

ERNEST BLOCH
ARCHIVE



GUIDE SERIES NUMBER ONE
CENTER FOR CREATIVE PHOTOGRAPHY
UNIVERSITY OF ARIZONA

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Compiled by Sharon Denton
Introduction by Bonnie Ford Schenkenberg

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Center for Creative Photography
University of Arizona
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Preface to the Guide Series

THIS IS THE FIRST in a series of guides to the holdings of the Center for Creative Photography, each of which will outline the contents and organizational structure of a particular collection or archive. Through this series we will provide an essential tool for researchers and the public by providing comprehensive lists of our holdings. The guides will also include extracts (correspondence, unpublished manuscripts, etc.) from the collections themselves, bibliographies, and introductions by staff members who have worked closely with the collections. We will also be informing users of related material in other archives at the Center.

While it is not intended that the series be exhaustive in terms of biographical and historical data, it is our goal to provide information as accurate and thorough as research in the collections reveals by the time of publication. Rather than being considered definitive, the Guide Series is intended to be used as a stepping-stone toward the further appreciation and study of photography by encouraging the use of the primary research materials at the Center.

Inquiries regarding the use of research materials should be directed to: Curator, Photographic Archives, Center for Creative Photography, 843 E. University Blvd., Tucson, AZ 85719.

Terence R. Pitts
Curator & Librarian

Ernest Bloch

Photographer and Composer

1980 WILL MARK the centenary of the birth of Ernest Bloch, photographer and composer. Born on July 24, 1880, in Geneva, Switzerland, Bloch was to become one of America's most renowned 20th century composers receiving, among other honors, the Coolidge Prize (1919) for his *Suite for Viola and Piano*, the Musical America Prize (1928) for the epic rhapsody composition, *America*, which premiered simultaneously in five major cities in the United States, the first Gold Medal in Music (1942) awarded by the American Academy of Arts and Letters, and the honor of Professor Emeritus of Music (1952) from the University of California at Berkeley where he conducted master classes in composition and music theory prior to his death in Agate Beach, Oregon, in 1959.¹

What remained unrecognized for seven decades was Bloch's visual adeptness and intense interest in the medium of photography. Ernest Bloch's photographic archive was recently donated to the Center for Creative Photography by his children and consists of more than 6,000 negatives including many glass plate stereo negatives, more than 2,000 prints, family albums, a photographic notebook, equipment, and many references to his accomplishments in music.

In 1970 Eric Johnson, a candidate for a graduate degree at the University of New Mexico, brought the images of Bloch's personal diary to the public. Johnson secured access to Bloch's negatives and researched and reprinted many of Bloch's images, some of which are presently in the Center's collection. Articles in both *Aperture* (November, 1972) and *Camera* (February, 1976) followed.²

For Bloch the camera was a vehicle to record the events, the scenes, and the people in his life. He used photography as a point of departure from the taxing demands of musical composition. He had little concern for the process as an alternate form of artistic expression; most of his photographs remained small in the form of contact prints which Bloch made, kept in family albums, and showed only to close friends.

Bloch's interest in photography began at the age of sixteen when he left Geneva to study violin with Eugene Ysaÿe and Franz Schörg in Brussels. In 1899, encouraged by Ysaÿe to seek further instruction in composition, he became a student of Ivan Knorr in Frankfurt and from 1901 to 1903 studied with Ludwig Thuille in Munich. It became obvious that Bloch's natural gift in music lay in the realm of composition, and likewise, this became his forte in photography.

His early images appeared on 4" x 5" glass plates followed by a 2½" x 4½" format and the 3¼" x 4¼" Graflex film pack negative beginning in about 1909. About 1913 he purchased the camera that

became his favorite, the Verascope Richard, enabling him to produce stereo images. He acquired a 35mm Leica in 1928 and thereafter relied on custom laboratories for enlargements.

Although his work was not public, Bloch was not naïve to the established world of photography. After immigrating to the United States in 1916, he was introduced to the circle of artists surrounding Alfred Stieglitz. While the depth of his involvement has not yet been fully explored, the mutual admiration that Bloch and Stieglitz developed for the other's genius was profoundly expressed. With reference to his noted Equivalent Series, Stieglitz recalled:

So I began to work with the clouds — and it was great excitement — daily for weeks. Every time I developed I was so wrought up, always believing I had nearly gotten what I was after — but failed. A most tantalising sequence of days and weeks. I knew exactly what I was after. . . . I wanted a series of photographs which when seen by Ernest Bloch (the great composer) he would exclaim: Music! music! Man, why that is music! How did you ever do that? And he would point to violins, and flutes, and oboes, and brass, full of enthusiasm, and would say he'd have to write a symphony called "Clouds". Not like Debussy's but *much, much more*.

And when I finally had my series of ten photographs printed, and Bloch saw them — what I said I wanted to happen happened *verbatim*.³

Further reference of contact with Bloch was stated in a letter of appreciation and concern from Stieglitz dated July 1, 1922, from Lake George:

My dear Mr. Bloch: Have you any idea how much it meant to me to have you feel about those photographs as you did. — To have you see in them what you do. — And to know that what you express I understand. — And feel is true. —

It was a memorable hour. A very rare one.

There is much — very much — that you are suffering — physical and otherwise — that has been my lot too. —

It's all necessary for "foolish" people like ourselves I have to presume. Sometimes one wonders though must one go through torments over and over again to gain greater clarity — a still deeper sympathy — a greater unity —?

—If it could be otherwise I suppose it would be otherwise.

—I do hope you'll get some relief this summer. — Some rest. Rest so as to be able to work at such work as you most wish to work at. — Which is your own message of course — your music.

—O'Keeffe came up here more than overtired. — Deadened. There has been much rain — and the trees and foliage is dripping with bulky greens — an opulence of green. — But there is quiet. — Silence. Even a lack of wind. Occasional rumblings of thunder. Occasional beatings of rains. — And we are becoming humans again. Soon we'll be at work again we hope. — With what result — ? —

This is a greeting from the Silence — from the Great Quiet. Once more too thanks for the Hour you gave us. —

Yours gratefully, Alfred Stieglitz.⁴

There is also evidence that this association continued after Bloch moved to Cleveland (1920) to assume the position of Director of the Cleveland Institute of Music. Paul Strand, guest editor of an issue of a small arts magazine entitled *Manuscripts* (Number Four, 1922), recognized Bloch's cognizance of the established photography field and invited him among others including Walter Arensberg, Charles Chaplin, Charles Demuth, Marcel Duchamp, Arthur G. Dove, Carl Sandberg and Charles Sheeler to publicly comment on the following statement:

It is conceded we believe that photography has achieved a new significance in the last few years. That is, that through its use an object may be produced as significant as that which has been called Art.

Would you like to say something on the subject? We are under the impression that you have given it some thought.⁵

Bloch's letter of response included criticisms for the state of the art of photography in general similar to those he aired for music of most of his contemporaries but also eloquently praised Stieglitz's accomplishments:

Dear Sir: Of course the progress that photography has achieved in the last few years is remarkable. It seems to me, however, that almost all these improvements have been made in a more or less technical direction.

As amazed or enthusiastic as I feel when I first look over one of those beautiful collections of artistic photographs, I cannot help but feel that something is lacking in them.

Mastery of the light, subject chosen, arrangement, perfection of the other means in cameras, chemicals, plates, papers . . . all this is present but too often only serves to hide the lack of originality of self-expression of the artist. It looks to me like a wonderfully constructed piece of music (say of Saint-Saëns) but it has no imperious necessity.

However, there are Alfred Stieglitz's pictures, the most magnificent exception!! But can Stieglitz be included among photographers? Or does his art mean the real birth of photography? In his marvelous work I see for the first time in history a man, a thinker, a philosopher, using the camera and all its resources to express himself fully and completely like a painter uses brushes and colors or the musician uses sounds.

Besides his stupendous technique (a knowledge of every detail of instrumentation, an overpowering of the smallest possibilities, taming of the chemical forces, transmutation of imperfections or weaknesses of material into artistic ends) every picture of Stieglitz embodies an idea and makes one think. It exceeds usual photography as far as a great artist exceeds a mechanical piano. The dead camera and all other technical means are only tools in his hands.

He has not only photographed things as they seem to be or as they appear to the "bourgeois," he has taken them as they really are in the essence of their real life and he sometimes accomplished the miracle of compelling them to reveal their own identity — not even always as they are but as they would be if all their potentialities could emerge freely; and this is the greatest Art because all signs of technique have disappeared for the sake of the Idea!

There are portraits of Stieglitz which condense in themselves a whole "Balzac" character; there are pictures of hands so beautiful that one could cry before them; there are pictures of sky scrapers, and railways and backyards that move you as if all the lives and the tragedies of lives connected with them were written clearly on their features. A picture of a young, healthy and beautiful girl may make you weep because you feel all what she could be, her infinite potentialities . . . and realize that in our actual society all these treasures are probably doomed to death or disfiguration.

Stieglitz has created and is still creating a work and a world that is so completely new, original and powerful that I am almost distressed because I think of the usual fate of all true creators. . . . Our time does not seem to realize the greatness

of the man and the profound meaning of his discovery, but the future undoubtedly will, and lukewarmness or lack of understanding have never prevented the greatest artists from creating, from giving, giving, always in spite of all!

Very truly yours, Ernest Bloch⁶

While in Cleveland, Bloch wrote the famed *Concerto Grosso No. 1* (1925), originally composed for his students' orchestra. His devotion to education and concerns for the truth and character in art were expressed in his spirited lectures:

Everything that has a soul, everything that has a character, everything that is true is beautiful Character is the essential truth of any thing whether ugly or beautiful⁷

Bloch's prodigious intellect left its impact on a subsequent generation of noted American composers including Roger Sessions, Leon Kirchner, Bernard Rogers, Quincy Porter, Theodore Chandler, Frederic Jacobi, George Antheil, Herbert Elwell, and Henry Cowell.

The enthusiasm with which Cleveland originally embraced Bloch soon waned and Bloch accepted a directorial position with the San Francisco Conservatory of Music in 1925, where he continued his teaching in a more congenial atmosphere. In 1929 he received a commission from the Emanuel Congregation of San Francisco in addition to a private trust fund established in his name that enabled him to devote his entire energies to composing. For a year, Bloch diligently studied liturgical Hebrew to familiarize himself with the nuances of the prayers necessary to the work for the commission. He then returned to Europe where, among other accomplishments, he completed the commission, the *Sacred Service* (1933), one of his most acclaimed works. Bloch, alarmed and distressed by the rumored onslaught of World War II, left Europe in 1939 to assume a professorship in music at the University of California at Berkeley until his retirement in 1952.

Bloch's photographic assemblage is an account of a life dedicated, as he vowed at the age of nine, to the goal of composing music "that would bring peace and happiness to mankind."⁸ This memoir unfolds in Bloch's portraiture, in his landscapes and cityscapes, and in his self-portraiture. Bloch's portraits are his most decisive works declaring a respect for the character and the spirit of the subjects. Many of the people photographed are accomplished musicians to whom he also dedicated his musical compositions. Fatherly compassion is seen in the tender scenes of Bloch's children, and the portraits of Swiss and Italian peasantry are a proclamation of the pride of his heritage.

Beautifully orchestrated images of wilderness scenes, parks and shores illustrate Bloch's love of nature and comment on his sensitive awareness of light and the possible moods it commands. His

cityscapes note decades of change Bloch experienced from the village cattle auctions in Switzerland to the modern technology depicted in the skyline of New York.

Self-portraiture constitutes a major part of his photography. Often it acts as a recording of time and place but at other moments it is an attempt to state in a tangible form the intensity with which Bloch approached life. An acute sense of refinement and placement, of balance and rhythm in Bloch's photographs indicate a man whose lifelong attention had been devoted to these elements.

Bonnie Ford Schenkenberg
Polaroid Fellowship Intern

NOTES

1. The two major biographical works on Bloch currently available are:

Bloch, Suzanne and Heskes, Irene. *Ernest Bloch: Creative Spirit*. New York: Jewish Music Council of the National Jewish Welfare Board, 1976.

Strassburg, Robert. *Ernest Bloch, Voice in the Wilderness*. The Trident Shop, California State University, Los Angeles, 1977.

2. Johnson, Eric. "A Composer's Vision — Photographs by Ernest Bloch." *Aperture*, v. 16, no. 3 (1972) n.p.

Johnson, Eric. "Ernest Bloch." *Camera*, vol. 55, no. 2 (Feb. 1976) pages 6-17, 27, 37-8.

3. Norman, Dorothy. *Alfred Stieglitz: An American Seer*. New York, Random House, 1973, pages 143-4 and 196.
4. Photocopy of original letter, Ernest Bloch Archive, Center for Creative Photography. Courtesy Suzanne Bloch.
5. Paul Strand Archive, Center for Creative Photography.
6. Paul Strand Archive, Center for Creative Photography.
7. Strassburg, Robert. *Voice in the Wilderness*, page 58.
8. Strassburg, Robert. *Voice in the Wilderness*, page 5.

Notes on the Use of the Guide

EVERY ATTEMPT HAS been made to list negatives in chronological order within each negative format. Those negatives which were not identifiable as to date or place and negatives which were identified out of sequence are found at the end of each list.

Abbreviations

A — Animal	n.d. — no date
AB — Abstraction	n.p. — no place
AR — Architecture	P — Portrait
c.u. — country unknown	R — Reportage (a document of human activity)
C — Cityscape	RFN — Roll Film Negative
F — Family (Bloch's immediate family)	S — Self-Portrait
GPN — Glass Plate Negative	SL — Still Life
H — Historical Event or Site	SS — Street Scene
IS — Industrial Site	SSN — Small Stereo Negative
L — Landscape	SSP — Small Stereo Positive
LSN — Large Stereo Negative	s.u. — state unknown
MGN — Miscellaneous Gelatin Negative	W — Waterscape
N — Nature Study	

Glass Plate Negatives, 1897–1928

On occasion Ernest Bloch used his stereo camera to make two independent images on the same plate instead of the two which ordinarily result in a stereo. When this is the case, the sheet of film has been given one number with the individual images indicated by "a" and "b". The symbol "+ +" at the end of the entry designates those negatives which are in this category.

GPN 1.	n.p., 1897. I, P. (8.4 cm. x 11.2 cm.)	GPN 44-51.	Switzerland, 1915. F, N, P, S. (8.9 cm. x 11.9 cm.)
GPN 2.	n.p., 1897. AR, P. (8.8 cm. x 11.9 cm.)	GPN 52-58.	Geneva, Switzerland, 1915-16. I, P, S. (8.9 cm. x 11.9 cm.)
GPN 3.	n.p., 1897. I, S. (9.0 cm. x 11.9 cm.)	GPN 59-60.	Geneva, Switzerland, 1916. F, I, S. (8.9 cm. x 11.9 cm.)
GPN 4.	n.p., 1897. I, S. (8.9 cm. x 11.9 cm.)	GPN 61-68.	Switzerland, 1916. AR, F, I, L, P, S. (8.9 cm. x 11.9 cm.)
GPN 5-6.	n.p., 1900. AR, I, S, P. (8.9 cm. x 11.9 cm.)	GPN 69.	Geneva, Switzerland, 1916. I, SL. (10.0 cm. x 12.2 cm.)
GPN 7.	n.p., 1900. A, L, P. (8.7 cm. x 11.6 cm.)	GPN 70-72.	n.p., 1920. SL. (10.0 cm. x 12.2 cm.)
GPN 8.	n.p., 1900. F. (8.9 cm. x 11.9 cm.)	GPN 73-77.	Peterboro, New Hampshire, 1920. AR, C, F, L, S. (10.0 cm. x 12.2 cm.)
GPN 9.	Satigny, Switzerland, 1910-15. F, L. (8.9 cm. x 11.9 cm.)	GPN 78-79.	n.p., 1920. F. (10.0 cm. x 12.2 cm.)
GPN 10-11.	Satigny or Rennex, Switzerland, 1910-1915. F, L, P, S. (8.9 cm. x 11.9 cm.)	GPN 80-81.	New York, New York, 1920. C, F, SS. (10.0 cm. x 12.2 cm.)
GPN 12-13.	Satigny or Rennex, Switzerland, 1910. F, S. (8.9 cm. x 11.9 cm.)	GPN 82.	n.p., ca. 1920. SL. (10.0 cm. x 12.2 cm.)
GPN 14-15.	n.p., 1911. AR, F. (8.9 cm. x 11.9 cm.)	GPN 83.	Cleveland, Ohio, ca. 1923-24. SL. (10.0 cm. x 12.2 cm.)
GPN 16-21.	Satigny, Switzerland, 1912. AR, C, F, L, N. (8.9 cm. x 11.9 cm.)	GPN 84-86.	San Francisco, California, 1925. C, W. (5.9 cm. x 12.9 cm.)
GPN 22-23.	Satigny, Switzerland, 1913. C, F, L. (8.9 cm. x 11.9 cm.)	GPN 87.	Grand Canyon, 1925. L. (5.5 cm. x 11.2 cm.)
GPN 24-27.	n.p., 1913. AR, F, L. (8.9 cm. x 11.9 cm.)	GPN 88.	Grand Canyon, 1925. L, S. (5.6 cm. x 6.3 cm.)+ +
GPN 28-31.	Switzerland, 1913. F, L, P, S. (8.9 cm. x 11.9 cm.)	GPN 89.	Sierra Nevadas, 1926. L, W. (5.6 cm. x 6.3 cm.)+ +
GPN 32-33.	n.p., 1914. F, P. (8.9 cm. x 11.9 cm.)	GPN 90-93.	Sierra Nevadas, 1926. L, W. (5.9 cm. x 12.9 cm.)
GPN 34-35.	Geneva, Switzerland, 1914. C, N, SS. (8.9 cm. x 11.9 cm.)	GPN 94-101.	Griesalp, Switzerland, 1927. AR, L. (5.6 cm. x 6.3 cm.)+ +
GPN 36-37.	Satigny, Switzerland, 1914. AR, F, L, N, P, S. (8.9 cm. x 11.9 cm.)	GPN 102-104.	Griesalp, Switzerland, 1927. L. (5.9 cm. x 12.9 cm.)
GPN 38-39.	Switzerland, 1915. F. (8.9 cm. x 11.9 cm.)	GPN 105.	S.S. Fella, 1928. W. (5.9 cm. x 12.9 cm.)
GPN 40-43.	Rennex, Switzerland, 1915. AR, F, L, N. (8.9 cm. x 11.9 cm.)	GPN 106-108.	Griesalp, Switzerland, 1928. AR, L, W. (5.9 cm. x 12.9 cm.)

GPN 109.	S.S. de Grasse, 1928. W. (5.9 cm. x 12.9 cm.)	GPN 111.	n.p., n.d. F, L, P. (8.9 cm. x 11.9 cm.)
GPN 110.	Mill Valley, California, 1928. W. (5.9 cm. x 12.9 cm.)	GPN 112.	Satigny or Rennex, Switzerland, 1910. F, S. (8.9 cm. x 11.9 cm.)

Positive Transparencies, 1904–1948

PT 1-2.	Hamburg, Germany, 1904. W. (8.2 cm. x 10 cm. glass positives)	PT 74-89.	Agate Beach, Oregon, November-December, 1941. L, W. (35 mm. color slides)
PT 3.	n.p., 1911. L, P, S. (8.2 cm. x 10 cm. glass positive)	PT 90-107.	California, 1948. AR, C, L, N, W. (35 mm. color slides)
PT 4-32.	Swiss Alps, 1927. AR, F, L, N, P, S. (large glass stereo positives)	PT 108-116.	n.p., Summer 1948. I, L, S, W. (35 mm. color slides)
PT 33-44.	Agate Beach, Oregon, ca. 1940. AR, L, W. (35 mm. color slides)	PT 117.	n.p., n.d. L. (7.6 cm. x 10 cm. glass positive)
PT 45-55.	Crater Lake or Diamond Lake, Oregon, August 26 & 29, 1940. L, N, W. (35 mm. color slides)	PT 118.	n.p., n.d. L, N. (8.8 cm. x 11.9 cm. glass positive)
PT 56-73.	California, September 22-24, 1940. L, N, W. (35 mm. color slides)		

Small Stereo Positives, 1912–1921

The Small Stereo Positives are glass plates measuring 4.5 cm. x 10.5 cm., with the individual images measuring 4.0 cm. x 4.0 cm.

SSP 1-15.	Geneva, Switzerland, 1912. F, L, P, S, W.	SSP 189.	n.p., 1917. I, S.
SSP 6-33.	Salève, Switzerland, 1913-14. F, L, P, S, W.	SSP 190-248.	Kandersteg, Hohturli, Gemmi Pass, or Lötschenthal, Switzerland, 1917. A, AR, F, L, P, W.
SSP 34-49.	n.p., 1914. F, L, P, R.	SSP 249-266.	Kandersteg, Switzerland, 1917. A, AR, C, F, L, S, W.
SSP 50-57.	Chamonix, France, 1914. AR, L, P, R, S, W.	SSP 267-342.	S.S. Rochambeau; New York, New York; Peterboro, New Hampshire; Interlaken, New Jersey; or Cleveland, Ohio, 1917-24. A, AR, C, F, I, L, P, S, SS, W.
SSP 58-98.	Satigny, Switzerland, 1914. A, AR, C, F, I, L, N, P, R, S, W.	SSP 343-355.	United States, 1920s. C, F, I, L, R, S, SS, W.
SSP 99.	Chamonix, France, 1914. I, S.	SSP 356-375.	Portage River, Canada, ca. 1920s. AR, F, L, R, S, W.
SSP 100-102.	Salève, Switzerland, 1914. F, L, P, W.	SSP 376-475.	Percé, Canada, 1921. AR, C, F, L, N, P, R, S, W.
SSP 103.	n.p., 1914. F, L.		
SSP 104-162.	Rennex, Switzerland, 1915. A, AR, F, L, P, S, W.		
SSP 163-184.	Rennex, Switzerland, 1915-17. A, C, F, I, L, N, P, S, W.		
SSP 185-188.	Rue de Warrens, Geneva, Switzerland, 1917. AR, F, L, P, W.		

Miscellaneous Gelatin Negatives, 1897–1938

On occasion Ernest Bloch used his stereo camera to make two independent images on the same plate instead of the two which ordinarily result in a stereo. When this is the case, the sheet of film has been given one number with the individual images indicated by "a" and "b". The symbol "+ + " at the end of the entry designates those negatives which are in this category.

- | | | | |
|-------------|---|--------------|--|
| MGN 1-2. | Brussels, Belgium, 1897. I, P, S. (6.1 cm. x 10.2 cm.) | MGN 101-102. | Hamburg, Germany, 1904. A, L, P. (6.1 cm. x 10.2 cm.) |
| MGN 3-20. | Geneva, Switzerland, 1900. A, AR, I, L, P, R, S, SS, W. (6.1 cm. x 10.2 cm.) | MGN 103-117. | Hamburg, Germany, 1904. A, AR, F, P, S, W. (7.9 cm. x 10.3 cm.) |
| MGN 21. | Geneva, Switzerland, 1900. SS. (5.7 cm. x 8.1 cm.) | MGN 118-131. | Wengen, Switzerland; Cologne, Germany or Lüneburg, Germany, 1904. AR, C, H, P, SS, W. (6.1 cm. x 10.3 cm.) |
| MGN 22-29. | Geneva, Switzerland, 1900. A, AR, F, L, P, R. (6.1 cm. x 10.2 cm.) | MGN 132. | Cologne, Germany, 1904. AR, F. (6.1 cm. x 10.3 cm.) |
| MGN 30-31. | Munich, Germany, 1900. I, S. (6.1 cm. x 10.2 cm.) | MGN 133-138. | Wengen, Switzerland; Cologne, Germany or Lüneburg, Germany, 1904. L, P, R. (6.1 cm. x 10.3 cm.) |
| MGN 32-35. | Drössling, Germany, 1900-01. AR, L, N, P, SS, W. (6.1 cm. x 10.2 cm.) | MGN 139-174. | Les Plans, Switzerland, 1904. A, AR, C, I, L, P, R, S. (6.1 cm. x 10.3 cm.) |
| MGN 36-57. | Frankfurt, Germany, 1900-01. AB, AR, C, I, L, P, S, SS, W. (6.1 cm. x 10.2 cm.) | MGN 175. | n.p., November, 1904. F, L. (6.1 cm. x 10.3 cm.) |
| MGN 58-61. | probably Frankfurt, Germany, ca. 1900-01. A, AR, L, P, S, W. (6.1 cm. x 10.2 cm.) | MGN 176-182. | n.p., 1904-08. L, P, S. (6.3 cm. x 10.6 cm.) |
| MGN 62. | Munich, Germany, 1900-01. SS. (6.1 cm. x 10.2 cm.) | MGN 183-201. | Pinchat, Switzerland, ca. 1905. AR, F, L, N, P, S. (6.3 cm. x 10.6 cm.) |
| MGN 63-68. | Drössling or Munich, Germany, 1900-01. AR, C, L, P, SS. (6.1 cm. x 10.2 cm.) | MGN 202-213. | Pinchat, Switzerland, 1905. AR, F, L, N, P, S. (6.1 cm. x 10.3 cm.) |
| MGN 69. | Drössling, Germany, 1900-01. P, W. (6.1 cm. x 10.2 cm.) | MGN 214-217. | Pinchat, Switzerland, 1905. AR, L, N, P. (8.5 cm. x 11.6 cm.) |
| MGN 70-83. | Drössling, Germany, 1900-01. A, AR, C, L, P. (6.1 cm. x 10.2 cm.) | MGN 218-232. | Pinchat, Switzerland, 1905. AR, F, L, N, P, S. (6.1 cm. x 10.6 cm.) |
| MGN 84. | Munich, Germany, 1900-01. SS. (6.1 cm. x 10.2 cm.) | MGN 233-243. | Switzerland, 1905-09. AR, F, I, L, N, P, S. (7.9 cm. x 10.3 cm.) |
| MGN 85-91. | n.p., ca. 1900-03. A, AR, L, N, P. (6.1 cm. x 10.2 cm.) | MGN 244. | Switzerland, 1905-09. P. (9.1 cm. x 7.8 cm.) |
| MGN 92-94. | n.p., ca. 1900-03. AR, L, N, P. (8 cm. x 5.5 cm.) | MGN 245-253. | Fribourg, Switzerland, ca. 1906. A, AR, L, P, SS. (8.1 cm. x 11.0 cm.) |
| MGN 95-96. | Cartigny, France, ca. 1904. AR, P, SS. (8.9 cm. x 10.3 cm.) | MGN 254-276. | Geneva, Switzerland, 1907-09. AR, F, I, L, P, S. (6.1 cm. x 10.6 cm.) |
| MGN 97-100. | Cartigny, France, ca. 1904. A, AR, L, P. (8.9 cm. x 10.3 cm.) | | |

- MGN 277-285. Geneva, Switzerland, 1907-09. AR, F, I, L. (7.9 cm. x 10.3 cm.)
- MGN 286-288. Geneva, Switzerland, 1907-09. AR, F. (6.1 cm. x 10.6 cm.)
- MGN 289-299. Satigny, Switzerland, 1908-11. AR, F, L, N, P, W. (8.1 cm. x 11.0 cm.)
- MGN 300-317. Oberland Bernois, Switzerland, ca. 1909. AR, C, I, L, P, S, W. (7.9 cm. x 10.3 cm.)
- MGN 318-349. Pommier, France, 1909. A, AR, F, L, N, P, S. (7.9 cm. x 10.3 cm.)
- MGN 350-351. Pommier, France, 1909. AR, F. (6.1 cm. x 10.6 cm.)
- MGN 352. Pommier, France, 1909. I, S. (7.9 cm. x 10.3 cm.)
- MGN 353-355. Pommier, France or Salève, Switzerland, 1909. AR, F, P, S. (7.9 cm. x 10.3 cm.)
- MGN 356-359. Chamonix, France, 1909. L, N, P, W. (6.1 cm. x 10.6 cm.)
- MGN 360-388. Salève, Switzerland, 1909. A, AR, L, N, P, R, S. (6.1 cm. x 10.6 cm.)
- MGN 389. Salève, Switzerland, 1909. A, AR, R. (8.2 cm. x 11.0 cm.)
- MGN 390-395. Salève, Switzerland or Chamonix, France, 1909. A, AR, L, N, P, R, S, W. (6.1 cm. x 10.6 cm.)
- MGN 396-406. Pommier, France, 1909. AR, F, L, N, P, S. (8.0 cm. x 10.5 cm.)
- MGN 407-447. Salève, Switzerland or Mornex, France, ca. 1910. AR, F, L, N, P, S. (8.0 cm. x 10.5 cm.)
- MGN 448-477. Salève, Switzerland or Mornex, France, ca. 1910. AR, C, F, L, N, P, R, SS, W. (6.1 cm. x 10.6 cm.)
- MGN 478-489. Aravis, France, ca. 1910. AR, C, L, N, P, W. (6.1 cm. x 10.6 cm.)
- MGN 490-506. Aravis, France, ca. 1910. A, AR, L, N, P, W. (8.0 cm. x 11.3 cm.)
- MGN 507-521. Aravis, France, ca. 1910. AR, L, W. (8.0 cm. x 10.5 cm.)
- MGN 522-524. Satigny, Switzerland or Aravis, France, ca. 1910. A, AR, L, S. (8.0 cm. x 10.5 cm.)
- MGN 525-540. Satigny, Switzerland or Mornex, France, ca. 1910. AR, F, L, P, S. (8.0 cm. x 11.0 cm.)
- MGN 541-544. Mornex, France, 1911. F, L, P, S. (8.0 cm. x 11.0 cm.)
- MGN 545-547. Mornex, France or Salève, Switzerland, 1911. F, I, L, P, S. (7.9 cm. x 10.5 cm.)
- MGN 548-550. Salève, Switzerland, 1911. A, AR, F, L, P, S. (7.9 cm. x 10.5 cm.)
- MGN 551. Salève, Switzerland, 1911. AR, F, P, S. (7.9 cm. x 10.5 cm.)
- MGN 552-568. Salève, Switzerland, or Chamonix, France, 1911. A, AR, F, L, N, P, R, S, W. (8.0 cm. x 11.0 cm.)
- MGN 569. Salève, Switzerland or Chamonix, France, 1911. A, AR, F, L, P. (7.9 cm. x 10.5 cm.)
- MGN 570-577. Salève, Switzerland or Chamonix, France, 1911. AR, L, P, S. (6.1 cm. x 10.5 cm.)
- MGN 578-580. Satigny, Switzerland, ca. 1912. AR, I, L, N, P. (8.0 cm. x 11.0 cm.)
- MGN 581-588. Satigny, Switzerland, 1912. AR, L, N, P, R, SS. (8.0 cm. x 11.0 cm.)
- MGN 589-597. Satigny, Switzerland, ca. 1912. AR, F, L, N, P, R, S. (8.0 cm. x 11.0 cm.)
- MGN 598-600. Satigny, Switzerland, ca. 1912. A, F, L, N. (8.0 cm. x 10.5 cm.)
- MGN 601-611. Satigny, Switzerland, ca. 1912. AR, F, I, L, N, P, S, W. (8.0 cm. x 11.0 cm.)
- MGN 612. Satigny, Switzerland, ca. 1912. F, N, P. (8.0 cm. x 10.0 cm.)
- MGN 613-615. Satigny, Switzerland, ca. 1912. F, L. (8.0 cm. x 11.0 cm.)
- MGN 616. Satigny, Switzerland, ca. 1912. AR, P. (9.0 cm. x 12.0 cm.)
- MGN 617-622. New York, New York, 1916. AR, N, R, W. (5.5 cm. x 8.0 cm.)
- MGN 623-650. New York, New York, 1916-17. AR, C, F, I, L, N, P, R, S, SS, W. (5.5 cm. x 8.0 cm.)
- MGN 651-668. New York, New York, 1917-18. A, C, F, L, N, P, S, W. (5.5 cm. x 8.0 cm.)
- MGN 669-676. Hartford, Connecticut, 1917 or Asbury Park, New Jersey, 1918. A, AR, F, L, P, S, W. (5.5 cm. x 8.0 cm.)
- MGN 677-680. Hartford, Connecticut, 1918. A, AR, L, P, R. (5.5 cm. x 8.0 cm.)
- MGN 681-727. Asbury Park, New Jersey, 1918. A, AR, F, I, L, N, P, R, S, W. (5.5 cm. x 8.0 cm.)

- MGN 728-729. Asbury Park, New Jersey, 1918. SS. (8.3 cm. x 13.6 cm.)
- MGN 730-731. Palisades, New York, 1919. L, S. (8.3 cm. x 13.6 cm.)
- MGN 732-744. New York State, ca. 1919. F, L, N, P, W. (8.3 cm. x 13.6 cm.)
- MGN 745-756. Palisades, New Jersey, ca. 1919. F, L, N, R, S, W. (8.3 cm. x 13.6 cm.)
- MGN 757-782. Palisades, New Jersey or Peterboro, New Hampshire, ca. 1919. AR, F, L, N, P, R, S, W. (8.3 cm. x 13.6 cm.)
- MGN 783-794. Peterboro, New Hampshire, ca. 1919. AR, F, L, N, P, S. (8.3 cm. x 13.6 cm.)
- MGN 795-799. Peterboro, New Hampshire, 1919. AR, F, L, N, P, S, W. (8.3 cm. x 13.6 cm.)
- MGN 800-805. Peterboro, New Hampshire, 1919. L, P, W. (9.3 cm. x 11.9 cm.)
- MGN 806-820. Probably Peterboro, New Hampshire, 1919. AR, F, L, N, P, S. (8.3 cm. x 13.6 cm.)
- MGN 821-822. Probably Peterboro, New Hampshire, 1919. F, L, P. (8.3 cm. x 13.6 cm.)
- MGN 823-824. Pittsfield, Massachusetts, 1919. P, S. (9.3 cm. x 11.9 cm.)
- MGN 825-853. Peterboro, New Hampshire, ca. 1920. AR, C, F, L, N, P, S, W. (9.3 cm. x 11.9 cm.)
- MGN 854-865. Peterboro, New Hampshire, 1920. AR, F, I, L, P, S. (8.3 cm. x 13.6 cm.)
- MGN 866-882. Peterboro, New Hampshire, 1920. AR, C, F, L, N, P, S. (9.3 cm. x 11.9 cm.)
- MGN 883. Peterboro, New Hampshire, 1920. N, P, S. (7.6 cm. x 10.3 cm.)
- MGN 884-909. Peterboro, New Hampshire, 1920. A, AR, F, L, N, P, S, W. (9.3 cm. x 11.9 cm.)
- MGN 910. Peterboro, New Hampshire, ca. 1920. L. (9.3 cm. x 11.9 cm.)
- MGN 911-912. Pack Monadnock, New Hampshire, 1920. F, L. (9.3 cm. x 11.9 cm.)
- MGN 913. Probably New Hampshire, ca. 1920. F, L, W. (9.3 cm. x 11.9 cm.)
- MGN 914-918. New York, New York, 1920. AR, C, F, W. (9.3 cm. x 11.9 cm.)
- MGN 919-920. New York, New York, 1920. F, SS. (8.2 cm. x 13.4 cm.)
- MGN 921-951. Percé, Canada, 1921. AR, C, F, L, N, P, R, W. (9.3 cm. x 11.9 cm.)
- MGN 952-955. Chagrin Falls, Ohio, 1922-25. AR, N, W. (7.7 cm. x 10.3 cm.)
- MGN 956-957. Cleveland, Ohio, 1922-25. P. (7.7 cm. x 10.3 cm.)
- MGN 958-969. Cleveland, Ohio, 1922. F, N, P. (9.3 cm. x 11.9 cm.)
- MGN 970-982. Cleveland, Ohio, 1922. AR, F, L, N, P, S, SS. (7.7 cm. x 10.4 cm.)
- MGN 983. Chagrin Falls, Ohio, 1922. F, N, W. (7.7 cm. x 10.4 cm.)
- MGN 984. Chagrin Falls, Ohio, 1922. L, W. (9.3 cm. x 11.9 cm.)
- MGN 985-992. Hadley, Massachusetts, June 1923. AR, L, R, W. (7.7 cm. x 10.4 cm.)
- MGN 993-996. Cleveland, Ohio, 1923. I, S. (7.7 cm. x 10.4 cm.)
- MGN 997-1014. Peterboro, New Hampshire, 1923. AR, F, L, P, R, S, W. (7.7 cm. x 10.4 cm.)
- MGN 1015-1074. Clear Water Pond, New Hampshire, 1923. AB, AR, I, L, N, R, S, W. (7.7 cm. x 10.4 cm.)
- MGN 1075. Clear Water Pond, New Hampshire, 1923. L. (7.7 cm. x 8.0 cm.)
- MGN 1076-1151. Clear Water Pond, New Hampshire, 1923. A, AR, L, N, P, R, S, SS, W. (7.7 cm. x 10.4 cm.)
- MGN 1152-1158. Cleveland, Ohio, 1923. AR, F, L, N, P, S. (7.7 cm. x 10.4 cm.)
- MGN 1159-1168. Santa Fe, New Mexico, 1924. AR, L, P, R, S. (7.7 cm. x 10.4 cm.)
- MGN 1169-1223. Santa Fe, New Mexico, 1924. A, AR, C, I, L, N, P, R, SS. (5.8 cm. x 8.0 cm.)
- MGN 1224-1237. Santa Fe, New Mexico, 1924. A, AR, I, L, N, P, S, SS. (5.2 cm. x 7.8 cm.)
- MGN 1238-1267. Santa Fe, New Mexico, 1924. AR, C, I, L, N, SS. (5.2 cm. x 7.8 cm.)

- MGN 1268-1313. Santa Fe, New Mexico, November 1924. A, AR, C, I, L, N, P, R, SS. (5.8 cm. x 8.0 cm.)
- MGN 1314. Santa Fe, New Mexico, November 1924. SS. (5.8 cm. x 6.4 cm.)
- MGN 1315-1321. Santa Fe, New Mexico, November 1924. AR, L, S. (7.7 cm. x 10.4 cm.)
- MGN 1322-1329. Cleveland, Ohio, 1924. AR, F, I, N, P, S. (7.7 cm. x 10.4 cm.)
- MGN 1330-1332. Cleveland, Ohio, 1924. AR, F, P, S. (9.2 cm. x 12.2 cm.)
- MGN 1333-1336. n.p., 1924. AR, L, S, W. (7.7 cm. x 10.4 cm.)
- MGN 1337-1353. Timagami, Ontario, Canada, 1924. AR, L, P, S, W. (7.7 cm. x 10.4 cm.)
- MGN 1354-1404. Timagami, Ontario, Canada, 1924. A, AR, F, L, N, P, R, S, W. (5.6 cm. x 7.8 cm.)
- MGN 1405-1412. Timagami, Ontario, Canada, 1924. F, L, N, S, W. (5.7 cm. x 6.7 cm.)
- MGN 1413-1431. Timagami, Ontario, Canada, 1924. A, AR, F, L, N, P, W. (5.6 cm. x 7.8 cm.)
- MGN 1432. Timagami, Ontario, Canada, 1924. A, N, P. (5.6 cm. x 6.5 cm.)
- MGN 1433-1445. Timagami, Ontario, Canada, 1924. AR, L, W. (5.6 cm. x 7.8 cm.)
- MGN 1446-1447. Timagami, Ontario, Canada, 1924. L, W. (5.6 cm. x 7.2 cm.)
- MGN 1448-1467. Timagami, Ontario, Canada, 1924. A, AR, F, L, P, W. (5.6 cm. x 7.8 cm.)
- MGN 1468-1475. Canadian Rockies, 1924. L, N, S, W. (7.8 cm. x 10.5 cm.)
- MGN 1476-1482. San Francisco, California, ca. 1924. AR, C, L, W. (5.0 cm. x 12.6 cm.)
- MGN 1483-1484. San Francisco, California, 1924. AR, C, L, P, R, W. (5.0 cm. x 6.2 cm.)++
- MGN 1485. Probably Cleveland, Ohio, July 1925. R, W. (5.0 cm. x 9.9 cm.)
- MGN 1486. Probably Cleveland, Ohio, July 1925. R, W. (5.0 cm. x 6.2 cm.)
- MGN 1487-1493. Cleveland, Ohio, July 1925. AR, F, L, N, S, SS. (5.0 cm. x 6.2 cm.)
- MGN 1494-1495. Cleveland, Ohio, July 1925. F. (5.6 cm. x 7.8 cm.)
- MGN 1496. Cleveland, Ohio, July 1925. F, L. (5.6 cm. x 8.3 cm.)
- MGN 1497. Cleveland, Ohio, July 1925. F, L. (4.7 cm. x 4.9 cm.)
- MGN 1498. Cleveland, Ohio, July 1925. F, S. (5.6 cm. x 8.0 cm.)
- MGN 1499. San Francisco, California, 1925. L, S. (5.0 cm. x 6.2 cm.)++
- MGN 1500-1501. San Francisco, California, 1925-26. W. (5.6 cm. x 8.0 cm.)
- MGN 1502. San Francisco, California, 1925-26. C, L, W. (5.0 cm. x 6.2 cm.)++
- MGN 1503-1504. San Francisco, California, 1925-26. L, W. (5.0 cm. x 12.6 cm.)
- MGN 1505. Grand Canyon, Arizona, 1925. L, S. (5.0 cm. x 12.6 cm.)
- MGN 1506-1509. Grand Canyon, Arizona, 1925. L, N, S. (5.0 cm. x 6.2 cm.)++
- MGN 1510-1512. Sierra Nevadas, August 1926. L, W. (5.0 cm. x 6.2 cm.)++
- MGN 1513-1521. Sierra Nevadas, August 1926. A, F, L, S, W. (5.0 cm. x 12.6 cm.)
- MGN 1522-1528. n.p., Summer 1927. F, P, S. (5.2 cm. x 5.5 cm.)++
- MGN 1529. Griesalp, Switzerland, Summer 1927. AR, L. (5.6 cm. x 12.6 cm.)
- MGN 1530-1544. S.S. Fella, 1928. AR, P, W. (5.6 cm. x 6.2 cm.)++
- MGN 1545-1546. Griesalp, Switzerland, 1928. AR, L. (5.6 cm. x 12.6 cm.)
- MGN 1547-1549. Griesalp, Switzerland, 1928. AR, L, N, S. (5.6 cm. x 6.2 cm.)++
- MGN 1550. Griesalp, Switzerland, 1928. AR, L. (5.6 cm. x 12.0 cm.)
- MGN 1551. Griesalp, Switzerland, 1928. L. (5.6 cm. x 11.3 cm.)
- MGN 1552. Griesalp, Switzerland, 1928. AR, L. (5.6 cm. x 11.3 cm.)
- MGN 1553. Griesalp, Switzerland, 1928. L. (5.6 cm. x 12.4 cm.)

- MGN 1554. Griesalp, Switzerland, 1928. AR, L. (5.6 cm. x 12.0 cm.)
- MGN 1555. Griesalp, Switzerland, 1928. L. (5.6 cm. x 12.6 cm.)
- MGN 1556. Griesalp, Switzerland, 1928. F, L, P. (5.6 cm. x 6.3 cm.)+ +
- MGN 1557. Lake Brienz, Switzerland, 1928. L, W. (5.6 cm. x 12.6 cm.)
- MGN 1558-1579. Mill Valley, California, 1928. AR, L, N, P, SL, W. (5.6 cm. x 7.8 cm.)
- MGN 1580-1596. San Francisco, California, 1928. I, L, P, S. (5.8 cm. x 8.0 cm.)
- MGN 1597-1605. Châtel Haute Savoie, France, 1938. A, AR, C, L, P. (5.8 cm. x 8.0 cm.)
- MGN 1606-1619. n.p., n.d. A, AR, C, L, P, S, SS, W. (6.0 cm. x 10.5 cm.)
- MGN 1620-1621. Hamburg, Germany, 1904. W. (8.0 cm. x 10.3 cm.)
- MGN 1622-1623. Pinchat, Switzerland, ca. 1905. AR, L, S. (6.3 cm. x 10.6 cm.)
- MGN 1624. Geneva, Switzerland, 1907-09. AR, F. (6.1 cm. x 10.6 cm.)
- MGN 1625. Oberland Bernois, Switzerland, ca. 1909. C, L, P, S. (7.9 cm. x 10.3 cm.)
- MGN 1626-1627. Salève, Switzerland, 1909. AR, P, S. (6.1 cm. x 10.6 cm.)
- MGN 1628. Pommier, France, 1909. AR, F, N. (8.0 cm. x 10.5 cm.)
- MGN 1629. Satigny, Switzerland or Mornex, France, ca. 1910. F, L. (8.0 cm. x 11.0 cm.)
- MGN 1630. Mt. Monadnock, New Hampshire, ca. 1919. S. (9.3 cm. x 11.9 cm.)
- MGN 1631. Cleveland, Ohio, ca. 1921. AR, P, S. (9.2 cm. x 12.2 cm.)
- MGN 1632. Percé, Canada, 1921. N, W. (9.3 cm. x 11.9 cm.)
- MGN 1633-1636. Cleveland, Ohio, 1922. L, P, SS. (7.7 cm. x 10.4 cm.)
- MGN 1637. Cleveland, Ohio, 1923. L, P. (7.7 cm. x 10.4 cm.)
- MGN 1638-1643. Cleveland, Ohio, 1924. F, S. (5.6 cm. x 7.8 cm.)
- MGN 1644. Timagami, Ontario, Canada, 1924. F, L, P, W. (5.6 cm. x 7.3 cm.)
- MGN 1645. Timagami, Ontario, Canada, 1924. F, L, N, W. (5.7 cm. x 6.7 cm.)
- MGN 1646. Griesalp, Switzerland. Summer 1927. AR, L. (5.6 cm. x 12.6 cm.)
- MGN 1647. Pittsfield, Massachusetts, 1919. P, S. (9.3 cm. x 11.9 cm.)

Small Stereo Negatives, 1915–1924

The Small Stereo Negatives are glass plates measuring 4.5 cm. x 10.5 cm., with the individual images measuring 4.0 cm. x 4.5 cm.

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| SSN 1-76. | n.p., 1915-25. A, AR, C, F, L, N, P, R, S, W. | SSN 320-469. | Percé, Canada, 1921. AR, C, F, L, N, P, R, S, W. |
| SSN 77-91. | Rennex, Switzerland, 1915. AR, F, N, S, W. | SSN 470-490. | Niagara Falls or Cleveland, Ohio, 1922. F, L, N, R, W. |
| SSN 92-113. | Rennex, Switzerland, 1915-16. A, F, L, N, W. | SSN 491. | Cleveland, Ohio, 1922. F. |
| SSN 114-115. | Rennex or Creux de Genthodt, Switzerland, 1915. F, C, L. | SSN 492-545. | Peterboro, New Hampshire, 1923. A, AR, F, L, N, P, R, S, W. |
| SSN 116-135. | Rennex or Creux de Genthodt, Switzerland, 1915. A, F, N, S, W. | SSN 546-552. | Probably New England, ca. 1923. AR, F, L, S, W. |
| SSN 136-155. | Gemmi Pass, Switzerland, 1915. A, F, L, S, W. | SSN 553-567. | Hadley, Massachusetts, 1923. AR, C, N, P. |
| SSN 156-163. | Gemmi Pass, Switzerland. 1915. AR, F, L, R, S. | SSN 568-576. | Moosehead Lake, Maine, 1923. L, W. |
| SSN 164-169. | Salève, Switzerland, Spring 1916. C, F, L, N, P. | SSN 577-587. | New Hampshire, Vermont or Maine, August 1923. F, L, N, W. |
| SSN 170-179. | Geneva or Salève, Switzerland, ca. 1916-17. A, F, L, P. | SSN 588-611. | Cleveland, Ohio, ca. 1923. AR, F, P, S. |
| SSN 180-188. | Geneva, Switzerland. ca. 1916. A, F, N, P, S. | SSN 612-629. | Santa Fe, New Mexico, 1923. A, AR, C, L, R. |
| SSN 189-200. | Hohturli, Switzerland, Summer 1917. AR, F, L, S. | SSN 630-632. | n.p., 1923. AR, L, N, W. |
| SSN 201-227. | Kandersteg, Switzerland, 1917. A, AR, F, L, P. | SSN 633-649. | Ko-Ko-Ko Bay, Ontario, Canada, 1924. F, L, P, R, W. |
| SSN 228-236. | S.S. Rochambeau or New York, New York, Fall 1917. C, F, W. | SSN 650-693. | Timagami, Ontario, Canada, 1924. A, AR, F, L, N, R, S, W. |
| SSN 237-243. | Central Park, New York, New York, Fall 1917. F, L, S, W. | SSN 694-721. | Canadian Rockies, 1924. L, N, S, W. |
| SSN 244. | n.p., 1917. A, F, L. | SSN 722-727. | Grand Canyon, Arizona, 1924. L. |
| SSN 245-261. | n.p., 1918-21. A, AR, C, F, L, N, W. | SSN 728-744. | Yosemite, California, 1924. L, N, R, W. |
| SSN 262-272. | Interlaken, New Jersey, 1918. AR, C, F, N, W. | SSN 745-755. | San Francisco or Mill Valley, California, 1924. C, F, L, P, S, W. |
| SSN 273-275. | New York, New York, 1918. F, S. | SSN 756-757. | n.p., n.d. P, L. |
| SSN 276-287. | New York, New York, 1920. AR, C, F, R, W. | SSN 758. | New York, New York, ca. 1920. AR. |
| SSN 288-317. | Peterboro, New Hampshire, 1920. A, AR, F, L, R, S, W. | SSN 759. | n.p., ca. 1920. F, L. |
| SSN 318. | New England, 1920. AR. | SSN 760. | Peterboro, New Hampshire, ca. 1920-23. AR, P. |
| SSN 319. | n.p., 1920. L, W. | SSN 761. | Probably New Hampshire, ca. 1920-23. N, W. |
| | | SSN 762. | n.p., n.d. W. |

Large Stereo Negatives, 1924–1928

These are glass plates unless indicated by an * at the end of the entry. Glass plates are 5.9 cm x 12.6 cm. with individual images measuring 5.7 cm x 6.4 cm. Gelatin negatives are 5.6 cm. x 13.4 cm. with individual images measuring 5.2 cm. x 6.4 cm.

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| LSN 1-3. | San Francisco, California, ca. 1924. C, SS.* | LSN 162-163. | Langnau, Switzerland, ca. 1927. AR, P.* |
| LSN 4-5. | Grand Canyon, Arizona, 1925. L, S.* | LSN 164. | San Francisco, California, 1928. AR, P, W. |
| LSN 6-16. | Grand Canyon, Arizona, Summer 1925. L, S. | LSN 165-166. | Mill Valley, California, 1928. S.* |
| LSN 17-18. | Hollywood, California, Summer 1925. L, P, S. | LSN 167. | Probably San Francisco, California, 1928. W.* |
| LSN 19-22. | San Francisco, California and Salt Lake City, Utah, 1925. C, W. | LSN 168-193. | S.S. Fella, 1928. AB, F, L, P, R, S, W. |
| LSN 23-27. | San Francisco, California, 1925-26. C, SS.* | LSN 194-212. | S.S. Fella, 1928. P, R, W.* |
| LSN 28-30. | San Francisco, California, ca. 1925-28. C. | LSN 213-290. | Griesalp, Switzerland, 1928. A, AR, C, L, N, P, R, S, SS, W.* |
| LSN 31-38. | San Francisco, California, July 1926. C, L, N, P, W. | LSN 291-296. | Griesalp, Switzerland, 1928. AR, L, P, SS. |
| LSN 39-69. | Sierra Nevadas, 1926. A, AR, L, P, R, S, W. | LSN 297. | Lake Brienz, Switzerland, ca. 1927-28. A, AR, L, W.* |
| LSN 70-96. | Sierra Nevadas, August 1926. A, AR, L, P, R, W. | LSN 298-299. | Lake Brienz, Switzerland, ca. 1927-28. AR, L, W. |
| LSN 97-103. | Griesalp, Switzerland, 1927. F, L, S. | LSN 300-302. | S.S. de Grasse, 1928. AB, R, W. |
| LSN 104. | Griesalp, Switzerland, 1927. L.* | LSN 303-307. | San Francisco, California, 1928. C, I, W. |
| LSN 105-140. | Griesalp, Switzerland, Summer 1927. A, AR, F, L, N, P, S, W. | LSN 308-309. | n.p., n.d. L, W.* |
| LSN 141-146. | Baden, Switzerland, Summer 1927. AR, C, L, P, SS. | LSN 310-321. | n.p., n.d. A, AR, C, L, N, P, SS, W. |
| LSN 147-151. | Langnau, Switzerland, Summer 1927. L. | LSN 322-324. | Cleveland, Ohio, 1925. F, I, L, S.* |
| LSN 152-161. | Langnau, Switzerland, Summer 1927. P, S, SL.* | LSN 325-339. | Sierra Nevadas, ca. 1926. F, L, N, W.* |
| | | LSN 340-344. | Mill Valley, California, 1927. AR, F, L, P, S.* |

Roll Film Negatives, 1928–1951

Roll film negatives were cataloged by container, some of which held more than one roll of film resulting in several single entries involving more than one roll of negatives. These are noted with the symbol*.

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| RFN 1. | Zurich, Switzerland, 1928. C, P, S. (This was Bloch's first roll of Leica film after purchasing his camera in Zurich in September, 1928.) | RFN 42. | Roveredo, Switzerland, Spring 1931. AR, L, P, N, R. |
| RFN 2. | Thuner See, Switzerland, 1928. C, L, W. | RFN 43. | Roveredo, Switzerland, July 1931. AR, F, P, S. |
| RFN 3. | Gunten (c.u.); Paris, France; S.S. de Grasse, ca. 1928. F, L, P, W. | RFN 44. | Roveredo, Switzerland, Summer 1931. AR, L, N. |
| RFN 4. | S.S. de Grasse; trip across U.S., Atherton, California, ca. 1928. C, F, L, P.* | RFN 45. | Roveredo, Switzerland, Fall 1931. AR, L, N, P, R. |
| RFN 5. | Thuner See, and Niesen, Switzerland; Léon (c.u.), ca. 1929. C, F, L, P, S, W. | RFN 46. | Roveredo, Switzerland, ca. 1931. A, AR, C, F, L, N, S. |
| RFN 6-8. | Vancouver Island, Canada, 1929. A, C, F, L, P, R, W.* | RFN 47-50. | Roveredo, Switzerland, ca. 1931-32. A, AR, C, F, L, N, P, R, S.* |
| RFN 9-14. | Griesalp, Switzerland, 1929. A, AR, L, N, P, S.* | RFN 51. | Roveredo, Switzerland, Summer 1932. AR, F, L, S. |
| RFN 15. | Châtel Haute Savoie, France, ca. 1930. A, AR, C, F, L, N, P, W. | RFN 52. | Roveredo, Switzerland, September 1932. AR, L, P. |
| RFN 16. | Châtel Haute Savoie, France, June 1930. C, L, P. | RFN 53. | Roveredo, Switzerland, December 1932. P, S.* |
| RFN 17. | Griesalp, Switzerland, 1930. AR, F, L, N, S.* | RFN 54. | Châtel Haute Savoie, France; Niagara Falls, New York, ca. 1933. AR, C, L, P, S, W. |
| RFN 18. | Griesalp, Switzerland, August 1930. AR, F, L. | RFN 55. | n. p., ca. 1935-38. A, AR, L, P, R. |
| RFN 19-20. | Griesalp, Switzerland, ca. 1930-31. AR, F, L, N, S. | RFN 56-67. | Châtel Haute Savoie, France, ca. 1935-38. AR, C, F, L, N, P, R, S, SL, W. |
| RFN 21. | Rome, Italy, ca. 1930-31. AR. | RFN 68. | Lago di Garda, Italy, ca. 1935-38. AR, C, L, N, W. |
| RFN 22. | Bidogno or Tesserete, Switzerland, ca. 1930-31. A, AR, C, L. | RFN 69. | Châtel Haute Savoie, France, October 16, 1935. A, AR, C, L. |
| RFN 23. | n. p., ca. 1930-31. A, AR, F, L, N, P, R.* | RFN 70. | Sirmione, Italy, November 1935, and Châtel Haute Savoie, France, December 1935-January 1936. A, AR, C, L, W. |
| RFN 24-37. | Roveredo, Switzerland, ca. 1930-31. A, AR, C, F, L, N, P, S.* | RFN 71. | Col de Sege (c.u.), February 1936. A, C, L, N. |
| RFN 38. | Roveredo, Switzerland, January 1931. AR, C, L, N, S. | RFN 72. | Châtel Haute Savoie, France, Spring 1936. C, F, L, N, P. |
| RFN 39. | Roveredo, Switzerland, February 1931. AR, C, F, L, N. | RFN 73. | Châtel Haute Savoie, France, May 1936. AR, C, L, N, S. |
| RFN 40. | Roveredo, Switzerland, April 18, 1931. L, N. | RFN 74. | Châtel Haute Savoie, France, July-August 1936. F, L, N, P. |
| RFN 41. | Roveredo, Switzerland, April 31, 1931. AR, F, L, N. | RFN 75. | Châtel Haute Savoie, France, August 1936. AR, L, N. |

- RFN 76-77. Châtel Haute Savoie, France, September 1936. A, AR, L, P, S.
- RFN 78. Lucca, Italy, October 1936, and Châtel Haute Savoie, France, July 1937. A, C, I, L, N, P, W.
- RFN 79. Châtel Haute Savoie, France, 1936. L, N, P, S.
See RFN 78: Châtel Haute Savoie, France, July 1937.
- RFN 80. Pisa, Italy, Spring 1937. AR, C, L, N, W.
- RFN 81. Châtel Haute Savoie, France, August 1937. C, L, P.
- RFN 82. Châtel Haute Savoie, France, and Malcesine, Italy, September-October 1937. AR, C, L, N, W.
- RFN 83-84. Malcesine, Italy, October 1937. AR, C, L, N, R, W.
- RFN 85. Malcesine, Italy, October-November 1937. AR, C, L, R, W.
- RFN 86. Malcesine, Italy, and Châtel Haute Savoie, France, October and November 1937. C, L, P, W.
- RFN 87. Châtel Haute Savoie, France, 1937. F, L, N, P.
- RFN 88. Châtel Haute Savoie, France, Autumn and Winter 1937-38. AR, C, L, N, P.
- RFN 89. Châtel Haute Savoie, France, Summer 1938. C, L, P, R, S.
- RFN 90. Châtel Haute Savoie, France, October-November 1938. AR, C, L, N, P, S.*
- RFN 91-92. Rangeley, Maine, August 1939. AR, L, N, W.
- RFN 93. Rangeley, Maine, September 1939. C, L, N, S, W.
- RFN 94. Oswego, New York, December 1939; Diablo (s.u.), 1940; Reno, Nevada, June 1940. L, N, P, W.
- RFN 95. Maine, 1939. AR, F, L, P, S.*
- RFN 96. Rangeley, Maine and probably Vermont, 1939. C, N, W.
- RFN 97. Wyoming, Idaho, Oregon, 1939. A, C, H, L, W.
- RFN 98. Rangeley, Maine, ca. 1939-48. L, N, W.
- RFN 99. Reno trip, May 1940. AR, L, N, P.
- RFN 100. Diamond Lake, Oregon, July 7, 1940. H, L, N, W.
- RFN 101. Diamond Lake, Crater Lake and Suttle Lake, Oregon, August 1940. L, N, S, W.
- RFN 102. Diamond Lake, Oregon, September 3, 1940. L, W.
- RFN 103. Plane trip; California; Oswego, New York, 1940. L, N, P, S.
- RFN 104. Reno trip, 1940. L, N, W.
- RFN 105. Crater Lake, Oregon, 1940. L, N, W.
- RFN 106. Crater Lake and Diamond Lake, Oregon, 1940. A, L, N, W.
- RFN 107. Diamond Lake and Mt. Hood, Oregon, 1940. L, N, W.
- RFN 108. Hood River and Columbia River, Oregon, 1940. AR, L, N, P, S, W.
- RFN 109. Suttle Lake and MacKenzie Pass, Oregon, 1940. AR, L, N, S, W.
- RFN 110. Portland, Oregon, 1940. F, S.
- RFN 111. Oregon, 1940. F, L, N, P, W.
- RFN 112. Plane trip; Oregon, 1940. A, N, P, L.
- RFN 113. Agate Beach, Oregon, ca. 1941. AR, N, W.
- RFN 114. Berkeley, California, March 30, 1941. S. (Contact strip.)
- RFN 115. Agate Beach, Oregon, 1942. L, W.
- RFN 116. Agate Beach, Oregon, ca. 1942, and September and October 1951. L, N, W.*
- RFN 117. Agate Beach, Oregon, January and August 1943. AR, F, L, N, P, W.
- RFN 118. Agate Beach, Oregon, Fall 1943 and January 1944. A, S, W.
- RFN 119. Agate Beach, Oregon, April and May 1944. A, N, R.
- RFN 120. Probably Santa Barbara, California, ca. 1946-48. AR, L, P, R.
- RFN 121. Agate Beach, Oregon, June 1948. AR, N, L, S, W.*
- RFN 122. Salt Lake City, Utah, October 1948. IS, L, N, P.
- RFN 123. Agate Beach, Oregon and Berkeley, California, Summer 1948. S.
- RFN 124. Agate Beach, Oregon, 1949-50. N, W.
- See RFN 116: Agate Beach, Oregon, September and October 1951

Prints

VINTAGE PRINTS

Album Y*. Geneva, Pinchat, Rennex, and Satigny, Switzerland; Hamburg and Frankfurt, Germany; Peterboro and Keen, New Hampshire; Palisades, New Jersey; New York, New York; Cleveland, Ohio; Mill Valley, California; and Percé, Canada, 1903-26. 179 prints. (78:166:001 - 78:166:179)

Album B. Pinchat, Geneva, Rennex, Salève, and Satigny, Switzerland; and Mornex, France, 1905-14. 189 prints, including one image by Lucienne Bloch. (78:161:001 - 78:161:189)

Album AA. Aravis, France, ca. 1910-12. 40 prints (78:160:001 - 78:160:040)

Album A. Aravis, France; Satigny, Salève and Rennex, Switzerland, 1910-14. 79 prints. (78:010:001 - 78:010:079)

Album C. Palisade Park, New York; Peterboro, New Hampshire; Cleveland and Chagrin Falls, Ohio; and the Canadian Rockies, 1919-25. 188 prints, including seven images by Lucienne Bloch. (78:162:001 - 78:162:188)

Album X. Peterboro, New Hampshire; New England; Timagami Lake, Ontario; and the Canadian Rockies, ca. 1923-24. 89 prints. (78:165:001 - 78:165:089)

Album D. Grand Canyon, Arizona; Mill Valley and San Francisco, California; Pittsfield, Massachusetts; New York, New York; and the Sierra Nevadas, 1925-29. 249 prints, including twelve images by Lucienne Bloch. (78:164:001 - 78:164:249)

Album DD. Baden, Lengnau, Vierwaldersee, Gletsch, and Griesalp, Switzerland, 1927. 188 prints. (78:163:001 - 78:163:188)

Gelatin silver prints made by Ernest Bloch. 2 prints. (78:037:001 - 78:037:002)

Contact prints made by Ernest or Lucienne Bloch from gelatin negatives. 289 prints. (Accession numbers are the same as the negative numbers.)

Roveredo, Switzerland, 1930-31. 71 prints by commercial printers. (78:232:001 - 78:232:071)

Châtel Haute Savoie, France, 1935-37. 47 prints by commercial printers. (78:232:072 - 78:232:118)

*Letters identifying the albums were assigned by members of the Bloch family; there are accompanying lists describing the contents of each album. Most of the contact prints in these albums were made by Ernest Bloch, but in some cases Lucienne Bloch helped her father with the printing.

MODERN PRINTS

Gelatin silver prints made by Eric Johnson. 77 prints. (78:167:001 - 78:167:077)

Gelatin silver prints made by Linda Fry, Center for Creative Photography. 11 prints. (Accession numbers are the same as the negative numbers.)

In process: contact prints of gelatin negatives in the Ernest Bloch Archive.

Miscellaneous

Notebook, 1921. Contains notes on negatives taken in Percé, Canada.

Photographic Equipment. Includes a Polyscop stereo camera, camera and darkroom accessories, and stereo viewers.

Biographical file. Includes clippings, photocopies, books and publications relating to Ernest Bloch. (One manuscript box.)

Related Resources

The following resources from collections within the Center are not part of the Ernest Bloch Archive but are relevant to the study of Bloch and his photography.

Ansel Adams Archive. Correspondence between Ansel Adams and the Heirs of Ernest Bloch regarding the Bloch photographic Archive.

Paul Strand Archive. Correspondence and manuscripts relating to Issue 4 of *Manuscripts* (MSS.) magazine, 1922, edited by Paul Strand. (AG 17:1/1) Bloch's reply to the questionnaire is reproduced in its entirety in the essay included in this guide.

Videotape Library. Interview with Lucienne Bloch Dimitroff, March 15, 1978. This interview with Ernest Bloch's daughter, conducted by Center Director James Enyeart, includes discussions of Bloch's music and photography, and his friendship with Waldo Frank, Alfred Stieglitz, Edward Weston and Ansel Adams. 1 hour. (Video 78:015).

Interview with Ivan Bloch, March 31, 1978. This interview with Ernest Bloch's son, conducted by Center Director James Enyeart, includes discussions of Bloch's music and photography, his philosophical and aesthetic influences, and his friendships with Paul Rosenfeld, Waldo Frank, Alfred Stieglitz, Georgia O'Keeffe and others. 1 hour. (Video 78:017).

