

HENRY HOLMES SMITH PAPERS



GUIDE SERIES NUMBER EIGHT
CENTER FOR CREATIVE PHOTOGRAPHY
UNIVERSITY OF ARIZONA

HENRY HOLMES SMITH PAPERS



Compiled by Charles Lamb and Mary Ellen McGoldrick

GUIDE SERIES NUMBER EIGHT
CENTER FOR CREATIVE PHOTOGRAPHY
UNIVERSITY OF ARIZONA

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

This guide was produced with the assistance of
the National Endowment for the Arts, a federal agency.

Contents

Preface	5
The Critic's Tale: A Commentary on Henry Holmes Smith's Writings on Photography, by Susan E. Cohen	7
Introduction to the Henry Holmes Smith Papers	17
Correspondence, 1929–80	18
Writings by Henry Holmes Smith, 1925–82	20
Nonfiction	20
Fiction	22
Miscellaneous	23
Education, 1930s–70s	24
Courses Taught by Smith	24
New Bauhaus School and Institute of Design	24
Courses Taken by Smith	24
Lectures, Conferences, and Workshops	24
Administrative Records (Indiana University)	25
Exhibitions, 1929–83	26
One-Man Exhibitions of Smith's Work	26
Group Exhibitions that Included Smith's Work	26
Miscellaneous Exhibitions (Not Including Smith's Work)	28
Photographic Organizations	29
Photographer's Exhibition Service, 1959–63	29
Professional Associations, 1947–81	29
Other Material	30
Personal and Financial Records, 1950s–70s	30
Reference Files, 1940s–70s	30
Audio Visual Material, 1950s–80	30
Related Resources	31
Prints	31
Videotape Library	31
Henry Holmes Smith: A Biographical Essay, by Howard Bossen	32
Henry Holmes Smith Bibliography, by Howard Bossen	37
Published Works by Henry Holmes Smith	37
Writings About Henry Holmes Smith	39

Preface

The Guide Series is designed to inform scholars and students of the history of photography about the larger photograph, manuscript, and negative collections at the Center for Creative Photography. In this issue devoted to the Henry Holmes Smith Papers, we are pleased to be able to include two essays commissioned for this Guide and a bibliography. The guest contributors are Susan Cohen, a doctoral candidate at Boston University, and Howard Bossen, Associate Professor of Journalism at Michigan State University. These contributions help to outline Henry Holmes Smith's career and to illuminate the fundamental impact he has made on the recent history of photography.

The Guide Series is funded, in part, by a grant from the National Endowment for the Arts.

Terence R. Pitts
Curator and Librarian

The Critic's Tale: A Commentary on Henry Holmes Smith's Writing on Photography

by Susan E. Cohen

Art photography has been broadly acknowledged and lavishly encouraged by the art establishment in the last twenty years. To most people concerned with photography as an art form, this treatment marks the attainment of a long sought after goal. However, Henry Holmes Smith is not content with the way photography has been engulfed by the mores and practices of the art world.

In 1976, for instance, he delivered a speech, "The Academic Camera Club, or Possibly the World's Youngest Profession," to a regional meeting of the Society for Photographic Education. Smith claimed that more and more students were graduating with the limited aim of achieving public acclaim in museum exhibitions.¹ While his outrage at this state of photography education was mitigated in this speech by his wit, Smith's message was nevertheless a sharp rebuke to those gathered. He held the teachers responsible for the students' confused and inadequate preparation either to make art or to establish a professional career. He was angry, moreover, because for fifteen years after World War II he had labored to build a community that would recognize and nurture creative expression in photography. Since 1963 he had helped to guide the SPE community whose aim that was.

For over fifty years as an artist, and for thirty as a teacher, Smith has been an iconoclast, challenging the institutions and individuals that make photographic art into anything less than a deeply reflective human activity. This has not been a comfortable position for Smith, but his intelligence, imagination, humor, and stamina stock his independence. In addition, he has faith—not in the progress or innate goodness of men—but faith that a genuine act or expression demonstrates and renews the significance of man. As an artist, critic, and teacher, Smith uses the medium of photography to this end.

In 1947, Smith was hired by Indiana University as the first (and for twenty-three years, the only) teacher of photography in the art department. He began as an instructor of practical undergraduate courses and in 1948 began teaching the history of photography as well. In the early 1950s he also added graduate courses to the program. During his thirty years at Indiana, in addition

to teaching, Smith wrote and lectured on photojournalism, art photography, and photographic history and criticism. He organized two national workshops on photographic criticism and teaching, and participated in numerous other formal and informal gatherings on those subjects.

From a cultural perspective, Smith's hiring and tenure at Indiana University was one instance of a direction in higher education that precipitated widespread cultural change in American society after World War II. As Federal legislation such as the "GI Bill" made higher education accessible to larger numbers of people, universities expanded their programs to keep pace with the demands of new enrollments.² As higher education became increasingly important to economic mobility and social prestige, expanded art departments helped to create an educated audience as well as a larger group of art practitioners, educators, historians, and critics. Photography was included among the professions for which a GI could receive support. Students interested in photography, however, were often channeled through art or journalism departments until the early 1960s when numerous independent departments or areas of photography *per se* were created in American universities. Smith's initial appointment at Indiana University, in fact, included part-time service to the Audio-Visual Department.

Since World War II and with increasing surety in the past twenty years, photography has emerged as a coherent academic discipline. To a large measure, this achievement emerged from the efforts of Henry Holmes Smith, and a half dozen other educators with programs similar to his, who concentrated their advocacy of creative photography within the university sphere.

Among the most active advocates of university-oriented photography in the early postwar period, in addition to Smith, were Ansel Adams and Minor White at the California Institute of Fine Arts; Beaumont Newhall at the George Eastman House, and later also at the Rochester Institute of Technology; Nancy Newhall as a free-lance curator and writer; and Aaron Siskind and Harry Callahan at the Institute of Design.

The common goals of this group were the teaching of photography as a fine art, the teaching of photographic history as a branch of art history, and the development of a critical vocabulary to assist the evaluation and appreciation of photographic imagery. They concurred as well that popularized or illustrative uses of the medium were contrary to their goals. For them, routine photojournalism, "theme" shows (such as those organized by Edward Steichen at the Museum of Modern Art), and photography magazines such as *U.S. Camera* and *Popular Photography* exploited the photographed subject with little regard for the expressive potential of the fine print or for the photographer's personal intent.³

Despite their work toward expressed common goals, these educators held different views regarding what a creative photograph should look like and what it should mean. In the postwar period, Adams and the Newhalls forged a unified aesthetic, history, and technical procedure that became the standard for a generation. For them, the pinnacle of artistic achievement in photography was the previsualized and unmanipulated black-and-white print. Their preferred subjects were grand or intimate aspects of unspoiled nature. In general, Adams and the Newhalls accepted the traditional metaphors of beauty, transcendence, and inspiration assigned to the American landscape. Techniques such as pin-sharp focus and fine tonal gradations could best transmit nature's spiritual power.

Though Minor White also believed in the previsualization and fine printing of representational subjects, he was more tolerant of modifications to reality achieved with soft focus or with considerably altered tonal relationships. In addition, White also accepted a broader range of subject matter that included the urban scene, industrialization, and human presence within and outside of nature. These differences, however, are matters of degree. White's more significant point of departure from Adams and the Newhalls was in purpose. He encouraged the making of photographs as a meditative activity for the photographer. Image-making for White was a long-term, introspective process of discovery leading towards deepened knowledge of the self, rather than to appreciation of or metaphorical identification with the subject.

Henry Holmes Smith's position within the group was the most radical. With regard to aesthetics, he made and championed cameraless, non-representational imagery. He employed both black-and-white and color processes (often in combination) and used chemistry and materials considerably outside the standards of the postwar period. Further, Smith intended to extend the interpretation of photographic imagery beyond traditional metaphorical correspondences between man and

nature or man and object. Smith believed that shape-tone compounds, discovered during and after the image-making process, triggered emotional responses from the unconscious mind. His interpretive campaign then probed these unconscious associations within photographs, allowing him a deeper grasp of man's imaginative being.

The difference between Smith and his colleagues is ultimately a matter of personality and circumstance. Smith had been trained as an artist and art educator in what he considered the stifling atmosphere of middle-America in the 1920s and '30s. An instinctive negative response to conventional limitations combined with his geographical isolation, forced Smith's creative energy into personal, sometimes highly unorthodox forms.

From the 1920s through the early 1940s, Smith expressed some of his creative rebellion through the writing of fiction. Some stories, conceived in parallel with drawings and watercolors, are pure fantasies, in which free association produces bizarre or unexpected twists of meaning. These pieces are somewhat autobiographical, in that they describe the uncertainty of being "different" from the rest of society, as an artist is. There is a sense in these tales, supported by the cynical idealism in Smith's personality, that the "different" person is in an unenviable position: he activates growth in society, but what makes him/her "different" is rarely accepted and often scorned.

Another form of writing that Smith used was the parable. These stories are comparable to morality plays in which larger than life figures are pitted against each other for control of men's fate. In Smith's parables, a rigid and corrupt figure representing established authority (government, church, parents, the media) is deposed by another power. However, the revolution does not create a change in the fabric of society: savagery and deceit are repeated. The moral of these stories parallels what Smith would try to teach for thirty years: that authority is self-serving and that no one system is better than any other. A person's significance derives from his own motivation and responsibility, rather than from the approval of established authority.

Smith's work in photography corresponds to the narrative and symbolic character of his fiction writing. Although by the early 1920s Smith was skilled enough with standard black-and-white processes to have portraits, landscapes, and architectural illustrations accepted for publication, he was not satisfied with the representational aims of these pictures. He began to experiment with alternatives to representation in order to express fantasy, humor, and symbolism. To create these early images, he used light sensitive materials in combination with drawing to produce narrative photographic cartoons. As his interest in the abstract drama of color

developed, he also experimented with color photographic processes. Smith used a camera to reproduce naturalistic objects but printed the images in non-naturalistic hues.

By the mid-1930s Smith's reading of László Moholy-Nagy's *The New Vision* had confirmed his search for unconventional means of photographic expression. He was particularly intrigued with Moholy's non-representational photograms. By the end of the decade, however, Smith's non-illusionistic imagery differed from Moholy's black-and-white photograms in both form and content. Where Moholy's photograms used abstraction and spatial mystery to explore aesthetic order, Smith's photograms fused color with archetypal shapes to stimulate an emotional response. This type of image became the basis of Smith's mature art.

Smith believes that humankind is motivated by primitive drives: fear, sexuality, territoriality, power. For him, art objects and mythologies are the clearest symbolic expression of these drives. His method of interpretation focuses on archetypal forms in order to illuminate archetypal behavior. While aware of the other forces that shape an art object, such as the maker's psychology and the object's historical context and craft tradition, Smith is wary that too much attention to craft, psychology, or history may divert attention from the archetype.

Smith has an instinctive suspicion of "learned" disciplines, and of institutions, conventions, categories, and precedents. For him, they are too often bloodless after-the-fact footnotes to vital human activity. In the early postwar period Smith was particularly cautious of the evaluation of photographs based on a meager accumulated history, codified at that time to support the emerging avant-garde, straight photography. Much of Smith's critical writing is an effort to crack open that system in order to discover the basis for a more human alternative.



Smith's services to photography after World War II can be divided into three successive phases. During the first decade, from 1947 to about 1958, Smith joined forces with the small group of photography educators as they defined and diversified their programs at various institutions. *Aperture* magazine, which began publication in 1952 as a journal of criticism and display for creative photography, serves as a record for some of the teaching practises, exhibitions, and conferences of the 1950s. The tone of Smith's writing at this time is one of constructive discourse that invites dialogue and cooperation.

Towards the end of the 1950s, photographic activity at the university level had diversified enough to support both the established styles and a variety of emerging uses of the medium. When Minor White began to use *Aperture* as an open diary for his private philosophy in photography, Smith turned away from it and joined forces with younger practitioners. From about 1959 to 1965, Smith assisted the formation of a wider network among artists, educators, and universities. In 1963 he played a prominent role in the formation of the Society for Photographic Education.

Around 1965, however, Smith's stance altered again. Instead of the flexible discourse he had hoped for, the enlarged and now self-conscious photographic community began to show signs of its own bureaucracy. In response, Smith's criticism became, and remains, a deliberate irritant to the network whose gestation he had helped guide for fifteen years.



In January 1947, Smith was invited to lecture at the Art Center of Illinois Wesleyan University. The main portion of "Light Study," a presentation originally illustrated with slides, provided an historical, technical, and aesthetic rationale for making abstract color photographs without a conventional camera system. Many of the images Smith showed were his own two-dimensional experiments reflecting his interest in Moholy's sculptural "light-modulators."⁴

The preface to the lecture, however, anticipates the approach to teaching that Smith would apply at Indiana University beginning nine months later. The approach begins by challenging the accepted categories of art and history, particularly those categories presented in Beaumont Newhall's *Photography 1839-1937*.⁵ Straight photography was used by Smith as an example of a closed system in which only a limited number and type of image problems could be posited and resolved.

During academic vacation periods Smith traveled around the United States to research the history of photography.⁶ That Smith paid for most of this research himself is evidence both of his conscientious energy and of the low level of institutional financial support for photography at that time.

One of Smith's most immediately fruitful contacts was with Paul Vanderbilt, then Chief of the Prints and Photographs Division of the Library of Congress. Vanderbilt assisted Smith in selecting several exhibitions of historical photographs from the library collections to be shown at Indiana University.

Smith considered Vanderbilt a remarkable iconographer.⁷ Their discussions were probably germinal to

Smith's short essay, "A Note on the Object and Experience as Message Carrier."⁸ In this piece Smith suggested that all photographs, regardless of age, seem cast "in the present tense." This sense of immediacy can mislead the uninformed viewer into interpreting an old photograph in terms of present-day associations and values. Such a reading robs the image (and its represented objects) of their original meaning and deprives the past of its reality. In this essay Smith challenged the viewer to equip himself with the information and the imagination necessary to understand the experience of the past.

In 1952, Smith traveled to San Francisco where he met Minor White, who had just begun editing *Aperture*. Smith was familiar with White's teaching philosophy from a series of four articles White had published the previous year in *American Photography*.⁹ White and Smith discussed a mutual interest in the interpretation of photographs, a process that shortly became known as "reading." White invited Smith to write an essay on "reading" for *Aperture*. Published about a year after Nancy Newhall's article "The Caption," Smith's article "Photographs and Public" continued the exchange of ideas concerning the interpretation of pictures placed in conjunction with various kinds of texts.¹⁰

"Photographs and Public" was actually a two-part article, written by two authors. The first section was written by Wilson Hicks, a former executive editor of *Life* magazine and the author of a book on magazine photojournalism, *Words and Pictures*. In Hicks' opinion, the general public was not able to interpret photographs on its own. Captions were necessary to make the narrative content of photographs explicit.

While Smith, in his section, agreed that the general public did not have the energy or experience to interpret photographs for themselves, he also believed that magazine photojournalism was coercive, because captions restricted and manipulated audience response to the pictures. Smith therefore suggested that educating the public to the artistic or culturally significant potential of photographs would solve two problems. On one hand, the public would be less susceptible to manipulation. On the other, the public would value photographic imagery as they valued other forms of art. The first step in this reeducation process was to unravel the technical, aesthetic, and cultural conventions that reside in all photographs, regardless of style or intent. Unfortunately, Smith believed the reeducation process would succeed with only a fraction of the public because the notion that all photographs were literal transcriptions of reality would be a difficult notion to displace.

Appended to Smith's portion of "Photographs and Public" is the first "reading" that appeared in *Aperture*. It is an analysis of one of White's prints from the se-

quence *Intimations of Disaster*. The reading is divided into three parts, dated to mark Smith's encounters with the image over a period of almost two years. In the third section (after White had identified for Smith the actual "subject" as a utility service worker repairing a power line below street surface) Smith responded not only to the weirdly dressed central figure, but also, because of the picture's compelling spatial qualities, to "Man's predicament." Smith's reading suggests the terror of modern man in the circumstance of cold war America, and more universally, the condition of Man as a very mortal but valiant creature. Whether or not the interpretation is "correct," Smith gave a concrete example of how rich a photograph could be if it were mined for more than the "facts" it presented.

Through the middle 1950s, White and Smith encouraged each other in developing a method for reading photographs. Each conducted exercises with his classes (White had begun teaching at Rochester Institute of Technology in 1955), and White also sent prints to other photography educators for their interpretations. Excerpts from the exercises were printed in *Aperture*.

One exercise in which Smith participated was published as "Collages of Found Objects: Six Photographs by Fredrick Sommer with Reactions by Several People."¹¹ The print that Smith worked with for several months was *The Sacred Wood*. At first, the image appeared to Smith as only the record of paint drips and torn metal fragments. But Smith was deeply drawn to the primeval mystery suggested to him by the bits and shapes and textured surfaces. For him, the image evoked a frenzied, Dionysian ritual, as though it recorded the residue of some atavistic behavior, buried but still alive in modern man.

Since the purpose of the exercise was to transform superficial photographic information into significant metaphor, Smith's invocation of ancient symbols was exactly to the point. For him, these symbols were a shared heritage within the reach of the informed imagination.

The other readings were quite different, and the diversity among them convinced Smith that, in fact, these resources were not shared and that a method and vocabulary for reading was not emerging. In order to prepare a more common ground for users of photography, Smith organized a three-week summer workshop at Indiana University.

The First Indiana Summer Photography Workshop invited creative and professional photographers, photojournalists, and picture editors "to master the languages of photography so that pictures might speak more directly and clearly." Among the advertised subjects for discussion were "photograph as metaphor," "methods

of analysis," "private, public and personal images," and "reading the photograph."¹²

Twenty-one students, professionals, and teachers actually enrolled. Minor White led the first week, lecturing on analysis, using slides of his own and others' work to demonstrate his method. Aaron Siskind led the second week, in which picture taking was the primary activity. Smith led the third week, returning the workshop to discussion. Photographs taken during the workshop and some sent by photographers who could not attend were used for reading. According to two separate reports published in *Aperture*, the goals of the workshop had been too ambitious. At that time, a shared method and vocabulary for reading photographs could not be generated.

Smith's first report of the workshop appeared in an *Aperture* symposium called *The Education of Picture-Minded Photographers*.¹³ For this series of articles, Minor White had invited eleven university photography instructors to describe their approaches to teaching. The series constitutes a state-of-the-field report on photography education in the mid-1950s. While earnest individuals were attempting to provide practical and imaginative training for their students, the diversity among the approaches was astonishing. It is no wonder that Smith's workshop failed to reach a consensus.

Smith's first report, "The First Indiana Photography Workshop," described White's week at Indiana.¹⁴ Smith noted that the response to White was symptomatic of the lack of shared resources. Inexperienced with critical analysis, the participants found White's system too complex. Frustrated, they balked at what seemed like White's idiosyncracies and then discounted the value of criticism altogether.

Smith's second report, "Image, Obscurity and Interpretation," continued to account for the difficulties participants had had with reading photographs at the third week of the workshop.¹⁵ Citing the literary critic, I. A. Richards, who had described the common problems of reading poetry, Smith believed that the difficulties with photographs were comparable. As poetry used common words in sophisticated expression, so photography featured common objects. But lack of experience, lack of hard information, and many preconceived expectations blocked a reader's willingness to confront mature works of art.

Set back, but not defeated, Smith was more determined to provide vocabulary and method that would seduce readers past their own reluctance to deal verbally with photographic images. Around the same time, however, Minor White diverged from this goal toward a more isolated, personal use of reading. Another exercise published in *Aperture*, "The Experience of Photo-

graphs: Five Photographs by Aaron Siskind," describes the impasse the two teachers had reached.¹⁶

For this exercise, all of the five pictures were read by each of the participants. In addition to Smith, the four others were: Kurt S. Safranski, a noted European picture editor who was briefly a student of White's; Walter Chappell, a photographer and close associate of White in Rochester; and Myron Martin and Sam Tung Wu, both noms-de-plume for White himself. The readings by White and Chappell are very lyrical and consistent with their approaches to photography at that time. But the readings are personal to the point of being impenetrable to a wider audience.

Smith was the only reader to confront the pictures methodically. He defined for photography the elements of *form*, *image*, *figure*, *simile*, and *metaphor*, by modifying the literary definitions of these words. Applying one term per photograph, each of Smith's readings is an exemplum. Unlike his earlier interpretations of White and Sommer pictures, Smith's reading of Siskind's are deliberately restrained to demonstrate the use of his definition in context.

But Smith was very frustrated by White's personal use of pictures. As he entered the second phase of his postwar criticism, Smith turned away from *Aperture* toward the growing number of young photographers associated with schools across the country. Smith encouraged their activity with various forums for the exchange of information and ideas.

In Spring 1959, Smith mounted an exhibition called *Photographer's Choice* at Indiana University. It was an unusual photography show for the time for several reasons. First, Smith declined to curate the show alone. Instead, he modeled the method of selection after the practice of independent artists' societies, asking a number of experts to nominate photographers. Helen Gee, owner of the Limelight Gallery, New York, sent a list of names. Edward Steichen was asked, but declined to submit a list.¹⁷ Aaron Siskind, Ansel Adams, Minor White, Pirkle Jones, and Smith himself nominated photographers,¹⁸ and because of this, the exhibition checklist reads in part like the class roles of the Institute of Design, Rochester Institute of Technology, and Indiana University.

Second, each invited photographer chose prints he or she wanted to exhibit. Many sent two or three examples of their latest work. Third, *Photographer's Choice* was directed toward discovering the attitudes and practices of the younger photographers rather than toward displaying the known work of acknowledged masters.

In an essay for the exhibition catalog, Smith was particularly sensitive to expanding or revitalized uses of the medium. He asked:

Are the young photographers starting to break out of the traditions imposed by an older generation? In particular, how are they reacting to the journalistic mode which constantly defers to persons who must hurry through their pleasures, if any, and linger only briefly over published reports of others people's miseries? Are they able to sense the academism of the "purist" mode for anyone who no longer really believes in the power of the brilliantly sustained "photographic" effect of clean, long tone scale and sharply defined image given the space structure of the world of common experience? Do they really understand the implications of their gesture when they abandon these qualities to adopt other gifts of the journalists: the imprecision of surfaces and shapes given in coarse-grained negatives, the evasiveness of motion-blurred reports on objects that come to us imperfectly structured and rarely visible? What do they really mean when they abandon the time-space continuum of everyday reality and give us instead the strangely defined space of their dreams?¹⁹

Smith was encouraged to discover what the young photographers were up to but he was aware that the exhibition had limitations. Despite its novel method of selection, one exhibition could not represent all the work being done, or answer conclusively the questions Smith had posed. He fantasized a series of such shows to stimulate the young practitioners.

Nevertheless, Smith's exhibition set some important precedents. Later exhibitions, such as those organized by Nathan Lyons for the George Eastman House in the 1960s, adopted its selection process and its purpose of providing supportive structure for emerging uses of the medium. The catalog of *Photographer's Choice* was also an example for later documentation. The checklist provided the date and size of each print and in that way subtly encouraged the perception of each photograph as a uniquely created object. Further, the checklist included addresses of participating photographers to facilitate communication among them. Smith in fact offered to extend the catalog into a bulletin for that purpose.²⁰

Unfortunately, even at \$1.00 per subscription, the bulletin did not receive enough financial support. Though Smith himself started the *Photographer's Exhibition Newsletter* in 1960, it was another short-lived venture preempted by journals of larger circulation such as *Contemporary Photographer*, also founded in 1960. By the early 1960s, *Aperture* had also returned to a more public position.

In 1960, Smith again upended a traditional format, putting his iconoclasm to provocative use. The occasion was an invitation from Robert Forth, a former graduate student of Smith, and by then the curator of the Kalamazoo Art Center, to write an essay for an exhibition catalog. Instead of remarking on the seventy-five photographs by Wynn Bullock, David Vestal, and Aaron Siskind in the show, Smith summarized the limitations and achievements of photography in the twentieth century.

"Photography in Our Time: A Note on Some Prospects for the Seventh Decade" is one of Smith's finest essays. The prose is elegant, ornamented with Smith's penetrating irony. His message, challenging and optimistic, projected a vision of photography as a mature art form that reflected the modern condition of man.²¹

Smith found that while many remarkable pictures had been made in the style of straight photography, the style was now inadequate to express the contemporary conception of humanity. Smith described this modern content variously in the essay, noting "chance and ambiguity"; citing T. S. Eliot's remark "the boredom, the horror and the glory" of human experience; and referring to the "world of dreams and metaphors" charted by James Joyce.

Themes like these, Smith believed, required appropriate formal qualities like blur, multiple exposure, and certain ranges of tone that mitigated the camera's "faithful witness." These formal elements and others were used by Sommer, Callahan, Siskind, Laughlin, and younger artists, as visual equivalents for the uncertainties of contemporary experience.

The strength of Smith's argument was that he proposed no new conventions or styles for photography, nor did he reject the older ones. He simply asked that the visions of artists be honored:

If we do keep faith with our visions, we will be equally able to protect old photographic traditions against senseless onslaught and to see to it that new imagery and styles of younger artists are not recklessly destroyed. Opposition in such circumstances will take the form of public cat and dog fights, with differences plainly seen, battle lines drawn and ideas knee-deep in the streets.²²

Smith projected not only the legitimization of non-purist forms of photography, but also, a chance for community among photographers.

Smith's optimism was well founded. By the early 1960s the tiny coterie of photography educators to which Smith belonged had expanded: the students of the 1950s were now teachers themselves, preparing yet an-

other generation of students for careers in creative photography. Yet this advance in numbers seemed to Smith more like the strictly biological multiplication of primitive cells than like the thoughtful development of a human community. Smith was not alone in sensing the need to spark these individuals into a coherent group. In 1962, both Smith and Nathan Lyons ran conferences for photography teachers. Unlike the hesitancy of Smith's 1956 workshop, the response to the two meetings in 1962 was excited, committed, and fruitful.

With his usual propensity for generating new activity rather than reporting on the past, Smith responded to an invitation from Minor White to participate in another *Aperture* symposium, "The Idea of the Workshop in Photography," with an outline for a meeting in Summer 1962.²³ The stated purpose of the "Conference and Workshop on Photography Instruction" was "to hasten the improvement of photography instruction in general." Smith's proposal included a series of pointed questions, most of which concerned the philosophy of teaching rather than procedure or materials. Smith believed that without an ethical position the teachers were only contributing to the further abuse of photography's public authority; if answered thoughtfully and honestly, his questions could provide each teacher with a responsible position for instruction.

Smith summarized the Indiana summer workshop at the second teaching conference held five months later at the George Eastman house in November 1962.²⁴ From all over the country, he claimed, thirty photographers representing three generations had come to Indiana to discuss their experiences and programs, their needs, hopes, and theories. There had been frustrations and mental log jams, of course. But ideas had been discussed, and information services were proposed to fill the most important needs of teachers.²⁵

According to Smith, the last week of the workshop had been the most vital because issues pertaining to "visual language" and to the responsibilities of instructors had been thrashed among the participants. "All in all," he said, "it was the most heartening experience of my entire career at Indiana University." His report also confirmed the consensus of the November conference, that the teachers were ready for a permanent organization.

Indeed, the November conference was a watershed in the recent history of photography. Henry Holmes Smith, Sol Mednick, Nathan Lyons, Clarence H. White, Jr., and Art Sinsabaugh were elected to develop the structure for an organization of photography teachers. Exactly one year later, in Chicago, the Society for Photographic Education was founded.

During the next year, in the charged atmosphere he had hoped for of "public cat and dog fights . . . and ideas

knee-deep in the streets," Smith reengaged the problems of photographic criticism in three related essays. The first, "Representation in Photography," Smith considers a fragment. For the most part, the essay reasserts two points made previously:

1. the inadequacy of straight photography to express contemporary content;
2. the inexperience of the general public to understand the significance of in-camera manipulations.²⁶

In the second and third essays, however, Smith made a breakthrough. He realized that one of the major impediments to photography criticism was that the conventions of straight photography were the single yardstick of the medium. Each extension or "violation" of that aesthetic required separate justification. Each alternative was accepted or rejected on the basis of personal taste or on the persuasiveness of its advocate. To lessen the fruitless squabbling, without losing the passion of differing convictions, Smith suggested that critics make use of other guidelines whose authority was parallel, rather than deferential, to straight photography.²⁷

Smith called these guidelines "models" or "paradigms," adopting the vocabulary of Thomas Kuhn, a philosopher of science. According to Kuhn (modified by Smith for photography) a model had two characteristics:

1. It is sufficiently unprecedented to attract an enduring group of adherents away from competing modes of photography.
2. It is sufficiently open-ended to leave all sorts of problems for the redefined group of photographers to solve.²⁸

In his lecture "Models for Critics," presented to the first meeting of the SPE, and in "Some Guideposts to the Appreciation of Photography" presented one week later at the Maryland Institute College of Art, Smith named some of the other possible models. These included matters of technique, such as tone and the negative image; matters of viewer engagement, such as the intimacy of the daguerreotype; and the matter of recognized precedent, such as the work of established masters like Alfred Stieglitz. The diversity of the models was deliberate, for it ensured flexibility as it stood and was open to the invention of further models as needed.

Smith's theory of models seems simple today. In fact, it could be said to be part of the photography critic's standard apparatus. In 1962, however, the theory was a great stride, providing a more equitable system for

appreciating pictures, especially ones that did not seem to "fit" the dominant style. The final message of Smith's lecture contained a hint of delicious danger: he warned the gathering "to be braced for the onslaught of new models . . . that contrive to put a different face on things."²⁹

Another, and equally important, consequence of university training in photography was the creation of a larger audience for creative photography. By the early 1960s photography emerged into the public consciousness: museums began to exhibit photographs as art on a regular basis, and individuals as well as institutions began to collect historical and contemporary work. The publication of more journals, exhibition catalogs, and monographs secured even more public attention. The medium was still lacking a legacy of art historical literature, however. At this time, the tasks of biographer and historian were often assumed by photographers, who added these functions to teaching and criticism.

Henry Holmes Smith's essay for a retrospective exhibition of work by Aaron Siskind (organized by Nathan Lyons for the George Eastman House) is an example of the teachers' expanding duties. "New Figures in a Classic Tradition" is also a logical extension of Smith's concerns, for he applied the theory of models to the work of Aaron Siskind.³⁰

The model Smith chose for Siskind's work was the straight photograph as conceived and practiced by Alfred Stieglitz after 1910. This practice, acknowledged by Siskind as the technical basis of his work, used the large-format camera to produce *illusions* of reality. According to the model theory, however, the model itself revealed problems for further aesthetic research. In the Stieglitz-Siskind example, Smith believed the new problem was to express *allusions* to man's condition, to transform the seen into the sensed. Siskind achieved this, according to Smith, in two ways. Conceptually, Siskind chose subject matter unburdened by cliché. Procedurally, he selected camera positions that mitigated the effect of deep "real" space. In these ways Siskind could emphasize certain tones, shapes, textures, and details in the *photograph* that were not necessarily important aspects of the original subject. For Smith, the tones and shapes, etc., sparked symbolic associations that he believed were commonly held in the unconscious of man. By implication, each image was completed in the act of viewing: and this act, like the act of photographing, was itself symbolic of the freedoms, joys, fears, and uncertainties of twentieth-century man.

In the next decade Smith wrote with equal clarity and thoroughness about the work of such stylistically diverse photographers as Clarence John Laughlin, Jack Welpott, and László Moholy-Nagy.³¹ In each case Smith was helping to realize the goal to produce an informed and methodical literature for photography. But as satis-

fying as the acceptance of photography in the classrooms, exhibition halls, and sales rooms was to Smith (and despite his own contribution to this achievement), he knew how easily power could pervert revolutionary spirit into rigid authority.

Around 1965, during the flushed expansion of the SPE, Smith entered the third phase of his postwar criticism. He began by sounding an alert against the reliance on systematic approaches to teaching and against misuse of a teacher's authority over his students.

In 1965, Smith addressed a national conference of the SPE with a lecture, "A Teaching Photographer: Some Muddles and Misconceptions." Smith discussed two opposite approaches to teaching.³² In the first, the teacher advanced his own methods and beliefs; in the second, the teacher introduced a variety of methods and theories for the student to compare. The merits and the dangers of the approaches seemed balanced until Smith reminded the gathering that the decisive characteristic each teacher had for display to his students was his individuality. In lieu of a universal role-model as photographer, a teacher ought rather to present his passion, humility, and experience as models for the creative human being. Smith believed that this was especially valuable in universities, where the artificial authority of semesters, assignments, and grades overwhelmed the realities of learning as a gradual and individual process.

Smith continued to observe the development of institutions. His displeasure at their continuing rigidity did not dissipate. He attacked the "pap" of the mass media in such essays as "Fed-Up Eyeballs" and pled for a more nurturing criticism in "Picking Winners" and "Critical Difficulties."³³ The more Smith noted increasing institutionalization, the stronger his interjections of human alternatives became. But Smith directed his most pointed correctives at the teachers, whom he felt had the opportunity and responsibility to forestall bureaucratic closure.

Two years after he had retired from Indiana University, Smith was invited to give the keynote lecture at the 1979 SPE national conference.³⁴ He refused to play the role of "grand old man." Instead, with some nostalgia for what the SPE might have been, Smith admonished the teachers to be wary of the power structures in photography. Among the "pecking orders" to which the teachers had deferred, Smith named the galleries, the critics, the universities, the manufacturers of photographic materials, and even the SPE itself. But because he understood the motivations of power and social groupings, he did not advocate the destruction of these institutions. Once again, he recommended that the teachers change what they could, accept what they could not change, and acquire the wisdom to know the difference.

In six decades of professional life Henry Holmes Smith has addressed a multitude of artistic concerns, but a demand to respect the significance of human activity marks each of his contributions. In the past, Smith has been chided or neglected for his persistence and doom-saying. But so much that Smith defied has collapsed and so much that he insisted could happen did, that we ought now to recognize his foresight and perhaps honor the man as well. Smith sees man as a self-serving creature, and so he does not expect that honor. But he does deserve it.

ACKNOWLEDGMENTS

This essay came about from research towards my Ph.D. dissertation, which concerns the history, teaching and criticism of creative photography in America from World War II to the founding of the Society for Photographic Education in 1963. I am indebted to James Enyeart, Director of the Center for Creative Photography, for access to the Henry Holmes Smith Archive, and for allowing my observations on Smith to reach a public forum. Nancy Solomon, the Center's publications coordinator, gave me excellent editorial direction. In fact, to the entire Center staff, I express my thanks for continually unearthing additional research materials, and for their cordiality to me. Drs. Carl Chiarenza and Hellmut Wohl, my dissertation advisors at Boston University, offered sound, and much appreciated suggestions for the essay's literary and factual improvement. My husband, Bill Johnson, listened patiently to the numerous revisions, and gave freely of his expertise on photography in the post-war period. My deepest gratitude, however, is to Henry Holmes Smith himself, who understands better than most, that history belongs to the living.

NOTES

¹ Henry Holmes Smith, "The Academic Camera Club, or Possibly the World's Youngest Profession," *Exposure* 15:2 (May 1977), pp. 20–22.

² United States, *Statutes at Large*, vol. 58, part I: Public Laws, chapter 268, and United States, Department of Labor, *Occupational Outlook Handbook*, 1st Edition, Bureau of Labor Statistics Bulletin no. 940 (April 1949) and 2nd Edition, No. 998 (1951).

³ Smith's views on photojournalism and theme exhibitions are explicit in his essays. The views of Ansel Adams, Minor White, Beaumont Newhall and Nancy Newhall are made explicit on numerous occasions in their private correspondence with each other and other parties. Ansel Adams Archives, Center for Creative Photography.

⁴ Henry Holmes Smith, "Light Study: Notes on a Method Related to the Study." 15-page typescript. Based on an illustrated lecture presented at the Art Center of Illinois

Wesleyan University, January 7, 1947. Both this manuscript and the original lecture notes are in the Henry Holmes Smith Papers [Hereafter: HHSP] Center for Creative Photography, University of Arizona, Tucson, Arizona. HHSP:AG32:7/22.

⁵ The passage in Newhall's book to which Smith specifically referred in his lecture is from the chapter "Esthetics of Primitive Photography" in *Photography 1839–1937*, by Beaumont Newhall (New York: Museum of Modern Art, 1937), p. 41.

⁶ Smith visited the American Museum of Photography, Philadelphia; the collection of Alden Scott Boyer, Chicago; the Museum of Modern Art, New York; and George Eastman House, Rochester, New York. A more complete list of Smith's activities in this period is located in: "Chronology," *Henry Holmes Smith's Art: Fifty Years in Retrospect*, 1973, catalog of Smith's *Fiftieth Anniversary Exhibition*, Indiana University Art Museum, Bloomington, Indiana.

⁷ The remark regarding Vanderbilt was made during an interview of Henry Holmes Smith by Susan E. Cohen and William Johnson, February 18, 1981, Center for Creative Photography Videotape 81:005 [Hereafter: CCP: Videotape].

⁸ Henry Holmes Smith, "A Note on the Object and Experience as Message Carriers." 4-page typescript, dated September 7, 1953. HHSP AG 32:2/74.

⁹ Smith stated that he found White's approach useful in his (Smith's) teaching (CCP: Videotape 81:005). The series of four articles by Minor White, all in *American Photography* are: "Your Concepts are Showing," 45:5 (May 1951), pp. 290–97; "How to Find Your Own Approach to Photography," 45:7 (July 1951), pp. 406–10; "How Concepts Differ for Two Cameras," 45:9 (September 1951), pp. 546–51; "Are Your Prints Transparent?" 45:11 (November 1951), pp. 674–76.

¹⁰ Nancy Newhall, "The Caption: The Mutual Relation of Words and Photographs," *Aperture* 1:1 (1952), pp. 17–29. Wilson Hicks and Henry Holmes Smith, "Photographs and Public," *Aperture* 2:3 (1953), pp. 4–17. A cover note on Smith's original manuscript, "Photograph and Its Readers," explains the origin of the published article. 10-page typescript. HHSP: AG32:2/70.

¹¹ Henry Holmes Smith, George Wright, Robert Forth, John Upton, Barbara Morgan, and students from Rochester Institute of Technology, "Frederick Sommer: Collages of Found Objects/Six Photographs with Reactions by Several People," *Aperture* 4:3 (1956), pp. 103–17.

¹² Henry Holmes Smith, "Photography Workshop." 2-page mimeographed circular, dated 1956, p. 1. HHSP: AG32:7/27.

¹³ This symposium, "The Education of Picture-Minded Photographers," appeared in three consecutive issues of *Aperture* as follows:

Part I, *Aperture* 4:3 (1956): Walter Rosenblum, "Teaching Photography." (Brooklyn College); Clarence White, Jr., "Photography at Ohio University"; Jerome Leibling, "Photography at the University of Minnesota"; and Vincent Jones, "The Photo Short Courses," (National Press Photographers Association).

Part II, *Aperture* 4:4 (1956): William Rohrbach, "Can Photography as an Art be Taught?" (University of California, Santa Barbara); Aaron Siskind and Harry Callahan, "Learning Photography at the Insitute of Design"; and Minor White, "A Unique Experience in Teaching Photography," (Rochester Institute of Technology).

Part III: *Aperture* 5:1 (1957): Henry Holmes Smith, "The First Indiana University Photography Workshop"; Beaumont Newhall, "Teaching the History of Photography," (RIT); C. B. Neblette, "Department in General," (RIT); Hollis N. Todd, "Science and Technology Sections," (RIT); and Ralph M. Hattersley, "The Illustrative Division," (RIT).

¹⁴ Ibid, Part III.

¹⁵ Henry Holmes Smith, "Image, Obscurity and Interpretation," *Aperture* 5:4 (1957), pp. 136–47.

¹⁶ Kurt Safranski, Henry Holmes Smith, Myron Martin, Walter Chappell, and Sam Tung Wu, "The Experience of Photographs: 5 Photographs by Aaron Siskind," *Aperture* 5:3 (1957), pp. 112–30. Smith's original manuscript for this article, called "Iconography in the Abstract," is a 38-page typescript dated 1956 (HHSP: AG32:3/1). Smith states that he later rewrote this article because White edited the first version badly. Letter from Smith to Cohen, July 1981.

¹⁷ Letter from Smith to Cohen, July 1981.

¹⁸ Henry Holmes Smith, "Photographer's Choice: An Exhibition in the Department of Fine Arts, Indiana University," *Photographer's Choice*, no. 1 (Spring 1959), unpaginated [p. 4].

¹⁹ Ibid.

²⁰ Ibid., [p. 13].

²¹ Henry Holme [sic] Smith, "Photography In Our Time: A Note on Some Prospects for the Seventh Decade," *Three Photographers*, Bulletin no. 2 (February 1961) of the Kalamazoo Art Center of the Kalamazoo, Michigan Institute of Arts. Exhibition catalog for *Three Photographers: Wynn Bullock, Aaron Siskind, David Vestal* at the Kalamazoo Art Center February 5–March 3, 1961. A note on the title page of this bulletin explains that the cataloging of photographs here follows the pattern set by Henry Holme[s] Smith in the *Photographer's Choice* catalog.

²² Ibid., [p. 4].

²³ Ruth Bernhard, Minor White, Ansel Adams, Nathan Lyons, and Henry Holmes Smith, "The Workshop Idea in Photography," *Aperture* 9:4 (1961), pp. 143–71.

²⁴ Henry Holmes Smith, "A Pilot Regional Workshop and Conference on Photography Instruction," *Invitational Teaching Conference at George Eastman House 1962* (New York: George Eastman House, 1963), pp. 34–38. Reprinted as "A Pilot Conference on Photography Instruction," *Afterimage* 4:8 (February 1977), pp. 8–9.

²⁵ Smith believes that one of the most important, but neglected, by-products of the Indiana Workshop was a set of slides of Aaron Siskind photographs accompanied by an audio tape of Siskind discussing the work. This pilot for a series of similar tapes was paid for by Robert Forth, Walter

Allen, Oscar Bailey, and Smith. Jaromir Stephany made the slides and tape. Letter from Smith to Cohen, July 1981.

²⁶ Henry Holmes Smith, "Representation in Photography," *Quartet*, no. 2 (Winter 1963), unpaginated. *Quartet* was a small journal of arts and letters published by a consortium of midwestern university faculty.

²⁷ Henry Holmes Smith, "Models for Critics." Lecture addressed to the first meeting of the Society for Photographic Education, Chicago, Illinois, November 30, 1963. 4-page typescript, HHSP: AG32:3/21. This essay was revised and published in *One Hundred Years of Photographic History: Essays in Honor of Beaumont Newhall* edited by Van Deren Coke (Albuquerque, New Mexico: University of New Mexico Press, 1975), pp. 139–43.

Henry Holmes Smith, "Some Guideposts to the Appreciation of Photography." Lecture delivered at the Maryland Institute, Baltimore, Maryland, December 6, 1963, p. 1. 5-page typescript, HHSP: AG32:7/33. Reprinted in *Center for Creative Photography*, no. 5 (October 1977), pp. 12–19.

²⁸ Smith, "Models for Critics," p. 3.

²⁹ Smith, "Some Guideposts . . .," p. 4.

³⁰ Henry Holmes Smith, "New Figures in a Classic Tradition," *Aaron Siskind Photographer* (Rochester, New York: George Eastman House, 1965), pp. 15–23. Catalog for an exhibition of Siskind photographs at Eastman House, March 1965.

³¹ Henry Holmes Smith, "An Access of American Sensibility: The Photographs of Clarence John Laughlin," *Center for Creative Photography*, no. 10 (October 1979).

Henry Holmes Smith, "Some Thoughts on the Artist-Teacher," *Jack Welpott. The Artist as Teacher; The Teacher as Artist: Photographs 1950–1975* (San Francisco: San Francisco Museum of Art, 1975).

Henry Holmes Smith, "Across the Atlantic and Out of the Woods: Moholy-Nagy's Contribution to Photography in the United States," in *Photographs of Moholy-Nagy* (Claremont, Cal.: Galleries of the Claremont Colleges, 1975).

³² Henry Holmes Smith, "A Teaching Photographer: Some Muddles and Misconceptions." Lecture given at the annual meeting of the Society for Photographic Education, Chicago, Illinois, November 1965. 7-page typescript, HHSP: AG32:10/15.

³³ Henry Holmes Smith, "Fed-Up Eyeballs." Notes based on a lecture given at Southern Illinois University, November 1966. 8-page typescript, HHSP: AG32:3/30.

Henry Holmes Smith, "Picking Winners," *Untitled*, no. 12 (1977), pp. 59–62. 9-page typescript, dated 1973, HHSP: AG 32:3/43.

Henry Holmes Smith, "Critical Difficulties: Some Problems with Passing Judgement and Taking Issue," *Afterimage* 6:1/2 (Summer 1978), pp. 17–19.

³⁴ Henry Holmes Smith, "Conference Keynote: What Have the Old to Tell the Young?" *Exposure* 17:2 (Summer 1979): 46–50. Lecture given at the annual meeting of the Society for Photographic Education, Fort Worth, Texas, April 1979. 14-page typescript, HHSP: AG32:10/16.

Introduction to the Henry Holmes Smith Papers

The Henry Holmes Smith Papers reflect Smith's diverse career as a teacher, photographer, and photographic critic. Most clearly documented are his activities as an educator, including his work at the New Bauhaus School in Chicago, his long tenure at Indiana University, and his involvement in the Society for Photographic Education. There is much evidence of his contact with the other photographers and educators who shaped the field of photographic education in the 1950s and 1960s. His activities as an educator are also represented by files on the numerous conferences and workshops he attended and helped organize.

Smith's work as a photographer and critic is documented by manuscripts and revisions of articles, correspondence with other photographers, transcripts of lectures, and material relating to exhibitions of his work. The papers also include records of the Photographer's Exhibition Service, a project initiated by Smith to assist photographers and exhibitors, while encouraging the exchange of ideas through newsletters and other publications.

Finally, the papers reveal Smith's interest in artistic fields besides photography. There is information on the exhibition of his early paintings and drawings, and the sales of his cartoons to publications such as the *New Yorker*. Also included are copies of his short stories and poems.

The Smith papers do not include any of his photographs, although the Center does hold a small selection of his work (*see* Related Resources). Smith has donated his collection of his work to the Indiana University Art Museum in Bloomington, Indiana.

The Henry Holmes Smith Papers have been given the designation Archive Group (AG) 32. The papers are divided first into boxes, then into folders. Thus, AG 32:2/1 indicates the first folder in the second box. (15 linear feet of papers and 9 audio tapes)

Correspondence, 1929–80

Correspondence between Smith and students, museums, galleries, photography teachers, photographers, and others, concerning conferences, exhibitions, articles, photographic education, and related subjects. Some of the letters came with enclosures that have been kept with the correspondence, including drafts of articles, publications, newspaper clippings, and other material. Includes incoming and outgoing letters. (1.75 linear feet)

AG 32:1/1–2	Postcards, greeting cards, n.d.	AG 32:1/33	Flick, Robbert, 1973
3	Unidentified correspondence, n.d.	34	Forth, Robert, 1956–79
4	Recommendations written by Smith, n.d.	35	Freidus, Marc, 1978–80
5	General correspondence: A	36	Friedlander, Lee, 1960
6	Abbott, Berenice, 1949	37	General correspondence: G
7	Adams, Ansel, 1961, 1976	38	Gagliani, Oliver, n.d.
8	Ahlsted, Dave, 1960	39	Gassan, Arnold, 1969–72
9	Alford, John, 1958	40	Gee, Helen, 1978
10	Anderson, Russ, 1972–75	41	Genthe, Arnold, 1935
11	<i>Aperture</i> , 1957–70s	42	George Eastman House (Rochester), 1951–80
12	Armitage, Merle, 1959	43	Goldberg, Shalom, J. P., 1976
13	General correspondence: B	44	Gowin, Emmet, 1973
14	Beloian, Charles, 1960s–70s	45	General correspondence: H
15	Bernhard, Ruth, 1962	46	Hahn, Betty, 1970–79
16	Bird, Lance, 1964–80	47	Hall, Charles N., 1970–71
17	Boyer, Alden Scott, 1948	48	Heron, Reg and Jayne, 1962–80
18	Bullock, Edna and Wynn, 1959, 1963, 1975	49	Hicks, Wilson, 1953–55
19	Bunnell, Peter, 1959–76	50	General correspondence: I, J, K
20	General correspondence: C	51	International Center of Photography (New York), 1980
21	Callahan, Harry, 1965	52	Jachna, Joe, 1977
22	Caponigro, Paul, 1965, 1973	53	Jaquish, Richard, 1962–68
23	Center for Creative Photography (Tucson), 1976–81	54	Jay, Bill, 1980
24	Center for Photographic Studies (Louisville), 1970–78	55	Kurtz, Carl, 1970–78
25	Chiarenza, Carl, 1965	56	General correspondence: L
26	Coke, Van Deren, 1956–80	57	Lange, Dorothea, ca. 1963
	Coke, Van Deren, <i>see also</i> George Eastman House	58	Laughlin, Clarence John, 1953–80
	Coke, Van Deren, <i>see also</i> University of New Mexico	59	Leibert, Peter, 1967–70
27	Craven, George, 1962–75	60	Lerner, Nathan, 1974, 1976
28	Cunningham, Imogen, 1970	61	Levenberg, Gary L., 1974–76
29	General correspondence: D	62	Library of Congress (Washington, D.C.), 1948–49
30	Deschin, Jacob, 1954, 1965	63	<i>Life</i> , 1956, 1959
31	General correspondence: E	64	Light Gallery (New York), 1980
32	General correspondence: F		Lyons, Nathan, <i>see</i> George Eastman House
		AG 32:2/1	General correspondence: M
		2	Mann, Margery, 1970

AG 32:2/3	Manning, Mori, 1975	AG 32:2/22	Sinsabaugh, Art, 1962–80
4	McCaffrey, Barney, 1960s	23	Siskind, Aaron, 1955–60
5	McCausland, Elizabeth, 1949	24	Smalley, Gayle, 1964–78
6	Meatyrd, Ralph Eugene, 1958	25	Smith, Henry Holmes (family correspondence), 1947
7	Moholy-Nagy, László, 1940, 1946	26	Snider, Robert, 1955–80
8	Morgan, Douglas, 1954	27	Sommer, Frederick, 1972
9	Mozley, Anita, 1975–76	28	Sprague, Charles, 1971–73
10	Museum of Modern Art (New York), 1938–73	29	Stryker, Roy, 1952
11	General correspondence: N	30	General correspondence: T
12	<i>New Yorker</i> , 1928–29	31	Traube, Alex, 1974–78
13	Newhall, Beaumont and Nancy, 1950s	32	Tucker, Anne, 1973–74
	Newhall, Beaumont, <i>see also</i> Museum of Modern Art	33	General correspondence: U, V
	Newhall, Beaumont, <i>see also</i> George Eastman House	34	Uelsmann, Jerry, 1960–77
	Newhall, Beaumont, <i>see also</i> University of New Mexico	35	University of New Mexico (Albuquerque), 1960–74
14	General Correspondence: O, P, Q	36	Vanderbilt, Paul, 1955, 1971–72
15	Pfahl, John, 1978		Vanderbilt, Paul, <i>see also</i> Library of Congress
	Pressma, Conrad, <i>see</i> Center for Photographic Studies	37	Vestal, David, 1959–60
16	General correspondence: R	38	General correspondence: W
17	Rice, Lee, 1974, 1980	39	Wasserman, Cary, 1968–76
18	General correspondence: S	40	Welpott, Jack, 1959–80
19	School of the Art Institute of Chicago, 1978	41	Weston, Brett, 1976
20	Sharits, Paul, 1963–70	42	Weston, Edward, 1952
21	Shipman, Dru, 1975–78	43	White, Minor, 1962–73
			White, Minor, <i>see also</i> <i>Aperture</i>
		44	Williams, Jonathan, 1961–74
		45	General correspondence: Y

Writings by Henry Holmes Smith, 1925–82

Drafts of articles, tearsheets, background material, notes, bibliographies, and related material. Smith's writings, although primarily concerned with photography, also include short stories, poetry, newspaper articles, cartoons, illustrations, and filmstrip scripts. Transcripts of interviews with Smith and his correspondence concerning his editorial work for *Minicam* magazine have also been filed with his writings. Transcripts of lectures given by Smith—which were often turned into articles—are filed with other material on lectures, conferences, and workshops he attended (see AG 32:7/15–66), and with other records from the Society for Photographic Education (see AG 32:10/14–22). Similarly, notes written by Smith for exhibitions of his work have been filed with other material on his exhibitions (see AG 32:8/21–59 and 9/1–42). (4 linear feet)

NONFICTION

See the Bibliography for a record of articles that were actually published

AG 32:2/46	Writing fragments, n.d.	AG 32:2/63	"What is the Future of Amateur Photography?" <i>Bloomington Journal</i> (Illinois), 13 February 1942
47	"Patterns in Photography," n.d.	64	Selections from <i>Handbook for Mental Hygiene and Our Challenge—Our Opportunity</i> (two pamphlets published by Smith, 1945)
48	"Color Photographs as an Introduction to Color Study," n.d.	65	"Why Strikes? Everybody Hates Them," letter to the editor of the <i>Daily Pantagraph</i> (Bloomington, Illinois), 22 February 1946
49	"Color Dye Transfer Handbook," n.d.	66	"If It's Busted Make an Omelet," <i>Writers Digest</i> , February 1946
50	"Mise En Page (Layout), a Summary," n.d.	67	Letter written in response to a reader's note in <i>Letters</i> , 1946
51	"Expressive Qualities of Color," n.d.	68	"Light Study," 1946–47
52	Writings for student publications at the Illinois State Normal University, 1928–32	69	"1947's Flying Saucers Have Infamous Ancestry," <i>Daily Pantagraph</i> (Bloomington, Illinois), ca. 1947
53	"Who Will Teach the Parents?" 1930s	70	"The Photograph and Its Readers," 1950s
54	"How Shall We Use Montage?" <i>Design</i> , December 1933	71	"Readings of Photographs," 1950s
55	"Simple Materials Make Camera Designing Practical," <i>Design</i> , May 1933	72	"Visual Communication," 1950
56	"Art Teaching," 1934	73	"An Interesting Condition," 1953
57	"Old Time Advertising," and other newspaper articles, 1935–36	74	"A Note on the Object as Message Carrier," 1953
58	"The Art Teacher's Challenge: Art Teaching and Contemporary Art," ca. 1935	75	"Photograph and Its Readers," 1953
59	Letter to the editor of <i>Letters</i> , 1936	76	"Photographs and Public," <i>Aperture</i> , 1953
60	"On Color Photography," 1937	77	"Object, Image, and Audience in Films," 1953
61	Letter to the editor of <i>Reading and Collecting</i> , December 1937	78	"Reading a Photograph," an essay in <i>On Photography</i> , 1953
62	"Solarization Process," <i>Minicam</i> , October 1939		

AG 32:2/79	"Frederick Sommer, Collage of Found Objects: Six Photographs with Reactions by Several People," <i>Aperture</i> , 1956	21	"Models for Critics," 1963
80	"Outline Reading of Edward Weston's Pepper, 1930," ca. 1957	22	"Representation in Photography," <i>Quartet</i> , Winter 1963
81	"The Experience of Photographs: Five Photographs by Aaron Siskind," <i>Aperture</i> , 1957	AG 32:3/23	"An Urban Art: The Photographs of Van Deren Coke," 1963
		24	"On the Use of Verbal Statements in Photography," 1964
		25	"The Photography of Jerry N. Uelsmann," <i>Contemporary Photographer</i> , Winter 1964
		26	"A Reasoned Position," 1965
AG 32:3/1	"Iconography in the Abstract," ca. 1957	27	"Philosophy and Classification," 1965
2	"The Education of Picture Minded Photographers: The First Indiana University Photography Workshop," <i>Aperture</i> , 1957	28	"New Figures in a Classic Tradition," an essay in <i>Aaron Siskind Photographer</i> , 1965
3	"Image, Obscurity, and Interpretation," <i>Aperture</i> , 1957	29	"Surface," notes and writings by Smith, Robert Forth, and Robert Fichter, ca. 1965
4	"Photographic Form and Photographic Image," 1957	30	"Fed-Up Eyeballs," 1966
5	"Communication through the Photographic Image," 1958	31	"The Experimental Cinema Club," ca. 1966
6	Letter to <i>Aperture</i> , 1958	32	"A Note on the Photography of Doug Prince," 1967
7	"Xi Zero in Photography," 1959	33	"Trees and Seeds," an essay in <i>Meridian</i> 122, 1972
8	"Photographer's Choice," 1959	34	"A Profession Dies," 1972
9	"Concerning Significant Books: Two for the Photojournalists," <i>Aperture</i> , 1960	35	"The Wasp Esthetic and the Vanishing Photograph," 1972
10	"Proposition," 1961	36	Column in <i>Camera</i> 35, 1973
11	"Photography in Our Time," an essay in the exhibition catalog <i>Three Photographers</i> , Kalamazoo Art Center, Kalamazoo, Michigan, 1961	37	Untitled essay in the exhibition catalog <i>Four Photographic Centers</i> , Addison Gallery of American Art, Andover, Massachusetts, 1973
12	"Some Thoughts on Newhall's <i>History of Photography</i> ," 1961	38	"Blue Print/Black Print," 1973
13	"The Workshop Idea in Photography," <i>Aperture</i> , 1961	39	"Photography: Its Undiscovered Arts," 1973
14	"Van Deren Coke," <i>Photography</i> (London), 1961	40	"An Access of American Sensibility: the Photographs of Clarence John Laughlin," <i>Exposure</i> , November 1973
15	"The Fiction of Fact and Vice Versa," <i>Infinity</i> , April 1962	41	"Into Light: The Photographs of Nathan Lerner," 1973
16	"A Note on Jerry Uelsmann's Work," ca. 1962	42	"The Photographer's Subject," 1973
17	Untitled essay on Alfred Stieglitz, 1962	43	"Picking Winners," 1973-74
18	Essay for the exhibition "Midwest Landscapes," (photographs by Art Sinsabaugh), 1962	44	"On Color Photography: A Brief Memoir," <i>Exposure</i> , 1974
19	Untitled essay on Oliver Gagliani, 1962	45	"Traumas of Fair Women and Other Visions," an essay in <i>Photographs of Judy Dater and Jack Welpott</i> , 1975
20	"Museum Taste and the Taste of Our Time," <i>Aperture</i> , 1962	46	"Some Thoughts on an Artist Teacher," an essay in <i>Jack Welpott: The Artist as Teacher, the Teacher as Artist</i> , 1975

- 47 "Color Photography in Service of the Artist: The Dye Transfer Method of Printing Color Photography," 1976
- 48 "Color on the Cusp," an essay for the portfolio "Colors," issued in conjunction with an exhibition at Florida State University, 1975
- 49 "Across the Atlantic and Out of the Woods: Moholy-Nagy's Contribution to Photography in the United States," an essay in *Photographs of Moholy-Nagy from the Collection of William Larson*, 1975
- 50 "Models for Critics," an essay in *One Hundred Years of Photographic History: Essays in Honor of Beaumont Newhall*, 1975
- 51 "Art as a Con Game," 1976
- 52 "Some Problems of the Teacher as Artist and Artist as Teacher," 1976
- 53 "Landscapes Inside the City and Out: The Chicago Landscapes of Art Sinsabaugh," 1976
- 54 "My Year with Moholy-Nagy, a Brief Memoir," 1976
- 55 "Artists and Issues," 1976
- 56 "The Academic Camera Club," *Exposure*, May 1977
- 57 "Picking Winners," *Untitled 12*, 1977
- 58 "Henry Holmes Smith: Selected Critical Articles," *Center for Creative Photography*, October 1977
- 59 "Needed: Professionalism, Attention to Basics," *Afterimage*, February 1977
- 60 "Death of Punch," 1977
- 61 "Is the Sky Really Falling?" notes and letters in response to Susan Sontag's *On Photography*, ca. 1978
- 62 "Critical Difficulties, Some Problems with Passing Judgement and Taking Issue," *Afterimage*, Summer 1978
- 63 "Fare You Well," an essay for the portfolio *Out of State*, 1978
- 64 "Image Process," 1978
- 65 "A Note on Printmaking Methods," 1978
- 66 "What Have the Old To Tell the Young," 1978
- 67 "Influence of the Bauhaus Tradition," 1980
- 68 "Evolution of My Work," 1980
- 69 Untitled Article on Frederick Sommer, ca. 1981
- 70 Book review in *Worldview*, August 1981

FICTION

(all writings are short stories unless otherwise indicated)

- AG 32:4/1 "After Spending a Night Immersed in . . . Gibbon's Decline and Fall of the Roman Empire," n.d.
- 2 "The Mouse," n.d.
- 3 "Juris Imprudence," n.d.
- 4 "Behind Those Closed Doors," n.d.
- 5 "The Story of the Rounds and Squares," n.d.
- 6 "The Illegal Mouse," n.d.
- 7 "Identity," n.d.
- 8 "The Last Day," n.d.
- 9 "Ephraim Snog and the Wooden Mittens," n.d.
- 10 "After the Thunder Dance," n.d.
- 11 "Theeafter the Daffy Glutton," n.d.
- 12 "The Crystal Tree," n.d.
- 13 "Old Story," n.d.
- 14 Revised manuscripts, n.d.
- 15 "God," 1930s
- 16 "Maunderings," 1930–1931
- 17 "Betrayed or the Girl Who Was Different," 1936
- 18 "Hot Water," 1937
- 19 "Follow Instructions," 1939
- 20 Untitled short story, ca. 1939
- 21 "How Come to be a Wooden Arn," 1939
- 22 "Dream," 1939
- 23 Wordless communication, 1940s
- 24 "The Last Day," 1940
- 25 "Diary Found in Honolulu Hotel Room," ca. 1942
- 26 Untitled short story, 1946
- 27 "War in Farflonia," 1946
- 28 "Sell 'Em," ca. 1946
- 29 "The Goat," 1946
- 30–33 Short stories and correspondence from a correspondence course in writing, 1939–40
- 34 Poetry, 1930s–40s
- 35 Descriptions of dreams, n.d.
- 36 "Uncle Tom's Backbone," (filmscript), 1968–69
- 37 Film ideas, 1963–64
- 38 Free writing, 1938
- 39 Story writing theory, n.d.
- 40–42 Writing fragments, n.d.

MISCELLANEOUS

- | | |
|--|--|
| <p>AG 32:4/43–44 Bibliographic–biographic material on Smith, compiled in the 1970s</p> <p>45 <i>Minicam</i> magazine correspondence, 1939–40</p> <p>46 Correspondence concerning an anthology of Smith's writings, 1973</p> <p>47 Photomontage, illustration from <i>Research Bulletin PM-1</i>, May 1935</p> <p>48 Articles to edit, 1953–77</p> <p>49 Anthology parts, n.d.</p> <p>50 Book outlines, 1950</p> <p>51 Interview with Smith conducted by Tom Cooper and Paul Hill, published in <i>Camera Magazine</i>, n.d.</p> <p>52 Interview with Smith conducted by Diane Wiseman, 1975</p> <p>53 Excerpts from the Creative Experience Workshop, Carmel, California, interviews with Smith and others published in <i>Untitled 2 and 3</i>, 1973</p> <p>54 Interview with Smith conducted by Craig Morey and Ted Hedgpeth, published in <i>San Francisco Camerawork Newsletter</i>, July 1982</p> | <p>AG 32:5/1–4 Published illustrations (Smith's photographs and cartoons) and related material, 1925–76</p> <p>5 Analysis of possible topics for filmstrips in the field of photography, 1948</p> <p>6–8 "Analyzing Pictures," (filmstrip), 1951</p> <p>9 "Translation," (filmstrip), 1951</p> <p>10 Notes on: I.A. Richards's <i>Misreadings</i>, 1958</p> <p>11 Miscellaneous research, n.d.</p> <p>12 Notes on: symbols, n.d.</p> <p>13–14 Notes on aesthetics, n.d.</p> <p>15 Technical notes, n.d.</p> <p>16 Notes on traditional problems of the photographic artist, n.d.</p> <p>17 Abstract photography defense notes, 1953</p> <p>18 Notes on imagination, n.d.</p> <p>19 Notes on art theory, n.d.</p> <p>20 Miscellaneous notes, n.d.</p> |
|--|--|

Education, 1930s–70s

Correspondence, class outlines, student papers, lecture notes and transcripts, conference and workshop announcements and programs, administrative records, and other material relating to courses taught by Smith and those taken by him, photographic workshops and conferences, Smith's work at the New Bauhaus in Chicago, his lectures, and other subjects concerning his activities as an educator. Material relating to Smith's participation in the Society for Photographic Education has been filed with other papers relating to photographic organizations (see AG 32:10/14–22). (3.75 linear feet)

COURSES TAUGHT BY SMITH:

- AG 32:5/21–36 Class outlines and notes from courses at Indiana University, 1947–73
- AG 32:6/1–13 Grade sheets and student papers from courses at Indiana University, 1940s–70s

NEW BAUHAUS SCHOOL AND INSTITUTE OF DESIGN

- AG 32:6/14–25 Correspondence, course outlines, and publications, 1935–50s

COURSES TAKEN BY SMITH

- AG 32:7/1–14 College transcripts, essays by Smith, and class notes, 1933–58

LECTURES, CONFERENCES, AND WORKSHOPS

- AG 32:7/15 Lecture at the University of California, Los Angeles, n.d.
- 16 "Motives in Art," lecture, n.d.
- 17 "A Bill of Rights for Photojournalists," lecture, n.d.
- 18 Conference on teaching photography, n.d.
- 19 New Paltz Conference, n.d.
- 20 Lecture to the Three Arts Club, Cincinnati, 1941

AG 32:7/21

- "The Problem of Communication in the Visual Arts," lecture given at Indiana University, 1947
- 22 "Light Study," lecture first delivered at Illinois Wesleyan University, Bloomington, 1947
- 23 Institute of Design seminar, Chicago, 1951
- 24 Photojournalism workshop, University of Missouri, Columbia, 1952
- 25 Lecture at Southern Illinois University, Carbondale, 1956
- 26–27 First Indiana University Photography Workshop, 1956
- 28 "Communication through the Photographic Image," lecture delivered at the National Industrial Photographic Conference, Chicago, 1958
- 29 Photojournalism Seminar of the East, Rochester, 1960
- 30 Invitational Teaching Conference, George Eastman House, Rochester, 1962
- 31 "Nineteenth Century Graphic Artists and Photography," lecture delivered to the College Art Association, Baltimore, 1962
- 32 Conference and Workshop on Photographic Instruction, Indiana University, 1962
- 33 "Some Guideposts to the Appreciation of Photography," lecture delivered at the Maryland Institute, Baltimore, 1963
- 34 Ohio University American Assembly, Athens, 1964

AG 32:7/35	Lecture at the Herron Museum of Art, Indianapolis, 1965	AG 32:7/52	Penland Faculty Summer Sessions, Penland, North Carolina, 1974
36	Dedication talk at Southern Illinois University, Carbondale, 1966	53	"The Creative Process," lecture delivered to the Toward a Redefinition of Old Age Conference, Bloomington, Indiana, 1974
37	"The Photojournalist Today," lecture delivered to the National Press Photographers Association Conference, New Orleans, 1967	54	Ansel Adams Workshops, Yosemite and Carmel, 1974-75
38	"Photography: Its Undiscovered Arts," lecture delivered at Indiana University, 1968	55	Summer Art Program at Skidmore College, Saratoga Springs, New York, 1975
39	Indianapolis talk, 1969	56	California College of Arts and Crafts summer workshop, Oakland, 1975
40	Lecture given at Indiana University, 1969	57	"Art as a Con Game," lecture delivered at the University of Illinois, Urbana, 1976
41	Lecture for Moira Romney's class, 1970	58	"Problems of the Artist as Teacher and the Teacher as Artist," lecture delivered at the University of Illinois, Urbana, 1976
42	Lecture delivered to the Arts Faculty Forum, Indiana University, 1970	59	Sample fees from workshops, 1976
43	Creative Color Workshop, University of California, Berkeley, 1971	60	Essex Photographic Workshop, Essex, Massachusetts, 1977
44	"Photography, the Problematic Art or the Vanishing Photograph," lecture delivered at the University of Illinois, 1972	61	Symposium at the University of Nebraska, Lincoln, 1977
45	Lecture delivered at the San Francisco Art Institute, 1972	62	Workshop at the Kansas City Art Institute, 1978
46	"Some Problems of Human Expression through Color," lecture delivered at the University of California Extension Center, San Francisco, 1972	63	Lecture at the Philadelphia College of Art, 1978
47	Notes for lectures at the Massachusetts Institute of Technology and the University of Illinois, 1972-76	64	Tahoe Photographic Workshop, 1981
48	"Picking Winners," a lecture delivered at Indiana University, 1973	65	Miscellaneous conference and workshop material, n.d.
49	"Uses and Misuses of Traditions in Photography," faculty lecture series, Indiana University, 1973	66	Proposal for a continuing symposium on photographic instruction, 1970-71.
50	"Into Light: The Photographs of Nathan Lerner," lecture delivered at Indiana State University, Terre Haute, 1973	ADMINISTRATIVE RECORDS (INDIANA UNIVERSITY)	
51	"The Photograph into Print," lecture delivered at the J. B. Speed Art Museum, Louisville, 1974	AG 32:8/1-4	Notes on photography programs at Indiana University and other schools, 1950s-70s
		5-20	Faculty reports, awards, contracts, and grant applications, 1940s-70s

Exhibitions, 1929–83

Correspondence, checklists, announcements, catalogs, exhibition notes, loan records, and other material relating to exhibitions of Smith's work. Also included are announcements and catalogs from exhibitions of interest to Smith that did not include any of his own work, along with material from exhibitions juried or arranged by Smith. Material relating to the *Photographer's Choice* exhibition, arranged by Smith, has been filed with other papers concerning the Photographer's Exhibition Service (see AG 32:10/1–12). (1.5 linear feet)

ONE-MAN EXHIBITION OF SMITH'S WORK

- | | |
|------------|---|
| AG 32:8/21 | Material from unidentified exhibitions, 1950s–70s |
| 22 | <i>Photographs by Henry Holmes Smith</i> , State University of New York, New Paltz, 1956 |
| 23 | Exhibition for the Indianapolis Advertising Club, Merchants Bank Building, Indianapolis, 1960 |
| 24 | Exhibition at the University of California, Berkeley, 1971 |
| 25 | <i>Color Photographs by Henry Holmes Smith</i> , Polaroid Gallery, Cambridge, Massachusetts, 1971 |
| 26 | <i>Dye Transfer Color Images</i> , Phos/Graphos Gallery, San Francisco, 1972 |
| 27 | <i>Portfolio Two</i> , photographs by Smith, issued by The Center for Photographic Studies, Louisville, 1972 |
| 28 | Exhibition at The Gallery, Bloomington, Indiana, 1972 |
| 29–34 | <i>Henry Holmes Smith's Art: Fifty Years in Restrospect</i> , Indiana University, Bloomington, 1973 |
| 35 | <i>Henry Holmes Smith's Art</i> , Indiana National Bank, Indianapolis, 1974 |
| 36 | Exhibition at Friends of Photography, Carmel, California, 1974–75 |
| 37 | <i>Prints and Photographs by Henry Holmes Smith: 40 Years in Retrospect</i> , Addison Gallery of American Art, Andover, Massachusetts, 1975 |
| 38 | Exhibition at Fort Wayne Art Institute, Fort Wayne, Indiana, ca. 1975 |
| 39 | <i>Henry Holmes Smith</i> , Oregon Gallery, University of Oregon, Eugene, 1978 |

GROUP EXHIBITIONS THAT INCLUDED SMITH'S WORK

- | | |
|------------|--|
| AG 32:8/40 | <i>The Auction Show</i> , Lake Tower Inn, Chicago, n.d. |
| 41 | Amateur art exhibition, Bloomington, Illinois, 1929 |
| 42 | <i>Thirteenth Annual Exhibition of the Society of Independent Artists</i> , New York, 1929 |
| 43 | <i>Illinois Club Art Exhibition</i> , Chicago, 1929 |
| 44 | Exhibition of the Bloomington Art Association's Camera Club, Bloomington, Illinois, 1937 |
| 45 | <i>Tenth Anniversary Exhibition of the Bloomington Art Association</i> , Bloomington, Illinois, 1938 |
| 46 | <i>Six State Photography</i> , Milwaukee Art Institute, 1950 |
| 47 | Faculty exhibition, Indiana University, Bloomington, 1951 |
| 48 | <i>Contemporary Arts Festival</i> , Indiana University, Bloomington, 1951 |
| 49 | <i>Abstraction in Photography</i> , Museum of Modern Art, New York, 1951 |
| 50 | Exhibition at Princeton University, Princeton, New Jersey, 1952 |
| 51 | <i>19th International Exhibition of Photography</i> , Wilmington, Delaware, 1952 |
| 52 | Faculty exhibition, Indiana University, Bloomington, 1954 |
| 53 | <i>Henry Holmes Smith and Students</i> , University of Maine, Orono, 1954–1955 |
| 54 | <i>Experiment in Photography</i> , Ohio State University, Columbus; and Stephens College, Columbia, Missouri, 1954 |

AG 32:8/55	Exhibition at the Audio-Visual Center, University of Michigan, Ann Arbor, 1955	AG 32:9/19	<i>Midwest Invitational</i> , Walker Art Center, Minneapolis, 1973
56	Exhibition of work by Smith and his students, University of North Dakota, Grand Forks, 1956	20	<i>Synthetic Color</i> , Southern Illinois University, Carbondale, 1973
57	<i>The Van Deren Coke Collection</i> , Indiana University, Bloomington, 1958	21	<i>20th Century American Photography</i> , Nelson-Atkins Gallery, Kansas City, Missouri, 1974
58	Exhibition at Miami University, Oxford, Ohio, 1959	22	<i>Photographs by Henry Holmes Smith and Eugene Meatyard</i> , J. B. Speed Art Museum, Louisville, 1974
59	<i>Photography at Mid Century</i> , (traveling exhibition), George Eastman House, Rochester, 1959	23	Exhibition at the Not in New York Gallery, Cincinnati, 1974
AG 32:9/1	Exhibition at Kansas State Teachers College, Emporia, ca. 1959	24	Exhibition at the Photographic Gallery, Kansas City, Missouri, 1974
2	<i>Tenth Anniversary Exhibition</i> , George Eastman House, Rochester, 1959	25	<i>Color Photography Now</i> , Wellesley College Museum, Wellesley, Massachusetts, 1975
3	<i>Sense of Abstraction</i> , Museum of Modern Art, New York, 1960	26	<i>Colors</i> , Florida State University, Tallahassee, 1975
4	<i>Photography by Professors</i> , Limelight Gallery, New York, 1960	27	Exhibition at University of California, Los Angeles, 1975
5	<i>Photographs from Indiana University</i> , Department of Fine Arts, Murray State College, Murray, Kentucky, 1960	28	<i>Parallax</i> , Massachusetts Institute of Technology, Cambridge, 1976
6	<i>Six Photographers</i> , University of Illinois, Urbana, 1961	29	<i>Photographer's Choice</i> , Witkin Gallery, New York, 1976
7	<i>Twentieth Century American Art</i> , Kalamazoo Art Center, Kalamazoo, Michigan, 1961	30	<i>Photographic Process as Medium</i> , Rutgers University Art Gallery, New Brunswick, New Jersey, 1976
8	<i>Color in Photography</i> , Fresno State College, Fresno, California, 1963	31	Exhibition at Hayden Gallery, Cambridge, Massachusetts, 1976
9	<i>Four Lively Arts</i> , Indiana University, Bloomington, 1966	32	Exhibition honoring Walter Allen, Ohio University, Athens, 1976
10	United States Information Agency exhibition, traveled in South America and India, 1966–69	33	<i>Mirages of Memory: 200 Years of Indiana Art</i> , Indianapolis Museum of Art, 1976–77; Art Gallery of the University of Notre Dame, South Bend, Indiana, 1977
11	<i>Professors of Photography</i> (place of exhibition unidentified), 1967	34	<i>Photographic Celebration</i> , University of Nebraska, Lincoln, 1977
12	<i>Photography 1968</i> , Lexington Camera Club, Lexington, Kentucky, 1968	35	Moholy-Nagy Exhibition, Paris, ca. 1977
13	Exhibition at the College of Marin, Kentfield, California, 1971	36	<i>130 Years of Ohio Photography</i> , Columbus Museum of Art, 1978
14	<i>Photo Images–1971</i> , Skidmore College, Saratoga Springs, New York, 1971	37	<i>Translations: Photographic Images with New Forms</i> , Cornell University, Ithaca, New York, 1979
15	<i>A Year's Acquisitions</i> , Art Institute of Chicago, 1971	38	<i>Abstract Photography in America, 1935–1950</i> , Syracuse University Lubin House, New York, 1979–80
16	Exhibition at the Museum of Fine Arts, St. Petersburg, Florida, 1971	39–40	<i>Prints in the Cliché-Verre</i> , Detroit Institute of Arts, 1980
17	Exhibition at Michigan State University, East Lansing, 1971	41	<i>The New Vision: 40 Years of Photography at the Institute of Design</i> , Light Gallery, New York, 1980
18	<i>13 Photographers</i> , Phos/Graphos Gallery, San Francisco, 1972		

- 42 *The Photographer's Hand*, George Eastman House, Rochester (traveling exhibition), 1980–83

**MISCELLANEOUS EXHIBITIONS
(NOT INCLUDING SMITH'S WORK)**

- AG 32:9/43 Loans from the Indiana University photographic collection, 1961–65

- AG 32:9/44 Exhibitions held at Indiana University, 1950s–60s
45 Exhibitions juried by Smith, 1953–74
46 Print sales, 1960s–80s
47 Tom Coleman's postcard project, 1977
48–54 Exhibition announcements, catalogs, and miscellaneous, 1950s–70s

Photographic Organizations

Correspondence, newsletters, by-laws, minutes of meetings, and related material concerning the Photographer's Exhibition Service (which includes several related projects organized by Smith), professional associations, and other photographic organizations.

PHOTOGRAPHER'S EXHIBITION SERVICE, 1959-63

Correspondence, newsletters, publications, press releases, drafts of articles, and similar material concerning several related projects organized by Smith. This series of projects began with the *Photographer's Choice* exhibition in 1959, which was a national invitational exhibition held at Indiana University. Following the exhibition Smith published the *Photographer's Choice* (Spring 1959), a short anthology of photographic criticism. Although envisioned as a serial publication, only one issue was ever published. Smith's work on the exhibition led him to propose the Photographer's Exhibition Service in 1960. This service was to function as a centralized clearinghouse for photographers and galleries and museums. The *Photographer's Exhibition Newsletter* grew out of this effort to assist photographers in arranging exhibitions. Three issues of the newsletter were published: No. 1 in April 1960, No. 2 in March 1962, and No. 3 in April 1962. The papers relating to these projects have been kept together because it is often difficult to clearly separate the material relating to the individual projects. Because of the nature of the projects — exchanges among photographers — there is considerable correspondence with many photographers of the period. (.25 linear foot)

- | | |
|--------------|---|
| AG 32:10/1-2 | Correspondence, 1958-62 |
| 3 | Proposals and descriptions, ca. 1959-60 |
| 4 | <i>Photographer's Choice</i> exhibition, 1959 |

- | | |
|------------|--|
| AG 32:16/5 | <i>Photographer's Exhibition Service Newsletter</i> , 1960-62 |
| 6 | Writings and publications, 1959-63 |
| 7 | Catalog sales, 1961-63 |
| 8 | Illustrations for a special edition of <i>Photographer's Choice</i> , ca. 1960 |
| 9 | Symposium on young photographers, ca. 1960 |
| 10 | Proposed archives of contemporary photographers, 1962-63 |
| 11 | Press releases, ca. 1959 |
| 12 | Miscellaneous, n.d. |

PROFESSIONAL ASSOCIATIONS, 1947-81

Correspondence, bylaws, financial records, minutes of meetings, publications, and similar material from organizations with which Smith was involved. Notes and transcripts from lectures prepared for meetings of the Society for Photographic Education are included. The Photo League material consists of publications, primarily issues of *Photo Notes*, 1947-50. (1 linear foot)

- | | |
|--------------|---|
| AG 32:10/13 | Photo League, 1947-50 |
| 14-22 | Society for Photographic Education, 1962-70s |
| 23 | American Society of Magazine Photographers, 1950s-60s |
| 24-29 | Friends of Photography, 1967-81 |
| AG 32:11/1-3 | Visual Studies Workshop, 1972-81 |

Other Material

Financial records, technical literature, tearsheets of articles, newspaper clippings, photographs of Smith and his family, audio tapes, posters, and related material.

PERSONAL AND FINANCIAL RECORDS, 1950s–70s

Receipts for car expenses, insurance records, photographs of Smith and his family, newspaper clippings about Smith, artists' books, and other material. (.25 linear foot)

AG 32:11/4–15 Personal and financial papers, 1950s–70s

AG 32:13/5

6

7–9

10

AG 32:14

Art publications, 1950s–60s

Aratus, Indiana University yearbook, 1952

Research notes for a directory of photographers, ca. 1965

List of publications transferred from Smith's private library to the University of Arizona Library

Index to *Camera Work* (note cards), n.d.

REFERENCE FILES, 1940s–70s

Tearsheets of articles (not by Smith), literary magazines, technical literature relating to photography, biographical material collected for a directory of photographers, and an unfinished index to *Camera Work* done by Smith and his students. The articles in Smith's reference files deal primarily with photography and other subjects related to art. Much of the material in these files is undated. (2.5 linear feet)

AG 32:11/16–57 Technical literature on photographic equipment and supplies, n.d.

AG 32:12/1–20 Articles on photography and related subjects (not by Smith), 1940s–70s

AG 32:13/1–2 Photographic publications, 1950s–70s

3–4 Literary publications, 1950s–70s

AUDIO VISUAL MATERIAL, 1950s–80

Audio tapes and posters. The tapes are of 1963 interviews with West Coast photographers—Wynn Bullock, Imogen Cunningham, and others. The interviews were not conducted by Smith. Also included are tapes of a 1980 lecture by Smith delivered in conjunction with an exhibition at the Detroit Institute of Arts (for other material on this exhibition see AG 32:9/39–40), and a tape of a discussion—which included Smith—on photojournalism. The posters are primarily from lectures given by Smith or exhibitions of his work. (9 posters and 7 audio tapes)

AG 32:15

AG 32:16

Posters

Audio Tapes

Related Resources

The following resources are not part of the Henry Holmes Smith Archive, but are relevant to the study of Smith and his photography. Included are prints and video tapes relating to Smith.

PRINTS

Untitled illustrations for the "Light Study" lecture,
1947

3 photographs
79:222:001-003

Royal Pair, 2, 1982
Dye transfer print
82:076:001

Royal Pair, 25, 1982
Dye transfer print
82:076:002

Royal Pair, 21, 1982
Dye transfer print
82:076:003

Royal Pair, 8, 1982
Dye transfer print
82:076:004

Royal Pair, 36, 1982
Dye transfer print
82:076:005

Phoenix II, 1972-1977
Dye transfer print
Ansel Adams Collection
77:050:010

Colors, 1975

Group portfolio issued by Florida State University
Smith wrote the introduction ("Color on the Cusp")
and produced 5 offset lithographs for the portfolio:

Mother and Son, 1951-74
76:271:006

Giant, 1949-74
76:271:007

Small Poster for a Heavenly Circus, 1974
76:271:008

untitled, 1972-74
76:271:009

Visual Autobiography, 1974
76:271:010

The Girl Who Was Blue, n.d.
Ink and watercolor
79:222:004

VIDEOTAPE LIBRARY

Smith lecture, 1978 (Video 78:010-11)

Interview with Smith, 1978 (Video 78:012)

Interview with Smith, 1981 (Video 81:005)

Henry Holmes Smith: A Biographical Essay

by Howard Bossen

No one more than you, Henry, has worked more passionately and as well for meaning in photographs—and for possibilities. To know that you were there, looking, relishing, analyzing, speculating, expounding, and yes, that too—making your images—has given me much pleasure and considerable courage these past twenty years. And please, don't stop just yet!¹

Aaron Siskind wrote those words in April 1973 on the occasion of the exhibition *Henry Holmes Smith's Art: Fifty Years in Retrospect*.² Henry Smith has been involved with photography since he was fourteen years old. Since 1923 he has been an imagemaker. By the 1930s he was also a writer and teacher. Trained as a painter and an art educator, he has devoted his energies to exploring the possibilities that the interaction of light, light sensitive materials, and color allow the human spirit to express.

Henry Holmes Smith Papers lists part of the photographic heritage created by Henry Smith through his writings for fellow light explorers. Smith the writer is cataloged here. To see the impact his words have had upon the definition of a medium still involved in uncovering its limits, one needs to examine the dialogue his writing has been a part of since the early 1950s.

To see the full range of his imagery one needs to explore the archives of the Indiana University Art Museum.³ One will find there, his early watercolors, fantasy drawings, black-and-white and color constructivist light study experiments from the 1940s, and his "light drawings" in black and white, dye transfer color suites, and large silk screens from the late 1940s through the 1970s.

To see the influence of Henry Smith the teacher one should look to his students, Jerry Uelsmann, Jack Welpott, Robert Fichter, and Betty Hahn, and to his student's students. To observe his ideas on photographic possibilities, usage, and interpretation, one should look to the dialogues photographers and critics are engaged in on campuses, in journals, and in galleries across the country.

This essay, however, is not about Smith the photographer, nor is it about Smith the writer or teacher. Those topics are covered elsewhere.⁴ Rather, this essay is about Smith the man.

Henry Holmes Smith is a midwesterner. He was born in Bloomington, Illinois, on October 23, 1909. He spent most of his adult life in Bloomington, Indiana. As befits a descendant of pioneer stock who helped to settle the Middle West, he is fiercely independent.

Smith's parents were Paul and Edna Van Schoick Smith. Paul Smith taught school in Litchfield, Illinois, when his son Henry was born. In 1913 the family moved to Washington, Illinois, after Henry's father became the local superintendent of schools. In 1918 the family returned to Bloomington where Henry attended high school from 1923 to 1927. He resided with his parents while attending Illinois State Normal University between 1927 and 1932. Periodically he returned to Bloomington to live with his family until the late 1930s.

One might assume small-town middle America in the early part of the twentieth century to have been a cultural wasteland; however, Henry remembers his hometown as being cultured, at least for the time.

Bloomington was the center, really, of cultural activities in that part of Illinois. Peoria was a rough town, Springfield was a political town, and Bloomington had a... lovely park... people came there. They had a beautiful pavilion there.... It had the influence of the Germanic people of some wealth and culture who lived there and dominated the town.⁵

However, the town was not without its class structure, racial problems, and human prejudices. There were sections of great wealth and:

two blocks in another direction was a tiny place with very ramshackle homes... where the blacks lived, some blacks... it was a terrible time for them.... I remember one very touching thing which I had to grow up to realize the real emotion of. In the grade school playground there was this very stern looking, tall, extremely dark skinned, black young man. I don't remember what grade in school he was, but apparently he was doing time there until he got old enough to leave.... And he walked around there, quite silent, with this stern look on his face, and these children whispered to

me, "He's got a razor." I was terrified of him, but I never realized until I was a grown man . . . that he was probably more terrified than anybody else on that playground.⁶

This memory from a childhood long past is an indicator of a lifelong concern with humanism, a humanism that is reflected in Smith's writings and in his imagery.

Over the years Henry read, drew cartoons, painted watercolors, and experimented with photography on his own. He tried his hand at commercial ventures. He was never a commercial success. The closest he came was with cartoons that he submitted beginning in 1927 to *The New Yorker*, *Colliers*, *The Chicagoan*, and other publications. By 1931 although having had several cartoons published, he ceased to work on them.⁷

Although Smith's photographic education was informal, his art training was not. He took classes in art in high school and majored in it in college. Smith also studied journalism and became involved with the Illinois State Normal University school newspaper, *The Vidette*, as a cartoonist and columnist.

Frustrated with the art training available at Normal, he left in 1929 for the Art Institute of Chicago where he was again disappointed.

I knew that . . . I needed to go to an art school to get more of this disciplined training. But it turned out that that wasn't the proper disciplined training again. And it's these experiences that made me so suspicious of organized curricula — when I was involved in it — that I turned out to be a pretty good counselor for freshmen because I'd go out of my way to see if I could match a teacher with a student. But I needed, as Moholy said years later, . . . a master. But I didn't know how to find one, or there weren't any that I was in touch with . . . these people [at the Art Institute] were teaching by rote, and they were teaching from my point of view, semi-essentials.⁸

His mother's sister, Emily Van Schoick, was a pivotal person in his life.⁹ She encouraged his youthful curiosity in literature and the arts. She frequently read to him on her visits. And during the 1930s he would live with her and work with her in Columbus, Ohio. He came to Columbus largely because of a misunderstanding. His aunt thought she had invited him to spend the fourth of July weekend. He thought she had invited him to move in, which he did in July 1932.

Smith matriculated at Ohio State University. In 1933 he finally received a Bachelor of Science degree in Education with an emphasis in art. Finished with school, he obtained a junior editorial position with the

American Ceramic Society where his Aunt Emily had been working as an editor since the mid-1920s.

During his time in Columbus he discovered the paintings of John Marin at the Columbus Gallery of Fine Arts. He describes this experience as moving and as influential in the development of his watercolors. He met Felix Payant, an acquaintance of his aunt. Payant was a professor of design in the Fine Arts Department at Ohio State University and editor of *Design Magazine*. Payant was one of the first people to openly encourage Smith's explorations into modernist photographic forms and to encourage his endeavors as an author.¹⁰

While in Columbus, Smith came across Moholy-Nagy's *The New Vision*. This book changed his life, for between its covers he found a holistic philosophy that related art, science, education, and light. The concepts Moholy-Nagy presented clarified many notions with which Smith was struggling. The ideas in *The New Vision* pointed the way for Smith to a lifetime of visual and philosophical investigation. Smith had found his mentor in print. In 1937 he would find him in person.

Smith's exploration of color photography began with Agfacolor plates in Columbus in 1933. In 1936 he made prints using the Chromatone process and began his work with the Wash-Off Relief Imbibition process.

He founded Design Research Laboratory, a small organization consisting of himself and three part-time assistants. Design Research Laboratory was dedicated to an investigation of design as a humanistic tool. It was an attempt to put into practice some of the concerns outlined in Moholy-Nagy's *The New Vision*. The organization enabled Smith to engage in research in art education and cultural history. It existed from 1932 until 1936 and was totally financed by Smith.

In 1937 Smith moved to Chicago where Moholy-Nagy had recently immigrated. Smith wrote to Moholy-Nagy concerning the possibilities of using monochrome images as the basis for color photographs.¹¹ This letter prompted Moholy-Nagy to visit Smith in the portrait studio of the Marshall Field Store, where Smith was working as a laboratory technician. Moholy invited Smith to set up the photographic laboratory at the soon-to-be-open New Bauhaus. During 1937–38, Smith taught the photography courses.¹² In these classes he presented light modulation studies as exercises. The idea for the exercises originated with Smith. They were developed in collaboration with Moholy-Nagy.

Late in the summer of 1938, Smith learned that the New Bauhaus would not reopen. He decided to turn his attention from photography back to writing. Smith received an assignment from *Minicam Monthly* because Moholy-Nagy suggested his name to the editors.¹³

During 1939, Smith published his article "Solarization Process."¹⁴ In 1940, he accepted a position as associate editor with *Minicam* and relocated from Bloomington, Illinois, to Cincinnati, Ohio. Smith worked for *Minicam* until he was inducted into the army in 1942.

The war years were spent in the Pacific. Smith wrote the official unit history for the Second Air Service Support Squadron on Butaritori Island, Makin Atoll, Gilbert Islands. He later was in charge of a photographic laboratory on Iwo Jima that on occasion printed film from air reconnaissance flights and made maps for pilots to use. He related one story, delighting in the workings of the military mind, where he had to make maps under a top secret classification. The maps were to serve as the basis for pilots to find their bombing targets but he took them directly from *Life* magazine.¹⁵

Released from the army in October 1945 he went back to Bloomington, Illinois, where he worked in a printing office for a time. By early 1946 he had set up a darkroom. He began to work on his light study photographs. He began to experiment with creating color photographs from images originally made in black and white. These two projects eventually became intertwined. They form the bedrock for his later photographic investigations.

He corresponded with Nathan Lerner, a former student of his at the New Bauhaus. Smith invited Lerner, who at the time was teaching at the Institute of Design (the name for the reconstituted New Bauhaus), to collaborate on the light study project. From Smith's discussions with Lerner came:

the concept of some of the basic questions of light study, how you demonstrate there is a volume of light when you can't see it until you interfere with it.¹⁶

Later in 1946 he showed his experimental color work to faculty members at the art department at the University of Iowa. Mention of Smith's work reached the attention of Maxil Ballinger, a faculty member of the art department at Indiana University, through a former colleague at the University of Iowa. Smith was invited to Indiana University in September 1947 for an interview. Two weeks later he began teaching photography in the art department. Thirty years later, after having established himself as a pioneering writer and educator, he would retire from teaching at Indiana University.

During 1947, before going to Indiana University, he worked on the editorial staff of *The Daily Pantagraph* in Bloomington, Illinois. As part of his duties, he occasionally was expected to make photographs as well as to write and edit. He disliked the kind of picture he was

expected to make. He thought most photographs of accidents, politicians, and barkless pups were ill-conceived. Several years later he would address important issues of photojournalism in his writings. He was concerned with the complex issues of ethics and nuances of meaning. The subject would reappear from the early 1950s through his 1979 keynote speech at the National Conference of the Society for Photographic Education.

When Smith arrived at Indiana University in the fall of 1947, he was just nearing his thirty-eighth birthday. Until that time he had had several jobs, mostly of short duration, but he had not settled into a career. He has commented that he did not have clear goals and that his ending up at Indiana University was achieved through happenstance, rather than through premeditation.¹⁷

Smith was the only photography instructor in the art department from the time of his arrival in 1947 until the hiring of Reginald Heron in 1970. From 1947 until 1952, Smith developed courses on the undergraduate level, including his pioneering course in the history of photography.¹⁸ During 1952 a small graduate program was begun. Smith's program, perhaps because it was one of the first in the country, but largely because of Smith's vision, became a program of national importance.

During 1968 he received the Herman Frederick Lieber Distinguished Teaching Award from Indiana University. And in that year he also received recognition for his "pioneer work in color photography" in the form of an Honorary Doctor of Fine Arts degree from the Maryland Institute College of Art.¹⁹

Just as recognition of Smith's importance as an artist has come late in life, so too have many of the personal milestones that mark a human being's life cycle. Smith married Wanda Lee Phares, the state editor for *The Daily Pantagraph*, in October 1947. He was thirty-eight years old. She was twenty-six. Henry Smith became a parent at the age of forty-two. His first son, Christopher, was born in 1951. His second, Theodore, was born in 1953.

A sense of family began to define the direction of his visual explorations. In this period he created his black-and-white core images *Mother and Son*, *Pair II*, *Angels*, and *Giant*. These images in figure and in title represent primal and mythical interactions of human intercourse. They explore relationships over time. They exhibit joy and sadness, fear, uncertainty, growth, and confidence. They refer to the literary images of the Greeks and to the fragility of relationships in contemporary society. They are explorations of light and color as modulators and molders of emotion and experience.

Henry Holmes Smith's photographs from the 1930s to the present emerged out of long periods of

inactivity as an image maker, punctuated by highly creative, emotionally and psychologically charged periods of image making of short duration. His dedication to teaching, family, and writing and his periodic severe eye problems disrupted his image making for extended periods of time.

During the 1960s, Smith was plagued by cataracts. Successful surgery in 1964 restored his sight. In 1973 he developed a detached retina that required surgery to repair. How terrifying it must have been for a man whose whole life was devoted to light and sight to have his vision twice dimmed.

Smith's visual output was relatively small during the 1950s and the 1960s. During this period he wrote many important articles for *Aperture*. He also self-published several essays. Although these pieces received much smaller distribution than the ones in *Aperture*, they are frequently of no less significance.

He organized two pioneering workshops. His 1956 workshop dealt with the issue of interpreting the photograph. It brought together Minor White, Van Deren Coke, Eugene Meatyard, Aaron Siskind, and Ralph Hattersley and provided an intensive forum for an exchange of ideas. It continued the dialogue on interpreting photographs begun by Smith's 1953 *Aperture* article "Photographs and Public."

Smith organized a conference on the problems of photographic instruction held in June 1962. This was one of the first conferences of its kind. A more comprehensive conference was planned by Nathan Lyons at George Eastman House in Rochester, New York, and was held in November of the same year. There a committee was created that included Smith, Lyons, Art Sinsabaugh, Sol Mednick, and Clarence White, Jr. This group proposed the form to be taken by the Society for Photographic Education (SPE). From its inception until 1973, Smith was a member of the board of directors and vice chairman.²⁰ SPE has grown from a handful of members in 1963 to a group of over 1,500 photography educators in 1983.

Eventually, Smith decided that it was time for him to move on and let others take the burden, provide the direction, and inspire the young. For Smith it has become a time to devote to his own imagery; a time to pull back and observe the young with a half-sardonic-smile/half-scowl and a heart still brimming with hope for the paths yet unexplored and unimagined.

Henry Holmes Smith said this in his own words in "Future Fare Well":

We are all fathers and mothers of the future,
parents of a child we may never see.

Yes, experience is a fine teacher; it finally taught

me that I was no longer eligible to teach the oncoming young. As this feeling grew more intense, I tried to discover why I felt that way.

the new photographers. . . proceed in concert toward a destination unspecified and far away from me. I feel mildly melancholy that I shall never know where they will arrive. Yet I want to. . . I do not know if they hear me calling "Au Revoir, bon voyage," and as Ben Bernie used to say "a fond farewell and pleasant dreams."²¹

NOTES

¹Aaron Siskind, "Homage To Henry H. Smith," in *Henry Holmes Smith's Art: Fifty Years in Retrospect*, ed. by Wanda Lee Smith, Bloomington, Indiana: Indiana University Art Museum, 1973, p.

²This exhibit was to have been accompanied by a catalog with thirty-two black-and-white and color illustrations. The catalog was never published in its final version. Instead a more modest publication without any illustrations accompanied the show. This publication is the one referred to in the previous footnote. It includes several short notes of appreciation and essays about Smith. It also contains a comprehensive chronology of Smith's life up to 1973.

³The Henry Holmes Smith Archive, housed in the Indiana University Art Museum in Bloomington, Indiana, contains hundreds of Smith's photographs, drawings, watercolors, and other miscellaneous materials. It represents the largest and most comprehensive collection of his imagery that is available to the scholar.

⁴See the Henry Holmes Smith bibliography included with this volume and *Henry Holmes Smith: Man of Light* by Howard Bossen, published by UMI Research Press, Ann Arbor, Michigan, 1983.

⁵This quotation and much of the biographical material comes from interviews with Henry Holmes Smith. These were conducted in March 1978 by James McQuaid and Steven Lewis, and in June 1978 by Howard Bossen for the Oral History Project in Photography at the International Museum of Photography at George Eastman House (IMP/GEH) in Rochester, New York. The interview tapes along with their transcriptions are housed in the archives of the IMP/GEH. This quotation comes from reel 1, track 1, of the March 1978 interview.

Other sources for biographical information include background materials—a chronology and supplementary interviews with people who have known Smith—developed for the Oral History Project, *Henry Holmes Smith's Art: Fifty Years in Retrospect*, Indiana University Art Museum, 1973, and numerous conversations between Howard Bossen and Mr. Smith.

⁶Ibid.

⁷From the Chronology section of *Henry Holmes Smith's Art: Fifty Years in Retrospect*, ed. by Wanda Lee Smith, Bloomington, Indiana: Indiana University Art Museum, 1973, p. 14.

⁸Oral History interview, March 1978, reel 2, track 1.

⁹Ibid., reel 1, track 1.

¹⁰Ibid., reel 3, track 1.

¹¹In "My Year with Moholy-Nagy: A Brief Memoir" Smith wrote:

The course of the late summer culminated in my writing a letter to Moholy, responding to his writing on the future of color photography and describing some theories about it which he had not mentioned in his Penrose Annual Article. It is indicative of how. . . I offered to collaborate with him on experiments in this direction, promising to finance the work and consult with him when he would permit. It is indicative of how slight I thought prospects were that I did not bother to keep a carbon copy of the letter. . . .

His answer was a personal visit to me at the dark-room where I was employed, asking me to help him plan the photography installation [at the New Bauhaus] and also teach the elementary course.

Since Smith has kept an astonishing number of letters and makes carbon copies of almost all of his letters it seems that he must have thought there was almost no chance of Moholy-Nagy actually responding to his letter. A copy of this typescript is with the Henry Holmes Smith Papers. AG 32:3/54

¹²See the correspondence between Smith, Moholy-Nagy and his staff dating from October 6, 1937, through December 24, 1941, in order to understand clearly the role Smith played in the photography program at the New Bauhaus during 1937–38. This correspondence reveals that Moholy-Nagy valued Smith's ideas about photographic education, and that he asked Smith to return to the faculty when the school reopened in 1939. Copies of these letters are with the Henry Holmes Smith Papers AG 32:6/14 and AG 32:2/7. See also "László Moholy-Nagy: Perfecting the Eye By Means of Photography," by Lloyd C. Engelbrecht in *Photographs of Moholy-Nagy: From the Collection of William Larson*, Rice and Steadman eds. Claremont, Calif.: Pomona College, 1976, p. 11. Smith's role at the New Bauhaus is briefly discussed here. *The New Vision: Forty Years of Photography At The Institute of Design*, edited by Charles Traub, Millerton, NY: Aperture, Inc.,

1982. Smith's role is discussed and he is also interviewed in this book.

¹³From the Chronology in *Henry Holmes Smith's Art: Fifty Years in Retrospect*.

¹⁴Henry Holmes Smith, "Solarization Process: For Unique and Sensational Effects," with author's illustrations, *Minicam Monthly* 3:2, October 1939, pp. 26–31, 78–81.

¹⁵From personal conversations with Smith during December 1978 in Granville, Ohio.

¹⁶Oral History interview, March 1978, reel 3, track 2.

¹⁷Oral History interview, March 1978, reel 4, track 1. Just prior to Smith being offered the job at Indiana University, Wanda Lee Phares had left her job at *The Daily Pantagraph*. The original plan was for Smith to follow her out to California and to look for work. In reference to that possibility Smith said:

I don't know what I would have done. In fact that was one of the problems. I keep telling you that I was a very wobbly guy as far as careers went; careers had to be handed to me. I wasn't the kind of guy that knew directly all the strategies about forcing a career.

¹⁸In a letter addressed to Professor Smith, dated September 7, 1948, Beaumont Newhall wrote:

It [Smith's History of Photography Course] will be, to my knowledge, the first such course to be offered by any fine arts department. While I gave a short course of five lectures at the University of Minnesota last spring, it was under the auspices of the Humanities Department, and it was by no means so ambitious as your proposed course. . . .

With congratulations for path breaking, and with every wish for success.

A copy of this letter is with the HHS Papers.

¹⁹From the Chronology section in *Henry Holmes Smith's Art: Fifty Years in Retrospect*.

²⁰Ibid.

²¹Henry Holmes Smith, "Future Fare Well," 2 pages dated May 11, 1978. This essay was written for a student faculty portfolio at San Francisco State. A copy of this essay is with the HHS Papers. A retitled version, "Fare You Well," appears in *Henry Holmes Smith: Collected Writings 1935–1979*.

Henry Holmes Smith Bibliography

by Howard Bossen

This bibliography is in two parts. Writings about Henry Holmes Smith published in books, periodicals, newspapers, exhibition catalogs, and dissertations are listed alphabetically by author in the first section. A chronological list of published works by Henry Holmes Smith follows. This list includes periodical articles, pamphlets, exhibition catalogs, portfolio texts, chapters in books, letters to editors of magazines, and one book. Published reproductions of Henry Holmes Smith's watercolors, drawings, cartoons, and photographs are noted under the citations in both parts of the bibliography. Smith's unpublished writings, cartoons, and articles written for student publications and newspapers are not included. For information on these categories of material see AG 32:2/46 through 5/20.

PUBLISHED WORKS BY HENRY HOLMES SMITH

- 1932 *National Printer Journalist* 50:7 (July 1932), p. 9. [Reproduction only: news photography by HHS].
- 1933 *Design* 35:2 (June 1933), p. 22. [Reproduction only: poster by HHS].
 "How Shall We Use Montage?" *Design Magazine* 35:6 (December 1933), pp. 21, 27.
 "'Photopatterns' Composed from Shots of Mundane Architecture Multiply Available Design Sources." *Design Magazine* 35:1 (May 1933), pp. 10–11.
 "Simple Materials Make Camera Designing Practical." *Design Magazine* 35:1 (May 1933), pp. 18–19, 28.
- 1935 *Research Bulletin PM-1* (May 1935). [Reproduction only: photomontage].
- 1936 *Columbus Dispatch* (9 September 1936), p. 16A. [Reproduction only: photograph taken for a clothing advertisement].
- 1937 "Letter to the Editor," *Reading and Collecting* 2:1 (December 1937), p. 29.
- 1939 "Solarization Process: For Unique and Sensational Effects." *Minicam Monthly* 3:2 (October 1939), pp. 26–31, 78–81. [Reproduction: illustrations by HHS].
- 1942 "What of the Future for Amateur Photography?" *Bloomington Journal* (Bloomington, Illinois) 64:7 (13 February 1942).
- 1945 *Our Challenge—Our Opportunity*. Bloomington, Illinois: Henry Holmes Smith, ca. 1945. [Pamphlet].
- 1946 "If It's Busted, Make an Omelet," *Writer's Digest* 26:3 (February 1946), p. 34.
- 1953 *Art Center Review* (Indiana University) 3 (February 1953). [Reproduction only: *Giant*, 1949].
 "Photographs and Public," written by HHS and Wilson Hicks. *Aperture* 2:3 (1953), pp. 4–17.
 "Reading the Photograph," in *On Photography*, edited by HHS. Bloomington, Indiana: Henry Holmes Smith, 1953.
- 1955 "Matthew Brady—Photographer of an Era," in "College Art Association Activities," by T. Bowie. *College Art Journal* 14:3 (Spring 1955), pp. 190–91. [Film review].
- 1956 "Frederick Sommer, Collages of Found Objects: Six Photographs with Reactions by Several People," written by HHS, et al. *Aperture* 4:3 (1956), pp. 103–16.
- 1957 "The Education of Picture Minded Photographers: The First Indiana University Photography Workshop." *Aperture* 5:1 (1957), pp. 24–28.
 "The Experience of Photographs: 5 Photographs by Aaron Siskind, 5 Readings by Kurt Safranski, Henry Holmes Smith, Myron Martin, Walter Chappell, Sam Tung Wu." *Aperture* 5:3 (1957), pp. 112–30.
 "Image, Obscurity and Interpretation." *Aperture* 5:4 (1957), pp. 136–47.
- 1958 "Communication Through the Photographic Image: the Role of the Imagination." *National Photographer*, Supplement to volume 9 (1958), pp. 62–64.
- 1959 "A Clean Sweepdown." *Photographer/s Choice* 1 (Spring 1959). [Exhibition catalog].
 "The Unseen Photographer." *Photographer/s Choice* 1 (Spring 1959). [Exhibition catalog].
 "Xi Zero in Photography." *Photographer/s Choice* 1 (Spring 1959). [Exhibition catalog].

- 1960 "Concerning Significant Books: Two for the Photojournalists." *Aperture* 8:4 (1960), pp. 188–92.
Exhibition Service Proposed. Bloomington, Indiana: Henry Holmes Smith, 1960.
 "A Note on Limelight." *College Art Journal*, 19:4 (Summer 1960), pp. 340, 342. [Reproduction: *Mother and Son*].
Photographers' Exhibition News-Letter 1:1 (April 1960). Bloomington, Indiana: Henry Holmes Smith.
- 1961 "Letter to the Editor." *Aperture* 9:4 (1961), p. 175.
 "Photography in Our Time: A Note on Some Prospects for the Seventh Decade," in *Three Photographers: An Exhibition Presented by the Kalamazoo Art Center*, Kalamazoo, Michigan: Kalamazoo Institute of Arts, 1961.
 "Van Deren Coke." *Photography* (London) 16:11 (1961), pp. 36–43.
 "The Workshop Idea in Photography." *Aperture* 9:4 (1961), pp. 143–71.
- 1962 "The Fiction of Fact and Vice Versa." *Infinity* 11:4 (April 1962), pp. 13, 15, 27.
 "Museum Taste and the Taste of Our Time." *Aperture* 10:2 (1962), pp. 52–55.
Photographer's Exhibition News-Letter 1:2 (March 1962). Bloomington, Indiana: Henry Holmes Smith.
Photographer's Exhibition News-Letter 1:3 (April 1962). Bloomington, Indiana: Henry Holmes Smith.
- 1963 "Course Outline: History of Photography." *Memo* 1:2 (1963), pp. 68–70.
 "My Commitment to Teaching Photography," in "Special Supplement in Honor of the Teaching Conference Sponsored by George Eastman House of Photography, 1962," edited by Minor White, *Aperture*, supplement to 11 (1963), p. 8.
 "A Pilot Regional Workshop and Conference on Photography Instruction," in *Invitational Teaching Conference at the George Eastman House 1962*. Rochester, New York: George Eastman House, 1963, pp. 34–39.
Related Papers on Classification and Appreciation of Photographs and Photographers, edited by HHS. Bloomington, Indiana: Photographers Exhibition Service, 1963.
 "Representation in Photography." *Quartet* 2 (Winter 1963). [Reproductions: *Pseudoform*, 1950; *Mother and Son*, 1951; *Pair*, 1952].
- 1964 "The Photography of Jerry Uelsmann." *Contemporary Photographer* 5:1 (1964), pp. 47–48.
- 1965 "New Figures in a Classic Tradition," in Aaron Siskind: *Photographer*, edited by Nathan Lyons. Rochester, New York: George Eastman House, 1965, pp. 15–23. [Reprinted in *Photography in Print: Writings from 1816 to the Present*, edited by Vicki Goldberg. New York: Simon and Schuster, 1981, pp. 422–30].
- 1966 "Photography at College," in *Graduate Photography: An Exhibition Held by Purdue University December 1–31, 1966*, edited by Vernon Cheek. West Lafayette, Indiana: Department of Creative Arts, 1966. [Exhibition catalog].
- 1970 "Declaration of Loyalty by Faculty of the New Bauhaus (1938)," by HHS, et al., in *Moholy-Nagy*, edited by Richard Kostelanetz. New York: Praeger, 1970, pp. 173–74.
- 1972 "Trees and Seeds," in *Meridian* 122. Berkeley: Meridian/122, 1972.
- 1973 Untitled essay, in *Four Photographic Centers*. Andover, Massachusetts: Addison Gallery of American Art, 1973. [Exhibition catalog].
 "An Access of American Sensibility: The Photographs of Clarence John Laughlin." *Exposure* 11:4 (November 1973), pp. 3–5. [Reprinted in *Center for Creative Photography* 10 (October 1979)].
Portfolio II. Louisville, Kentucky: Center for Photographic Studies, 1973. [Portfolio of 10 b/w by HHS, with a note by HHS, and an introduction by Frederick Sommer].
- 1974 "On Color Photography—A Brief Memoir." *Exposure* 12:3 (1974), pp. 4–5.
- 1975 "Across the Atlantic and Out of the Woods: Moholy-Nagy's Contribution to Photography in the United States," in *Photographs of Moholy-Nagy from the Collection of William Larson*, edited by Leland D. Rice and David W. Steadman. Claremont, California: Pomona College, 1975, pp. 13–14, 16–18.
 "Color on the Cusp." Introduction to the portfolio *Colors*. Tallahassee: Florida State University, 1975.
 "Models for Critics," in *One Hundred Years of Photographic History: Essays in Honor of Beaumont Newhall*, edited by Van Deren Coke. Albuquerque: University of New Mexico Press, 1975, pp. 140–43.
 "Some Thoughts on an Artist Teacher," in *Jack Welpott: The Artist As Teacher the Teacher as Artist: Photographs 1950–1975*. San Francisco: San Francisco Museum of Art, 1975.
They Shall Not Perish, by HHS, et al., Cincinnati: Aero-Flyte, 1975. [Comic book. Reproduction: untitled, no date].
 "Traumas of Fair Women and Other Visions: The Dater/Welpott Portraits of Urban Women," in *Women and Other Visions: Photographs by Judy*

- Dater and Jack Welpott. New York: Morgan and Morgan, 1975.
- 1976 "Henry Holmes Smith, Retrospective Portfolio." *Creative Camera* (London) 142 (April 1976), pp. 130–35.
- 1977 "The Academic Camera Club," *Exposure* 15:2 (May 1977), pp. 20–22.
 "Henry Holmes Smith: Selected Critical Articles," edited by Terence Pitts. *Center for Creative Photography* 5 (October 1977). [Anthology of seven articles].
 "Needed: Professionalism, Attention to Basics." *Afterimage* 4:8 (February 1977), p. 4
 "Picking Winners." *Untitled 12/Friends of Photography*, 1977, pp. 59–62.
- 1978 "Critical Difficulties: Some Problems with Passing Judgment and Taking Issue." *Afterimage* 6:1/2 (Summer 1978), pp. 17–19.
 "Fare You Well." Introduction to the portfolio *Out of State*. San Francisco: San Francisco State University, 1978.
 "Regionalism in a Restless Time." In *130 Years of Ohio Photography*. Columbus, Ohio: Columbus Museum of Art, (December 1978), pp. 4–6. [Exhibition catalog].
- 1979 "Letter to the Editor," *Afterimage* 7:1/2 (Summer 1979), [p. 2].
- 1981 Review of *A Century of Japanese Photography*, edited by John W. Dower, 1981; *Nicaragua: June 1978–July 1979*, by Susan Meiselas, 1981; and *Visions of China*, by Marc Riboud, 1981. *Worldview* 24:8 (August 1981), pp. 22–23. [Book review].
- 1983 *Henry Holmes Smith: Collected Writings 1935–1979*, edited by James L. Enyeart. Tucson, Arizona: Center for Creative Photography, forthcoming.
- WRITINGS ABOUT HENRY HOLMES SMITH**
- Bardot, Arthur. "Aaron Siskind, Photographer." *Artforum* 4:5 (January 1966), pp. 58–59. [Review].
 ——— "Photographers on Photography." *Artforum* 5:7 (March 1967), pp. 65–66. [Review].
- Barrett, Terry. "Reading As a Method of Photographic Criticism." *Exposure* 15:4 (December 1977), pp. 3–5.
 ——— "Toward Critical Discourse about Photographs." Ph.D. dissertation, Ohio State University, 1974.
- Bossen, Howard. "Dialogue of Differences: Henry Holmes Smith Photographer, Critic, and Educator." Ph.D. dissertation, Ohio State University, 1979. [Reproductions: 60 photographs, watercolors, ink drawings, and cartoons].
 ——— "Dialogue of Differences: The Writing of Henry Holmes Smith," *Camera Lucida: The Journal of Photographic Criticism* 5 (1982), pp. 1–22. [Reproductions: *Mother and Son*, 1951; *Giant*, 1949; *Pair II*, 1952; *Grotesque*, 1952].
 ——— *Henry Holmes Smith: Man of Light*. Ann Arbor, Michigan: UMI Research Press, 1983, forthcoming. [Reproductions: 48 photographs, watercolors, ink drawings and cartoons].
 ——— "Henry Holmes Smith: More Than an Educator." *Field of Vision* 6 (Spring 1979), pp. 2–7. [Reproductions: *Giant*, 1949, *Light Study*, 1946].
- Coke, Van Deren. "The Art of Photography in College Teaching." *College Art Journal* 19:4 (Summer 1960), pp. 332–42. [Reproduction: *Mother and Son*, 1951].
- Craven, George M. *Object and Image: An Introduction to Photography*. Englewood Cliffs, New Jersey: Prentice Hall, 1975, pp. 76, 78, 180, 184, 201. [Reproductions: *Giant*, 1949; *Meeting*, 1972].
- Deschin, Jacob. "Picture Meanings: University Course in How to Read Photos." *New York Times* (1 April 1956). Sec. 1, p. 58, col. 1–3.
 ——— "Teachers' Pictures." *New York Times* (24 January 1960). Sec. 2, p. 14.
 ——— "The Workshop Circuit." *Photography Annual* (1973), pp. 6–25, 165.
- Gaskins, W. G. "Photography and Photographic Education in the USA." *Image* 14:5/6 (December 1971), pp. 8–13.
- Gassan, Arnold. *A Chronology of Photography*. Athens, Ohio: Handbook Co., 1972, pp. 209, 221. [Reproduction: *Mother and Son* (detail)].
- Green, Jonathan. "Aperture in the 50's: The Word and the Way." *Afterimage* 6:8 (March 1979), pp. 8–13.
- Hahn, Betty. "Henry Holmes Smith: Speaking with a Genuine Voice." *Image* 16:4 (December 1973), pp. 2–3.
- Hedgpeth, Ted and Morey, Craig. "Interview [with Henry Holmes Smith]." *San Francisco Camera/Work Newsletter* 9:2 (July 1982), pp. 3–10.
- Henry Holmes Smith Papers*. Tucson, Arizona: Center for Creative Photography, Guide Series No. 8, 1983.
- Hill, Paul and Cooper, Thomas. *Dialogue with Photography*. New York: Farrar, Straus, Giroux, 1979, pp. 132–59. [Interview].
- Houston, Peyton. *Sonnet Variations*. Highlands: Jonathan Williams, 1962. [Reproduction: *Man and Wife*, 1960].
- Joseph, Frank. "Pittsburgh: Symposium on Overlooked Photography." *Afterimage* 6:10 (May 1979), pp. 14–15.

- Leighen, Patricia. "Critical Attitudes toward Overtly Manipulated Photography in the 20th Century, Part II." *Art Journal* 37:4 (Summer 1978), pp. 313–21.
- Lyons, Nathan. *Photography in the Twentieth Century*. New York: Horizon Press, 1967, p. 55. [Reproduction: *Untitled*, August 1976].
- Meinwald, Dan. "Whose Choice." *Afterimage* 3:10 (April 1976), pp. 14–15. [Exhibition review].
- Mendelowitz, Daniel M. *A History of American Art*. New York: Holt, Rinehart, and Winston, 1970.
- . *Twentieth Century American Art*. New York: Holt, Rinehart, 1974. [Reproduction: *Untitled*, 1946].
- Mirages of Memory: 200 Years of Indiana Art*. South Bend, Indiana: University of Notre Dame, 1977, pp. 118–19. [Exhibition catalog: reproduction of *Mother and Son*, 1951].
- Moholy-Nagy, László. *The New Vision*. New York: Norton, 1938. [Illustrations by Smith, pp. 32, 55–56, 92. Smith's work as a teacher is mentioned on p. 146. Some of the illustrations were produced in *Art Journal* 22:1 (Fall 1962), pp. 15–21].
- . "Photography in the Study of Design." *American Annual of Photography* 49 (1944), pp. 158–64.
- Murray, Joan. "Photography: Henry Holmes Smith." *Artweek* (23 September 1972), [n. p.].
- "News Notes Along Camera Row, Journalistic Naturalism." *New York Times* (14 February 1954). Sec. 2, p. 20.
- Parker, Fred, ed. "Creativity Is Contagious: A Second Look at the Creative Experience Workshop." *Untitled 2 and 3* (Fourth Quarter 1972 and First Quarter 1973), pp. 48–67.
- Parker, William E. "Uelsmann's Unitary Reality." *Aperture* 13:3 (1967), [n. p.].
- Parrella, Lew, ed. *Photographs by Professors*. New York: Limelight Gallery, 1960.
- "Photography by the New Bauhaus School." *Townsfolk* 20:5 (June 1938), p. 18. [Reproduction: untitled photograph, no date].
- Photography 1968*. Lexington, Kentucky: Lexington Camera Club, 1968. [Exhibition catalog. Reproduction: untitled photograph, no date].
- Sinsabaugh, Art, ed. *Six Photographers: An Exhibition of Contemporary Photography*. Urbana, Illinois: University of Illinois, 1961. [Exhibition catalog with checklist, short biographies, and statements by the photographers. Reproductions: *Man and Wife*, 1960].
- Smith, Wanda Lee, ed. *Henry Holmes Smith's Art: Fifty Years in Retrospect*. Bloomington, Indiana: Indiana University Art Museum, 1973. [Exhibition catalog. No reproductions].
- "A Society for Photographic Education: Some Observations." *Contemporary Photographer* 5:1 (Winter 1964), pp. 73–74.
- Stone, Jim, ed. *Darkroom Dynamics*. New York: Van Nostrand Reinhold Company, 1979, pp. 33, 74, 185, 186, 195. [Reproductions: *Royal Pair* and *Mother and Son*].
- Symmes, Marilyn F. "Cliché-verre in the 20th Century," in *Cliché-verre: Hand-Drawn, Light-Painted, A Survey of the Medium from 1839 to the Present*, by Elizabeth Glassman and Marilyn F. Symmes. Detroit: Detroit Institute of Arts, 1980, pp. 107–22.
- . "Henry Holmes Smith," in *Cliché-verre: Hand-Drawn, Light-Painted, A Survey of the Medium from 1839 to the Present*, by Elizabeth Glassman and Marilyn F. Symmes. Detroit: Detroit Institute of Arts, 1980, pp. 166–68. [Reproductions: *Battles and Games*, 1949; *Golden Giant*, 1949 (1975); and *Angels*, 1952].
- Traub, Charles. "Photographic Education Comes of Age," in *The New Vision: Forty Years Of Photography At The Institute of Design*, edited by Charles Traub. Millerton, New York: Aperture, 1982, pp. 23–72. [Reproductions: *Royal Pair*, *Neutral Variation*, 1951–79; *Royal Pair*, *Golden Filament Variation*, 1951–76].
- Twentieth Century American Art*. Kalamazoo, Michigan: Kalamazoo Art Institute, 1961. [Exhibition catalog. Reproduction: *Man and Wife*, 1960].
- Wasserman, Cary Robert. "Smith Embraces the Grand Themes." *Boston Sunday Globe*. (5 December 1971), p. 22–B.
- Wise, Kelly, ed. *The Photographers' Choice: A Book of Portfolios and Critical Opinion*. Danbury, New Hampshire: Addison House, 1975, pp. 132–35, 212. [Reproductions: *Phoenix II*, 1973; *Giant*, 1949–71; *Growing Up II*, 1951–72; *Ikon*, 1960].

