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Photography/Peter Plagens

SOCIETY SEEN

"... Under M. F. Agha's art direction at *Vogue* and *Vanity Fair*, the magazines published some of the best fashion photos ever taken ..."

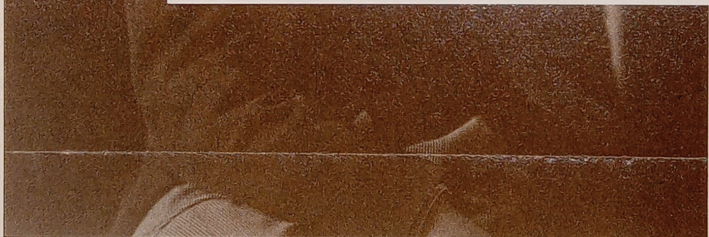


THE MUSEUM OF FINE ARTS, HOUSTON

1001 BISSENET P. O. BOX 6826 HOUSTON, TEXAS 77265

TO:

Please Accept with our Compliments



Charles Sheeler photographed Aldous Huxley for the pages of *Vanity Fair* in 1927.

THE ICONOGRAPHY of the thirties is for most of us a tableau of populism. The Depression made apple sellers of stockbrokers; Roosevelt spoke directly to the people over the radio; and photographers such as Dorothea Lange, Walker Evans and Russell Lee immortalized itinerant workers and the prisoners of the bread lines.

But there was a flip side to this coin: There was *Society*, an almost hermetically sealed world of white-tie balls, tranquil lawn tennis and, of course, the delicate grace of Paris originals.

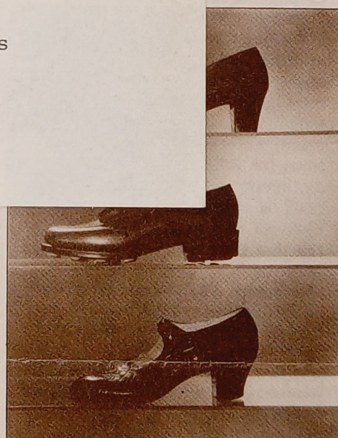
America of the time shamelessly wor-

shipped *Society* with a far-removed distance and awe. The hymnals of homage were the magazines *Vanity Fair* and *Vogue*; the former supplied texts on the manners and (high) morals of the Rockefellers, Vanderbilts and Dukes, and the latter furnished the visuals—the latest in *couture* from Mainbocher, Schiaparelli and Maggy Rouff.

As with many socially reactive enterprises, however, *Vogue* made a little art history along the way. In 1929, Condé Nast Publications hired Russian-born Dr. M. F. Agha as its new art director. Agha brought to the pages of *Vogue* the

photography of Charles Sheeler, Man Ray, Baron George Hoyningen-Huene, Cecil Beaton, Lusha Nelson, Toni Frissell and Edward Steichen. Of Agha, Steichen said:

I had always regarded the layout and presentation of *Vogue* and *Vanity Fair*, meaning... Dr. Agha the layout and and gave both ve appearance. tion, *Vogue* was on and dramatic e painter's eye of troque of Beaton Aan Ray. found their way ection of Agha.



Steichen's shoe portrait, from *Vogue*, 1930.

When they became available with his estate, Stephen White's Gallery of Photography, 835 North La Cienega Boulevard, secured a major portion for a free exhibition which opens February 6. We thus have a chance to see some of the best fashion photographs ever taken.

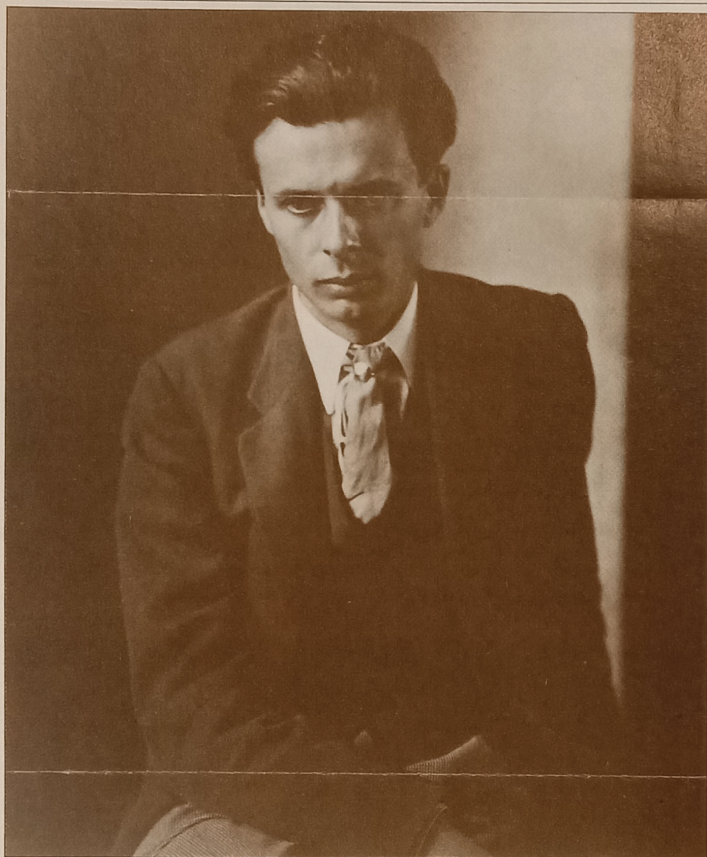
"The Fashionable World," as the show is titled, gives us airless but elegant reconstitutions of Clare Luce, Max Baer and Anna May Wong, as well as such proper names as Mrs. Harry Payne Whitney and Mrs. August Belmont—mostly portraits of privilege, but all transformed into art.

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I had always regarded the layout and presentation of *Vogue* and *Vanity Fair* as namby-pamby, meaningless and conventional. ... Dr. Agha swiftly transformed the layout and picture presentation, and gave both magazines a fresh, live appearance.

Under Agha's direction, *Vogue* was blessed with the precision and dramatic lighting of Steichen, the painter's eye of Sheeler, the tailored baroque of Beaton and the radical wit of Man Ray.

Many of the prints found their way into the personal collection of Agha.



Steichen's shoe portrait, from *Vogue*, 1930.

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MEMO FROM
GRACE M. MAYER

See LOST NEW YORK
Nathan Silver
Houghton Mifflin Company, 1967

P. 74 reference to Steichen Photomurals in
Rockefeller Center, Men's Smoking Room
in theatre

Shown in photograph on p. 73

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Original in
The Art Institute of Chicago
also in Steichen Archive

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 KODAK FILM
 MASK OF GOETHE
 FOXGLOVES
 SUNFLOWER STALK
 KODAK FILM
 STEINWAY PIANO
 "WHAT PRICE GLORY?"
 MERLE OBERON
 FRONT PAGE
 RADIO CITY
 TORSO
 THE LITTLE ROUND MIRROR (1905)
 Lent by the Metropolitan Museum of Art
 LYNN FONTANNE
 EMPIRE STATE BUILDING
 ETHAN FROME
 HOMELESS
 CLINIC
 RUTH DRAPER
 SUNBURN
 "WHAT PRICE GLORY?"

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HENRI MATISSE
SYLVIA SYDNEY
EDWARD JOHNSON
JEANNETTE MacDONALD
JACOB EPSTEIN
MARLENE DIETRICH
EUGENE O'NEILL
CANNON TOWELS
AWAKE AND SING
GERHART HAUPTMANN
BERNARD BARUCH
THOMAS MANN
FAY WRAY AND JOHN MONK SAUNDERS
CHARLES SHEELER
JOAN CRAWFORD
CHARLES CHAPLIN
EUGENE LEONOTOVITCH
MIRIAM HOPKINS
THE GREAT GOD BROWN
JOSE ITURBI
THE RUSSIAN ISADORA DUNCAN DANCERS
Vogue FASHION
PHOTOGRAPHIC PARAPHERNALIA
A FASHION PAGE FROM *Vogue*
ISADORA DUNCAN AT THE PARTHENON
THREE FASHION PAGES FROM *Vogue*
DEBUTANTE (1925)
HEAVY LILIES
MRS. E. N. MAY
THE FLATIRON (1909)
Lent by the Metropolitan Museum of Art
CLAIRE BOOTHE

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 WALTER CHRYSLER
 SERGEI RACHMANINOFF
 JACK DEMPSEY
 ALFRED HARCOURT
 ALFRED STIEGLITZ
 CARL MARR (1901)
Lent by the Metropolitan Museum of Art
 MIGUEL COVARRUBIAS
 GEORGE M. COHAN
 H. L. MENCKEN
 PAUL ROBESON AS "THE EMPEROR JONES"
 COLLETTE WILLY
 WILLIAM BUTLER YEATS
 BRANCUSI
 JACK SHARKEY
 J. PIERPONT MORGAN
 CAPTAIN BOB BARTLETT
 EUGENE MEYER
 NOEL COWARD
 FRED ASTAIRE
 PAUL MORAND
 ANNA STEN
 DOROTHY PARKER
 CARL SANDBURG
 JULIE HAYDON
 WALT DISNEY
 GRETA GARBO
 LEOPOLD STOKOWSKI
 ANNA MAY WONG
 SINCLAIR LEWIS
 LUPE VELEZ

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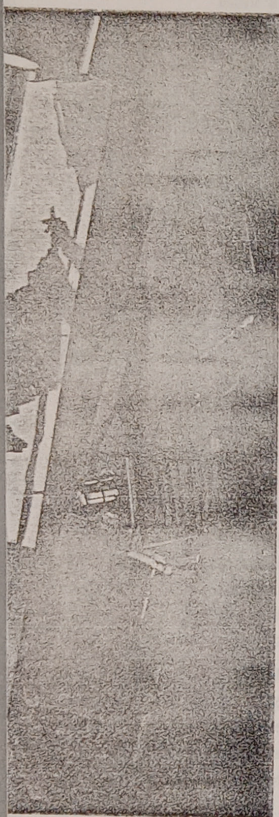
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EDWARD STEICHEN

*A retrospective exhibition
of his forty years of work
in the field of photography*

THE BALTIMORE MUSEUM OF ART
June 1 - June 30, 1938

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HERNALIA

STEICHEN'S CAMERA

THE camera is the modern eye, just as the painter was the eye of our fathers. It does our seeing for us and its ability to move about, to record things which happen in a flash, to see from above, below, behind, have taught us new habits of perception. In its early days it followed the tradition of painting: things were photographed from the level of the eye when standing, things were framed as in a proscenium arch, objects were grouped in pyramids, light fell from a single source. But as it gained its aesthetic autonomy it no more followed the lead of painting than painting followed the lead of sculpture after the revolt of Delacroix.

Each artistic instrument has its limitations which cripple the un inventive and liberate the imaginative. The dull painter finds paint a shackle; he sticks bits of cloth and paper and tinsel on his canvas to give an emotional shock. The imaginative painter learns the limitations of his medium and instead of being crippled by them utilizes them. So the International Style, as it is sometimes called, in architecture may be thought of as either an impoverishment of an art or an enrichment. It is undoubtedly a purgation of applied decoration but it has made architecture more sensitive to its purposes; its forms are simpler but they can be turned to more varied ends.

The camera may be simply a lens through which light passes at the push of a clocker. Its pictures will then be merely what the light rays create within the limits of the focus. Or it may be an instrument as sensitive to the commands of a creative imagination as a pencil. In the work of Steichen it has become something for the artist to use, not something which controls the artist. And when the artist is as sensitive to the feelings of his time as this master, his work becomes as much a record of our taste as a record of his own experience.

Perhaps the most obvious feature of Steichen's photographs, when one compares them with the work of less gifted photographers, is their sense of composition. Anyone can arrange objects in a pleasing group if he has taken a course in an art school, but few can make the arrange-

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ment a source of emotional excitement and almost a symbol of what the picture has to say. Yet Steichen in such a picture as "Processional" or "Death Takes a Holiday" or the portrait of Noel Coward does all of this. The spiral swirl of the lines in "Death Takes a Holiday," binding the figures together, leading the eyes from detail to detail, unifying them into a single pattern is as powerful as the great sweep of an El Greco, and yet the subject is photographed with as little obvious theatricality as any news shot. Again in "Processional" the angularity of the dance movements and the acidity of the hot jazz are carried out in the clash of sharp lines and masses. Steichen sometimes goes to extremes in this direction, as when in "Minnevitich's Harmonica Band" he arranged the figures in horizontal strips, like the upper and lower shells of a harmonica, and spaces his figures as if they were the stops.

This interest in pattern seems never to have forsaken him. He was one of the first photographers to see visual beauty when none had thought of looking for it. His "George Washington Bridge," shot from below, his "Apples and Pears," his "Flower Pots," his "Sunflower," his "Abstraction," are all examples of this. Yet most of them are not simply lines and masses arranged by the artist to make a pattern of his own; they are the discovery by the artist's eye of a pattern already existing, but usually unseen, in the object. It is this gift which has permitted him to utilize the camera as a designing instrument. His design for printed silk, based on an open box of safety matches with the shadows it casts, though not in a technique invented by Steichen, is an example of what the inventive eye can do with ordinary materials.

That delicacy of perception has served him well in his commercial photography. He has a gift for catching an atmosphere suited to the articles which he is advertising. If he is showing women's fashions, he fixates an atmosphere of luxury, emphasizing not only the cut and pattern of the garment but its texture, and enhances it with a setting which intensifies the style. His décor is always to the point. A Greek column in the neo-classic manner for a gown of severely Greek cut; a set of mirrors arranged at various angles to show the sides and back of a costume all of whose aspects are important. If he is advertising a cigarette lighter, he shows you not only the instrument itself but the sudden flash which may indicate its perfect operation. If he is advertising Kodak films, he shows you human beings enjoying them. If he

is advertising an antiseptic, he is kind. An unimaginative eye, photography to buy a pair of women shows their aesthetic effect.

So in his portraits they are express an attitude, a personality. These studies and see how pose out the sitter's character. The Maurice Chevalier, repeating his across the photograph; that in the portrait of Dorothy Parker thumb under Mencken's lower hand corner of the portrait of put in for decorative effect? luxurious velvet curtain behind show a bit of landscape; van page; but even the masters of in selecting just that one object character in the eyes of the languor of Marlene Dietrich, the determination of Epstein, merely by careful lighting of posing the subject.

Again Steichen's hands are them. The hands of Stokowski of Anna May Wong, in each faces. When the subject is show it; when he is nervous, of course so much easier to pose but at the same time what photo while to use them?

Photography emerged as an first analyzed the limitations a made no attempt to evade the latter. The earliest photograph (1901), for instance, had no relied on haze and the painter

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is advertising an antiseptic, he shows you its greatest service to mankind. An unimaginative eye, trying to persuade the public by photography to buy a pair of women's shoes, would show the shoes; Steichen shows their aesthetic effect.

So in his portraits they are not merely cartographically exact; they express an attitude, a personality. Portrait painters might well observe these studies and see how poses, accessories, the entire décor can bring out the sitter's character. That arm of the chair in the portrait of Maurice Chevalier, repeating his characteristic gesture, cutting obliquely across the photograph; that little dachshund looking upward saucily in the portrait of Dorothy Parker; the stone wall behind Brancusi; the thumb under Mencken's lower lip; the sculptured cat in the upper left-hand corner of the portrait of Noel Coward: are these mere accessories put in for decorative effect? The Renaissance painters often put a luxurious velvet curtain behind their sitters, drawn slightly aside to show a bit of landscape; van Dyck would include a spaniel, a horse, a page; but even the masters of portraiture have seldom been so witty in selecting just that one object which would summarize their sitter's character in the eyes of the public. At times the pose is enough: the languor of Marlene Dietrich, the opulence of Jeannette MacDonald, the determination of Epstein, the sculptor—these are indicated not merely by careful lighting of the face but by the entire manner of posing the subject.

Again Steichen's hands are used as few painters would dare to use them. The hands of Stokowski, of Kreisler, of Lupe Velez, of Sandburg, of Anna May Wong, in each case are hands which tell as much as faces. When the subject is elegant, rather than robust, the hands show it; when he is nervous, tense, energetic, the hands show it. It is of course so much easier to photograph hands than it is to paint them, but at the same time what photographer has ever thought it so worthwhile to use them?

Photography emerged as an autonomous art when the photographers first analyzed the limitations and the potentialities of their instrument, made no attempt to evade the former and deliberately cultivated the latter. The earliest photographs of Steichen, the portrait of Carl Marr (1901), for instance, had not as yet reached this point; they still relied on haze and the painter's point of view to make them "artistic."

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As his career grew longer, such devices were dropped and though he was obviously sensitive to the aesthetic discoveries of painters and other artists of his time, yet he saw more and more definitely with his lens alone. It is perhaps that achievement which has made him so important a figure in the history of modern art. For if modern art stands for one thing more than for any other, it is the autonomy of each of its domains. The painter of today does not try to be either sculptor—as David did—or novelists as Gérôme did; he is satisfied with being a painter. By seeing the possibilities of his medium and developing them, regardless of the other arts, Steichen has been one of the most influential of our contemporaries in putting photography on its own feet.

GEORGE BOAS
Secretary of the Board of Trustees

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GEORGE BOAS

Secretary of the Board of Trustees

CATALOG

One hundred and forty-two of the prints listed below were generously
 lent to the Baltimore Museum by Edward J. Steichen; the other eight
 were obtained through the courtesy of the Metropolitan Museum of Art.

THE CHILDREN'S HOUR
 TIBBETT AS "THE EMPEROR JONES"
 DEATH TAKES A HOLIDAY
 LAUGHING BOXES
 JERGEN'S LOTION
 MALIBU BEACH
 THE GEORGE WASHINGTON BRIDGE
 WOMAN WITH BRASS BOWL (1904)
Lent by the Metropolitan Museum of Art
 SINGING WIRES
 CHESTNUT BLOSSOMS (1905)
Lent by the Metropolitan Museum of Art
 WOOD INTERIOR
Lent by the Metropolitan Museum of Art
 BALZAC (1909)
Lent by the Metropolitan Museum of Art
 MINNEVITCH'S HARMONICA RASCALS
 PROCESSIONAL
 THE MARCOS
 STEINWAY PIANO
 GALLANT FOX
 STEINWAY PIANO
 LOTUS
 APPLES AND PEARS
 DIAGRAM OF DOOM
 ABSTRACTION
 MATCHES, DESIGN FOR A SILK FABRIC

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FLOWER POTS
SUNFLOWER SEEDS
CLAIRE BOOTHE
BALZAC
Lent by the Metropolitan Museum of Art
QUINCE BLOSSOMS
Ladies' Home Journal, COVER DESIGN
EIGHT FASHION PAGES FROM *Vogue*
DOUGLAS LIGHTERS
TWO FASHION PAGES FROM *Vogue*
HEXYLRESORCINAL
COTY LIPSTICK
A FASHION PAGE FROM *Vogue*
GLORIA SWANSON
KODAK FILM
GERTRUDE LAWRENCE
A FASHION PAGE FROM *Vogue*
ANNA MAY WONG
CHARLIE CHAPLIN
ADOLPHE MENJOU
CHARLES CHAPLIN
ELIZABETH BERGNER
FRITZ KREISLER
MAURICE CHEVALIER
LILLIAN GISH
CHARLES LAUGHTON
DOLORES DEL RIO
GENE TUNNEY
SYLVIA SYDNEY
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Works on Paper

EDWARD STEICHEN: THE CONDÉ NAST YEARS



THE MUSEUM OF FINE ARTS, HOUSTON
JANUARY 24-MARCH 25, 1984

CABLE: MUFA

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This brochure has been published on the occasion of
the exhibition *Works on Paper: Edward Steichen: The Condé Nast Years*

January 24-March 25, 1984
The Museum of Fine Arts, Houston

This exhibition and accompanying brochure have been
made possible through a grant from Albritton
Development Company and Allegheny International
Realty Development Corporation. This is the fourth of four
exhibitions in the *Works on Paper* series.

Albritton Development is a privately owned, Texas-based real estate development company
with residential, industrial, and commercial projects located in Houston, Dallas, Atlanta,
and Tulsa. The company's staff combines professionals experienced in land acquisition,
architecture, financing, law, construction, marketing, leasing, and project management.

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company. Its balance of diversified and specialized operations is built on a foundation of
financial stability, strong management, and selective regional focus.

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Works on Paper

EDWARD STEICHEN: THE CONDÉ NAST YEARS

Edward Steichen: The Condé Nast Years focuses on Steichen's career as a portraitist for the magazine publisher Condé Nast from 1923 to 1937. These forty-nine photographs were selected from a collection of seventy-five images given to the Museum from the Edward Steichen Bequest by the International Museum of Photography at George Eastman House, which administers the Steichen Bequest at the request of his widow, Joanna T. Steichen. The Houston museum was one of sixteen institutions across the country selected as a recipient of the Steichen Bequest. Institutions were chosen on the basis of their commitment to photography as expressed by their acquisition policies, research and archive facilities, exhibitions, publications, collections, access to the collections by the public, and geographical location. The museum is honored to have been one of the institutions selected.

While the portraits made for Condé Nast comprise the bulk of the Steichen Bequest to Houston, there are also photographs commissioned by the J. Walter Thompson

Advertisement Agency, a still life entitled *Triumph of the Egg* (1921), two photographs made in Mexico in 1938, and three portraits made prior to Steichen's contract with Condé Nast: *Alfred Stieglitz* (1910), *Thérèse Duncan on the Acropolis* (1920), and *Constantin Brancusi and His Daughter* (1922). All three early portraits are included in the exhibition because they are pertinent to understanding Steichen's work for Condé Nast and because variants made at the same sitting were published in *Vogue* or *Vanity Fair*.

Edward Steichen was a remarkable man whose career as a photographer, a painter and designer, co-curator of a gallery, and director of a major museum's photography department spanned six decades. Any one of Steichen's accomplishments as an artist and art professional would have secured his place in history; in combination, his achievements were dazzling. When Steichen was twenty, his photographs received their first significant critical praise when they were included in the Second Philadelphia Salon, a nationwide juried exhibition. His por-



Lois Moran, 1927

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Sylvia Sidney, 1931

traits of J.P. Morgan (1903) and Greta Garbo (1928) will stand as the definitive portraits of those subjects. In addition, his pictures for *Vogue* changed the course of fashion photography.

Steichen was equally successful as an art connoisseur and as an art professional. In 1902, he was a founding member of the Photo Secession, whose members were preeminent in American photography. In collaboration with Alfred Stieglitz, Steichen designed Stieglitz's magazine *Camera Work* (originally intended as the journal of the Photo Secession) and in 1905 transformed Steichen's New York portrait studio at 291 Fifth Avenue into the Little Galleries of the Photo Secession. As the gallery began to exhibit paintings and sculpture as well as photographs, Stieglitz and Steichen (who was by then living in Europe) introduced modern European art to America. Pablo Picasso, Georges Braque, Constantin Brancusi, Paul Cézanne, and Henri Matisse were among those whose works were first shown at the "291" gallery. Fifty years later, as director of the Photography Department of The Museum of Modern Art, New York, Steichen created *The Family of Man*, the most universally popular photography exhibition ever organized. The catalogue for *The Family of Man* is still in print thirty years later.

When Steichen began working for Condé Nast, he already had earned a reputation as a great portraitist in the worlds of both art and society. His reputation was based both on superb technique and dramatic portrayals and on the stellar reputation of his subjects. Steichen's eye for talent stood him in good stead as a portraitist and as a curator of "291" gallery. As early as 1902, he spoke of his "Great Men" series of portraits which by then included the French sculptor Auguste Rodin, the English artist George Frederick Watts, the Belgian Symbolist playwright Maurice Maeterlinck, and the Czech artist Alfonse-Marie Mucha. "Then too," said Steichen, "I have hosts of pictures of young men, who I expect to be great."

Once Steichen began to photograph for Condé Nast, the magazines selected his subjects. *Vogue* was a magazine of society manners, status, and fashion. For its editors, Steichen made fashion photographs and portraits of society leaders. *Vanity Fair* was the magazine of talent, intellect, wit, culture, and power. Its subjects were "in the news" because they were starring in a new Broadway play or motion picture or had just published a book, given a concert, opened an exhibition, or become chairman of a corporate board or government agency. Most of Steichen's sitters were actors. There were more stars of the stage than screen, for the movie industry was still young. There were also vaudeville celebrities as late as 1930.

Steichen's portraits were published in *Vanity Fair* with a paragraph or two on why this sitter was currently in the limelight and some biographical background if the subject was not instantly recognizable. Virtually no text was necessary for Mrs. Herbert Hoover, Douglas Fairbanks, Greta

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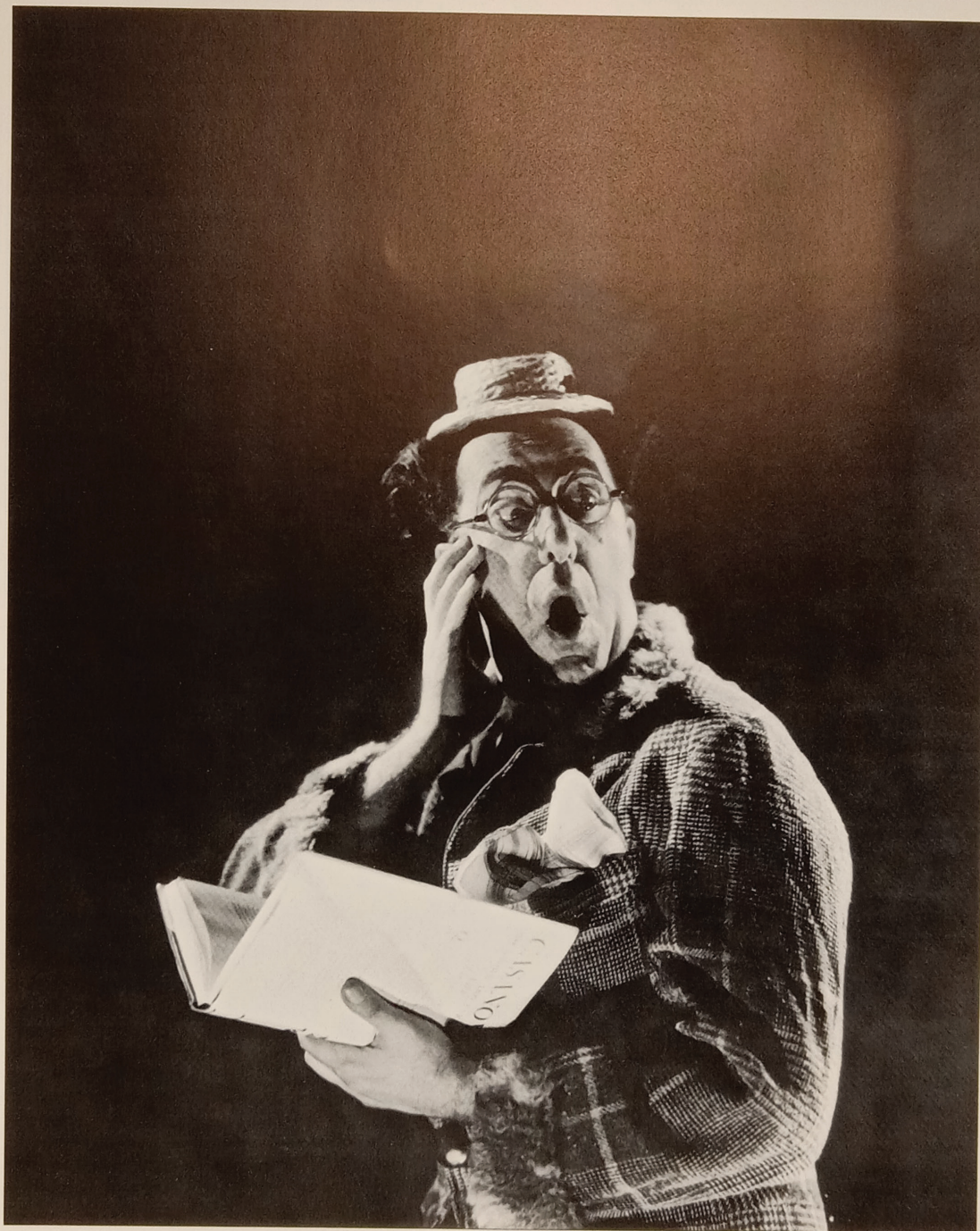
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H. L. Mencken, 1926

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Ed Wynn Reads "Casanova," 1930

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Carbo, or Alfred Lunt and Lynn Fontanne.

Those captions from *Vanity Fair* are included in the labels for this exhibition both to identify the celebrities whose fame has slipped from the public's consciousness and to set the context for which Steichen's pictures were made. Written in a breezy and entertaining style, the captions served as counterpoints to the magazine's longer, more serious feature articles.

Charming and intelligent, Steichen was at ease with businessmen, society women, and artists alike. He recognized and appreciated beauty and extraordinary talent, but his own ego kept him from fawning. Discernment and ease were substantial assets in a profession that required him to work quickly to achieve a distinctive portrait of a sitter famous enough to have been photographed by many others. Frequently, Steichen had never seen the subject at close range until minutes before the sitting. But then, Condé Nast was asking Steichen to portray the public, not the inner, self of his sitters. He was asked to crystallize, not invent, his subject's public persona. Perhaps Steichen's greatest capacity was to make a fresh picture of a clichéd idea. His wife Dana is Eve, her apple before her with one bite brazenly missing. Sylvia Sidney is the Roman goddess Diana basking in the sun. J.P. Morgan is the archetypal corporate magnate.

Steichen looked for the quintessential and the mythic. His women are appealing for their warmth, beauty, exotic allure, or elegance. The women are gay, expressive, seductive, maternal, or naïve. Steichen's men are presented as heroes or advisers, admired for their talent and their intellect. The businessmen are composed, worldly, and serious. They stand bold and distant. They confront the viewer straight on as though they are sizing up their audience. Among the male subjects, only actors express exaggerated emotions. Paul Robeson sulks; Ed Wynn and Jimmie Savo clown; Charlie Chaplin and Maurice Chevalier smile bewitchingly. Writers sit comfortably. Dressed in heavy tweeds that pucker at the buttons, the writers lean back, frequently holding a smoking cigarette.

Edward Steichen was a romantic, and in the early years his work was characterized by softly focused forms emerging out of dark surroundings. In his first pictures, both landscapes and portraits, the figures arise like sculptured reliefs, their edges never quite free of the dense somber background. Steichen said in 1901 that "the lower tones have more of a tendency to make [things] beautiful than tones more brilliant."² In the twenties Steichen kept the tendency to simplify the pictures into broad areas of black recesses and white space, but he sharpened the focus and organized those spaces into sharply geometric forms. With male sitters, the background forms tended to be vertical bands. With the women, Steichen was more versatile. In the case of Lois Moran, the stunning combination of forms in the background echoes the patterns of her dress. In photographing Billie Burke, Kay Francis, Lillian



"Death Takes a Holiday," Dr. John F. Erdmann Operating, 1929

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Sherwood Anderson, 1926

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Anne W.
Curator

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Gish, and Sylvia Sidney, Steichen introduced dancing sunlight and outdoor settings, but most of the pictures were made in his studio with artificial light. Steichen even improvised the photographs of stage actors in their costumes in his studio rather than shooting actual scenes in the theatre.

The sleek, clean designs of Steichen's backgrounds were influenced recognizably by the Modernist aesthetics that Steichen and Stieglitz had introduced to America. In 1928, Frank Crowninshield, the editor of *Vanity Fair*, recognized the root of the background which became Steichen's widely imitated trademark:

More and more the American photographs are being touched by so-called Modernism; by a new-found interest in our stark and skyscraper civilization. More and more they are yielding to the beauty of cubes; to sharply oppressed effects of shadow and light; to the Picasso-like quality which everywhere we see reflected in the life about us.³

The straight-edged, geometric simplicity of Steichen's backgrounds replaced the ornate, curvilinear backgrounds of his predecessors. He rejected the rococo combination of flowers and furniture used by Baron Adolf de Meyer (who left *Vogue* in 1923 to work for rival *Harper's Bazaar*). But just as the mantle of fashion innovator had passed from de Meyer to Steichen in the twenties, in the thirties it passed from Steichen to Martin Munkacsi. Munkacsi's revolutionary fashion shots began appearing regularly in *Harper's Bazaar* in April 1934. "In their portrayal of the casual, active life, these pictures set forth a new style and created a new image for the American woman," observed fashion historian Nancy Hall-Duncan.⁴ In 1937, after fourteen years with Condé Nast, Steichen retired. He was fifty-eight. Ten years later he would become director of the Department of Photography at The Museum of Modern Art. He retired from the Modern when he was eighty-three.

Some of the portraits in this exhibition are exceptional and will stand for their insight and compelling beauty — the elegant maternity of Mrs. Hoover, the intelligent eyes and questioning brow of H.L. Mencken — irrespective of the fame of their sitters. As a body of work, this is a significant cultural document. As Alan DuBois, assistant director of the Museum of Fine Arts, St. Petersburg, observed, "They reveal not only a creative outpouring wherein aesthetic and commercial considerations of the medium were deftly balanced, but also epitomize a period when photographs for the printed page reached new heights of excellence."⁵

Anne W. Tucker
Curator of Photography

FOOTNOTES

¹Untitled Milwaukee newspaper clipping, August 30, 1902. Steichen scrapbook, Steichen archive. Quoted in Dennis Longwell's *Steichen: The Master Prints/1895-1914* (New York: The Museum of Modern Art, 1978), p. 50.

²Ibid, p. 16.

³Nancy Hall-Duncan, *The History of Fashion Photography* (New York: Alpine Book Co., 1979), p. 50.

⁴Ibid, p. 72.

⁵*Pharos* '83 (Museum of Fine Arts, St. Petersburg) Vol. 20, No. 1 (1983), p. 3.

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CHECKLIST

Checklist entries are arranged alphabetically and include a reference to the magazine issue in which each photograph was originally reproduced. All photographs are 8 × 10-inch (20.2 × 25.4 cm.) gelatin silver contact prints unless otherwise noted. None of the photographs are signed; most are inscribed on verso with title and date. They are the bequest of Edward Steichen by direction of Joanna T. Steichen and the International Museum of Photography at George Eastman House. Original issues of *Vanity Fair* and *Vogue* have been lent by The Museum of Modern Art, New York.

1. Sherwood Anderson, 1926
82.77 — *Vanity Fair*, December 1926
2. Constantin Brancusi and His Daughter, 1922
82.146
3. Billie Burke, 1927
82.134 — *Vanity Fair*, December 1927
4. Feodor Ivanovich Chaliapin, 1927
82.79 — *Vanity Fair*, April 1928
5. Maurice Chevalier, 1930
82.80 — *Vanity Fair*, July 1930
6. Sir Winston Churchill, 1932
82.81
7. Bobby Clark and Paul McCullough in "Strike Up the Band," 1930
82.141 — *Vanity Fair*, April 1930
8. Lily Damita, 1930
82.83 — *Vogue*, 15 March 1930
9. "Death Takes a Holiday," Dr. John F. Erdmann Operating, 1929
82.135 — *Vanity Fair*, August 1930
10. Ruth Draper in "In a Church in Italy," 1928
82.84 — *Vanity Fair*, October 1929
11. Thérèse Duncan on the Acropolis, 1920
palladium contact print, 10 × 8 inches (25.4 × 20.2 cm.)
82.85
12. Clare Eames as 'Lady Macbeth,' 1924
gelatin silver photograph,
13³/₄ × 10³/₄ inches (35.0 × 27.4 cm.)
82.144 — *Vanity Fair*, March 1925
13. Jacob Epstein, 1927
82.86 — *Vanity Fair*, January 1928
14. Douglas Fairbanks, 1927
82.118 — *Vanity Fair*, February 1928
15. Kay Francis, 1931
82.75 — *Vanity Fair*, November 1932
16. Greta Garbo, 1928
gelatin silver photograph, toned,
13¹³/₁₆ × 10³/₄ inches (35.2 × 27.4 cm.)
82.87
17. George Washington Bridge, 1931
82.147 — *Vanity Fair*, January 1932
18. Lillian Gish as 'Camille,' 1932
82.88 — *Vanity Fair*, July 1932
19. Martha Graham, 1931
gelatin silver photograph,
13³/₄ × 10³/₄ inches (35.0 × 27.3 cm.)
82.89 — *Vanity Fair*, July 1932
20. "The Great God Brown," a play by Eugene O'Neill, 1926
82.143 — *Vanity Fair*, April 1926
21. Dorothy Hall as 'Lilly Turner,' ca. 1932
82.90 — *Vanity Fair*, October 1932
22. Ann Harding, 1931
82.91 — *Vanity Fair*, January 1932
23. Dr. Gerhart Hauptmann, 1932
gelatin silver photograph, toned,
13³/₄ × 10¹¹/₁₆ inches (34.9 × 27.2 cm.)
82.92 — *Vanity Fair*, May 1932
24. Mrs. Herbert Hoover, 1929
82.94 — *Vogue*, 11 May 1929
25. Vladimir Horowitz, 1929
82.96 — *Vanity Fair*, February 1930
26. Josephine Hutchinson in "Mademoiselle Bourrat," 1929
82.97 — *Vanity Fair*, January 1930
27. Helen Kane, Baby Talk Songstress, 1929
82.98 — *Vanity Fair*, May 1929
28. Eugénie Leontovich in "Grand Hotel," 1930
82.100 — *Vanity Fair*, March 1933
29. Mrs. Sam Levinson and Daughter, ca. 1930
82.101
30. Lynn Fontanne and Alfred Lunt as 'Elizabeth' and 'Essex,' 1930
gelatin silver photograph,
10 × 12⁷/₁₆ inches (25.3 × 31.6)
82.103 — *Vanity Fair*, January 1931
31. Lady Diana Manners as the 'Madonna' in "The Miracle," 1924
gelatin silver photograph, toned,
13³/₄ × 10¹¹/₁₆ inches (34.9 × 27.2 cm.)
82.104 — *Vanity Fair*, August 1924
32. Mei Lan-Fang, 1930
82.105 — *Vanity Fair*, April 1930
33. H.L. Mencken, 1926
82.106 — *Vanity Fair*, February 1927
34. Ethel Merman in "Girl Crazy," ca. 1931
82.107 — *Vanity Fair*, February 1931
35. Mr. Eugene P. Meyer, 1932
82.108 — *Vanity Fair*, May 1932
36. Mrs. Ogden Mills, ca. 1925
82.109 — *Vanity Fair*, February 1925
37. Victor Moore, as 'Vice-President Alexander Throttlebottom,' 1933
82.111 — *Vanity Fair*, November 1933
38. Lois Moran, 1927
gelatin silver photograph, toned,
13³/₄ × 10¹¹/₁₆ inches (34.9 × 27.2 cm.)
82.112 — *Vanity Fair*, February 1927
39. Ann Pennington, 1925
82.117 — *Vanity Fair*, August 1928
40. Luigi Pirandello, 1935
82.119 — *Vanity Fair*, October 1935
41. Jimmie Savo, 1929
82.120 — *Vanity Fair*, November 1929
42. Sylvia Sidney, Hollywood, 1931
gelatin silver photograph,
16⁵/₈ × 13¹/₂ inches (42.3 × 34.7 cm.)
82.121 — *Vanity Fair*, April 1932
43. Sylvia Sidney, Hollywood, 1931
82.122 — *Vanity Fair*, June 1933
44. Alfred Stieglitz, winter 1910-1911
82.125
45. Dr. Richard von Kühlmann, 1933
82.128 — *Vanity Fair*, January 1933
46. Mrs. Harry Payne Whitney, 1931
82.129 — *Vogue*, 15 November 1931
47. Fanny Wickes, 1924
gelatin silver photograph,
13³/₄ × 10¹³/₁₆ inches (34.9 × 27.4 cm.)
82.130 — *Vogue*, 1 December 1924
48. Rabbi Stephen S. Wise, 1933
82.131 — *Vanity Fair*, June 1933
49. Ed Wynn reads "Casanova," 1930
82.133 — *Vanity Fair*, March 1930
50. *Vanity Fair*
October 1929
51. *Vanity Fair*
November 1930
52. *Vanity Fair*
June 1933
53. *Vogue*
1 January 1938

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THE MUSEUM OF FINE ARTS, HOUSTON

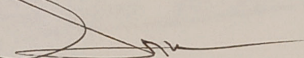
February 13, 1984

Ms. Grace Mayer
The Museum of Modern Art
11 W. 53rd Street
New York, NY 10019

Dear Grace:

Enclosed is the catalogue from the Steichen exhibition, plus two small notices from the newspapers. I'm still hoping for a major review as the show has been very popular. It was also covered on TV Channel 26 and Channel 13 News (the interviewer for one of the stations asked me "Who was Douglas Fairbanks?"! ~~Man!~~). Thanks so much for all the help you gave Anne Bushman and to me in the preparation of this exhibition. I wish you could see it, it's truly beautiful.

Best regards,



Anne W. Tucker
Curator of Photography

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Page 4, Section 4

Houston Chronicle

Friday, January 27, 1964

Amusements

BY PATRICIA C. JOHNSON
Chronicle Staff

Edward Steichen: The Conde Nast Years at the Museum of Fine Arts exhibits some 50 of the American photographer's works made between 1923-1937 under contract to the publisher of Vogue and Vanity Fair. By the time he signed on with Conde Nast, Steichen (1879-1978) had already made a name for himself as a photographer. He had been one of the founding members of Photo Secession, had collaborated with Alfred Stieglitz in the publication of *Camera Work* and had exhibited both his photographs and his paintings in Stieglitz' landmark gallery at 291 Fifth Ave.

Art

Steichen's photos show superb craftsmanship

It is not only the star status of his subjects that makes Edward Steichen's portraits notable, although pictures of such men and women as Winston Churchill and Greta Garbo have intrinsic appeal. No, what really makes Steichen's photographs more than popular images for fashionable publications is the superb craftsmanship and freshness he brought to the much-seen figures.

There is, for example, the dramatic picture draped in heavy shadows of Vladimir Horowitz (1929) in which the Russian pianist is dwarfed by his instrument but remains powerful and in total command of it, like David and Goliath. On the other hand, *Constantin*

Brancusi and His Daughter (1922) sunlit image with the fan perched like a tiger in a tree | leap on its prey.

Steichen alternated between "straight" portraiture and what is as candid or spontaneous shots (are) in photographing his comely exquisite picture of Greta Garbo somewhere in between: She is posed, but the expression Steichen on her beautiful face in split-second came when she was called back

(See PORTRAITS, Page 8)

Portraits of Garbo, Churchill included in exhibit

(From Page 4)

The Green Hat. Sir Winston Churchill (1933), on the other hand, looks expectantly and straight into the camera, and Mrs. Herbert Hoover (1929), in a relaxed pose sitting on the arm of a chair, exudes calm dignity.

Steichen seems to have preferred to photograph performers — from Martha Graham to Jimmie Savo and Ethel Meriman — as they played their roles. Graham (1931) appears as a Greek goddess or protagonist of a Greek

play in a static second of her dance. Savo, a popular comedian, is a triple-image contact print with the apt caption for Vanity Fair: "busting out in all directions." Portraits of figures of the literary world such as H.L. Mencken and Dr. Gerhardt Hauptmann are quintessential.

As a prelude to the Conde Nast selection, a group of earlier photographs by Steichen are on display in the lower mezzanine leading to the Romansky Gallery.

The exhibit was chosen from a collection of

75 images given to the MFA from the Edward Steichen Bequest by the International Museum of Photography at George Eastman House, at the request of Steichen's widow, Joanna. It is the fourth and last of the series, *Works on Paper*, sponsored by the Albright-Knox Development and Allegheny International companies. It is on view through March 25 in the Romansky Gallery of the MFA, 1001 Bissell, 524-1361, from 10 a.m. to 5 p.m. Tuesdays through Saturdays, Thursday evenings until 9 p.m., 1-4 p.m. Sundays.

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Art notes

WHEN A GOOD-LOOKING, well-dressed, irresistible young French king sets out to capture the most talked-about woman of Europe, what does he do? He begins by inviting Leonardo da Vinci to his castle, and ends up owning the beautiful *Mona Lisa*. Thanks to Francois I, she is now in the Louvre.

This and other fascinating aspects of a great royal collector are highlighted in a lecture to be given at 10:30 a.m. Wednesday at Brown Auditorium, Museum of Fine Arts, Houston. In *Royal Collectors: Taste at the Top*, Francois I will be portrayed by internationally known art lecturer **Rosamond Bernier**. With double screen slides, music and royal elegance, Bernier will show how the king single-handedly brought France out the Middle Ages and made it flourish with a Renaissance spirit of art, architecture and decoration. This is the first in a series of four Wednesday morning lectures with topics to include Charles I of England, Queen Christina of Sweden and Catherine the Great of Russia. For more information and tickets, contact the Houston Seminar, 522-2550.

□ Speaking of Leonardo and royal collections, the Royal Library at Windsor Castle owns one of the two greatest collections of the artist's drawings of which 200 out of the 600 are devoted to the anatomy. Now for the first time in New York, by permission of Queen Elizabeth, are 50 of the celebrated drawings at the Metropolitan Museum of Art in the exhibition *Leonardo da Vinci Anatomical Drawings from the Royal Library, Windsor Castle*. Executed in pen or red chalk between 1485 and 1515, the drawings record Leonardo's acute observations of the human body and unprecedented discoveries in the delicate art of dissection.

□ Another lecture in the continuing colloquium on artist **Hermann Lungkwitz** will be given at 4 p.m. Sunday at the Blaffer Gallery, University of Houston-University Park. **James Patrick McGuire**, curator of the exhibition and author of the Lungkwitz book, will speak on *Hermann Lungkwitz: Romantic Landscapist on the Texas Frontier*.

□ At 8 p.m. Wednesday in UH Dudley Auditorium, **David Warren**, associate director of the Museum of Fine Arts and curator of the Bayou Bend Collection, will lecture on *Wilderness Visions: The Scope of American Landscape Painting in the 19th Century*.

□ An opportunity to hear an artist discuss his own work will take place Sunday at Austin's Laguna Gloria Art Museum. El Paso-born **Luis Jimenez**, who has created larger-than-lifesize sculptures from



Rosamond Bernier will lecture on *Royal Collectors: Taste at the Top* Wednesday at the Museum of Fine Arts, Houston. Her subject is King Francois I, whose patronage led to France's pre-eminence in culture and the arts.

slick fiberglass and epoxy, will speak about his sharply satirical, humorous images of cowboys, Indians, surfboards and cars that reflect today's American culture. The program will begin at 2 p.m. in the art school on the museum grounds, 3809 W. 35th St.

□ In cooperation with Texas Monthly magazine and the Amon Carter Museum, an exhibition of 117 photographs from the Standard Oil Collection is opening today at Sewall Gallery at Rice University. Taken in the 1940s and revolving around the slogan "There's a drop of oil in everyone's life," the photographs present a remarkable cross-section of Texans at work, at home, in church and just plain having a good time. *Out of the Forties* is an ambitious portrait chosen from some 85,000 images during post-World War and Depression times.

□ An exhibition of dramatic portraits of well-known personalities taken in the '20s and '30s by photographer **Edward Steichen** opened this week at the Museum of Fine Arts. Curated by **Anne Tucker**, the exhibition features the **Conde Nast**

years, when Steichen was the chief photographer for *Vogue* and *Vanity Fair*. In conjunction with the Steichen exhibit upstairs, an installation of photogravures from the portfolio *Edward Steichen: The Early Years 1900-1927* provides insight into the development of the photographer's dazzling career.

□ The Beaumont Art League has announced its 23rd Annual Art Competition. Entries by artists in Texas, Louisiana and Mississippi will be accepted Feb. 6-17 at the Art League offices, 2675 Gulf St., Beaumont 77703. Up to three prints, drawings, graphics, photographs, paintings or sculpture (except wax) will be accepted. For forms and more information, call 1 (409) 833-4179.

□ *Ceci n'est pas le surrealisme* opened at the Fisher Gallery, University of Southern California, on Jan. 20 with a gala surreal masquerade party. Presenting the works of 29 contemporary California artists, the exhibition illustrates broader concepts of the genre.

— CAROL J. EVERINGHAM

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EDWARD STEICHEN

References to in CARL VAN VECHTEN AND THE IRREVERENT DECADES
by Bruce Kellner

Norman: University of Oklahoma Press Copyright 1968

- p. 261 Shortly thereafter Bergdorf Goodman had a show of the work of Cecil Beaton, Edward Steichen, Man Ray, George Platt Lynes and Carl Van Vechten. Carl was in excellent company....

Note: This was the Leica Exhibition, November 30, 1935

- p. 270 Earlier that year 1936 Willa Cather had come to be photographed, strong and somber, like one of her Nebraska characters, but she was unhappy with the results. She had agreed to a sitting only after several months urging, and, because she had lost much of the demeanor in Edward Steichen's famous portrait, very probably her vanity intervened.

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THE NEW YORK TIMES, SUNDAY, JUNE 14, 1970

Photography

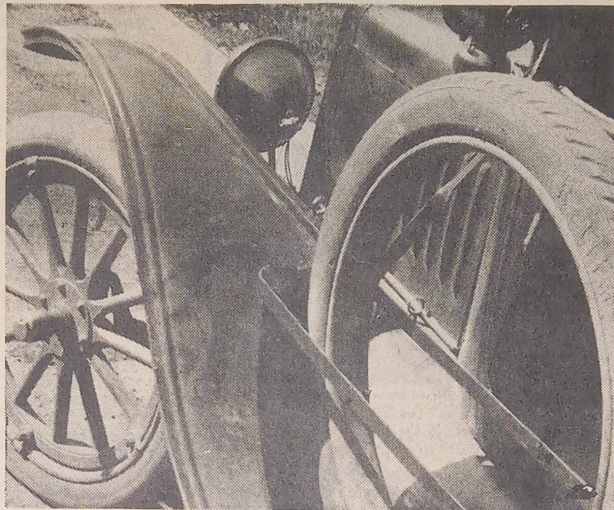
Peppers and People Seem to Change Places

By GENE THORNTON

NEARLY halfway through "Photo Eye of the 20s," the Museum of Modern Art's beautiful, scholarly and lopsided summer photography show, is a print of Edward Weston's famous and oft-reproduced study of a single green pepper. In Weston's oeuvre, as in the exhibition, the picture is pivotal. For the photographer it marked the end of a long search for artistic identity. For the exhibition it illustrates the aims and limits set by the principal organizer and selector, Beaumont Newhall, Director of the George Eastman House in Rochester.

The more than 150 photographs by 30 photographers include prints by such masters as Alvin Langdon Coburn and Alfred Stieglitz, as well as works of seldom-seen artists Walter A. Peterhans, Florence Henri, Herbert Bayer and others. Yet there is nothing by Erich Salomon, Felix H. Man or Wolfgang Weber, who between them invented photo-reportage toward the end of the decade. Eleven pictures by Edward Steichen are included, but none of his fashion photographs are among them. There is no advertising photography at all, though the genre came of age during the twenties, and virtually no photojournalism from the mass media. Instead, the show is confined to the photography of the museum, the gallery, the art school and the avant-garde publication—to art as opposed to commercial photography.

A show with these boundaries could find no better focus than Weston's "Pepper No. 30." Though made in 1930, the last year of the decade, it was the culmination of a series of hundreds of studies



A Ford car as seen by Ralph Steiner in 1929, from "Photo Eye of the 20s," at the Museum of Modern Art through Sept. 8.

A "beautiful, scholarly and lopsided" show?

by a photographer who kept in close touch with advanced art movements among painters as well as photographers. "It is a classic," wrote Weston in his diary, "completely satisfying—a pepper—but more than a pepper: abstract, in that it is completely outside subject matter." This new pepper takes one beyond the world we know in the conscious mind.

Large claims for one picture of a single pepper, however curious its shape—yet characteristic of the man and his times, and not unjustified. When Weston gave up a successful career as a portrait photographer for art, he went whole hog, even to wearing a velvet cape. In that decade in America, art meant abstract art, and Weston's weathered rocks, sand dunes, shells and roots were as abstract as unductored photographs could be. Yet these pictures really do suggest something beyond themselves. At the Museum of Modern Art, the classic pepper is very properly located in a room full of portraits. Except for another Weston photograph of a sea shell and a Steichen picture of Brancusi's studio, every picture in the room centers on a person, and many are straight-on head shots (as commercial photographers inelegantly call the portrait) in which the human heads are approximately the same size as the pepper.

In the cool, antiseptic galleries at the Modern, there is a curious exchange of qualities between people and pepper. The people become esthetic objects, arrangements in dark and light, studies in texture and form, and something less than human. The pepper, on the other hand, becomes more than vegetable and more than art object, too. Its infolded, rounded shapes evoke buttocks, broad muscular backs and embryonic heads. It seems to have a fetal humanity that needs only sunlight and spring rains to awake it to a full development.

The exhibition is full of

photographs in which the subject is both less and more than itself. Laszlo Moholy-Nagy's long shot down a Berlin radio tower reduces the outdoor restaurant at its base to an abstract pattern in which the chairs, tables and trellises lose their individual identity. The close-ups of automobiles and locomotives by Ralph Steiner and Brett Weston, though scrupulously objective, would be unintelligible to an observer who did not already know the whole machine. The same is very nearly true of the nature and figure studies by Imogen Cunningham, Man Ray, Paul Strand and others.

Florence Henri, Moholy-Nagy and Andreas Feininger used mirrors, montage, and negative printing to achieve artistic effects. Francis Brugiere's cut paper "Photo De-

signs" are a direct offshoot from cubist painting and his untitled multiple exposure of a female nude recalls Duchamp's "Nude Descending a Staircase" (which was itself suggested by E. J. Marey's earlier stop-motion studies).

Certain photographers do not seem quite at home in this atmosphere of abstract objectivity. Atget, though active in the twenties, seems to come from another era, as does Steichen in his theatrically winsome portrait of Charlie Chaplin. Alexander Rodchenko's portraits have a more-than-vegetable presence, the seemingly artless street and studio scenes of André Kertész have an almost surrealist air and Walker Evans's American genre scenes anticipate the thirties. Nevertheless, the era as a whole has a look which is

epitomized in the contrast between Steichen's justly famous pictures of the Parthenon of 1921 and his perhaps not so well known studies of New York done in the following year. The Parthenon pictures, with their sepia tones, dramatic lighting and composition and romantic "old master" airs, evoke and express the feelings of admiration and awe inspired by centuries of reverence for the classic art of the past. The sharply focused New York pictures are straight-on shots of ordinary buildings devoid of any artistic associations and so framed that even their function as shelters for human life is almost lost in an interesting display of textures, shadows and shapes.

"Let us leave art to artists," wrote Albert Renger-Patzsch in a classic statement of the new photographic aims, "and let us try by means of photography to create photographs that can stand alone on account of their photographic quality—without borrowing from art."

These are brave and noble words, and it is true that many of the innovations of the twenties—which have since become standard practice among working photographers—depended on specific photographic developments of the era, such as the new miniature cameras. Yet to a jaundiced observer in the seventies, the exhibition at the Modern suggests that esthetics came first and that Renger-Patzsch, like his American colleagues, merely changed the type of art he borrowed from, abandoning the soft focus and gum prints of the earlier impressionist style for the sharp focus, odd angles and unrealistic techniques suggested by the new abstract art. Could it be that the most significant innovations of the twenties took place in areas scanted by this otherwise fascinating and magisterial show?

Exhibitions

WITKIN GALLERY—237 East 40th Street. Exhibit and sale of photographs of George A. Tice. Through July 8. Hours: 12:30 to 6, Tuesday through Saturday; Thursday till 8; Sunday, 2 to 5.

GOLDEN CAMERA AND LENS CO.—1225 Broadway. Photos by Al Frankel. Through July 22. Hours: 9 to 6, Monday through Saturday; Thursday till 8; PARENTS' MAGAZINE GALLERY—52 Vandercil Avenue. Photos by Carol Basen. Through June. Hours: 9 to 6, Monday through Friday.

MODERNAE—519 East 44th Street. Portrait of the Portuguese. By William Perlmutter. Indefinite run. Hours: 9 to 5:30, Monday through Friday.

PACE COLLEGE GALLERY—41 Park Row. "Paria." By Jack Richman. Through Aug. 30. Hours: 9 to 9, Monday through Friday.

NEWARK MUSEUM—43 Washington Street. "The Pine Barrens." By Kenneth Gossner. Through September. Hours: 12 to 5, Monday through Saturday; 1 to 5, Sunday.

EXPOSURE GALLERY—214 East 10th Street. "Entirety," a group show. Through June. Hours: 4 to 8, Wednesday through Friday; 1 to 7, Saturday and Sunday.

AMSTERDAM GALLERY, LINCOLN CENTER—111 Amsterdam Avenue. Photos of the performing arts by Glen Mill. Through July 13. Hours: 10 to 5, Monday through Friday; 10 to 6, Saturday.

HUDSON PARK LIBRARY—10 Seventh Avenue South. Works of five contemporary photographers. Through June 30. Hours: 10 to 9, Monday, Wednesday and Friday; 10 to 6, Tuesday and Thursday.

UNDERGROUND GALLERY—510 Fifth Street. Photos by Jonathan Siegel. Through June 28. Hours: 5:30 P.M. Tuesday through Friday; 2 to 5, Saturday and Sunday.

MOTAL CUSTOM DARKROOMS—18 West 45th Street. "Creative Darkroom Techniques," special effects in black-and-white and color. Indefinite run. Hours: 9 to 6, Monday through Friday.

GOETHE HOUSE OF NEW YORK—1014 Third Avenue. "Highlights of Berlin Theatre," photos by Elin Marcus. Through June. Hours: 9:30 to 5, Monday, Friday and Saturday; 1 to 5:30, Tuesday through Thursday.

IMAGE GALLERY—245 Fifth Avenue. Photos by Alan Marcus. Through June. Hours: 9 to 5:30, Monday through Friday.

EXPOSITION HALL UNITED NATIONS ASSEMBLY—First Avenue at 48th Street. A UNICEF exhibit based on a 47-nation expedition of William I. Kaufman. Through Aug. 15. Hours: 9 to 5, Monday through Saturday.

STUDIO GALLERY WORKSHOP—1417 Lexington Avenue. Photos of Rome by Luciano Munzi. Through July 2. Hours: 3 to 7, Tuesday through Saturday.

In The Camera World

SEVERAL new books that have recently been published should prove of interest to many amateur and professional photographers:

"Electronic Flash, Strobe," by Harold E. Edgerton, known for his development of the modern stroboscope, is a 360-page technical volume that covers applications of electronic flash in industry and science. It describes the theory and circuitry of modern systems and includes sections on underwater photography, ultra-short exposures of bullets and other unusual applications of electronic flash. Published by McGraw-Hill Book Company, 330 West 42d Street. \$22.50.

"Photo-Guide for Travelers," by Hugh Birnbaum and Don Sutherland is an 85-page paperback, pocket-size book that is published by Rivoli Press, 114 East 32d Street, N.Y.C. \$2.50. It contains charts and pointers on how to shoot various kinds of pictures and suggestions on what equipment to take along. A glossary of photo-

graphic terms in six languages is also included.

Amphoto Books, 915 Broadway, N.Y.C. has released three books, all on the cinema. The first, entitled "Collecting Classic Films," is by Kalton C. Lahue. Many of the photographs show scenes from classic movies. \$6.95.

The second Amphoto book, "8mm/16mm Movie Making," by Henry Provisor, is intended as a guide for amateurs who want to learn more about advanced film-making techniques. It covers such subjects as films and equipment, exposure, script writing, titling and editing. \$8.95.

The third book, "Professional 16/35mm Cameraman's Handbook," by Verne and Sylvia Carlson, is intended primarily for serious filmmakers who work with professional equipment. A reference manual that is filled with technical instructions on using and repairing specific types of equipment, the book is priced at \$15.

COURSES

A workshop in darkroom

procedure as well as a course in photography for beginners will be conducted by Frederick Kroy in his studio at 36 East 23d Street. The fee is \$60 for six 2-hour sessions, to begin the latter part of June. For more information, phone (212) 228-8940.

A 10-week creative photography workshop for both beginners and advanced students will be held by Harold Feinstein in his studio at 58 East 11th Street, beginning at 7 P.M. Wednesday, June 24. The fee will be \$100. For information, phone (212) 473-3306.

Three workshops will be held by Academic Educational Services, Inc., 210 East 86th Street, the first to begin tomorrow and the next two to start on June 22 and 29 respectively. Courses for beginners and advanced students will cover darkroom techniques and camera selection and use. The fee for each six-week term will be \$70; for further information, phone (212) TR 9-9494.

—BERNARD GLADSTONE

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STEICHEN, Edward

Exhibitions

1932 exhibition of "Murals by American Painters and Photographers" at MoMA -
"Edward Steichen won the prize." See CONTEMPORARY PHOTOGRAPHER Vol. VI, No. 1
No pagination - "Charles Sheeler American Photographer," by Charles W. Millard
III (Fall 1968)

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V.F. Photography V.F.35

INTERNATIONAL PHOTOGRAPHERS

BROOKLYN
MUSEUM
MAR. 8—31
1 9 3 2

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CATALOGUE

AMERICAN

BERENICE ABBOTT

- 1 No. 1
- 2 No. 2
- 3 No. 3
- 4 No. 4

Loaned by the Artist

KURT BAASCH

- 5 No. 1 (Baldwin)
- 6 No. 2 (Baldwin)
- 7 No. 3 (Baldwin)
- 8 No. 4 (Baldwin)
- 9 No. 5 (Baldwin)

Loaned by Julien Levy Gallery

MARGARET BOURKE-WHITE

- 10 Rosenbaum Grain Elevators, Chicago, No. 1
- 11 Rosenbaum Grain Elevators, Chicago, No. 2
- 12 Piston Borsig Locomotive Works, Germany
- 13 Soviet Nursery, Moscow
- 14 Ore Boats, Great Lakes
- 15 Russian Worker at Gear Wheels. Magneto-Gorsk
- 16 Peasant Workers, Siberia
- 17 Thread Running through the Warper, lace factory
- 18 Textile Worker, Moscow

Loaned by the Artist

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AMERICAN

MAURICE BRATTER

- 19 Cupola
- 20 Double Porch
- 21 Facade
- 22 Bulls Bridge
- 23 Monument

Loaned by Julien Levy Gallery

IMOGENE CUNNINGHAM

- 24 Tower of Jewels
- 25 Amphitheatre
- 26 Dew
- 27 Leaf Pattern

Loaned by Julien Levy Gallery

WALKER EVANS

- 28 Fly Creek
- 29 Pleasant Valley
- 30 Mycenae - Doorway
- 31 Mycenae
- 32 Marcellus
- 33 Skaneateles
- 34 Pleasant Valley - Doorway

Loaned by Charles F. Fuller

- 35 No. 2
- 36 No. 7
- 37 No. 36
- 38 No. 38
- 39 No. 48

Loaned by Julien Levy Gallery

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AMERICAN

GEORGE PRATT LYNES

- 40 No. 285
- 41 No. 345
- 42 No. 404
- 43 No. 715
- 44 No. 754
- 45 Portrait

LEE MILLER

- 46 Bird Cages
- 47 Coiffure

Loaned by Julien Levy Gallery

PAUL OUTERBRIDGE, JR.

- 48 Eggs
- 49 Pitcher and Pie Plate
- 50 Artificial Flowers
- 51 Billboards
- 52 Lathe
- 53 Nude

Loaned by Julien Levy Gallery

DOUGLAS ROBBINS

- 54 Trees

Loaned by the Artist

THURMAN ROTAN

- 55 Bathouses
- 56 Road

Loaned by Julien Levy Gallery

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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AMERICAN

CHARLES SHEELER

- 57 Pennsylvania Barn
- 58 Portrait
- 59 Ford Plant No. 1
- 60 Ford Plant No. 2
- 61 Ford Plant No. 3
- 62 Chatres No. 1
- 63 Chatres No. 2

Loaned by the Artist

SHERRIL SHELL

- 64 Daily News
- 65 Trinity
- 66 Paper
- 67 Empire State

Loaned by Julien Levy Gallery

STELLA SIMON

- 68 Portrait
- 69 Fire Escape
- 70 Glass Carriage
- 71 Sixth Avenue (Night)

Loaned by Julien Levy Gallery

EDWARD J. STEICHEN

- 72 Charles Chaplin
- 73 Fashion Photography
- 74 Clinic N. Y. Eye, Ear and Throat Hospital
- 75 George Washington Bridge
- 76 Sylvia Sydney
- 77 Mme. Leontovitch

Loaned by the Artist

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AMERICAN

LUKE SWANK

- 78 Steel Foundry Subject No. 1
- 79 Steel Foundry Subject No. 2
- 80 Steel Foundry Subject No. 3
- 81 Steel Foundry Subject No. 4

Loaned by Julien Levy Gallery

DORIS ULMANN

- 82 Portrait Mei Lang Fang (Chinese Actor)
- 83 Portrait Tagore
- 84 Portrait Jose Clemente Orozco
- 85 Mei Lang Fang's Hands (Study)
- 86 Portrait of Einstein

Loaned by Delphic Gallery

EDWARD WESTON

- 87 Cypress (Monterey, California)
- 88 Egg Slicer
- 89 Eroded Rock
- 90 Eroded Rock
- 91 Kale Halved
- 92 Chinese Cabbage

Loaned by Delohic Gallery

FRANCE

FLORENCE HENRI

- 93 Spools
- 94 La Bottine

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FRANCE

ROGER PARRY

118 Teeth and Shoe

119 Locomotive

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EMILE SOUGEZ

120 Playing Cards

121 Pivoine

122 Pois de Senteur

123 Lanternes

124 Bulle de Savon

Loaned by Julien Levy Gallery

MAURICE TABARD

125 Hand

Loaned by Julien Levy Gallery

HOYNINGEN - HUENÉ

126 "Studies"

127 "Studies"

128 "Studies"

129 "Studies"

130 "Studies"

131 "Studies"

132 "Studies"

133 "Studies"

134 "Studies"

135 "Studies"

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FRANCE

ANDRÉ KERTESZ

- 95 Clochards
- 96 Reveille
- 97 André Bauchant
- 98 Cheval de Bois

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ELI LOTAR

- 99 Negress

Loaned by Julien Levy Gallery

MAN RAY

- 100 Handkerchief
- 101 Peony
- 102 Joella Levy
- 103 Nancy Cunard
- 104 Princess Bibesco
- 105 Apple Blossom
- 106 Nude at Window

Loaned by Julien Levy Gallery

- 107 Electricity
- 108 Electricity
- 109 Electricity
- 110 Electricity
- 111 Electricity
- 112 Electricity
- 113 Electricity
- 114 Electricity
- 115 Electricity
- 116 Electricity

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GERMANY

HERBERT BAYER

137 Beine

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ILSE BING

138 Fishnets

139 Steps

140 Public Steps

141 Clochards

142 Barrels

143 Child

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WALTER HEGE

144 Caryatid Porch

145 Jupiter, Olympus, & Acropolis

146 Acropolis from West

147 Horsemen

148 Horse

149 Athena Niké-Entablature

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HERMAN LERSKI

150 Head No. 6

151 Head No. 28

Loaned by Julien Levy Gallery

ALICE LEX

152 Eier

153 Geflügelzüchterin

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GERMANY

LUCIA MAHOLY

- 154 Mutter und kind
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HANS NEUNER

- 155 Portrait
Loaned by Julien Levy Gallery

UMBO

- 156 Mysterium der Strassel
157 Wachspuppen
Loaned by Julien Levy Gallery

MAHOLY-NAGY

- 158 Meerstrand
159 Schneescene
160 Photogram
161 Photogram (pair)
162 Cat
Loaned by Julien Levy Gallery
163 Beech Play
164 Repose
165 Siesta
166 Photogram
167 Negative as Positive
168 Portrait
Loaned by Delphic Studios

PETER WELLER

- 169 Portrait
170 Fussbad
171 Nude
172 Potsdam Neues Palais
173 Stairway
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MEXICO

AUGUSTIN JIMENEZ

- 174 Mexican Glass No. 1
- 175 Mexican Glass No. 2
- 176 Palm Leaf
- 177 Fruit
- 178 Mexican Drum Corps
- 179 Bottles

Loaned by Delphic Galleries

ITALIAN

TINA MODOTTI

- 180 Mother and Child
- 181 Mexican Mother

Loaned by Delphic Studios

ENGLAND

CECIL BEATON

- 182 Portrait No. 1
- 183 Portrait No. 2
- 184 Portrait No. 3
- 185 Portrait No. 4

Loaned by the Artist

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In arranging this first International Exhibition, the Brooklyn Museum wishes to express its gratitude for their advice and cooperation to Conde Nast Publications, Inc., and

Helen Appleton Reed

Alma Reid

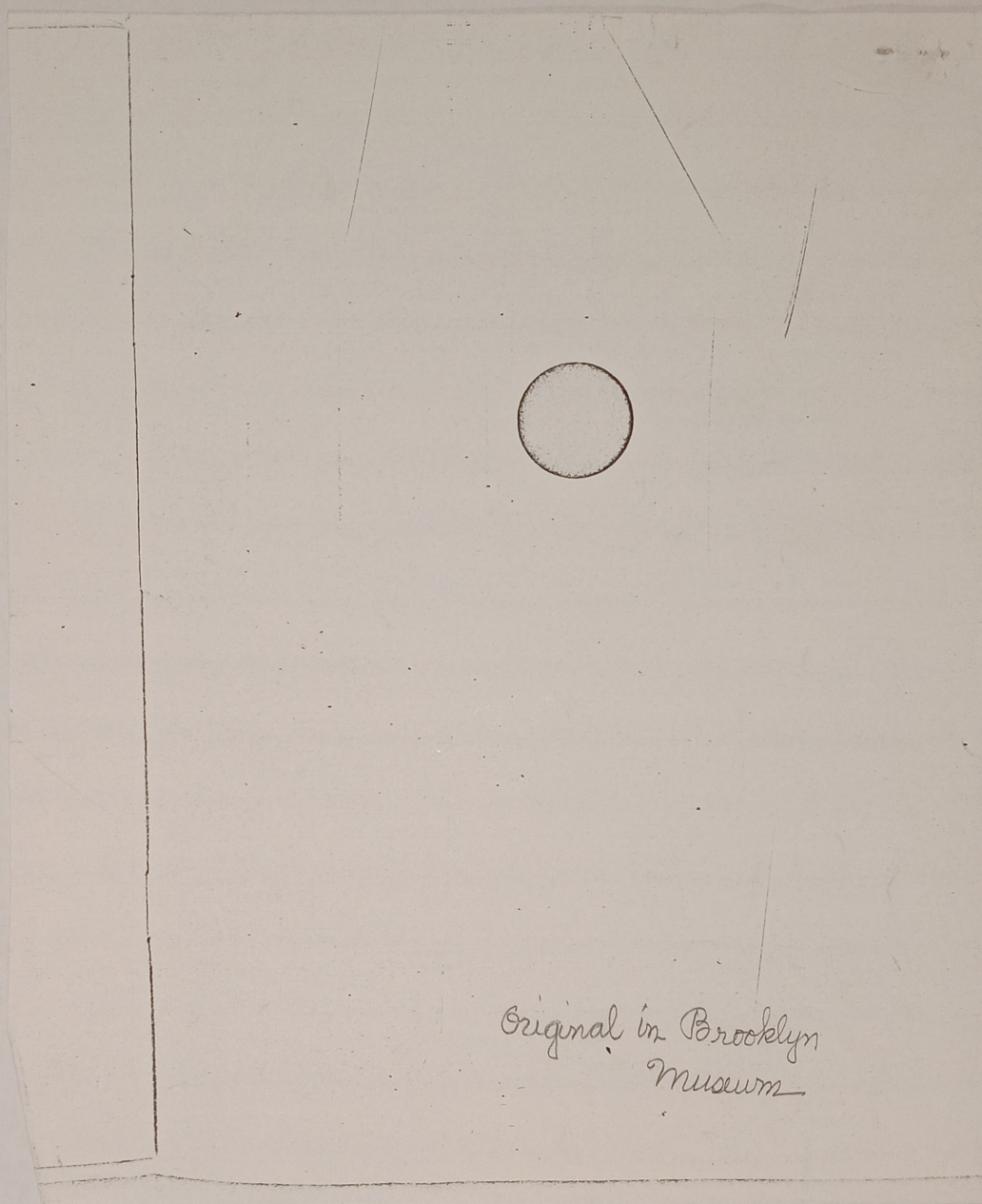
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John Becker

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Ann Arbor

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First Detroit International Salon of Industrial Photography

DETROIT INSTITUTE OF ARTS

May 30th to June 25th

1933

The Museum of Modern Art Archives, NY

Collection:

ESA

Series.Folder:

III. A. 14

FOREWORD

It is obviously fitting that Detroit should assume a position of leadership in the establishment of an annual salon for the exhibition of pictorial photographs of industry. In the mind of the world the association of this city with modern industry is immediate and inalienable.

As Detroit and industry are inseparably identified with each other, so an exceptionally intimate relationship exists between industry and photography. Not only is the manufacture of photographic supplies and equipment an industry of no mean proportions. Not only is photography indispensable as a technical, informative and popularizing aid in both production and distribution. Photography is also of all the mediums of artistic expression the best fitted by its very nature to the pictorial representation of industry.

It is in the picturing of industry, rich in that extraordinarily virile beauty that arises from the efficient adaptation of form to function, from the effective employment of non-human power for the uses of man, that the very mechanical aspects of photography which formerly were cited as reasons why it could not be included in the categories of the arts supremely prove their value to the artist. The objective precision of its impressions, the impartiality with which it overlooks no detail, the accuracy of its delineation of forms and relationships—all these are qualifications peculiarly suited to the interpretation of phenomena in which precision is essential, in which each detail has a reason for being as it is, in which forms and relationships are finely adjusted to performance.

In the relative speed of its operations it is equipped to deal sympathetically with a phase of life in which the units of time are seconds and minutes rather than weeks and months.

And photography is as modern a method of making pictures as our industry of today is a modern method of producing commodities. Both are developments of our own times. Both are subject to constant modification through discovery and invention. Both look to the future and have to drag no weighty past. Both are vulgar, in the sense that there is about them nothing of the exclusiveness, of the nature of cult and mystery that marked medieval manufacture and from which the other arts are not yet entirely emancipated.

This exhibition is dedicated to the photographic exploration of the pictorial possibilities of industry, to the artistic interpretation of one of the most vital aspects of the life of today. It is peculiarly appropriate that this First Detroit International Salon of Industrial Photography should be held contemporaneously with the completion of Diego Riviera's monumental frescoes of industrial Detroit in the Detroit Institute of Arts. And it is timely to express the hope that when the second salon shall be held industry and the workers may be more completely and harmoniously adjusted to each other for the common good.

—BENJAMIN MARCH.

CATALOG

Kenneth E. Adderly, Detroit

1. Axles
2. Fenders
3. Lantern Slides

Elmer L. Astleford, Detroit

4. Structural Steel Pattern

Norton Louis Avery, Lansing

5. The Gooseneck
6. Pipe Organ of Industry

Axel Bahnsen, Yellow Springs, Ohio

7. Work

A. Aubrey Bodine, Baltimore

8. Oil Refinery
9. Overhauling the Mariners' Friend
10. Pride of Grande Mere
11. Pratt Street

Margaret Bourke-White, New York

12. Pouring the Heat, Ford Open Hearth, River Rouge
13. Blast Furnaces, Ford Open Hearth, River Rouge
14. "Temple View," Rosenbaum Grain Elevators, Chicago
15. Pulling Wire, Russell, Burdsall Ward Nut and Bolt Company

C. Nelson Bowen, Detroit

16. The Foundry

Irving Browning, New York

17. Progress
18. Precision

Anton Bruehl, New York

19. Cadillac V-16 Engine
20. Valve Rocker Arms and Silencer Mechanism
21. Helical Gears in Syncro-Mesh Transmission

Byron H. Chatto, Pittsburgh

22. Modern Magic
23. Power
24. Gears

Gordon Coster, Chicago

25. Pipe Bending
26. Steaming Cloth
27. Pouring Metal in Mold
28. Composition

Harold Haliday Costain, Scarsdale, New York

29. Rex
30. Preparing Turnips for Market
31. Beef Storage
32. Smoke, Steam and Clouds

L. E. Derx, Port Arthur, Texas

33. Pipes

Norman E. Dewes, Detroit

34. The Night Engineer
35. Industry
36. Nuts and Bolts

James N. Doolittle, Los Angeles, Calif.

37. Harbor Works
38. Screw and Rudder
39. Lumber
40. Anchor Chains

William Clive Duncan, Chicago

41. Movement
42. In the Acoustic Laboratory

C. K. Eaton, Pasadena, California

43. Gas Works

George Ebling, Dearborn, Michigan

44. Skyward
45. Coke Quench

Ross Fleury, Detroit

46. Boring Pistons
47. Diamond Boring Machine

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Frank R. Fraprie, Boston
48. The Morning Post
49. Building Blocks
50. The Carpenter
51. Building the Bridge

William Gilchrist, Cleveland
52. Refrigeration
53. Gas

Samuel H. Gottscho, Jamaica, N. Y.
54. Power House, East River
55. Bobbins

G. G. Granger, Lansing, Michigan
56. Shadows of Steel

Clifton Hartwell, Pierson, Michigan
57. Industrial Surgery

Otto A. Hesse, New York
58. Tooth Paste Tubes
59. Insulators
60. Top Deck

E. O. Hoppe, London, England
61. Girders
62. Harnessed Power
63. Steam and Smoke

Harry L. Irwin, Rochester, New York
65. Lens Moulder

Franklin I. Jordan, Boston
66. The Toilers
67. A New Tail Shaft
68. Metamorphosis
69. Bridge Builders

I. Kambara, Seattle, Washington
70. Let See

Kirby Alexander Kean, Los Angeles, California
71. S. S. Cuba Maru

Day Krolik, Jr., Detroit
72. Slides and Calipers

William A. Kuenzel, Detroit
73. Industrial
74. Industrial

O. H. Linstead, Pleasant Ridge, Mich.
75. Iron Man
76. Industrial Pattern, Ambassador Bridge

E. T. Manning, Detroit
77. Running the Heat

Edward P. McMurtry, Pasadena, Calif.
78. Steamship Sirens
79. On the Elbe

John P. Mudd, Philadelphia
80. The Chipper
81. Mechanical
82. Lathe Tool and Chip
83. When the Sun Shines in the Foundry

John Muller, New York
84. Conveyors
85. Shadows

R. J. Ochsner, Durango, Colorado
86. A Western Engineer

Ken Park, Lansing, Michigan
87. Back of the Tracks
88. Commerce

Fred P. Peel, Chester, Pennsylvania
89. Caution

John Paul Pennebaker, Chicago
90. Lens Testing

William M. Rittase, Philadelphia
91. Getting Ready
92. The Kiln
93. The Flywheel
94. The Cave of Winds

Jackson J. Rose, Hollywood, Calif.
95. The Newsreel Cameraman
96. Power Above

Alfred E. Salter, Detroit
97. Pattern in Steel

Valentino Sarra, Chicago
98. Vulcan—Illustration of Heat
99. Research
100. Electric Welding
101. Welding

Edmund Schaefer, Detroit
102. Industry
103. Body Blasting
104. Drum Adjustment
105. Coupling

Carle Semon, Cleveland
106. Bridgeworkers
107. Lumber
108. Motor Truck

H. K. Shigeta, Chicago
109. Tapping Open Hearth
110. Coke Quencher
111. Soak Pit

Harold Wallace Smith, Freeport, Long Island
112. High Schutes
113. Wood Pulp

F. F. Sornberger, Cortland, New York
114. Up Grade

Edward Steichen, New York
115. The George Washington Bridge (a)

116. The George Washington Bridge (b)

117. The George Washington Bridge (c)

118. The Empire State Building

Wilbur E. Taylor, Detroit
119. Tanks
120. Composition
121. Nuts

Max Thorek, Chicago
122. Neo-Alchemy
123. Mind Molding Matter
124. Harnessing the Unseen

J. N. Unwalla, Bombay, India
125. Hoists
126. Overside Landing

Harlan Walker, Detroit
127. The Luger
128. Blast Furnace
129. Cinder Monkey
130. Fender Welder

Don Wallace, Dayton, Ohio
131. Titans
132. Power
133. Organ Pipes

Raphael Wolff, Chicago
134. Honey
135. Nougat
136. Chocolate Parade

Gerald O. Young, Iowa City, Iowa
137. At the Calendering Machine
138. Running Smoothly

Ira W. Martin
139. The Steel Mill
140. Electricity in the Sky
141. On Cape Cod
142. The New Building

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EXPOSITION
INTERNATIONALE
DE LA
PHOTOGRAPHIE
CONTEMPORAINE

SECTION RÉTROSPECTIVE (1839-1900)

16 JANVIER

1^{er} MARS 1936

MUSEE DES ARTS DÉCORATIFS
Pavillon de Marsan

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STEFANI (Bruno). Milan.

- 965. Olivier.
- 966. Au soleil.
- 967. Sur le tricycle.
- 968. Filets.
- 969. Plongeon.
- 970. Dans la galerie à Milan.

STEICHEN (Edward). New-York.

- 971. Elisabeth Bergner (pour Vanity fair).
- 972. Clinique (pour Advertisement for New York City).
- 973. Empire State building (pour Vanity fair).
- 974. « FrontPage » (première page pour Vanity fair).
- 975. Le Pont George Washington (pour Vanity fair).
- 976. Gérard Hauptmann (pour Vanity fair).
- 977. Sinclair Lewis (pour Vanity fair).
- 978. Torse (pour Vogue).
- 979. Paul Robeson (pour Vanity fair). (reproduced)
- 980. Photographie Paraphernalia (l'auteur).

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Photo-Era Magazine april 1923

Meet Us At The Photographic Exposition

We extend a cordial invitation to all our subscribers, readers, dealers and advertisers to call at our booth, number 55, during the coming Photographic Arts and Crafts Exposition, Grand Central Palace, New York City, April 21 to 28, inclusive. It will be a pleasure to meet our correspondents and friends, and to render them any service within our power. We appreciate and value the support and patronage that we have received. Please give us an opportunity to thank you personally.

A. H. BEARDSLEY, Publisher.

Tenth Pittsburgh Salon of Pictorial Photography

UNUSUAL interest has been shown in the Tenth Annual Pittsburgh Salon of Pictorial Photography which opened its doors to the public on March 3. Three hundred and twenty prints were accepted by the jury of selection which consisted of Dr. A. D. Chaffee, New York City; Francis O. Libby, Portland, Maine; and Holmes I. Mettee, Baltimore, Maryland. The collection this year contained a larger number of foreign pictures than heretofore. England, Scotland, France, Australia and Italy were well represented. California entered eighty-two prints from twenty-seven contributors; and New York State fifty-nine prints from twenty-four contributors. The other states were scattered. The general representation from the United States and Canada showed that there has been a greater interest in pictorial photography than in the past.

The May issue of PHOTO-ERA MAGAZINE, unless unforeseen conditions arise, will contain an illustrated review of the Tenth Pittsburgh Salon prepared by a well-known photographic authority.

We Extend Our Sympathy

OUR cotemporary, *The Guide to Nature*, edited by Dr. Edward F. Bigelow, suffered a serious loss on February 25. The printing-plant of R. H. Cunningham, Stamford, Conn., was entirely destroyed by fire. The March issue of *The Guide to Nature* was on the press at the time. The entire stock of paper, cover-design plates for twelve months and other printing-material was a total loss. There was no insurance. The only capital is the merits of the cause of nature-study as advocated by the Agassiz Association through this helpful magazine and the faithfulness of friends. We hope that those of our readers who know of the splendid work that is being done by Dr. Bigelow to encourage nature-study and nature-love, will help a good cause by sending a contribution, large or small, to The Agassiz Association, Inc., Arcadia, Sound Beach, Connecticut.

March Meeting of P. P. of A.

THE Pictorial Photographers of America held their regular March meeting at their permanent home at the Art Center, 56 East 50th Street, New York City. The principal speaker of the evening was Mr. Edward Steichen of Photo-Secession fame. In his talk Mr. Steichen said he did not think that pictorial photography has progressed much since the Photo-Secession days. Although he had been guilty of doing soft-focus work, he had concluded that work being done

with soft-focus lenses is not pictorial or artistic. He conceded that a very few workers were turning out pictorial work with them. He said the work he is doing now he could not get sharp enough. He also said that his eyes had been opened to the pictorial possibilities of sharp lens-work while in charge of aerial photography in the army. His talk was most interesting; but left his hearers puzzled, most of whom have been striving for pictorial quality in their work, by using entirely different methods than he advised. Whether or not his audience agreed with him in his talk it will be the means of a good many of them asking themselves if they have the right understanding of pictorial photography.

Preceding Mr. Steichen, Mr. Forman B. Hanna, of Arizona, was introduced by Mr. Clarence White, chairman of the evening. Mr. Hanna gave an interesting talk on photographic conditions in his state, and his method of working.

The judges for the coming International Salon have been selected and include Mr. Alfred Steiglitz, Mr. Clarence White, Mrs. Gertrude Kassebier, Dr. Amasa D. Chaffee, and Mr. John Paul Edwards. All indications point to a very large entry-list. The monthly print-exhibit, of which Mrs. Antoinette B. Hervey is chairman, is becoming more and more popular, judging from the number of entries and the quality of work submitted.

The monthly loan-exhibits are creating quite a sensation, as well they might. Dr. Chaffee, the President of the P. P. A., has a collection of his wonderful bromoils on the walls this month. Anyone interested in photography should not lose the opportunity to see these remarkable pictures, if they are conveniently situated to visit the Art Center.

R. E. Hanson's Annual Show

AN exhibition representing the present work of Raymond E. Hanson, pictorialist, was held in the gallery of the Society of Arts and Crafts, Boston, U.S.A., from March 1 to 15, 1923. Of the forty-eight prints (enlargements) shown, twenty-six were bromoils. As a prominent local critic aptly expressed it, "Mr. Hanson has the faculty of selecting from Nature's complicated mazes, interesting and decorative bits which exist as complete picture-units without the complications of unnecessary detail." Heretofore, Mr. Hanson has excelled in the beauty of his pictorial motives and the uniform excellence of his technique, without manifesting any marked personal traits. Now, he has selected the bromoil process as a means to express his artistic individuality, using it in a manner that is intelligently conservative and delightful. He is a stickler for values. They distinguish his bromoils. It must be a source of great satisfaction to Mr. Hanson to have at his command and under his immediate control, a method which enables him to produce from a negative any desired number of pleasing prints, no two of which are exactly alike. Of bromides there can be perfect replicas; in bromoil, none. Mr. Hanson is to be commended for resisting the temptation to exaggerate the possibilities of the manipulative bromoil process. Unfortunately, there are pictorialists who seem to delight in crass, uncouth methods when working in bromoil, in the belief that they are manifesting a virile and masterful individuality. They are only deceiving themselves and the sophisticated beholders, besides degrading a beautiful medium of artistic and individual expression.

W. A. F.

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EDWARD
STEICHEN

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EDWARD STEICHEN

*A retrospective exhibition
of his forty years of work
in the field of photography*

THE BALTIMORE MUSEUM OF ART
June 1 - June 30, 1938

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PHOTOGRAPHIC PARAPHERNALIA

STEICHEN'S CAMERA

THE camera is the modern eye, just as the painter was the eye of our fathers. It does our seeing for us and its ability to move about, to record things which happen in a flash, to see from above, below, behind, have taught us new habits of perception. In its early days it followed the tradition of painting: things were photographed from the level of the eye when standing, things were framed as in a proscenium arch, objects were grouped in pyramids, light fell from a single source. But as it gained its aesthetic autonomy it no more followed the lead of painting than painting followed the lead of sculpture after the revolt of Delacroix.

Each artistic instrument has its limitations which cripple the uninventive and liberate the imaginative. The dull painter finds paint a shackle; he sticks bits of cloth and paper and tinsel on his canvas to give an emotional shock. The imaginative painter learns the limitations of his medium and instead of being crippled by them utilizes them. So the International Style, as it is sometimes called, in architecture may be thought of as either an impoverishment of an art or an enrichment. It is undoubtedly a purgation of applied decoration but it has made architecture more sensitive to its purposes; its forms are simpler but they can be turned to more varied ends.

The camera may be simply a lens through which light passes at the push of a clocker. Its pictures will then be merely what the light rays create within the limits of the focus. Or it may be an instrument as sensitive to the commands of a creative imagination as a pencil. In the work of Steichen it has become something for the artist to use, not something which controls the artist. And when the artist is as sensitive to the feelings of his time as this master, his work becomes as much a record of our taste as a record of his own experience.

Perhaps the most obvious feature of Steichen's photographs, when one compares them with the work of less gifted photographers, is their sense of composition. Anyone can arrange objects in a pleasing group if he has taken a course in an art school, but few can make the arrange-

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ment a source of emotional excitement and almost a symbol of what the picture has to say. Yet Steichen in such a picture as "Processional" or "Death Takes a Holiday" or the portrait of Noel Coward does all of this. The spiral swirl of the lines in "Death Takes a Holiday," binding the figures together, leading the eyes from detail to detail, unifying them into a single pattern is as powerful as the great sweep of an El Greco, and yet the subject is photographed with as little obvious theatricality as any news shot. Again in "Processional" the angularity of the dance movements and the acidity of the hot jazz are carried out in the clash of sharp lines and masses. Steichen sometimes goes to extremes in this direction, as when in "Minnevitich's Harmonica Band" he arranged the figures in horizontal strips, like the upper and lower shells of a harmonica, and spaces his figures as if they were the stops.

This interest in pattern seems never to have forsaken him. He was one of the first photographers to see visual beauty when none had thought of looking for it. His "George Washington Bridge," shot from below, his "Apples and Pears," his "Flower Pots," his "Sunflower," his "Abstraction," are all examples of this. Yet most of them are not simply lines and masses arranged by the artist to make a pattern of his own; they are the discovery by the artist's eye of a pattern already existing, but usually unseen, in the object. It is this gift which has permitted him to utilize the camera as a designing instrument. His design for printed silk, based on an open box of safety matches with the shadows it casts, though not in a technique invented by Steichen, is an example of what the inventive eye can do with ordinary materials.

That delicacy of perception has served him well in his commercial photography. He has a gift for catching an atmosphere suited to the articles which he is advertising. If he is showing women's fashions, he fixates an atmosphere of luxury, emphasizing not only the cut and pattern of the garment but its texture, and enhances it with a setting which intensifies the style. His décor is always to the point. A Greek column in the neo-classic manner for a gown of severely Greek cut; a set of mirrors arranged at various angles to show the sides and back of a costume all of whose aspects are important. If he is advertising a cigarette lighter, he shows you not only the instrument itself but the sudden flash which may indicate its perfect operation. If he is advertising Kodak films, he shows you human beings enjoying them. If he

is advertising an antiseptic, he shows you its greatest service to mankind. An unimaginative eye, trying to persuade the public by photography to buy a pair of women's shoes, would show the shoes; Steichen shows their aesthetic effect.

So in his portraits they are not merely cartographically exact; they express an attitude, a personality. Portrait painters might well observe these studies and see how poses, accessories, the entire décor can bring out the sitter's character. That arm of the chair in the portrait of Maurice Chevalier, repeating his characteristic gesture, cutting obliquely across the photograph; that little dachshund looking upward saucily in the portrait of Dorothy Parker; the stone wall behind Brancusi; the thumb under Mencken's lower lip; the sculptured cat in the upper left-hand corner of the portrait of Noel Coward: are these mere accessories put in for decorative effect? The Renaissance painters often put a luxurious velvet curtain behind their sitters, drawn slightly aside to show a bit of landscape; van Dyck would include a spaniel, a horse, a page; but even the masters of portraiture have seldom been so witty in selecting just that one object which would summarize their sitter's character in the eyes of the public. At times the pose is enough: the languor of Marlene Dietrich, the opulence of Jeannette MacDonald, the determination of Epstein, the sculptor—these are indicated not merely by careful lighting of the face but by the entire manner of posing the subject.

Again Steichen's hands are used as few painters would dare to use them. The hands of Stokowski, of Kreisler, of Lupe Velez, of Sandburg, of Anna May Wong, in each case are hands which tell as much as faces. When the subject is elegant, rather than robust, the hands show it; when he is nervous, tense, energetic, the hands show it. It is of course so much easier to photograph hands than it is to paint them, but at the same time what photographer has ever thought it so worthwhile to use them?

Photography emerged as an autonomous art when the photographers first analyzed the limitations and the potentialities of their instrument, made no attempt to evade the former and deliberately cultivated the latter. The earliest photographs of Steichen, the portrait of Carl Marr (1901), for instance, had not as yet reached this point; they still relied on haze and the painter's point of view to make them "artistic."

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As his career grew longer, such devices were dropped and though he was obviously sensitive to the aesthetic discoveries of painters and other artists of his time, yet he saw more and more definitely with his lens alone. It is perhaps that achievement which has made him so important a figure in the history of modern art. For if modern art stands for one thing more than for any other, it is the autonomy of each of its domains. The painter of today does not try to be either sculptor—as David did—or novelists as Gérôme did; he is satisfied with being a painter. By seeing the possibilities of his medium and developing them, regardless of the other arts, Steichen has been one of the most influential of our contemporaries in putting photography on its own feet.

GEORGE BOAS
Secretary of the Board of Trustees

CATALOG

One hundred and forty-two of the prints listed below were generously lent to the Baltimore Museum by Edward J. Steichen; the other eight were obtained through the courtesy of the Metropolitan Museum of Art.

THE CHILDREN'S HOUR
TIBBETT AS "THE EMPEROR JONES"
DEATH TAKES A HOLIDAY
LAUGHING BOXES
JERGEN'S LOTION
MALIBU BEACH
THE GEORGE WASHINGTON BRIDGE
WOMAN WITH BRASS BOWL (1904)
Lent by the Metropolitan Museum of Art
SINGING WIRES
CHESTNUT BLOSSOMS (1905)
Lent by the Metropolitan Museum of Art
WOOD INTERIOR
Lent by the Metropolitan Museum of Art
BALZAC (1909)
Lent by the Metropolitan Museum of Art
MINNEVITCH'S HARMONICA RASCALS
PROCESSIONAL
THE MARCOS
STEINWAY PIANO
GALLANT FOX
STEINWAY PIANO
LOTUS
APPLES AND PEARS
DIAGRAM OF DOOM
ABSTRACTION
MATCHES, DESIGN FOR A SILK FABRIC

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FLOWER POTS
 SUNFLOWER SEEDS
 CLAIRE BOOTHE
 BALZAC
Lent by the Metropolitan Museum of Art
 QUINCE BLOSSOMS
Ladies' Home Journal, COVER DESIGN
 EIGHT FASHION PAGES FROM *Vogue*
 DOUGLAS LIGHTERS
 TWO FASHION PAGES FROM *Vogue*
 HEXYLRESORCINAL
 COTY LIPSTICK
 A FASHION PAGE FROM *Vogue*
 GLORIA SWANSON
 KODAK FILM
 GERTRUDE LAWRENCE
 A FASHION PAGE FROM *Vogue*
 ANNA MAY WONG
 CHARLIE CHAPLIN
 ADOLPHE MENJOU
 CHARLES CHAPLIN
 ELIZABETH BERGNER
 FRITZ KREISLER
 MAURICE CHEVALIER
 LILLIAN GISH
 CHARLES LAUGHTON
 DOLORES DEL RIO
 GENE TUNNEY
 SYLVIA SYDNEY
 ALBERT SPAULDING
 WERNER JANSSEN
 GEORGE GERSHWIN

H. G. WELLS
 WALTER CHRYSLER
 SERGEI RACHMANINOFF
 JACK DEMPSEY
 ALFRED HARCOURT
 ALFRED STIEGLITZ
 CARL MARR (1901)
Lent by the Metropolitan Museum of Art
 MIGUEL COVARRUBIAS
 GEORGE M. COHAN
 H. L. MENCKEN
 PAUL ROBESON AS "THE EMPEROR JONES"
 COLLETTE WILLY
 WILLIAM BUTLER YEATS
 BRANCUSI
 JACK SHARKEY
 J. PIERPONT MORGAN
 CAPTAIN BOB BARTLETT
 EUGENE MEYER
 NOEL COWARD
 FRED ASTAIRE
 PAUL MORAND
 ANNA STEN
 DOROTHY PARKER
 CARL SANDBURG
 JULIE HAYDON
 WALT DISNEY
 GRETA GARBO
 LEOPOLD STOKOWSKI
 ANNA MAY WONG
 SINCLAIR LEWIS
 LUPE VELEZ

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HENRI MATISSE
 SYLVIA SYDNEY
 EDWARD JOHNSON
 JEANNETTE MACDONALD
 JACOB EPSTEIN
 MARLENE DIETRICH
 EUGENE O'NEILL
 CANNON TOWELS
 AWAKE AND SING
 GERHART HAUPTMANN
 BERNARD BARUCH
 THOMAS MANN
 FAY WRAY AND JOHN MONK SAUNDERS
 CHARLES SHEELER
 JOAN CRAWFORD
 CHARLES CHAPLIN
 EUGENE LEONOTOVITCH
 MIRIAM HOPKINS
 THE GREAT GOD BROWN
 JOSE ITURBI
 THE RUSSIAN ISADORA DUNCAN DANCERS
Vogue FASHION
 PHOTOGRAPHIC PARAPHERNALIA
 A FASHION PAGE FROM *Vogue*
 ISADORA DUNCAN AT THE PARTHENON
 THREE FASHION PAGES FROM *Vogue*
 DEBUTANTE (1925)
 HEAVY LILIES
 MRS. E. N. MAY
 THE FLATIRON (1909)
Lent by the Metropolitan Museum of Art
 CLAIRE BOOTHE

ENTERTAINMENT FOR YOUNG AND OLD
 A FASHION PAGE FROM *Vogue*
 THE BLUE SKY
 DOLORES DEL RIO
 KODAK FILM
 MASK OF GOETHE
 FOXGLOVES
 SUNFLOWER STALK
 KODAK FILM
 STEINWAY PIANO
 "WHAT PRICE GLORY?"
 MERLE OBERON
 FRONT PAGE
 RADIO CITY
 TORSO
 THE LITTLE ROUND MIRROR (1905)
Lent by the Metropolitan Museum of Art
 LYNN FONTANNE
 EMPIRE STATE BUILDING
 ETHAN FROME
 HOMELESS
 CLINIC
 RUTH DRAPER
 SUNBURN
 "WHAT PRICE GLORY?"

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KODAK FILM

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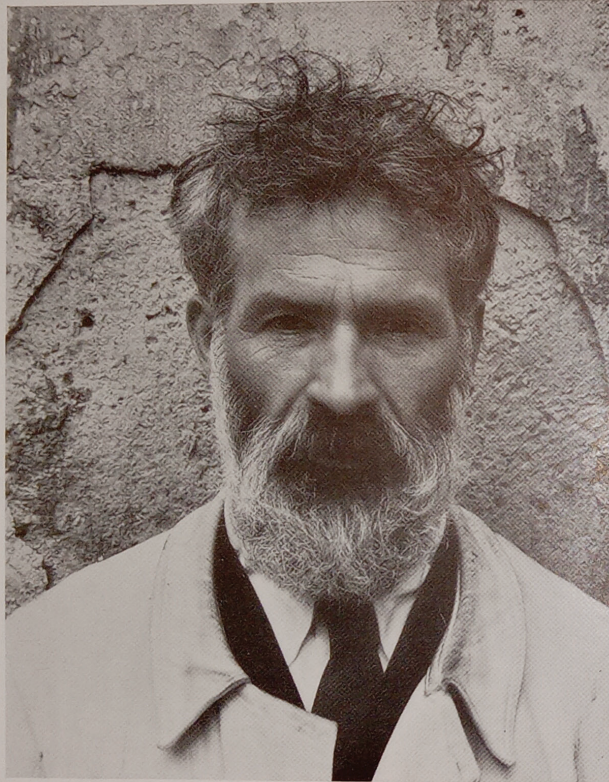


STEINWAY PIANO



DEATH TAKES A HOLIDAY

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BRANCUSI



LUPE VELEZ

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DOROTHY PARKER



CHARLES LAUGHTON

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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LEOPOLD STOKOWSKI

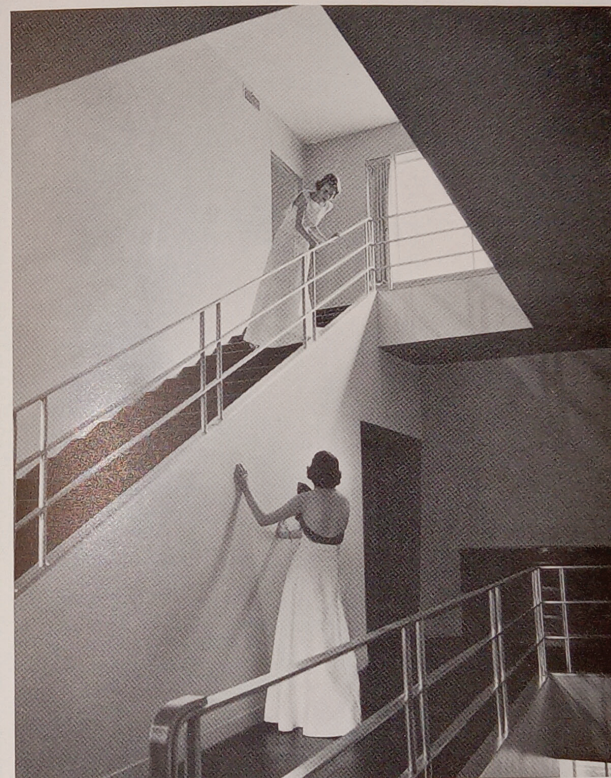


ANNA MAY WONG

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MINNEVITCH'S HARMONICA RASCALS



A FASHION PAGE FROM *Vogue*

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MD

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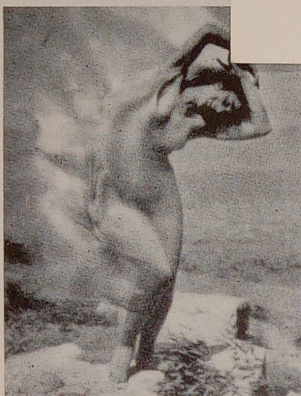
STEICHEN, Edward (and color)

See article THIS WAS 1937 By Beaumont Newhall
in POPULAR PHOTOGRAPHY May 1967

Model's Memories

I was delighted to receive of MD (May, 1962) which voted to "Photography and cine" that included my "Wind Fire" taken on the A by Edward Steichen in 1921.

It gave me great pleasure on that youthful nymph on the Sicilian hills as I had not seen the photograph of mine in many years and it evoked so many w



WIND FIRE
"Moment of divine exaltation"

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But all this was before the tourists alighted there and "modernity" spoiled it all, making Greece itself a "memento mori" whereas for us it was a moment of divine exaltation and beauty. And this is what Steichen caught in the photograph.

MARIA-THERESA
(Mrs. Stephan Bourgeois)
New York, N.Y.

Dialectal Disagreement

The article on Hong Kong was very interesting; especially to someone who was brought up and educated on that faraway island.

There are just two points on which I would like to comment. Firstly, it is stated in the article that "the majority speak Mandarin." As you probably know, Hong Kong is in Kwangtung province where the official language or dialect is Cantonese. Although over a million refugees may have entered Hong Kong

MD, AUGUST, 1962

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not well versed in Mandarin.)

MAY H. CHOW, D.D.S.
New York, N.Y.

Distilled Distinction

I've just read your Editor's Message in the April, 1962 issue and wish to felicitate you on its cogency. I particularly liked your distinction between *enivrement* and *ivresse* and the semantic of absinthe.

St. Paul: "Wine is good for Timothy's belly." Also, first of Christ's miracles was the changing of water to wine.

My compliments.

(REV.) LEO S. CANNON
Providence, R.I.

Anthropology Exhibit

You will perhaps recall that I wrote requesting reprints of your editorial, the cover story, and other excerpts from the November, 1961 issue of MD devoted to "Medical Anthropology." It was my intention to mount these articles and include them in an extensive exhibit I was planning, titled "Anthropology and Medicine."

In response, you very kindly sent four copies of the issue, from which I extracted the pertinent sections and mounted them. This material formed the central core of the exhibit.

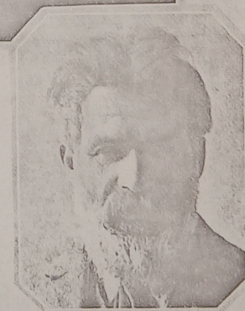
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(continued on page 33)

by Brancusi
Exhibition in America

for instance, is a typical example in —at the Brummer Galleries. The polished brass, is meant to convey to us the emotions evoked in us when we see a bird in flight. The statue is not intended to be, specifically, a bird, but the *spirit of flight*. Brancusi shows this in essence. His art can never be widely popular but, more and more it is influencing critics, collectors and sculptors everywhere



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LETTERS

57

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in recent years, the majority of them came from neighboring towns or villages mostly in Kwangtung province, and only a small percentage came from Shanghai or Peking where the dialects spoken are Shanghai and Mandarin, respectively. Hence Cantonese would still be the dialect most commonly used in Hong Kong.

Secondly, the name Hong Kong is a phonetic translation of the two Chinese characters meaning "fragrant harbor." In Cantonese these characters sound like "Hurng Gong," hence, Hong Kong. "Hsiang Chiang" is probably the Mandarin version. (Being Cantonese myself, I am not well versed in Mandarin.)

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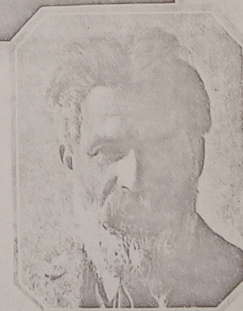
MD, AUGUST, 1962

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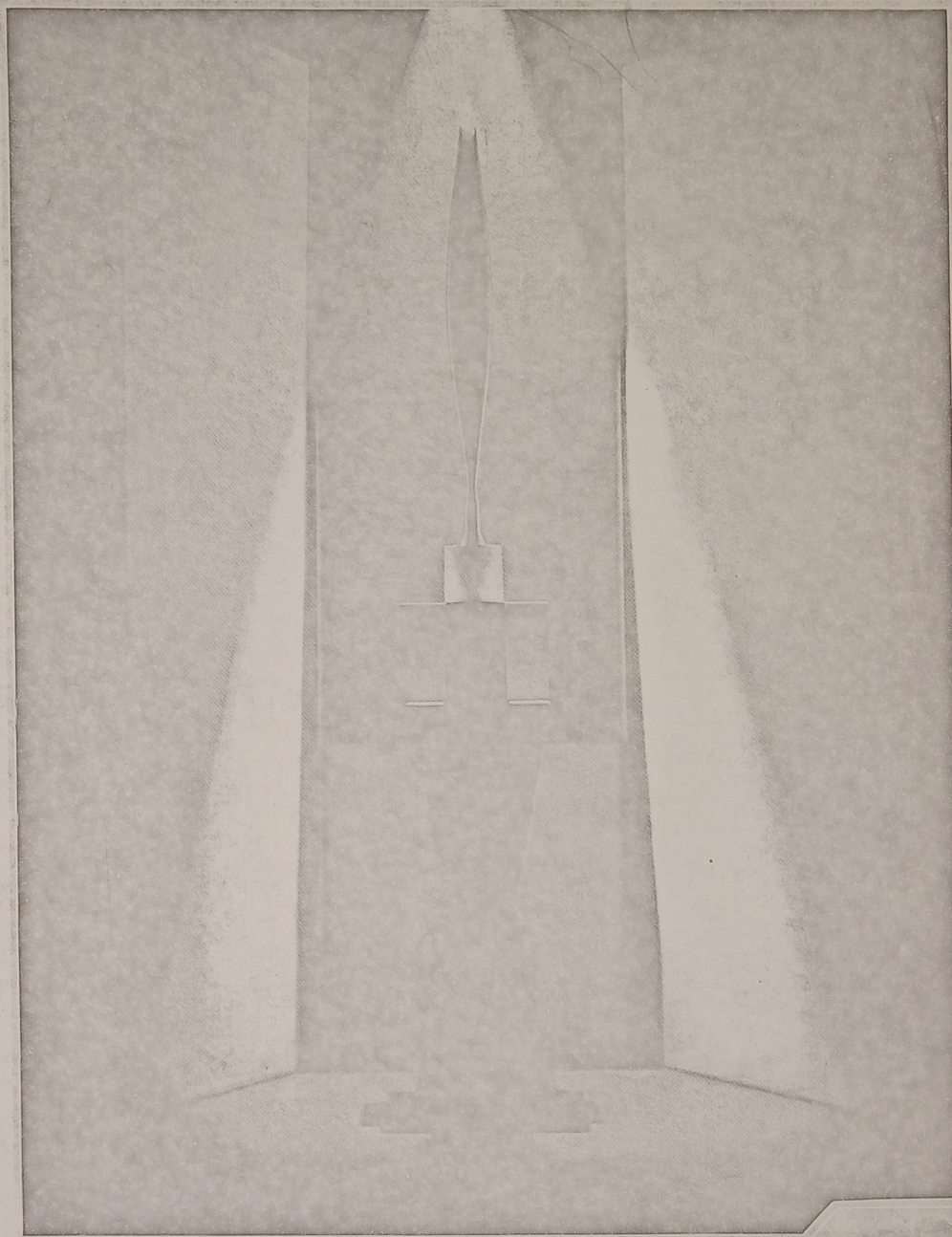
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JANUARY, 1927

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The Bird: A Simplified Sculpture by Brancusi

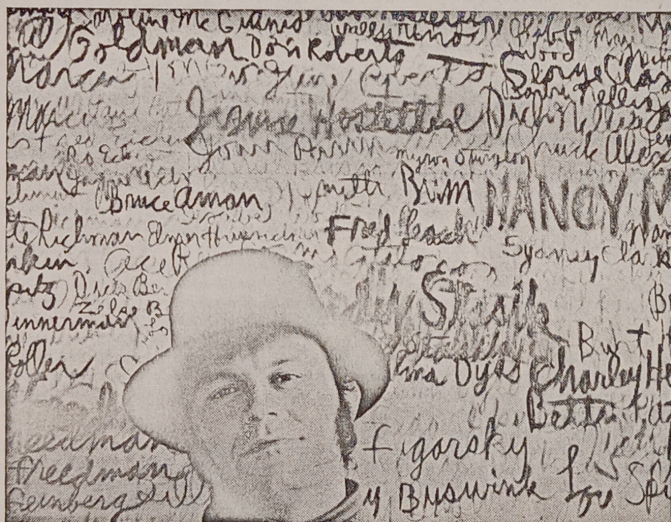
The Franco-Roumanian Artist Arrives to Hold an Exhibition in America

IN a school of art distinctly his own; in materials peculiar to himself; in a technical method shared by no other sculptor, Brancusi has, for twenty-five years, challenged the attention of the world. Derided at the beginning of his career; then tolerated, then admired and widely imitated, Brancusi has won his artistic battle on his own terms, and without compromise. Briefly stated, the essential quality of his work is the simplification of form by the elimination

of detail. On this page, for instance, is a typical example in his current exhibit here—at the Brummer Galleries. The abstract sculpture, in polished brass, is meant to convey to us the emotions evoked in us when we see a bird in flight. The statue is not intended to be, specifically, a bird, but *the spirit of flight*. Brancusi shows this in essence. His art can never be widely popular but, more and more it is influencing critics, collectors and sculptors everywhere



Jim Dine



If there is one word Jim Dine uses more than any other to recommend a photograph he particularly likes (and for that matter anything he particularly likes) it's the word strange.

He points to Steichen's photograph of Gloria Swanson. 'That's a fantastic picture, don't you think? It's so strange. It's not straight enough for some people — they don't see that it is strange. I think it's lovely. It never ceases to move me. It is such a good idea and the scale is so great.'

Steichen has trapped Swanson like a moth behind a length of flowered veiling. Her face glimmers softly through a sharp black tracery of leaves and petals and stamens. A jewel glistens at her throat, her eyes burn almost as brightly, her lips are silky-sullen. She looks pretty baleful.

The picture was taken in 1924. Dine bought an original print from MOMA in 1969. It now hangs in the large white sitting-room of the large white house he rents in a smart square in London.

Dine has lived in England with his wife Nancy and his three young sons for the last three years. His feelings about living here are a little mixed. 'I like working here terrifically. I do love living in Europe. I've never been to the Louvre or anything like that. It's not about that. It's just that I find America so horrible. I find it hard to live there, that's all. But since I am an American, maybe I'm kidding myself. To live here and to be American is to be uprooted.'

He hopes to resolve the dilemma one way or the other when he returns to New York later this month. He has a retrospective exhibition of ten years' work opening on 27th February at the Whitney Museum and a show of new work opening on 1st March at the Ileana Sonnabend Gallery (newly migrated from Paris).

The two exhibitions should make it clear to all but the most stubborn that it is no longer appropriate or useful to hang the label 'Pop Artist' round Jim Dine's neck. His recent paintings, particularly those of 1969, show a delight in the act of painting that is far from being a typical characteristic of Pop Art. And the objects which Dine somewhat notoriously introduces into his work — either for real or as painted images (often the two states, fact and representation, merge into one another) — are better seen as the data of his personal life and his life as a painter than as the emblems of popular culture. The ties, tuxedos, shoes, robes, toothbrushes, wash-basins, palettes, paint-boxes, colour charts, hammers, saws and other things so dear to Dine are only incidentally 'Pop'.

So it is perhaps not surprising that his considerable interest in photography is quite different in kind from that of, say, Andy Warhol or Richard Hamilton. Dine relishes particular photographs but not as a source of imagery. 'That's not my bag at all. I've got eyes myself. I don't need to get images from anybody else. It's like — well, I just appreciate photography. It can be so strong — that confrontation, that thing right there on the picture plane is very strong. And it looks real good, don't you think? I mean, I'd like to be a photographer.'

Dine did in fact illustrate the first public trans-

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lation into English of Apollinaire's *The Poet Assassinated* (translated by Ron Padgett, published in 1968 by Rupert Hart-Davis Ltd at 84s.) with photographs he took himself with a Kodak Instamatic. But he wasn't really trying to get things together as a photographer. 'I used photographs because I don't like to draw obviously. I didn't want to get into illustration in a very obvious way. I didn't want reproductions of my drawings.'

The photographs are arresting. They are straight shots of rather quirky things or things which seem quirky in the context of the book — an open mouth, booted legs, the front view of a very hairy fur coat on a hanger, the back view of a very hairy fur coat on a hanger, feet, knees, faces, masked faces, masked faces in hats. One face, in a slouch hat and shades, turns up again and again. That's the Poet — alias Nancy Dine.

There are several successful collages. One of them illustrates the Good Life — with snaps of lovely ladies in brief bikinis; and another illustrates the Bad Life — all guns and grimaces and goggles and shades and horrific masks and one very sinister tail comb.

Fixed by the unflinching stare of a camera, the most ordinary things can assume the most extraordinary character. It's a phenomenon much appreciated by Dine. To stress the point, he produces a smallish, flattish box. 'If you really want to know how I feel about photography, take a look at this. This really says it all.'

The box turns out to be a mini-portfolio — got together by David Rosenberg, an American poet living in Canada — of loose pages evidently reprinted from a Japanese trade directory compiled for Occidental use. On each page there is a photograph, with a caption beneath it, of one Excellent Article of Japan selected by The Medium and Small Enterprise Agency. The Excellent Articles are domestic appliances of one kind or another and are usefully described by the compilers of the directory as Miscellaneous Ware.

The photography of The Medium and Small Enterprise Agency leaves nothing to be desired. The Excellent Articles sit there fair and square and sharp. But the same cannot be said for The Medium and Small Enterprise Agency's grasp of English. Lurking among the Miscellaneous Ware are such oddities as a 50 Lite 5 Way Blinver Set, a Bear Mug, a Petty Animal Clock, a Luter Hand Grinder, a Mist-Duster Chopper, and a Decoration Lump.

This has the curious effect of casting a cloud of doubt over all the Excellent Articles. If a Bear Mug can be a Bear Mug and a set of Christmas Tree lights a 50 Lite 5 Way Blinver Set, then anything is possible. The more one looks at the plain little photographs, the stranger they seem to be.

The same may be said about Jim Dine's Baby Pictures. Various anonymous photographs of various anonymous babies are pinned up in the Dines' bedroom. Dine is particularly fond of them. 'These babies — they just knock me out. They are so moving, so strange.'

The pictures were taken in the days when being a

baby was a serious business. The infants gaze lugubriously at the camera. Two of them pose, like budding Elinor Glyns, on furry rugs. Others lie stiff and solemn in elaborate robes which make them seem about ten feet long.

But even ten-foot long babies are put in the shade by Dine's enviable and idiosyncratic collection of original photographic prints. 'I have a lot of Lee Friedlander's. I mean I really have a lot — he has given me so many. Otherwise I just have one print, or maybe two, of a few people. I'd like to have more, it's just that they are very expensive now. It's like buying a drawing. I'd like to have one of Tony Ray-Jones' prints — I'd like to have that one that is in John Russell's and Suzi Gablik's Pop Art Book (Ramsgate, 1967). That's very good. I'd like to see more of his things. But who else works in England? I don't know. I'm sure there is someone.'

Besides the Steichen, Dine's collection includes Man Ray's picture of Marcel Duchamp in drag; Belloc's New Orleans, c. 1905 — a shot of a curvy lady in her underwear leaning against a door; Walter Evans's Torn Movie Poster, 1930; André Kertész's Magda, Paris, 1926 — in which the lady strikes an odd pose on a sofa in counterpoint to an odd statue on a pedestal; and a blood-chilling picture by Diane Arbus of a freckle-faced all-American boy with dead eyes who is stuck like a pin-cushion with badges supporting the American cause in Vietnam.

And then there are the Lee Friedlander pictures — Cincinnati, 1962, for example, and Portrait of Jim Dine, 1968. There are pictures from the television set series, pictures with shadows, pictures with reflections, pictures which are crowded with incident, pictures with several focal points, and so on. Each one is a minefield of visual surprises, beautiful and ambiguous and intriguingly composed.

'Lee's work is so very difficult — this is what attracts me to it all the time. The images are very difficult, images within images. The metaphor is so strong for other things. His photographs are very complicated I think, and terribly American. But very complicated and that was what I first liked about them. I felt that that was the thing which in a certain way was akin to me.'

Dine first saw Friedlander's work in Harper's Bazaar (the American one) in 1962. 'Marvin Israel, the art director of Harper's Bazaar, was Lee's great friend and he published Lee's photographs of television sets. I saw them and I was very moved by them. And I just called Harper's Bazaar, and said: Look, how do I get in touch with Lee Friedlander because I'd like to buy one of his prints. I had never considered buying or having a photograph before, but I did then. And I got his address and I wrote to him and he delivered the photograph to me himself. I was the first person who ever bought a photograph from him, I think. Anyway, so we got to be friends. He's sort of my age. He's about 35 and I am 34.'

Last year Dine and Friedlander collaborated on a portfolio of etchings and photographs. 'Lee came to see me the summer he took that photograph, that was '68. And we just talked. I had got into this thing of collaborating with every-

body at that point — I mean I had just done *The Poet Assassinated* with Ron Padgett for instance. I like collaborating on things with my friends. It's about that, it really is. And this portfolio with Lee worked out absolutely — well, I don't think anyone else could really understand how well it worked out like he and I can, because it just worked out brilliantly.'

They called the portfolio *Work From The Same House*. The Petersburg Press published 75 sets, each one costing £1000. The portfolio contains sixteen loose images. Each image consists of an etching by Dine and an original print by Friedlander, and is numbered and signed by both artists. No pains have been spared over the production and presentation — the etchings were printed in Amsterdam, the boxes were made in Germany, and the paper is handmade.

But £1000 is a lot of money. Happily the Trigram Press has published *Work From The Same House* as a slim, glossy book. The price is £1. Inevitably the prints and etchings have lost a certain amount of life in reproduction and the book's format — photograph on one page and etching opposite — has upset the subtlety with which some of the original images were arranged. But it is an elegant production none the less, and wonderful value.

The most striking thing about *Work From The Same House* is the separate nature of the etchings and the photographs. They don't relate in any obvious way. They are juxtaposed quite arbitrarily. 'Lee, I think, sent me some photographs. I'm trying to remember. And I made some etchings. But I didn't know which etchings were going to go with which photographs. And then I sent him some etchings and he matched some photographs with them in the same sort of way. Then I went to America and we put them together. It was like that. And they just fell into place in this peculiar way.'

Dine is right. The more one looks at the images, the more they seem to have a peculiar poetic logic. After a while it seems quite right and proper that Dine's hairy armchair should be matched with Friedlander's hilarious picture of firemen posing for their photograph in front of a burning house; that Friedlander's photograph of a New York stripper should end up beside Dine's etching of some strangely hairy lips; that a scribbly, friendly-looking heart should share the same space as an eerily-lit corner of a rather barren sitting-room.

'I think it all worked out because — well, mainly because things do go together I believe. I really have infinite faith in everything going together if you make it. Somehow going together. I mean, no one makes a pair of glasses out of skin, so that it will match the face. Some things don't work obviously but they can — they can work in a way that has nothing to do with planned things or with art.'

The mind has a natural capacity to connect things, however disparate, but the success of Dine's and Friedlander's collaboration doesn't depend only on this. In *Work From The Same House*, two sensitive and accomplished artists compliment each other — in every sense of the word — by each allowing the other's voice to be heard. The result is very moving. And strange.

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STEICHEN, Edward As a fashion photographer

See VOGUE October 1, 1971 Article by Philippe Jullian, "Olga the wild" (about the Baroness de Meyer) filed in the Biography File under de Meyer, Baron A. de pp. 154-159 et seq. On page 193: "Adolph de Meyer was the first in the series of great fashion photographers - Steichen, Hoyningen-Huene, Beaton, Penn, Avedon."

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