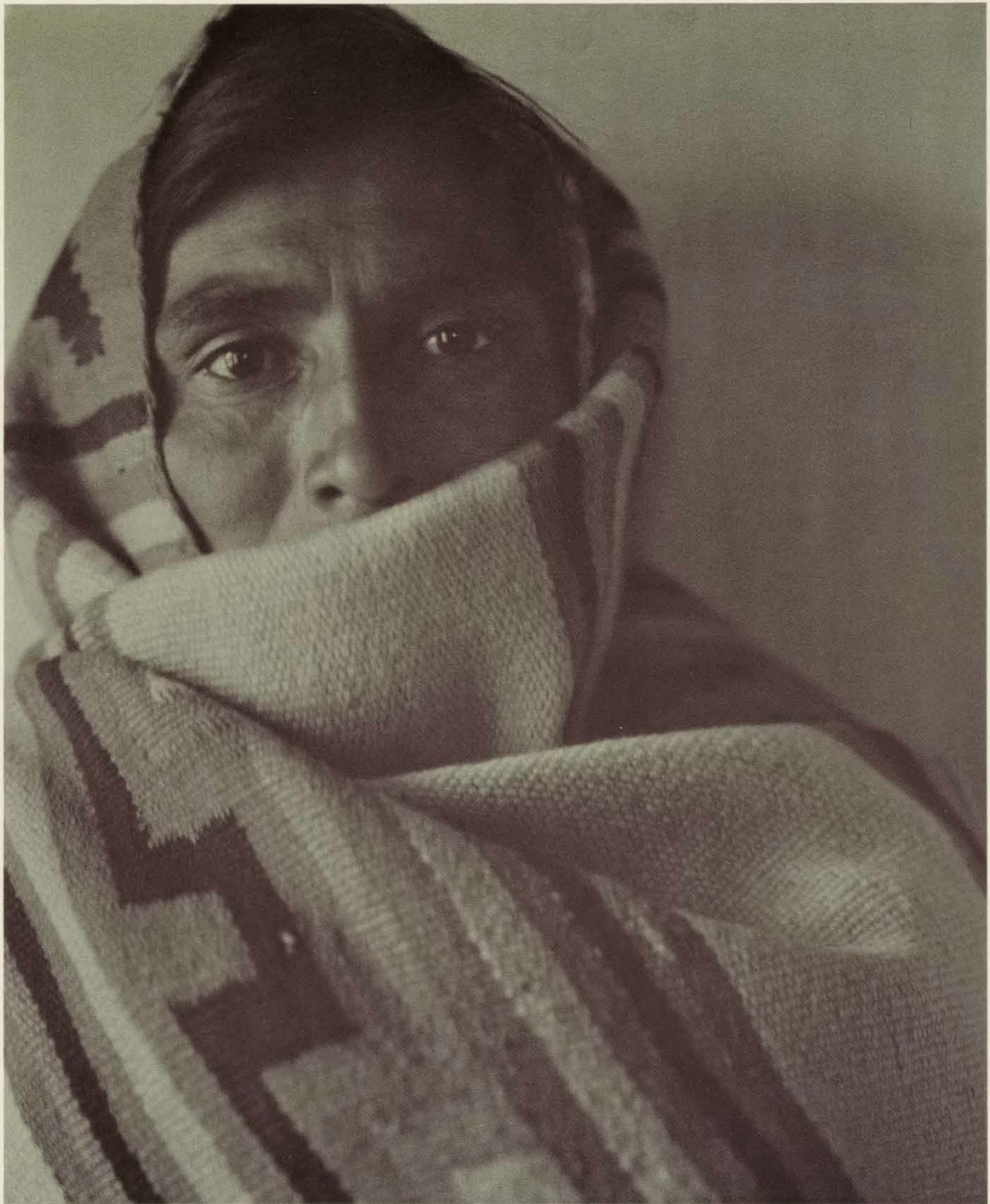


PLATE 17

*The Little Medicine Man*

1932

23.7 x 19.3 cm

77:023:003





PLATE 18

*Rancho de Taos Church*

1930

19.1 x 23.3 cm

77:071:007

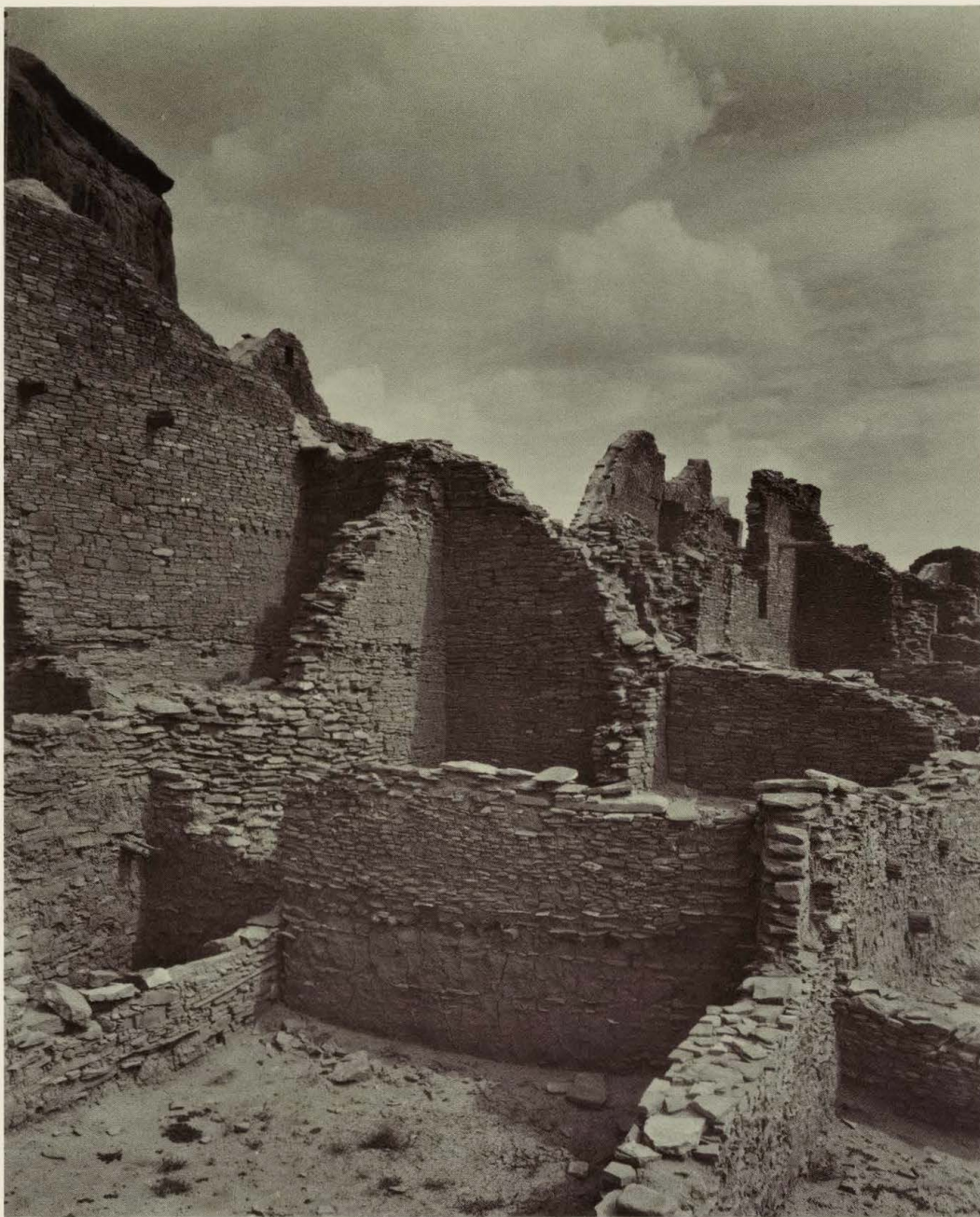


PLATE 19

*Chaco Canyon, Pueblo Bonito*

1930

18.9 x 23.8 cm

77:071:002



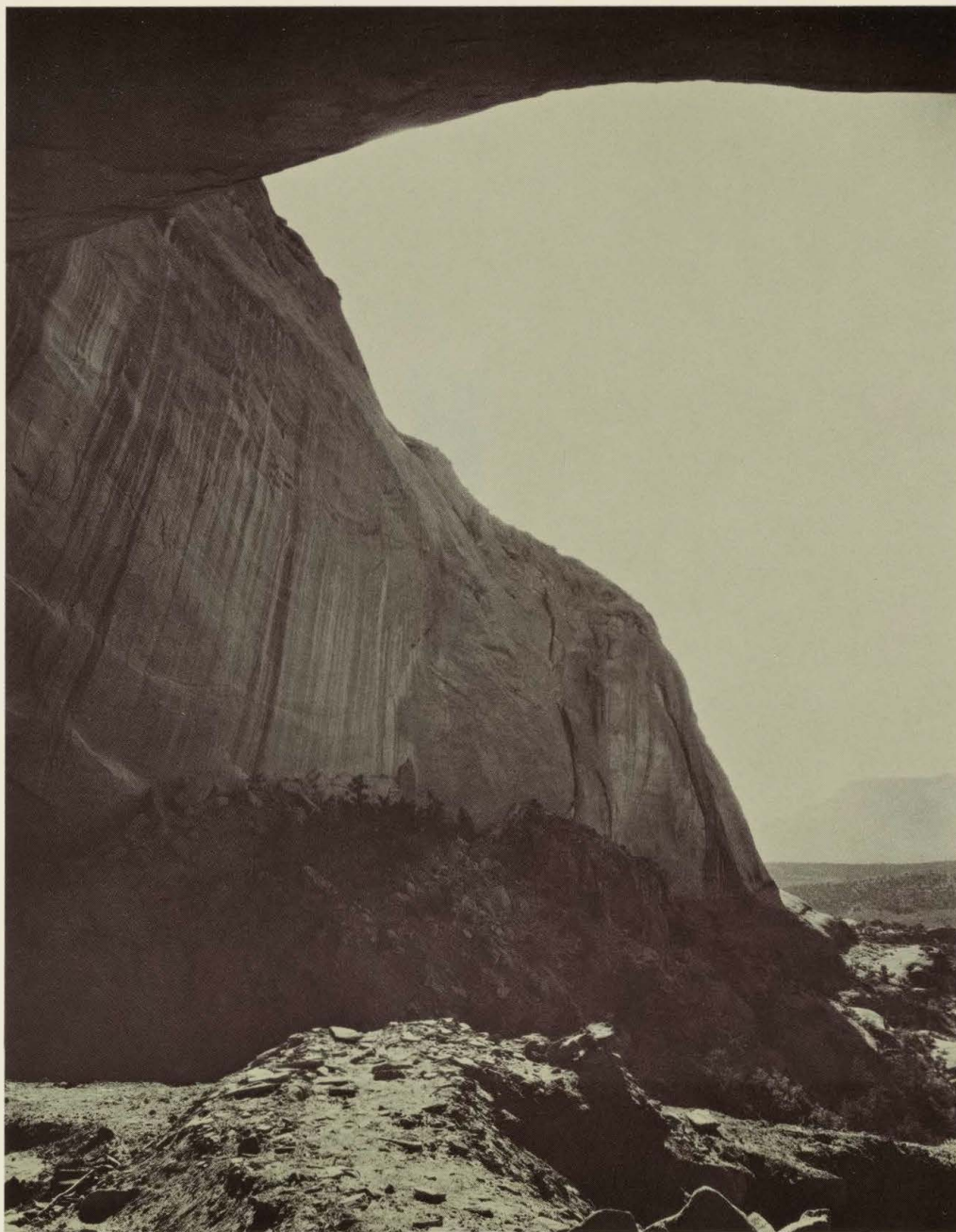


PLATE 20

*Broken Flute Cave, Cove area, Arizona*

1931

24.1 x 19.1 cm

77:023:006

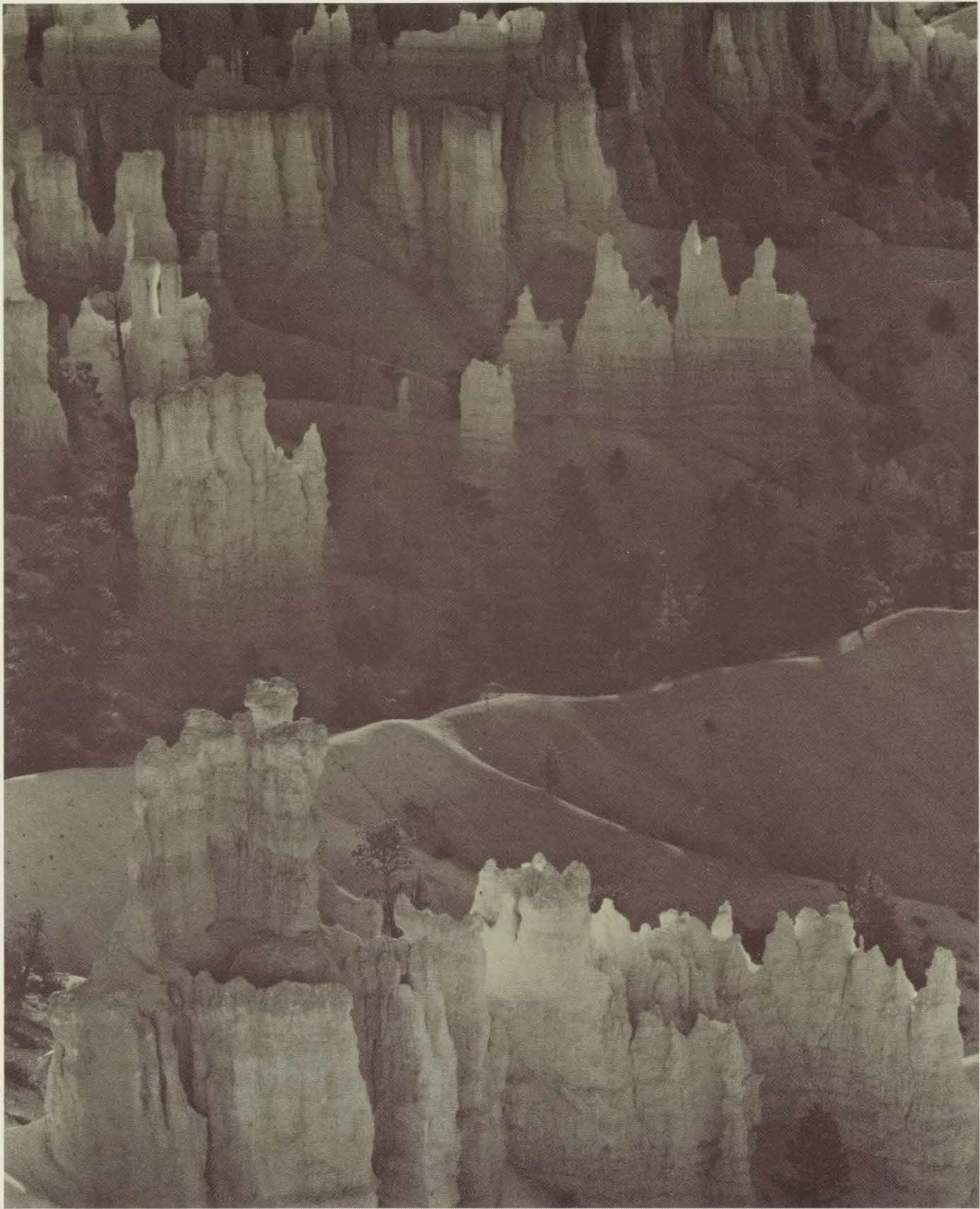


PLATE 21

*Bryce Canyon #2*

1930

24.0 x 19.2 cm

77:023:013





PLATE 22

*Temple of KuKulcan*

1932

11.7 x 16.8 cm

77:023:022



PLATE 23

*Temple of KuKulcan, Chichén Itzá*

1932

16.7 x 11.4 cm

77:023:018



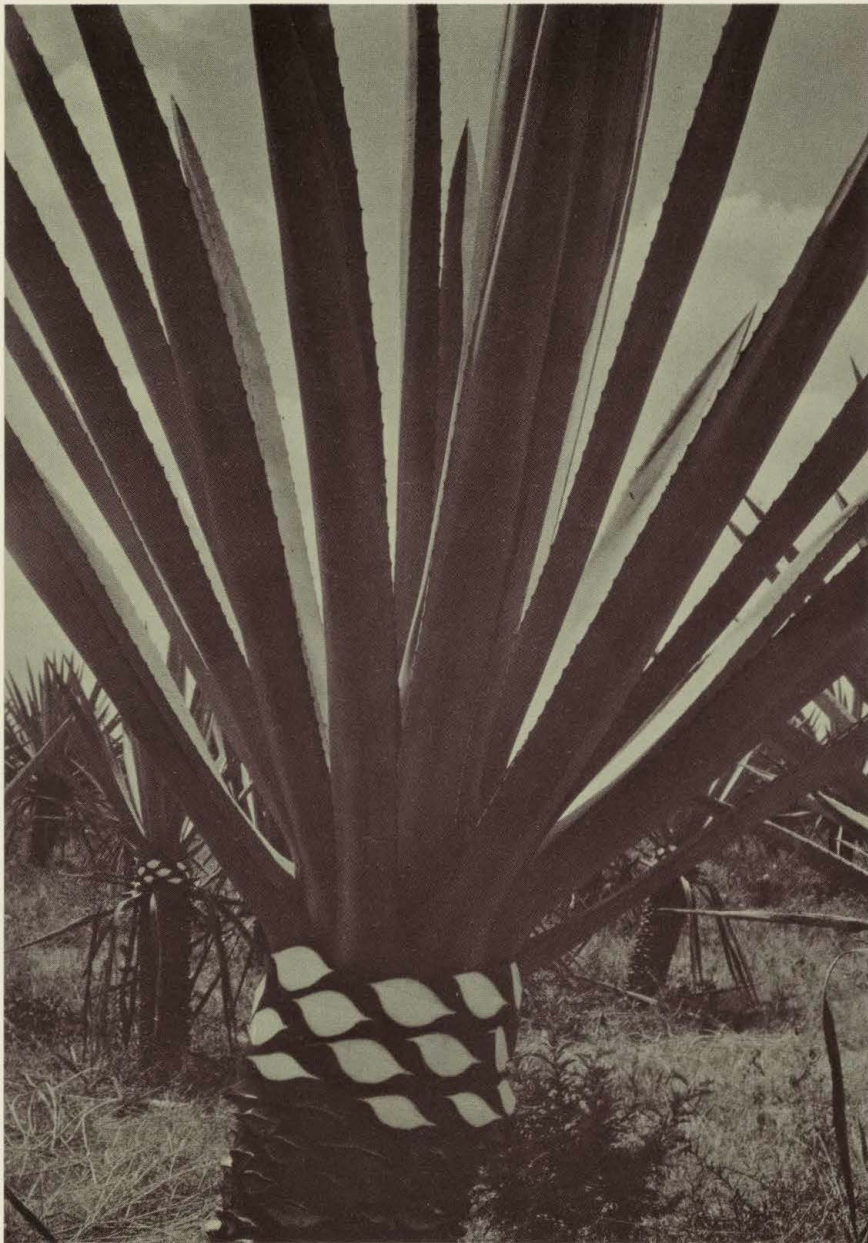


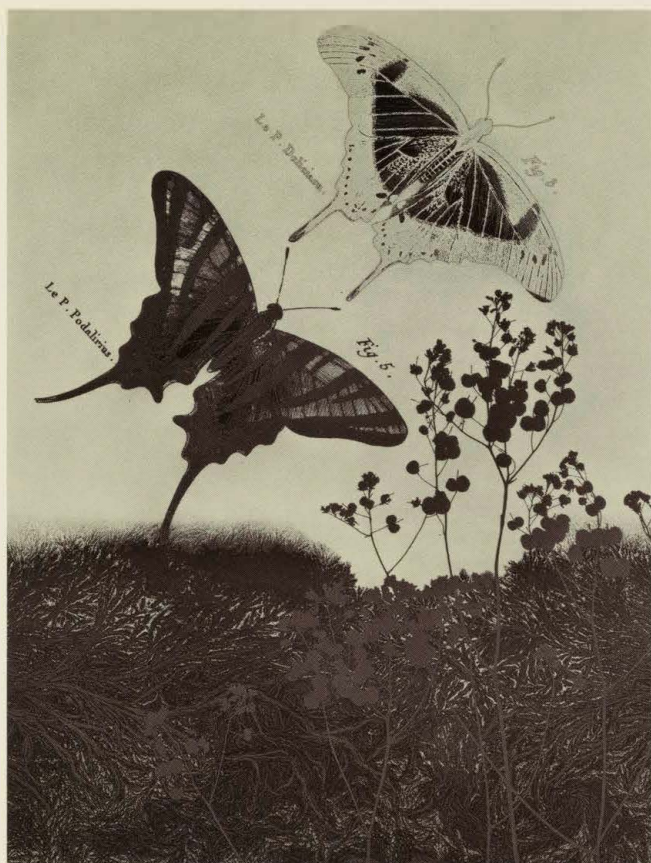
PLATE 24

*Sisal Plant*

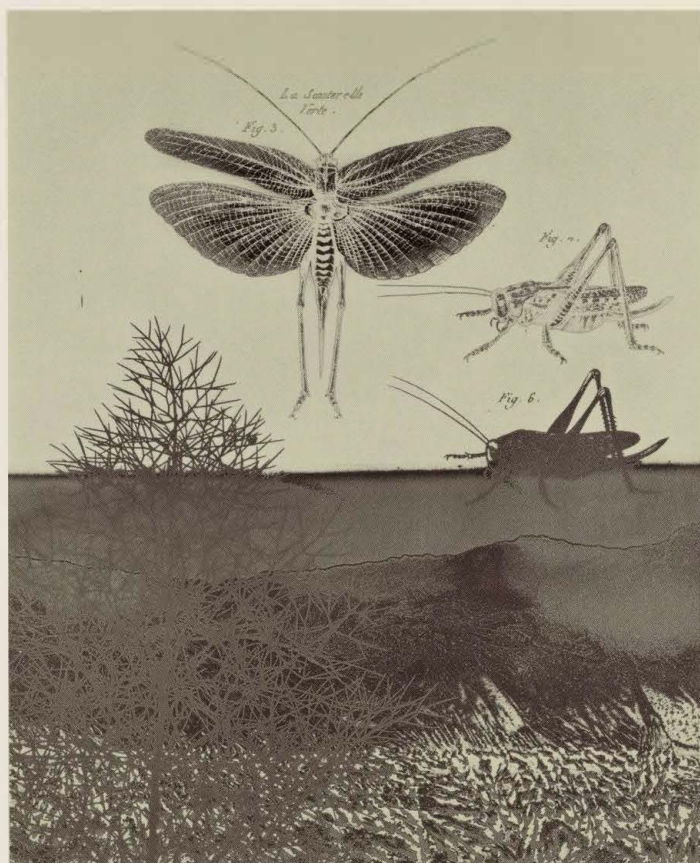
1932

16.8 x 11.7 cm

77:023:019



JEAN-PIERRE SUDRE  
from *Végétal & Insectes* series  
Gelatin silver print (toned and chemically  
altered), 29.7 x 22.2 cm  
79:12:005



JEAN-PIERRE SUDRE  
from *Végétal & Insectes* series  
Gelatin silver print (toned and chemically  
altered), 30.5 x 23.9 cm  
79:12:010



# Acquisitions Highlight: Jean-Pierre Sudre

SHIFTING FROM FORMALLY COMPOSED STILL lifes, Jean-Pierre Sudre has more recently explored the “beauty and spirituality” of the microscopic world. “I started twenty-five years ago to photograph vegetable forms and gradually I reached the epicenter of the matter. I always felt more drawn to the internal part of solid bodies, which crystalline structures revealed to me.” *Végétal & Insectes*, a series of ten unique photographs printed in 1979, displays several of Sudre’s abstract revelations. With the acquisition of this series, the Center for Creative Photography adds Sudre to the growing list of French photographers represented in the collection.

Born in Paris, 1921, Jean-Pierre Sudre is well known in Europe as a photographer, teacher, and critic. In the 1940s, he attended the Ecole Nationale de Cinématographie de Paris and the Institut des Hautes Cinématographiques. His departure from film has brought to photography uncommon passages of technical execution and artistic definition.

Sudre’s work was exhibited at the Paris Galerie le Demure in 1952 and at the Venice Biennial in 1957. An early still life of pears, *Les Poires Pourries*, 1955, is exemplary of his work during this period. In 1963, Sudre created a series of photographs reviving a variant of the cliché-verre. However, the presentation of this work was thoroughly contemporary: compositions were formed without a camera, and experimental and manipulative processes were applied. This work, *Diamantine*, was technically extended

with other manipulative procedures for the photographs in the *Végétal & Insectes* series.

In 1968, Sudre founded the Stage Expérimental Photographie à Paris, and with the establishment of the Stage Expérimental Photographie à Lacoste, he began teaching sessions in creative photography.

Sudre believes the “best photographic processes are from the last century.” His workshops at Lacoste revive several of the classical processes, like the calotype and platinotype. In cinema, Sudre describes imagery as “virtual,” the essential element in form. Whereas in photography, the images are inseparable from a paper base and dependent on an opaque support.

“It is the universe that interests me. The whole universe is a compound of hundreds of simple crystal bodies. In the same crystal, in the same particle of substance coexist the two polarities of life — the marvelous and the infernal. It is up to you to penetrate its body and order it.”

The elements in the *Végétal & Insectes* series range from abstract structures to precise entomological illustrations. Using a reductive process, Sudre selectively applies mordants to corrode the silver and gelatin emulsion from the photographic paper. Toned imagery is accentuated in bas-relief, and the lustre of the remaining gelatin emulsion contrasts with the uncovered paper base. Each of the ten prints has a continuity in composition and color.

A cliché-verre of salts on glass creates crystalline formations. The abstract imagery is then projected onto sensitive paper. Assemblages of

crystalline forms and photograms of plants combine to create an organic mass in the lower foregrounds. Here, the details are flat, compressed, and grey or brown in tone. The illustrations of insects are in relief, delicate and exact, against a background stripped of emulsion and silver. The light and lucid engravings of insects are balanced by the dense and obscure crystal and plant abstractions.

As Jean-Pierre Sudre put it, "What I want

is for my photographs not to look like paper mirrors, but realities on paper, realities encrusted on paper."

LAWRENCE M. FONG  
REGISTRAR

*All quotations in this essay were taken from Rosanna Castellini's translation of the article "Jean-Pierre Sudre" published in Progresso Fotografico (November 1978), 54-57.*

# Acquisitions

JULY THROUGH DECEMBER 1979

THE FOLLOWING LIST IS A NAME INDEX TO RESEARCH MATERIAL — PRIMARILY PHOTOGRAPHS and correspondence — acquired by the Center during the second half of 1979. Upon request, we will provide a more complete description of any item on this list. The acquisition of photographs by Jean-Pierre Sudre is discussed more fully in the "Acquisitions Highlight."

A number of the acquisitions during this period were made possible through a grant from the National Endowment for the Arts under the Museum Purchase Plan. This grant was matched by awards from the Polaroid Foundation, Valley National Bank (of Arizona), First National Bank of Arizona, and the Arizona Bank. Purchases made from this fund are designated "Special Purchase" in this listing.

An acquisitions list for 1975 to 1977, the Center's first three years of operation, has been published in Guide Series, Number 4. Copies of this guide may be purchased for \$2.00.

Compiled by Sherrie Denton, Assistant Archivist

## ADAMS, ANSEL

*Sierra Nevada, the John Muir Trail* (Book)  
Berkeley, California: Archetype Press, 1938  
Halftone prints of varying sizes  
Gift of Mr. and Mrs. David C. Ruttenberg  
79:139:001-049

## BARROW, THOMAS

untitled (from the Glass Studies series, 1977-78)  
Gelatin silver print with painted stencil, 39.3 x 49.4 cm  
Purchase  
79:070:001

## BERKO, FERENC

*W. Eugene Smith*, Summer 1977  
Gelatin silver print, 24.6 x 18.0 cm  
Gift of Ferenc Berko  
79:090:001  
*W. Eugene Smith and Sherry Suris*, Summer 1977  
Gelatin silver print, 17.6 x 24.6 cm  
Gift of Ferenc Berko  
79:090:002

## BERNAL, LOUIS CARLOS

From the Benitez Suite series, 1977

*Ahora*  
Gelatin silver print, 22.9 x 22.9 cm  
79:087:007

*Calendario*  
Gelatin silver print, 22.9 x 22.8 cm  
79:087:005

*Comoda*  
Gelatin silver print, 22.9 x 22.8 cm  
79:087:003

*Corazon de Jesus*  
Gelatin silver print, 22.7 x 22.2 cm  
79:087:001

*Cortina de Vestido*  
Gelatin silver print, 22.8 x 22.7 cm  
79:087:004

*Pope Pius XII*  
Gelatin silver print, 22.8 x 22.8 cm  
79:087:002

*Retrato*  
Gelatin silver print, 22.9 x 22.7 cm  
79:087:006



BING, ILSE

*Love and Place de la Concorde, Paris*, 1933

Platinum print, 22.1 x 33.8 cm

Purchase

79:210:002

*Man Waiting on N.Y. East River Dock*, 1936

Platinum print, 19.5 x 28.1 cm

Purchase

79:210:001

*N.Y. Skyline from Queensboro Bridge*, 1936

Platinum print, 18.6 x 28.2 cm

Purchase

79:210:005

*Nun Walking in Front of House*, 1935

Platinum print, 28.2 x 22.3 cm

Purchase

79:210:004

*Pont des Arts — The Painter*, 1931 (from the  
Paris in the '30s series)

Platinum print, 17.5 x 27.4 cm

Purchase

79:210:006

*Straw Hat and N.Y. Elevated*, 1936

Platinum print, 28.2 x 21.5 cm

Purchase

79:210:003

Brown, Laurie. *see* GROUP PORTFOLIOS:

*L.A. Issue*

BRUGUIERE, FRANCIS J.

*Heads of Cynthia*, n.d.

Gelatin silver print, 24.0 x 19.0 cm

Purchase

79:056:001

Brumfield, John. *see* GROUP PORTFOLIOS:

*L.A. Issue*

Burchfield, Jerry. *see* GROUP PORTFOLIOS:

*L.A. Issue, New California Views*

CALLAHAN, HARRY

Fifty-five dye transfer prints of varying sizes,  
printed by Berkey K & L Custom Labs

Purchase (acquisition made possible by a grant  
from the National Endowment for the Arts)

Whenever available, literary references have been  
cited from the following sources:

*Callahan: Color*, Matrix Publications, 1980, the  
half-title page is considered to be page 1  
(hereafter referred to as Matrix).

*Harry Callahan: Photographs in Color/The  
Years 1946–1978*, Center for Creative  
Photography, 1980 (hereafter referred to  
as CCP).

*Atlanta*, 1977 (architecture; street scene)

79:082:038

*Atlanta*, 1978 (architecture)

79:082:045

*Atlanta*, 1978 (architecture)

79:082:046

*Barbara, Florence, Italy*, 1957 (cf., CCP/Plate 8  
and Matrix/p. 28)

79:082:015

*Barbara, Switzerland*, ca. 1957 (architecture;  
human figure)

79:082:016

*Bass Rocks, Mass.*, 1978 (nature study)

79:082:048

*Bass Rocks, Mass.*, 1978 (nature study)

79:082:049

*Bass Rocks, Mass.*, 1978 (nature study)

79:082:050

*Cairo*, 1978 (street scene)

79:082:041

*Camera Movement on Neon Lights at Night,  
Chicago*, 1946 (cf., CCP/Plate 1)

79:082:001

*Camera Movement on Neon Lights at Night,  
Chicago*, 1946 (abstraction)

79:082:002

*Cape Cod, Mass., Triptych*, 1976 (cf., Matrix/  
pp. 66, 67)

79:082:029

*Cape Cod, Mass.*, ca. 1977 (nature study)

79:082:039

*Cape Cod, Mass.*, 1978 (nature study)

79:082:053

*Chicago*, ca. 1949 (store window)

79:082:003

*Chicago*, 1950 (architecture)

79:082:004

*Chicago*, ca. 1952 (cf., Matrix/p. 33)

79:082:009

*Chicago*, ca. 1953 (abstraction)

79:082:011

*Collage*, ca. 1956 (abstraction, women's faces)

79:082:014

*Detroit*, 1951 (cf., Matrix/p. 137)  
79:082:007

*Detroit*, ca. 1951 (cf., CCP/Plate 3 and Matrix/  
p. 55)  
79:082:008

*Detroit*, 1978 (architecture, street scene)  
79:082:043

*Detroit*, 1978 (architecture)  
79:082:044

*Egypt*, 1978 (cf., Matrix/p. 69)  
79:082:042

*Eleanor, Chicago*, 1950 (cf., Matrix/p. 31)  
79:082:005

*Eleanor, Chicago*, 1950 (cf., CCP/Plate 2)  
79:082:006

*Eleanor and Barbara, Chicago*, 1953 (cf.,  
Matrix/p. 27)  
79:082:010

*Horseneck Beach, Mass.*, ca. 1971 (nature study)  
79:082:028

*Horseneck Beach, Mass.*, 1978 (cf., CCP/  
Plate 7 and Matrix/p. 62)  
79:082:051

*Horseneck Beach, Mass.*, 1978 (cf., Matrix/  
p. 75)  
79:082:052

*Multiple Exposure Torn Sign*, 1955 (cf., CCP/  
Plate 4)  
79:082:012

*New York*, ca. 1955 (cf., Matrix/p. 34)  
79:082:013

*New York*, 1962 (street scene)  
79:082:018

*New York*, 1977 (architecture)  
79:082:036

*New York*, 1977 (cf., Matrix/p. 117)  
79:082:037

*New York*, 1977 (architecture)  
79:082:054

*New York*, 1978 (cf., Matrix/p. 109)  
79:082:047

*New York*, 1978 (architecture)  
79:082:055

*Providence*, 1962 (street scene)  
79:082:019

*Providence*, 1962 (cf., Matrix/p. 57)  
79:082:020

*Providence*, 1962 (cf., Matrix/p. 56)  
79:082:021

*Providence*, 1962 (nature study)  
79:082:022

*Providence*, 1962 (cf., Matrix/p. 37)  
79:082:023

*Providence*, 1963 (architecture)  
79:082:024

*Providence*, 1971 (cf., Matrix/p. 53)  
79:082:025

*Providence*, 1971 (cf., Matrix/p. 89)  
79:082:026

*Providence*, 1971 (cf., CCP/Plate 5 and  
Matrix/p. 93)  
79:082:027

*Providence*, 1977 (cf., Matrix/p. 95)  
79:082:030

*Providence*, 1977 (cf., Matrix/p. 101)  
79:082:031

*Providence*, 1977 (architecture)  
79:082:032

*Providence*, 1977 (cf., Matrix/p. 97)  
79:082:033

*Providence*, 1977 (architecture)  
79:082:034

*Providence*, 1977 (cf., CCP/Plate 6 and Matrix/  
p. 99)  
79:082:035

*Venice*, 1957 (cf., Matrix/p. 50)  
79:082:017

*Venice*, 1978 (cf., Matrix/p. 143)  
79:082:040

#### CALLIS, JO ANN

untitled, 1979 (abstraction, domestic items)  
Type C color print, 35.9 x 44.0 cm  
Purchase  
79:116:001

Cameron, Carol. *see* GROUP PORTFOLIOS: *Ten  
Below Zero*

#### CHAPPELL, WALTER

*Metaflora Portfolio*  
Santa Fe: March 1980  
Gelatin silver prints of varying sizes  
Purchase  
79:108:001-010

CLERGUE, LUCIEN

*El Cordobes*, n.d. (from the Bullfight series)

Gelatin silver print, 36.8 x 26.7 cm

Purchase

79:079:001

*El Cordobes*, n.d. (from the Bullfight series)

Gelatin silver print, 37.5 x 26.7 cm

Purchase

79:079:003

*Toros Muertos*, n.d. (from the Bullfight series; c.f.

*Toros Muertos*, Brussel and Brussel Inc., 1966  
frontispiece)

Gelatin silver print, 26.7 x 36.8 cm

Purchase

79:079:002

*Toros Muertos*, n.d. (from the Bullfight series)

Gelatin silver print, 36.8 x 26.5 cm

Purchase

79:079:004

*Caco Au Grand Herbiere* (Portfolio)

Ten carbon prints and ten gelatin silver prints of  
varying sizes

Purchase

79:078:001-020

CONNOR, LINDA

*Belmont, Massachusetts*, 1978

Gold-toned printing-out paper, 19.6 x 24.6 cm

Special purchase

79:071:001

*Petroglyph, Arizona*, 1979

Gold-toned printing-out paper, 24.5 x 19.5 cm

Gift of Linda Connor

79:072:001

untitled, 1978 (nature study)

Gold-toned printing-out paper, 19.6 x 24.6 cm

Special purchase

79:071:002

see also GROUP PORTFOLIOS: *New California  
Views*

CORDIER, PIERRE

*Hexagram*, March 1, 1979

Chemigram, 37.4 x 37.5 cm

Purchase

79:080:001

Crawford, Grey. see GROUP PORTFOLIOS:

*L.A. Issue*

Cumming, Robert. see GROUP PORTFOLIOS:

*New California Views*

Deal, Joe. see GROUP PORTFOLIOS: *New  
California Views*

Desmond, Kathleen. see GROUP PORTFOLIOS:

*Ten Below Zero*

DiGIULIO, LOU BROWN

*Monarch Butterfly Chair*, n.d. (photo sculpture)

Hand-colored photo-silkscreened cotton, dining-  
room chair, and hat, 105.0 x 50.0 x 48.0 cm  
(irregular)

Purchase

79:114:001

DiPerna, Frank. see GROUP PORTFOLIOS: *Image*

*Continuum Journal 4*

Divola, John. see GROUP PORTFOLIOS: *New*

*California Views*

Drayna, E. Ellen. see GROUP PORTFOLIOS: *Ten*

*Below Zero*

Escalante, Jim. see GROUP PORTFOLIOS: *Ten*

*Below Zero*

ESTRIN, MARY LLOYD

*Woman on Bedspread*, 1978

Hand-colored gelatin silver print, 36.5 x 46.7 cm

Special purchase

79:069:001

Feinstein, Gloria Baker. see GROUP PORTFOLIOS:

*Ten Below Zero*

Fitch, Steve. see GROUP PORTFOLIOS: *New*

*California Views*

FRANK, JO ANN

*Boarding-House-Turned-Arts-Workshop, Saratoga  
Springs, N.Y.*, 1975

Gelatin silver print, 10.2 x 15.5 cm

Purchase

79:209:008

*The Conover Artists: Chris and Father, Robert,  
N.Y.*, 1974

Toned gelatin silver print, 19.0 x 12.5 cm

Purchase

79:209:004

*Curved Hall, Brooklyn Museum, Brooklyn, N.Y.*,  
1975 (from the Museum series)

Gelatin silver print, 10.2 x 15.6 cm

Purchase

79:209:010



*Imogen Cunningham, Yosemite National Park,*  
1974

Toned gelatin silver print, 23.6 x 15.5 cm

Purchase

79:209:001

*The Joneses, N.Y.,* 1974

Toned gelatin silver print, 19.0 x 12.5 cm

Purchase

79:209:003

*Portrait of Two Young Boys,* 197-

Toned gelatin silver print, 19.0 x 12.5 cm

Purchase

79:209:002

*Risley's Chair, Jamesburg, N.J.,* 1974

Gelatin silver print, 15.7 x 10.3 cm

Purchase

79:209:006

*Skylight, N.Y.,* 1975

Gelatin silver print, 15.8 x 10.4 cm

Purchase

79:209:009

*Stairway — Carmel Cultural Center, Carmel, Ca.,*  
1974

Gelatin silver print, 15.3 x 10.1 cm

Purchase

79:209:007

*Twinka,* 197-

Toned gelatin silver print, 19.4 x 12.9 cm

Purchase

79:209:005

Freeman, Vida. *see* GROUP PORTFOLIOS: *L.A. Issue*

Friedkin, Anthony Enton. *see* GROUP PORTFOLIOS: *L.A. Issue*

FRIEDMAN, BENNO

untitled, 1977 (human figures, elderly couple)

Hand-colored gelatin silver print, 40.6 x 50.5 cm

Purchase

79:075:001

Gates, Jeff. *see* GROUP PORTFOLIOS: *L.A. Issue*

GIBSON, RALPH

Twenty-five untitled gelatin silver prints of varying sizes

Gift of Robert Overby

78:097:051-075

Three untitled gelatin silver prints of varying sizes

Purchase

79:102:001-003

Two untitled gelatin silver prints of varying sizes

Purchase

79:134:001-002

GILPIN, LAURA

Ten platinum prints, one gum-platinum print, and one gum-palladium print of varying sizes

Purchase

*Cliff Palace, Mesa Verde,* 1925

79:098:007

*Edith Farnsworth's Bookshop, Colorado Springs,*  
n.d.

79:098:009

*Harold Bauer at Piano,* n.d.

79:098:012

*Marcy Dalton Fowler,* n.d.

79:098:011

*Mesa Verde National Park, a String of Beads,*  
1926

79:098:005

*Mesa Verde, 1925, Scenes from a Play at Mesa Verde National Park*

79:098:006

*Navaho Ethel Kellerwook,* n.d.

79:098:003

*Navahos by Firelight,* 1932

79:098:004

*Portrait of a Girl in Black,* 1926

79:098:008

*Pueblo Potters of Santa Clara,* 1927

79:098:001

*San Ildefonso Potters; Rosalie Aguilar and her Mother, Suzanna,* 1925

79:098:002

untitled, 1917 or 1921 (illustration for Eliza Swift's poem "On the Prairie")

79:098:010

GOLDEN, JUDITH

untitled, ca. 1977 (from the Magazine Series)

Hand-colored gelatin silver print, 35.5 x 27.9 cm

Special purchase

79:077:001

Grant, Susan K. *see* GROUP PORTFOLIOS: *Ten Below Zero*

## GROUP PORTFOLIOS

*Image Continuum Journal* 4, 1979

Thirteen photographs of varying processes and sizes by Frank DiPerna, Chris Johnson, Viki Lang, Sally Mann, Ted Orland, Frank Parsons, Karen Porteus, Terence Roberts, Jerry Uelsmann, Bernis von zur Muehlen, Peter von zur Muehlen, and Mark Weston

Gift of Ted Orland

79:097:001-013

*L.A. Issue — A Portfolio of Photography from Los Angeles*

Los Angeles: Los Angeles Center for Photographic Studies, June 1979

Twenty-one photographs of varying processes and sizes by Laurie Brown, John Brumfield, Jerry Burchfield, Grey Crawford, Vida Freeman, Anthony Enton Friedkin, Jeff Gates, Suda House, De Ann Jennings, Phillip T. Jones, Barbara Kasten, Gary Krueger, Michael Levine, Jane L. O'Neal, Marion Palfi, Susan Anne Rankaitis, Ken Slosberg, Dody W. Thompson, Karen Truax, Todd Walker, and Joan Watanabe

Purchase

79:085:001-021

*New California Views*

Los Angeles: Landweber/Artists, 1979

Photographs of varying processes and sizes by Jerry Burchard, Linda Connor, Robert Cumming, Joe Deal, John Divola, Steve Fitch, Wanda Hammerbeck, Graham Howe, Victor Landweber, Kenneth McGowan, Roger Minick, Richard Misrach, Arthur Ollman, Sherie Scheer, Stephen Shore, Arthur Taussig, Catherine Wagner, Jack Welpott, Henry Wessel, Jr., and Garry Winogrand

Purchase

79:109:001-020

*Ten Below Zero*

Madison, Wisconsin: Sub Zero Press, University of Wisconsin Art Department, 1978

Gelatin silver prints of varying sizes by Carol Cameron, Kathleen Desmond, E. Ellen Drayna, Jim Escalante, Gloria Baker Feinstein, Susan K. Grant, Cavalliere Ketchum, Myra Jo Schultz, S. K. Yaeger, and Richard Zauft

Purchase

79:106:001-010

## HAHN, BETTY

*Botanical Layout: Peony*, 1979

Five-color lithograph, 57.3 x 47.2 cm

Special Purchase

79:103:001

*Botanical Layout: Peony, Plate 621*, 1979

Polacolor 2 Polaroid print, 61.5 x 51.3 cm

Purchase

79:131:001

Hammerbeck, Wanda. *see* GROUP PORTFOLIOS: *New California Views*

House, Suda. *see* GROUP PORTFOLIOS: *L.A. Issue*

Howe, Graham. *see* GROUP PORTFOLIOS: *New California Views*

Jennings, De Ann. *see* GROUP PORTFOLIOS: *L.A. Issue*

Johnson, Chris. *see* GROUP PORTFOLIOS: *Image Continuum Journal* 4

Jones, Phillip T. *see* GROUP PORTFOLIOS: *L.A. Issue*

## KASTEN, BARBARA

*Untitled*, #76/10, n.d. (abstraction)

Hand-colored cyanotype (photogram), 104.0 x 54.6 cm

Purchase

79:065:001

*Untitled*, #79/4, n.d. (abstraction)

Hand-colored gelatin silver print (photogram), mounted on canvas, 75.8 x 106.4 cm

Purchase

79:115:001

*see also* GROUP PORTFOLIOS: *L.A. Issue*

Ketchum, Cavalliere. *see* GROUP PORTFOLIOS: *Ten Below Zero*

Krueger, Gary. *see* GROUP PORTFOLIOS: *L.A. Issue*

## LANDWEBER, VICTOR

*Sweet Stuff* (Bound portfolio, Collectors Edition Library)

Los Angeles: G. Ray Hawkins Gallery, August 8, 1979

Seventeen Polaroid diptychs, 14.8 x 9.5 cm each (vertical or horizontal)

Purchase

79:113:001-017

*see also* GROUP PORTFOLIOS: *New California Views*

Lang, Viki. *see* GROUP PORTFOLIOS: *Image Continuum Journal* 4

Levine, Michael. *see* GROUP PORTFOLIOS: *L.A. Issue*

LOWN, LYNN

untitled, 1975 (landscape)  
Gelatin silver print, 36.4 x 36.0 cm  
Purchase  
79:088:001  
untitled, 1979 (landscape)  
Gelatin silver print, 35.7 x 35.5 cm  
Purchase  
79:088:002

McDOWELL, ELLIOTT

*Boots and Wurlitzer, Santa Fe*, August 1977  
Gelatin silver print, 24.0 x 18.8 cm  
Purchase  
79:001:002  
*Miss Ken, Santa Fe*, June 1977  
Gelatin silver print, 19.0 x 23.9 cm  
Purchase  
79:001:001

McGowan, Kenneth. *see* GROUP PORTFOLIOS:  
*New California Views*

Mann, Sally. *see* GROUP PORTFOLIOS: *Image*  
*Continuum Journal 4*

MÉNDEZ CARATINI, HÉCTOR M.

*Petroglifos de Boriquen*, n.d. (Portfolio)  
Toned gelatin silver prints of varying sizes  
Purchase  
79:100:001-020

MILLEA, TOM

*Carmel Valley*, 1979  
Platinum print, 24.4 x 19.2 cm  
Purchase  
79:205:001  
*Yosemite Valley*, 1979  
Platinum print, 24.5 x 19.3 cm  
Purchase  
79:205:002

MINICK, ROGER

From the Sightseer series, 1979  
*Yellowstone National Park*  
Gelatin silver print, 31.4 x 26.6 cm  
Purchase  
79:117:001  
*Yellowstone National Park*  
Gelatin silver print, 31.5 x 26.7 cm  
Purchase  
79:117:002  
*see also* GROUP PORTFOLIOS: *New*  
*California Views*

Misrach, Richard. *see* GROUP PORTFOLIOS:  
*New California Views*

MYERS, JOAN

*Cactus Actor*, 1976  
Hand-colored toned gelatin silver print from a  
paper negative, 40.0 x 49.7 cm  
Special Purchase  
79:066:001  
*Los Angeles Frieze*, 1977 (print made in 1978)  
Hand-colored toned gelatin silver print from a  
paper negative, 40.4 x 49.8 cm  
Purchase  
79:066:002

NETTLES, BEA

*Card Game*, n.d.  
Kwik-Print on vinyl, 40.5 x 50.5 cm  
Special purchase  
79:089:001  
*Heart on the Water*, n.d.  
Kwik-Print on vinyl, 38.1 x 45.9 cm  
Special purchase  
79:089:004  
*Mothers*, n.d.  
Kwik-Print on vinyl, 38.0 x 45.8 cm  
Special purchase  
79:089:003  
*Trees and Rings*, n.d.  
Kwik-Print on vinyl, 40.4 x 50.5 cm  
Special purchase  
79:089:002

NEWMAN, ARNOLD

*Aaron Siskind*, 1979  
Polacolor 2 Polaroid print, 61.5 x 51.3 cm  
Purchase  
79:132:001

NORTH, KENDA

*Don and Juliana*, n.d.  
Dye transfer print, 31.7 x 21.2 cm  
Special purchase  
79:067:003  
*Sunglasses on Chest*, n.d.  
Dye transfer print, 27.8 x 18.8 cm  
Special purchase  
79:067:002  
*Torso*, 1978  
Dye transfer print, 32.1 x 46.5 cm  
Special purchase  
79:067:001



*Woman*, n.d.  
 Dye transfer print, 28.4 x 19.2 cm  
 Special purchase  
 79:067:004

Oilman, Arthur. *see* GROUP PORTFOLIOS: *New California Views*

O'Neal, Jane L. *see* GROUP PORTFOLIOS: *L.A. Issue*

Orland, Ted. *see* GROUP PORTFOLIOS: *Image Continuum Journal 4*

Palfi, Marion, *see* GROUP PORTFOLIOS: *L.A. Issue*

Parsons, Frank. *see* GROUP PORTFOLIOS: *Image Continuum Journal 4*

PLOSSU, BERNARD

*Niger*, 1975 (architecture; two human figures)  
 Toned gelatin silver print, 20.1 x 29.9 cm  
 Purchase  
 79:138:001

*Niger*, 1975 (portrait, male)  
 Toned gelatin silver print, 29.9 x 20.1 cm  
 Purchase  
 79:138:002

*Niger*, 1975 (portrait; landscape)  
 Toned gelatin silver print, 20.1 x 29.9 cm  
 Purchase  
 79:138:003

*Niger*, 1975 (group portrait)  
 Gelatin silver print, 20.1 x 29.9 cm  
 Purchase  
 79:138:004

*Niger*, 1975 (three human figures; architecture; landscape)  
 Gelatin silver print, 20.1 x 29.8 cm  
 Purchase  
 79:138:005

PORTER, ELIOT

*Iceland II* (Portfolio)  
 Dye transfer prints of varying sizes made by Color Corporation of America  
 Purchase  
 79:208:001-012

Porteus, Karen. *see* GROUP PORTFOLIOS: *Image Continuum Journal 4*

Rankaitis, Susan Anne. *see* GROUP PORTFOLIOS: *L.A. Issue*

Roberts, Terence. *see* GROUP PORTFOLIOS: *Image Continuum Journal 4*

SACHS, YOLLA NICLAS

Thirty-three gelatin silver prints and one color print  
 Gift of Manchester Community College of Connecticut

*Alfred Stieglitz*, n.d.  
 79:096:002

*Bois de Boulogne*, n.d.  
 79:096:013

*Captain Groover's Dinner*, n.d. (photograph for jacket of *The Island Shepherd*)  
 79:096:031

*Easter Bonnet*, n.d.  
 79:096:027

*Edouard Herriot, Lord Mayor of Lyon for 32 Years and Many Times Minister of France, at Dinner in Paris*, n.d.  
 79:096:018

*Eduardo's Evening Bath, Mameyes, Puerto Rico*, n.d.  
 79:096:033

*Fish-Market*, n.d.  
 79:096:020

*France: Peasant Types*, n.d.  
 79:096:012

*Georgia O'Keeffe*, n.d.  
 79:096:005

*Gustav Lilienthal, Balloonist*, n.d.  
 79:096:016

*Gustav Lilienthal . . . (illegible)*, n.d.  
 79:096:019

*India — Water Carried Home in the Evening Light, near Agra*, n.d.  
 79:096:023

*Mother and Child*, n.d.  
 79:096:026

1905  
 79:096:006

*On Sundays in the Luxembourg Gardens, Paris, the Children Are Seen Enjoying Rides on Donkeys or in Little Carriages Drawn by Donkeys or Goats*, n.d.  
 79:096:008

*Paris, Place de l'Opera*, n.d.  
 79:096:009

*Provins — Types in Loucuien*, n.d.  
 79:096:011

*Ruth Hellberg in Alfred Döblin's "The Wedding"*, n.d.

79:096:014

*Serge Tolstoi*, n.d.

79:096:007

*Sete Strafrensaugerin (spelling uncertain), Marseille*, n.d.

79:096:010

untitled, n.d. (self-portrait)

79:096:001

untitled, n.d. (portrait, male)

79:096:003

untitled, n.d. (portrait, male)

79:096:004

untitled, n.d. (human figure, male; large vehicle)

79:096:015

untitled, n.d. (portrait, male)

79:096:017

untitled, n.d. (original print for the book *The Flower of Vassiliki*, p. 63)

79:096:022

untitled, n.d. (human figures, man and child)

79:096:024

untitled, n.d. (original print for *The Flower of Vassiliki*, p. 19)

79:096:025

untitled, n.d. (portrait, female)

79:096:028

untitled, n.d. (picture 1 and text 1 for *The Island Shepherd*)

79:096:029

untitled, n.d. (picture 2 and text 2 for *The Island Shepherd*)

79:096:030

untitled, n.d. (portrait, girl)

79:096:032

untitled, n.d. (portrait, children; architecture)

79:096:034

#### SAGERMAN, ROBERT J.

*Broken Glass, North Carolina*, 1977

Palladium print, 19.0 x 24.1 cm

Purchase

79:207:001

#### SALAÜN, PHILIPPE

*Car-face, Paris, France*, May 1976

Gelatin silver print, 20.1 x 29.9 cm

Purchase

79:140:001

*Ghost Dog, Canal Saint-Martin (Paris)*,

November 1974

Gelatin silver print, 20.1 x 29.8 cm

Purchase

79:140:002

*Invisible Man, New York City*, 1975

Gelatin silver print, 29.9 x 20.1 cm

Purchase

79:140:003

*La Vie de Chateau*, 1973

Gelatin silver print, 24.4 x 24.5 cm

Purchase

79:140:004

#### SCHAEFER, JOHN P.

*Laura Gilpin*, Jan. 7, 1978

Gelatin silver print, 29.0 x 20.9 cm

Gift of Dr. John P. Schaefer

79:141:001

Scheer, Sherie. *see* GROUP PORTFOLIOS: *New California Views*

#### SCHOOLEY-ROBINS, KATHRYN

*At Jim's*, October 1978

Hand-colored cyanotype print, 5.4 x 53.3 cm

Special purchase

79:076:001

Schultz, Myra Jo. *see* GROUP PORTFOLIOS: *Ten Below Zero*

Shore, Stephen. *see* GROUP PORTFOLIOS: *New California Views*

#### SISKIND, AARON

Two untitled, undated gelatin silver prints of varying sizes

Gift of Mimi and Abe Adler

79:095:001-002

*75th Anniversary Portfolio*

New York: LIGHT Gallery, 1979

Gelatin silver prints of varying sizes

Gift of Isabella Brandt

79:105:001-012

#### SKOFF, GAIL

*Before the Cremation*, 1977 (from the Images of Bali series 1976-77)

Hand-colored gelatin silver print, 30.4 x 30.2 cm

Purchase

79:053:005

Slosberg, Ken. *see* GROUP PORTFOLIOS: *L.A. Issue*

SMITH, MICHAEL

*Superstition Mountains, Arizona*, 1978  
Gelatin silver print, 19.1 x 49.5 cm  
Purchase  
79:107:002  
*Vancouver Island*, 1975  
Gelatin silver print, 19.5 x 24.2 cm  
Purchase  
79:107:001

SONNEMAN, EVE

*The Instant and the Moment, Greece*, 1977  
Cibachrome prints (diptych), 15.6 x 23.5 cm each  
Special purchase  
79:101:001  
*Pink Pig, Chinatown, New York*, 1978  
Cibachrome prints (diptych), 15.5 x 23.5 cm each  
Special purchase  
79:101:002

STEINHARDT, ALICE

*Cactus Garden*, ca. 1978  
Hand-colored gelatin silver print, 20.2 x 30.3 cm  
Special purchase  
79:068:002  
*The Swimmer*, ca. 1978  
Hand-colored gelatin silver print, 20.0 x 30.0 cm  
Special purchase  
79:068:001

STOUMEN, LOU

*Caddy, Rancho de Taos, N.M.*, 1978  
Gelatin silver print, 34.4 x 33.9 cm  
Purchase  
79:084:002  
*City Tree, Mexico*, n.d.  
Gelatin silver print, 33.8 x 45.3 cm  
Purchase  
79:084:001

Strand, Hazel. see STRAND, PAUL. Portraits of Paul Strand.

STRAND, PAUL

Portraits of Paul Strand  
Fourteen gelatin silver prints, of varying sizes, attributed to Hazel Strand, n.d.  
Paul Strand Archive  
79:081:001-014

STRUSS, KARL

*Karl Struss: A Portfolio*, 1909/29 (Portfolio)  
Interlochen, Michigan: Portfolio of Ann Arbor, 1979  
Modern platinum prints of varying sizes, made by Phil Davis  
Purchase  
79:062:001-015

SUDEK, JOSEF

untitled, n.d. (waterscape)  
Gelatin silver print, 27.1 x 22.1 cm  
Purchase  
79:104:001

SUDRE, JEAN-PIERRE

Ten untitled gelatin silver prints of varying sizes, 1979 (see "Acquisitions Highlight" for further discussion of process)  
Purchase  
79:112:001-010

Taussig, Arthur. see GROUP PORTFOLIOS: *New California Views*

Thompson, Dody W. see GROUP PORTFOLIOS: *L.A. Issue*

TORBERT, STEPHANIE

*Portrait of Mark Stock*, n.d.  
Cibachrome color print, 39.4 x 49.3 cm  
Purchase  
79:130:001

TRUAX, KAREN

untitled, 1979 (from the Painted Women series)  
Hand-colored gelatin silver print, 32.5 x 21.8 cm  
Special purchase  
79:111:001  
see also GROUP PORTFOLIOS: *L.A. Issue*

UELSMANN, JERRY. see GROUP PORTFOLIOS: *Image Continuum Journal 4*

von zur Muehlen, Bernis. see GROUP PORTFOLIOS: *Image Continuum Journal 4*

von zur Muehlen, Peter. see GROUP PORTFOLIOS: *Image Continuum Journal 4*

VROMAN, ADAM CLARK

*Canyon de Chelly, White House Ruins*, 1904  
Gelatin silver print, 15.7 x 19.5 cm  
Gift of Mission San Xavier del Bac  
79:133:001



- Hopi Basket Maker*, 1900  
Gelatin silver print, 15.8 x 20.8 cm  
Gift of Mission San Xavier del Bac  
79:133:002
- Wagner, Catherine. *see* GROUP PORTFOLIOS:  
*New California Views*
- Walker, Todd. *see* GROUP PORTFOLIOS: *L.A.*  
*Issue*
- Watanabe, Joan. *see* GROUP PORTFOLIOS: *L.A.*  
*Issue*
- Welpott, Jack. *see* GROUP PORTFOLIOS: *New*  
*California Views*
- Wessel, Henry, Jr. *see* GROUP PORTFOLIOS: *New*  
*California Views*
- WESTON, BRETT  
untitled, 1977 (nature study)  
Gelatin silver print, 26.6 x 34.1 cm  
Purchase  
79:135:001
- Weston, Mark. *see* GROUP PORTFOLIOS: *Image*  
*Continuum Journal 4*
- Winogrand, Garry. *see* GROUP PORTFOLIOS: *New*  
*California Views*
- Yaeger, S.K. *see* GROUP PORTFOLIOS: *Ten Below*  
*Zero*
- Zauft, Richard. *see* GROUP PORTFOLIOS: *Ten*  
*Below Zero*



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RENEE M. MARLER

January, 1982  
January, 1984  
January, 1984  
January, 1986  
January, 1986  
January, 1986  
January, 1988  
January, 1988  
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