

W. EUGENE SMITH PAPERS



GUIDE SERIES NUMBER NINE
CENTER FOR CREATIVE PHOTOGRAPHY
UNIVERSITY OF ARIZONA

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Compiled by Charles Lamb and Amy Stark

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Essays by W. Eugene Smith
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Introduction

Like any other field of human endeavor, photography has its heroes. Legends cling to these men and women thicker and faster than the historian would wish. Complexity of personality, circumstance, and action can quickly blur under layers of media-created myths and the half truths of memory and memoir. To some extent, we all exist only as generalities in the minds of others, with the subtleties lost in the distances between human beings. We come to realize it is even hard to know ourselves and that self-generated masks often hide a most incongruous visage. These paradoxes make the historian's job detective work of the highest order. With photographer-heroes like W. Eugene Smith, the job is twice as hard because it is difficult to find a clear edge between the legend and the truth.

It is surprising that a photographer who died as recently as 1978 could have attained the mythic stature of Smith. Born in Wichita, Kansas, in 1918, Smith worked for over forty years as a photographer. His work set the standards for what has come to be called humanistic photojournalism. His images from the pages of *Life* magazine stories such as "Nurse Midwife," "Country Doctor," and "Spanish Village" sank deep into the consciousness of several generations of readers, and simultaneously, the stories about Smith began to spring up. It was said that he spent days in his darkroom neither eating nor resting as he printed and reprinted one negative until he had a perfect photograph. It was said editors found him impossible to deal with. It was said he loved music so much he carried 100 (or was it 1000?) records into combat missions in the Pacific during World War II. It was said he plunged himself and his family into debt to finance his monumental photographic essay projects, which somehow never were completed to his satisfaction. At mid-career, so many rumors existed about Gene Smith that David Vestal, writing in *Popular Photography*, commented, "W. Eugene Smith is an unknown photographer hiding behind a reputation."

Ultimately, the rumors may be stripped to their kernels of truth, because fortunately for us, Smith had a keen sense of history and compulsively saved everything that could document who he was and what his world was like. He saved not only letters he received, but copies of his own replies and rough drafts of his replies in various stages of completion. He kept not only check stubs and receipts for everything from liquor to light meters, but he also made and preserved audio tapes of life in his New York City loft and filed away every scrap of research material he collected and annotated in preparation for his photographic essays. Smith's approach to documenting his life was not self-conscious diaries or daybooks of his activities, plans, and reflections. Instead, he left us with a kaleidoscopic view of his life composed of hundreds of carefully saved, but ragged fragments, which we are challenged to reassemble.

At Smith's death in 1978, his archive came to the Center for Creative Photography where it has been organized and cataloged. The Center has the largest collection of Smith's work as well as the primary and secondary research material necessary to study the breadth and details of his career. The W. Eugene Smith Papers chart the progress of an enthusiastic high school photographer whose work tended toward boyish adulation of airplanes and dogs finally to the desperately and passionately involved journalistic photographer who said, "The photographer must bear the responsibility for his work and its effect. By so much as his work is a distortion . . . in such proportion is it a crime against humanity."* Such an unequivocal indictment did not find expression overnight. Smith's increasingly pronounced moral stance can be traced in his papers from the letters he wrote home during World War II, to his letter of resignation from *Life* magazine in 1954, and through his text for his final project, *Minamata*, done in 1975.

*"Photographic Journalism." *Photo Notes* (June 1948), p. 4.

But this is just one theme which could be examined. The Smith papers contain a broad range of primary material (Smith's own letters and writings, interviews, and financial records), secondary material (published articles about Smith), and fragmentary, peripheral material (pawn tickets, camera receipts, and airplane tickets). They document his years in high school in the mid-1930s and his year of college at Notre Dame, his first employment as a photographer for *Newsweek* magazine and as a free-lancer for Black Star Agency, his wartime career as a staff photographer for *Life* magazine, his involvement with the Photo League, the exhibition of his work in *The Family of Man* and in his major retrospective titled *Let Truth Be the Prejudice* at the Jewish Museum in 1971. In addition, his photographic essay projects are described through manuscript documentation, extensive layout sketches, work prints, contact sheets, and research files. Less known aspects of Smith's creative life represented in the papers include his attempt to start a magazine called *Sensorium* in the 1960s, his efforts over many years to put together a definitive statement of his photographic philosophy in a book he referred to as "The Big Book," and his experimentation with plays, poetry and short stories.

The W. Eugene Smith Papers is one of the largest collections at the Center. This guide can be thought of as a map depicting the intellectual order imposed on the Smith papers in processing. To claim that the papers had no order when they arrived at the Center would be inaccurate, yet to say that anyone besides Smith could see that order would be an exaggeration. Hence, the papers have been organized to reflect the kinds of activities in which Smith was involved: exhibitions, teaching, correspondence, photographic essay projects, and publications. These activity groups are described in the following pages along with an inventory of materials in each group.

The papers have been given the designation Archive Group (AG) 33. The archive group is divided first into boxes, then into folders. Thus, the identifying code AG 33:6/2 refers to the second folder in the sixth box.

All of the material in the W. Eugene Smith Papers is protected by copyright. Additional privacy restrictions govern the use of some material in the archive. Researchers should contact the Photographic Archives Librarian for further information.

Amy Stark
Photographic Archives Librarian

The Responsibilities of the Photographic Journalist

by W. Eugene Smith

Throughout his career W. Eugene Smith based his work on strongly held beliefs about the responsibility of the photojournalist to both his audience and subjects. Strict adherence to these responsibilities, as Smith defined them, became his trademark and led to numerous personal and professional confrontations. The essay reproduced here is a brief statement of these principles as Smith expressed them near the end of his life. The essay, not previously published, was written to be delivered as a lecture and was probably presented to the 6th International Meeting of Photography at Arles, France, in July 1975. A signed, typewritten copy of this essay appears in the Smith papers (see AG 33:8/5).

The photographic journalist, if he is to be valued for accepting the highest responsibilities of his profession, is not content to accept images which "just happen" before him. It may be true he can only photograph what he sees, but the ability for individual photographic vision varies greatly. Much journalistic vision depends upon the kind of research and associations that can lead to perceptive understandings. The photographer deficient in understanding is usually the photographer who produces the mediocre photographs that flood us in our publications—photographs that are mediocre, misleading, and often downright dishonest.

It is my belief that the photographic journalist must get as close to his subjects as is possible—he must live closely enough to his subjects for his photographs to show intimate knowledge. The photographer may find it necessary to live closely with a terrorist gang, or perhaps a revolutionary group, in order to understand and to photograph them. He may spend days or months with these groups. The result is dependent upon honesty—he must be honest with them and honest with himself. I rephrase—only in this way can journalism escape the superficialities that curse the entire world with misinformation.

This is why I have spent so much time and effort over my working years to work closely with my subjects within the framework of their philosophies and living. To photograph them as they must be seen means that I must understand enough to know what it is I have to see. To photograph them properly I must know who they are and what they are and what they stand for and this means persuading them to let me edge into their lives, relationships, and activities. The photographer should live, including eating, sleeping, and thinking within the realm of the subjects. However, there are no

relationships that can become so close that we escape the realization that there are areas of privacy that cannot be penetrated. This obviously means a certain amount of failure in any such endeavor—but the nearer we reach the ideal, the more likely it will be that our journalistic report will approach the truth.

The subjects with whom I have worked have run a gamut of emotional situations steeped in racism, injustice, poverty, wars—the pollutions of the world. Almost always there has been a confrontation of right and wrong. Usually against this framework I have photographed remarkable individuals doing remarkable work in counterpoint against a complex evil. Usually I have clearly defined the evil. The individuals and groups with whom I have aligned were those with whom I felt kinship and could have compassion for. My essays have mostly been critical but affirmative. The Ku Klux Klan was an exception to this kind of essay.¹ After researching the Ku Klux Klan, I felt nothing but direct anger. Another time, stepping aside from my position as a journalist, I joined and became president of an organization mislabeled as subversive by the government.² I did this in order to defend them from false charges and, I repeat, it had nothing to do with journalism. It did earn me a folder in the files of the FBI.

What are the limits of association to which a photographic journalist can go? I let my conscience be my guide, and truth my supreme editor. I accept and demand the burden of responsibility.

Many situations could arise in which a photographer would find it absolutely necessary to gain the trust of an organization, or a revolutionary group, or even individuals at odds with majority accepted society and more often the law.

We would never have known about Harlem street

gangs if it had not been for the courage and honest dedication of Gordon Parks working himself into a position as trusted observer within one of these gangs. Parks spent nights and days and weeks with the gang, including photographing a murdered leader—promising only that he would give no disclosures to the police that might incriminate or jeopardize the gang. Any restrictions devalue reportage and we were denied full knowledge of the gang, but we knew more about them as individuals and a group than we had ever known on the basis of newspaper headlines. And it was very important that the public have this knowledge—we now had some inkling of who they were and why they were. We realized about them within the society of blood-flesh human beings.

Larry Schiller, Larry Clark, and Bill Eppridge have done three individual essays on drug usage. Each had to work in delicate rapport with the subjects, the police a constant threat. Secrecy, confidence, trust of the photographers—and considerable courage on the part of the subjects—allowed a documentation of drug usage that was open and naked, every last vein exposed, every comfort and every writhing agony exposed. These photographs approached so close to the actual experience of drugs, they took me right down the roads of ecstasy and hell. They shook my thinking in a way that no melodramatic official anti-drug presentation ever had.

These were remarkable and important works. It was photography at its penetrating best. They were based upon truth. They were also not outside the law but in conflict with it.

Myself, I would like to do an underground story of Patty Hearst and the Symbionese Liberation Front. It perhaps could be done. If I could achieve it, my career would probably be ruined. The FBI would spare no effort to intimidate me into disclosing all that I knew, they would threaten and probably arrest me. They would search my lifestyle looking for the leverage of blackmail. They would have courts charge me with contempt and would use every effort to confiscate my film. They obviously would charge me with conspiracy. A charge that would not be leveled at a “legalized” conspirator who had wormed his way into any such group with the intention of suggesting illegal actions to undertake for the purpose of entrapping the groups. Law enforcement agencies compromise prostitutes for this purpose, as well as homosexuals, and it has often been clearly revealed that in relationship to the underground (or the less than underground) they have been instrumental in plotting bombings and other attacks. These law officials who instigate the committing of crimes that could include the result of murder are protected. The journalist is often treated like a criminal even though he

instigates nothing and has no ties or voice with the group he is trying to report on.

If I can find a way to do the Symbionese Liberation Front and Patty Hearst, I will do it. This nation needs to know why Patty Hearst has done this, what she is thinking, and the views of those around her more than the nation needs to know that the FBI or some police unit has either captured or killed her. My belief is that she will be killed—dead, she can offer no embarrassing propaganda.

I repeat. As a photographic journalist the burden of responsibility must remain right within my own conscience. I must honor responsibility to my subjects and responsibility to my viewers. My conscience must be my guide and truth my supreme editor. And the control or usage of my photographs, I thoroughly believe, must never be relinquished to any person or group who would use them in a way of misinterpretation or prejudice that would distort them from my original intentions. I also must retain integrity to the circumstances of the making of the photographs.

Remember this. A Catholic priest who hears the confession of a murderer can do no more than suggest that he surrender to the authorities—he cannot turn the person over to the authorities, he can mention the confession to no one. Nor can the authorities force him to reveal the nature nor the name of the person who has confessed. The journalist also has protection (in the United States) through the first amendment that he does not have to disclose the source of his information. This right sometimes has been under attack, and very strongly during the Nixon administration, with journalists going to prison under “contempt of court” citations when they refused to compromise their integrity. However, basically the concept still stands strong and is a great safeguard of the people’s right to know.

Without such a safeguard for a free press, we would have just what Nixon wanted (and those people like him in every country) the press as echo of what governments say and want us to believe. The necessary sources of unofficial information would dry up or be placed in situations of extreme danger, as would the journalists. The police or the FBI would always be moving in. Undoubtedly, in the United States, if the present protections are lost a new “secret” police will be formed to take care of any transgressors.

At times, when justice seems frustrated by this tradition of security for the press, or by the stringent rules of wiretap that may free a man thus illegally convicted in court, a guilty man or woman may go free before our eyes, and our system of justice may appear totally irrational. But those who instituted this marvelous system of checks and balances realized that some failures pro-

tect the majority of the people from vast and possibly unknown tragedies and allow the majority to enjoy a larger semblance of freedom.

It is this system which brought a corrupt government to jail and resignation through Watergate—the very system the government was trying to corrupt.

Although I have wandered from a strict talking about photography, what I have been talking about also applies to photography. The photographer and his responsibilities. The photographer must control his work.

NOTES

¹The Ku Klux Klan essay, completed between 1951 and 1958, began with photographs Smith made during a 1951 Klan meeting in North Carolina. He added photographs made later to complete the essay, which was published in *Infinity* (April 1958), *Second Coming* (March 1962), and *W. Eugene Smith: his photographs and notes* (Millerton, N.Y.: Aperture, 1969).

²Smith is referring to the Photo League. He was active in the organization during the late 1940s, but he resigned his membership in 1950 (see AG 33:49/6-8).

An Essay on Music

by W. Eugene Smith

Evidence of W. Eugene Smith's interest in music can be seen over the entire course of his career. Photographic essays such as "Folk Singers" (1947), "Recording Artists" (1951), "Metropolitan Opera" (1952), and "Woodstock Music Festival" (1969) gave Smith the opportunity to photograph musicians and singers in a wide variety of settings. His portraits of Lena Horne, Charles Ives, Thelonius Monk, and Bob Dylan demonstrate the diversity of Smith's association with the music world. His friendship with jazz musicians allowed Smith to accumulate an extensive tape collection of jazz sessions recorded in his New York City loft.¹ References to music can be found throughout Smith's correspondence and other papers. The following essay, written in 1947 or 1948, accurately prophesied the significant role music would occupy in Smith's personal and professional life. There is no indication that the essay has been previously published. A typewritten copy of this essay, annotated by Smith, is included in the Smith papers (see AG 33:8/8).

I do not play a musical instrument—my love of music does not seem to include a talent for either the creation or the re-creation of music (including singing)—I regret this very much.

Ninety percent of my musical intake is from records. I have a library of 17,000.² I have a flexible 100 that I carry on my frequent trips and the best of possible portable phonographs. I go to as many concerts and operas as possible, but since my working schedule is completely unpredictable, this rarely works out satisfactorily.

Besides going to concerts and listening to records, I have fallen in with music in strange places of private gathering. In Texas, while getting gasoline, I heard a wandering and extraordinarily gifted Negro harmonica player who consumed many hours of my time. During the invasion of the Philippines I was passing a partially destroyed shack from which came a soprano voice of rare and pure delicacy. Glancing through the opening I saw that she was mending. I was afraid if I showed interest it would make her too shy to sing, so I continued as if going by and then quietly slipped out of sight behind the wall and sat here until she ceased her singing. Also a wild and wonderful singing dancing "jam session" by Spanish and Mexican artists at which I was the only outsider. Add mountaineers in their homes. A Czech classic and folksong singer and her composer pianist friend. Add a Brahms sonata played by a classical pianist working as part of a continuously playing trio, pouring out low grind music for a clip joint fronting a place of prostitution. The Brahms sonata was

a discovery after a waitress told me that he played long hair. Curious, I asked about it and why he was here. It was near closing time and he requested that I remain. Then with the chairs upended and a superficial cleaning of the place going on, I heard the Brahms sonata played in a strangely bitter and cynically worshipful way. Whether it was the locale or whether this was a man who could just not accept the form of jazz I don't know. He played it superbly, but if his hopes were classical, he would never be able to adjust himself to the jazz medium and would ever be a prostitute while playing it. Comparable would be if I ever entered fashion photography, a legitimate field but one that nauseates me to think of my ever having to do it.

So I take my music where I go and I take it where I find it. Even when bad, it has frequently been stimulating to a wonderful degree. I have rarely had to suffer through performances by the parent's pride who did not like music.

My concert attending, more by accident of working schedule, has been more to the lieder singer and opera (rarely the Met, which I do not like) than to the symphony. My tastes are broad (and some say poor) and I cannot understand the person who informs me that they only like opera, or just symphony, or the person who tells me he only listens to rare works (I might understand this from one jaded by too much repetition of certain works) and another who will go out of his way only to listen to chamber music. I do not concur, but I can almost understand the jazz man who will not listen to classics or the classic snob who will not listen to

jazz—and I think a little listening education would do them both good. My record library runs a complete gamut, and I will be the first to admit it contains much truly bad music—mainly in the popular section, which I like least. I have three main divisions that I truly am completely in love with, jazz; folk music (including Balinese, Japanese, Spanish, flamenco, Indian, and to some extent almost all other varieties that I have been able to secure on recordings); and in the third division I will group symphony, opera, and chamber music in all of the variants of each form. This division is the most deeply and completely satisfying to me—both emotionally and mentally. I might add here that I approach all music from the emotional side, adding the intellectual when I may, but never listening to music for purely intellectual reasons. (Incidentally, if my library was reduced to one record album I think it would be a Beethoven quartet, Opus 131.) Much of the music that I find deeply moving would probably fail under critical intellectual examination (e.g., Tchaikovsky). If I were a critic, or a composer, or a performer, I would have to have far less lenient standards—at least that is how it has worked out in photography. This does not mean that I like the Sunday concert war horses, for I am bored and impatient with most of these—and I rarely can stand radio's butchered and shallow presentations (those specifically designed for radio's special audiences).

I listen every available minute. I play my first music before I wash my face in the morning, and my last music after I washed my face before retiring at night. If there are to be distractions while listening (children, etc.), I play music that requires less true listening, saving the most important listening until a time when I can give myself completely to the music. I find my darkroom the finest of all concert halls, for there I do not have distractions of other people (rustlings of programs, latecomers, talking, etc.). I think my longest period of listening was something like 40 straight hours (while working in the darkroom). There are those who will say that it is impossible to listen to music for that long and still gain anything from it. If my tastes were less catholic then I would agree; because I have music of so many complete different forms, I find that by careful programming I can listen indefinitely and the music at the end will be as freshly interesting as the first work that is played.

During the war I carried my records as close to battle as possible. On a carrier where I spent six months combat flying, we would listen to music every possible time and especially after a raid (unless there was danger showing on the radar screen). I say we because on that trip there was a bomber pilot who was a classical clarinet player and a fighter pilot who was a flute player (both had their instruments and both had records). We gathered in

their staterooms with others who wanted to listen. We pooled our records into one library (sometimes played over the ship's speaker system) and had an agreement that survivors take all. Only the fighter pilot died.

In D-day landings on the islands, it was of course impossible to have phonograph records; but on the nights before landings, I always managed somehow to play a little from Parsifal—preferably the prelude. And, as soon as a large enough beachhead had been established for a headquarters to be set up, I would attempt to get a few records ashore.

On Okinawa at the time I was hit, we were reduced to 12 records, a horrible little handwound machine found in the wreckage of a city, and rusty needles that we put in some kind of working order by using the sandpaper on matchbox covers. But here, as in other places, I think the times between the days at the front (while sending out stories) when I listened to those records kept me from going mad. At other times and slightly better places, I set the machine up in railroad stations, or sometimes in camps, and gave small concerts.

When we returned to Honolulu between invasions as we sometimes did, I would usually disappear into a hotel room for several days and go on a musical binge—coming out of this cleansing period much refreshed in mind. In Honolulu I had 1500 records, used while I was gone for a music appreciation class in the sixth grade of a local school. Twice on transports containing mixed groups of workers and technicians, I set the machine up on the open deck and played dance music for many hours and then moved into one of the cabins for a serious concert for a few—I did this by special permission of the captain. However, I never let any of these activities ever interfere with my actual coverage of the war; they were all sandwiched into the hours of lull and fortified me for the hours of rotten horror. In fact, to understand much of this I think it necessary to know my photographs.

In the two-and-a-half or three years since my being injured on Okinawa, I have, of course, carried my music into the hospital with me. And, I have had the machine turned on, a changer loaded, to be started as I was wheeled back into my room from the operating table. These things were no stunts: music is just very important to me.

Why? I'm not sure. I had no very great interest in music until my nineteenth year. In that year by the chance of assignment I photographed a beautiful Spanish dancer dancing among other things, the "Intermezzo" from *Goyescas*. This so enchanted me that I watched the entire run—every performance for two months. I purchased a phonograph so that I could have and hear this "Intermezzo"—it is marked number one

in my library. I had been born and raised in the Middle West where few appreciated anything serious in music. My mother had a few Harry Lauder records, McCormick, and possibly Caruso, plus Sousa. I used to play some of these while helping with the housework on Saturdays. This may have indoctrinated me more than I suspect; but it most certainly was latent up to the time of the Spanish dancer, for I had an active dislike for the little opera I had heard, for piano music, and for symphonic works. I don't think I even knew that such things as string quartets existed. I didn't particularly care for even popular works of the day. In other words, I had no real desire for music—it was nearer an antipathy.

The state of my mind on other matters was that I had already been a photographer for five years when I was nineteen and started working for *Life*. Photography was something with which to make a living and at the same time have fun. I was extremely serious about photography, but it was strictly commercial and as superficial as the emotions in a popular song. I had to be educated; I just didn't know any better. My thoughts on literature and the rest of living were about on a par with my approach to photography. So with careful judgment I divide my life into two parts, before music, and with music. Treading my way through music without much of a guide was rather difficult—I listened to hundreds of records and purchased those that in any way held my interest. Frequently, I would return months later to buy something that I was incompatible with in early hearings. I have overpurchased records from the beginning, but it has paid off large dividends in grow-

ing awareness of the many approaches to music by the different composers.

At the same time, as I read of composers and listened to their music I became more interested in other facets of creative effort. My photographs began to change as I tried to put a deeper meaning into them; my approach became less superficial. In short, a vast change came over my entire outlook on life in its every aspect—in everything from love to intolerance and to integrity. This inner revolution brought great emotional turmoil and periods of unsureness, of mental depression. And the music that had caused this strife was turned to for the healing and the comfort it could give. Now it is an integral part of my life, being a source of great beauty and inspiration to me as well as the balm that eases the pain from my mental, and even my physical, wounds. Perhaps I need it too much, for now I am very dependent upon it—I seriously think that I would have gone mad without it during the war; in the face of the present headlines, in the face of the battles that I am engaged in for a more honest journalistic approach by our publications, in the face of the struggle for rights of men as against intolerance, I might still go mad without it.

NOTES

¹For a description of Smith's tape collections, see the chapter of this guide entitled, "W. Eugene Smith: Related materials."

²For a description of Smith's record collections see the chapter of this guide entitled, "W. Eugene Smith: Related materials."

W. EUGENE SMITH PAPERS

Correspondence, 1925–78

Correspondence with editors, other photographers, relatives, gallery owners, agents, students, friends, and others. Subjects discussed include publication, exhibition, and sale of photographs; financial matters; teaching positions, workshops, and lectures; photographic essay projects; and a wide range of similar topics relating to Smith's life and photography. Includes both incoming and outgoing letters. *See* selective index to correspondence in Appendix A. (5 linear feet)

AG 33:1	Family correspondence, ca. 1925–78, and general correspondence, ca. 1933–55	AG 33:3	General correspondence, 1963–71
		AG 33:4	General correspondence, 1972–76
AG 33:2	General correspondence, 1955–62	AG 33:5	General correspondence, 1977–78

Exhibition Files, ca. 1946–79

Brochures, notices, press releases, paste-up and instructions for laying out exhibits, photographs of exhibit installations, lists of photographs considered for display, and similar material relating to exhibitions of Smith's photographs. There is extensive documentation of the Jewish Museum show (*Let Truth Be the Prejudice*, 1971), but many of the other exhibitions are represented only by an announcement or poster. See also the annotated list of exhibitions found in Appendix B. (0.5 linear foot, plus oversize material)

AG 33:6/1	<i>The Instant</i> , New School for Social Research, 1940s	AG 33:6/17	<i>tion</i> , Museum of Modern Art, New York, 1958–59
2	<i>Pacific Report</i> , Museum of Modern Art, New York, 1944		<i>New York Vu Par...</i> , Centre Culturel Americain, Paris, 1960
3	<i>War Photographs by W. Eugene Smith</i> , Camera Club of New York, ca. 1946 (see also oversize material AG 33:47)	18	<i>Photography 64/An Invitational Exhibition</i> , George Eastman House, Rochester, New York, 1964
4	University of Notre Dame, June 1946	19	<i>The Photo Essay</i> , Museum of Modern Art, New York, 1965
5	Museum of New Mexico, Santa Fe, 1948	20	<i>White House Festival of the Arts</i> , Washington, D.C., 1965
6	<i>This Is the Photo League</i> , New York, 1948	21	<i>An Exhibition of Work by the John Simon Guggenheim Memorial Foundation Fellows</i> , Philadelphia College of Art, 1966
7	Exhibition of the American Society of Magazine Photographers, New York, 1949	22	<i>W. Eugene Smith</i> , George Eastman House Traveling Exhibition, Rochester, N.Y., etc., 1967–?
8	<i>Photographs: W. Eugene Smith</i> , One Wall Gallery at the Fish and Chips Shop, New York, ca. 1951	23	<i>A Few Images of a Kind</i> , Camera Work Gallery, Newport Beach, Cal., 1970 (see also oversize material, AG 33:47)
9	<i>Memorable Life Photographs</i> [location unknown], 1952	24	<i>Multiple Exposure</i> , Philadelphia Museum of Art, ca. 1970s
10	<i>Diogenes with a Camera</i> , Museum of Modern Art, New York, 1952	25	<i>Woodstock: A Photography Exhibition</i> , New York Shakespeare Festival Public Theatre, New York, 1970 (see also oversize material, AG 33:47)
11	<i>Eugene Smith: Photography</i> , University of Minnesota, Minneapolis, 1954–55	26	<i>The Enduring Image: Contemporary Photographers Selected by the Library Art Committee</i> , New Canaan Library, New Canaan, Conn., ca. 1970s
12	<i>One Hundred Years of Architecture in America</i> , National Gallery of Art, Washington, D.C., 1957 (see also oversize material, AG 33:47)	27–34	<i>Let Truth Be the Prejudice</i> , Jewish Museum, New York, 1971 (see also oversize material, AG 33:44–47)
13	<i>70 Photographers Look at New York</i> , Museum of Modern Art, New York, 1957–58	35–37	<i>Let Truth Be the Prejudice</i> , Japanese tour of the exhibit, ca. 1971
14	Bennett Conservatory of Music, Croton-on-Hudson, New York, 1958	38	Witkin Gallery, New York, 1971
15	<i>W. Eugene Smith</i> , Limelight Gallery, New York, 1958	39	<i>Photography in America</i> , Whitney Museum of Art, New York, 1974–75
16	<i>Photographs from the Museum Collec-</i>		

AG 33:6/40	<i>6emes Rencontres Internationales de le Photographie</i> , Arles, France, 1975	AG 33:6/47	for Visual Arts, New York, 1977
41	<i>Photography by Eugene Smith</i> , MFA Gallery, Rochester Institute of Technology, Rochester, New York, 1975		Photographs from Lee Witkin Gallery(?), Milwaukee Center for Photography, 1977
42	<i>W. Eugene Smith: A Retrospective</i> , Witkin Gallery, New York, 1976	48	<i>W. Eugene Smith</i> , Pallas Photographica Gallery, Chicago, Illinois, 1977–78
43	<i>W. Eugene Smith</i> , Northlight Gallery, Arizona State University, Tempe, Arizona, 1977	49	<i>Photographs by W. Eugene Smith</i> , Victoria and Albert Museum, London, 1978
44	<i>W. Eugene Smith</i> , Texas Center for Photographic Studies, Dallas, Texas, 1977 (see also oversize material, AG 33:47)	50	Miscellaneous exhibition material, 1960s–70s
45	<i>W. Eugene Smith: Photographs</i> , Ulrich Gallery, Wichita State University, Wichita, Kansas, 1977	AG 33:44–46	Oversize exhibition material: <i>Let Truth Be the Prejudice</i> , Jewish Museum, 1971
46	<i>18 CAP Photographers</i> , Soho Center	AG 33:47	Oversize exhibition material: material associated with various Smith exhibitions, 1946–77

Writings and Interviews

Includes published and unpublished writings by and about Smith and transcripts of interviews with Smith. Many of the writings by Smith are fragments (such as the note cards) or incomplete drafts of articles, fiction, poetry, and plays. General subjects covered include philosophy, politics, justice, art and love. There are also specific comments on photographic technique, photo-journalism, layout, and Smith's intentions in his work. The note cards and other incomplete writings are difficult to date. (1.5 linear feet)

Writings about Smith (1961–78)

AG 33:6/51–70 Writings about Smith including published articles, student papers, and rough drafts of articles

Interviews with Smith (ca. 1940s–78)

AG 33:6/71 Interview, unidentified, n.d.
72 Report to the Nation interview, ca. 1940s
73 ASMP interview by Philippe Halsman, 1957
74 WGBH-TV interview, January 23, 1959
75 Interview, by David Heath, Lou Draper, and Lee Lockwood, 1963
76 Interview at Northern Michigan University, ca. 1974–75
77 Interview, *Minolta Contact Sheet*, May 1978
78 Interview by Paul Hill and Tom Cooper, ca. 1978

Writings by Smith (ca. 1946–77)

AG 33:7/1 Autobiographical Statements, n.d.
2 "Able Focus is the Comfort," n.d.
3 Blurred Photographs, n.d.
4 "The Economy of Quality," n.d.
5 "Fables for Photographers," n.d.
6 "The Fast Changing South," n.d.
7 "A Flight of Dust," n.d.
8 "Godot and Happy Fellow," n.d.
9 Half Frame Photography, n.d.
10 "Leica," n.d.
11 "The Little Engine that Couldn't," first draft, n.d.

AG 33:7/12 "Maxwell Perkins," n.d.
13 Modern Music, n.d.
14 "Omnibus: A Dramatic Lesson in Photography," n.d.
15 The Sight of the Dead, n.d.
16–18 "Walk to Paradise Garden," ca. 1955 (see also oversize material, AG 33:76)
19 Article on types of cameras, n.d.
20 "Carole Thomas: Words to a Portfolio and Other Notes," n.d.
21 "One of the Poorest of All Speeches about War," n.d. (lecture probably given at Camera Club, New York, ca. 1946)
22 "Draft of Article, Brain Washing, Communism, and Joan of Art," n.d.
23 "Writing for Cam., Poor Print Quality, Mili, Difficulty of 35mm, Sentences, and Honesty," n.d.
24 "Short, Complete Little Jottings of True Happenings," n.d.
25 "Recommendations, Etc. for Grants, Etc. (Eugene and others)," n.d.
26 "South Wales, Labor Party Pre-Election Coverage," ca. 1950
27 "Photographic Journalism," 1952
28 Charlie Chaplin, ca. 1952
29 "Soft Music and Harsh Bullets," 1956
30 "Gene Smith on Lighting," 1956
31–34 "Photography Made Difficult," 1965
35 Robert Capa article, early drafts, 1964
36 Robert Capa, background, ca. 1964
37 "Images of War: Robert Capa," 1964
38 "Impropaganda" (*Sensorium* article?), ca. 1965
39 "It Was a Sweat Job of Mental Exposure," [*Sensorium* article?], ca. 1965
40 "C'est Daguerre," [*Sensorium* article?], ca. 1965

AG 33:7/41	"Dorothea Lange," 1966	AG 33:8/8	Article on music, 1948 [reprinted in this publication]
42	"William Klein's Tokyo," final drafts and correspondence, ca. 1966	9	Miscellaneous writings, 1954–55
		10	<i>Camera</i> 35, April 1973
AG 33:8/1–2	"William Klein's Tokyo," rough drafts	AG 33:8/11–29	Fiction: includes prose, poetry, and drama, n.d.
3	"Macro Photographs?" (essay on Jean Papert), 1970	AG 33:8/30–55	Incomplete writings by Smith, fragments and undated material (<i>see also</i> oversize fragments, AG 33:76)
4	"Jun Morinaga," ca. 1971		
5	"The Responsibilities of the Photographic Journalist," 1975 [reprinted in this publication]	AG 33:9–14	Incomplete writings by Smith on 3 x 5 note cards and in pocket notebooks
6	Portfolio text, 1977		
7	Portfolio text, n.d.		

Photographic Essay Project Files, ca. 1938–ca. 1976

Background research material, correspondence, project expense records, writing and layouts for published and unpublished photographic essays as well as commercial work and other projects. Projects that are well documented in the papers include Black Star Publishing Company, 1938–42; War Correspondent Files, ca. 1942–77; Pittsburgh Project Files, 1953–59; The Big Book Files; Hitachi/Japan Project Files, 1961–62; Aperture Book Project Files, 1969; and Minamata Project Files, 1971–76. (ca.18 linear feet)

AG 33:15/1	Black Star Publishing Co., 1938–42	AG 33:21	Hitachi/Japan, 1961–62
2–7	War correspondence, including Ziff-Davis assignments, ca. 1942–77 (bulk of material dated ca. 1942–45)	AG 33:22	Hitachi/Japan, 1961–62 (<i>see also</i> oversize material, AG 33:105)
AG 33:16/1–15	War correspondence, including <i>Life</i> assignments, ca. 1944–45	AG 33:23/1–2	Inter-Racial Marriage, 1963–64
16–31	Nurse Midwife, 1946–63 (<i>see also</i> oversize material in AG 33:34)	3–11	Hospital for Special Surgery, 1964–69
AG 33:17/1–5	Spanish Village, 1948–50	12–13	Goucher College, 1967
6–7	Metropolitan Opera, 1952–53	14–15	National Theater for the Deaf, 1968
8–9	Migrant Workers, 1953	17–20	Hands, 1968–69 (<i>see also</i> oversize material, AG 33:38)
10–11	My Daughter Juanita, ca. 1953	21–34	Aperture book, 1969 (<i>see also</i> oversize material, AG 33:34)
12–27	Man of Mercy, 1953–54 (<i>see also</i> oversize material, AG 33:37)	AG 33:24/1–6	Bealesville, 1969
28–41	Pittsburgh, 1953–59 (<i>see also</i> oversize material, AG 33:31, AG 33:32 and AG 33:33)	7–10	Woodstock, 1969 (<i>see also</i> oversize material, AG 33:37)
AG 33:18/1–23	Pittsburgh, 1953–59	11–24	Minamata exhibits 1971–76
AG 33:19/1–5	American Institute of Architects, 1957	25–31	<i>Minamata</i> (Holt, Rinehart & Winston, 1975) (<i>see also</i> oversize material, AG 33:39–41 and publications, AG 33:91 and 106)
6–7	As From My Window I Sometimes Glance, ca. 1957–58 (<i>see also</i> oversize material, AG 33:35)	AG 33:25/1–19	Minamata project, 1971–76
8–11	Haiti, 1958–59	20–61	Miscellaneous projects, ca. 1940s to 1970s (<i>see also</i> oversize material, AG 33:42–43)
12–25	Big Book, ca. 1959–61 (<i>see also</i> oversize material, AG 33:27–30)		
AG 33:20/1–32	Hitachi/Japan, 1961–62		

Activity Files, 1940s–70s

Includes correspondence, newsletters, articles, layout material, release forms, and other material related to Smith's professional and private activities. (5 linear feet)

ORGANIZATIONS

Correspondence and memoranda, newsletters, announcements, brochures, and similar material relating to organizations that Smith was involved with. Files on Alcoholics Anonymous, American Society of Magazine Photographers, Artists Mobilization for Survival, Creative Photography Associates, Deutsche Gesellschaft für Photographie, Floating Foundation of Photography, Friends of Photography, Industrial Photographers Association, Institute for Cultural Exchange Through Photography, International Center of Photography, Magnum, National Academy of Recording Arts-Sciences, National Council on the Arts and Government, Overseas Press Club, Photo League, Society for Photographic Education, SNCC, Visual Arts Referral Service, World Law Fund, and the Prosperos.

AG 33:48/1–59 Organization files, A–M
AG 33:49/1–22 Organization files, N–W

EDUCATION

Lecture notes and transcripts, notices, brochures, correspondence and similar material relating to lectures, workshops, and classes given by Smith from the 1930s to the 1970s. Additional oversize material related to education can be found in the miscellaneous oversize material (AG 33:76)

AG 33:49/23–52 Education files

SENSORIUM MAGAZINE

Correspondence, drafts of articles, lists of expenses, layout material (including photostats, print samples, drawings, photographs of proposed layouts) and other documents relating to Smith's work on *Sensorium* magazine. After working on the proposed magazine for much of the year, Smith was replaced as editor by Minor White in September 1965. The reason for this is not clear, but apparently the magazine's financial backers, represented by Virgil Cory in Denver who acted as publisher, were dissatisfied with Smith's inability to meet a late August or early September production deadline. The details of this dispute are not clear from manuscript material in the W. Eugene Smith Archive. The magazine was never published.

AG 33:49/53–62 *Sensorium* magazine files
AG 33:50/1–13 *Sensorium* magazine files
AG 33:51–52 *Sensorium* magazine files: oversize layout and dummies

GRANTS AND MISCELLANEOUS PROFESSIONAL ACTIVITIES

Material relating to grants received or sought by Smith, sales of prints, and other activities associated with his profession. Includes newsletters, brochures, foundation reports, catalogs of models, and model release forms. Additional information on Smith's grants can be found in the correspondence (AG 33:1–5) and in the miscellaneous oversize material (AG 33:76).

AG 33:50/14–30 Grants and miscellaneous professional activities

Financial Records, 1941–78

Bank and income tax records, receipts, bills, ledgers, correspondence, and similar material related to Smith's personal and professional finances. The financial records are divided into three sections: (1) primary financial records, ca. 1941–78, (2) secondary financial records, ca. 1950–75, and (3) records relating to George Orick, Smith's agent, 1959–60.

The primary records include receipts for photographic and medical expenses, bank statements and cancelled checks, records of his income from teaching, lecturing, and various photographic activities.

The secondary records are unsorted receipts and bills for goods and services, including utilities, art supplies, books, records, food and liquor, hardware, and airline tickets.

The records relating to George Orick are a combination of Smith's and Orick's files for the period that Orick was Smith's agent. (7.75 linear feet)

AG 33:53–55	Primary financial records, 1942–78	AG 33:58	Secondary financial records, ca. 1973–75 and files relating to George Orick, 1959–60
AG 33:56–57	Secondary financial records, ca. 1950–72		

Biographical and Personal Papers, 1910–70s

Files containing extensive chronologies of Smith's career, passports, divorce and marriage certificates, selective service records, papers relating to the settlement of his mother's estate, and legal papers such as affidavits, summonses, and insurance forms. Some medical records, family photograph albums, and school yearbooks also included. (2 linear feet)

AG 33:59/1	Chronologies of Smith's career, compiled in the 1950s–70s	AG 33:59/26	W. Eugene Smith photographic Christmas card, n.d.
2	Quotations about Smith, 1940s–70s	27	W. H. Smith's business letterhead stationery, n.d. (<i>see also</i> AG 33:76)
3–5	Legal papers, 1954–72	28	Notre Dame newsletters, 1959, 1961
6	<i>Who's Who</i> entry, 1955–76	29–33	Loose photographs of Smith family and World War II snapshots not taken by W. Eugene Smith (<i>see also</i> oversize material, AG 33:76)
7	Bibliographical notes prepared by Smith, n.d.	34	Layout of darkroom
8	"News Photography's Prodigy," earliest extensive article on Smith, November 1940	35	W. Eugene Smith's business letterhead stationary, n.d.
9–11	Newspaper clippings and magazine articles on Smith, 1940s–70s	36	Floor plans for Swan Lake, n.d.
12–18	Miscellaneous material relating to Carmen Smith and W. Eugene Smith's children, 1937–71	37–38	W. Eugene Smith in Arizona: clippings
19	Awards, ca. 1945, 1951, 1975	39–40	Obituaries
20	Passports, driver's licenses, and other documents, 1940s–70s	41	Condolences and arrangements at the time of Smith's death, 1978
21–22	Medical information and records, 1967, 1970s (<i>see also</i> oversize material, AG 33:76)	42	Miscellaneous
23–24	Material from Nettie Smith's files, 1940s–50s and undated	AG 33:60–61	Family photograph albums, ca. 1910–30s (6 albums)
25	Smith family genealogy, n.d.	AG 33:62	Yearbooks, 1910–59 (5 volumes)

Other Material

Additional material collected by Smith relating to photographic equipment, music, and research for photographic projects. Also includes a sample of Smith's system for organizing his negative files.

PHOTOGRAPHIC EQUIPMENT FILES, ca. 1940–70

Manufacturers' catalogs, leaflets, advertising, and instructional and promotional literature relating to cameras, darkroom equipment, film, lenses, flash equipment, printing processes, and photographic technique. (3.5 linear feet)

AG 33:63–66 Photographic equipment files

MUSIC FILES, ca. 1910–60s

Sheet music for vocal and instrumental music from stage musicals, movies, opera, jazz, and blues. Some are annotated and signed. Also included are original handwritten compositions (probably not by Smith). (0.75 linear foot)

AG 33:67 Music files

RESEARCH FILES, ca. 1940s–70s

Files of brochures, clippings from magazines and newspapers, and other material on subjects of general interest to Smith. Some of the files might have been used as background material for actual or projected photographic projects. (5 linear feet)

AG 33:68 Research files, A–D
AG 33:69 Research files, E–M
AG 33:70 Research files, M–R
AG 33:71 Research files, R–Z and files on
audio equipment, ca. 1950s–60s
AG 33:72 Files on religious topics, ca. 1940s–
60s

MISCELLANEOUS, ca. 1950s–70s

Original negative envelopes used by Smith in organizing his negatives ca. 1955. These envelopes have been retained to illustrate Smith's method of storing his negatives and recording information about them. This section of miscellaneous material also includes type samples collected by Smith for various projects, layout material for unidentified projects, and miscellaneous oversize material. (5 linear feet)

AG 33:73 Original negative envelopes
AG 33:74 Type samples
AG 33:75 Layout material for unidentified
projects
AG 33:76 Miscellaneous oversize material

PUBLICATIONS, ca. 1937–78

Books, magazines, clippings, printed portfolios, tearsheets, albums of tearsheets, and offprints containing Smith's photographs, articles by and about Smith, exhibition reviews, and book reviews collected by Smith and his mother. One box contains publications of Smith's work that appeared after his death and were collected by the Center. (22 linear feet)

AG 33:77–81 Publications: books
AG 33:82 Oversize publications and portfolios
AG 33:83–89 Publications: magazines
AG 33:90 Japanese publications
AG 33:91 Minamata publications
AG 33:92 Posthumous publications
AG 33:93–96 Publications: tearsheets and albums

PERSONAL LIBRARY

Smith's personal library of books and magazines was large. Photographic books and magazines were cataloged and integrated into the Center's library. Books relating to the photographic essay projects were kept with the W. Eugene Smith Papers. A complete list of all books and magazines from Smith's personal library is available to the researcher.

PORTRAITS OF W. EUGENE SMITH

Photographic portraits of Smith dating from childhood snapshots to the year of his death. (10.5 linear feet)

AG 33:98	Portraits of Smith: childhood to 1942
AG 33:99	Portraits of Smith: 1943-46
AG 33:100	Portraits of Smith: 1947-59
AG 33:101	Portraits of Smith: 1960s
AG 33:102	Portraits of Smith: 1970-75
AG 33:103	Portraits of Smith: 1976-78
AG 33:104	Portraits of Smith: albums, miscellaneous

W. Eugene Smith Archive: Related Materials

The papers constitute just one part of the W. Eugene Smith Archive at the Center. A guide to additional types of research material in the archive is planned; however, a summary of the contents follows:

PHOTOGRAPHS, NEGATIVES, TRANSPARENCIES

The archive includes many photographs, negatives and transparencies from throughout Smith's career. The photograph collection includes contact sheets, master prints, and thousands of 5 x 7 work prints. Negatives are primarily 35mm size, but also include some of glass and sheet film made when Smith was a student. Many of the transparencies in the archive were used by Smith as teaching and lecture aids, but some were created as his primary mode of expression in photographic essays such as "Man of Mercy," "Pittsburgh," and the American Institute of Architects project.

AUDIO TAPES

Smith actively recorded music on audio tape in the late 1950s and early 1960s. Over 1600 of these recordings are preserved in the archive. Many are of jazz sessions in Smith's New York City loft with musicians such as Thelonious Monk and Freddy Greenwell. These reel-to-reel tapes are in fragile condition and are not available for listening.

Smith also recorded phone calls, conversations and other activities in his loft, interviews, lectures, his cats, and his own late night monologues. These reel-to-reel and cassette recordings have been separated from the other tapes and copied to make them available to researchers.

ART WORK

In the 1960s, probably influenced by his friendship with painter Dave Young who lived in the same New York

apartment building, Smith himself experimented with drawing and painting. Although he did not continue painting in later years, art was important to Smith and was incorporated into photographic projects including the "Big Book." The archive contains his acrylic and oil paintings, sketchbooks, and drawings in various media.

RECORDINGS

When the archive arrived at the Center, the section of boxed records and tapes measured approximately 4' x 8' x 20'. Smith's extensive record collection of jazz, pop, folk, and classical music was taken over by the Music Library of the University of Arizona for cataloging and preservation.

CAMERAS, DARKROOM EQUIPMENT, MEMORABILIA

Some of the cameras and darkroom equipment in Smith's possession at the time of his death are in the Center's collection and in the W. Eugene Smith Darkroom in the Art Department of the University of Arizona. Throughout his career, Smith was constantly replacing his cameras as they wore out, were stolen, or as he had to pawn them to raise money. For this reason, it is difficult to determine when Smith first used a particular camera or to tell when any of the cameras now at the Center were used.

The archive also contains memorabilia such as awards, rubber stamps, and other small personal artifacts.

PHOTOGRAPH COLLECTION

The archive contains 308 prints made by other photographers which were collected by Smith during his lifetime. A list of these photographers is available.

VIDEOTAPES

The Center has four videotapes about Smith that can be viewed by researchers. They are stored with the rest of the Center's videotape collection.

CAC:79:022	Interview with Casey Allen, March 26, 1976
78:026	W. Eugene Smith's death reported on Channel 13 (CBS) and Channel 9 (ABC) television
79:025	Aileen Sprague Smith interviewed by William S. Johnson, ca. 1978
81:007	W. Eugene Smith in <i>The Family of Man</i> exhibition (CBS production), ca. 1955

NETTIE LEE SMITH PHOTOGRAPHIC MATERIALS

W. Eugene Smith learned photography from his mother, Nettie Lee Smith. She was an amateur photographer who made family snapshots and photographs of dogs, flowers, and babies, but who also strongly encouraged her son to excel at other kinds of photography. After W. Eugene Smith moved to New York City in 1937, Nettie joined him there, and they began working together on free-lance jobs and on assignments for Black Star. Negatives produced by the Smiths during this period are difficult to attribute since both Gene and his mother were doing the same kind of work. Sometimes they were working together at the same event and the negative sleeves from that day bear both their names. Nettie and Gene both occasionally used the pseudonym "Wes Foree" on photographs, further complicating authorship. Nettie exhibited her photographs under her own name at the Camera Club of New York in April 1946 alongside Gene's wartime photographs. In the early 1950s she returned to Kansas where she continued making photographs until her death in 1955.

Nettie Smith's negatives, photographs, contact sheets, and color slides are organized and available to researchers as part of the W. Eugene Smith Archive.

APPENDIX A

Selective Index to General Correspondence

The following is an index to photographers, museums, galleries, magazines, and other significant individuals and institutions represented in the general files of correspondence in the W. Eugene Smith Archive. Correspondence to and from Smith's family, letters requesting copies of photographs, and letters filed in areas other than the correspondence section of the archive are not indexed.

- Abbott, Berenice, 1956
Adams, Ansel, 1949, 1951, 1954–56, 1958–60, 1970, 1978
Adams, Ansel, *see also* Friends of Photography, 1969
American Heritage: The Magazine of History, 1956
American Society of Magazine Photographers, 1958, 1964, 1968
Ansel Adams Gallery, Yosemite Workshop, 1974
Apeiron Workshops, 1972
Aperture, 1958, 1967–71, 1974–77
Argosy, 1964
Arles Rencontres Internationales de la Photographie, *see* Rencontres Internationales de la Photographie
Art Institute of Chicago, 1960, 1973, 1976
Association of Heliographers Gallery, 1965
Association of Hungarian Photo Artists, 1962
Atlanta Gallery of Photography, 1977
AP Newsfeatures, 1957
Australian Centre for Photography, 1975

Baltimore Museum of Art, 1975
Berko, Ferenc, 1976
Bibliotheque Nationale (Paris), 1969
Black Star, 1948, 1951, 1954, 1957, 1964, 1968
Black/White Gallery (Miami Lakes, Florida), 1976
Boubat, Edouard, 1954
Brodovitch, Alexey, 1955
Burden, Shirley, 1959, 1960, 1970

C. J. Bucher, 1964, 1968
Camera (Lucerne), 1954, 1955, 1963, 1972, 1973, 1975
Camera/Infinity, 1966
Camera 35, 1974
Cameraworks Gallery (Los Angeles), 1975
Canadian Corporation for the World Exhibition, 1965, 1967
Capa, Cornell, 1964, 1968, 1971
Capa, Cornell, *see also* International Center for Photography, 1974–75, 1978
Capa, Cornell, *see also* International Fund for Concerned Photography, 1967, 1968, 1970, 1971
Cartier-Bresson, Henri, 1956
Cartier-Bresson, Henri, *see also* Magnum, 1955–56
Castle, Ted, 1953
Center: A Magazine of the Performing Arts, 1954
Center for Creative Photography (Tucson), 1976, 1978
Center for Photographic Studies (Louisville, Kentucky), 1975, 1977
Chaplin Studios, 1952
Chapnick, Howard, *see* Black Star, 1957, 1964
Chiarenza, Carl, *see* Contemporary Photographer, 1966
Church Street Photographic Centre (Melbourne), 1977
Clergue, Lucien, *see* Rencontres Internationales de la Photographie
Coke, F. Van Deren, 1956
Colliers, 1956
Condé Nast Publications, 1942, 1949
Consejo Mexicano de Fotografia, 1977
Contemporary Photographer, 1960, 1966
Crane, Arnold H., 1969, 1970
Creative Camera, 1973, 1977
Creative Photographers, 1965
Creative Photography Workshops of Cape Cod, 1975
Current, 1960

D'Arms, Ted, 1976
DeCordova Museum (Lincoln, Massachusetts), 1962, 1967
Deja Vue Galleries (Toronto), 1975, 1976
Deschin, Jacob, 1967, 1971
Desfor, Irving, *see* AP Newsfeatures
Deutsche Gesellschaft für Photographie, 1961, 1963
DeVan, Frederick Douglas, 1963
Dieuzaide, Jean, 1976
Dixon, Dan, 1958
Dixon, Dan, *see also* Magnum, 1955
Downbeat Magazine, 1964
Downes, Bruce, 1965

Downes, Bruce, *see also Popular Photography*, 1946, 1958
 Durniak, John, 1964, 1966

831 Gallery (Birmingham, Michigan), 1974
English Journal: A Monthly Magazine in Sound (Tokyo), 1974
 Enyeart, James L., *see* Center for Creative Photography, 1978
Esquire, 1958
 Evans, Walker, 1954, 1955
 Everson Museum of Art, 1973

Farb, Nathan, 1972, 1976
 Feininger, Andreas, 1955
 Focus Gallery (San Francisco), 1970
Fortune, 1957
 Frank, Robert, 1952, 1955
 Freemesser, Bernie, 1966–68, 1971
 Freemesser, Shirly (Mrs. Bernie), 1977
 Friedman, Henry, 1977
 Friends of Photography (Carmel), 1969, 1970, 1975–78

Gallery of Modern Art (New York), 1960, 1965
 Gamma Picture Agency, 1955
 Garfunkel Gallery (Rochester), 1977
 George Eastman House (Rochester), 1953, 1954, 1956, 1959, 1960, 1965, 1966, 1970
 Gernsheim, Helmut, 1960, 1978
 Goldsmith, Arthur, 1974
 Goldsmith, Arthur, *see also Popular Photography*, 1973–74
 Goldsmith, Arthur, *see also Photography Magazine*, 1953
 Goro, Fritz, 1951
 Grant, Allan, 1954
 Great Lakes College Association Arts Program in New York, 1971
 Greger, Bob, 1978
 Gruber, L. Fritz, 1975
 Gruber, L. Fritz, *see also Deutsche Gesellschaft für Photographie*, 1961
 Gruber, L. Fritz, *see also Photokina*, 1956, 1959, 1960, 1964, 1965
 Guggenheim Museum (New York), 1971

Hall, Norman, 1955, 1956, 1958
 Hall, Norman, *see also Photography Year Book* (London), 1954–55, 1958
 Halsman, Philippe, 1947
Harper's Bazaar, 1955
 Heyman, Ken, 1970
 Hicks, Wilson, 1964
 Hicks, Wilson, *see also Life*, 1939, 1946, 1948
 Hicks, Wilson, *see also University of Miami*, 1959

Hoffman, Michael, *see Aperture*, 1967–71, 1974–77
Holiday, 1957
 Hunt, George, 1960
 Hunt, George, *see also Life*, 1958, 1964, 1965, 1968

Imageworks (Cambridge, Massachusetts), 1972
 Inner Visions (Westfield, New Jersey), 1975
 Institute of Contemporary Art (Boston), 1953
 International Center for Photography (New York), 1974, 1975, 1978
 International Fund for Concerned Photography, 1967, 1968, 1970, 1971
 International Invitational of Photography, 1975, 1976, 1977
 Israel Museum (Jerusalem), 1976

J. Hunt Gallery (Minneapolis), 1976
 Jack Glenn Gallery (Corona del Mar, California), 1974
 Jewish Museum (New York), 1969, 1971
 Jones, Harold, *see* University of Arizona
 Jones, Richmond, 1976
 Judge, Jackie, *see Modern Photography*, 1955

Karales, Jim, 1976
 Katonah Gallery (New York), 1977
 Kazan, Elia (“Gadge”), 1954, 1967, 1969
 Keighley, Larry, 1946
 Kertesz, Andre, 1977
 Kirstein, Lincoln, 1951, 1954, 1960

Ladies Home Journal, 1955
 Liebling, Jerome, 1956
Life, 1939, 1944–58, 1960, 1963–69, 1972
 Lightworks Gallery (Minneapolis), 1977
 Lindholm, Robert M., 1976
 Logan Foundation, *see* Reva & David Logan Foundation
 Long, Haniel, 1947, 1948, 1951
Look, 1954–55, 1957–58, 1964–66
 Lorient, Stephan, 1955, 1956
 Lyons, Nathan, *see* George Eastman House, 1965

Mackland, Ray, *see Life*, 1953
 Magnum, 1954–60, 1965, 1970, 1972, 1974, 1976
 Maine Photographic Workshops, 1975, 1976
 Mendocino Art Center, 1976–77
 Meyer, Grace, 1958, 1966
 Meyer, Grace, *see also* Museum of Modern Art, 1956, 1959–64, 1967
 Miki, Jun, 1955
 Mili, Gjon, 1954
 Mills, Henry, 1975
 Miniature Camera Club of New York, 1945
Modern Photography, 1955, 1956

- Morris, John, 1947, 1962, 1977
 Morris, John, *see also* Magnum, 1956–60
 Morris, John, *see also* *New York Times*, 1972, 1974, 1975
 Munkacsi, Martin, 1947
 Museum of Modern Art (New York), 1952, 1955, 1956, 1959–64, 1967, 1970, 1975
 Museum of the City of New York, 1957
 Mydans, Carl, *see* *Life*, 1944
 Mydans, Shelley, 1944, 1945
- National Geographic*, 1957
 National Press Photographers Association, 1975
 National Urban League, 1961
 Neikrug Galleries (New York), 1974, 1975
 New Jersey Press Photographers Association, 1976
 New School (New York), 1959
New York City Star, 1976
 New York Institute of Photography, 1951, 1956–58, 1961, 1963
New York Post, 1952
New York Times, 1972, 1974, 1975
 New York University, 1960
Newsweek, 1963
 Newhall, Beaumont, 1953–55
 Newhall, Beaumont, *see also* George Eastman House, 1953, 1954, 1959, 1960, 1966
 Newhall, Nancy, 1958, 1971
 Nexus Gallery (Atlanta, Georgia), 1977
 Norman, Dorothy, 1955
- Observer Magazine* (London), 1968
 Ohio News Photographers Association, 1975
 Ontario News Photographers Association, 1976
 Overseas Press Club of America, 1975
 Owens, Bill, 1971
- PM Magazine*, 1945
Pageant, 1945, 1956
 Pallas Photographica Gallery (Chicago), 1977
Parade, 1944
Paris Match, 1954
 Parrella, Lew, 1956, 1962
 Parrella, Lew, *see also* *U.S. Camera*, 1955–56
 Penn, Irving, *see* Condé Nast, 1949
 Philadelphia College of Art, 1965
 Philadelphia Museum of Art, 1968
 Phoenix Gallery (San Francisco), 1974, 1975
 Photo League, *see* Adams, Ansel, 1951
 Photographer's Eye (Philadelphia), 1976
 Photographer's Gallery (London), 1971
 Photographer's Gallery (New York), 1955
 Photographer's Gallery (Seattle), 1973
Photography Magazine, 1953, 1967
- Photography Place (Berwyn, Pennsylvania), 1971, 1973–75
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- Quint, Bernie, *see* *Life*, 1966
- Reader's Digest of Japan*, 1974
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 Ritscher, Jim, 1973
 Rosenblum, Walter, 1949
 Rothstein, Arthur, 1947
- Safranski, Kurt, *see* Black Star, 1951
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 Tripoli, Rose, 1976
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Wichita Eagle, 1935
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Woman's Home Companion, 1956
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APPENDIX B

List of Exhibitions

1938

W. Eugene Smith. Lawrence Photo Supply, Wichita, Kansas, 1938(?). [20 b&w, previously shown at the Twentieth Century Club and Wichita University.]

Zeiss Ikon 4th Annual Exhibition. New York, 1938. [Over 300 photographs in show sponsored by Zeiss Ikon, E. Leitz, Inc., Contax, and Leica distributors. Travelled in the U.S. 1 b&w by Smith (Rocks and Surf).]

1st International Photographic Exposition. Grand Central Palace, New York, April 18–24, 1938.

1941

The Instant. New School for Social Research, New York, April 8–21, 1941(?). [Included Lisette Model, Berenice Abbott, Joe Costa, Dorothea Lange, Gjon Mili, Martin Munkacsi, Genevieve Naylor, Morris Neufeld, and Ylla. 1 b&w by Smith (U.S. Army Canine Corps).]

1943

Tribute to President Roosevelt. Exhibition of Painting, Sculpture, Photography and Graphic Arts. Fine Arts Building, Vanderbilt Gallery, New York, 1943. [28 photographers. Exhibition sponsored by the Artist Members of the Independent Voters Committee of the Arts and Sciences for Roosevelt. Checklist.]

1944

Pacific Report. Photography Study Center, Museum of Modern Art, New York, May 10–June 30, 1944. [27 b&w by Smith (World War II). Curated by Nancy Newhall.]

1946

War Photographs by W. Eugene Smith. Camera Club of New York, New York, April 3–30, 1946. [200 b&w (World War II). Sponsored by the Society of Magazine Photographers “through the courtesy of *Life* magazine and Ziff-Davis Publishing Co., *Flying* and *Popular Photography*.” Curated by W. Eugene Smith. Nettie Lee Smith showed her photographs alongside her son’s at this exhibition.]

W. Eugene Smith. Library Building, University of Notre Dame, South Bend, Indiana, June 17–30, 1946. [150 b&w (World War II).]

1947

Music and Musicians. Museum of Modern Art, New York, December 17, 1947 – February 23, 1948. [Philippe Halsman, Yousuf Karsh, Gjon Mili, Fred Plaut, Adrian Siegel, and Smith. Curated by Edward Steichen.]

1948

This is the Photo League: Exhibition of 1948–49. The Photo League, New York, 1948–49. [92 photographers. 2 b&w by Smith (Pat and Juanita: Variation 13; and Country Doctor). 24-page catalog.]

In and Out of Focus: A Survey of Today’s Photography. Museum of Modern Art, New York, April 6–July 11, 1948. [80 photographers. Curated by Edward Steichen. No catalog. Travelled to J. B. Speed Art Museum, Louisville, Kentucky; Akron Art Institute, Akron, Ohio; Munson Williams Proctor Institute, Utica, New York; San Francisco Museum of Art; University of Washington, Seattle, Washington; Art Center School, Los Angeles, California; Institute of Contemporary Arts, Washington, D.C. Travelled to Germany under the title *Scharf und Unscharf: Amerikanische Fotografien von Heute* with the work of 30 photographers. Catalog published for this part of the exhibition.]

W. Eugene Smith. Museum of New Mexico, Santa Fe, New Mexico, February 25(?)–(?), 1948. [62 b&w arranged in groups titled “New Mexico,” “People,” and “The Pacific.” Curated by W. Eugene Smith.]

50 Photographs by 50 Photographers. Museum of Modern Art, New York, July 28–September(?), 1948. [Included work by Berenice Abbott, Andreas Feininger, Weegee, Arnold Newman, Edward Weston, Smith, and others. Curated by Edward Steichen.]

1949

Exhibition of the American Society of Magazine Photographers. ASMP, New York, 1949. [251 photo-

graphs by numerous photographers. 2 b&w by Smith (Portrait of Randall Davey; Girl with a Song—Tuckahoe, N.Y.). 32-page catalog.]

The Exact Instant: Events and Faces in 100 Years of News Photography. Museum of Modern Art, New York, February 9–May 1, 1949. [Approximately 300 photographs. 3 b&w by Smith (Country Doctor). Curated by Edward Steichen.]

1950

Scharf und Unscharf Eingestellt. Americanische Fotografien von Heute. Unknown place and date of exhibition. [Exhibition from the Museum of Modern Art, New York. Sponsored by the Fine Arts Section, Information Centers Branch, HICOG, Frankfurt, and Cultural Institutions, Office of the Land Commissioner for Wuertemberg-Baden, Germany. 1 b&w by Smith (Charles Muench). 20-page catalog.]

1951

Photographs: W. Eugene Smith. A One Wall Gallery at the Fish and Chips Shop (183 Sullivan Street), New York, 1951(?). [Theatrical photographs. Curated by W. Eugene Smith.]

Ben Schultze, Robert Frank, W. Eugene Smith. Gallery Tibor de Nagy, New York, April 29–May 5, 1951.

Memorable Life Photographs. Museum of Modern Art, New York, November 11–30, 1951. [187 photographs by 63 photographers on 58 panels. 16 b&w by Smith (Country Doctor, Spanish Village, Prime Minister Clement Atlee, Leyte Hospital, Saipan). Curated by Edward Steichen. Checklist. Book with same title includes foreword by Edward Steichen.]

1952

Der Weltausstellung der Photographie. Luzerner Kunsthau, Lucerne, Switzerland, April–July(?), 1952. [2 b&w by Smith (Welsh Miners, Nurse Midwife).]

Diogenes with a Camera. Museum of Modern Art, New York, May 21–August 17, 1952. [Edward Weston, Frederick Sommer, Harry Callahan, Eliot Porter, Esther Bubley, and Smith. 2 b&w by Smith (Nurse Midwife; Spanish Village). Curated by Edward Steichen.]

Life's Best Pictures in 15 Years. Wichita Art Museum, Wichita, Kansas, June 5–29, 1952. [120 photographs. 16 by Smith (World War II). May be variant of *Memorable Life Photographs* exhibition (1951).]

Photokina 1952: Internationale Photo- und Kino-Ausstellung Köln. Cologne, West Germany, October(?), 1952. [Country Doctor included in "Best Pictures of 15 Years" exhibition of *Life* photography. May be variant of *Memorable Life Photographs* exhibition (1951).]

1953

Exhibition of Contemporary Photography—Japan and America. National Museum of Modern Art, Tokyo, Japan, August 29–October 4, 1953. [Exhibition held with cooperation of the Museum of Modern Art, New York. 110 photographs by American photographers. Title by Museum of Modern Art "Contemporary American Photography." Travelled to Osaka and Nagoya. Smith's work included Nurse Midwife and Spanish Village. 84-page catalog.]

1954

Subjektive Fotografie. 2nd Annual Exhibition, Saarbrücken, Germany, 1954. [3 b&w by Smith (Man of Mercy essay). Curated by Otto Steinert.]

W. Eugene Smith. Village Camera Club, New York, January 12–29, 1954. [Smith gave a lecture in conjunction with the exhibition on January 12.]

Eugene Smith: Photography. University Gallery, Department of Art, University of Minnesota, Minneapolis, Minnesota, December 15, 1954–January 17, 1955. [Included Spanish Village, Man of Mercy, Metropolitan Opera, Silver Lake, World War II, and My Daughter Juanita. 28-page catalog with 13 b&w illustrations.]

1955

The Family of Man. Museum of Modern Art, New York, January 26–May 8, 1955. [503 photographs by numerous photographers. 4 b&w by Smith (Walk to Paradise Garden, Nurse Midwife, Life Without Germs, Pat & Juanita Fighting). Travelled extensively throughout the world. 192-page catalog. Curated by Edward Steichen.]

50 Ans D'Art aux Etats-Unis. Musee National D'Art Moderne, Paris, France, April–May 1955. [91 photographs. Organized by the Museum of Modern Art as part of a larger exhibition. Included 4 b&w by Smith (Spanish Village). Catalog with introduction by Edward Steichen.]

1956

Lyrical and Accurate. J. Walter Thompson Advertising Agency, New York, June 1956(?). [Organized by Minor White at George Eastman House. Smith

showed either laborer from *Man of Mercy* or Pittsburgh police car.]

Photokina 1956: Internationale Photo- und Kino-Ausstellung Köln. Cologne, West Germany, September 29–October 7, 1956. [Magnum section of exhibition included 20 photographers, each showing one photographic essay. Smith showed *Man of Mercy*. Curated by L. Fritz Gruber. Catalog.]

1957

1857–1957: One Hundred Years of Architecture in America. Celebrating the Centennial of the American Institute of Architects. National Gallery of Art, Washington, D.C., May 15–July 15, 1957. [10 color transparencies by Smith ranging in size from 4' x 4' up to 12' x 18'. 96-page catalog includes portfolio of ten photographs by Smith, p. 13–24. Checklist.]

Fotografie als uitdrukkingsmiddel. Stedelijk van Abbe Museum, Eindhoven, Netherlands, September 28–October 27, 1957. [321 photographs by 84 photographers. 1 b&w by Smith (Andrea Doria). Exhibition later travelled to Groningen, Arnhem, and The Hague during 1957–58. Catalog.]

Seventy Photographers Look at New York City. Museum of Modern Art, New York, November 26, 1957–March 31, 1958. [307 photographs by 70 photographers. 6 b&w by Smith (As From My Window I Sometimes Glance). Curated by Edward Steichen. Checklist.]

1958

W. Eugene Smith. Limelight Gallery, New York, October 2–November 15, 1958. [Curated by W. Eugene Smith.]

13 Croton Photographers. Bennett Conservatory of Music, Croton-on-Hudson, New York, October 11–12, 1958. [3 photographs by each photographer. Smith showed Pittsburgh essay.]

Photographs from the Museum Collection. Museum of Modern Art, New York, November 26, 1958–January 18, 1959. [500 photographs by 300 photographers. 8 b&w by Smith (Spanish Village, Man of Mercy, Juanita). Curated by Edward Steichen. Checklist.]

1959

Photography at Mid-Century: Tenth Anniversary Exhibition. George Eastman House, Rochester, New York, November 9, 1959–January (?), 1960. [253 photographs by 152 photographers. 1 b&w by Smith (Pittsburgh). Condensed version of exhibition travelled to M. H. de Young Museum, San

Francisco; Walker Art Center, Minneapolis; Wadsworth Athenaeum, Hartford, Conn.; Addison Gallery, Andover, Maryland; Boston Museum of Fine Arts. Curated by Nathan Lyons. 96-page catalog with foreword by Beaumont Newhall.]

Exhibition of the American Society of Magazine Photographers. ASMP, Joe and Emily Lowe Art Gallery, University of Miami, Coral Gables, Florida, April 22–25, 1959. [Held in conjunction with the 3rd Annual Photojournalism Conference. Smith gave a lecture and showed work from *Spanish Village*, *Country Doctor*, and other essays.]

Photography in the Fine Arts. Metropolitan Museum of Art, New York, May 8–September 8, 1959. [85 photographs by 55 photographers. 2 b&w by Smith (Spanish Spinner, Spanish Wake). Curated by Ivan Dmitri. Catalog. Exhibition later toured Japan and the U.S.]

1960

New York l'u Par... Centre Culturel Americain, Paris, France, March 25–May 5, 1960. [70 photographers, 129 photographs. 4 b&w by Smith (As From My Window I Sometimes Glance). Traveling exhibition that originated at Museum of Modern Art, New York, called *70 Photographers Look at New York*.]

W. Eugene Smith. Loeb Student Center, New York University, New York, May 1960. [50 photographs that Smith called "... pictures from the successive failures from which I've built my success." Smith gave a lecture at the opening of the show titled "The Difficulties of Inobvious Temperament."]

Photokina 1960: Internationale Photo- und Kino-Ausstellung Köln. Cologne, West Germany, September 24–October 2, 1960. [In "Masters of the Portrait" section was 1 b&w by Smith (Schweitzer) and a portrait of Smith by Robert Freson. Curated by L. Fritz Gruber. Catalog.]

1961

Twentieth Century American Art: Painting, Drawing, Sculpture, Photography. Kalamazoo Art Center, Kalamazoo, Michigan, September 1961. [6 b&w by Smith (Schweitzer at Aspen, Pittsburgh, Nurse Midwife, Girl Doing Dishes, Woman and Boy in Forest). 30-page catalog.]

1962

A Bid for Space III: 50 Photographs by 50 Photographers. Museum of Modern Art, New York, April 3, 1962–February 13, 1963. [1 b&w by Smith (Juanita and Twig)]

1963

Photokina 1963: Internationale Photo- und Kino-Ausstellung Köln. Cologne, West Germany, March 16–24, 1963. [1 b&w by Smith (Hitachi) in “Great Photographers of this Century” section. Curated by L. Fritz Gruber. Catalog.]

IV *Mostra Biennale Internazionale della Fotografia.* Sala Napoleonica, San Marco, Venice, Italy, September 14–October 20, 1963. [7 b&w by Smith (Hitachi). 66-page catalog.]

1964

Photography 64/An Invitational Exhibition. George Eastman House, Rochester, New York, 1964. [1 b&w by Smith (Schweitzer at Aspen). Curated by Nathan Lyons. Exhibition later travelled to Mobile Art Gallery, Mobile, Alabama; Museum of Fine Arts, Houston, Texas; Harper College, Binghamton, New York; University of Nebraska; North Carolina State University, Raleigh; University of Florida, Gainesville; Phillips Exeter Academy, Exeter, New Hampshire; Akron Art Institute, Akron, Ohio.]

1965

Photography in the Fine Arts: Museum Directors' Selections for the 1965 New York World's Fair Exhibition. New York World's Fair, New York, 1965.

W. Eugene Smith. Heliography Gallery (859 Lexington Avenue), New York, February 28–March 6, 1965.

The Photo Essay. Museum of Modern Art, New York, March 16–May 16, 1965. [45 photographic essays selected from American and European publications. Curated by John Szarkowski. Smith showed the complete Country Doctor and Spanish Village essays and a slide show of the Nurse Midwife essay.]

The White House Festival of the Arts. Vermeil Room, The White House, Washington, D.C., June 14, 1965. [30 photographers. 1 b&w by Smith (Spanish Spinner). Checklist.]

Photography in America, 1850–1965. Yale University Art Gallery, Yale University, New Haven, Connecticut, October 13–November 28, 1965. [1 b&w by Smith (Saipan). 60-page catalog.]

1966

W. Eugene Smith. George Eastman House, Rochester, New York, 1966(?). [25 b&w by Smith. Travelled widely in the 1960s and 1970s to Rice University, Houston, Texas; Northern Michigan University, Marquette; Oakton Community College Art Gal-

lery, Morton Grove, Illinois; Northlight Gallery, Arizona State University, Tempe; University of Notre Dame; Columbia College Photographic Gallery, Chicago, Illinois; 120 in the Shade Gallery, Lansing, Michigan; and elsewhere.]

An *Exhibition of Work by the John Simon Guggenheim Memorial Foundation Fellows in Photography.* Photography Department, Philadelphia College of Art, Philadelphia, Pennsylvania, April 15–May 13, 1966. [30 photographers. 4 b&w by Smith (Pittsburgh). Catalog for exhibition was volume 45, number 4 issue of *Camera* (Lucerne).]

1967

International Exhibition of Photography: The Camera as Witness. Expo '67, Toronto, Canada, 1967. [500 photographs by 272 photographers. 3 b&w by Smith (Pittsburgh, Spanish Wake, Hitachi). 208-page catalog.]

W. Eugene Smith. San Francisco Museum of Art, San Francisco, 1967. [May have been travelling exhibition from George Eastman House. See 1966.]

Photography in the Twentieth Century. National Gallery of Canada, Ottawa, Canada, February 1–29, 1967. [150 photographers. 1 b&w by Smith (Pittsburgh). Exhibition travelled to George Eastman House, Rochester, New York. Curated by Nathan Lyons. 143-page catalog.]

1968

George Eastman House Collection. Nikkoru Kurabu (Nikkor Club), Tokyo, Japan, 1968. [6 b&w by Smith (Saipan, Welsh Miners, Man of Mercy, Hitachi, Pittsburgh). 63-page catalog. Poster.]

1969

Photographs from the Coke Collection. Museum of Albuquerque, Albuquerque, New Mexico, October 25–November 20, 1969. [1 b&w by Smith (Pittsburgh). 16-page catalog.]

Woodstock: A Photography Exhibition. New York Shakespeare Festival Public Theatre, New York, December 30, 1969–January 31, 1970. [Photographs by Michael Fredericks, Jr., Mark Vargas, George Sustental, Bill Pierce, Joan P. Dufault, Tom Miner, Todd Boressoff, Ann Douglass, Roy Arenella, Doug Lanier, Jason Laure, Larry Gale, Neil Pessin, Thom Cronin, Shelly Rusten, Marty Gold, and Smith. Poster.]

1970

Eight Photographers. Main Gallery, Pratt Institute, Brooklyn, New York, January 8–February 2,

1970(?). [Jerry Burchard, Ralph Gibson, Ken Josephson, Michael McLoughlin, Saul Warkov, Garry Winogrand, Tom Zimmerman, and Smith.]

The Enduring Image: Contemporary Photographs Selected by the Library Art Committee. New Canaan Library, New Canaan, Connecticut, February 1–29, 1970(?). [Attie, Avedon, Bischof, Capa, Davidson, Erwit, Hiro, Kesel, Landshoff, Morgan, Nathan, Seymour, Shiraishi, Steinberg, and Smith.]

W. Eugene Smith: Open Forum Print Exhibition. Rochester Institute of Technology, Rochester, New York, February 27, 1970. [Poster.]

Multiple Exposure. Samuel S. Fleisher Art Memorial, Philadelphia Museum of Art, Philadelphia, Pennsylvania, April 7–30, 1970(?). [Andre Kertesz, Diane Arbus, Garry Winogrand, Lee Friedlander, Henri Cartier-Bresson, Bruce Davidson, Walker Evans, and Smith.]

W. Eugene Smith: A Few Images of a Kind. Camera Work Gallery, Newport Beach, California, July 1–31, 1970. [Approximately 40 photographs by Smith including work from the following essays: Man of Mercy, Haiti, Pittsburgh, KKK, Nurse Midwife, Folk Singers, Juanita, and Protest of the '60s. Poster.]

1971

Let Truth Be the Prejudice. Jewish Museum, New York, February 2–May 9, 1971. [Over 400 photographs. Curated by W. Eugene Smith. Exhibition later travelled to Japan as Shinjitsu Koso Waga Tomor where it was shown in the Odakyu Department Store in Tokyo and in the Ehime Prefectural Art Museum during 1971–72. No catalog or checklist issued, but the Smith archive at the Center for Creative Photography contains extensive documentation for this exhibition.]

W. Eugene Smith. Witkin Gallery, New York, February 3–28, 1971.

1972

The Concerned Photographer 2: The Photographs of Marc Riboud, Dr. Roman Vishniac, Bruce Davidson, Gordon Parks, Ernst Haas, Hiroshi Hamaya, Donald McCullin, and W. Eugene Smith. International Center for Photography, New York, 1972(?). [Curated by Cornell Capa. ICP sponsored a lecture series in 1970 titled "The Concerned Photographer." Smith spoke on "Identity, Tension, and Emotion." 175-page book with same title includes 14 b&w by Smith (Walk to Paradise Garden, Nurse Midwife, Saipan, Spanish Village, Haiti, KKK, Minamata, Man of Mercy).]

Images of Concern. Bienville Gallery, New Orleans,

Louisiana, 1972. [Travelling exhibition of 60 photographers organized by the International Fund for Concerned Photography.]

W. Eugene Smith: Photographs. The Silver Image Gallery, Columbus, Ohio, April 1–30, 1972. [This may be the travelling exhibition from the George Eastman House (See 1966). Announcement.]

W. Eugene Smith Photographs. Midtown Y Gallery, New York, April 11–May 7, 1972.

Photograph I. Cincinnati Art Club, Cincinnati, Ohio, June 11–18, 1972. [Lee D. Witkin selected work by Edward Weston, George A. Tice, Lewis W. Hine, and Smith for this exhibition. 16-page catalog.]

1973

Minamata: Sei-Sono Shinsen to Botoku (Minamata: Life—Sacred & Profane.) Special 7th Floor Gallery, Seibu Department Store, Tokyo, April 13–18, 1973. [Approximately 200 photographs by Aileen and W. Eugene Smith. Curated by Aileen and W. Eugene Smith. Travelled to Minamata Public Hall in 1974.]

1974

Language of Light: A Survey of the Photography Collection of the University of Kansas Museum of Art. University of Kansas Museum of Art, Lawrence, Kansas, February 3–24, 1974. [96-page catalog includes 3 b&w by Smith (Tomoko in Bath, Welsh Miners, Pittsburgh). Curated by James L. Enyeart.]

Photographs From the Coke Collection. 4th Floor Gallery, Memorial Union, University of California, Davis, February 20–March 15, 1974. [89 photographers. 1 b&w by Smith (Schweitzer at Aspen). May have been travelling exhibition from Museum of Albuquerque. See 1969.]

A Collector's Exhibit. Midtown Y Gallery, New York, May 16–June 9, 1974. [19 photographers. Poster.]

Photography in America. Whitney Museum of Art, New York, November 20, 1974–January 12, 1975. [3 b&w by Smith (Spanish Spinner, Juanita and Twig, Tomoko in Bath). 256-page catalog.]

Témoins. F.N.A.C. Montparnasse, Paris, France, November 26, 1974 to January 11, 1975. [Exhibition of 8 photographers' work: Bruce Davidson, Ernst Haas, Hiroshi Hamaya, Donald McCullin, Gordon Parks, Marc Riboud, Roman Vishniac, and Smith.]

1975

Witkin Gallery, Inc.: Sixth Anniversary, 1975. Witkin Gallery, New York, 1975. [20-page catalog.]

Minamata: Life—Sacred and Profane. International Center for Photography, New York, April 12–June 30, 1975. [No checklist or catalog.]

Gemes Rencontres Internationales de la Photographie. Arles, France, July 7–27, 1975. [30 b&w by Smith. Smith participated in person as a “Master Photographer” along with Robert Doisneau, Yousuf Karsh, and Andre Kertesz. Catalog is a special issue *Jeune Photographie* (Paris), summer 1975.]

The Photograph and Its Origins. Kresge Art Center, Michigan State University, East Lansing, Michigan, October 5–26, 1975. [Group exhibition.]

Photographs by W. Eugene Smith. MFA Gallery, Rochester Institute of Technology, Rochester, New York, October 13–17, 1975.

W. Eugene Smith. University Art Museum, University of Oregon, Eugene, Oregon, November 17–(?), 1975. [20 b&w by Smith. May have been travelling exhibition from George Eastman House. See 1966.]

W. Eugene Smith. American Public Health Association Annual Meeting, Chicago, Illinois, November 17, 1975(?). [12 b&w by Smith (Minamata).]

1976

100 Master Photographs From the Collection of the Museum of Modern Art. Museum of Modern Art, New York, 1976. [1 b&w by Smith (Guardia Civil). Slide set of the exhibition also produced. Toured 1976–1977: Cincinnati Art Museum, Cincinnati, Ohio; St. Louis Art Museum, St. Louis, Missouri; Toledo Museum of Art, Toledo, Ohio; Art Museum of South Texas, Corpus Christi, Texas; Baltimore Museum of Art, Baltimore, Maryland; University of Illinois, Champaign, Illinois. Also toured 1980–1981.]

W. Eugene Smith/John Chalmers. Deja Vue Gallery, Toronto, Canada, January 8–February 3, 1976.

Photographs from Delaware Collections. Delaware Art Museum, Wilmington, June 18–July 18, 1976. [91 photographs. 16-page catalog has 1 b&w by Smith (Tomoko in Bath) on cover.]

W. Eugene Smith: A Retrospective. Witkin Gallery, New York, September 8–October 16, 1976. [85 photographs including work from the following essays: World War II, Spanish Village, Country Doctor, Nurse Midwife, Man of Mercy, Pittsburgh, and Minamata.]

New Portfolios. Montgomery Art Gallery, Pomona College, Claremont, California, November 4–December 12, 1976. [Portfolio of 10 prints published by Witkin-Berley, Roslyn Heights, New York. Travelled to Friends of Photography Gallery, Carmel, California, in 1977. 22-page catalog.]

1977

Photographs: Sheldon Memorial Art Gallery Collections. Sheldon Memorial Art Gallery, University of Nebraska, Lincoln, 1977. [3 b&w by Smith (Walk to Paradise Garden, Nurse Midwife, Spanish Spinner). 212-page catalog.]

W. Eugene Smith. Allen Street Gallery, Dallas, Texas, January 7–February 19, 1977. [Sponsored by the Texas Center for Photographic Studies. Smith lectured on February 4 and conducted a workshop on February 5. Poster.]

Helen Gee and the Limelight: A Pioneering Photography Gallery of the Fifties. Carlton Gallery, New York, February 12–March 8, 1977. [1 b&w by Smith (Rhythm of the Corner, New York). 20-page catalog.]

W. Eugene Smith. Ulrich Gallery, Wichita State University, Wichita, Kansas, April 20–May 22, 1977. [75 b&w by Smith (Minamata). Smith also gave a lecture in conjunction with this exhibition.]

18 CAPS Photographers. Soho Center for Visual Arts, New York, June 2–July 26, 1977. [Smith's work included photograph of Elie Nadelman's sculpture.]

The Photographer's Eye. Suomen Kameraseurojen Liitto, Helsinki, Finland, November 1977. [Exhibition of the Association of Finnish Camera Clubs.]

Photographs from Lee Witkin Gallery. Milwaukee Center for Photography, Milwaukee, Wisconsin, November 20–December 16, 1977.

W. Eugene Smith. Pallas Photographica Gallery, Chicago, Illinois, December 2, 1977–January 28, 1978.

1978

10 Years Arles–100 Years Ilford: 10 Ans Arles–100 Ans Ilford. Dixieme Rencontres Internationales de la Photographie, Arles, France, 1978. [28-page catalog includes a chronicle of each year's events at Arles including 1975 when Smith exhibited Minamata.]

Photography: A Changing Art. Museum of Fine Arts of St. Petersburg, St. Petersburg, Florida, 1978(?) [Smith exhibited two prints. *Pharos '78* 15:2 (December 1978) served as exhibition catalog.]

Forty American Photographers. E. B. Crocker Art Gallery, Sacramento, California, February 4–March 5, 1978. [4 b&w by Smith (Saipan, Spanish Spinner, Spanish Wake, Welsh Miners). 51-page catalog.]

Photographic Crossroads: The Photo League. National Gallery of Canada, Ottawa, Canada, April 6–May 10, 1978. [64 photographers (60 Photo League members, 4 Film and Photo League members) Exhibi-

tion co-produced by the Visual Studies Workshop and Anne Tucker. Travelled to International Center of Photography, New York; Museum of Fine Arts, Houston, Texas; Minneapolis Institute of Arts; and other cities. Catalog published by the National Gallery and distributed as special supplement to *Afterimage* (April 1978).]

Photographs by W. Eugene Smith. Victoria and Albert Museum, London, June 28–September 3, 1978. [81 photographs. Curated by Elizabeth Underhill. Travelled to Gemeentelijk Museum het Prinsessehof, Leeuwarden, Netherlands; Photo-Galerie, Kunsthau, Zurich, Switzerland; Venice '79, Venice, Italy; and possibly other cities. Checklist.]

W. Eugene Smith Memorial Exhibition. Museum of Modern Art, New York, October 26, 1978–January 16, 1979. [6 b&w by Smith shown in the Steichen Gallery.]

Faculty Exhibition. University Art Museum, University of Arizona, Tucson, August 28–September 6(?), 1978. [Photographs by Jeff Hoare, Sam Scott, and Smith.]

The Graham Nash Collection. De Saisset Arts Gallery and Museum, University of Santa Clara, Santa Clara,

California, November (?)1978. [4 b&w by Smith (Welsh Miners, Tomoko in Bath, Haiti, Death of Gus-Gus). 71-page catalog.]

A Memorial Exhibition in Honor of W. Eugene Smith. Center for Creative Photography, University of Arizona, Tucson, November 12, 1978–January 5, 1979. [74 photographs. Curated by William Johnson. 8-page checklist.]

Tribute to W. Eugene Smith. International Museum of Photography at George Eastman House, Rochester, New York, November 13, 1978–January 4, 1979. [Small memorial exhibition held in upstairs hall gallery. Announcement.]

A Collector Collects: Fifty Photographs From a New York Private Collection. Chrysler Museum at Norfolk, Norfolk, Virginia, November 16, 1978–January 14, 1979. [30 photographers. 3 b&w by Smith (including Tomoko in Bath). 1-page checklist.]

Volunteer Service Photographers 3rd International Invitational of Photography. Cultural Services of the French Embassy, New York, November 29–December 7, 1978. [209 photographs. 1 b&w by Smith (Dance of the Flaming Coke). 56-page catalog.]

APPENDIX C

Index to Photographic Essay Projects

A network of research tools exists to steer the researcher to the work by and about W. Eugene Smith. In addition to this guide to the W. Eugene Smith Papers, two other publications are recommended. *W. Eugene Smith: a Chronological Bibliography, 1934–1980* (Center for Creative Photography, 1981) lists over 1750 published photographs and articles by and about Smith. *W. Eugene Smith: Master of the Photographic Essay* (Aperture, 1982) reproduces 1878 photographs selected from the prints in the Center for Creative Photography collection and lists the unique accession/retrieval numbers assigned by the Center.

The following Index to Photographic Essay Projects has been created to link these two research tools with manuscript material in the W. Eugene Smith Papers. In this index, published and unpublished essays (defined in the *Chronological Bibliography* as “four or more photographs about one topic presented in a narrative format”) and long-term projects (such as Smith’s experimental work) are listed by short title in alphabetical order with their approximate dates of execution. All projects for which there is manuscript material in the project files are listed. The list also includes every essay in *Master of the Photographic Essay*. It does not include every essay or project in the *Chronological Bibliography*.

The first column of the index lists numbers of boxes and folders containing manuscript material documenting photographic essay projects. The page number on which material about this project appears in the *Master of the Photographic Essay* (hereafter referred to as *MPE*) is in the next column. Smith’s photographs were reproduced frequently over the years, and, therefore, are mentioned many times in the *Chronological Bibliography*. Only the number of the page in the *Chronological Bibliography* (hereafter referred to as *CB*) recording the first date of publication is listed in the last column of the index.

<i>Title and Date of Essay</i>	<i>Location in Project Files</i>	<i>Page in MPE</i>	<i>First Mention in CB</i>
American Institute of Architects, 1956/57	AG33:19/1–5	—	168
American Master Photographers, n.d.	AG33:25/31	—	—
Andrea Doria, August 1956	AG33:25/44	181	166
Aperture Book Project, 1969	AG33:23/21–34 AG33:34	—	191
Appendectomy, 1937	AG33:25/24	—	—
As From My Window . . . , 1957/58	AG33:19/6–7 AG33:35	192	171
Atoms for Peace (Geneva), 1958	AG33:25/43	183	—
Bealesville, Ohio, June 1969	AG33:24/1–6	208	193
Big Book, ca. 1959–78	AG33:19/12–25 AG33:27–30	—	—

<i>Title and Date of Essay</i>	<i>Location in Project Files</i>	<i>Page in MPE</i>	<i>First Mention in CB</i>
Black Star Projects, 1939/43	AG33:15/1	9	104
Bougainville Supply Drop, January 1944	see WWII	21	—
Building for Tomorrow, 1957	AG33:25/47	—	168
Chaplin at Work, 1952	—	105	158
Churchill, Canada, 1940	AG33:25/37	—	109
Commercial work, 1960s	various	204	237
Country Doctor, August 1948	—	56	134
Crossing the Equator, 1944	see WWII	17	127
Croton-on-Hudson Flood, 1955	AG33:25/42	—	164
Death of a Salesman, 1949	—	53	138
Death of Schnitzel, May 1953	AG33:25/48	—	—
Dylan, Bob, 1965	AG33:25/57	197	187
Endless Fascination of Water, <i>see</i> Silver Lake			
Experimental work, ca. 1958–68	—	196	—
Family and friends, 1945–58	—	125	—
Folk Singers, 1947	—	50	133
Goucher College, April 1967	AG33:23/12–13	—	189
Grand Central City, 1959	AG33:25/49	—	—
Grandma Moses, 1948	AG33:25/32	54	—
Great Britain, 1950	—	70	139
Guadalcanal, 1943/44	see WWII	20	—
Haiti, 1958–59	AG33:19/8–11 AG33:36	184	177
Hands, 1968	AG33:23/16–20 AG33:38	—	—
Hard Times on Broadway, 1949	—	60	138
Hitachi, Japan, 1961/62	AG33:20–22 AG33:34 AG33:104	198	242

<i>Title and Date of Essay</i>	<i>Location in Project Files</i>	<i>Page in MPE</i>	<i>First Mention in CB</i>
Hospital for Special Surgery, 1966/68	AG33:23/3-11 AG33:36	205	187
Hutterites, n.d.	AG33:25/33	—	—
International Nickel, 1967/68	AG33:25/58 AG33:37	204	238
Inter-Racial Marriage, 1963-64	AG33:23/1-2	—	—
Iwo Jima, February 1945	see WWII	29	127
Jack Daniel's, 1962/63	AG33:25/51	204	238
Jazz & Folk Musicians, 1959/69	—	197	133
Ku Klux Klan, 1951/58	AG33:16/17	182	172
Last Visit with Maude, 1962	—	104	—
Leyte Hospital, November 1944	see WWII	27	126
Life Without Germs, 1949	—	66	138
Little Professor of Piney Woods, 1955	AG33:25/45	—	166
Loft From Inside In, 1958/68	AG33:35	195	—
Magic Laboratory, ca. 1937	AG33:25/22	—	—
Man of Mercy (Schweitzer), 1954	AG33:17/12-27 AG33:37 AG33:97	129	163
Marshall Islands, 1944	see WWII	21	125
Maude Gets Her Clinic, 1953	—	104	160
Metropolitan Opera, 1952	AG33:17/6-7	114	—
Migrant Workers, 1953	AG33:17/8-9	121	—
Minamata, Japan, 1971/75	AG33:24/11-31 AG33:25/1-19 AG33:39-41 AG33:91 AG33:105	209	244
Miscellaneous project ideas	AG33:25/20-21	—	—
My Daughter Juanita, 1953	AG33:17/10-11	127	161
National Theater for the Deaf, 1968	AG33:23/14-15	—	—

<i>Title and Date of Essay</i>	<i>Location in Project Files</i>	<i>Page in MPE</i>	<i>First Mention in CB</i>
New Haven Railroad Husking Bee, 1937	AG33:25/25	—	102
New Mexico, 1947	AG33:25/46	47	137
News Pictures of the Year, ca. 1952	AG33:25/38	—	—
Nurse Midwife, 1951 <i>see also</i> Last Visit with Maude Maude Gets Her Clinic	AG33:16/16–31 AG33:36	92	141
Okinawa, April–May 1945	<i>see</i> WWII	32	128
Oral Contraceptives, ca. 1964	AG33:25/52	—	—
Our New Army: Signal Corps, 1941	AG33:25/27	—	112
Pearl Harbor, 1944/45	<i>see</i> WWII	28	—
Peter Grimes, 1946	—	53	131
Pittsburgh, 1955/56	AG33:17/28–41 AG33:18/1–23 AG33:31–33	154	173
A Play for Churches, 1951	—	91	141
Playboy Jazz Readers Poll, 1967–68	AG33:25/54–55	—	—
Probation Officer, 1953	AG33:25/39	—	—
Protests in the 1960s	—	207	190
Quest/77	AG33:25/60	—	—
Rabaul Raid, November 1943	<i>see</i> WWII	18	125
Recording Artists, 1951	AG33:25/53 AG33:37	83	141
Reign of Chemistry (Monsanto), 1953	AG33:25/41	110	160
ROTC, Harvard, 1969	AG33:25/59	—	—
Saipan, June 1944	<i>see</i> WWII	23	124
Santa Fe, <i>see</i> New Mexico.			
Schweitzer, <i>see</i> Man of Mercy.			
Shelburne Museum, 1959–68	AG33:25/50	—	—
Sher Art Note Cards, ca. 1979	AG33:25/61	—	—

<i>Title and Date of Essay</i>	<i>Location in Project Files</i>	<i>Page in MPE</i>	<i>First Mention in CB</i>
Silver Lake ("Endless Fascination of Water"), 1958	—	128	173
"South Pacific," 1949	—	53	138
Spanish Village, 1951	AG33:17/1-5	73	140
Story of Our Land and People, 1966	AG33:25/56	—	—
Taft and Ohio, 1949	—	68	139
Tarawa, November 1943	see WWII	19	124
Theatre Girl, 1949	—	63	138
Top Hat, ca. 1937	AG33:25/23	—	—
U.S.S. Bunker Hill, 1943	see WWII	15	124
Walk to Paradise Garden, 1946	AG33:19/12-25 AG33:27-30 AG33:76	125	239
Woodstock Music Festival, 1969	AG33:24/7-10 AG33:37	153	—
World War II	AG33:15/1-7 AG33:16/1-15 AG33:26	10	105



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