

PAUL STRAND
ARCHIVE



GUIDE SERIES NUMBER TWO
CENTER FOR CREATIVE PHOTOGRAPHY
UNIVERSITY OF ARIZONA

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Compiled by Sharon Denton

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Center for Creative Photography
University of Arizona
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"Photography and the
Other Arts" by Paul Strand
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Series designed by Minnette Burges.

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Preface

THIS GUIDE, THE SECOND in a series of guides to the holdings of the Center for Creative Photography, is devoted to the Paul Strand Archive. It itemizes the archive folder by folder, picture by picture, and lists other resources in the Center that also relate to Strand. While the guide is not intended to be exhaustive in terms of biographical and historical data, it is our goal to be as accurate and thorough as research permits by the time of publication. Limited space allows only a listing of folder titles for Strand's correspondence and papers; however, the Center will be pleased to provide full inventories of the contents of any folder when it is required for research (a small photocopying fee will be charged). The papers and correspondence of the Paul Strand Archive have been given the designation Archive Group (AG) 17. The Archive Group is divided first into manuscript boxes, then into folders. Thus, AG 17:26/6 indicates the 6th folder of the 26th box of the archive.

The user of this guide should be aware that Strand's negatives and all material relating to his career in cinematography are held by the Library of Congress, Washington, D.C., although photocopies of some of this material are found in the archive at the Center.

The organization of the correspondence and papers as outlined in this guide is based largely on the initial structure originated by Naomi Rosenblum. The Center wishes to acknowledge the role that she and Hazel Kingsbury Strand played in the early stages of organizing the Paul Strand Archive. The Center would also like to thank the Estate of Paul Strand for permission to reproduce a previously unpublished lecture by Strand, "Photography and the Other Arts." The text existing in the Strand Archive is a typescript copy used by Strand when he delivered the lecture at the Museum of Modern Art, New York, in 1945.

TERENCE R. PITTS
CURATOR AND LIBRARIAN

Photography and the Other Arts

A Lecture by Paul Strand

This lecture was delivered by Paul Strand at the Museum of Modern Art, New York, in 1945. This text in the Strand Archive is a typescript copy used by Strand.

I hope no one here tonight expects too much from a brief discussion of a subject of such complexity and magnitude. Books could and I am sure will be written about it. These could easily involve, for instance, research into the relation of all the arts to the times in which they were produced; their social value, their impact upon each other, the decay of old forms and the rise of new ones — in short the long and ever continuing history of culture. Obviously we can only barely scratch surfaces in an evening, indicate perhaps directions, suggest trends of thinking. A great deal of generalization, a great many gaps are inevitable. I hope that in the discussion you will try to fill in some of them.

Well, let us begin with two questions: first, what are the arts and second, what justifies our talking about them in the midst of this war. I think the two questions are related. To begin with, what do we mean by "the arts"? Let us name them: music, architecture, painting and sculpture, literature, theatre, the dance. These come to us out of earliest history. From our own epoch, science has given us photography, the film, radio and television. Radio is still in its infancy and television is scarcely born yet, but I think it is clear that they have the potentiality of becoming arts, perhaps very important ones. But what are all these things I have just enumerated? It seems to me they are all forms of speech, languages by means of which men seek to communicate with each other. Communicate what? I think fascism has answered the question. The Nazis say "when I hear the word culture I reach for my gun." He does indeed reach for his gun and his torch to burn books and paintings, to reduce whole cities and all they contain to rubble, and to wantonly hack to pieces the museum-shrines of a Tolstoy or Tchaikowsky. Why do they do it? They do so because they realize that the whole body of culture, past and present, which we and our allies defend, cherish and seek to continue, gives them the lie, weakens them. They know that the arts are means, different instrumentalities through which free men of every race and creed, speak to each other and record the age-old democratic effort to understand the world, to get at the basic truths of man's relationship to it and to his fellow men. In short, the arts on their highest level are dynamic, can affect, move and unify great numbers of people. They are international languages capable of crossing the narrow boundaries of prejudice, capable of counteracting viciously contrived hatreds.

This is vividly exemplified today in the art of the great Negro actor and singer, Paul Robeson; or in a novel like Anna Seghers' *Seventh Cross* or in some of the best English documentary films; and very clearly in the symphonies of Shostakovich, in which the tragic and heroic experiences of the Russian people, translated into music, reach millions in the United Nations. So I think we are justified in being here tonight to talk about something which, being such poison to our enemies, must be related to what we believe in and fight for.

Let us go back then and try to trace rather quickly, and therefore with inevitable gaps, the development of photography and trends in the other arts during the past 100 years from the point of view that art is a language and that the artist is both the product of his time and also its voice. To avoid confusion, it should be clear that a medium is not an art. Paint, words, the sounds of the scale, lenses and photographic emulsions, are the inert materials of the artist by means of which he gives form to what he has to say. It seems to me clear too, that he cannot say more than he sees and understands in the world about him, and that the depth and scope of his vision becomes the ultimate measure of his art.

1839 is the birth year of a new medium — Photography. Daguerre and Niépce and their new method of recording images of the objective world, a medium which was to influence the means of communication to as great an extent as did the invention of the printing press. What a time this was! The modern world was growing with tremendous strides. Alchemy had become chemistry; machines were changing ways of life and were making things on an unprecedented scale. Continents were being explored for new resources and man had fought for and won new liberties. Photography was born of this tremendous new freedom which enabled inventors and explorers of all kinds to function. And how remarkable it is, that within four years of Daguerre's discovery of photography, the first great artist to use the new medium, David Octavius Hill, was making a series of classical portraits in Scotland, which have never in my opinion been surpassed.

Whenever I look at these photographs, made under most difficult conditions with very primitive materials and technique, I am amazed at the intensity of a vision which overcame all difficulties. The outstanding character of Hill's photographs is the honesty, dignity and serenity they reflect. They speak of that individual human worth which men had fought for in the French Revolution and in our own struggle for independence. The men and women whom Hill photographed — his fellow intellectuals, writers, scientists and churchmen — must have contained in themselves both the certainty of their own individual value as well as a security in being a respected part of that forward-moving world. Hill was able to see and to photograph the gentleness and determination, the sensitiveness coupled with strength which were in these people, their remarkable

wholeness of personality. Although he was himself a painter, perhaps because he was a painter, Hill did this by instinctively using the new medium with complete directness, without the slightest attempt to paint with a camera.

Nor did Matthew Brady who came about 20 years later, the first great photojournalist and Civil War photographer. I think it was not an accident that he covered that war against slavery for the Union side. His photographs of Lincoln, of the army camps and the battlefields are invaluable records of those days. Some of the prints are much more than that. They go beyond the journalistic because his perceptions are concentrated and deeply true. His awareness of the beauty of Lincoln was not common in that time. And he had a remarkable gift for eliminating from his ground glass everything which did not contribute to the meaning of the scene in front of him. There will be remarkable photographs from this war, but none that are more true or moving than the best of Brady's.

There is no painting in this period which does precisely what Hill and Brady accomplished with photography. However, painting did reflect the times. The painters, freed from the restriction of painting neo-classic scenes for the nobility, turned their eyes toward nature. Delacroix, Corot, Courbet and others painted animals, the woods, the sea and ordinary people with deep and poetic understanding.

It should be remembered that the arts, like life, do not develop in a straight line but frequently retrogress before they again move forward. The work of Hill and Brady disappeared from view. Photography itself, still awaiting the development of the dry plate, reverted to being an instrument of simple record in the hands of a relatively few professionals who struggled with weight and wet plates. Painting on the other hand had become sentimental, literary and illustrative.

In the late Seventies, the Impressionists rebelled against this sterile academism of the Empire. Although it is very possible that Degas got the idea of new visual angles from photography, it is also probable that the Impressionists reacted away from the unimaginative records of nature and people, which photographers after Brady were making. In any event they began what can be called a non-photographic approach to painting through a new use of color. This was, however, by no means a retreat from their environment. On the contrary, Renoir, Pissarro, Manet, Monet and Degas expanded the area of subject matter. They painted the streets of Paris, boat races, cafés, the parks, theatre and ballet. Using color as an instrument for creating light and form, they explored the daily life of the world about them. Van Gogh, in spite of poverty and the lack of all recognition, added the element of linear vitality, expressing the world in movement, ever changing. And Cezanne prepared the way for the whole concept of abstract form in painting.

The invention of the dry plate speeded up the pent-up development of photography in all its uses. From the late 80s to the early 1900s there was a great renaissance of experimentation with the medium as an art form. This time it was the photographers who rebelled against a process they saw being used only as a means for recording the outward aspects of things. They rebelled in a mistaken way but in a not unnatural one. Photography had to go through the phase in which photographers conceived it as a short cut to painting, when they tried to imitate the work of artists whom they admired and in so doing, destroyed all the distinctive character and expressive virtues of the medium.

In Germany Kuhn, Watzek and the Hofmeisters were making huge gum prints in the style of German romantic painting. In France Demachy and Puyo were attempting to approximate the Impressionists. And in America we had Whistlerian influence in the sensitive photographs of Clarence White, Käsebier's admiration for Holbein, and the painter-like gums and gum platins of Steichen. When painting was not the main influence as in the early work of White and in Steichen's famous portrait of Morgan, prints of enduring value resulted. All these artists, it should be said, had great intensity and enthusiasm. In perspective we know now they were on the wrong track. One medium is not a substitute for or a way of imitating another. This is the lesson of a remarkable body of work whose greatest interest remains an historical one.

In this same period the work of Alfred Steiglitz is an outstanding exception. Although he was a leader of all these others in a fight to establish respect and understanding of photography as a medium of expression, his own work follows the purely photographic tradition of Hill and Brady whose prints still remained at that time in the limbo of forgotten things. Stieglitz' early portraits of simple people in Germany and Italy, the comment made in his famous "Steerage," photographs he made of New York when he returned home reflect the ideas of American Democracy with which he was imbued.

We come now to the year of the last war and just before. Painting has moved from Cezanne to Picasso, Braque, Cubism and pure abstraction. This development in painting, it seems to me, had two aspects, one very valuable, the other leading away from people and therefore from art itself. The valuable aspect was that the abstract approach clarified not only the essentials of painting but also the basic characteristics of all good graphic art. It emphasized, for instance, the necessity for unified statement of the theme of a picture by repetition of forms, lines and textures related to each other. It showed that a painting, photograph or etching must not be static but must contain a kind of movement and dramatic progression which is common to the best art of all periods.

This I think was the important aesthetic contribution of abstract experiment, one that was very helpful to photographers, for it gave them a new awareness pointing toward the solution of their need to integrate the very complex objective reality which they must control.

Whether Atget learned from the painters who bought his photographs for 20 centimes, we don't know. It doesn't matter, for this great genius of the camera working during this period, produced some of the most aesthetically complete photographs we have. He got the very last drop of lovely essence out of the Paris he loved, from the streets, its store windows, the not always very good statues in the park, its people.

Here in America photographers learned from the abstract painters but we did not follow them except momentarily into the purely abstract. We went on exploring America. Sheeler investigated the spirit of the early Pennsylvania Dutch as it was embodied in the barns and houses of Bucks County. Stieglitz photographed Lake George and made the remarkable series of psychological portraits of his fellow artists, which unlike Hill's revealed the conflicts those years were foreshadowing. And he enlarged the concept of portraiture by showing that the sum of personality could be many different and photographable moments. I was making the first candid portrait photographs in New York with the aid of a fake lens. There were no miniature cameras in 1915. From these I went on to investigate the beauty of machinery itself, to explorations of trees, plants and stone in Maine, landscape and the mining towns of New Mexico, people and images in Old Mexico. Walker Evans photographed New York and the suburbs, Cuba and the South. Berenice Abbott who discovered and conserved Atget's work, returned to New York stimulated by his spirit to photograph the City. Weston and Adams in the far West carried on the tradition in photographs of their part of America, its deserts, sea and mountains.

We come now to 1929, the years of depression which followed and our efforts to pull out of it. This cataclysm which struck America and so many other countries had a profound effect upon photography. What was happening in America was a life-and-death matter for millions of people: unemployment, mass migrations, "one-third of a nation ill-clothed, ill-housed, ill-fed." So-called documentary photography, which was really the turning of the camera towards people and the recognition that disaster for some affects the well-being of all, came out of the crisis. Young men were working conscientiously on WPA and teaching photography in the Photo League at night: Grossman, Libsohn, Rosenblum. Cartier-Bresson, one of the most talented of the new men and now a prisoner of the Nazis, was making his extraordinarily sharp and concentrated comments with a miniature camera in France and Mexico. Helen Leavitt has carried on his course in somewhat gentler spirit. And Morris Engels, coming out

of the Photo League, began something new in photography by perceiving and recording moments of vivid relationship between people on the streets and beaches of New York. Weegee was giving press photography a deeper meaning.

Overshadowing all these in scope was that wonderful report to the nation which the Federal Government made possible under the splendid guidance of Roy Stryker and the photographers whom he selected. Among the latter were Dorothea Lange, Mr. Shahn who is here tonight, Marion Post, Arthur Lee, Delano, — others. With this staff, Mr. Stryker told the story of Americans in those years from coast to coast. The story of the migrant Okies, the sharecroppers in the South, Negro and White, the people in towns and on the farms of New England and the Middle West. These photographs reached wide audiences through magazines, exhibitions and books. It was photojournalism of the highest order and in many of the photographs deeper and more permanent values were achieved. Perhaps because of the urgency of those years the organization of this vast work did not permit the photographers to print their own negatives, to make at least a master set of prints. I think this was a weakness. A photographer who never makes a print or an etcher who never pulls a proof is only half an artist, whose creative gift eventually will react adversely to such restriction.

I believe we can say that this vital documentary movement in photography far outstripped the other arts in scope and effective communication in this period. There was, of course, that outstanding counterpart in literature, Steinbeck's *Grapes of Wrath* which reached so many people with the same truths. A group of American painters — Gropper, Sternberg, Evergood and Gottlieb among others — moved also in this new direction. In Europe, however, we find in violent contrast abstractionism repeating itself or becoming Dadaism and Surrealism, twin shadowings perhaps of that cynicism and sense of futility which later on was enabled to resist Fascist aggression. This, much too briefly to be complete, is the cycle 1839 to 1939.

What then of photography and the other arts in the peaceful greater Democratic world for which we are fighting? If we achieve it, I believe the best in all the movements which have enlarged and developed these mediums of expression, will merge to explore and embody the new areas of our way of life. To this end I think it is obvious that the artist must be much more integrated into society than he has been in the past. He must be respected and paid adequately together with all who work. He must be recognized as a bringer of liberating refreshment, joy and deeply meaningful experience to many people.

There are indications that a new appreciation of the value of the arts and the artist to society as a whole are growing. These signs of the future come interestingly from large industry in the form of a new concept of advertising and public relations. You will recall that the

broadcast of the latest Shostakovich symphony was sponsored by the United States Rubber Company; the Pepsi Cola Company has inaugurated a competition of painting under the auspices of Artists for Victory; and the Standard Oil Company of New Jersey through Roy Stryker has begun a photographic project which, though still in its experimental stages, has the possibility of making a magnificent record of one of our greatest industries in its every phase. These and others mark an important and healthy trend, making for a richer development of all the arts in America. They indicate a growing realization, I think, that if the arts can be a sword in war they can be a ploughshare in peace.

In conclusion let us remember that they most assuredly are a sword in this war, a fact which I believe again underlines the connection between culture and freedom and says that neither can exist, much less develop, in the shadow of the concentration camp, the rubber truncheon and the gallows. We can be proud of the books, plays, music, photographs and films which have already come out of the war, defining the nature of the enemy, commemorating the heroism of our allies and our own men. I think we should remember tonight all the writers, painters, photographers, and other artists who are at the front practising their crafts. Writers fly in our bombers through the flak over Berlin. Photographers go ashore at Tarawa with a gun in one hand and a camera in the other or are dropped by parachute to film a guerilla brigade behind the Eastern front. Many have already been killed or wounded doing this job. And finally we should remember too that host of men and women who have gone to the fronts to give those who are doing the fighting a relaxation, refreshment and the stimulus of their arts — actors, dancers and musicians. All of them and what they are doing is, I think, a solid symbol not only of the meaning of the arts, but also of their essentially democratic character.

Photographs by Paul Strand

Additional photographs by Paul Strand in other collections are listed under Related Resources.

New York, 1910s.

Gelatin Silver Print. 10.3 x 7.7 cm.

76:011:006

Brunig Pass, Switzerland, 1912.

Platinum Print (handcolored). 12.3 x 17.3 cm.

76:044:001

Campus Vista, Yale, ca. 1915.

Platinum Print (handcolored). 17.3 x 23.1 cm.

76:041:001

Old South Middle, Yale, ca. 1915.

Platinum Print (handcolored). 23.4 x 17.9 cm.

76:041:002

The Old Library, Yale, ca. 1915.

Platinum Print (handcolored). 22.9 x 17.6 cm.

76:041:003

Phelps Hall, Yale, ca. 1915.

Platinum Print (handcolored). 23.4 x 17.7 cm.

76:041:004

Vassar Chapel, ca. 1915.

Platinum Print (handcolored). 22.7 x 17.5 cm.

76:042:001

Telegraph Poles, Texas, 1915.

Gelatin Silver Print. 23.7 x 16.6 cm.

76:011:004

Still Life, Pear and Bowl, Connecticut, 1915.

Gelatin Silver Print. 24.9 x 28.2 cm.

76:011:009

Blind Woman, New York, 1916.

Gelatin Silver Print. 33.5 x 25.2 cm.

76:011:001

Man in a Derby, New York, 1916.

Gelatin Silver Print. 31.1 x 23.8 cm.

76:011:002

The White Fence, Port Kent, New York, 1916.

Gelatin Silver Print. 25.6 x 33.5 cm.

76:011:003

Overlooking Harbor, New York, 1916.

Platinum Print. 24.8 x 32.3 cm.

76:011:007

Automobile Wheel, New York, 1917.

Gelatin Silver Print. 22.9 x 18.2 cm.

76:011:005

Charles Demuth, New York, ca. 1917.

Gelatin Silver Print. 24.6 x 19.5 cm.

76:011:014

White Sheets, New Orleans, 1918.

Palladium Print. 23.4 x 17.6 cm.

76:011:008

Rock, Port Lorne, Nova Scotia, 1919.

Platinum Print. 24.1 x 19.3 cm.

76:011:012

Alfred Stieglitz, Lake George, New York, 1920s.

Platinum Print. 24.5 x 19.6 cm.

76:011:022

Alfred Stieglitz, Lake George, New York, 1920s.

Palladium Print. 24.6 x 19.4 cm.

76:011:024

Truckman's House, New York, ca. 1920.

Gelatin Silver Print. 24.0 x 19.2 cm.

76:011:011

Freighter, New York, 1920.

Platinum Print. 24.4 x 19.4 cm.

76:011:010

Alfred Stieglitz, Lake George, New York, 1920.

Gelatin Silver Print. 24.3 x 19.2 cm.

76:011:019

Alfred Stieglitz, Lake George, New York, 1920.

Gelatin Silver Print. 24.3 x 19.4 cm.

76:011:020

Alfred Stieglitz, Lake George, New York, 1920.

Gelatin Silver Print. 23.4 x 17.3 cm.

76:011:023

Rebecca, ca. 1922.

Platinum Print. 24.2 x 19.5 cm.

76:011:015

untitled, ca. 1922; nude female torso.

Palladium Print. 24.3 x 19.4 cm.

76:011:016

untitled, ca. 1922; portrait of Rebecca Salsbury.
Platinum Print. 24.1 x 19.3 cm.
76:011:017

untitled, ca. 1922; portrait of Rebecca Salsbury.
Platinum Print. 24.4 x 19.3 cm.
76:011:018

Akeley Camera, New York, ca. 1922.
Gelatin Silver Print. 24.4 x 19.4 cm.
76:011:028

Ship Abstract, New York, 1922.
Gelatin Silver Print. 24.4 x 19.4 cm.
76:011:026

Lathe, New York, 1923.
Gelatin Silver Print. 24.2 x 19.6 cm.
76:011:027

View of Courtyard II, New York, 1924.
Gelatin Silver Print. 19.4 x 24.0 cm.
76:011:029

Alfred Stieglitz, New York, 1925.
Gelatin Silver Print. 24.2 x 19.2 cm.
76:011:021

Apartment Repainted, New York, 1925.
Gelatin Silver Print. 23.7 x 19.4 cm.
76:011:030

untitled, ca. 1927; plant forms
Gelatin Silver Print. 24.4 x 19.3 cm.
76:011:034

untitled, ca. 1927; rock formation.
Gelatin Silver Print. 24.4 x 19.3 cm.
76:011:035

untitled, ca. 1927; rock formation.
Gelatin Silver Print. 24.5 x 19.4 cm.
76:011:108

Marsden Hartley, Georgetown, Maine, 1927.
Gelatin Silver Print. 24.3 x 19.3 cm.
76:011:013

Cobweb in Rain, Georgetown, Maine, 1927.
Gelatin Silver Print. 24.3 x 19.2 cm.
76:011:031

Maine, 1927.
Platinum Print. 24.4 x 19.3 cm.
76:011:032

Rock, Georgetown, Maine, 1927.
Gelatin Silver Print. 24.3 x 19.3 cm.
76:011:033

Toadstool and Grasses, Georgetown,
Maine, 1928.
Platinum Print. 24.6 x 19.4 cm.
76:011:036

Driftwood, Dark Roots, Georgetown,
Maine, 1928.
Gelatin Silver Print. 19.2 x 24.2 cm.
76:011:037

Iris Abstract, Maine, 1928.
Gelatin Silver Print. 24.2 x 19.2 cm.
76:011:038

Iris, Georgetown, Maine, 1928.
Gelatin Silver Print. 24.2 x 19.3 cm.
76:011:039

Trees, Maine, 1928.
Platinum Print. 24.5 x 19.4 cm.
76:011:064

Alfred Stieglitz, Lake George, New York, 1929.
Gelatin Silver Print. 18.8 x 20.8 cm.
76:011:025

Black Horse on the Beach, Percé, 1929.
Gelatin Silver Print. 21.5 x 16.7 cm.
76:011:040

Beach at Percé, Gaspé, 1929.
Gelatin Silver Print. 12.0 x 15.3 cm.
76:011:041

The White Shed, Gaspé, 1929.
Gelatin Silver Print. 15.9 x 20.6 cm.
76:011:042

Percé Village, Gaspé, 1929.
Gelatin Silver Print. 11.8 x 15.4 cm.
76:011:043

Percé Beach, Gaspé, 1929.
Gelatin Silver Print. 11.9 x 14.7 cm.
76:011:044

Sails and Clouds, Gaspé, 1929.
Gelatin Silver Print. 20.6 x 16.0 cm.
76:011:045

Boat and Sheds, Gaspé, 1929 or 1936.
Platinum or Palladium Print. 11.8 x 15.0 cm.
76:011:046

Near Abiquiu, New Mexico, 1930.
Gelatin Silver Print. 18.4 x 23.3 cm.
76:011:051

Ranchos de Taos, New Mexico, 1931.
Gelatin Silver Print. 19.3 x 24.4 cm.
76:011:052

Dunes near Abiquiu, New Mexico, 1931.
Gelatin Silver Print. 11.7 x 14.8 cm.
76:011:053

Roberta Hawk, New Mexico, 1931.
Platinum Print. 14.9 x 11.8 cm.
76:011:054

Ghost Town, Red River, New Mexico, 1930.
Gelatin Silver Print. 24.2 x 19.2 cm.
76:011:055

Trampas, New Mexico, 1931.
Gelatin Silver Print. 19.0 x 24.5 cm.
76:011:056

Buttress, Ranchos de Taos Church, New Mexico, 1932.
Gelatin Silver Print. 23.6 x 18.4 cm.
76:011:057

Abandoned Church, Taos, New Mexico, 1932.
Gelatin Silver Print. 23.8 x 18.8 cm.
76:011:058

Open Door, Saltillo, Mexico, 1932.
Gelatin Silver Print. 24.2 x 19.1 cm.
76:011:059

Near Saltillo, Mexico, 1932.
Gelatin Silver Print. 23.2 x 29.1 cm.
76:011:060

Gateway, Hidalgo, 1932-33.
Gelatin Silver Print. 24.8 x 20.0 cm.
76:011:063

Four Men and Child, Mexico, 1933.
Gelatin Silver Print. 17.6 x 23.8 cm.
76:011:061

White Plaza, Puebla, Mexico, 1933.
Gelatin Silver Print. 19.4 x 24.4 cm.
76:011:062

Village, Gaspé, 1936.
Gelatin Silver Print. 17.7 x 24.2 cm.
76:011:047

Fox River, Gaspé, 1936.
Platinum or Palladium Print. 11.8 x 14.9 cm.
76:011:048

Barns and Sheds, Louiseville, Quebec, 1936.
Gelatin Silver Print. 18.7 x 24.0 cm.
76:011:049

The Barn, Quebec, 1936.
Platinum or Palladium Print. 24.6 x 19.3 cm.
76:011:050

Mr. Bennett, Vermont, 1944.
Gelatin Silver Print. 18.4 x 23.4 cm.
76:011:065

Church on a Hill, Vermont, 1945.
Gelatin Silver Print. 24.5 x 19.4 cm.
76:011:067

Corea, Maine, 1945
Gelatin Silver Print. 24.2 x 19.2 cm.
76:011:068

Bellrope, Massachusetts, 1945.
Gelatin Silver Print. 24.5 x 19.4 cm.
76:011:069

untitled, ca. 1946; trees and fence against barn.
Gelatin Silver Print. 19.4 x 24.5 cm.
76:011:066

Sarlat in Dordogne, France, 1950.
Gelatin Silver Print. 24.4 x 19.3 cm.
76:011:070

Levens, Alpes Maritimes, France, 1950.
Gelatin Silver Print. 14.9 x 11.7 cm.
76:011:071

Farm in the Ain, France, 1950.
Gelatin Silver Print. 24.3 x 19.3 cm.
76:011:072

Slag Heap, Denaine, Nord, France, 1950.
Gelatin Silver Print. 11.7 x 14.9 cm.
76:011:073

L'Armencon, Cuzy, France, 1951.
Gelatin Silver Print. 14.9 x 11.7 cm.
76:011:074

Young Boy, 1951.
Gelatin Silver Print. 28.2 x 22.3 cm.
76:011:075

Grapes, Charente, France, 1951.
Gelatin Silver Print. 24.5 x 19.3 cm.
76:011:076

Camargue, France, 1951.
Gelatin Silver Print. 11.8 x 14.9 cm.
76:011:077

House and Wood Pile, Gripp, Hautes-Pyrénées,
France, 1951.
Gelatin Silver Print. 24.4 x 19.4 cm.
76:011:078

Vieste, Gargano, Italy, 1952.
Gelatin Silver Print. 19.8 x 24.7 cm.
76:011:079

Market Day, Luzzara, Italy, 1953.
Gelatin Silver Print. 11.6 x 14.8 cm.
76:011:080

Cut Grass, Luzzara, Italy, 1953.
Gelatin Silver Print. 15.0 x 11.8 cm.
76:011:081

The Family, Luzzara, Italy, 1953.
Gelatin Silver Print. 19.2 x 24.1 cm.
76:011:082

Repair Shop, Luzzara, Italy, 1953.
Gelatin Silver Print. 24.6 x 19.4 cm.
76:011:083

Landscape, Sicily, Italy, 1954.
Gelatin Silver Print. 19.5 x 24.8 cm.
76:011:084

Tír a'Mhurain, South Uist, Outer Hebrides,
1954.
Gelatin Silver Print. 19.2 x 24.4 cm.
76:011:085

Loch and Lilies, South Uist, Outer Hebrides,
1954.
Gelatin Silver Print. 19.2 x 24.4 cm.
76:011:086

Pablo Picasso, Cannes, France, 1956.
Gelatin Silver Print. 29.1 x 23.2 cm.
76:011:087

Georges Braque, Varancheville, France, 1957.
Gelatin Silver Print. 28.9 x 22.8 cm.
76:011:088

Sheik Abdel Hadi Misyd, Attar Farm, Delta,
Egypt, 1959.
Gelatin Silver Print. 24.0 x 20.0 cm.
76:011:089

Little White Donkey, El Hawaslia, Upper Egypt,
1959.
Gelatin Silver Print. 24.8 x 19.4 cm.
76:011:090

Village Near Aswan, Upper Egypt, 1959.
Gelatin Silver Print. 19.1 x 24.3 cm.
76:011:091

Sheik Kalaf Farm, Egypt, 1959.
Gelatin Silver Print. 19.5 x 24.6 cm.
76:011:092

Man in a Skull Cap, Egypt, 1959.
Gelatin Silver Print. 24.5 x 19.2 cm.
76:011:093

Man in a Doorway, Ourika, Morocco, 1962.
Gelatin Silver Print. 22.8 x 17.7 cm.
76:011:094

Corral, Market Day, Ouarzazate, Morocco,
1962.
Gelatin Silver Print. 19.1 x 24.4 cm.
76:011:095

Oil Refinery, Tema, Ghana, 1962.
Gelatin Silver Print. 24.2 x 19.0 cm.
76:011:097

Big Leaf, Medunpah, Ghana, 1963.
Gelatin Silver Print. 35.1 x 28.5 cm.
76:011:096

Volta Dam in Construction, Akosombo, Ghana,
1964.
Gelatin Silver Print. 22.9 x 27.5 cm.
76:011:098

Broom Shop, Nauplion, Greece, 1965.
Gelatin Silver Print. 23.2 x 29.3 cm.
76:011:099

The Garden, Winter, Orgeval, 1968.
Gelatin Silver Print. 24.5 x 19.5 cm.
76:011:100

Correspondence and Papers

AG 17:1/ Publications: Portfolios and Monographs

1. *Mexican Portfolio*, 1940: Correspondence.
2. *Mexican Portfolio*, 1940: Reviews, brochure.
3. *Mexican Portfolio*, 2nd ed: Siqueiros' statement.
4. *On My Doorstep* and *The Garden*, 1976: Correspondence, brochure.
5. *Time in New England*: Correspondence.
6. *Time in New England*: Responses.
7. *La France de Profil*: Correspondence with Claude Roy.
8. *La France de Profil*: Worksheets.
9. *La France de Profil*: Partial maquette.
10. Correspondence relating to Czech reissue of *Paul Strand* (1945 ed.).
11. *Un Paese*: Correspondence.
12. *Un Paese*: English translation.

AG 17:2/ Publications: Monographs

1. *Tír a' Mhurain*: Miscellaneous correspondence.
2. *Tír a' Mhurain*: Correspondence with and text by Basil Davidson.
3. *Tír a' Mhurain*: Correspondence with Hebrides Island residents.
4. *Tír a' Mhurain*: Cover design.
5. *Tír a' Mhurain*: Correspondence relating to distribution.
6. *Tír a' Mhurain*: Correspondence with miscellaneous publishers.
7. *Tír a' Mhurain*: Text proofs and French translation.
8. *Tír a' Mhurain*: Review by Grace Mayer, *Infinity*.
9. *Tír a' Mhurain*: Correspondence with MacGibbon & Kee Publishers (London) and Artia (Prague).
10. *Tír a' Mhurain*: Correspondence with publishers.
11. *Tír a' Mhurain*: Correspondence relating to German edition.
12. *Tír a' Mhurain*: Correspondence with Davidson and publishers, 1959-1962.

AG 17:3/ Publications: Monographs

1. *Living Egypt*: Correspondence with MacGibbon & Kee Publishers (London).
2. *Living Egypt*: Text by James Aldridge, worksheets.
3. *Living Egypt*: Miscellaneous Egyptian correspondence.
4. *Living Egypt*: Correspondence with Czech and Russian publishers.
5. *Living Egypt*: Correspondence with German publisher.
6. *Living Egypt*: Miscellaneous correspondence.
7. *Ghana, An African Portrait*: Correspondence with President Kwame Nkrumah and other Ghanaian officials.
8. *Ghana: An African Portrait*: Text by Basil Davidson.
9. *Ghana: An African Portrait*: Miscellaneous correspondence.
10. *Ghana: An African Portrait*: Worksheets.

AG 17:4/ Publications: Monographs

1. *Paul Strand* (1972): Correspondence.
2. *Paul Strand*: Texts.
3. *Paul Strand*: Musées d'Arles Award.
4. *Paul Strand*: Worksheets.
5. *Paul Strand*: Correspondence relating to maquette.
6. *Paul Strand*: Lists, corrections.
7. *Paul Strand*: Cover design.
8. *Paul Strand*: Responses.
9. *Paul Strand*: Articles about Strand for text, American.
10. *Paul Strand*: Articles about Strand for text, miscellaneous articles.

AG 17:5/ Publications: Miscellaneous

1. MSS magazine, 1922: Manuscripts, bibliography.
2. *The Photographic Journal* (London), 1963: Correspondence with John Berger.
3. Correspondence with Mr. Mathieu (*Minicam* magazine) and John Tennant (*Photo Miniature* magazine) relating to articles.
4. Correspondence with *The Freeman* magazine relating to articles, 1921, 1923.

5. Correspondence with the *New Republic* magazine relating to Waldo Frank and John Marin.
6. Correspondence with Lee Simonson (*Creative Art* magazine) and A. M. Hoffmuller (*Shadowland* magazine).
7. Biographical articles: *Who's Who*, etc.
8. *Photography of the World*: Correspondence with Heibonsha Ltd. Publishers.
9. French portrait project.
10. Correspondence relating to Swedish publications.
11. Author's Guild.
12. *Labour Monthly*, November 1969: Strand reproductions.
13. *Mary Mary*: Set design for Dundee Repertory Theatre.
14. *Fotographie* magazine: Correspondence with publisher relating to article and reproductions.
15. *Du* magazine, 1968: Correspondence with Dr. Willy Rotzler.
16. *Album* magazine: Correspondence with Bill Jay.
17. *Photo Cine Revue* and *Photo Cinema*: Correspondence.
18. *Photography* by Norman Hall and *Photography Yearbok* 1963: Correspondence, etc.
19. Correspondence relating to Canadian publications.
20. Correspondence with Time/Life and Gene Thornton.
21. Correspondence with Museum of Modern Art (New York) relating to reproductions.
22. *New Yorker* magazine: Correspondence with Calvin and Indy Tomkins.

AG 17:6/ Publications and Projects: Miscellaneous

1. Requests for permission to reproduce photographs.
2. Requests for permission to reproduce photographs.
3. Requests for permission to reproduce photographs.
4. Proposed Siberian project with Yevtushenko.
5. Proposed project on the Don with Mikhail Sholokov.
6. Rumanian book project.

7. Correspondence with the George Eastman House relating to publications, exhibitions, acquisitions, etc.
8. Miscellaneous newspaper and magazine clippings mentioning Strand.
9. Publications: Miscellaneous correspondence.
10. Correspondence relating to Frank Eugene.

AG 17:7/ Articles and Related Correspondence

1. 1917.
2. 1921-1924.
3. 1933-1939.
4. 1940-1945.
5. 1950-1959.
6. 1962-1964.
7. 1967-1969.
8. 1970-1973.
9. 1974-1975.
10. Undated.

AG 17:8/ Assorted Clippings

1. Miscellaneous.
2. Articles re: Paolo Gasparini.

**AG 17:9/ Exhibitions, 1936-1972
(See also: Gifts/Loans/Purchases)**

1. Miscellaneous
2. Museum of Modern Art, 1936
3. Museum of Modern Art, 1945-1947. (Plans, publicity, technical information.)
4. Museum of Modern Art, 1945 (Catalogue and galley sheets.)
5. Museum of Modern Art, 1945 (Responses to, reviews, radio interviews.)
6. Museum of Modern Art, 1945 (Correspondence re: traveling exhibitions.)
7. Colorado Springs Fine Arts Center, 1953; Limelight Gallery, New York, 1955.
8. "Photokina," Cologne, Germany, 1962-1966.
9. "New Talent 1965," University of Milwaukee, 1965; "New York: Night & Day," Gallery of Modern Art, New York, 1965.
10. Correspondence re: proposed "The Artists of an American Place," and "Photography in America 1950-1965," Yale University Art Gallery, 1965.

11. "The Portrait in Photography 1948-1966," Fogg Art Museum, Harvard University, 1967.
12. "Photographs by Paul Strand," Worcester Art Museum, Worcester, Mass. 1967.
13. "San Jose State College Invitational Photography Exhibition," 1967.
14. Belgium traveling exhibition, 1968-1974.
15. Museum of Fine Arts, St. Petersburg, Florida, 1969.
16. "Livres de Photographes," Bibliothèque Nationale, Paris, 1971.
17. Retrospective, Schedule, 1971-1972.
18. Retrospective, Insurance and Crate Lists.
19. Retrospective, Philadelphia Museum, correspondence re: film showing, 1970-1971.
20. Retrospective, Philadelphia Museum, correspondence, 1971-1972.
21. Retrospective, Philadelphia Museum, working lists.
22. Retrospective, installation photographs, Philadelphia Museum and Boston Museum, 1971-1972.
23. Retrospective, Philadelphia Museum, responses to.
24. Retrospective, City Art Museum of St. Louis, 1972.
25. Retrospective, Boston Museum of Fine Arts, 1972 (copy of original text by C. R. Wasserman for article in *Boston Globe*).

AG 17:10/ Exhibitions, 1973-1977
(See also: Gifts/Loans/Purchases)

1. Retrospective, Metropolitan Museum of Art, 1973.
2. "Confrontation '73," Dijon, France, 1973.
3. Retrospective, Los Angeles County Museum, 1973.
4. Retrospective, M. H. de Young Museum, San Francisco, 1973-1974.
5. "Landscape/Cityscape," Metropolitan Museum of Art, New York, 1973-1974, and "Paul Strand Photographs," Light Gallery, New York, 1974.

6. Correspondence re: group exhibition at Yale University Art Gallery, 1973.
7. "291," Washburn Gallery, New York, 1973.
8. Museum Bellerive, Zurich, 1973.
9. "Seven Americans," Washburn Gallery, New York, 1974.
10. European traveling show, Europhot, Zurich, 1974.
11. The Palais des Beaux-Arts, Brussels, 1974.
12. "Photography in America," Whitney Museum of American Art, New York, 1974-1975.
13. Victoria & Albert Museum, London, 1975.
14. U.S.I.A. (United States Information Agency) traveling exhibition, 1976.
15. National Portrait Gallery, 1976.
16. Musée National d'Art Moderne, Paris, 1977.
17. Center for Creative Photography, Tucson, 1977.
18. Centre Beaubourg, Paris, 1977.
19. Stedelijk Museum, Amsterdam, 1977.

AG 17:11/ Honors, Photographic Activities, Political Activities, Travel

1. Honors
2. Photographic activities: Seminar, Chicago Institute of Design, 1946.
3. Photographic activities: Correspondence re: film about Strand made by Julian Robert, Creative Film Makers, 1969-1973.
4. Photographic activities: Correspondence with Ira Latour re: interrelationship of painting and photography and purchase of photographic equipment, 1953-1954.
5. Photographic activities: Friends of Photography, correspondence and announcements.
6. Photographic activities: Guggenheim Foundation, correspondence, 1938-1943.
7. Photographic activities: Lists of prints and locations.
8. Photographic activities: Miscellaneous.

9. Photographic activities: Museum of Modern Art Advisory Committee on Photography, minutes and articles.
10. Photographic activities: Museum of Modern Art, correspondence, lists of prints in shows, announcements.
11. Photographic activities: Photo League, minutes and announcements.
12. Photographic activities: Processes, correspondence.
13. Photographic activities: Receipts for photographs.
14. Photographic activities: Requests to speak, give seminars, etc.
15. Photographic activities: Use of photographs, British Broadcasting Co., Canadian Broadcasting Corporation.
16. Photographic activities: Use of photographs, Time/Life Books.
17. Photographic activities: Use of photographs, WNET film on O'Keeffe; Minor White.
18. Political activities: Miscellaneous.
19. Political activities: Spanish anti-Fascist posters.
20. Political activities: Related to WW II.
21. Political activities: Negatives and prints probably relating to "Tribute to President Roosevelt," a show at the Vanderbilt Gallery, New York, 1944.
22. Political activities: Invitations from the White House, 1945.
23. Political activities: Articles and correspondence relating to the 1965 Arts Festival held at the White House, 1965.
24. Travel: Czechoslovakia and Germany.
25. Travel: Egypt.
26. Travel: France.
27. Travel: Ghana.

3. b. Travel: Rumania (Paper negative and print of a drawing of Paul and Hazel photographing at the Bicaz Dam site, 1960.)
4. Group Theatre: clippings and correspondence.
5. Business matters: Evergrip, correspondence with Elkin, Mussawir, and Block, 1953-1954.
6. Gifts of books: Lists of recipients.
7. Gifts/Loans/Purchases: Currier Art Gallery, Manchester, New Hampshire, 1960-1975.
8. Gifts/Loans/Purchases: Exchange National Bank of Chicago, 1968-1970.
9. Gifts/Loans/Purchases: Fogg Art Museum, Harvard University, 1967-1973.
10. Gifts/Loans/Purchases: George Eastman House, 1961-1970
11. Gifts/Loans/Purchases: Metropolitan Museum of Art, 1973.
12. Gifts/Loans/Purchases: Miscellaneous.
13. Gifts/Loans/Purchases: Musee d'Arles, 1964-1965.
14. Gifts/Loans/Purchases: Museum of Modern Art, 1955-1967.
15. Gifts/Loans/Purchases: Philadelphia Museum of Art, 1968-1975.
16. Gifts/Loans/Purchases: The Royal Photographic Society of Great Britain, 1964-1965.
17. Gifts/Loans/Purchases: San Francisco Museum of Art, 1974-1975.
18. Gifts/Loans/Purchases: Thackrey & Robertson, San Francisco, 1974.
19. Gifts/Loans/Purchases: United Business Publications, 1963.
20. Gifts/Loans/Purchases: Yale University, 1964-1975.
21. Paul Strand Estate: Gifts.

AG 17:12/ Travel, Group Theatre, Business Matters, Gifts/Loans/Purchases

1. Travel: London, correspondence with Branson O'Casey, 1968-1972
2. Travel: Morocco.
3. Travel: Rumania.

AG 17:13/ Personal Correspondence (Adams - Bluemner)

1. Adams, Ansel, 1940-1964.
2. Aldridge, James and Dina, ca. 1954-ca. 1974.
3. Altman, Misha and Isobel, ca. 1958-1971.

4. Alvarez Bravo, Manuel and Colette, 1966-1973.
5. Anderson, Sherwood, ca. 1922.
Arnstein, Ella and Herbert
(see 17:15/19).
6. Arnstein, Frances; Herbert Arnstein;
Mrs. S. L. Greenbaum; and
Katherine Arnstein Heineman,
1951-1974.
7. Aronson, James and Grambs, 1951-
1975.
8. Arundle, Honor, 1952-1974.
9. Baasch, Kurt and Isabel, 1913-1974.
10. Bardi, P. M., 1958-1972.
11. Barron, Susan and David, 1972-
ca. 1975.
12. Bayley, R. Child, 1923.
13. Belfrage, Cedric and Mary.
14. Berenberg, Dr. Sam, Barbara,
Minos, Tobyanne, and Jose,
1954-1975.
15. Berger, John, 1966-1967.
16. Berman, Lionel and Louise,
1961-1975.
Berry, Aletha (see 17:22/11).
17. Bissantz, Edgar and Jean, 1961-1972.
18. Bloch, Ernest, 1922.
19. Bluemner, Oscar, 1926.

**AG 17:14/ Personal Correspondence
(Bourdeau - Cunningham)**

1. Bourdeau, Robert, 1965-1972.
2. Bourne, Randolph, 1917.
3. Bradley, Francine, ca. 1951-1967.
4. Brown, Milton and Blanche, 1951-
ca. 1968.
5. Buckley, Charles E., 1965-1968.
6. Buckmaster, Henrietta, ca. 1958-
1975.
7. Buhling, Richard, 1923.
8. Bunnell, Peter, 1960-1972.
Burtin, Cipe (see 17:18/3).
9. Cartier-Bresson, Henri, 1968-1974.
10. Casiraghi, Ugo and Licia, 1955-
1972.
11. Chavez, Carlos and Estephania,
1937-1974.
12. Chini, Renzo, 1966-1975.
13. Cioffero, Vito and Pauline.
14. Clurman, Harold, 1928-1968.
(Portions of this material are
restricted until 1990.)
15. Coburn, Alvin Langdon, 1954-1966.
16. Coke, Van Deren, 1954-1975.
17. Cole, Gwen and Bernard, 1973-
1974.

18. Collins, Lucinda.
19. Colwell, Miriam and Chenawyth
Hall, 1963-1975.
20. Copeland, Aaron.
21. Crane, Arnold H., 1968.
22. Cunningham, Imogen, 1960-1971.

**AG 17:15/ Personal Correspondence
(D'Armes - Gasparini)**

1. D'Armes, Ted, 1971-1974.
2. Davidson, Basil and Marian, ca.
1954-1975.
3. Dean, Nicholas, 1963-1967.
4. Dove, Arthur.
5. Dubarry, Bobby, ca. 1952-1973.
6. Dubois, Shirley Graham and
W. E. B., 1953-ca. 1965.
7. Duchamp, Marcel, 1922.
8. Dudley, Jane, 1968-1973.
9. Duncan, Catherine, 1954-1975.
10. Elkin, Kyrle, 1965-1972.
11. Ellis, Ainslie, 1972-1975.
12. Evergood, Philip, 1951-1970.
13. Faulkner, Stanley, 1950-1974.
14. Fern, Alan, 1971-1974.
15. Fich, James Marston and Cleo,
1961-1974.
16. Flaherty, Robert.
17. Fletcher, Martha and Harold,
1956-1971.
18. Frank, Waldo, 1971-1933.
19. Freedman, Louise and Maurice; Joel
Freeman; Herbert and Ella
Arnstein, 1962-1972.
20. Gage, Henry and Dot, 1956-1974.
21. Garyn, Pat, 1934.
22. Gasparini, Franca Donda, 1956-
1974.
23. Gasparini, Paolo, 1957-1967.

**AG 17:16/ Personal Correspondence
(Gernsheim - Kraft)**

1. Gernsheim, Helmut, 1958-1974.
2. Gilpin, Laura and Willa Perceval,
1924-1973.
3. Goell, Jonathan, 1967-1975.
4. Gold, Lee and Tamara, 1960-1975.
Golden, Bill (see 17:18/17).
Greenbaum, Mrs. S. L. (see
17:13/6).
5. Greenwald, Hal and Dorothy, 1950-
1959.
6. Gwathmey, Robert and Rosalie,
1955-ca. 1957.
7. Hall, Norman and Lorna, 1961-
1975.

8. Hartley, Marsden.
9. Hassner, Rune, 1969-1975.
Heinemann, Katherine Arnstein (see 17:13/6).
10. Hirsch, Joseph, 1965-1973.
11. Hiss, Alger and Isabel Johnson (1972-1973).
12. Hoffman, Michael and Katherine, 1967-1973.
13. Homer, William, 1972-1975.
14. Hurwitz, Leo, 1954-1972.
15. Hutchins, Robert, 1970-1972.
16. Jacobi, Lotte, 1963-1975.
17. James, Rebecca, 1940-1968.
18. Javitz, Romana, 1968-1969.
Johnson, Isabel (see 17:16/10).
19. Johnston, Dudley, 1923-1924.
20. Katz, Robert, 1959-1973.
21. Kindynis, Anna and Manoly, 1960-1973.
22. Kingsbury, John and Mabel, 1952-1966.
23. Kleinholz, Frank, 1949-1955.
24. Kraft, James N., 1967-1969.

**AG 17:17/ Personal Correspondence
(Lachaise - Meppiel)**

1. Lachaise, Gaston and Isobel.
2. Lange, Dorothea.
Langlois, Henri (see 17:21/2).
3. Larkin, Oliver, 1949-1971.
4. Laughlin, Clarence John, 1966.
5. Lawrence, D. H., 1928-1929.
6. Lawson, John Howard and Alan D., 1951-1972.
7. Lazarus, Ruth, 1961-1975.
8. Leacock, David and Elizabeth, 1969-1970.
9. le Cayle, Henri and Olga, 1957-1965.
10. Levy, Builder and Alice, 1973-1974.
11. Leyda, Jay, 1957-1976.
12. Lockwood, Ward and Mr. and Mrs. M. de F. Lockwood, 1933-1975.
13. Losey, Joseph, 1954-1970.
14. Lussetti, Valentino and Elide, 1928-1965.
15. MacCrindle, Alex, 1954-1974.
16. Maddow, Ben, 1956.
Mallery, L. Kevin, M.D. (see 17:18/14).
17. Marin, John, 1930-1968.
18. Marin, John Jr. and Norma, 1969-1973.
19. Mauss, I. H. and Evelyn, 1972-1973.

20. Mayer, Grace, 1959-1975.
21. Mayne, Roger, ca. 1954-1975.
22. McCausland, Elizabeth, 1931-1966.
23. Meppiel, Jacqueline and Armand, 1963-1965.

**AG 17:18/ Personal Correspondence
(McKendry - Revueltas)**

1. McKendry, John J., 1974-1975.
2. McNulty, Kneeland, 1968-1969
3. Meyers, Edna and Signey; Cipe Burtin; and Sidney Meyers Fund, 1965-1974.
4. Millan, Peter, 1968-1970.
5. Minden, Robert, 1972-1975.
6. Moore, Marianne, 1921-1925.
7. Mumford, Lewis.
8. Myers, Barbara, 1962-1974.
9. Neininger, Jean Purcelle and Urba, 1955-1974.
10. Newhall, Beaumont and Nancy, 1947-1973.
11. Nkrumah, Kwame, 1966-ca. 1978.
12. Norman, Dorothy, 1931-1975.
O'Keefe, Georgia and Claudia (see 17:19).
13. O'Malley, Ernie and Cormac; and L. Kevin Malley, 1932-1973.
14. Oring, Stuart A., ca. 1966.
Perceval, Willa (see 17:16/2.).
15. Petran, Tabitah, 1958-1972.
16. Picker, Fred, 1974-1975.
17. Pineles, Cipe (Golden) and Bill Golden, 1950-1975.
18. Pious, Minerva, 1957-1961.
19. Pollack, Peter, 1967-1971.
20. Pomeroy, Celia and William, 1963-1974.
21. Portinari, Maria, ca. 1950-1953.
22. Pratt, Charles, 1959-1974.
23. Prensky, Dr. and Mrs. H., 1965-1972.
24. Pritt, D. N. and Molly, 1953-1972.
25. Ramsdell, Charles and Susan, ca. 1933-1934.
26. Rapp, William, 1921.
27. Refregier, Anton, 1964-1972.
28. Revueltas, Sylvestre, 1934.

**AG 17:19/ Personal Correspondence
Georgia and Claudia O'Keefe
(Portions of this material are
restricted until 1990.)**

**AG 17:20/ Personal Correspondence
(Rodakiewicz - Roulliau)**

1. Rodakiewicz, Henwar and Olga, 1932-1974.
2. Rogovin, Milton and Anne, 1966-1975.
3. Rosenblum, Walter and Naomi, 1949-1958.
4. Rosenblum, Walter and Naomi, 1960-1964.
5. Rosenblum, Walter and Naomi, 1965-1969.
6. Rosenblum, Walter, Naomi and Nina, 1970-1975.
7. Rosenblum, Walter and Naomi: articles, brochures, etc.
8. Rosenfeld, Paul, 1925-1928.
9. Roulliau, Yvette and Marc Solotareff, 1952-1973.

**AG 17:21/ Personal Correspondence
(Roy - Stevens)**

1. Roy, Claude and Claire, 1953-1969.
2. Sadoul, George; and Henri Langlois, 1963-1971.
3. Scott, Ned; Evelyn Scott; and C. Kay Scott, 1924-1935.
4. Seligmann, Herbert, ca. 1918-1931.
5. Sharpe, Tom, 1962-1969.
6. Shaw, Nat, 1912-ca. 1927.
7. Shaw, Robert and Mary, 1950-1973.
8. Sheeler, Charles.
9. Sherman, Sarai and David, 1952-1958.
10. Siltzbach, Dr. Louis E. and Marguerite, 1951-1974.
11. Siqueiros, David and Angelica, 1964-1974.
Solotareff, Marc (see 17:20/9).
12. Starr, Nina Howell, 1964-1968.
13. Steichen, Edward, 1952-1973.
14. Steinert, Dr. Otto and Erich vom Endt, 1967.
15. Stettner, Louis, 1971-1974.
16. Stevens, Virginia, 1940-1963.
17. Stevens, Virginia, 1964-1974.

**AG 17:22/ Personal Correspondence
(Stevenson - Zavattini)**

1. Stevenson, Philip (Ted), 1933-1965.
Steiglitz, Alfred (see 17:23 & 17:24)
2. Stoner, Ezra, 1950-1974.
3. Strand, Hazel.

4. Strand, Jacob, 1949.
5. Strick, Joseph and Ann, 1951-1959.
6. Sykes, Gerald, 1931-1974.
7. Timmerman, Elizabeth, 1951-1963.
8. Tosi, Virgilio and Alena, 1951-1973.
9. Turner, John and Wendy, 1968-1971.
10. Verba, Frantisek and Liba, 1951-1972.
11. Warner, Harriet and Aletha Berry, 1950-1960.
12. Weiss, Murray, 1968-1975.
13. Weston, Edward, 1940-1951.
14. White, Clarence and Maynard P. White, Jr., 1924-1974.
15. White, Minor, 1958-1959.
16. Williams, Jonathan, 1966-1967.
17. Winter, Ella and Don, 1954-1965.
18. Wright, Stanton Macdonald, 1921.
19. Zavattini, Cesare, 1954-1974.

**AG 17:23/ Personal Correspondence
Alfred Stieglitz**

**AG 17:24/ Personal Correspondence
Paul Strand to Alfred Stieglitz
(Photocopies courtesy of the
Bienecke Library, Yale University.)**

AG 17:25/ Assorted Personal Correspondence

1. American before 1950.
2. American, A-E.
3. American, F-I.
4. American, J-M.
5. American, N-S.
6. American, T-Z.
7. Young Photographers, A-G.
8. Young Photographers, H-Q.
9. Young Photographers, R-W.

AG 17:26/ Assorted Correspondence

1. Czech, Russian, Rumanian.
2. European (other than France, Britain, & Italy).
3. English, Scottish.
4. Egyptian.
5. French.
6. Italian.
7. South American.
8. Miscellaneous Birthday Greetings.
9. Invitations.

10. Inquiries re: Stieglitz Circle artists; *The Seven Arts*; Writers of the 20's.
11. Miscellaneous Requests of Various Kinds.
12. Unknown Correspondence.

AG 17:27/ Films

1. Films: General correspondence.
2. Films: General/miscellaneous.
3. Films: General/Cinema International Conference, Perugia, 1949.
4. Films: General/Contemporary Films, Ltd, 1951-1973.
5. Films: General/S. Eisenstein, "The Granite of the Science of Cinema," 1933.
6. Films: General/Leo Hurwitz, 1950-1971.
7. Films: General/International Festival of Documentary and Short Films in Leipzig, 1949-1972.
8. Films: General/Derrick Knight and Partners, Ltd, 1957-1972.
9. Films: General/Kurzfilmtage, 1971.
10. Films: General/The National Film Archive, 1965-1969.
11. Films: General/Recontre Internationale des Createurs de Films, 1956.
12. Films: General/Paul Robeson Archive, 1966-1970.
13. Films: General/Swedish Film Institute, 1970-1973.
14. Films: General/Xeroxes of clippings from Strand's scrapbooks.
15. Films: *China Strikes Back*, 1973-1974.
16. Films: *Heart of Spain*.
17. Films: *It's Up to You*, 1943
18. Films: *Manhattan*, 1927-1975.
19. Films: *Native Land*, 1942-1973.
20. Films: *Native Land*, stills by Marion Michele.
21. Films: *People of the Cumberland*.
22. Films: *The Plow that Broke the Plains*, 1935-1956. (Photographs on location by Ralph Steiner.)
23. Films: *Production #5*.
24. Films: *Return to Life*.
25. Films: *Salt of the Earth*.
26. Films: *White Flood*.

Materials in this file are photocopies of material placed at the Library of Congress.

AG 17:28/ Films: *The Wave*

1. *The Wave*/correspondence, 1951-1974.
2. *The Wave*/cutting logs (Opening - Seq. E).
3. *The Wave*/cutting logs (Seq. F - Seq. L).
4. *The Wave*/dialogue.
5. *The Wave*/miscellaneous.
6. *The Wave*/press coverage.
7. *The Wave*/script (early?), handwritten.
8. *The Wave*/shooting script, handwritten.
9. *The Wave*/shooting script.
10. *The Wave*/Spanish script and sub-titles.
11. *The Wave*/working papers, notes, publicity, etc.
12. *The Wave*/stills.
13. *The Wave*/xeroxes of scrapbook clippings.

Materials in this file are photocopies of material placed at the Library of Congress.

AG 17:29/ Miscellaneous

1. *La France de Profile*: Text layout pages.
2. Czech Film Festival pins.
3. Letters from Lázaro Cárdenas and G. Vázquez Vela re: Strand's work on *Redes (The Wave)*, 1939 (framed).
4. Certificate of Award, Art Directors Club, 1942.
5. Poster for "A Tribute to President Roosevelt, Exhibition of Painting, Sculpture, Photography, and Graphic Arts," Vanderbilt Gallery (New York), 1944.
6. Roosevelt Inaugural Medal, 1945.
7. Poster for "The Portrait in Photography, 1848-1966," Fogg Art Museum, Harvard University, 1967.
8. David Octavius Hill Medal, 1967.
9. *The Persistence of Beauty: Portfolio I*, Friends of Photography, 1969.
10. Notebook of installation shots, "Paul Strand Photographs 1915-1968," various museums.

AG 17:30/ Miniature Macquettes

1. *Rumania* (unpublished) (2).
2. *Living Egypt* (2).
3. *Paul Strand: Sixty Years of Photographs* (5).
4. *Ghana, An African Portrait* (2).

AG 17:31/ Scrapbooks

1. 1902-1928
2. 1929-1936

AG 17:32/ Scrapbooks

1. 1937-1949
2. 1950-1955

AG 17:33/ Scrapbooks

1. 1956-1967
2. 1968-1970

AG 17:34/ Scrapbooks

1. 1971-1972
2. 1972-1973

AG 17:35/ Scrapbook

1. 1973-1975

The dates ascribed to various folders were drawn from dated papers and letters. It is possible that undated material may fall outside the dates used. The Center is grateful to Naomi Rosenblum for providing dates for a number of undated items.

Paul Strand Collection: Photographs by Other Photographers

PORTRAITS OF STRAND

Anonymous (19 prints)
Crane, Arnold (51, 35mm frames mounted on five pieces of mat board)
Dahl-Wolfe, Louise (5 prints)
Deschin, Jacob (1 print)
Engel, Morris (3 prints)
Fern, Alan M. (1 print)
Franck, Martine (1 print)
Gasparini, Paolo (17 prints)
Haiko, Robert F. (1 print)
Hall, Norman (3 prints)
Hirsch, Joseph (4 prints)
Lazarus, Ruth (2 prints)
Liebling, Jerome (5 prints)
Macartney-Filgate, Terence (1 print)
Meppiel, Jacqueline (1 print)
Meyers, Sidney (4 prints)
Michelle, Marion (1 print)

Mohr, Jean (1 print)
Newhall, Beaumont (9 prints)
Perceval, Willa (1 print)
Roberts, Julian (2 prints)
Stieglitz, Alfred (1 print)
Stoller, Ezra (6 prints)
Strand, Hazel (27 prints)
Tessler, Ted (1 print)
Tosi, Virgilio (2 prints)

MISCELLANEOUS

Anonymous (6 prints)
Gasparini, Paolo (30 prints)
Newhall, Beaumont and Paul Strand
(1 print; experimental Polaroid, ca. 1948-49.)
Rogovin, Milton (2 prints)
Welpott, Jack (1 print)

Related Resources

The following resources are not part of the Paul Strand Archive but are relevant to the study of Strand and his photography.

CORRESPONDENCE

Ansel Adams Archive. Correspondence with Paul Strand, 1933-1976.

PRINTS AND PORTFOLIOS

Mr. Bennett, Jamaica, Vermont, 1943.

Gelatin Silver Print, 11.9 x 14.8 cm.

Ansel Adams Collection.

76:043:001

The Garden: A Portfolio of Six Photographs.

Published in 1976 by Michael E. Hoffman.

Gelatin Silver Prints, 24.5 x 19.4 cm. each.

Purchase.

78:039:001-006

The Mexican Portfolio.

Published in 1940 by Virginia Stevens.

20 Photogravures. Sizes vary.

Ansel Adams Collection.

76:018:001-020

The Mexican Portfolio.

Published in 1967 by Da Capo Press.

20 Photogravures. Sizes vary.

Purchase.

76:030:001-020

On My Doorstep: A Portfolio of Eleven Photographs.

Published in 1976 by Michael E. Hoffman.

Gelatin Silver Prints. Sizes vary.

Purchase.

77:083:001-011

THESES

Butler, Charles Thomas. *Paul Strand: His Formative Years, 1915-1917.* M.A. Thesis, University of New Mexico.

Jones, Harold Henry. *The Work of Photographers Paul Strand and Edward Weston with an Emphasis on their Work in New Mexico.* M.A. Thesis, University of New Mexico, 1970.

VIDEOTAPE LIBRARY

Interview with Hazel Kingsbury Strand, February 20, 1978. In this interview, Hazel Strand reflects on her husband's life and career, beginning with their first meeting in 1949. 1½ hours. (Video 78:013 and 78:014)

Interview with Agustine Velazquez Chavez, August 7, 1979. In this interview, Velazquez, a Mexican art historian, discusses his friendship with Strand during the years 1932-33, specifically the production of the film *Redes* or, as it was called in America, *The Wave*. Velazquez was Strand's guide throughout much of his trip through Mexico, and he was production manager for *Redes*. 1 hour. (Video 79:036)

SLIDE LIBRARY

The Center has a collection of approximately 2,600 slides of the prints in the Paul Strand Estate.

Guide Series

The Guide Series, supported by a grant from the National Endowment for the Arts, is an on-going series of introductions to portions of the Center's collections.

Ernest Bloch Archive

A guide to the extensive collection of negatives (many of which are stereo glass plates) of photographer and composer Ernest Bloch, 1880-1959. Includes an essay, "Ernest Bloch: Photographer and Composer," by Bonnie Ford Schenkenberg.

Paul Strand Archive

A guide to the prints, correspondence and manuscripts in the Paul Strand Archive. Includes a previously unpublished lecture given by Strand in 1945, "Photography and the Other Arts."

Edward Weston Collections

Summer, 1980

A guide to the holdings of prints and correspondence by Edward Weston in several of the Centers' collections. Collections surveyed include the Weston-Hagemeyer Collection, the Sonya Noskowiak Collection, the Ansel Adams Archive, and the Wynn Bullock Collection. Includes a previously unpublished lecture given by Weston in 1922, "Random Notes on Photography."

Acquisitions, 1975 to 1977

Summer, 1980

A photographer index to the acquisitions of the Center for Creative Photography during its first three years.

Guides available from the Center for Creative Photography, University of Arizona, 843 East University Blvd., Tucson, Arizona, 85721. Cost: \$2.00 each.

