

# JOHAN HAGEMEYER COLLECTION



GUIDE SERIES NUMBER ELEVEN  
CENTER FOR CREATIVE PHOTOGRAPHY  
UNIVERSITY OF ARIZONA



# JOHAN HAGEMeyer COLLECTION



Compiled by Roger Myers and Judith Leckrone

GUIDE SERIES NUMBER ELEVEN  
CENTER FOR CREATIVE PHOTOGRAPHY  
UNIVERSITY OF ARIZONA

Center for Creative Photography  
University of Arizona  
Copyright © 1985  
Arizona Board of Regents  
All Rights Reserved

Photographs by Imogen Cunningham  
© 1970 Imogen Cunningham Trust

Photographs by Edward Weston  
© 1981 Arizona Board of Regents

The cataloging of the Johan Hagemeyer Collection  
and the publication of this guide were made possible by a  
Strengthening University Research Library Resources Grant from  
the United States Department of Education

Single copies and trade orders are distributed by:  
University of Arizona Press  
1615 E. Speedway Blvd.  
Tucson, AZ 85719

# Contents

|   |    |
|---|----|
| Introduction  |    |
| by Roger Myers                                      | 5  |
| Pictorial Interpretation                            |    |
| by Johan Hagemeyer                                  | 7  |
| Biographical Note                                   |    |
| by Roger Myers                                      | 9  |
| Correspondence, 1896–1956                           | 11 |
| Johan Hagemeyer Correspondence (AG 44)              | 11 |
| Selective Index to Correspondence in AG 44          | 12 |
| Edward Weston and Johan Hagemeyer                   |    |
| Correspondence (AG 5)                               | 12 |
| Selective Index to Correspondence in AG 5           | 12 |
| Diaries, 1910–1959                                  | 13 |
| Printed Materials, 1884–1962                        | 14 |
| Library, 1883–1932                                  | 15 |
| Photographic Materials, 1891–1949                   | 16 |
| Personal Photographs                                | 16 |
| Portraits (Safety Film Negatives and Proof Prints)  | 16 |
| Portraits (Nitrate Film Negatives and Proof Prints) | 17 |
| Photographic Equipment                              | 17 |
| Artifacts   | 17 |
| Photographs   | 18 |
| Portraits, 1919–1949                                | 19 |
| Landscape and Still Life, 1920–1954                 | 22 |
| Miscellaneous Photographs by Other Photographers    | 27 |
| Portraits of Johan Hagemeyer                        |    |
| by Other Photographers, 1918–1951                   | 28 |
| Appendix A: Selected Bibliography                   | 31 |
| Appendix B: Exhibition List                         | 33 |
| One Person Exhibitions                              | 33 |
| Group Exhibitions                                   | 33 |
| Appendix C: Selected Institutions                   |    |
| with Fine Prints by Johan Hagemeyer                 | 35 |



# Introduction

Johan Hagemeyer left his native Holland and came to America in 1911. Captivated by his readings and inspired through his meetings with Alfred Stieglitz, Edward Weston, and others, he went from making photographs as an amateur to serious study of photography in 1918. During his professional career, his subjects included landscapes, industrial, and figurative studies. Hagemeyer operated portrait studios in several cities in California and also performed independent assignments. A friend of Edward Weston and many other artists during the twenties and thirties, Hagemeyer remained committed and constant in his work with photography.

The papers of Johan Hagemeyer contain information on his activities in America from 1911 to 1930. The bulk of the correspondence, mostly in Dutch, is between Hagemeyer and his brothers and his friends in Holland. These letters reveal the experiences of his brothers in America and his friendship with Corrie Buys and Jettie de Vries. Other correspondence of interest includes his applications for grant projects, submissions of work for publication or exhibition, and compliments from Una Jeffers and Albert Einstein for portraits done by Hagemeyer.

The diaries document his daily activities in America including employment, changes of domicile, meetings with friends and other artists, attendance at exhibitions and lectures, health problems, and travels in America, Canada, and Europe; however, most entries are very brief. Information regarding Hagemeyer's own exhibitions, clippings of his photographs, interviews with him, and exhibitions held at his studio in Carmel are most extensively documented in the scrapbook and printed materials.

His small personal library, largely in Dutch, contains twenty-one items. Two periodicals contain photographs by Hagemeyer. This is probably only a small part of a larger library once owned by Hagemeyer. Although he was known to enjoy and collect phonographic records, there are none here.

The bulk of the photographic materials in the collection are black-and-white prints and negatives. These materials consist of portraits of Hagemeyer, his relatives and friends, and places that he visited in Holland and America. Both portraits done by Hagemeyer of clients and portraits of him by Roger Chevalier are included.

There are some miscellaneous artifacts including Hagemeyer's wallet, empty photographic film boxes with his annotations, and his view camera with a leather carrying case.

This collection does not offer much insight into Hagemeyer's philosophical or practical viewpoints on horticulture, politics, or art. His activities before 1908 and after 1930 are sparsely noted; there are no office files from any of his portrait studio operations.

The Johan Hagemeyer Collection was given to and purchased by the Center for Creative Photography from David and Jeanne Hagemeyer between 1976 and 1983. In June 1982 issue number 16 of the Center's research series, *The Archive*, was devoted to aspects of this collection.

Detailed descriptions of the materials in the archive are included in this guide. While much of the material in this collection is in English, some is in Dutch and German. The collection (with exception of the fine prints) occupies approximately six linear feet and has been designated as Archive Group (AG) 44. The archive group is divided first into boxes, then into folders. Thus, AG 44:1/1 refers to the first folder in the first box.

All of the material in the Johan Hagemeyer Collection is protected by copyright. Additional privacy restrictions govern the use of some materials. Researchers should consult the Photographic Archives Librarian for further information.

Roger Myers  
Archivist





# Pictorial Interpretation

by Johan Hagemeyer

This article is one of the few published statements on photography by Johan Hagemeyer. It appeared in *Camera Craft* (29:8 August 1922) and included five of his black-and-white photographs: *Immigrants*, *Pedestrians*, *The Jaw*, *Work*, and *Portrait of My Brother*.

There are a good many workers in Pictorial Photography, men and women, who profess to be pictorialists; but how many are there who actually make pictures, pictures in the real sense of the word, not mere records or copies? How many are there, who give us in their work more than just what was before them in a literal way? How many are there that put something of themselves in their work making it part of themselves? Instead of this we see a repetition of what others have done and sometimes done better.

After all, it is that "seeing" in picture making, plus that indefinable something that is in every individual and which must be brought out that makes the result worthwhile. The individual touch, the idea or intent must be in everything we create, and this is noticeable in paintings, etchings or music in much greater degree than in the photographic picture. It is evident in every national Exhibition of Pictorial Photography of today that there is little or no individuality shown; on the contrary, the subject-matter of the majority of pictures runs about in the same style or channel, as though one certain standard was adopted (a rather mediocre one at that) and merely presenting a sort of variation on some familiar theme. Fundamentally the idea of someone else, showing an almost total lack of imagination on the part of the borrower. The logical result must be an impersonal, a sort of intermediate or hybrid product.

A picture in order to deserve that name must be a product of art, a product of an impulse to create, and

creating is giving out something of yourself, so that product must of necessity show the essence of the producer, his or her individuality, imagination, etc.

Now, can we say that this is the case when we go over the work of the majority of Pictorialists (Photographic picture-makers)? No, all we can observe is that which I have already stated — a decided similarity of idea — or rather a lack of any original idea. And if that is the case, then I ask myself why make them in the first place, but if that is unavoidable why call them pictures and present them as such to the public? It is for this reason, a lack of the art-impulse in the bulk of photographic pictures that photography is still treated as something very much inferior to any of the other arts, it is in fact often referred to as some kind of a misfit or [aberration] in art, if not wholly ignored.

So, let us find ourselves, let us make the camera the medium of our own ideas, of imagination, of vision, of feeling, of inner relation upon things in the outer world. Let us give expression to the impulse within, create and not speak in the manner of phonographs, be a mere echo or imitate. So then, let us stop manufacturing and boasting quantity, but begin creating and [aiming] for quality. Let the output be few, but worth the putting out. Set your own personal standard. Do not follow, try and lead. Make "Pictorial Photography" stand on its own feet and worthy of its first name — and thus lead it to a greater future.



# Biographical Note

by Roger Myers

Johan Hagemeyer was born on 1 June 1884 in Amsterdam, Holland. After a public education, he worked for an insurance brokerage firm. He played the flute; digested the current topics of his time, including socialism and vegetarianism; and read poetry and philosophy. After completing his mandatory military service, he returned to the structured and stratified offices of the Dutch insurance business. Not finding fulfillment in statistics and premiums, he entered a familiar world, one concerned with flowers, plants, and trees. He enrolled in a horticultural college and emerged with a degree in pomology, the study of fruit growing.

With his two brothers, Herman and Hendrik Hagemeyer, Johan hoped to begin a fruit plantation in America. One by one the brothers paid for their passage across the Atlantic Ocean; Johan Hagemeyer was the last to come, leaving Holland in April 1911. After spending his first summer in America working in nurseries on the East Coast, Johan Hagemeyer moved to northern California in September 1911. It was to become his home for the rest of his life. The next ten months he spent tending bees and fruit trees on the Hayes Ranch in Edenvale, California, adjusting to the new land, and attending church services to learn English.

In the summer of 1912, Johan Hagemeyer returned to Holland for a short visit. After his return to California, he was employed for a short time at the University of California's Botanical Gardens. Hagemeyer spent the next year and a half working various jobs, attending art exhibitions, and raising crops of corn and cabbage in the Los Angeles area with his brother. By spring 1915, Johan Hagemeyer found a challenging job as foreman at the West India Gardens, a pioneering avocado and date plantation in Altadena, California, owned by F.O. Popenoe. Hagemeyer resigned in June 1916 and, with a highly favorable recommendation from his former employer, traveled to Washington, D.C., for further horticultural research. The result of his study was a budding interest in another field—photography.

Throughout his life Johan Hagemeyer was susceptible to sickness and fatigue. While recuperating from a case of pneumonia contracted in Washington, D.C., Hagemeyer read in the Library of Congress. Intrigued with one

periodical in particular, *Camera Work*, he traveled to New York City to meet its editor, Alfred Stieglitz. The gruff Stieglitz must have been impressed with him; he gave Hagemeyer an introduction to Anne Brigman and other photographers in San Francisco. Hagemeyer left New York by boat before Christmas, landing in New Orleans. He toured the city for a few days, crossed the Southwest by train, and arrived in Pasadena on 4 January 1917. After visiting with his brother there he returned to San Francisco.

Now, in addition to his love of art, literature, theater, music, and hiking, Hagemeyer pursued his photography. He met Anne Brigman, attended photography exhibitions, and worked as a temporary assistant at Martin's Camera Store and McCullagh's Studio, a commercial portrait operation. In late December, as a second cook aboard the lumber boat *Klamath*, Hagemeyer took cheap passage south to Los Angeles.

On 8 February 1918, Hagemeyer visited another commercial studio in Tropico (now Glendale), California, only to have the secretary, Margrethe Mather, ask him to return the next day to meet the owner, Edward Weston. Like his visit with Stieglitz, this meeting was successful; Hagemeyer decided to study photography under Weston's guidance. After briefly returning to San Francisco to finish his affairs, he moved to Tropico. Hagemeyer spent the remainder of the year in southern California working in various photography studios including Weston's, attending naturalization classes, and continuing his emotionally draining affair with Lula Boyd Stephens. In March 1919, Johan Hagemeyer returned again to San Francisco and performed odd jobs until accepting a position at Holmes Book Store in May. Throughout the summer and fall, he made sporadic trips to southern California to visit with Weston and Stephens.

The next year was an active one for Hagemeyer. In May he bought a Graflex camera; in June, Weston came up to San Francisco. Together they spent a month visiting with other artists, including Dorothea Lange, Roi Partridge, and Maynard Dixon. Later in that month, Weston and Hagemeyer went south and visited with Ramiel McGehee at his home in Redondo Beach. Hagemeyer returned to San Francisco on 16 July to prepare for his trip to Europe. Leaving eleven days later, he toured Seattle and Vancouver

on his way to Quebec for an 14 August departure on the steamer *Metagama*. During the crossing he passed the time in his characteristic fashion — reading, relaxing, brooding, and making photographs. Before returning to America in December, he visited friends and relations in Holland and France. After landing in New York, he went back to California by train, pausing briefly to see the Grand Canyon.

In 1921, Johan Hagemeyer began to exhibit his photographs. Three years later he purchased a lot in Carmel-by-the-Sea, a growing intellectual and artistic colony south of San Francisco. From then until 1928, Johan Hagemeyer split his work schedule between his two portrait studios: Carmel in the summer and San Francisco in the winter. Hagemeyer established himself quickly in Carmel. His studio became a lively meeting place, a recital hall, and an exhibition space; the opening show took place in March 1924. Over the years Hagemeyer showed paintings, watercolors, sculptures, lithographs, and photographs. In 1932 a young photographer named Ansel Adams exhibited his prints there. For the next two decades, Hagemeyer's clientele would consist of artists, patrons, poets, singers, and scientists.

The late twenties and early thirties were difficult times for Johan Hagemeyer though he had part-time work as a staff photographer for the *San Franciscan* and met Elsa Naess in 1926 with whom he would live until at least 1931. She was often a subject of his photographs. During this period Hagemeyer occasionally collaborated with Weston, making portraits in San Francisco. Weston occupied the Carmel studio from January 1929 until June 1931, when a dispute about the rent payments cooled their close friendship. In July 1929, Hagemeyer closed the San Francisco studio and moved to Pasadena, and later Hollywood, to concentrate on

his portrait business. Already in a precarious financial situation, Hagemeyer was devastated by the developing economic depression. His venture collapsed. He returned to San Francisco and later settled back in Carmel.

By 1932, Hagemeyer found life by the Pacific Ocean calming and profitable. Now using a 4 x 5 view camera, he produced a series of detailed studies of ship stacks and ventilators for the Nippon Yusen Kaisha Steamship Company. The M.H. de Young Museum in San Francisco held an exhibition of over one hundred of his prints in 1938. The next year he was a member of the selection committee for the photography section of the Golden Gate International Exposition. He also applied, unsuccessfully, for a Guggenheim grant, submitting forty-one portraits for consideration.

While he was philosophically against war in 1914, Hagemeyer was definitely anti-facist in 1941. Unable to participate in the war, he made affordable portraits of soldiers stationed at nearby Fort Ord. The commercialization of Carmel after the war led Hagemeyer to sell his studio in 1947 and move to an apartment on Telegraph Hill in San Francisco. There he reprinted his old negatives. Later, he moved to Burlingame, California, prepared for an exhibition at Stanford Research Institute, and engaged in a short-lived studio venture. In 1952, he finally settled in familiar Berkeley with his last love, Jane Bouse, whom he had met around 1935, but who was now in poor health. She died the next year.

After his solo exhibition in 1955 at the Oakland Museum, Hagemeyer slowed his photographic activities. A proud and emotional artist, he felt forgotten by the current generation of photographers. In 1962, just short of his seventy-eighth birthday, Johan Hagemeyer died of heart failure.

# Correspondence, 1896–1956

Letters, telegrams, and postcards between Hagemeyer and relatives, friends, artists, clients, museums, galleries, and others. Subjects covered are his employment; the arrival and settlement of his two brothers in America; the sale and exhibition of his work; and personal matters involving housing, the settlement of the estate of his brother, and his health and finances.

Most of the correspondence consists of incoming letters to Hagemeyer, but outgoing replies, when present, are filed with the incoming items. All enclosures are filed as found. The major correspondents are Hendrik Hagemeyer, Herman Hagemeyer, Jettie de Vries, and Corrie Buys. The bulk of this correspondence, written between 1909 and 1912, is in Dutch. (1.25 linear feet)

An inventory and selected index of the Edward Weston and Johan Hagemeyer Correspondence (AG 5) is included in this guide. These letters, originally part of AG 44 and dating between 1918 and 1938, include correspondence between Hagemeyer and Weston, Tina Modotti, Dorothea Lange, Margrethe Mather, and others. The correspondence concerns mutual friends; artistic and professional photographic activities in Glendale, San Francisco, and Carmel; and contains three handwritten manuscript fragments by Weston describing his trips to New York in late 1922 and to Mexico in 1923. (.5 linear feet)

The correspondence is arranged primarily in chronological order and then alphabetically by correspondent within each year. Unidentified correspondence is filed chronologically. Undated letters and notes are filed in the first folder of the series. A few letters may also be found in the scrapbook (*see* AG 44:4/37 and AG 44:5/1).

## JOHAN HAGEMEYER CORRESPONDENCE (AG 44)

|            |                         |
|------------|-------------------------|
| AG 44:1/ 1 | General, undated        |
| 2          | General, 1896           |
| 3          | General, 1899           |
| 4          | General, 1899           |
| 5          | General, 1907           |
| 6          | Fragments, ca. 1908–12  |
| 7          | General, 1908           |
| 8          | General, 1909           |
| 9          | Hendrik Hagemeyer, 1909 |
| 10         | Herman Hagemeyer, 1909  |
| 11         | General, 1910           |
| 12         | Corrie Buys, 1910       |
| 13         | Anna Hagemeyer, 1910    |
| 14         | Hendrik Hagemeyer, 1910 |
| 15         | Herman Hagemeyer, 1910  |
| 16         | Jettie de Vries, 1910   |

|            |  |
|------------|--|
| AG 44:1/17 | General, 1911                          |
| 18         | Corrie Buys, January 1911              |
| 19         | Corrie Buys, February 1911             |
| 20         | Corrie Buys, March 1911                |
| 21         | Corrie Buys, April 1911                |
| 22         | Corrie Buys, May 1911                  |
| 23         | Corrie Buys, June 1911                 |
| 24         | Corrie Buys, July 1911                 |
| 25         | Corrie Buys, August 1911               |
| AG 44:2/ 1 | Corrie Buys, September 1911            |
| 2          | Corrie Buys, October 1911              |
| 3          | Corrie Buys, November 1911             |
| 4          | Corrie Buys, December 1911             |
| 5          | Greet (?) Buys, 1911                   |
| 6          | Hendrik Hagemeyer, 1911                |
| 7          | Herman Hagemeyer, 1911                 |
| 8          | Jettie de Vries, February–June 1911    |
| 9          | Jettie de Vries, July–September 1911   |
| 10         | Jettie de Vries, October–December 1911 |
| 11         | General, 1912                          |
| 12         | Corrie Buys, January 1912              |
| 13         | Corrie Buys, February 1912             |
| 14         | Corrie Buys, March 1912                |
| 15         | Corrie Buys, April 1912                |
| 16         | Corrie Buys, May 1912                  |
| 17         | Corrie Buys, July–December 1912        |

- AG 44:2/18 Hendrik Hagemeyer, 1912  
 19 Herman Hagemeyer, 1912
- AG 44:3/ 1 Jettie de Vries, 1912  
 2 General, 1913  
 3 General, 1915  
 4 General, 1916  
 5 General, 1918  
 6 General, 1920  
 7 General, 1921  
 8 General, 1923  
 9 General, 1924–25  
 10 General, 1926  
 11 General, 1927  
 12 General, 1928  
 13 General, 1929  
 14 General, 1930  
 15 General, 1931  
 16 General, 1932  
 17 General, 1935  
 18 General, 1936–37  
 19 General, 1938  
 20 General, 1939  
 21 General, 1940  
 22 General, 1943  
 23 General, 1946  
 24 General, 1950  
 25 General, 1951  
 26 General, 1953  
 27 General, 1956

**SELECTIVE INDEX TO CORRESPONDENCE  
 IN AG 44**

- Australian Salon of Photography (Sydney), 1923  
 Bender, Albert M., 1926  
 Bouse, Jane, 1939  
 Buys, Corrie, 1896, ca. 1908–12, 1910–12  
 Carmel-by-the-Sea, City Clerk, 1926, 1929, 1930, 1940  
 de Vries, Jettie, 1910–12, 1915  
 Einstein, Albert, 1931 [located in scrapbook, p. 25]  
 Gelber, Lilienthal, Inc. (San Francisco), 1931  
 Hagemeyer, Anna, ca. 1908–12, 1909–11  
 Hagemeyer, Dora, 1920, 1927–28  
 Hagemeyer, Hendrik, 1909–12, 1916, 1918, 1920–21, 1923  
 Hagemeyer, Herman, 1907, 1909–13, 1915–16  
 Gump's, *see* S. and G. Gump Co.

- Laurvik, J. Nilsen, *see* San Francisco Museum of Art, 1923  
*Life*, 1939  
 Louis Terah Haggin Memorial Galleries (Stockton, Calif.),  
 1931  
 Mack, Silas W., 1928–30  
 Mills College (Oakland, Calif.), Art Department, 1923  
 Nador, Leo, 1920–21  
 Naess, Elsa, 1930, 1935–37  
 Nederlandsche Amateur Fotografen Vereeniging te  
 Amsterdam, 1923  
 Partridge, Roi, *see* Mills College (Oakland, Calif.), Art  
 Department  
 Pictorial Photographic Society of San Francisco, 1932  
 S. and G. Gump Co. (San Francisco), 1924–25  
 San Francisco Museum of Art, 1923  
 Schott, W.E., 1930, 1936–38

**EDWARD WESTON AND JOHAN HAGEMEYER  
 CORRESPONDENCE (AG 5)**

- AG 5:5/ 1 General, dates unknown  
 2 General, 1918  
 3 General, 1919  
 4 General, 1920  
 5 General, 1921  
 6 General, 1922  
 7 General, 1923  
 8 General, 1924  
 9 General, 1925
- AG 5:2/ 1 General, 1926  
 2 General, 1927  
 3 General, 1928  
 4 General, 1929  
 5 General, 1930  
 6 General, 1931  
 7 General, 1935  
 8 General, 1938

**SELECTIVE INDEX TO CORRESPONDENCE  
 IN AG 5**

- Lange, Dorothea, 1921  
 Mather, Margrethe, 1919  
 Modotti, Tina, 1921, 1922  
 Olmsted, A.J., *see* Smithsonian Institution  
 Smithsonian Institution, 1923

# Diaries, 1910–1959

Handwritten diaries by Johan Hagemeyer and several pages, with annotations, from his desk calendars. The bulk dates of this material are 1910 to 1929. The early diaries, 1910 to 1915, contain entries in English and Dutch; the later diaries were written in English. Often written in pencil and worn by use, some passages, like that describing his 1920 voyage to Europe on the *Metagama*, have become difficult to read.

There are very brief entries for the years 1916 and 1919, and no diaries for the years 1921 to 1922, 1925, 1927, 1930 to 1932, and 1934 to 1948.

The diaries chronicled his travels to Europe in 1912 and 1920; his frequent trips to Los Angeles, San Francisco, and Carmel, California; his various employment activities as a horticulturist, salesman, studio apprentice, and portrait photographer; his meetings with Edward Weston and other artists; his constant health problems; and other daily activities. Some of the diaries contain enclosures, such as clippings or plant specimens, which are filed together with the diaries.

The desk calendar pages represent only one or two days from the years 1933, 1948 to 1949, 1951 to 1952, and 1958 to 1959.

The diaries and desk calendar pages are arranged chronologically. Fragments from an apparent diary entry are filed in the last folder in this series. (fraction of a linear foot)

|            |                |            |                           |
|------------|----------------|------------|---------------------------|
| AG 44:3/28 | Diary, 1910–11 | AG 44:4/ 1 | Diary, 1919               |
| 29         | Diary, 1912    | 2          | Diary, 1920               |
| 30         | Diary, 1913    | 3          | Diary, 1923               |
| 31         | Diary, 1914    | 4          | Diary, 1926               |
| 32         | Diary, 1915    | 5          | Diary, 1928–29            |
| 33         | Diary, 1917    | 6          | Desk calendar, 1933       |
| 34         | Diary, 1918    | 7          | Desk calendar, 1948, 1949 |
|            |                | 8          | Desk calendar, 1952–53    |
|            |                | 9          | Desk calendar, 1958, 1959 |
|            |                | 10         | Diary fragments, n.d.     |

# Printed Materials, 1884–1962

Financial records, miscellaneous business cards, an unused Dutch calendar, education papers, newspaper clippings, drawings, legal papers, unused postcards, receipts, a scrapbook, and other items relating to a wide variety of Johan Hagemeyer's activities.

Of particular interest are: business cards used both separately and jointly by Edward Weston and Johan Hagemeyer; newspaper clippings documenting exhibitions by Hagemeyer and others; announcements and reviews of art exhibitions and readings in his Carmel studio and other places; reproductions of Hagemeyer's artwork in periodicals; feature articles on Hagemeyer; clippings regarding Alfred Stieglitz, including a checklist for his exhibition at the Anderson Galleries titled *The Second Exhibition of Photography by Alfred Stieglitz* in April 1923; exhibition notices and checklists of photographs submitted for exhibition by Hagemeyer; and two dance programs for performances by Hagemeyer's friend, Elsa Naess, with portraits of her by Hagemeyer reproduced on the programs.

A scrapbook titled "Press Notices and Other Data" that Hagemeyer compiled contains additional printed materials on his exhibitions. Included are: clippings of articles and thirty-eight reproductions of his work published in national and international periodicals, announcements of his studio openings and closings, and checklists of works submitted to various exhibitions. Of special interest is a typewritten letter, in German, from Albert Einstein expressing his admiration for Hagemeyer's portraits of him. Some of the clippings in this scrapbook are in Dutch.

These diverse materials are sorted into record types, and arranged alphabetically by type. (.5 linear feet)

|            |   |            |  |
|------------|---|------------|--|
| AG 44:4/11 | Bankbook, 1899–1911   | AG 44:4/27 | Exhibition review, "The Crystal Eye" by I. Herbert Diamant, 1928 |
| 12         | Bank records, 1948–52   |            |  |
| 13         | Brochures on automobiles, ca. 1930–32                           | 28         | Exhibition signs from Hagemeyer Studio, ca. 1932–42              |
| 14         | Business cards, ca. 1920s                                       |            |  |
| 15         | Calendar, unused, ca. 1910                                      | 29         | Legal papers, 1884–1924  |
| 16         | Class exams and papers, 1899–1910                               | 30         | Menus, 1916, 1920  |
| 17         | Clippings, n.d.   | 31         | Poem, n.d.   |
| 18         | Clippings, 1910–19  | 32         | Programs, n.d.   |
| 19         | Clippings, 1920–29  | 33         | Postcards, unused, n.d.  |
| 20         | Clippings, 1930–39  | 34         | Receipts, n.d.   |
| 21         | Clippings, 1940–49  | 35         | Receipts, 1920–29  |
| 22         | Clippings, 1950–59  | 36         | Receipts, 1932, 1943   |
| 23         | Clippings, exhibition notes regarding Alfred Stieglitz, 1923–59 | 37         | Scrapbook (pp. 1–23), 1921–48                                    |
| 24         | Clippings, 1960–62  | AG 44:5/ 1 | Scrapbook (pp. 24–45), 1921–48                                   |
| 25         | Drawings and maps, n.d.   | 2          | Souvenirs from a trip to Europe, 1920                            |
| 26         | Exhibition notices, contests, and checklists, 1922–53           |            |  |



# Library, 1883–1932

Handwritten inventories and musical notebooks; monographs; and periodicals from Johan Hagemeyer's personal library concerning poetry, music, fiction, photography, and quotations. Enclosed in the monographs and notebooks are handwritten inscriptions, notes, annotations, poems, a photograph of Lula Boyd Stephens, and other mementos by Hagemeyer and his friends. One folder (AG 44:5/9) in this series contains handwritten inventories of monographs and record albums perhaps either read or owned by Hagemeyer. Eleven of the monograph titles are in Dutch.

Three periodicals were transferred to the rare book section of the library at the Center for Creative Photography: *Mss.* no. 4 (December 1922), regarding Alfred Stieglitz's 291 Gallery in New York; *Camera Work* no. 7 (July 1904), containing annotations by Hagemeyer; and *Camera Work* no. 47 (July 1914), with annotations by Hagemeyer and an inscription to Hagemeyer from Alfred Stieglitz.

The library is arranged alphabetically by author or title. (14 monographs, 4 periodicals, 3 notebooks; 1 linear foot)

- |          |    |  |          |   |   |
|----------|----|--|----------|---|---|
| AG 44:5/ | 3  | Bastiaanse, Frans. <i>Gedichten</i> . Amsterdam: Goede en Goedkoope Lectuur, 1909. [Handwritten notes and inscription in Dutch.]   | AG 44:6/ | 1 | Perk, Jacques. <i>Gedichten</i> . Amsterdam: S.L. Van Looy, 1908. [Notes, poems, and annotations in Dutch.]   |
|          | 4  | Bonn, S. <i>Wat Zangen Melody</i> . Amsterdam: Goede en Goedkoope Lectuur, ca. 1911. [Enclosures and poem in Dutch.]   |          | 2 | <i>Pictorial Photography in America</i> . New York: Pictorial Photographers of America, 1920.   |
|          | 5  | Buys, Corrie. [Untitled book of poetry.] 1911.   |          | 3 | <i>Pictorial Photography in America</i> . New York: Pictorial Photographers of America, 1922. [Plate 26, <i>On Deck of the "Metagama,"</i> by Hagemeyer.]   |
|          | 6  | Buys, Corrie. [Notebook of musical scores and lyrics] 1911. [Handwritten inscription and text in Dutch.]   |          | 4 | Reddingius, J. <i>Johanneskind</i> . Amsterdam: Goede en Goedkoope Lectuur, 1907. [In Dutch.]   |
|          | 7  | Eelen, Jan. <i>Lentelinde: Het Lied van een Jonge Liefde</i> . Rotterdam: W.L. Brusse, 1904. [Enclosures and handwritten notes in Dutch.]  |          | 5 | Shawl, Louis. "Ships and Subjects for Photographers," <i>Japan Overseas Magazine</i> 21:6 (June 1932), pp. 8–10. [Reproductions: 3 b&w.]  |
|          | 8  | Gezelle, Guido. <i>Kleengedichtjes: Mitsgaders Rijmreken, Nageldeuntjes, Spakerlingen, en Diergelijk Gestrooi</i> . 2 vols. Amsterdam: L.J. Veen, 1905. [Inscriptions and annotations in Dutch.] |          | 6 | Stuwe, Jeanne Reyneke van. <i>Stemmingten</i> . Haag: L.J.C. Boucher, 1910. [Inscriptions and enclosures in Dutch.]   |
|          | 9  | Hagemeyer, Johan. [Handwritten inventories to books and record albums.] ca. 1915.  |          | 7 | Taylor, E.A. <i>Paris: Past and Present</i> . New York: The Studio, 1915. [Inscription and annotation.]   |
|          | 10 | Hamsun, Knut. <i>Victoria: een Verhaal van Liefde</i> . Amsterdam: H.J.W. Becht, 1900. [Inscription and annotations in Dutch.]   |          | 8 | Ward, Anna L. <i>A Dictionary of Quotations from English and American Poets: Based on Bohn's Edition Revised, Corrected and Enlarged with Twelve Hundred Quotations from American Authors</i> . New York: Thomas Y. Crowell, 1883. [Annotations.] |
|          | 11 | Hope, Laurence. <i>India's Love Lyrics: including the Garden of Karma</i> . New York: John Lane, 1905. [Inscription, enclosures, and handwritten notes.]   |          |   |   |

# Photographic Materials, 1891 – 1949

Consists of black-and-white prints, hand-colored tintypes, safety and nitrate negatives, proof prints on printing-out paper, and equipment including a view camera, lens, and carrying case. A large portion of this material contains little information regarding dates, photographer, or subjects; and many of the prints are faded and brittle. Many of the proof prints on printing-out paper are partially or completely faded.

This material is divided into three groups: (1) Personal photographs, (2) Portraits, and (3) Equipment. The personal photographs are sorted into artificial categories: portraits of Johan Hagemeyer and his friends, landscapes, architecture, travel, and plant studies. The bulk of these two hundred and fifty-one photographs are portraits of Johan Hagemeyer, his relatives, and friends, especially Corrie Buys and Jettie de Vries. Also present are views of United States government experiment stations and private farms that Hagemeyer visited in southern California between 1915 and 1916. There are also two tintypes of a female child.

Except for the twenty-seven portrait proof prints of Johan Hagemeyer taken by his student, Roger Chevalier, most of the negatives were probably produced by Hagemeyer in his Carmel studio during the 1930s and 1940s. The portraits are arranged alphabetically, by individual. Existing portrait proof prints on printing-out paper, were matched with their original negatives. There are eighty-four nitrate negatives, which have been separated from the collection and placed in cold storage.

The camera equipment consists of Hagemeyer's Auto Graflex view camera, lens, and leather carrying case. (2 linear feet)

## PERSONAL PHOTOGRAPHS

|          |    |   |
|----------|----|---|
| AG 44:7/ | 1  | Portraits of Johan Hagemeyer, 1911                                |
|          | 2  | Portraits of Johan Hagemeyer, 1912–16                             |
|          | 3  | Portraits of Johan Hagemeyer, 1919–ca. 1947                       |
|          | 4  | Portraits of relations of Johan Hagemeyer, ca. 1910–25            |
|          | 5  | Portraits of Corrie Buys, and others, ca. 1891–1917               |
|          | 6  | Portraits of Jettie de Vries, some include Corrie Buys, 1891–1917 |
|          | 7  | Portraits of friends in Holland, 1900–20                          |
|          | 8  | Landscapes in Holland, ca. 1911                                   |
|          | 9  | Landscapes in California, ca. 1911–20                             |
|          | 10 | Architecture, ca. 1910–24   |
|          | 11 | Travel photographs, 1912–17                                       |
|          | 12 | Plant studies, 1912   |

## PORTRAITS

### (Safety Film Negatives and Proof Prints)

|          |   |   |
|----------|---|---|
| AG 44:8/ | 1 | Gary Bain, 1945 [9 negatives, 8 proof prints.]                            |
|          |   | Miss Candy, 1946 [4 negatives, 4 proof prints.]                           |
|          |   | Marjorie Doolittle, 1946 [3 negatives, 3 proof prints.]                   |
|          |   | Esther Fuller, 1946 [7 negatives, 10 proof prints.]                       |
|          |   | David Hagemeyer, 1942 [9 negatives, 9 proof prints.]                      |
|          |   | David Hagemeyer, 1949 [12 negatives, 22 proof prints.]                    |
|          | 2 | Dora and Hendrik Hagemeyer, 1937 [1 glass plate negative, 1 proof print.] |
|          |   | Jeanne Hagemeyer, 1942 [13 negatives, 12 proof prints.]                   |

- Jeanne and Anne-Louise Hagemeyer, 1945 [24 negatives, 23 proof prints.]  
 Johan Hagemeyer, ca. 1934 [27 proof prints by Roger Chevalier.]  
 AG 44:8/ 3 Laurie Hagemeyer, 1949 [13 negatives, 7 proof prints.]  
 Max Hagemeyer, 1943 [16 negatives, 8 proof prints.]  
 Bob Hatchman, 1949 [16 negatives, 6 proof prints.]  
 4 Dr. Randol, 1947 [23 negatives.]  
 Fritz Wurzmann, 1946 [7 negatives, 7 proof prints.]

### PORTRAITS

#### (Nitrate Film Negatives and Proof Prints)

- AG 44:9/ 1 David Hagemeyer, 1936 [14 negatives.]  
 David Hagemeyer, 1939 [15 negatives, 18 proof prints.]  
 Dora Hagemeyer, 1936 [18 negatives, 14 proof prints.]  
 Felicia Hagemeyer, ca. 1930s [4 negatives, 5 proof prints.]  
 Hendrik Hagemeyer, 1937 [2 negatives.]  
 Herman Hagemeyer, ca. 1930s [7 negatives, 4 proof prints.]

- Johan Hagemeyer, 1936 [1 negative.]  
 [Plant study], ca. 1916 [1 negative.]  
 [Unidentified man with pipe], ca. 1930s [2 negatives.]  
 [Unidentified woman], ca. 1930s [20 negatives.]

### PHOTOGRAPHIC EQUIPMENT

- AG 44:10 4x5 Auto Graflex view camera: 8<sup>5</sup>/<sub>8</sub>" high, 10<sup>1</sup>/<sub>4</sub>" long, 6<sup>3</sup>/<sub>8</sub>" wide, black leather body; below shutter release a yellow sticker with black letters that reads: Geo. H. Kahn/Optician/34 Kearing St./San Francisco  
 Film holder: 4x5, made of wood and rubber  
 Lens: Wollensak-Rochester Verito, 8<sup>3</sup>/<sub>4</sub> inches, Diffused Focus, *f*/4. Serial #8728. Patent 12 March 1907. Label that reads, "No. 1 Studio, Wallensak Optical Co, Rochester, N.Y. U.S.A. 10044."

### ARTIFACTS

- AG 44:11 Wallet, scrapbook binder, and selected film boxes with handwritten notes by Hagemeyer

# Photographs

The Johan Hagemeyer Collection contains 226 photographs and 1 woodcut; 184 of these are by Johan Hagemeyer and were made between the years 1919 and 1954. Of these 184, 48 are duplicates or slight variants and have not been reproduced here. The photographs in the collection are primarily gelatin silver prints with a few palladium/platinum prints from Hagemeyer's early work. The photographs range in size from 7.3 x 9.6 cm to 25.6 x 20.0 cm.

His personal collection of photographs by others is comprised of 42 photographs (32 are included here); most of these are portraits of Hagemeyer. Also reproduced are 16 portraits of Johan Hagemeyer by Edward Weston.

The photographs are divided into three categories: portraits by Johan Hagemeyer, landscape and still life by Hagemeyer, and portraits of Hagemeyer by other photographers. Within each of these subjects, the prints are arranged chronologically with the undated photographs first.

PORTRAITS, 1919-1949



(Donnan Jeffers)  
81:111:057



(Donnan Jeffers)  
81:111:056



(Mrs. Kellogg)  
81:111:047



(Mrs. Kellogg)  
81:111:048



(Edward Weston), 1919  
81:111:054



*On Deck of the  
"Metagama,"* 1920  
81:111:046



*On Deck of the  
"Metagama,"* 1920  
81:111:052



*Phantom,* 1921  
81:111:091



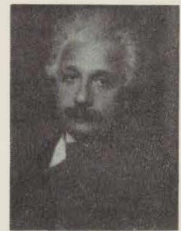
(self-portrait),  
1923  
81:112:034



Self-Portrait, 1923  
76:005:048



(Felicia Hagemeyer),  
1925  
81:111:041



from *Camera Portraits  
of Einstein,* 1931  
76:578:001



from *Camera Portraits  
of Einstein,* 1931  
76:578:002



from *Camera Portraits  
of Einstein,* 1931  
76:578:003



from *Camera Portraits  
of Einstein,* 1931  
76:578:004



from *Camera Portraits  
of Einstein,* 1931  
76:578:005



from *Camera Portraits of Einstein*, 1931  
76:578:006



from *Camera Portraits of Einstein*, 1931  
76:578:007



from *Camera Portraits of Einstein*, 1931  
76:578:008



from *Camera Portraits of Einstein*, 1931  
76:578:009



*Robinson Jeffers*, 1932  
81:111:040



*Edward Weston*, 1935  
76:005:047



(*Edward Weston*), 1935  
81:111:051



untitled, 1936  
81:111:038



*Jane Bouse*, 1938  
81:111:018



(*Harrydick Ross*), 1940  
81:111:053



untitled, 1942  
81:111:058



*Marjorie Wurzmann, Carmel*, 1942  
81:111:035



*Ezio Pinza, in Song*, 1944  
81:111:037



(*Salvador Dali*), 1944  
76:005:050



(*Gary Bain*), 1945  
81:111:036



(*Henry Miller*), 1946  
81:111:044



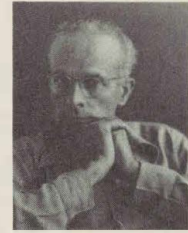
(Henry Miller),  
1946  
81:111:045



(Henry Miller),  
1946  
81:111:043



*Fritz Wurzburg*, 1946  
81:111:039



(Fritz Wurzburg),  
1946  
81:111:050



*Miss J.B.*, 1948  
81:111:011



(Jane Bouse), 1948  
81:111:010



(Jane Bouse), 1948  
81:111:014



(Jane Bouse),  
ca. 1948  
81:111:022



(Jane Bouse),  
ca. 1949  
81:111:019



(Jane Bouse), 1949  
81:111:028



(Jane Bouse),  
ca. 1949  
81:111:023



(Jane Bouse),  
ca. 1949  
81:111:032



(Jane Bouse),  
ca. 1949  
81:111:026



(Jane Bouse),  
ca. 1949  
81:111:024



(Jane Bouse),  
ca. 1949  
81:111:034



(Jane Bouse),  
ca. 1949  
81:111:020



(Jane Bouse),  
ca. 1949  
81:111:033



(Jane Bouse),  
ca. 1949  
81:111:027



(Jane Bouse),  
ca. 1949  
81:111:025



(Jane Bouse),  
ca. 1949  
81:111:031



(Jane Bouse), ca. 1949  
81:111:021

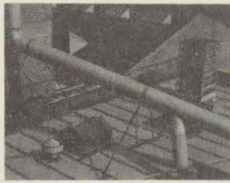


(Jane Bouse), ca. 1949  
81:111:029

### LANDSCAPE AND STILL LIFE, 1920-1954



untitled  
81:111:092



untitled  
81:111:095



untitled  
81:111:094



untitled  
81:111:151



untitled  
81:111:144



untitled  
81:111:143



untitled, ca. 1920  
81:111:100



*Immigrants*, 1920  
82:078:001





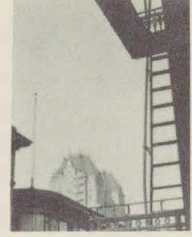
*Foreboding*, 1920  
81:111:093



*Silence*, 1920  
82:078:002



*Pedestrians*, 1921  
81:111:103



untitled, 1921  
82:078:006



*L'Affinite*, 1921  
82:078:007



untitled, 1922  
82:078:003



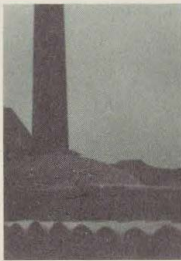
*Castles of Today*,  
(San Francisco),  
1922  
82:078:004



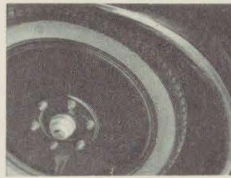
*Prison*, 1923  
82:078:005



*Carmel Mission*, 1923  
82:078:008



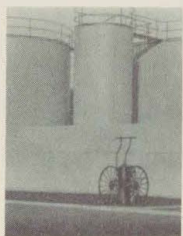
*Tile Factory*, 1923  
81:111:087



*Vortex*, 1924  
81:111:089



*Crossing*, ca. 1925  
81:111:104



*Gasoline Tanks*, 1925  
81:111:086



untitled, 1925  
81:243:001



*Trees on Telegraph  
Hill*, 1925  
81:111:111



*Roof-City*,  
San Francisco,  
ca. 1927  
81:111:101



*Point Lobos, ca. 1928*  
81:111:152



untitled, 1928  
81:111:083



untitled, ca. 1928  
81:111:077



untitled, ca. 1928  
81:111:081



untitled, ca. 1928  
81:111:078



*Telephone Building,  
San Francisco, 1928*  
81:111:098



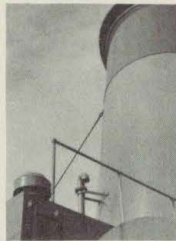
*Rose-2, Pasadena,  
1929*  
81:111:060



untitled, 1932  
81:111:066



*Rose, Carmel, 1932*  
81:111:061



untitled, 1932  
81:111:085



*Talisman Rose, 1938*  
81:111:063



untitled, 1938  
81:111:064



*Eucalyptus, Carmel,  
1939*  
81:111:116



untitled, 1939  
81:111:141



untitled, 1939  
81:243:010



untitled, 1939  
81:111:114



*Rocks and Wave, 1939*  
81:111:146



*Carmel Highlands Coast, 1940*  
81:243:005



*Carmel Point, 1939*  
81:111:132



*Clouds over Black Mountains, Death Valley, 1940*  
81:111:129



*Lava, Funeral Mountains, Death Valley, ca. 1940*  
81:111:119



*(Death Valley), ca. 1940*  
81:111:118



*(Death Valley), ca. 1940*  
81:111:120



*Death Valley, Lava, ca. 1940*  
81:111:121



*Death Valley, 1940*  
81:111:128



*View from Zabriskie Point, Death Valley, 1940*  
81:111:126



*Salt Beds from Zabriskie Point, 1940*  
81:111:127



*(Death Valley), 1940*  
81:111:115



*untitled, 1940*  
81:111:130



*Point Sur Lighthouse, 1940*  
81:111:134



*Elkhorn Slough, 1940*  
81:111:139



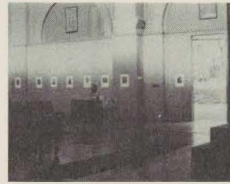
*untitled, ca. 1940*  
81:111:109



*In the Panamint Mountains, Death Valley, ca. 1941*  
81:111:125



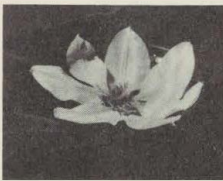
*Death Valley, 1941*  
81:243:006



*U.C. Art Gallery, 1941*  
81:111:102



*Hands of J.B., Carmel, 1942*  
81:111:001



*Clematis in Black Bowl, Carmel, 1943*  
81:111:065



*Carmel Bay in Rising Storm, 1943*  
81:111:136



*untitled, 1945*  
81:111:147



*Amaryllus, (Belladonna), 1945*  
81:111:071



*untitled, 1947*  
81:243:009



*untitled, 1948*  
81:111:059



*(San Francisco), 1948*  
81:111:097



*(San Francisco), 1948*  
81:111:113



*(San Francisco), 1948*  
81:111:106



*(San Francisco), 1948*  
81:111:107



*untitled, 1948*  
81:243:002



*untitled, 1949*  
81:111:090



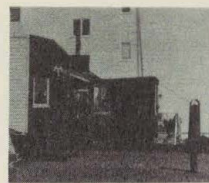
untitled, 1949  
81:111:150



untitled, 1949  
81:111:148



untitled, 1949  
81:111:096



untitled, 1949  
81:111:099



untitled, 1949  
81:111:075



untitled, 1949  
81:111:072



untitled, 1949  
81:111:074



untitled, 1949  
81:111:073



untitled, 1954  
81:111:088

### MISCELLANEOUS PHOTOGRAPHS BY OTHER PHOTOGRAPHERS



untitled  
by R.A. Kocher  
81:112:035



(Edward Weston),  
ca. early 1920s  
unknown photographer  
76:005:046



*Edward Weston*, 1952  
by Paul Bishop  
81:112:036

PORTRAITS OF JOHAN HAGEMEYER BY OTHER PHOTOGRAPHERS, 1918–1951



untitled  
unknown photographer  
81:112:030



untitled  
by Miss Goodrich  
81:112:022



untitled  
by Loeb  
81:112:028



untitled  
by Mrs. Graham  
81:112:014



*3/4 Length Study  
of Johan Hagemeyer,*  
1918  
by Edward Weston  
76:005:035



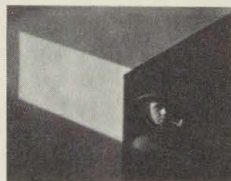
*Mynheer Johan  
Hagemeyer,* 1918  
by Edward Weston  
76:005:028



*Air for the G String,*  
1919  
by Edward Weston  
76:005:010



*Johan as "Jean  
Christophe,"* 1920  
by Edward Weston  
76:005:009



*Sunny Corner in an  
Attic,* 1921  
by Edward Weston  
76:005:014



*Johan Hagemeyer,*  
1921  
by Edward Weston  
76:005:013



*Johan Hagemeyer,*  
1921  
by Edward Weston  
76:005:012



*Johan Hagemeyer,*  
1921  
by Edward Weston  
76:005:011



untitled, 1921  
by Margrethe Mather  
76:005:055



*Johan Hagemeyer  
and Edward Weston,*  
1921  
by Margrethe Mather  
76:005:054



untitled, 1922  
by Imogen Cunningham  
76:005:053



untitled, 1922  
by Imogen Cunningham  
76:005:052



*J.H.*, 1924  
by Carol Arowovic  
81:112:018



*Johan on Couch*, 1925  
by Edward Weston  
76:005:005



untitled, 1925  
by Edward Weston  
76:005:044



untitled, 1925  
by Edward Weston  
76:005:039



untitled, 1925  
by Edward Weston  
76:005:038



untitled, 1925  
by Edward Weston  
76:005:045



untitled, 1925  
by Edward Weston  
76:005:042



untitled, 1925  
by Edward Weston  
76:005:041



*Johan Hagemeyer*,  
1925  
by William George  
Gaskin  
81:112:010



*J.H.*, 1927  
by Herbert Diamant  
81:112:016



*Johan Hagemeyer*,  
1928  
by Edward Weston  
76:005:029



*Johan Hagemeyer*,  
1928  
by Marguerite Scott  
81:112:008



untitled, 1932  
by James R. Ferguson  
81:112:011



untitled, 1933  
by Cedric Wright  
81:112:026



*Johan Hagemeyer*,  
1934  
by Roger Chevalier  
81:112:005



*Johan Hagemeyer*,  
1934  
by Roger Chevalier  
81:112:006



untitled, 1934  
by W.J. McTaive  
81:112:001



untitled, 1934  
by Wayne Peters  
81:112:017



untitled, 1934  
by Wayne Peters  
81:112:021



untitled, 1940  
by Herbert R. Bauer  
81:112:012



untitled, 1940  
by Herbert R. Bauer  
81:112:009



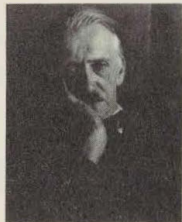
untitled, 1940  
by Herbert R. Bauer  
81:112:007



*San Antonio Mission  
(Johan) with Jane  
and Felicia*, 1940  
by Mike Hatchman  
81:112:015



untitled, 1942  
by Daniel H. Labby  
81:112:020



untitled, 1942  
by George T. Smith  
81:112:019



untitled, 1945  
by Herbert R. Bauer  
81:112:029



untitled, 1946  
by George T. Smith  
81:112:025



untitled, 1949  
by Bill Weld  
81:112:032



*Johan Hagemeyer*,  
1951  
by Cedric Wright  
81:112:024



## APPENDIX A

# Selected Bibliography

Includes monographs, periodicals, and exhibition catalogs compiled from a number of sources, with brief annotations, concerning Johan Hagemeyer and his career as a photographer. An effort was made to verify the citations, but in several instances, complete bibliographic information could not be supplied. This bibliography does not include the many reproductions of his works that appeared in periodicals such as the *San Franciscan* in the late 1920s.

### 1921

Borough, R.W. "Thrills," *Los Angeles Record* (17 December 1921), n.p.

### 1922

Gregory, Frank N. "An Appreciation," *Camera Craft* 29 (August 1922), pp. 365–66. [On Hagemeyer.]

Felloes, Edgar. "The Emporium (Second Annual) Photographic Exhibition." *Camera Craft* 29:8 (October 1922), pp. 458, 460–61. [Exhibition review. Reproduction: *The Jaw*.]

Hagemeyer, Johan. "Pictorial Interpretation," *Camera Craft* 29 (August 1922), pp. 361–65. [Reproductions: 5 b&w.] *Pictorial Photography in America 1922*. New York: Pictorial Photographers of America, 1922. [Reproduction only: *On Deck of the "Metagama."*]

### 1923

Lewis, Leandro N., Jr. "The Emporium Third Annual Photographic Exhibition," *Camera Craft* 30:11 (November 1923), pp. 527–34. [Reproductions: 2 b&w.]

### 1926

*American Photography* (December 1926), p. 669. [Reproduction only: *Castles of Today*.]

### 1927

Kistler, Aline. "The Man Who Paints with a Camera." *Overland Monthly and Outwest Magazine* 85:4 (April 1927), pp. 113, 122. [Reproduction: 1 b&w.]

Maude, Francis. "Camera Portrays Industry Beauty." *San Jose Mercury Herald* (12 March 1927), p. 10.

### 1928

"The Prodigal Returns." *The Carmelite* (June 1928), n.p.

### 1938

Frankenstein, Alfred. "A Man with a Camera and a Painter's Instinct," *San Francisco Chronicle* (11 December 1938), n.p.

### 1939

*Illustrated Catalogue, Art Exhibition by California Artists in California Building, Golden Gate International Exposition, 1939*.

### 1956

Hagemeyer, Johan. "Johan Hagemeyer: Photographer," manuscript of oral history conducted in May and July 1955 by Corinne L. Gilb, Regional Oral History Project, The Bancroft Library, University of California, Berkeley, 1956.

### 1961

Newhall, Nancy, ed. *The Daybooks of Edward Weston*. Millerton, New York: Aperture, 1961.

### 1967

Lyons, Nathan. *Photography in the Twentieth Century*. New York: George Eastman House of Photography, 1967, p. 15. [Reproduction only: 1 b&w.]

### 1973

Maddow, Ben. *Edward Weston: Fifty Years*. Millerton, New York: Aperture, 1973.

### 1975

Constantine, Mildred. *Tina Modotti: A Fragile Life*. New York: Paddington Press, 1975.

### 1977

Maddow, Ben. *Faces*. Boston: New York Graphic Society, 1977, pp. 422–23. [Reproduction: 1 b&w of Robinson Jeffers, 1932.]

**1979**

*Photography Rediscovered: American Photographs, 1900–1930.* New York: Whitney Museum of Art, 1979. [Exhibition catalog. Short biography. Reproductions: 4 b&w.]

**1980**

*Edward Weston: Photographs and Papers.* Guide Series, No. 3, Center for Creative Photography, 1980.

Lorenz, Richard. "Johan Hagemeyer, Photographer," *Bancroftiana* 75 (June 1980). Berkeley, Calif., The Friends of the Bancroft Library.

**1981**

Fischer, Hal. "Johan Hagemeyer's Portraits." *Artweek* 12:24 (18 July 1981), p. 11. [Exhibition review: "Johan Hagemeyer," Matrix Gallery, University Art Museum, Berkeley, Calif. [Reproduction: 2 b&w.]

*Johan Hagemeyer.* Berkeley, California: University of California Art Museum, 1981. [Exhibition catalog. Selected bibliography. Selected exhibition list. Reproduction: 1 b&w.]

**1982**

*Johan Hagemeyer.* Tucson, Arizona: University of Arizona Center for Creative Photography, 1982. [Exhibition checklist. No reproductions. Biographical note by John P. Schaefer.]

"Johan Hagemeyer," *The Archive*, Research Series, No. 16 (June 1982) Center for Creative Photography, University of Arizona, Tucson. [Includes essays by Richard Lorenz, John P. Schaefer, and Terence R. Pitts. Reproductions: 45 b&w.]

*Johan Hagemeyer: Photographs 1918–1953.* San Francisco: San Francisco Museum of Art, 1982. [Exhibition catalog. Introduction by Richard Lorenz. Brief chronology. Selected bibliography. Reproductions: 6 b&w.]

**1983**

Browne, Turner and Elaine Partnow. *Macmillan Biographical Encyclopedia of Photographic Artists and Innovators.* New York: Macmillan, 1983. [Brief biography.]

## APPENDIX B

# Exhibition List

List of solo and group exhibitions by Johan Hagemeyer compiled from the papers and other published sources. Divided into two parts: (1) One person exhibitions and (2) Group exhibitions.

### ONE PERSON EXHIBITIONS

1924

Oakland Auditorium Art Gallery, Oakland, California.

1926

Palo Alto Library Gallery, Palo Alto, California.  
Haviland Hall, University of California, Berkeley, California.

1927

Gump's Gallery, San Francisco.

1928

Johan Hagemeyer Studio, Carmel-by-the-Sea, California.  
Theatre of the Golden Bough, Carmel, California.

1929 (?)

Carmel Playhouse, Carmel, California.

1929

Fairmont Hotel, San Francisco, California.  
Johan Hagemeyer Studio, Pasadena, California.

1932

Louis Terah Haggin Memorial Galleries, Stockton,  
California.

1933

M.H. de Young Memorial Museum, San Francisco.

1935

Carmel Community Playhouse, Carmel, California.

1938

M.H. de Young Memorial Museum, San Francisco.

1942

Hotel Del Monte, Monterey, California.

1943

Carmel Art Association Gallery, Carmel, California.

1948

Raymond and Raymond Galleries, San Francisco.

1950

Stanford Research Institute, Menlo Park, California.

1953

Palindrome Gallery, Berkeley, California.

1955

Oakland Art Museum, Oakland, California.

1981

Matrix Gallery, University Art Museum, University of California, Berkeley, California.

1982

*Johan Hagemeyer*. Center for Creative Photography, University of Arizona, Tucson.

*Johan Hagemeyer: Photographs 1918-1953*. San Francisco Museum of Modern Art, San Francisco.

### GROUP EXHIBITIONS

n.d.

The International Exhibition of Pictorial Photography,  
Palace of Fine Arts. San Francisco.

1921 (?)

*Fifth International Photographic Salon*, Los Angeles Museum,  
Los Angeles.

1922

*The Emporium Second Annual Photographic Exhibition*, Cali-  
fornia.

1925

Gump's Gallery, San Francisco.

1926

Annual Competition conducted by *American Photography*.  
B.Y.M.C.U. Camera Club, Boston.

1929

*Golden Gate International Exposition*, San Francisco.

1946

Fuller Gallery, Oakland, California.

1967

*Photography in the Twentieth Century*, The National Gallery of  
Canada, Toronto. [Traveling exhibition.]

1977

*California Pictorialism*, San Francisco Museum of Art, San  
Francisco. [Traveling exhibition.]

1979

*Photography Rediscovered: American Photographs, 1900–1930*,  
Whitney Museum of American Art, New York.

1982

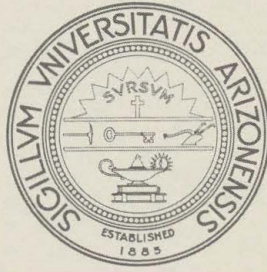
*Cubism and American Photography, 1910–1930*, Bowdoin Col-  
lege Museum of Art. Brunswick, Maine.

APPENDIX C

Selected Institutions with Fine Prints  
by Johan Hagemeyer

Art Institute of Chicago, Chicago  
Bancroft Library, University of California, Berkeley  
Center for Creative Photography, University of Arizona,  
Tucson  
George Eastman House, Rochester, New York

Metropolitan Museum of Art, New York  
Mills College Art Gallery, Oakland, California  
The Oakland Museum, Oakland, California  
San Francisco Museum of Modern Art, San Francisco



Arizona Board of Regents

*Ex Officio*

BRUCE BABBITT  
CAROLYN WARNER

Governor of Arizona  
State Superintendent of Public Instruction

*Appointed*

|                       |                 |
|-----------------------|-----------------|
| 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    |
| EDITH SAYRE AUSLANDER | January 1992    |
| HERMAN CHANEN         | January 1992    |
| PAUL D. JULIEN        | Student Liaison |

University of Arizona Administration

HENRY KOFFLER, President of the University; GARY M. MUNSINGER, Executive Vice President; NILS HASSELMO, Senior Vice President for Academic Affairs and Provost; DUDLEY B. WOODARD, JR., Vice President for Student Affairs; LEE B. JONES, Vice President for Research; ROBERT A. PETERSON, Vice President for Administrative Services. ALLAN BEIGEL, M.D., Vice President for University Relations and Development.

Center for Creative Photography

JAMES ENYEART, Director; MARGUERITE MCGILLIVRAY, Administrative Assistant; TERENCE PITTS, Photographic Archives Curator and Librarian; AMY STARK, Photographic Archives Librarian; NANCY SOLOMON, Publications Coordinator; DIANNE NILSEN, Photographer; DAN DANIEL, Photographer; LAWRENCE FONG, Registrar; ANGELA V. ORTIZ, Secretary; ROGER MYERS, Archivist; MAREN VERTOCH, Assistant Archivist; SHARON DENTON, Assistant Archivist; STUART ALEXANDER, Assistant Archivist; VICTOR LaVIOLA, Museum Assistant; DAVID PETERS, Archives Clerk; JUDITH LECKRONE, Archives Clerk; LISA CLAUSEN, Graphic Artist; RENEE HAIP, Polaroid Fellow; J. MILLER ADAM, Student Assistant; ROXANNE FRITH, Student Assistant; ELAINE BRAITHWAITE HALL, Student Assistant. DUANE R. LAWSON, Student Assistant; RUBEN RAMIREZ, Student Assistant; SUSAN RUFF, Student Assistant.



