

CONTEXTUALIZING THE RHODE ISLAND SCHOOL OF DESIGN GROUP PORTFOLIOS
AND THE STATE OF ART PHOTOGRAPHY IN THE 1960S AND 1970S

BY

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ABSTRACT

The students and faculty of the Rhode Island School of Design produced fourteen annual group portfolios between the years 1967-1981. The George Eastman House collection contains nine of the fourteen group portfolios created. The group portfolios add to the discourse surrounding university photographic education programs in the late 1960s and 1970s. The tradition of annual university group portfolios creates a tangible link between photographic education programs, the photography market, and collecting art photography. The Rhode Island School of Design group portfolios demonstrate that professional art photographers taught photography to make a living while inspiring the next generation of art photographers. The seriousness of teaching photography further validated photography as an art form. Also during this time, the number of university photography programs increased, the photography market flourished, and institutions developed independent photography departments. The combination of these factors progressively led to photography's acceptance as an autonomous artistic medium.

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DEDICATION

To my parents, Keith and Laurie, for making it so clear to me that I really can be who I want to be and do anything I really want to.

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INTRODUCTION

The photography collection of George Eastman House contains nine of the fourteen group portfolios produced by the Photographic Education Society of the Rhode Island School of Design (RISD) between the years 1967 and 1981. The group portfolios consist of an annual selection of faculty and student photographs from the late 1960s and 1970s. In order to narrow the focus of this research, attention has been directed toward the first five portfolios created between 1967 and 1971. These years represent the time Harry Callahan was most influential at RISD.

Each group portfolio is housed in a box made of thin board that measures approximately eleven inches wide by fourteen inches long, and one inch deep. A title page, a table of contents (except the first two years), and a page containing publication and edition information precede the photographs. Each participant contributed one photograph mounted on a ten by thirteen inch page of high-quality paper. The size of each photograph varies, but most are approximately four by six inches in size as the images had to fit appropriately on the ten by thirteen inch mount. The majority of photographs are gelatin silver prints. A few chromogenic development prints are also included.

Subtle format changes were made each year. The first two editions have text below the photograph with the photographer's name, title if given, and date. Subsequent editions contain an embossed or stamped number on the lower front or back of each page.

The first published portfolio contains fourteen prints. Thereafter, editions contain twenty to twenty-seven prints. One hundred editions were produced the first year of production, which was the year of 1966-67. One hundred fifty editions were created from 1968-1973. Then, one hundred editions were produced until 1980. In 1980, only seventy-five editions were published.

The last annual group portfolio in 1981 was published in book format. Five hundred books were produced in an attempt to expand the audience of the students' photographic work.

According to acquisition records at George Eastman House, the nine Rhode Island School of Design group portfolios were purchased and acquired by the museum during the year in which they were produced.¹ Of the fourteen group portfolios produced between 1967 and 1981, the Eastman House collection lacks five of the portfolios published. The portfolios produced in 1973, 1975, 1979, 1980, and 1981 were never purchased or acquired. A group portfolio was not produced in 1974.

These objects were acquired between thirty-six and forty-seven years ago, but were never fully cataloged in the museum's database. Therefore, the portfolios have not been accessible to those who did not know they were in the vault. Only a few select prints from the portfolios had been cataloged over the years. Each print and portfolio from 1967-1971 is now fully cataloged in the Eastman House database (see Appendix A for inventory and Appendix B for cataloging records of these five RISD group portfolios).

¹ Rhode Island School of Design group portfolios. Acquisition records. Registrar's log file cards. George Eastman House, Rochester, NY.

LITERATURE SURVEY

The following research has been conducted in an attempt to uncover how the Rhode Island School of Design (RISD) group portfolios added to the discourse surrounding university photographic education programs in the late 1960s and 1970s and how the portfolio format factored into the developing market for art photography at the time.

There are no secondary resources that specifically discuss the RISD group portfolios beyond mentioning the existence of the photographic objects. The research conducted about the creation of the portfolios at RISD, the history of university photography programs, and the production and dissemination of photographic portfolios has been compiled from a variety of sources.

BACKGROUND

Few resources exist that describe the history of RISD as an institution or the development of its photography department. The background of the program and key figures associated with the foundation are important to properly contextualize why the group portfolios were created. RISD's website is the best and most concise source that describes the brief history of the photography department from early photography classes in the Painting Department in 1951 up to the present day. The chronology of the program identifies who was involved with the department at various times.

Key figures during the 1960s and 1970s include Harry Callahan and Aaron Siskind. Most books on Callahan and Siskind do not emphasize their teaching careers. A segment of Robert Hirsch's book *Seizing the Light: a history of photography* discusses the Chicago Institute of

Design's approach to teaching photography through the use of light instead of equipment and self-expression instead of documentation. The founder and director of the school, László Moholy-Nagy, emphasized this Bauhaus-inspired approach. Hirsch explains, "these concepts informed a generation of teachers who would oversee the explosive growth of photographic education beginning in the later 1960s and running through the early 1980s." Harry Callahan and Aaron Siskind are specifically discussed as key figures in this approach to photographic education.

Sources that mention Callahan's career as an educator include an interview between Jim Alinder and Harry Callahan published in *Exposure*, the journal of the Society for Photographic Education. A portion of the interview focuses on Callahan's experience as a teacher at the Chicago Institute of Design and at the Rhode Island School of Design. Another interview with Callahan is included in the book titled, *Visions and Images: American Photographers on Photography*, which provides insight into Callahan's photographic process and perspectives on photographic education. Sarah Greenough's 1996 exhibition catalog, *Harry Callahan*, discusses Callahan's approach to his teaching. Szarkowski's introduction to *Callahan* is useful in understanding the man's biography and artistic aspirations. Some of the images found in the RISD portfolios are reproduced in that book.

A chronological account of Aaron Siskind's life is discussed in Carl Chiarenza's book, *Aaron Siskind: Pleasures and Terrors*. Siskind's career as a teacher at the Institute of Design in Chicago and at the Rhode Island School of Design is mentioned, as well as Siskind's relationship with Callahan and Nathan Lyons, another photographic educator.

Peter Bunnell organized collections of critical essays titled *Inside the Photograph: Writings on Twentieth-Century Photography*, which includes essays on individual

photographers, including Callahan and Siskind. A few essays about art galleries are included at the end of the book that helps to contextualize the art market during the sixties and seventies.

Aperture Magazine Anthology – The Minor White Years 1952-1976 is an anthology of critical essays that were published in Aperture magazine during the time Minor White was editor of the magazine. Authors of some of the texts include Nathan Lyons, Aaron Siskind, Harry Callahan, and Carl Chiarenza. All of these men played a role in university photography programs in the 1960s and 1970s.

THE PORTFOLIO – FORMAT, FUNCTION, DISSEMINATION

The portfolio became an increasingly popular format for photographic groups or series throughout the 1960s and 1970s. No book exclusively discusses the format, function, and effects of the photographic portfolio; however, various articles are devoted to the subject. The marketability of photographic portfolios is discussed in a 1952 *New York Times* article written by Beaumont Newhall. Newhall also wrote a short editorial with Van Deren Coke that identifies the 1970s as the decade that may be known for the production of photographic portfolios. The authors leave the reader wondering how portfolios will affect the market for individual prints.

Books that are centered on collecting photographs often look at the effects of various types of photographic objects, including portfolios. Witkin and London's book, published in 1979, includes a discussion about the marketability of portfolios in *The Photograph Collector's Guide*. The details of portfolios by individual photographers and schools are listed. The sections that discuss the group portfolios from the School of the Art Institute of Chicago and Rhode Island School of Design are of particular interest.

Richard Blodgett investigates the typical portfolio format, how the images are chosen, and why portfolios are marketable in his article titled, “The Pros and Cons of Limited-Edition Portfolios.” A short column in *Exposure* magazine by Tom Barrow summarizes a panel discussion that took place as part of the Society for Photographic Education. As the title “Are Portfolios the Answer?” implies, the article questions the success of portfolios as teaching aids or as a source of revenue for university photography programs. The methods of exhibiting portfolios are discussed in A.D. Coleman’s article, “Limited-Edition Photography Portfolios.” Coleman also discusses how the portfolio made photography a more marketable medium.

Primary sources related to the RISD group portfolios have come from information files in the Richard and Ronay Menschel Library at George Eastman House and the RISD Archives. Letters from 1978, 1979, and 1981 promote the group portfolios as desirable objects. The objective of the letters is to persuade collectors of fine art photography to purchase the year’s edition by highlighting the importance of the RISD portfolio. A foreword to the 1981 RISD group portfolio includes additional information about the creation of the portfolio, including the publishing group, the Photographic Education Society, and the jurors for the 1981 selection of prints.

UNIVERSITY PHOTOGRAPHY PROGRAMS

Formative university photography programs were identified and researched in order to create a comparative platform for the RISD photography program during the 1960s and 1970s. These organizations include the Society for Photographic Education, Institute of Design in Chicago, Rochester Institute of Technology, Visual Studies Workshop, San Francisco Art Institute, and University of California, Los Angeles.

Robert Hirsch provides a brief chronology of events related to photographic education in a section of his book, *Seizing the Light: a history of photography*. Hirsch's section titled, "The Rapid Growth of Photographic Education," begins by discussing the concept of the Society for Photographic Education. Hirsch mentions the Visual Studies Workshop as a program with an interdisciplinary approach. The author goes on to discuss some effects of mixing photography with other mediums during the 1960s and 1970s. In his 1971 *New York Times* article, A.D. Coleman also argues for an approach to photographic education that is collaborative and interdisciplinary instead of confining photography to a single fine art department at universities. Minor White published an article in the *New York Times* that same year that promotes university photography programs. White believed university-level photographic education provided an increased understanding of life.

The formation of the Society for Photographic Education is an important development for educators of the photographic medium. The transcription of the conference that led to the creation of the Society for Photographic Education, the *Invitational Teaching Conference at the George Eastman House 1962*, provides insight into the goals and problems of photography programs during that time. Jessica S. McDonald discusses the conference at length in her essay titled, "'A History Making Occasion' The 1962 Invitational Teaching Conference." McDonald identifies the impact of the conference on the structure of photographic education.

One of the organizers of the conference, Nathan Lyons, published a book titled, *SPE: The Formative Years*. Lyons's book includes the transcription of the conference, which focuses on approaches to teaching photography, how to read photographs, and ways teaching material is disseminated. A survey of questions about the curriculum offered at various institutions is also included. Lyons also wrote the afterword of *Decade by Decade*, which sums up the progression

of photographic discourse into four contributing factors. These factors are broken down into the sections, “Institutional Activity,” “History, Theory, Criticism,” “Publishing Activity,” and “Education.”

A book titled, *The Last Photographic Heroes: American Photographers of the Sixties and Seventies* by Gilles Mora includes a section called, “Institutions, Education, and Criticism.” The segment focuses specifically on issues relevant in the 1960s and 1970s, which includes developments in photographic organizations. Another chapter titled, “The Photography Market: the Rise of the Gallery,” provides an outline of the first galleries devoted to photography. Mora’s text is also very useful in referencing other critical writings on photographic education. *The Education of a Photographer* is a compilation of essays by various authors about approaches to photographic education throughout various time periods. Another essay directed toward educators of photography is “A Teaching Photographer: Some Muddles and Misconceptions, 1965” by Henry Holmes Smith. Smith discusses some advantages and disadvantages of being a photographer as well as a teacher.

After researching the development of photography departments within specific institutions, it was apparent that annual group portfolios were not a prominent part of the curriculum. Group portfolios appear to be a tradition rather than an essential part of the educational process.

INTERVIEWS

Speaking with individuals about the relationship between photographic education and the photography market greatly assisted in making connections between the market, universities, museums, and the portfolios. Nathan Lyons, founder and Director Emeritus of Visual Studies

Workshop, raised awareness of the Institute of Design's group portfolios produced by Callahan and Siskind before both taught at RISD. This knowledge led to David Travis and Elizabeth Siegel's book, *Taken by Design: Photographs from the Institute of Design, 1937-1971*. Travis and Siegel discuss the formation, curriculum, and impact of Callahan and Siskind at the Institute of Design. Lyons discussed the founding of Visual Studies Workshop and the reasoning behind decisions for collaborative projects, but not group portfolios. He also gave his opinion about the current state of university fine arts degree programs. Lyons believes that programs teach students to make work for the art market.

Conversely, Tate Shaw, current Director of Visual Studies Workshop, believes that students make art for themselves. As a professor of photography, he aims to get students to develop the work they want to make, not make work for sale. Yet, the market for photography is undeniably linked to the development of photographic education programs. Shaw discussed the reasoning for focusing on artists' books, which have become increasingly popular. Photobooks are an alternative way to collect photographs mainly because of their affordability to produce and purchase.

Conversing with Peter Bunnell validated the direction of previous research. He believes that the Society for Photographic Education was what ignited the changing environment for photographic education in the early 1960s. In addition to the Society for Photographic Education, the academic university programs and the professional photographers who taught photography caused the progressive acceptance of photography as art. Bunnell brought attention to the fact that Minor White was involved with informal student group portfolios at the California School of Fine Arts in the late 1940s and 1950s. It is assumed Harry Callahan and Aaron Siskind heard about these portfolios and, in turn, produced their own at the Institute of Design. Bunnell

recruited Emmet Gowin to teach photography at Princeton. Gowin instituted annual group portfolios similar to the portfolio he contributed to at RISD. As someone who was active in the photography world during the 1960s and 1970s, Bunnell was able to solidify the idea that university programs, the photography market, and museum photography collections are intertwined.

CHAPTER 1: BACKGROUND & KEY FIGURES

Harry Callahan was hired by the Rhode Island School of Design in 1961 to establish degree programs in photography. He gained his reputation as an educator during his tenure at the Chicago Institute of Design (ID). Callahan was thirty-three years old and practically unknown as a photographer when he began working as a photography professor at the ID in 1946. The year before, László Moholy-Nagy, the school's founder, asked Arthur Siegel to establish a photography department at ID.² In an attempt to expand the faculty, Siegel approached Callahan. Callahan had been creating photographic work since 1941 while employed as a clerk and then a darkroom job printing product and publicity images for the Chrysler Motor Company. Siegel believed the best faculty member would be a dedicated photographic artist who could teach through experience and devotion to the medium. Callahan was hesitant to accept Siegel's proposal because he had never completed college and had no experience teaching photography. Siegel finally convinced Callahan to interview with Moholy-Nagy.³ He began teaching at the ID in 1946. Teaching was never easy for Callahan, but he could always relate to his students as a working artist struggling to produce meaningful work.⁴

Callahan adopted Moholy-Nagy's experimental way of teaching photography. As he gained experience teaching, he felt that students needed a way to grow their practice beyond experimentation for the sake of experimentation. Callahan expanded his teaching methodology by insisting that students must "see photographically" to truly interpret what was before them. This approach was meant for students to see the world from a different viewpoint. Assignments included photographing the same subject multiple times from different perspectives or making

² David Travis and Elizabeth Siegel, eds, *Taken by Design: Photographs from the Institute of Design, 1937-1971* (Chicago: The Art Institute of Chicago, 2002), 70.

³ *Ibid.*, 72.

⁴ *Ibid.*, 74.

portraits on the street.⁵ Above all, his goal was to instill confidence in a student. Callahan was already a successful photographer when he began teaching; however, he did not want his students to imitate him in order to find success.⁶ He hoped students would find their own way through dedication to the medium.

The ID joined the Illinois Institute of Technology in 1949 and added a Master's program in photography. The additional program produced the need for another faculty member. Callahan asked the photographer Aaron Siskind to join the faculty. At this time, Siskind was working in New York City and was, at first, reluctant to leave. The two men taught together in Chicago from 1951-1961, initiating the legendary teaching partnership.⁷

Callahan and Siskind were established photographers when they began teaching. The photography market had not yet proved lucrative enough for their art to be a sustainable way of life. In order to make photography a profession in the 1950s and early 1960s, photographers had to work on commission. During the mid-twentieth century, there was a stigma surrounding commercial photography because the photographer was not in control of the created image. Commercial work was deemed inartistic, as it was not a form of the artist's expression. The fight started by Alfred Stieglitz for photography to be recognized as an artistic medium was ongoing. Some felt that commercial photographic work could deter photography's artistic progress toward becoming considered an artistic medium. Art photographers desired to find a way to separate themselves from the commercial world. Teaching was a way for photographers to make a living while continuing to develop and practice their art without participating in the commercial world.

⁵ Sarah Greenough, *Harry Callahan* (Washington, D.C.: Bulfinch Press, 1996), 43-44.

⁶ Jim Alinder, "An Interview with Harry Callahan," *Exposure* 14:2 (1976): 13.

⁷ David Travis and Elizabeth Siegel, eds, *Taken by Design: Photographs from the Institute of Design, 1937-1971* (Chicago: The Art Institute of Chicago, 2002), 81.

In the mid-1960s, the National Endowment for the Arts (NEA), Guggenheim, and other foundations were founded. These organizations provided government and private funds to sponsor photographic activities. Grant support allowed photographers to develop their photographic work without entering into the commercial world. This form of support enabled photographers to make, exhibit, and hopefully publish their work.⁸

Though very few grant awards were available to photographers prior to this time, Callahan received a \$10,000 Graham Foundation award for Advanced Studies in Fine Arts in 1956. This award allowed him to take a leave of absence from teaching at the ID until 1958. During this time, Callahan traveled with his family to the South of France where he further developed his photographic work.⁹ After traveling, Callahan was ready to leave Chicago “for a new place to get something more.”¹⁰ In 1961, he accepted an offer to teach photography and initiate a photography degree program at RISD.¹¹ Once established in Providence, Rhode Island, Callahan helped institute a concentrated undergraduate degree in the Graphic Design Department and then a Master’s of Fine Arts degree in photography in 1963. Callahan served as department head from 1970-1971. In 1971, Callahan hired his former colleague at the Chicago Institute of Design, Aaron Siskind. At this time, photography became an independent department in the Division of Design at RISD. Callahan and Siskind taught together again in Rhode Island from 1971-1976.¹² Bert Beaver succeeded Callahan as head of the department from 1972-1980, and Gary Metz was head from 1981-1993 and again from 2001-2005. Callahan retired in 1976. In an

⁸ Martin Parr and Gerry Badger, *The Photobook: A History volume II* (New York: Phaidon, 2006), 11-12.

⁹ Sarah Greenough, *Harry Callahan* (Washington, D.C.: Bulfinch Press, 1996), 183.

¹⁰ Jim Alinder, “An Interview with Harry Callahan,” *Exposure* 14:2 (1976): 14.

¹¹ Sarah Greenough, *Harry Callahan* (Washington, D.C.: Bulfinch Press, 1996), 183.

¹² David Travis and Elizabeth Siegel, eds, *Taken by Design: Photographs from the Institute of Design, 1937-1971* (Chicago: The Art Institute of Chicago, 2002), 81.

interview with Jim Alinder, Callahan said that he had been gradually relinquishing responsibilities at RISD for a few years before retiring.¹³

¹³ Jim Alinder, "An Interview with Harry Callahan," *Exposure* 14:2 (1976): 14.

CHAPTER 2: PORTFOLIOS & THE PHOTOGRAPHY MARKET

As early as the 1840s, photographers assembled sets of photographs to document architecture, railroads, or other changing industrial landscapes. Photographers such as William Henry Jackson and Timothy H. O'Sullivan were commissioned in the 1860s to produce images of the American West as part of United States government surveys or to promote railroad companies. The photographs from such projects were presented as a collection of documents to inform viewers, not to display works of art. This format for exhibiting a group of related images was a precursor to the photographic portfolio, as it became known in the second half of the twentieth century.

Portfolios devoted to art photography gained popularity in the late 1960s and early 1970s as the concept of art photography became more accepted by institutions. Because photography is an inherently reproducible medium, there had previously not been emphasis on the photographic print as a precious object. Perception shifted about the artistic nature of photography and the uniqueness of an individual photographic print through editioning, which is the production of a restricted number of prints. The limited supply causes the photograph to gain market value.

As photography became more popular, the medium became more institutionalized.¹⁴ The Museum of Modern Art in New York and George Eastman House in Rochester, New York paved the way for exhibiting photography in an art context. More museums followed suit and also began collecting art photography.¹⁵ As interest in collecting photographs increased, museums created separate departments for photographic works.¹⁶ In the early 1970s, Sotheby's

¹⁴ Martin Parr and Gerry Badger, *The Photobook: A History volume II* (New York: Phaidon, 2006), 11-12.

¹⁵ *Ibid.*, 11-12.

¹⁶ Lee D. Witkin and Barbara London, "Limited-Edition Portfolios," In *The Photograph Collector's Guide*, 276-99 (Boston: New York Graphic Society, 1979), 277.

and Christie's first held auctions devoted solely to the sale of fine photographs.¹⁷ As the market for photographic artworks increased, universities began to offer courses in the practice and theory of photography. Subsequently, university degree programs for photography were established. The popularity of university group portfolios was concurrent with the rising interest in collecting photographs.

The expanding market for photographs caused an exponential increase in the number of university and commercial galleries devoted to photography. According to the *International Directory of Arts* in 1969-70, one hundred thirty-one museums and art galleries were dedicated to photography in New York, thirteen of which were private galleries. In 1977-78, the directory listed five hundred twenty nine private galleries.¹⁸ The Limelight Gallery appears to be the first gallery exclusively devoted to photographic works. Helen Gee opened Limelight in 1954. At the time, a good sale would have been two photographs sold for twenty-five dollars each. Gee knew that a gallery of photography could not support itself, so the space also functioned as a coffee shop. The gallery closed in 1961, just before the photography market gained momentum.¹⁹ In 1955, Roy DeCarava opened A Photographer's Place in his apartment. Lee D. Witkin opened the Witkin Gallery in New York in 1969. A Diane Arbus print, *Boy with Hand Grenade*, sold for one hundred fifty dollars, and a print from a portfolio titled *Photography of Flowers* by Lee Friedlander sold for \$200. Six years later, the fifteen photographs from Friedlander's portfolio sold for \$6,500. In 1971, the Light Gallery opened, which focused more on contemporary photographs.²⁰ This same year, Witkin published limited-edition portfolios displaying the work

¹⁷ Martin Parr and Gerry Badger, *The Photobook: A History volume II* (New York: Phadidon, 2006), 11-12.

¹⁸ Gilles Mora, "The Photography Market: The Rise of the Gallery" in *The Last Photographic Heroes: American Photographers of the Sixties and Seventies* (New York: Abrams, 2007), 129.

¹⁹ *Helen Gee and the Limelight: A Pioneering Photography Gallery of the Fifties* (New York: Carlton Gallery, 1977).

²⁰ Gilles Mora, "The Photography Market: The Rise of the Gallery" in *The Last Photographic Heroes: American Photographers of the Sixties and Seventies* (New York: Abrams, 2007), 131.

of individual photographers. Doubleday Publishing Company produced portfolios of six photomechanically printed images by Les Krims and Jerry Uelsmann, which sold for \$6.95 each. The low price of these portfolios allowed photography to become more widely disseminated and accessible to the public.²¹

In 1971, Beaumont Newhall and Van Deren Coke wrote, “It looks as if the 1970’s may be known in photographic history as the decade of the portfolios if we can judge by the number of them being announced.”²² Portfolios allow artists to present a body of work in a concise format.²³ These objects can show the work of one artist or a collection of works from various artists. The work included may be original photographs or photomechanical reproductions of photographs. Photomechanical reproductions are less expensive to produce, but photographic prints made by the original photographer hold more value for a collector.²⁴ The three primary types of portfolios are anthologies, thematic collections, and group surveys. Anthologies represent a selection of work from a single photographer, typically spanning their career. Thematic portfolios may be devoted to an event, narrative, or a photographic process. Students and faculty of workshops or schools created group portfolios for experimental, educational projects.²⁵ Photographs included in some portfolios could function as separate objects, and some were created with the intention of being presented in a portfolio format. “In such cases, the whole becomes greater than the sum of its parts; its inherent significance makes it a work in

²¹ Gilles Mora, “The Photography Market: The Rise of the Gallery” in *The Last Photographic Heroes: American Photographers of the Sixties and Seventies* (New York: Abrams, 2007), 131.

²² Beaumont Newhall and Van Deren Coke, “Editorial.” *Image* 14, no. 3 (June 1971): 1.

²³ A.D. Coleman, “Limited-Edition Photography Portfolios,” *Art on Paper* 9, no. 3 (January/February 2005): 45. Conceptual art, earthworks, and performance art also emerged at this time, which were projects often documented through photographs. The set of photographs became the marketable product of such artworks.

²⁴ Lee D. Witkin and Barbara London, “Limited-Edition Portfolios,” In *The Photograph Collector’s Guide*, 276–99 (Boston: New York Graphic Society, 1979), 277-278.

²⁵ Leland Rice. *New Portfolios*. Exhibition catalog, January 15-February 20, 1977 (Claremont, CA: The Galleries of the Claremont Colleges, 1976).

itself, an authentic component of the creator's oeuvre."²⁶ However, after purchase, some collectors separate prints from the original portfolio grouping for display or for sale.²⁷

A portfolio served as a more marketable approach to selling photographs. Portfolios were appealing to collectors because the buyer could get "more bang for their buck." Portfolios allow amateur and seasoned collectors to acquire a large amount of photographs at a low cost.²⁸ In order to make portfolios more desirable to collectors and to protect their market value, the objects were produced in limited quantity.²⁹ Anywhere from five to upwards of two hundred fifty editions were produced. Dealers would sometimes encourage photographers to restrict future printing of a photograph included in a portfolio to enhance the uniqueness and value of that print and portfolio.³⁰

During the 1970s when large numbers of portfolios were being produced, educators and academics questioned the value of producing portfolios. Do portfolios function better as a source of revenue, as teaching aids, or both? Tom Barrow, Chairman of the Society for Photographic Education in 1973 argued, "...portfolio production...will never be enormously profitable but it affords students a unique opportunity to evolve skills and make errors before it is costing \$40/hour."³¹

Portfolios were a relatively inexpensive way for students of university programs to practice producing photographic prints that were intended not just to make works of art, but artworks for sale. The portfolio was a way for students to generate their own project and focus on selling their work while in an environment supported by professors. Callahan and Siskind

²⁶ Coleman, A.D. "Limited-Edition Photography Portfolios." *Art on Paper* 9, no. 3 (January/February 2005): 45.

²⁷ Lee D. Witkin and Barbara London, "Limited-Edition Portfolios," In *The Photograph Collector's Guide*, 276–99 (Boston: New York Graphic Society, 1979), 277.

²⁸ Tom Barrow, "Are Portfolios the Answer?" *Exposure* 11, no. 1 & 2 (May 1973): 22-23.

²⁹ A.D. Coleman, "Limited-Edition Photography Portfolios," *Art on Paper* 9, no. 3 (January/February 2005): 44.

³⁰ *Ibid.*

³¹ Tom Barrow, "Are Portfolios the Answer?" *Exposure* 11, no. 1 & 2 (May 1973): 22-23.

supported such projects at the ID before their transfer to RISD. In 1952, Siskind proposed a collaborative project to exhibit work by students created outside the curriculum. This project took the final form of a portfolio.³² In selling portfolios such as these, revenue was brought into the university program, which supported future educational activities. Group portfolios also served as a teaching tool. The process helped students to understand how they might support themselves through their artwork. Group portfolios that included artwork by potential future stars and professors with already established careers were desirable to collectors.

³² Foreword to the 1957 Institute of Design Student Independent 2 portfolio. Photography collection. George Eastman House, Rochester, NY.

CHAPTER 3: RHODE ISLAND SCHOOL OF DESIGN GROUP PORTFOLIOS

The publisher of the RISD group portfolios is The Photographic Education Society. The name is very similar to the Society for Photographic Education, but the organizations were not related. The Photographic Education Society was a student-run organization at RISD. The group's function was the production and distribution of the portfolios.

Former assistant professor of photography at RISD and contributor to the group portfolios Richard Lebowitz remembers printing and mounting one hundred to one hundred fifty identical prints. There were so few photo students when the portfolios began that selecting images was not an issue. Photographs in later editions were chosen through a juried selection process. Lebowitz describes the portfolio-making process as a primarily educational endeavor.³³ The members of the Photographic Education Society wrote letters to potential buyers describing the marketable and artistic merits of the RISD group portfolios. The students aimed to sell the portfolios to earn money for future group activities.³⁴ Lebowitz explains,

“...the school had funds available to support student activities so we started a club which I think we named The Photographic Education Society. The money was used to bring in speakers and to support the making of the portfolio. The first years' portfolios were surprisingly successful. As there were almost no expenses (contributors supplied their own materials) the sales were almost totally profit and that money was then used to support other activities. We travelled a couple of times to Rochester to visit Eastman House and meet with the crew from VSW [Visual Studies Workshop].”³⁵

Presently, it is not known who purchased the portfolios and where the hundreds of editions of the RISD group portfolios are located. According to archivists at the RISD Archive, records of sale were not kept.³⁶ A few major institutions appear to have the portfolios in their collections. However, it is inconclusive whether each portfolio is a complete set. While many

³³ Richard Lebowitz, e-mail message to author, December 6, 2014.

³⁴ *Ibid.*

³⁵ *Ibid.*

³⁶ Ann Fessler, e-mail message to author, December 1, 2014.

online collections do not reflect the totality of an institution's collection, some institutional websites display a portion of photographs from a portfolio. Some institutions have only one or two of the RISD portfolios produced. For example, the photography collection at the Art Institute of Chicago collection has the complete sets of only the first two annual portfolios. The Princeton University Art Museum has the Harry Callahan print from the 1969 portfolio, but no other photograph listed from that portfolio. The RISD Archive has editions of the portfolios for each year, but prints are missing from several editions.³⁷ It is uncertain whether *any* institution has the full set of the fourteen group portfolios.

The lack of information about the current location of the RISD group portfolios proves that the portfolios have previously been discounted as valuable objects. The RISD portfolios have sometimes been treated as a gathering of photographs created by various photographers rather than a cohesive unit of photographic prints that represent the students and faculty from the year in which they were produced. Some of the individual prints have more value to collectors than the group portfolio as a whole. For example, a portfolio is an inexpensive way for a private collector or a collecting institution to acquire an original Harry Callahan photograph. The individual print can then be framed and exhibited. Complete portfolios cannot easily be exhibited in their original boxed housing. The original format causes the portfolios to function more like a book. The prints must be removed from the box and flipped through page-by-page. As such, the annual RISD group portfolios function as a yearbook of sorts.

³⁷ Ann Fessler, e-mail message to author, December 1, 2014.

CHAPTER 4: UNIVERSITY PHOTOGRAPHY PROGRAMS

“During the period from 1960 to 1980 fine art photography found its economic niche, but in an unexpected place, academia.”³⁸ Only a few universities in the early 1960s offered bachelor of fine arts degrees in photography.³⁹ According to *A Survey of Photographic Instruction* by C. William Horrell, the number of universities offering photography courses increased from 268 to 440 between 1964 and 1967.⁴⁰

Aside from the Rhode Island School of Design (RISD), other universities developed undergraduate and graduate degree programs in photography during this time. The students and faculty of a few programs created group portfolios. The history of other photography programs’ establishment and their general approach to teaching during the late 1960s and early 1970s help to contextualize the RISD group portfolios. The founders and teachers of formative university photography programs had to learn through the process of developing the programs. There was no framework, which was why a photography education community became increasingly necessary.

The first formal attempt to discuss the direction of photographic education, the curriculum, and approaches to teaching was the Invitational Teaching Conference at the George Eastman House in 1962.⁴¹ The Invitational was a result of frustrations with the College Art Association’s failure to recognize photography as an art form.⁴² Twenty-eight photographic educators came together to discuss and review the state of photographic education up to that

³⁸ David Travis and Elizabeth Siegel, eds, *Taken by Design: Photographs from the Institute of Design, 1937-1971* (Chicago: The Art Institute of Chicago, 2002), 156.

³⁹ Jessica S McDonald, “‘A History Making Occasion’ The 1962 Invitational Teaching Conference.” *Exposure* 45:2 (2012): 33.

⁴⁰ Gilles Mora, “Institutions, Education, and Criticism” in *The Last Photographic Heroes: American Photographers of the Sixties and Seventies* (New York: Abrams, 2007), 132.

⁴¹ Nathan Lyons, ed. *SPE: The Formative Years*. (Rochester, NY: Visual Studies Workshop, 2012), 96.

⁴² Peter Bunnell, telephone conversation with the author, May 30, 2015.

time. “To “teach photography” on such a scale is a complex and many-faced task.”⁴³ Topics of discussion included the visual literacy of the public, methods of teaching photography, and curricula of university programs. During the 1962 Invitational Teaching Conference, Ralph Hattersley, a professor at Pratt Institute, presented questions about schools, curricula, teachers, and students, that brought attention to the fact that teachers had limitations and doubts because there was no precedent for teaching photography at the university level.⁴⁴ Above all, this conference helped to connect and create a dialogue between teachers and practitioners, which ultimately contributed to the acceptance of photography as an autonomous medium within universities. The following year, the group met in Chicago to officially form the Society for Photographic Education (SPE).⁴⁵ SPE continues to function as “a nonprofit membership organization that provides and fosters an understanding of photography as a means of diverse creative expression, cultural insight, and experimental practice.”⁴⁶

Ralph Hattersly and Minor White, attendees of the 1962 Invitational Teaching Conference, developed the bachelor of fine arts degree program at Rochester Institute of Technology (RIT), which was implemented in 1960. White joined the faculty at RIT in 1955. Unlike Callahan’s task of initiating a degree in photography at RISD, the School of Photographic Arts and Sciences at RIT had been a separate department at the university since 1944. However, the Rochester Institute of Technology was originally called the Rochester Athenaeum and Mechanics Institute. In 1953, before Minor White moved to Rochester, New York, the school was focused on technically training students. White was the proponent for expanded approaches

⁴³ Nathan Lyons ed. *SPE: The Formative Years*. (Rochester, NY: Visual Studies Workshop, 2012), 96.

⁴⁴ *Ibid.*, 98-99.

⁴⁵ Jessica S. McDonald, “‘A History Making Occasion’ The 1962 Invitational Teaching Conference.” *Exposure* 45:2 (2012): 34.

⁴⁶ Society for Photographic Education. “About us // history.” Accessed May 30, 2015.
<https://www.spenational.org/about/history>.

to photographic education in Rochester.⁴⁷ In 1975, RIT offered a fine arts program and professional photography program. The latter focused more on the photographic production, engineering, and process control of the medium.⁴⁸ The fine arts program concentrated in the craft and science of the medium along with the art, sociology, and history of photography.⁴⁹

László Moholy-Nagy was one of the first to advocate teaching photography as an experimental medium, rather than as a technical medium. Approximately a decade before Minor White pushed for the expanded uses of photographic education in Rochester, Moholy-Nagy founded the Chicago Institute of Design (ID). The approach to teaching photography at ID was directed towards self-expression and experimentation instead of documentation. Harry Callahan and Aaron Siskind adopted and expanded this approach to teaching photography, which promoted photography as an artistic medium. This methodology propelled photographic education during the 1960s through the early 1980s. Consequently, photography programs soon became part of art departments in universities.⁵⁰

Teaching was not only a way to make a living while working as photographer. Teaching was a way to promote artistic approaches to photography to a new generation of photographers. More, it was a way to prove that photography was a viable art form. In 1992, the Photography Department at RISD moved to the Division of Fine Arts.⁵¹ Though bachelor's of fine arts degrees in photography had already been established, this separation from the Graphic Design Department indicates the acceptance of photographic education as an art rather than a technical skill.

⁴⁷ Robert A. Sobieszek, "The Era of Photographic Education" in *Rochester, An American Center of Photography*. (Rochester, NY: International Museum of Photography at George Eastman House, 1984), 9.

⁴⁸ Democrat & Chronicle. "RIT – Providing Technicians and Artists." Tuesday, January 28, 1975.

⁴⁹ Robert A. Sobieszek, "The Era of Photographic Education" in *Rochester, An American Center of Photography*. (Rochester, NY: International Museum of Photography at George Eastman House, 1984), 9.

⁵⁰ Robert Hirsch, "Photo Education as Self-Expression" in *Seizing the Light: a history of photography* (Boston: McGraw-Hill, 1999), 351.

⁵¹ RISD Photo Department. "History." Accessed October 20, 2014. <http://photo.risd.edu/history.php>.

CHAPTER 5: UNIVERSITY GROUP PORTFOLIOS

The RISD portfolios were not the first or only group portfolios produced by university programs. Photography students and faculty of the Chicago Institute of Design (ID), the School of the Art Institute of Chicago (SAIC), and Rochester Institute of Technology (RIT) also created group portfolios. However, portfolios were not part of the curriculum at all institutions offering degrees in photography.

Each month, students in the California School of Fine Arts (CSFA) Department of Photography would gather, usually at their professor Minor White's house. The students would bring a photograph and exchange prints.⁵² The result was an informal group portfolio. Minor White would also contribute to the portfolios. Because he was already an established photographer, his contribution added value to the portfolios. Word of this organized exchange traveled to other photographic educators. Thus, the tradition of commemorative academic photography portfolios began.⁵³

Harry Callahan and Aaron Siskind implemented student-generated group portfolios at the Chicago Institute of Design (ID) in the 1950s.⁵⁴ In 1952, Siskind proposed the first collaborative, student exhibition. Student work that was created outside of the program's curriculum would be selected based on artistic merit. The project was originally planned as a book. A portfolio proved to be a cheaper way to publish photographic works while keeping the integrity of the printing process.⁵⁵ This project produced one of the earliest group portfolios by a university photography program.

⁵² Stephanie Comer and Deborah Klochko, *The Moment of Seeing: Minor White at the California School of Fine Arts* (San Francisco: Chronicle Books LLC, 2006), 105.

⁵³ Peter Bunnell, telephone conversation with author, May 30, 2015.

⁵⁴ Nathan Lyons, interview with author, April 22, 2015.

⁵⁵ Foreword to the 1957 Institute of Design Student Independent 2 portfolio. Photography collection. George Eastman House, Rochester, NY.

The George Eastman House collection contains an edition of the 1957 Institute of Design Student Independent 2 portfolio, which includes twenty-eight prints. Photographs by Callahan and Siskind were included, as both were ID professors at the time. The goal of the portfolio was “to retain the integrity of the original photograph and further, to strengthen the photograph through the printing process.”⁵⁶ Unlike the RISD group portfolios, this portfolio is housed in a paper folder. The number of editions produced is not listed.

The Eastman House collection also includes an edition of the 1969 Institute of Design Portfolio 6 and the 1971 Institute of Design Student Independent. In 1969, Callahan was teaching at RISD and Siskind remained a professor at the ID. By 1971, Siskind was also transitioning to RISD. One hundred editions of the 1969 portfolio were created in a format very similar to the RISD portfolios. The most obvious difference is the housing. The ID’s group portfolio is situated inside of a thick plastic case. The prints that make up the portfolio can be slid out of the side, like a drawer. Additionally, an alligator hook is mounted to the back of the plastic case. This unusual feature implies that the portfolio itself was intended for hanging on a wall. Perhaps the ability to display the portfolio was meant as an incentive to buyers. The ID portfolios must have proved valuable to students because Callahan continued the tradition at RISD.

Emmet Gowin also continued the tradition of group portfolios. His photographic print made in 1966 titled *Danville, Virginia* was included in the first RISD group portfolio. Gowin was invited by Peter Bunnell to teach photography at Princeton in 1973, where he taught for twenty-five years. In 1987, Gowin initiated an annual year-end portfolio that functioned similarly to the RISD group portfolios, in which each student contributed one photograph. Gowin would

⁵⁶ Foreword to the 1957 Institute of Design Student Independent 2 portfolio. Photography collection. George Eastman House, Rochester, NY.

also include a print, as “one more reminder that he was just another humble student of the art.”⁵⁷

The inclusion of a photograph by Emmet Gowin fundamentally increased the monetary value and prestige of the Princeton group portfolios.

Annual group portfolios were not implemented in the majority of university photography programs established during the 1960s and 1970s. RIT and the SAIC also produced group portfolios of graduate students and faculty. However, it appears that these portfolios were created intermittently beginning in the 1970s. Nathan Lyons, founder and Director Emeritus of Visual Studies Workshop (VSW), did not implement group portfolios as part of the curriculum. VSW is an organization that supports “makers and interpreters of images through education, publications, exhibitions, and collections.”⁵⁸ Lyons initiated a graduate program in photographic art and history in conjunction with the State University of New York at Buffalo in 1969.⁵⁹ The master’s of fine arts program is currently affiliated with State University of New York at Brockport. Lyons believes group collaboration is an important aspect of the graduate program, but portfolios are too restrictive for all artists. The artworks produced by students and faculty of VSW is not purely photographic, which makes a uniform style of presentation difficult to implement.⁶⁰

Visual Studies Workshop is particularly dedicated to promoting artists’ books, many of which are photobooks. A photobook displays a collection of photographs organized with intention and coherence.⁶¹ The photobook began gaining popularity in the United States in the 1960s. The book format is a democratic way to disseminate images and sometimes text. The affordability of photobooks increased international interest in American photography in the

⁵⁷ Merrell Noden, “Finding a Place: Emmet Gowin,” *Princeton Alumni Weekly*, October 21, 2009. Accessed May 31, 2015. <https://paw.princeton.edu/issues/2009/10/21/pages/2069/index.xml>.

⁵⁸ Visual Studies Workshop. “About VSW.” Accessed May 30, 2015. <http://vsw.org/about.php>.

⁵⁹ Robert A. Sobieszek, “The Era of Photographic Education” in *Rochester, An American Center of Photography*, (Rochester, NY: International Museum of Photography at George Eastman House, 1984), 9.

⁶⁰ Nathan Lyons, interview with author, April 22, 2015.

⁶¹ Martin Parr and Gerry Badger, *The Photobook: A History volume I* (New York: Phaidon, 2006), 4-5.

second half of the twentieth century. Those interested in photographic culture could simply purchase books to understand what was happening in American photography.⁶²

In the late 1970s and early 1980s, photobooks gained even more popularity. While the slowing economy caused an overall decline in the photography market and the growth of education programs, the production of photobooks increased because of their affordability.⁶³ Evidence of this shift from photographic print to book format can be seen in the Photographic Education Society's decision to publish the last edition of the RISD group portfolio in 1981 as a book instead of a portfolio. This change of format is justified in the foreword of the book, which states, "In book form, we are forsaking the excitement of seeing a fine photographic print in its physical reality, but we are gaining the advantages of a more affordable medium that can be widely distributed." Books allowed photography to be more widely distributed, more affordably.⁶⁴

A viewer consumes portfolios and books similarly; both require direct and private interaction and must be used, touched, handled, and manipulated to function.⁶⁵ However, images in photobooks cannot be easily sold, or mounted for exhibition. More, photobooks forego the physicality of the original photographic print for a less expensive reproduction.

⁶² Martin Parr and Gerry Badger, *The Photobook: A History volume II* (New York: Phaidon, 2006), 11-12.

⁶³ *Ibid.*

⁶⁴ Chee-Heng Yeong, *Portfolio 1981*, Foreword. Providence: Photographic Education Society of the Rhode Island School of Design, 1981. From RISD Archives.

⁶⁵ Patricia Di Bello, Colette Wilson, and Shamooin Zamir, eds. *The Photobook: from Talbot to Ruscha and Beyond* (London and New York: I.B. Tauris, 2012), 11.

CONCLUSION

The Rhode Island School of Design group portfolios are some of the first tangible, collectible results of university photography programs that show the type of student and faculty artwork produced during the 1960s and 1970s, when major institutions were beginning to build their collections of art photography. The act of creating group portfolios served as an educational process while teaching students how to produce and distribute their photographic work. Fine art programs include some instruction in professional development, but do not transparently teach marketability. For student photographers, it seems uncouth to talk about money. Photography teachers typically aim to allow students to realize their creative vision while developing their concept; making work that is salable should not be the priority.⁶⁶ Yet, the sign of a successful artist is one that can make a living from his or her work.

Most curricula of university photography programs do not revolve around creating photographs for the art market to consume. However, certain prestigious university photography programs are closely affiliated with galleries. The graduates of such programs have direct connections with galleries interested in selling their work.⁶⁷ This link may provide financial support for students, though some inevitably produce the type of work they think galleries are interested in selling and collectors want to purchase. Tate Shaw, current Director of Visual Studies Workshop, believes students make art for themselves and that it represents an expression of the artist or the artist's perception of society.⁶⁸ Yet, the desire to make a living from one's art persists. Despite the commodification and institutionalization of art photography, artists

⁶⁶ Tate Shaw, interview with author, May 7, 2015.

⁶⁷ Nathan Lyons, interview with author, April 22, 2015.

⁶⁸ Tate Shaw, interview with author, May 7, 2015.

fundamentally continue to make work in search of connecting to another human being on some unspoken level rather than making work for those looking to invest in art.

The acceptance of photography as art occurred incrementally. The academic environment, the marketability of work by professional photographers who were also teachers, and the Society for Photographic Education (SPE) together played a pivotal role in its growth as a recognized artistic medium. SPE provided a community for photographers to understand how to effectively teach their medium as an art form. At first, universities offered only technical photography courses. Once degree programs were established, photography began to shift from technical or design departments to fine art departments. The number of university degree programs increased rapidly as photography was increasingly exhibited in an art context within museums and other institutions. As institutions began collecting art photography, the need for independent photography departments arose. Graduates of university photography programs were hired as curators or teachers to staff the newly created departments. As soon as the photography market was established, an economic recession in the early 1980s resulted in a decline in the photography market. This caused a shift in the way photographs and portfolios were collected. The affordability and way of viewing photobooks resulted in the declining popularity of the portfolio as a desirable format for collecting photographs. Examining the context in which photographic academic portfolios were created and collected during this pivotal period in photographic history reveals an inextricable link between university photography programs, the photography market, the institutionalization of photography, and photography gaining acceptance as an artistic medium.

APPENDIX A: INVENTORY

PHOTOGRAPHS: RHODE ISLAND SCHOOL OF DESIGN

1966-67

EDITION 76/100

[1967.0037.0001-0014]

1. Harry Callahan, *Detroit*, 1942
2. Richard Lebowitz, *Edith*, 1965
3. Murray Riss, *Brooklyn, N.Y.*, 1966
4. Benjamin Larrabee, *Untitled*, ca. 1966
5. Warren Krupsaw, *Norway*, ca. 1966
6. Brian Pelletier, *Newport, R.I.*, 1966
7. Eileen Rubinstein, *Block Island, R.I.*, 1966
8. James Dow, *Pungoteague, Virginia*, 1966
9. Linda Connor, *Tours, France*, 1966
10. Emmet Gowin, *Danville, Virginia*, 1966
11. Paul Krot, *Providence, R.I.*, 1966
12. Ed Sievers, *Providence, R.I.*, 1966
13. Robert Haiko, *Providence, R.I.*, 1967
14. John McWilliams, *Providence, R.I.*, 1966

PHOTOGRAPHS: RHODE ISLAND SCHOOL OF DESIGN

1967-68

Edition 115/150

[1968.0049.0001-0021]

1. Bert Beaver, *Providence*, 1967
2. William Burke, *Barber Shop*, 1967
3. Harry Callahan, *New Hampshire*, 1961
4. James Dow, *South Boston, VA*, 1967
5. Eugene Dwiggin, *Street Group*, 1967
6. Robin Farquharson, *Jamaica*, 1967
7. Edward Grazda, *Providence*, 1967
8. Robert F. Haiko, *Portrait of Dianne Bobseine*, 1967
9. Warren Krupsaw, *Oregon*, 1967
10. Richard Lebowitz, *Jim Dow, Photo Student*, 1967
11. Marcia Lee MacDonald, *Wilmington, Delaware*, 1967
12. Julius Neelley, *Providence, R.I.*, 1967
13. Bart Parker, *Pawtucket*, 1967
14. Julie Parks, *Providence, R.I.*, 1967
15. Brian Pelletier, *Off Rte. 195, Mass. No.3*, 1967
16. Walter Rabetz, *Providence, R.I.*, 1967
17. Robert Richfield, *Charlevoix, Michigan*, 1967
18. Murray Riss, *Providence, R.I.*, 1967
19. Mark Sandrof, *Portrait of Patrica Symonds*, 1967
20. Edwin Sievers, *Atwells Ave. Providence, R.I.*, 1967
21. Jeffrey Silverthorne, *Nude*, 1967

PHOTOGRAPHS: RHODE ISLAND SCHOOL OF DESIGN

1969

Edition 27/150

[1969.0160.0001-0024]

1. Harry Callahan, *Eleanor and Barbara*, 1953
2. Richard Lebowtiz, *Untitled*, ca. 1969
3. Bert Beaver, *Untitled*, ca. 1969
4. Paul Krot, *Untitled*, ca. 1969
5. Brian Pelletier, *Route 441, Georgia*, 1968
6. Dicran Derderian, *Provincetown, Massachusetts*, 1968
7. Douglas Sandhage, *Calico, California*, 1969
8. Walter Rabetz, *Detail of City*, ca. 1969
9. Rosalyn Gerstein, *Untitled*, ca. 1969
10. Ed Grazda, *Los Angeles, California*, 1969
11. Mark Sandrof, *Worcester, Massachusetts*, 1968
12. David Campbell, *Untitled*, ca. 1969
13. Giuseppe Rozzo, *Thanksgiving*, 1968
14. Marcia Lee MacDonald, *New Bedford, Massachusetts*, 1969
15. Bart Parker, *Portrait*, 1968
16. Bill Burke, *Portrait of the Artist as a Young Tree*, 1969
17. Steven Liebman, *Harvard Men*,
18. Robert Richfield, *President of the Women's City Club, Shirley Kaplan Richfield*, ca. 1969
19. C. Michalik, *Poland*, 1967
20. Eugene Dwigging, *American Woman #3*, ca. 1969
21. Jeffrey Silverthorne, *Nude with Mask*, 1969
22. Joan Benson, *Untitled*, ca. 1969
23. Reed Estabrook, *Hwy. 61, Pennsylvania*, 1969
24. Julius Neelley, *Untitled*, ca. 1969

PHOTOGRAPHS: RHODE ISLAND SCHOOL OF DESIGN

1970

Edition 24/150

[1970.0121.0001-0023]

1. Harry Callahan, *Eleanor*, 1953
2. Bert Beaver, *Leaf*, 1969
3. Richard Lebowitz, *Boston*, 1964
4. Paul Krot, Untitled, ca. 1970
5. John Femino, *Rock*, 1969
6. Dicran Derderian, Untitled, 1970
7. J. Silverthorne, *Nude*, 1969
8. Lee DeJasu, *Providence*, 1969
9. Chester Michalik, *Poland*, 1967
10. Lawson Little, *Georgia*, 1969
11. Brian Pelletier, *Movie Actress, Touro St., Newport, R.I. ca. 1910 by Marshall Hall*, ca. 1910, printed ca. 1970
12. John Benson, Untitled, ca. 1970
13. David Campbell, Untitled, 1970
14. Lee Post, *John and Julia*, 1970
15. Steven Liebman, *Lady Polar Bear*, 1970
16. Roy Zimmerman, Untitled, 1969
17. Roy DiTosti, Untitled, 1970
18. Charles Matter, *Block Island*, 1969
19. Stephen Frank, *Providence, R.I.*, 1970
20. William Burke, *Ralph No. 27*, 1970
21. William Joseph Carner, *Horses*, 1969
22. Roz Gerstein, *Sammy on Sunday*, 1969
23. Alan Metnick, *Claudia*, 1969

THE FIFTH ANNUAL PORTFOLIO OF THE PHOTOGRAPHIC EDUCATION SOCIETY
1971
Edition 35/150

[1971.0074.0001-0027]

1. Harry Callahan, *Multiple exposure*, 1967
2. Richard Lebowitz, *Mathew*, 1970
3. Bert Beaver, *Untitled*, 1970
4. Paul Krot, *Eclipse*, 1970
5. Henry Horenstein, *Untitled*, 1970
6. Sean Wilkinson, *Hingham, Mass.*, 1970
7. Alan Metnick, *Ed Farrell – sales manager, Cicero, III.*, 1970
8. Lyn Whitaker, *Wolfie in the backyard*, 1971
9. Jay Seeley, *Untitled*, 1971
10. Lawson Little, *Female impersonators – New Orleans*, 1971
11. Eve Becklund, *“Fungus 236.68”*, 1970
12. Lauren Shaw, *Tony & Mingo – longshoremen, Providence*, 1971
13. Mariah Hughs, *Providence*, 1970
14. Susan Hacker, *Kingston, Pennsylvania*, 1970
15. Peter Schlessinger, *Untitled*, 1970
16. Hugh Talman, *Washington, D.C.*, 1970
17. Alma Davenport, *Block Island*, 1970
18. Robert Richfield, *Portrait of David Joseph – Cincinnati, Ohio*, 1970
19. Dewey Janney, *U.S. 285 – Colorado*, 1971
20. Chester Michalik, *Middleboro, Mass.*, 1970
21. Joan Sussman, *Untitled*, 1971
22. Lee Post, *Hunters – North Carolina*, 1971
23. Patrick McNeally, *Providence*, 1970
24. Roy DiTosti, *Joe “Gorilla” Jones*, 1971
25. Frank Poplawski Jr., *Shipyard – Providence*, 1970
26. John Femino, *Molly*, 1970
27. Stephen Frank, *Captain Steichen & Tripod – Redding, Conn.*, 1970

APPENDIX B: CATALOGING RECORDS

RHODE ISLAND SCHOOL OF DESIGN GROUP PORTFOLIOS PUBLISHED BY THE PHOTOGRAPHIC EDUCATION SOCIETY

Various Photographers

Photographs, Rhode Island School of Design, 1966–1967

Overall: 33.8 x 26.3 x 1.3 cm (13 5/16 x 10 3/8 x 1/2 in.)

George Eastman House, purchase

1967.0037.0001–0014



Harry Callahan (American, 1912–1999)

Detriot, 1942

Gelatin silver print

Image: 11 x 15.2 cm (4 5/15 x 6 in.)

Overall: 33 x 25.5 cm (13 x 10 1/16 in.)

George Eastman House, purchase

1967.0037.0001



Richard Lebowitz (American, b. 1937)

Edith, 1965

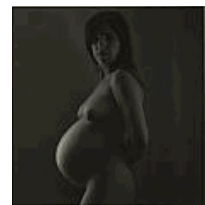
Gelatin silver print

Image: 13 x 12.5 cm (5 1/8 x 4 15/16 in.)

Overall: 33 x 25.5 cm (13 x 10 1/16 in.)

George Eastman House, purchase

1967.0037.0002



Murray Riss (American, b. 1940)

Brooklyn, N.Y., 1966

Gelatin silver print

Image: 11.4 x 16.8 cm (4 1/2 x 6 5/8 in.)

Overall: 33 x 25.5 cm (13 x 10 1/16 in.)

George Eastman House, purchase

1967.0037.0003



Ben Larrabee (American, b. 1944)

Untitled, ca. 1966

Gelatin silver print

Image: 10.4 x 15.6 cm (4 1/8 x 6 1/8 in.)

Overall: 33 x 25.5 cm (13 x 10 1/16 in.)

George Eastman House, purchase

1967.0037.0004



Warren Krupsaw (American, b. 1942)

Norway, 1966

Gelatin silver print

Image: 13.6 x 17 cm (5 3/8 x 6 11/16 in.)

Overall: 33 x 25.5 cm (13 x 10 1/16 in.)

George Eastman House, purchase

1967.0037.0005



Brian C. Pelletier (American, b. 1941)

Newport, R.I., 1966

Gelatin silver print

Image: 12.3 x 15.7 cm (4 13/16 x 6 3/16 in.)

Overall: 33 x 25.5 cm (13 x 10 1/16 in.)

George Eastman House, purchase

1967.0037.0006



Eileen Rubinstein (American, b. 1946)

Block Island, R.I., 1966

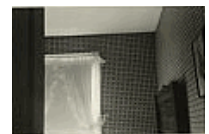
Gelatin silver print

Image: 6.9 x 10.3 cm (2 11/16 x 4 1/16 in.)

Overall: 33 x 25.5 cm (13 x 10 1/16 in.)

George Eastman House, purchase

1967.0037.0007



Jim Dow (American, b. 1942)

Pungoteague, Virginia, 1966

Gelatin silver print

Overall: 33 x 25.5 cm (13 x 10 1/16 in.)

Image: 11.8 x 14 cm (4 5/8 x 5 1/2 in.)

George Eastman House, purchase

1967.0037.0008



Linda Connor (American, b. 1944)

Tours, France, 1966

Gelatin silver print

Image: 10.7 x 15.7 cm (4 3/16 x 6 3/16 in.)

Overall: 33 x 25.5 cm (13 x 10 1/16 in.)

George Eastman House, purchase

1967.0037.0009



Emmet Gowin (American, b. 1941)

Danville, Virginia, 1966

Gelatin silver print

Image: 11.1 x 14 cm (4 3/8 x 5 1/2 in.)

Overall: 33 x 25.5 cm (13 x 10 1/16 in.)

George Eastman House, purchase

1967.0037.0010



Paul Krot (American, 1939–1992)

Providence, R.I., 1966

Gelatin silver print

Image: 11.3 x 17.8 cm (4 7/16 x 7 in.)

Overall: 33 x 25.5 cm (13 x 10 1/16 in.)

George Eastman House, purchase

1967.0037.0011



Ed Sievers (American, b. 1932)

Providence, R.I., 1966

Gelatin silver print

Image: 11 x 15.1 cm (4 5/16 x 5 15/16 in.)

Overall: 33 x 25.5 cm (13 x 10 1/16 in.)

George Eastman House, purchase

1967.0037.0012



Robert F. Haiko (American, b. 1942)

Providence, R.I., 1967

Gelatin silver print

Image: 11.7 x 15.5 cm (4 5/8 x 6 1/8 in.)

Overall: 33 x 25.5 cm (13 x 10 1/16 in.)

George Eastman House, purchase

1967.0037.0013



John McWilliams (American, b. 1941)

Providence, R.I., 1966

Gelatin silver print

Image: 10.8 x 13.9 cm (4 1/4 x 5 1/2 in.)

Overall: 33 x 25.5 cm (13 x 10 1/16 in.)

George Eastman House, purchase

1967.0037.0014



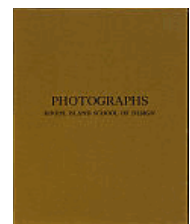
Various Photographers

Photographs, Rhode Island School of Design, 1967–1968

Overall: 34.6 x 27.3 x 3 cm (13 5/8 x 10 3/4 x 1 3/16 in.)

George Eastman House, purchase

1968.0049.0001–0021



Bert Beaver (Canadian, 1921–2012)

Providence, 1967

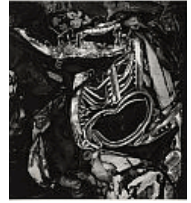
Gelatin silver print

Image: 13.3 x 12.2 cm (5 1/4 x 4 13/16 in.)

Overall: 33 x 25.4 cm (13 x 10 in.)

George Eastman House, purchase

1968.0049.0001



Bill Burke (American, b. 1943)

Barber Shop, 1967

Gelatin silver print

Image: 33 x 25.4 cm (13 x 10 in.)

Overall: 29.7 x 39.1 cm (11 11/16 x 15 3/8 in.)

George Eastman House, purchase

1968.0049.0002



Harry Callahan (American, 1912–1999)

New Hampshire, 1961

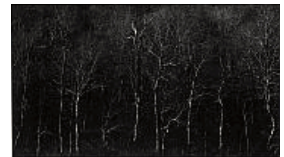
Gelatin silver print, printed ca. 1967

Image: 9.8 x 17.1 cm (3 7/8 x 6 3/4 in.)

Overall: 33 x 25.4 cm (13 x 10 in.)

George Eastman House, purchase

1968.0049.0003



Jim Dow (American, b. 1942)

South Boston, VA, 1967

Gelatin silver print

Image: 11.4 x 14.3 cm (4 1/2 x 5 5/8 in.)

Overall: 33 x 25.4 cm (13 x 10 in.)

George Eastman House, purchase

1968.0049.0004



Eugene Dwiggins (American, b. 1944)

Street Group, 1967

Gelatin silver print

Image: 10.1 x 15 cm (4 x 5 7/8 in.)

Overall: 33 x 25.4 cm (13 x 10 in.)

George Eastman House, purchase

1968.0049.0005



Robin Farquharson (American, b. 1944)

Jamaica, 1967

Chromogenic development print

Image: 16 x 10.9 cm (6 5/16 x 4 5/16 in.)

Overall: 33 x 25.4 cm (13 x 10 in.)

George Eastman House, purchase

1968.0049.0006



Ed Grazda (American, b. 1947)

Providence, 1967

Gelatin silver print

Image: 27.4 x 27.4 cm (10 13/16 x 10 13/16 in.)

Overall: 33 x 25.4 cm (13 x 10 in.)

George Eastman House, purchase

1968.0049.0007



Robert F. Haiko (American, b. 1942)

Portrait of Dianne Bobseine, 1967

Gelatin silver print

Image: 13.4 x 9.8 cm (5 1/4 x 3 7/8 in.)

Overall: 33 x 25.4 cm (13 x 10 in.)

George Eastman House, purchase

1968.0049.0008



Warren Krupsaw (American, b. 1942)

Oregon, 1967

Gelatin silver print

Image: 12.4 x 16 cm (4 7/8 x 6 5/16 in.)

Overall: 33 x 25.4 cm (13 x 10 in.)

George Eastman House, purchase

1968.0049.0009



Richard Lebowitz (American, b. 1937)

Jim Dow, Photo Student, 1967

Gelatin silver print

Image: 11.9 x 15.3 cm (4 11/16 x 6 in.)

Overall: 33 x 25.4 cm (13 x 10 in.)

George Eastman House, purchase

1968.0049.0010



Marcia Lee MacDonald (American, b. 1944)

Wilmington, Delaware, 1967

Gelatin silver print

Image: 10.3 x 12 cm (4 1/16 x 4 3/4 in.)

Overall: 33 x 25.4 cm (13 x 10 in.)

George Eastman House, purchase

1968.0049.0011



Julius Neelley (American, b. 1946)

Providence, R.I., 1967

Gelatin silver print

Image: 11.5 x 11.5 cm (4 1/2 x 4 1/2 in.)

Overall: 33 x 25.4 cm (13 x 10 in.)

George Eastman House, purchase

1968.0049.0012



Bart Parker (American, 1934–2013)

Pawtucket, 1967

Gelatin silver print

Image: 14.5 x 13.1 cm (5 11/16 x 5 3/16 in.)

Overall: 33 x 25.4 cm (13 x 10 in.)

George Eastman House, purchase

1968.0049.0013



Julie Parks (American, b. 1942)

Providence, R.I., 1967

Gelatin silver print

Image: 11.6 x 18.3 cm (4 9/16 x 7 3/16 in.)

Overall: 33 x 25.4 cm (13 x 10 in.)

George Eastman House, purchase

1968.0049.0014



Brian C. Pelletier (American, b. 1941)

Off Rte. 195, Mass. No. 3, 1967

Gelatin silver print

Image: 13.4 x 16 cm (5 1/4 x 6 5/16 in.)

Overall: 33 x 25.4 cm (13 x 10 in.)

George Eastman House, purchase

1968.0049.0015



Walter Rabetz (American, b. 1940)

Providence, R.I., 1967

Gelatin silver print

Image: 10 x 16.3 cm (3 15/16 x 6 7/16 in.)

Overall: 33 x 25.4 cm (13 x 10 in.)

George Eastman House, purchase

1968.0049.0016



Robert Richfield (American, b. 1947)

Charlevoix, Michigan, 1967

Gelatin silver print

Image: 9.4 x 11.8 cm (3 11/16 x 4 5/8 in.)

Overall: 33 x 25.4 cm (13 x 10 in.)

George Eastman House, purchase

1968.0049.0017



Murray Riss (American, b. 1940)

Providence, R.I., 1967

Gelatin silver print

Image: 12 x 17.7 cm (4 3/4 x 6 15/16 in.)

Overall: 33 x 25.4 cm (13 x 10 in.)

George Eastman House, purchase

1968.0049.0018



Mark Sandrof (American, b. 1947)

Portrait of Patrica Symonds, 1967

Gelatin silver print

Image: 14.8 x 10.1 cm (5 13/16 x 4 in.)

Overall: 33 x 25.4 cm (13 x 10 in.)

George Eastman House, purchase

1968.0049.0019



Ed Sievers (American, b. 1932)

Atwells Ave. Providence, R. I., 1967

Gelatin silver print

Image: 11.5 x 15.6 cm (4 1/2 x 6 1/8 in.)

Overall: 33 x 25.4 cm (13 x 10 in.)

George Eastman House, purchase

1968.0049.0020



Jeffrey Silverthorne (American, b. 1946)

Nude, 1967

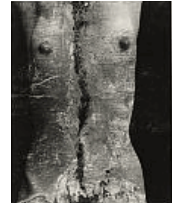
Gelatin silver print

Image: 14 x 11.1 cm (5 1/2 x 4 3/8 in.)

Overall: 33 x 25.4 cm (13 x 10 in.)

George Eastman House, purchase

1968.0049.0021



Various Photographers

Photographs, Rhode Island School of Design, 1969

Overall: 36.5 x 29.5 x 4 cm (14 3/8 x 11 5/8 x 1 9/16 in.)

George Eastman House, purchase

1969.0160.0001–0024



Harry Callahan (American, 1912–1999)

Eleanor and Barbara, 1953

Gelatin silver print, printed ca. 1969

Image: 14.3 x 14.2 cm (5 5/8 x 5 9/16 in.)

Overall: 34.3 x 28 cm (13 1/2 x 11 in.)

George Eastman House, purchase

1969.0160.0001



Richard Lebowitz (American, b. 1937)

Untitled, ca. 1969

Gelatin silver print

Image: 14.7 x 18 cm (5 13/16 x 7 1/16 in.)

Overall: 28 x 34.3 cm (11 x 13 1/2 in.)

George Eastman House, purchase

1969.0160.0002



Bert Beaver (Canadian, 1921–2012)

Untitled, ca. 1969

Gelatin silver print

Image: 16.4 x 12.3 cm (6 7/16 x 4 13/16 in.)

Overall: 34.3 x 28 cm (13 1/2 x 11 in.)

George Eastman House, purchase

1969.0160.0003



Paul Krot (American, 1939–1992)

Untitled, ca. 1969

Gelatin silver print

Image: 12 x 18.6 cm (4 3/4 x 7 5/16 in.)

Overall: 34.3 x 28 cm (13 1/2 x 11 in.)

George Eastman House, purchase

1969.0160.0004



Brian C. Pelletier (American, b. 1941)

Route 441, Georgia, 1968

Gelatin silver print

Image: 14.3 x 18.3 cm (5 5/8 x 7 3/16 in.)

Overall: 28 x 34.3 cm (11 x 13 1/2 in.)

George Eastman House, purchase

1969.0160.0005



Dicran Derderian (American, b. 1938)

Provincetown, Massachusetts, 1968

Gelatin silver print

Image: 11.7 x 15.3 cm (4 5/8 x 6 in.)

Overall: 34.3 x 28 cm (13 1/2 x 11 in.)

George Eastman House, purchase

1969.0160.0006



Douglas Sandage (American)

Calico, California, 1969

Gelatin silver print

Image: 11.7 x 17.6 cm (4 5/8 x 6 15/16 in.)

Overall: 34.3 x 28 cm (13 1/2 x 11 in.)

George Eastman House, purchase

1969.0160.0007



Walter Rabetz (American, b. 1940)

Detail of City, ca. 1969

Gelatin silver print

Image: 11.2 x 18.2 cm (4 7/16 x 7 3/16 in.)

Overall: 34.3 x 28 cm (13 1/2 x 11 in.)

George Eastman House, purchase

1969.0160.0008



Roz Gerstein (American, b. 1947)

Untitled, ca. 1969

Gelatin silver print

Image: 9.8 x 14.5 cm (3 7/8 x 5 11/16 in.)

Overall: 34.3 x 28 cm (13 1/2 x 11 in.)

George Eastman House, purchase

1969.0160.0009



Ed Grazda (American, b. 1947)

Los Angeles, California, 1969

Gelatin silver print

Image: 11.5 x 16.7 cm (4 1/2 x 6 9/16 in.)

Overall: 34.3 x 28 cm (13 1/2 x 11 in.)

George Eastman House, purchase

1969.0160.0010



Mark Sandrof (American, b. 1947)
Worcester, Massachusetts, 1968
Gelatin silver print
Image: 11.7 x 17.8 cm (4 5/8 x 7 in.)
Overall: 34.3 x 28 cm (13 1/2 x 11 in.)
George Eastman House, purchase
1969.0160.0011



David Campbell (American)
Untitled, ca. 1969
Gelatin silver print
Image: 11.8 x 14.8 cm (4 5/8 x 5 13/16 in.)
Overall: 34.3 x 28 cm (13 1/2 x 11 in.)
George Eastman House, purchase
1969.0160.0012



Giuseppe Rozzo (American)
Thanksgiving, 1968
Gelatin silver print
Image: 22.7 x 33.1 cm (8 15/16 x 13 1/16 in.)
Overall: 28 x 34.3 cm (11 x 13 1/2 in.)
George Eastman House, purchase
1969.0160.0013



Marcia Lee MacDonald (American, b. 1944)
New Bedford, Massachusetts, 1969
Gelatin silver print
Image: 11.7 x 15 cm (4 5/8 x 5 7/8 in.)
Overall: 34.3 x 28 cm (13 1/2 x 11 in.)
George Eastman House, purchase
1969.0160.0014



Bart Parker (American, 1934–2013)

Portrait, 1968

Gelatin silver print

Image: 23.5 x 18.7 cm (9 1/4 x 7 3/8 in.)

Overall: 28 x 34.3 cm (11 x 13 1/2 in.)

George Eastman House, purchase

1969.0160.0015



Bill Burke (American, b. 1943)

Portrait of the Artist as a Young Tree, 1969

Gelatin silver print

Image: 16.2 x 12.7 cm (6 3/8 x 5 in.)

Overall: 34.3 x 28 cm (13 1/2 x 11 in.)

George Eastman House, purchase

1969.0160.0016



Steven Liebman (American, b. 1942)

Harvard Men, ca. 1969

Gelatin silver print

Image: 17.2 x 23.1 cm (6 3/4 x 9 1/8 in.)

Overall: 28 x 34.3 cm (11 x 13 1/2 in.)

George Eastman House, purchase

1969.0160.0017



Robert Richfield (American, b. 1947)

President of the Women's City Club, Shirley Kaplan Richfield, ca. 1969

Gelatin silver print

Image: 11.2 x 14.3 cm (4 7/16 x 5 5/8 in.)

Overall: 34.3 x 28 cm (13 1/2 x 11 in.)

George Eastman House, purchase

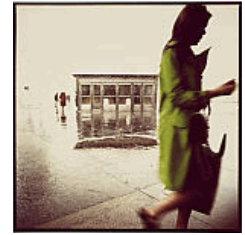
1969.0160.0018



Chester Michalik (American, b. 1935)
Poland, 1967
Gelatin silver print
Image: 12.9 x 13 cm (5 1/16 x 5 1/8 in.)
Overall: 34.3 x 28 cm (13 1/2 x 11 in.)
George Eastman House, purchase
1969.0160.0019



Eugene Dwiggins (American, b. 1944)
American Woman # 3, ca. 1969
Chromogenic development print
Image: 17.1 x 17 cm (6 3/4 x 6 11/16 in.)
Overall: 34.3 x 28 cm (13 1/2 x 11 in.)
George Eastman House, purchase
1969.0160.0020



Jeffrey Silverthorne (American, b. 1946)
Nude with Mask, 1969
Gelatin silver print
Image: 14.9 x 11.6 cm (5 7/8 x 4 9/16 in.)
Overall: 34.3 x 28 cm (13 1/2 x 11 in.)
George Eastman House, purchase
1969.0160.0021



John Benson (American, b. 1927)
Untitled, ca. 1969
Gelatin silver print
Image: 12 x 15.2 cm (4 3/4 x 6 in.)
Overall: 34.3 x 28 cm (13 1/2 x 11 in.)
George Eastman House, purchase
1969.0160.0022



Reed Estabrook (American, b. 1944)

Highway 61, Pennsylvania, 1969

Gelatin silver print

Image: 14.4 x 21.2 cm (5 11/16 x 8 3/8 in.)

Overall: 28 x 34.3 cm (11 x 13 1/2 in.)

George Eastman House, purchase

1969.0160.0023



Julius Neelley (American, b. 1946)

Untitled, ca. 1969

Gelatin silver print

Image: 11.6 x 14.7 cm (4 9/16 x 5 13/16 in.)

Overall: 34.3 x 28 cm (13 1/2 x 11 in.)

George Eastman House, purchase

1969.0160.0024



Various Photographers

Photographs, Rhode Island School of Design, 1970

Overall: 36.3 x 29.5 x 3.2 cm (14 5/16 x 11 5/8 x 1 1/4 in.)

George Eastman House, purchase

1970.0121.0001–0023



Harry Callahan (American, 1912–1999)

Eleanor, 1953

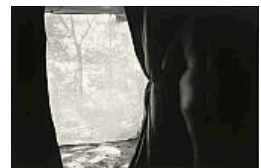
Gelatin silver print, printed ca. 1970

Image: 13.2 x 19.9 cm (5 3/16 x 7 13/16 in.)

Overall: 34.2 x 28 cm (13 7/16 x 11 in.)

George Eastman House, purchase

1970.0121.0001



Bert Beaver (Canadian, 1921–2012)

Leaf, 1969

Gelatin silver print

Image: 16.6 x 12 cm (6 9/16 x 4 3/4 in.)

Overall: 34.2 x 28 cm (13 7/16 x 11 in.)

George Eastman House, purchase

1970.0121.0002



Richard Lebowitz (American, b. 1937)

Boston, 1964

Gelatin silver print

Image: 10.4 x 15.8 cm (4 1/8 x 6 1/4 in.)

Overall: 34.2 x 28 cm (13 7/16 x 11 in.)

George Eastman House, purchase

1970.0121.0003



Paul Krot (American, 1939–1992)

Untitled, ca. 1970

Gelatin silver print

Image: 12 x 18.7 cm (4 3/4 x 7 3/8 in.)

Overall: 34.2 x 28 cm (13 7/16 x 11 in.)

George Eastman House, purchase

1970.0121.0004



John Femino (American)

Rock, 1969

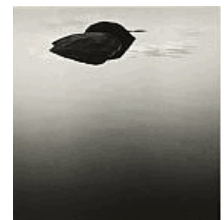
Gelatin silver print

Image: 8.4 x 8.2 cm (3 5/16 x 3 1/4 in.)

Overall: 34.2 x 28 cm (13 7/16 x 11 in.)

George Eastman House, purchase

1970.0121.0005



Dicran Derderian (American, b. 1938)

Untitled, 1970

Gelatin silver print

Image: 15.5 x 15.6 cm (6 1/8 x 6 1/8 in.)

Overall: 34.2 x 28 cm (13 7/16 x 11 in.)

George Eastman House, purchase

1970.0121.0006



Jeffrey Silverthorne (American, b. 1946)

Nude, 1969

Gelatin silver print

Image: 19 x 12.2 cm (7 1/2 x 4 13/16 in.)

Overall: 34.2 x 28 cm (13 7/16 x 11 in.)

George Eastman House, purchase

1970.0121.0007



Lee Dejasu (American)

Providence, 1969

Gelatin silver print

Image: 14.7 x 10 cm (5 13/16 x 3 15/16 in.)

Overall: 34.2 x 28 cm (13 7/16 x 11 in.)

George Eastman House, purchase

1970.0121.0008



Chester Michalik (American, b. 1935)

Poland, 1967

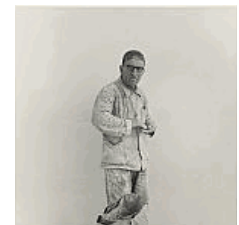
Gelatin silver print

Image: 13.1 x 13.4 cm (5 3/16 x 5 1/4 in.)

Overall: 34.2 x 28 cm (13 7/16 x 11 in.)

George Eastman House, purchase

1970.0121.0009



Lawson Little (American, b. 1945)
Georgia, 1969
Gelatin silver print
Image: 10.9 x 16.3 cm (4 5/16 x 6 7/16 in.)
Overall: 34.2 x 28 cm (13 7/16 x 11 in.)
George Eastman House, purchase
1970.0121.0010



Brian C. Pelletier (American, b. 1941)
Movie Actress, Touro St., Newport, R.I. ca. 1910 by Marshall Hall, ca. 1910
Gelatin silver print, printed ca. 1970
Image: 12.5 x 17.5 cm (4 15/16 x 6 7/8 in.)
Overall: 28 x 34.2 cm (11 x 13 7/16 in.)
George Eastman House, purchase
1970.0121.0011



John Benson (American, b. 1927)
Untitled, ca. 1970
Gelatin silver print
Image: 12.9 x 15.3 cm (5 1/16 x 6 in.)
Overall: 34.2 x 28 cm (13 7/16 x 11 in.)
George Eastman House, purchase
1970.0121.0012



David Campbell (American)
Untitled, 1970
Gelatin silver print
Image: 13.3 x 19.9 cm (5 1/4 x 7 13/16 in.)
Overall: 28 x 34.2 cm (11 x 13 7/16 in.)
George Eastman House, purchase
1970.0121.0013



Lee Post (American)

John and Julia, 1970

Gelatin silver print

Image: 14.9 x 11.5 cm (5 7/8 x 4 1/2 in.)

Overall: 34.2 x 28 cm (13 7/16 x 11 in.)

George Eastman House, purchase

1970.0121.0014



Steven Liebman (American, b. 1942)

Lady Polar Bear, 1970

Gelatin silver print

Image: 24.2 x 16.7 cm (9 1/2 x 6 9/16 in.)

Overall: 34.2 x 28 cm (13 7/16 x 11 in.)

George Eastman House, purchase

1970.0121.0015



Roy Zimmerman (American, 1933–2012)

Untitled, 1969

Gelatin silver print

Image: 13.7 x 13.5 cm (5 3/8 x 5 5/16 in.)

Overall: 34.2 x 28 cm (13 7/16 x 11 in.)

George Eastman House, purchase

1970.0121.0016



Roy Di Tosti (American, b. 1946)

Untitled, 1970

Gelatin silver print

Image: 13.1 x 13 cm (5 3/16 x 5 1/8 in.)

Overall: 34.2 x 28 cm (13 7/16 x 11 in.)

George Eastman House, purchase

1970.0121.0017



Charles Matter (American)

Block Island, 1969

Gelatin silver print

Image: 10.5 x 15.5 cm (4 1/8 x 6 1/8 in.)

Overall: 34.2 x 28 cm (13 7/16 x 11 in.)

George Eastman House, purchase

1970.0121.0018



Stephen Frank (American, b. 1947)

Providence, R.I., 1970

Gelatin silver print

Image: 8.8 x 13 cm (3 7/16 x 5 1/8 in.)

Overall: 34.2 x 28 cm (13 7/16 x 11 in.)

George Eastman House, purchase

1970.0121.0019



Bill Burke (American, b. 1943)

Ralph No. 27, 1970

Gelatin silver print

Image: 11.4 x 16.8 cm (4 1/2 x 6 5/8 in.)

Overall: 34.2 x 28 cm (13 7/16 x 11 in.)

George Eastman House, purchase

1970.0121.0020



William J. Carner (American)

Horses, 1969

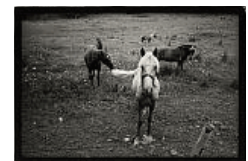
Gelatin silver print

Image: 19.5 x 14.3 cm (7 11/16 x 5 5/8 in.)

Overall: 34.2 x 28 cm (13 7/16 x 11 in.)

George Eastman House, purchase

1970.0121.0021



Roz Gerstein (American, b. 1947)

Sammy on Sunday, 1969

Gelatin silver print

Image: 19.6 x 13 cm (7 11/16 x 5 1/8 in.)

Overall: 34.2 x 28 cm (13 7/16 x 11 in.)

George Eastman House, purchase

1970.0121.0022



Alan D. Metnick (American, b. 1941)

Claudia, 1969

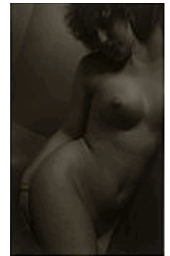
Gelatin silver print

Image: 24.5 x 15 cm (9 5/8 x 5 7/8 in.)

Overall: 34.2 x 28 cm (13 7/16 x 11 in.)

George Eastman House, purchase

1970.0121.0023



Various Photographers

The Fifth Annual Portfolio of the Photographic Education Society, 1971

Overall: 37.5 x 29.3 x 4.2 cm (14 3/4 x 11 9/16 x 1 5/8 in.)

George Eastman House, purchase

1971.0074.0001–0027



Harry Callahan (American, 1912–1999)

Multiple Exposure, 1967

Gelatin silver print

Image: 11.8 x 16.1 cm (4 5/8 x 5/16 in.)

Overall: 35.5 x 28 cm (14 x 11 in.)

George Eastman House, purchase

1971.0074.0001



Richard Lebowitz (American, b. 1937)

Mathew, 1970

Gelatin silver print

Image: 11.6 x 15.2 cm (4 9/16 x 6 in.)

Overall: 35.5 x 28 cm (14 x 11 in.)

George Eastman House, purchase

1971.0074.0002



Bert Beaver (Canadian, 1921–2012)

Untitled, 1970

Gelatin silver print

Image: 11.3 x 14.6 cm (4 7/16 x 5 3/4 in.)

Overall: 35.5 x 28 cm (14 x 11 in.)

George Eastman House, purchase

1971.0074.0003



Paul Krot (American, 1939–1992)

Eclipse, 1970

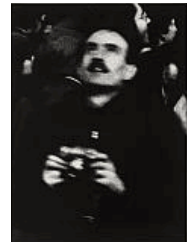
Gelatin silver print

Image: 18.1 x 13.3 cm (7 1/8 x 5 1/4 in.)

Overall: 35.5 x 28 cm (14 x 11 in.)

George Eastman House, purchase

1971.0074.0004



Henry Horenstein (American, b. 1947)

Untitled, 1970

Gelatin silver print

Image: 10.5 x 16 cm (4 1/8 x 6 5/16 in.)

Overall: 35.5 x 28 cm (14 x 11 in.)

George Eastman House, purchase

1971.0074.0005



Sean Wilkinson (American, b. 1946)

Hingham, Mass, 1970

Gelatin silver print

Image: 11 x 13.9 cm (4 5/16 x 5 1/2 in.)

Overall: 35.5 x 28 cm (14 x 11 in.)

George Eastman House, purchase

1971.0074.0006



Alan D. Metnick (American, b. 1941)

Ed Farrell - sales manager, Cicero, Ill., 1970

Gelatin silver print

Image: 22.6 x 15.1 cm (8 7/8 x 5 15/16 in.)

Overall: 35.5 x 28 cm (14 x 11 in.)

George Eastman House, purchase

1971.0074.0007



Lyn Whitaker (American)

Wolfie in the backyard, 1971

Gelatin silver print

Image: 11.8 x 17.6 cm (4 5/8 x 6 15/16 in.)

Overall: 35.5 x 28 cm (14 x 11 in.)

George Eastman House, purchase

1971.0074.0008



Jay Seeley (American, b. 1946)

Untitled, 1971

Screen print [?]

Image: 20.2 x 16.5 cm (7 15/16 x 6 1/2 in.)

Overall: 35.5 x 28 cm (14 x 11 in.)

George Eastman House, purchase

1971.0074.0009



Lawson Little (American, b. 1945)
Female impersonators - New Orleans, 1971
Gelatin silver print
Image: 20 x 19.8 cm (7 7/8 x 7 13/16 in.)
Overall: 35.5 x 28 cm (14 x 11 in.)
George Eastman House, purchase
1971.0074.0010



Eve Becklund (American)
Fungus 236.68, 1970
Gelatin silver print
Image: 12 x 14.4 cm (4 3/4 x 5 11/16 in.)
Overall: 35.5 x 28 cm (14 x 11 in.)
George Eastman House, purchase
1971.0074.0011



Lauren Shaw (American, b. 1946)
Tony & Mongo - longshoremen, Providence, 1971
Gelatin silver print
Image: 14.9 x 15.1 cm (5 7/8 x 5 15/16 in.)
Overall: 35.5 x 28 cm (14 x 11 in.)
George Eastman House, purchase
1971.0074.0012



Mariah Hughs (American)
Providence, 1970
Gelatin silver print
Image: 9.9 x 14.8 cm (3 7/8 x 5 13/16 in.)
Overall: 35.5 x 28 cm (14 x 11 in.)
George Eastman House, purchase
1971.0074.0013



Susan Hacker (American, b. 1949)
Kingston, Pennsylvania, 1970
Gelatin silver print
Image: 14.4 x 18.3 cm (5 11/16 x 7 3/16 in.)
Overall: 35.5 x 28 cm (14 x 11 in.)
George Eastman House, purchase
1971.0074.0014



Peter Schlessinger (American, b. 1946)
Untitled, 1970
Gelatin silver print
Image: 19.8 x 14.3 cm (7 13/16 x 5 5/8 in.)
Overall: 35.5 x 28 cm (14 x 11 in.)
George Eastman House, purchase
1971.0074.0015



Hugh Talman (American)
Washington, D.C., 1970
Gelatin silver print
Image: 8 x 12 cm (3 1/8 x 4 3/4 in.)
Overall: 35.5 x 28 cm (14 x 11 in.)
George Eastman House, purchase
1971.0074.0016



Alma Davenport (American, b. 1949)
From the series *Block Island, 1970*
Gelatin silver print
Image: 8.7 x 7.9 cm (3 7/16 x 3 1/8 in.)
Overall: 35.5 x 28 cm (14 x 11 in.)
George Eastman House, purchase
1971.0074.0017



Robert Richfield (American, b. 1947)
Portrait of David Joseph - Cincinnati, Ohio, 1970
Gelatin silver print
Image: 12 x 15.1 cm (4 3/4 x 5 15/16 in.)
Overall: 35.5 x 28 cm (14 x 11 in.)
George Eastman House, purchase
1971.0074.0018



Dewey Janney (American)
U.S. 285 - Colorado, 1971
Gelatin silver print
Image: 15.2 x 17.8 cm (6 x 7 in.)
Overall: 35.5 x 28 cm (14 x 11 in.)
George Eastman House, purchase
1971.0074.0019



Chester Michalik (American, b. 1935)
Middleboro, Mass, 1970
Gelatin silver print
Image: 13 x 13.1 cm (5 1/8 x 5 3/16 in.)
Overall: 35.5 x 28 cm (14 x 11 in.)
George Eastman House, purchase
1971.0074.0020



Joan Sussman (American)
Untitled, 1971
Gelatin silver print
Image: 13.5 x 9 cm (5 5/16 x 3 9/16 in.)
Overall: 35.5 x 28 cm (14 x 11 in.)
George Eastman House, purchase
1971.0074.0021



Lee Post (American)

Hunters - North Carolina, 1971

Gelatin silver print

Image: 16.4 x 15.2 cm (6 7/16 x 6 in.)

Overall: 35.5 x 28 cm (14 x 11 in.)

George Eastman House, purchase

1971.0074.0022



Patrick McNeally (American)

Providence, 1970

Gelatin silver print

Image: 11.3 x 17 cm (4 7/16 x 6 11/16 in.)

Overall: 35.5 x 28 cm (14 x 11 in.)

George Eastman House, purchase

1971.0074.0023



Roy Di Tosti (American, b. 1946)

Joe Gorilla Jones, 1971

Gelatin silver print

Image: 24.1 x 16.3 cm (9 1/2 x 6 7/16 in.)

Overall: 35.5 x 28 cm (14 x 11 in.)

George Eastman House, purchase

1971.0074.0024



Frank Poplawski Jr. (American)

Shipyard - Providence, 1970

Gelatin silver print

Image: 11.1 x 17.3 cm (4 3/8 x 6 13/16 in.)

Overall: 35.5 x 28 cm (14 x 11 in.)

George Eastman House, purchase

1971.0074.0025



John Femino (American)

Molly, 1970

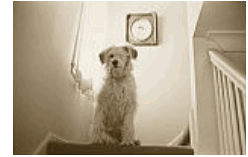
Gelatin silver print

Image: 13.5 x 20.5 cm (5 5/16 x 8 1/16 in.)

Overall: 35.5 x 28 cm (14 x 11 in.)

George Eastman House, purchase

1971.0074.0026



Stephen Frank (American, b. 1947)

Captain Steichen & Tripod - Redding, Conn, 1970

Gelatin silver print

Image: 8.7 x 12.8 cm (3 7/16 x 5 1/16 in.)

Overall: 35.5 x 28 cm (14 x 11 in.)

George Eastman House, purchase

1971.0074.0027



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