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Finding aid for the
John Gutmann archive, circa 1930s-1990s
AG 173

Finding aid updated by Alexis Peregoy, 2018
John Gutmann archive, circa 1930s-1990s

AG 173

Creator
Gutmann, John, 1905-1998

Abstract
Papers, audiovisual materials, memorabilia, artifacts, and photographic materials, 1930s-1990s, of the photographer, teacher, and artist, John Gutmann, (1905-1998). Includes correspondence, lecture notes, biographical information, clippings, publications, photographs, films, videos, proof prints, negatives, transparencies, painting materials, and camera and movie equipment.

Quantity/Extent
96 linear feet

Language of Materials
English, German, French

Biographical Note
John Gutmann (1905–1998) was one of America’s most distinctive photographers. Born in Germany where he trained as an artist and art teacher, he fled the Nazis in 1933 and settled in San Francisco, reinventing himself as a photo-journalist. Gutmann captured images of American culture, celebrating signs of a vibrant democracy, however imperfect. His own status as an outsider—a Jew in Germany, a naturalized citizen in the United States—infused his focus on individuals from the Asian-American, African-American, and gay communities, as well as his photography in India, Burma, and China during World War II. Gutmann’s interests in painting and filmmaking, his collections of non-Western art and artifacts, and his pedagogy, all figure in a body of work at once celebratory and mysterious.

Gutmann was born to prosperous German-Jewish parents, in Breslau, Germany (since 1945, Wroclaw, Poland). At age twenty-two, he graduated from the regional Academy of Arts and Crafts, where he studied with leading Expressionist painter Otto Müller. In 1927 Gutmann moved to Berlin, where he taught art to schoolchildren, participated in group exhibitions, and in 1931 had a solo show at the prestigious Gurlitt Gallery. However, his career was interrupted by the rise to power of the National Socialists in early 1933. While his family made plans to immigrate to New York, Gutmann set out on his own with San Francisco as his destination, and photography as his new profession. Before departing Germany, he acquired a Rolleiflex camera, hastily shot three rolls of
film, and managed to secure a contract from the Berlin office of Presse-Photo. Making the most of a bad situation, he explored a new life as a foreign correspondent who would supply the very modern European illustrated press with views and reports from the American West.

By 1936, he had broken his contract with the Berlin press agency and made a new one with Pix in New York. By 1937, he had begun to teach art regularly at San Francisco College (later San Francisco State University), and this became his primary profession after a World War II era stint in the U.S. army. Gutmann retired his professorship in 1973 and began to reassess his body of work, sorting through boxes of negatives and making new prints of selected examples from the 1930s. It was a well-timed exercise: not only did Gutmann’s images satisfy a growing historical appetite for Depression-era photography, they also seemed compatible with certain kinds of experimental photography then emerging in the contemporary art scene. Before his death in 1998, Gutmann had seen his work featured in gallery and museum exhibitions, catalogues, and monographs.

By bequeathing his rich archive of nearly 5000 modern photographic prints, negatives, tearsheets, letters, and some drawings and early art prints to the CCP, John Gutmann has left us with the task of pursuing the rich knots, braids, tangles and threads in his complex life and work that unfolded over a most tumultuous and provocative century of modernity.

Chronology

1905  John Gutmann born 28 May, Breslau, Germany.

1927  Receives B.A., Staatliche Academie fur Kunst und Kunstgerwebe zu Breslau; studies as a Masters student under Otto Mueller; also studies art history and philosophy at the University of Berlin.

1927-33  Paints, exhibits, and teaches art in Berlin; does post-graduate work at Humboldt Universitat zu Berlin and Berliner Akademie der Bildenden Kunste


1933  Purchases Rolleiflex camera and signs contract with Presse-foto, Berlin, before leaving Germany; arrives in San Francisco 31 December.

1934  Takes extended trip by bus from San Francisco to Vancouver, British Columbia, stopping in many places there and back.

1936  Begins teaching art, San Francisco State College. Terminates association with Presse-Foto and begins working for Pix, Inc. Publishes photographs in numerous national and international magazines including Saturday Evening Post, Time, Look, Life, National Geographic, U.S. Camera, Coronet, Asia Pictorial Press, and others.
1937 Teaches course on advertising art at the Jewish Community Center, San Francisco.

1938 Appointed Assistant Professor of Art, San Francisco State College; introduces courses on art history and studio photography.

1939 László Moholy-Nagy visits San Francisco and Gutmann serves as guide.

1942-45 Serves as cameraman with the U.S. Army Signal Corps, later attached to the Office of War Information (OWI) as a member of psychological warfare unit in the China, Burma, and India Theatre. Produces a body of official work for the U.S. Army, while also photographing and filming the culture and society of the region.

1946 Returns to teaching at San Francisco State College and establishes the creative photography program.

1949 Appointed Associate Professor of Art, San Francisco State College; produces two documentary films, The Chinese Peasant Goes to Market and Journey to Kunming, using footage shot while serving with the U.S. Army in China; marries artist, Gerrie von Pribosic in December.

1949-63 Establishes and directs international film program, “Art Movies,” at San Francisco State College.

1950 Travels to Mexico during the summer for post-graduate study in art history at the University of Mexico.


1955 Appointed full Professor of Art, San Francisco State College.

1956 Meets Wynn Bullock.

1957 Travels on sabbatical in Portugal, Spain, Morocco, France, Italy, Germany, Holland, Belgium, and England; photographs and films modern European architecture for a prospective movie.

1962-73 Continues teaching at San Francisco State College, but due to protracted illness produces little photographic work.


ca. 1964 John and Gerrie Gutmann divorce.

1968 Receives Distinguished Teaching Award from California State Colleges.

1970 Travels to Germany; visits Berlin for the first time since immigrating to the United States.

1973 Retires from full-time teaching; Professor Emeritus, San Francisco State University [formerly San Francisco State College]; begins to review and print images from his collection of negatives.

1974-77 Teaches part-time at San Francisco State University.
1974-1998 Numerous solo and group exhibitions. See appendix A for list.

1977 Receives the John Simon Guggenheim Memorial Foundation Fellowship with his proposal to review his photographic work for the “visual use of language and popular emblems in American life during the 1930s and 1940s”; teaches seminar/workshop, “Visual Communication in the Arts, Anthropology, and Education,” University Extension, University of California Berkeley, La Mamelle Art Center (26-27 February).

1977 Produces the documentary film, Le Palais Ideal.


1985 Keynote speaker, Western Regional Conference of the Society for Photographic Education, Los Angeles.


Scope and Content Note

Series 1, Correspondence, contains letters, telegrams, postcards, and greeting cards written to and from John Gutmann. Personal correspondence is correspondence is arranged alphabetically under the series “Selected Correspondence”. Correspondence relating to business matters is filed separately under the series “Business Correspondence.” For a comprehensive index to all correspondence, see “Index to Correspondence.” A sub-series consisting of greeting cards is grouped separately under “Chronological Correspondence.” Note: Additional correspondence with John Gutmann may be found in Biographical Materials, Activity Files, Legal Files, Exhibition Files, and Teaching and Education Files. The correspondence series has been divided into the following subsersies: Selected Correspondence, Business Correspondence, and Chronological Correspondence. There is also an extensive index to the correspondence in Appendix A.

Series 2, Biographical Materials, includes correspondence, biographies, notebooks, awards, legal documents, and other materials pertaining to Gutmann’s life and career.

Series 3, Activity Files, includes nine subseries: Includes interviews, notes and preparation materials for lectures and workshops, published and unpublished writings by Gutmann and others, video and film scripts, material related to the Restless Decade book project, exhibition brochures, and files pertaining to Gutmann’s art and book collection.

Series 4, Exhibitions, includes correspondence, gallery notes, brochures, insurance and loan forms, press releases, installation views, and clippings documenting Gutmann’s exhibitions. Arranged chronologically by location of exhibit.
Series 5, Teaching and Education Files, includes correspondence, lecture and research notes, bibliographies, equipment lists, and other materials relating to art and photography courses taught by Gutmann at San Francisco State University, as well as documents pertaining to Gutmann’s work as the founder of the “Art Movies” event at SFSU. Also included is material relating to Gutmann’s continuing education. Materials are divided into seven subseries.

Series 6, Publications and Clippings, contains monographs, periodicals, auction/exhibition catalogs, tearsheets, and miscellaneous items written by Gutmann or about his activities. Clippings document Gutmann interests but not his activities. Materials are divided into four subseries and are arranged alphabetically.

Series 7, Scrapbooks, includes four scrapbooks of tear sheets and clippings related to Gutmann’s exhibitions and career.

Series 8, Audiovisual Materials, contains lectures and interviews by or with Gutmann recorded on reel-to-reel audiotapes, cassette audiotapes, and on videotapes; and documentary footage made for the Office of War Information by Gutmann during World War II on 16mm films. Arranged by media then chronologically. Note: Descriptions of all audiovisual materials are recorded verbatim from the storage box.

Series 9, Business Records, include lists of photographs and prints, technical manuals, materials related to darkroom construction, lists of prints on loan for exhibitions and reproductions, printing records, and invoices for private sales.

Series 10, Financial Records, contains invoices and receipts for photographic equipment and supplies, receipts for expenses accrued on Sabbatical leave, invoices for film mastering and printing, SFSU documents relating to Gutmann’s medical leave of absence, correspondence with the Veterans Administration concerning disability compensation and insurance, receipts for expenses accrued during Guggenheim Fellowship, and correspondence concerning a disputed credit card charge for a car rental in Spain.

Series 11, Legal and Medical Files, contains correspondence and documents relating to an indemnification case against the German government and complications surrounding publication of a book and an article, as well as medical X-Rays.

Series 12, Artifacts, includes original negative sleeves and boxes; cargo trunks and suitcases; cropping, burning, and dodging tools; cameras and photographic equipment; Army uniform; typewriter; and other objects from Gutmann’s life.

Series 13, Artwork, features 30 drawings, 26 etchings, and 14 lithographs.
Series 14, Photographic Materials, is divided into negatives, contact sheets, and proof prints. Materials include black-and-white and color negatives of various sizes; color transparencies; contact sheets; and prints.

Arrangement

Series 1: Correspondence, n.d., 1926-1998
Series 2: Biographical Materials, 1934-1999
Series 5: Teaching and Education Files, 1938-1991
Series 7: Scrapbooks, 1934-1987
Series 8: Audiovisual Materials, 1943-1993
Series 11: Legal and Medical Files, 1934, 1956-1962, 1976-1979
Series 12: Artifacts
Series 13: Artwork
Series 14: Photographic Materials, circa 1930s – 1990s

Appendix A: Index to Correspondence
Appendix B: Exhibitions List
Appendix C: Index to Negatives Combined into Sheets of Negatives

Names and Subject Terms

Gutmann, John [http://vocab.getty.edu/ulan/500033208]

Restrictions

Conditions Governing Access

Access to this collection requires an appointment with the Volkerding Study Center.

Conditions Governing Use

Copyright is held by the Center for Creative Photography.

It is the responsibility of the user to obtain permission from the copyright owner (which could be the institution, the creator of the record, the author or his/her transferees, heirs, legates or literary executors) prior to any copyright-protected uses of the collection.

The user agrees to indemnify, defend, and hold harmless the Arizona Board of Regents, the University of Arizona, Center of Creative Photography, including its officers,
employees, and agents, from and against all claims made relating to copyright or other intellectual property infringement.

Provenance
Gift through dispensation in artist’s will. Collection arrived in 2000.

Related Materials
AG 242 – John Gutmann Miscellaneous Acquisitions Collection

Preferred Citation
John Gutmann archive, circa 1930s – 1990s. AG 173. Center for Creative Photography, University of Arizona, Tucson, AZ.

Processing Information
John Gutmann teaching materials were destroyed (07/26/2004) due to active mold contamination. Materials appeared to have been completely wet at some time prior to transfer to CCP.

Materials included:

Container List

**Series 1: Correspondence, n.d., 1926-1998**

Note: Letters, telegrams, postcards, and greeting cards written to and from John Gutmann. Personal correspondence is arranged alphabetically under the series “Selected Correspondence”. Correspondence relating to business matters is filed separately under the series “Business Correspondence.” For a comprehensive index to all correspondence, see “Index to Correspondence.” A sub-series consisting of greeting cards is grouped separately under “Chronological Correspondence.” Note: Additional correspondence with John Gutmann may be found in Biographical Materials, Activity Files, Legal Files, Exhibition Files, and Teaching and Education Files. Extent: 12 boxes. [Correspondence pertaining to recovering Gutmann’s WWII negatives, 1976-1985 – needs indexing]

**Subseries 1: Correspondence, Selected, 1926-1998**

Note: Incoming and outgoing correspondence with fellow artists, former students, friends, and acquaintances. “Hospital Mail” was a folder created by Gutmann of cards and letters. Extent: 3 boxes.

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Subseries 2: Correspondence, Chronological, n.d., 1939-1998
Note: Holiday and birthday greeting cards, postcards, and letters; arranged chronologically. Note: this correspondence is not indexed. Extent: 2 boxes.

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Subseries 3: Correspondence, Business, 1935-1998
Note: Holiday and birthday greeting cards, postcards, and letters; arranged chronologically. Note: this correspondence is not indexed. Extent: 8 boxes.

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Benteler-Morgan Galleries, 1989-1990
Bransten, Rena, 1979
Bromfield, Innis, 1977
Bulfinch Press, 1993-1995
Burleigh Brooks, 1935-1937
Burns, Stanley, Dr., 1992
Butterfield and Butterfield, 1996
Byrne, Robert, 1988
Business correspondence: C
Cabler, Charles, T. 1949
California Historical Society, 1991
California Lawyers for the Arts, 1991
Camera Craft [magazine], 1936
Camerawork, 1984-1986
Castelli Graphics, 1971-1992
Center for Creative Photography, 1982-1996
Center Ridge Design Services, Inc., 1993
Chapel Sales, Inc., 1986
Chlumsky, Milan, 1995
Chol, Sung-Ho, 1996
Christian Science Monitor, 1985
Christies, 1995
Chrysler Museum of Art, 1995
Cinema 16, Inc., 1963
(The) Coast, 1938
Coronet Magazine, 1938-1941, 1946
Business correspondence: D
Detroit Institute of Arts, 1937-1938
Editorial Clío, 1997
Ehlers Caudill Gallery, 1993
Emil Brisacher and Staff, 1940
Empire Hotel, 1985
Eskildsen, Ute, 1982, 1988
Eye Gallery, 1989
Business correspondence: F
Federal Bureau of Investigation, 1982
26  French Broadcasting System, 1960
27  Friends of Photography, Ansel Adams Center, 1987-1995
28  Fukutake Information and Publishing, Inc., 1985
29  Galerie Beyeler, 1960
30  Galerie St. Etienne, 1985-1993
31  Gallery K, Inc., 1985
32-34 Gateway Productions, Inc., 1948-1985
36  GKS Die Geheimnisvolle K-Strahlung, [n.d.]
37  Good Photography, 1941-1942
38  Grolier Society, Inc., 1953
39  Gropper, Claudia, 1982
40  Grubb & Ellis, 1987
41  Halsted Gallery, 1980
42  Henri A. Kamer Galerie, Inc., 1972
43  High Museum of Art, 1992, 1996
44  Ho-Am Art Museum, 1997
45  Houston Post, 1985-1986

1  Ideodis Création, 1992-1995
2  Inside Information, 1947
3  International Biographical Archives and Directory of Central European Emigrés, [n.d.]
5  Business correspondence: J
6  J.L. Hanson Company, 1980, 1991
7  J. Morgan Gallery, 1980
8  Jan Kesner Gallery, 1993-1994
9  Jonathan Cape, LTD., 1991-1992
10  Judy Kay and Associates, 1986, 1989
11  Business Correspondence: K
12  KQED, 1985
13  Kestner-Gesellschaft, E.V., 1968-1979
14  Kunst-und Ausstellungshalle der Bundesrepublik Deutschland, 1997
15  Kunsthaus Lempertz, 1996
16  Business Correspondence: L
17  Landau, Roman R., 1992
19  Le Terrain Vague, 1968
20  Lens on Wheels, [n.d.]
21-22 Light Gallery, 1974-1978
<table>
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<td>Maxwell Gallery, 1960</td>
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<td>McDougal Littell, 1996</td>
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<td>30</td>
<td>Meyer, Byron, 1979</td>
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<td>31</td>
<td>Mills College, 1936-1940, 1982, 1992</td>
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<td>32</td>
<td>Milwaukee Art Center, 1964</td>
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<td>Mirabella Magazine, 1993</td>
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<td>34</td>
<td>Morning Star, 1985</td>
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<td>35</td>
<td>Musee Cantonal Des Beaux Arts, 1983-1986</td>
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<td>40</td>
<td>Museum of New Zealand, Te Papa Tongarewa, 1997</td>
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<td>42</td>
<td>Muzeum Narodowe We Wroclawi, 1991</td>
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<td>43</td>
<td>Business correspondence: N</td>
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<td>46</td>
<td>New York Center for Visual History, 1992</td>
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<td>Nolan-Eckman Gallery, 1993</td>
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<td>48</td>
<td>Nostalgia Collector, 1992</td>
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<td>50</td>
<td>O’Melveny and Myers, 1990</td>
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<td>51</td>
<td>Orange County Register, 1993</td>
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<td>Out of State Portfolio Project, 1978-1981</td>
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<td>53</td>
<td>Business correspondence: P</td>
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<td>54</td>
<td>“Palais Ideale, Doubles music,“ 1959-1961</td>
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<td>56</td>
<td>Pfister Industries, Inc., 1995</td>
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<td>57</td>
<td>Philadelphia Museum of Art, 1986</td>
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<td>58</td>
<td>Phoenix Gallery, 1975-1977</td>
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<td>59</td>
<td>Photographers + Friends United Against AIDS, 1989</td>
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<td>60</td>
<td>Photo Metro, [n.d.], 1985, 1992</td>
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<td>61</td>
<td>Pix, Inc., 1936-1972</td>
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<td>63</td>
<td>Prentice Hall, 1994</td>
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</tbody>
</table>
3-4  Presse-Photo, 1933-1936
5  Recommendation Letters [Restricted; see Archivist for more information]
6  Rensselaer School of Humanities and Social Sciences, 1996
7  Robertson, Kirk, 1980, 1989
8  Rochester Institute of Technology, 1980-1981
9  Ross, Richard, 1985
10  Rudolf Kicken Galerie, 1983
11  Rutter, C. Grier, 1997
12  Business correspondence: S
13  Saint Mary’s College of California, Hearst Art Gallery, 1991, 1994
14  San Antonio Light, 1985
15  San Francisco Airports Commission, 1989-1990
16  San Francisco Chronicle, 1967, 1985
17  San Francisco Museum of Art, 1936-1940
21  “San Francisco State University Auction,” 1987-1988
22  Santa Barbara Museum of Art, 1992
24  Scully, Julia, 1988-1989
26  Shaffer, Richard, 1948
27  Silverman, Ruth, 1986
28  Simon Lowinsky Gallery, 1977-1979
29  Smith, Sandra, 1985
30  Smithsonian Institution, Archives of American Art, 1977
31  Smithsonian Institution, National Air and Space Museum, 1986
32  Sotheby’s, 1990, 1995-1996
32a  Sound Image: A Magazine of Aural and Visual Art, 1975
33  Swann Galleries, Inc., 1995
34  Business correspondence: T
35  Te Neues Publishing Company, 1989
36  Te Whare Taonga o Aotearoa National Art Gallery and Museum 1991
37  Terry Dintenfass, Inc., 1968
38  Three Penny Review, 1994
39  Business correspondence: U
40  Umbra Editions, Inc., 1996
41  United States Information Agency, 1989
42  University of Western Australia, 1989
43  Ursus Rare Books, Ltd., 1992-1993
44  U.S. Camera [magazine], 1940-1942, 1946
Series 2: Biographical Materials, 1934-1999
Note: Includes correspondence, biographies, notebooks, awards, legal documents and other materials that
document Gutmann’s life and career. Extent: 2 boxes.

<table>
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<td>20-21</td>
<td>Inventory and value of art and books, 1961-1970</td>
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<tr>
<td>23</td>
<td>Honored for Distinguished Teaching, 1968-1969, Faculty Awards, California State Colleges, 1969</td>
</tr>
<tr>
<td>24</td>
<td>Mailing lists, 1976-1981</td>
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<tr>
<td>25</td>
<td>Correspondence relating to recovering WWII negatives, 1976-1985</td>
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<tr>
<td>26</td>
<td>Who’s Who in America, 1979, 1984</td>
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<td>27</td>
<td>“Photography Galleries” [lists of photography collections and collectors], circa 1980s</td>
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<tr>
<td>28-29</td>
<td>Miscellaneous biographical information, 1980-1986, 1990s</td>
</tr>
<tr>
<td>30</td>
<td>Banner, possibly from lecture at Center for Creative Photography, 1984</td>
</tr>
<tr>
<td>31</td>
<td>Photographers Encyclopaedia International entry, 1985</td>
</tr>
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<td>32</td>
<td>Photographs of Gutmann:</td>
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<td></td>
<td>Self-portrait, 1987 [color snapshot]</td>
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<td></td>
<td>WWII, 1945</td>
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<td></td>
<td>Portraits by Michelle W. Dearborn, 1982 [6 color slides]</td>
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</tbody>
</table>
Note: Includes interviews, notes and preparation materials for lectures and workshops, published and unpublished writings by Gutmann and others, video and film scripts, material related to the Restless Decade book project, exhibition brochures, and files pertaining to Gutmann’s art and book collection. Extent: 9 boxes.

Subseries 1: Interviews with Gutmann, 1978-1989
Note: Holiday and birthday greeting cards, postcards, and letters; arranged chronologically. Note: this correspondence is not indexed. Extent: 1 box.

Box Folder
14 1 Interview for “California Contemporary Photography Exhibition,” Camerawork Gallery, by Judy Dater, 1978-1979
2 Interview for American Photographer magazine by Nancy Stevens, 1981
4 Interview by Lynn Hershman, 1985
5 “Advanced Documentary Project,” written by Michael Emery [student interview of Gutmann during the Beyond the Document exhibition], 1989

Subseries 2: Writings, 1957-1991
Note: Articles and essays written by Gutmann and others, and video scripts, and picture notes. Extent: 1 box.

Box Folder
14 6 “Art Movies” and “The Film Tradition in San Francisco,” 1961 [by Gutmann]
7 William Abbenseth essay and reference materials, 1972-1974 [by Gutmann]
8 “1543 Cole Street Script for Video”, ca. 1980s [by Gutmann]
9 Miscellaneous notes, ca. 1983 [by Gutmann]
Note: Includes correspondence, galley proofs, contract forms, book illustration lists, negative lists, royalty reports, damaged print lists, insurance claims, royalty reports, book reprint documents. Extent: 2 boxes.

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<th>Box</th>
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<tr>
<td>14</td>
<td>“Book illustration lists with negative numbers,” n.d.</td>
</tr>
<tr>
<td>17</td>
<td>Thomas, Lew, [correspondence], n.d., 1982-1986</td>
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<td>5</td>
<td>“John Gutmann contract,” [with Abrams, Inc], 1983</td>
</tr>
<tr>
<td>6-10</td>
<td><em>Restless Decade</em> proofs, 1983-1984</td>
</tr>
<tr>
<td>12</td>
<td>Abrams Art Books [catalog], 1984</td>
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<tr>
<td>13</td>
<td>“Abrams Royalty Reports for <em>Restless Decade</em>,” 1984-1988</td>
</tr>
</tbody>
</table>

Subseries 4: Photography Lectures, Workshops, Panels, Juries, 1937-1985
Note: Correspondence, brochures from art exhibitions and workshops, lecture notes, and slide lists. Extent: 1 box.

<table>
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<tr>
<th>Box</th>
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<tr>
<td>16</td>
<td>Photography lecture: “German Expressionism Reconsidered,” [n.d.]</td>
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<tr>
<td>3</td>
<td>[Gutmann’s lecture notes about subject matter in his photography], [n.d.], circa 1980s</td>
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<tr>
<td>4</td>
<td>Jewish Community Center, [course on art advertising], 1937</td>
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<tr>
<td>5</td>
<td>Photography lecture: “Still Photography,” Signal Corps, 1943</td>
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<tr>
<td>6</td>
<td>Photography lecture: “Photography,” 1948</td>
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<tr>
<td>7</td>
<td>San Francisco State University, lecture by Dr. Jiro Harada [on Japanese art and culture], 1951</td>
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<tr>
<td>8</td>
<td>Portland Art Museum [exhibition juror], 1953</td>
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<tr>
<td>9</td>
<td>Lecture: “Places of Phantasy [sic]”, 1961</td>
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<tr>
<td>10</td>
<td>Bechtel Employee’s Club Third Annual Art Exhibition [exhibition juror], 1969</td>
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<tr>
<td>11-13</td>
<td>Slide lists and lecture notes [for photography lectures], 1976-1989</td>
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<tr>
<td>14</td>
<td>Photography lecture: “Visual Communication in the Arts, Anthropology, and Education” [UC Berkeley], 1977</td>
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<tr>
<td>15</td>
<td>Correspondence [concerning photography lectures], 1977-1980</td>
</tr>
<tr>
<td>16</td>
<td>Museum of Photographic Arts, San Diego [exhibition lecture], 1984</td>
</tr>
<tr>
<td>16a</td>
<td>Miscellaneous lecture documentation, 1984-1986</td>
</tr>
</tbody>
</table>
Conference of the Society for Photographic Education, West Region, [conference booklet, correspondence; Gutmann, keynote speaker], 1985

Subseries 5: Film Projects, 1953-1988
Note: Film logs, prospectuses, slide lists, stills lists, pamphlets, clippings, correspondence, film festival brochures, award notices, lecture notes, film bibliographies. Box 16, folders 18-25 include film productions and proposals; box 16, folders 26-29 and box 17, folders 1-2 are film festivals, juries, and lectures. Extent: 2 boxes.

<table>
<thead>
<tr>
<th>Box</th>
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<tr>
<td>16</td>
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<td>19</td>
<td>“Antoni Gaudi,” [film prospectus by Gutmann], n.d.</td>
</tr>
<tr>
<td>22-23</td>
<td>“Art in Architecture,” [European architecture film, notes and clippings], circa 1956-1957</td>
</tr>
<tr>
<td>24</td>
<td>“Modern Architecture,” [proposed film on European architecture], 1957-1960</td>
</tr>
<tr>
<td>16</td>
<td>26-27</td>
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<td>28</td>
<td>Foothill Film Festival, [juror], 1962-1963</td>
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<td>2</td>
<td>Miscellaneous notes and articles about films; [transcript of Antonioni interview by Jean-Luc Godard], [n.d.], 1962, 1966, 1971</td>
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</table>

Subseries 6: John Simon Guggenheim Memorial Foundation Fellowship, 1969-1986
Note: Correspondence, application, and work plans related to Gutmann’s 1977 Guggenheim fellowship. Also included are letters of recommendation by Gutmann for other artists. See also Financial Records for receipts related to Gutmann’s Guggenheim. Extent: 1 box.

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<th>Box</th>
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<tr>
<td>6</td>
<td>Guggenheim Foundation fellowship recommendations by Gutmann for others, 1969-1986 [restricted]</td>
</tr>
</tbody>
</table>

Subseries 7: Art and Book Collecting, 1953-1992
Note: Art and book catalogs, requests for catalogs, invoices, receipts, auction price lists for art objects and rare books, price lists for lithographs, etchings, drawings, and prints. Materials are arranged chronologically and grouped into art collecting and book collecting. Extent: 3 boxes.

| Box | Folder |
17  7-10  R. E. Lewis, Inc. [price lists for art purchases], 1953-1974
18  1-11  Art collecting, 1961-1992
     12-14  Book collecting, 1959-1967
19  1-5  Book collecting, 1968-1989

Subseries 8: Research files, 1943-1982
Note: The research files include clippings, pamphlets, and brochures relating to Gutmann’s film and photography projects and his personal interests such as travel and art and book collecting. See also: AG 173: “Clippings” for related materials.

Box Folder
19  6  Art and photography techniques, [n.d.]
    7  George Eastman House, [n.d.]
    8  Travel research, “Hotels in Atlanta,” [n.d.]
    9  Travel research, Spain, [n.d.]
   10  Burma-Yunnan, 1943-1945
   11  “Watts Tower,” ca. 1961
20  1  Articles about artists and film-makers, 1969-1971
    2  Clippings about investing in art and rare books, [n.d.], 1969-1980
    3  “Boston Public Library,” ca. 1970
    4  “Europe for travel, food, etc., after 1971”, ca. 1970s
    5  “American Art, 20th century,” 1971
    7  Photography, 1975-1978
    8  “Ideas on film, exhibits, etc.” [n.d.], 1977
    9  “Death,” 1977-1979
   10  “Health,” 1980s
   12  “NYC ’81, Hotel Seymour ’82, Hotel Empire,” 1981-1982
   13  India, “Madras,” ca. 1986

Subseries 9: Oversize Materials
Note: oversize materials include awards, posters, and prints. Extent: 2 boxes.

Box Folder
21  Award, Professor Emeritus, California State University, 1973
    Award, Who’s Who in America, 1980/1981
    Award, Friends of the J. Paul Leonard Library, Faculty Art Purchase Award, 1986
    Award, Gutmann’s book layout and jacket designs for the monograph, “Restless Decade,” ca. 1984
    Unidentified photographs with notes and drawings on them, n.d.
Small exhibition posters

21A
Mounted exhibition posters [super oversize]
Mural size enlargement made from color slide, late 1980s

**Series 4: Exhibitions, n.d., 1934-1999**

Note: Correspondence, gallery notes, brochures, insurance and loan forms, press releases, installation views, and clippings documenting Gutmann’s exhibitions. Arranged chronologically by location of exhibit. Extent: 4 boxes.

<table>
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</table>
26  General Electric Company [in conjunction with the Arts Advisory Service Corporate Members, MOMA], *Sports*, 1982

8   Los Angeles, CA, Los Angeles Museum of Contemporary Art, *The Automobile and Culture*, 1984


19  Houston, TX, Houston Center for Photography, *Five States: John Gutmann’s Photographs of Alabama, Georgia, Louisiana, Texas, and Arizona, 1937, 1986*

20  San Francisco, CA, San Francisco State University, *The Guggenheim Show: Art Department Faculty Guggenheim Fellows at SFSU*, 1986

21  Japan [various venues], International Sculpture Center [in conjunction with Mainichi Newspaper], *Visions of Tomorrow: New York and American Industrialization in the 1920s and 1930s, 1987-1988*


23  New York, General Electric Co, [in conjunction with The Art Advisory Service for Corporate Members, MOMA], *Figuration*, spring, 1988

24  New York, General Electric Co, [in conjunction with The Art Advisory Service for Corporate Members, MOMA], *Situations*, winter, 1988


9  Oakland, CA, The Oakland Museum, [California Landscape Photography], 1989

11 Washington, D.C., National Gallery of Art; Chicago, IL, The Art Institute of Chicago; Los Angeles, CA, LA County Museum of Art, *On the Art of Fixing a Shadow: 150 Years of Photography*, 1989


25 1 New York, NY, Castelli Graphics; San Francisco, CA, Fraenkel Gallery; Los Angeles, CA, Fahey/Klein Gallery; Houston, TX, Contemporary Art Center; Paris, France, Centre National de la Photographie, *Talking Pictures*, 1990-1994


3 Mexico City, Mexico, Museo de Arte Contemporaneo; New York, NY, International Center of Photography; *Mexico Through Foreign Eyes*, 1991-1996


6 Santa Barbara, CA, Santa Barbara Museum of Art; Laguna Beach, CA, Laguna Beach Art Museum *101 Years of California Photography*, 1991-1993


11 Chicago, IL, Ehlers Caudill Gallery, Ltd., *Backroom Exhibition: John Gutmann Vintage Photographs*, 1993


14 Tucson, AZ, Center for Creative Photography, *Selections from the Permanent Collection, Image and Text*, 1993
23 San Francisco, CA, SFSU Art Department Gallery, *Parallels in Focus*, 1997
24 Los Angeles, CA, Paul Kopeikin Gallery, *At the Circus*, 1999
25 Paul Elder’s Modern Gallery, October 29 to May 10, [no year given]
26 Los Angeles, CA, Paul Kopeikin Gallery, *John Gutmann, Unfamiliar Images*, March 10 to May 6, [no year given]

**Series 5: Teaching and Education Files, 1938-1991**

Note: Correspondence, lecture and research notes, bibliographies, equipment lists, and other materials relating to art and photography courses taught by Gutmann at San Francisco State University, as well as documents pertaining to Gutmann’s work as the founder of the “Art Movies” event at SFSU. Also included is material relating to Gutmann’s continuing education. Extent: 9 boxes.

Subseries 1: Lecture Materials, n.d., 1940-1975
Extent: 5 boxes.

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</table>
17 “Art 115,” ‘Art 55-155” [advertising art/graphic design class], ca. 1947
18 “Art 125,” [advanced structure and composition class] 1949, 1954
27 1-13 “Art 190.2,” [modern art class: slide lists, exams, bibliographies], [n.d.], 1948-1968
28 1-3 “Art 191,” [modern art class: notes, articles, syllabus, exams], 1947-1955
4-13 “Art 165,” [photography class: notes, articles, exams, handouts], 1948-1972
14-17 “Art 1,” [elementary crafts class: exams, notes, handouts], 1948, 1955-1956-1958
18 “Art 4: Introductory Art,” [exams, articles, syllabus, supply lists, handouts], 1953
19 “Art 190.3,” [modern art: term paper instructions, exams], 1955-1957
29 1-2 “History and Appreciation of Modern Art,” [lecture notes], 1957
3 “Art 140.1”, “Art 142.2,” [figure drawing class: supply lists, notes], 1958, 1960-1961
4 “Art 142,” [human figure drawing: supply lists, notes], ca. 1961
5 “Art 102 C; Art 130.1,” [painting class: supply lists], ca. 1961
30 1-2 “Art 133.2,” 1965-1972
3-5 “Art 132,” 1965-1972
6 “Art 133.1,” 1966
7 “Art 131.2,” [drawing and painting], 1967
9 “Art 140C,” 1968-1969
10 “Art 298,” 1968, 1970
12 “Art 660,” [photography class: bibliographies], 1971-1972
13 “Art 432,” 1971-1972
14-18 “Art 532,” [painting and drawing], 1972-1977

Note: Notes written by Gutmann, journal articles, newspaper clippings, writings by others, and photocopies of material about photo techniques, artists, art processes, and art movements. Extent: 1 box.

Box  Folder
31 1 “Art Nouveau”
2 “Expressionism,” [n.d.]
3 [photography], [n.d.]
3a “España Modernista,” slides, [n.d.]
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Subseries 4: Post-graduate Education, 1950-1951
Extent: 1 box.

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Note: Personnel files, committee reports, student recommendations, and memos from San Francisco State College/University. Some materials are restricted. Extent: 2 boxes.

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</table>
“Personal Letter to President, Notes on Education, College,” 1947-1954
“San Francisco State College Bulletin,” 1949-1950
“Committee on Students Honesty,” 1951
[art exhibition proposal], ca. 1951
“Sabbatical Leave Committee,” [Gutmann served on committee], 1952-1954
Waldemar Johansen, Art Department Chairman, SFSU, 1953
“Committee on Grades and Standards,” 1954-1955
“Drawing and Painting Committee,” 1958
“Sight and Insight,” [Art exhibition organized by Gutmann, SFSU], 1959
“Reports-Requests,” 1959-1971
“Photography Departments, U.S. – Colleges and High Schools,” ca.1960

17   Baer, Ted and Mary, 1955-1956
19   “Students and Faculty Letters, 1963-1964, Illness”
20   [Correspondence to/from San Francisco State University faculty and staff], 1977, 1982, 1985-1986, 1991
21   [San Francisco State University box list], 1997
22   “Part-time Teaching,” [appointment papers], 1974-1978

Note: Correspondence to/from students, faculty, and supporters. Some materials are restricted. Extent: 1 box.

Subseries 7: Art Movies: San Francisco State College Film Festival, 1958-1966
Note: Correspondence, announcements, program notes, and advertisements pertaining to Gutmann’s work as the founder and director of San Francisco State College’s “Art Movies” international film festival (1949-1963). Extent: 1 box.
Box Folder

34 1-2    Art Movies, San Francisco State College, announcements, 1958-1966
3-4    Art Movies, San Francisco State College, program notes, 1958-1964
5    Art Movies, correspondence, 1959, 1961-1963
6    Art Movies, advertisements 1960-1963

Note: Monographs, periodicals, auction/exhibition catalogs, tearsheets, and miscellaneous items written by Gutmann or about his activities. Clippings document Gutmann interests but not his activities. Arranged alphabetically by title. Extent: 8 boxes.

Note: Includes monographs by or about Gutmann. Box 36 contains monographs with catalogs and images of or by Gutmann. Box 40 contains oversized monographs. Extent: 6 boxes.

Box Folder

35    John Gutmann: 99 Photographs, (Sala de Exposiciones de la Fundacion Luis Cernuda, 1990)

As I Saw It, John Gutmann, (San Francisco: Museum of Modern Art, 1976) [exhibition catalog]

Gutmann, (Toronto: Art Gallery of Ontario, 1985) [exhibition catalog]
John Gutmann 1934-1939, (Generalitat Valenciana, 1985) [exhibition catalog]


Aesthetics of Graffiti, (San Francisco: Museum of Modern Art, 1978) [exhibition catalog]

AIPAD '83 Fourth Annual International Fine Art Photography


AIPAD, Association of International Photography Art Dealers: 1992


An American Century of Photography: From Dry-plate to Digital, Keith F. Davis, (Kansas City, Missouri: Hallmark Cards Inc., 1995)


American Dreams, (Minesterio De Cultura, 1987) [exhibition catalog]


Amerika Fotografie 1920-1940, (Kunsthaus Zurich, 1979)

Amerika Fotografie 1920-1940, (Kestner-Gesellschaft Hannover, 1980)

Art Against Aids: San Francisco, Butterfield & Butterfield Warehouse, (San Francisco: 1989) [exhibition catalog]


Art Collection, (The), (San Francisco: Federal Reserve Bank of San Francisco, 1986)


Avant Garde Photography in Germany 1919-1939, Van Deren Coke, (New York: Pantheon Books, 1982)

Big Strike, (The), A Pictorial History of the 1934 San Francisco General Strike, (Virginia City, Nevada: Silver Dollar Books, 1985)


Butterfield’s Auction Catalogue, (San Francisco: Butterfield’s, 1982)

Butterfield & Butterfield Auction Catalogue, (San Francisco: 1995)


Children in Photography/150 Years, (Ontario: Firefly Books Ltd., 1990) [exhibition catalog]

Consolidated Freightways, Inc., Collection, (The), (Palo Alto: Consolidated Freightways, Inc., 1985)

Consolidated Freightways, Inc., Collection, (The), (Palo Alto: Consolidated Freightways, Inc., 1988)


Crosscurrents II, Recent Additions to the Collection, (San Francisco: Museum of Modern Art, 1986) [exhibition catalog]

Deutsche Fotografie: Macht eines Mediums 1870-1970, (Bonn, Germany: Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, 1997)


En Avion, (Paris: La Manufature, 1992)

En Bateau, (Paris: La Manufacture, 1991)
Facets of the Collection, (San Francisco: Museum of Modern Art, 1987)

Facing Eden: 100 Years of Landscape in the Bay Area, Fine Arts Museums of San Francisco, (Berkeley: University of California Press, 1997) [exhibition catalog]

Forty American Photographers, (Sacramento: E.B. Crocker Gallery, 1978) [exhibition catalog]

Friends of Photography: Fine Photographs, (San Francisco: Butterfield & Butterfield, 1989) [auction catalog]

Friends of Photography: Silver into Gold, San Francisco: Ansel Adams Center for Photography, 1993) [auction catalog]

Graham Nash Collection, [The], (Los Angeles: The Nash Press, 1978)


Indomitable Spirit, [The],(New York: Sotheby's, 1990) [auction catalog]

Kiss is Just a Kiss, [A], Bruce Velick, (New York: Harmony Books, 1990)

Kiss of Apollo: Photography & Sculpture 1845 to the Present, [The], Fraenkel Gallery, (San Francisco: Bedford Arts, Publishers, 1991)

KQED Special Art Auction: Celebration of Bay Area Art, (San Francisco, 1985)

L’autoportrait, (Musee cantonal des Beaux-Arts Lausanne, 1985)


Making of a Modern Museum, [The], (San Francisco: Museum of Modern Art, 1994)


Masters of Light, Abe Frajndlich, (Bildnachweis, n.d.)

*Motion as Metaphor: The Automobile in Art*, Sue Scott, and (Virginia: Virginia Beach Center for the Arts, 1991) [exhibition catalog]


*Nineteenth and Twentieth Century Photography Price List*, (San Francisco: Phoenix Gallery, 1976) [auction catalog]

*160 Years of Photography: Masterworks from the San Francisco Museum of Modern Art*, (Ho-Am Art Museum, 1997)

*On the Art of Fixing a Shadow: One Hundred and Fifty Years of Photography*, National Gallery of Art, (Canada: Little, Brown & Company, 1989) [exhibition catalog]


*Picturing Modernity*, (San Francisco: Museum of Modern Art, 1998)


*Photography and Language*, (San Francisco: Camerawork Press, 1976)


*Photography Speaks II: 70 Photographers on Their Art*, Brooks Johnson, (Virginia: Chrysler Museum, Inc., 1995)


*PSI: Integrationsprojekte in der Fertigungsindustrie*

*SF Camerawork: Annual Photography Auction*, (San Francisco: 1994)
SF Camerawork: Benefit Photography Auction 1995, (San Francisco)

SFMOMA: Annual Report 1993

San Francisco Observed: A Photographic Portfolio from 1850 to the Present, Ruth Silverman, (San Francisco: Chronicle Books, 1986)

Seeing Things, (San Francisco: Fraenkel Gallery, 1995) [exhibition catalog]

A Shelf in a Woop’s Clothing, Mac Wellman, (Los Angeles: Sun & Moon Press, 1990)


Sprung In Die Zeit, (Berlinische Galerie Museum fur Moderne Kunst Photographie und Architektur, 1993)


Street Art, Allan Schwartzman, (New York: The Dial Press, 1985)

Stretch Camera Project, (no publishing or copyright available)

Structural(ism) and Photography, Lew Thomas, (San Francisco: NFS Press, 1978)


This Sporting Life 1878-1991, (Atlanta: High Museum of Art, 1991) [exhibition catalog]


After Art: Rethinking 150 Years of Photography, (Seattle, Washington: Henry Art Gallery, 1994)


Subseries 2: Calendars, postcards, and other visual materials, 1975-1996
Note: Miscellaneous materials containing images by Gutmann. Extent: 1 box.

Box Folder


1996 Desk Calendar, (Boston: Museum of Fine Arts, 1996)

Agenda 1993, (Switzerland: Les Petits Freres, 1992)


Nostalgia, (Boston: Museum of Fine Arts, 1996) [notecards]

O’Melveny & Myers, [Attorney group resume, illustrated by private art collection of O’Melveny & Myers] [two copies]


Southernaires: Deeds not Words, (Go! Descs Ltd., 1991) [audio cassette, record album and compact disc]

Telephone and Address, (Seattle: Pacific Telesis Group, 1989)

Subseries 3: Periodicals, 1940-1997
Note: Periodicals containing images by Gutmann. Extent: 2 boxes.

Box Folder

41 35mm (Winter 1977)

Adcrafter: The Voice of Advertising in Detroit (24 June 1988)
Adweek 29:35 (1 August 1988)

American Photographer (May 1981)

Amepnka (1989)

Aperture (Winter 1985)

Architectural Digest (May 1991)

Art Contemporary (1976)

Artforum (January 1980)

Artforum (April 1980)

Artforum (October 1981)

Artforum (December 1984)

Artforum (October 1987)

Artforum (November 1987)

Arts Magazine (April 1990)

California (December 1984)

California Living Magazine (8 January 1984)

Coronet (April 1940)

Continental (May 1984)

De Saisset Museum News (Winter 1985-6)

Details (April 1990)

Dialogue (March 1989)

El Pais Semanal (October 1989)

Exposure 23:3 (fall 1985)

Film Society Newsletter 1:1 (1963)

Film Society Newsletter 1:3 (January-March 1963)

Film Society Newsletter (March 1964)

Image-The Magazine of Northern California (29 March 1987)

Journal of Contemporary Studies 8:3 (Summer/Fall 1985)
Manhattan, inc. (April 1985)
MD 28:9 (September 1984)
Mirabella (April 1993)
MoPA (Winter 1985)
Movieline (September 1996)
National Geographic Magazine (February 1950) 97:2
News [The] (August 1963) 1:7
News [The] (November 1963) 1:10
News [The] (December 1963) 1:11
News [The] (January 1964) 2:1
News [The] (February-March 1964) 2:2
Newsweek (5 March 1984)
October 22 (Fall 1982)
Photo Japon 3:21 (7 July 1985)
Review-Holiday Book Catalogue, Newsletter of [FOP] 19:3 (Fall 1996)
San Francisco (December 1983)
San Francisco Focus (April 1988)
SF Camerawork 2:3 (Fall 1984)
SFMOMA Artists’ Soap Box Derby (21 May 1978)
SFMOMA At the Modern (May/June 1992)
SFMOMA News (Jan/ Feb 1997)
Spy (July-August 1988)
Transaction-Social Science and Modern Society 15:5 (July/Aug 1978)
Vivir En Barcelona 5:51 (October 1989)
The World & I (March 1990)
42 Oversize periodicals

Subseries 4: Clippings, 1950-1996
Note: see also AG 173:19-20 “Research Files” for related materials. Extent: 1 box.

Box Folder
42 Clippings, [n.d.], 1950-1996

Series 7: Scrapbooks, 1934-1987
Extent: 4 boxes.

Box Folder
42A Scrapbook I: tear sheets and clippings related to magazine and newspaper work, 1934-1962
42B Scrapbook II: tear sheets and clippings related to teaching career, Camp Roberts Dispatch, CBI Theater
42C Scrapbook III: tear sheets and clippings related to exhibitions, 1974-1987
42D Scrapbook IV: tear sheets and clippings related to exhibitions, 1987-1996

Series 8: Audiovisual Materials, 1943-1993
Note: Contains lectures and interviews by or with Gutmann recorded on reel-to-reel audiotapes, cassette audiotapes, and on videotapes; and documentary footage made for the Office of War Information by Gutmann during World War II on 16mm films. Arranged by media then chronologically. Note: Descriptions of all audiovisual materials are recorded verbatim from the storage box. Extent: 8 boxes.

Subseries 1: Audiotapes: Reel-to-Reel, 1960-1968
Note: ¾” tapes on 7” reels. Extent: 17 items.

Box Folder
43 1960 September 28, 30 [History of Modern Art Lecture] “1 Picasso, only 10 minutes, then ruined by backing, first part only on cassette 8/88”; Early Picasso, Beginning of Cubism; some tape left on both [sides]; good.” [polyester]

1960 October 3 [History of Modern Art Lecture] “2 first part only on cassette 8/88, Cubism only ca. 8 minutes, OK then ruined by back
taping, first part on cassette”; 1 good cubism; 2 fair to good cubism –
collage; some tape left.” [polyester]

1960  October 7  [History of Modern Art Lecture]  “3 first part only
on cassette 8/88, Picasso only 8 minutes, rest is ruined by reverse taping
(maybe try to save); Picasso; 1 very good, from Three Musicians to
Guernica; 2 WWII and later paintings, graphics and sculpture; students
answer questions; very little tape left on both sides.” [polyester]

1967  [Unidentified]  “1 recorded at low speed, woman’s voice after 10
min”; 5 only first ten minutes, then woman’s voice; discard.” [polyester]

1967  [Unidentified]  “4 recorded at 1 7/8 speed, try to get normal for
cassette; No Siegal; 2 in cassette at normal speed.” [polyester]

1967  Oct 2  [Lecture?]  “5 recorded at high speed (below 3 ¼), 67 now,
‘normal’ on cassette 5.” [acetate]

1967  Oct 10, 17  [Lecture?]  “Professor Guttman [sic], 67, 4-5, High
speed (below 3 ¾) OK on cassettes, 8, 190-1800.” [acetate]

1967  Oct 19, 24  [Lecture?]  “Professor Gutmann; recorded at high
speed (below 3 ¾) now on cassette 8/88; 190-1800.” [acetate]

1967  Oct 26, 31  [Lecture?]  “Prof. Gutman [sic]; low speed (below 3
¼); 1 7/8 ?; 190-1800.” [acetate]

1967  Nov 2  [History of Modern Art Lecture]  “Professor Guttman [sic];
5 recorded at 3 ¾; Matisse-good very!, entire tape OK, all on cassette
8/88; [notes in pencil: names and phone numbers].” [acetate]

7, Prof. Gutman [sic].” [polyester]

1967  Nov 21  [Lecture?]  “Prof. Gutman [sic]; Not yet in cassette.
Transfer! 12/89.” [polyester]

1967  Nov 30, Dec 5  [Lecture?]  “Gutman [sic]; High speed (below 3 ¼
).” [polyester]

1967  Dec 7, 12  [Lecture?]  “Prof. Guttman [sic]; Reel to reel tape, low
speed.”

1968  Jan 4, 9  [Lecture?]  “Low speed; John Gutmann, 664-8255.”
[acetate]

1968  Jan 11  “[Lecture?]  “Low speed.” [polyester]
Undated.. [Lecture?] “Used or Unused? German Expressionism; OK on cassettes; (below 3 ¼,), high speed.” [acetate]

Extent: 32 items.

Box  Folder
43  

1974 “DUB-Sound Image #1, J[ames] Metzner.” [30 minutes]
1978 Oct 22 “Folysophies (conversations) Conny and Guttman.” [90 minutes]
1983-1985 “JG Dreams 83-85.” [60 minutes]
1988 Side 1: “Dreams, etc. Late 1988”; Side 2: “Continued dreams, 12/22/88.” [90 minutes]
1991 April-May “Dreams 1991.” [90 minutes]
1991 May-June “Dreams and Reality.” [90 minutes]
1991 November 10  Cassette case: “John Gutmann [sic] Interview with Kurt Markus; Montana fashion photographer (Esprit) on Book Project.” [60 minutes]

1991 November 20  “‘That’s Life’, 11/20/91 short dream about Fakin, terrible psychiatrist; Lessons 1-6.”


1993  Side A: “Continue 4/20/93 short dream, 7/5/93, 11:30 pm, dream with Patty Well[?]; Side B: ‘continue dream with Patty’ [last part illegible]. Label inside cassette case: “Young red-haired girl on my chest, no sex, caring, sweet, love.” [90 minutes]

1994  Written on paper inside cassette case: “Side A: 2/1/94, Dream of [?]; B- Dream of Fascist Nazi; A- Trip to Cozumel; Gerrie [?] Expensiv. 1 Quinine; A- my woman young elegant Gerrie-Friends young; B- my birthday; Pres. Leonard.” [90 minutes]

undated.  “San Diego Radio.”

undated.  Side A: “Imogene [sic] Cunningham, KOFA Interview, Beth Partridge.” [60 minutes]

undated.  Side A: “Ernst Krenek; Jonny Spielt Auf, Side 3.” [90 minutes]


undated.  Side 1: “B-10-11, E-1-10; Tango, Surabayaya, Johnny El Beso, 3+ tangos”; Side 2: “E11, F1-8; Fanny Bryce, Tangos 2-3.” [60 minutes]

undated.  Side 1: “C1-C9; Marlene D., Fox Trots, Mimi, Puerto Rican Folk Music, Bulgarian Band, Robinson TRP ?, Billfight”; Side 2: “C10 (D0)-D9; Bulgarian, Oriental, 10 Marches.” [60 minutes]

Der Fennimore, Casars Tod”; Side B: “September Song, It Was Never Was You, Saga of Jenny, Foolish Heart, Speak Low, Sing Me Not a Ballad, Lonely House, A Boy Like You, Green-up Time, Trouble Man, Stay Well, Lost in the Stars.” [90 minutes]

undated.. [cassette case missing audiocassette] “Three Penny Opera.”

undated.. Unlabeled audiocassette

undated.. Unlabeled audiocassette


Extent: 7 items.

Box   Folder
43

1984 April 11   “84:011 John Gutmann slide/lecture on his work, Architecture Auditorium, University of Arizona, DUB (1 of 2), 60 mins. NOTE: there is no image for the first 10-15 minutes, just a sound track. The copyright of this tape is co-controlled by the Center for Creative Photography and John Gutmann. Permission from both parties must be granted before public use is allowed.” [¾ inch videocassette]

1984 April 11   “84:014 John Gutmann slide/lecture on his work, Architecture Auditorium, University of Arizona, DUB (2 of 2), 55mins. The copyright of this tape is co-controlled by the Center for Creative Photography and John Gutmann. Permission from both parties must be granted before public use is allowed.” [¾ inch videocassette]

1984 April 12   “84:013 John Gutmann interviewed by Lew Thomas, CCP annex, 60mins, DUB (1 of 1), Produced by Peters/McGoldrick. The copyright of this tape is co-controlled by the Center for Creative Photography, John Gutmann and Lew Thomas. Permission from all parties must be granted before public use is allowed.” [¾ inch videocassette]


1987   “John Gutmann, Images of Death footage, Peter D’Agostino, from ¾ inch broadcast reels, 1,2, 3, 4.” [VHS videocassette] *Research copy available


43A    Reference copies of videotapes [maybe viewed by researchers]

Note: Box 44 includes films relating to the Office of War Information in addition to personal film projects. Extent: 22 items.

Sub-Subseries 1: Office of War Information, circa 1943, n.d.
Box Folder
  44    undated..  “Eiffel Tower, Castle near Nice; discarded plus leader. Work print.” 16mm, black-canister.
        undated..  “Leader.” [appears to be white film leader]; 16mm, Super-X, Panchromatic Safety film.
        [ca. 1943]  “Bus Station.” “Everything out of focus.” 16mm, Kodachrome for Daylight; Ciné-Kodak
        [ca. 1943]  “One close-up good, Tibetan baby.” “Out of focus; wall with letters; kid, red cape.” 16mm, Safety Color Film for Daylight; Ciné-Kodak.

Sub-Subseries 2: Personal Film Projects, n.d.
Box Folder
undated. “Journey to Kunming. Print.” 1200 feet, 16mm.

undated. “Gateway-‘Chinese Peasent [sic]’ Pict/Trk.” 16mm, Kodachrome Daylight.


1963 September 16. [piece of 16mm leader]; [written on leader]-“Films of Art are hard to find.”


undated.. “Europe Trip. Reel II: Spain, France, Italy, Gaudi, Barcelona,......” 16mm, 1200 feet.

undated. “Europe Trip. Reel III: Italy, Switzerland, France, Germany, Holland, Rome,...Work print.” Outside of canister is labeled Reel IV and inside is labeled Reel III. 16mm, 800 feet.

undated. “Europe Trip. Reel IV: Bomarzo – Villa Orsini. Work print.” Outside of canister is labeled Reel III and inside is labeled Reel IV; 16mm, 700 feet.

undated. [Europe Trip.] “Reel V: Mauterives, Palais Ideal, Fernand Cheval. Rough Editing.” 16mm, 500 feet.

undated. “Gutmann Burma Splice.” 16mm, 700 feet.

44B DVD: “My Eyes Were Fresh: The Life and Photographs of John Gutmann, by Jane Levy Reed, 2006 [film was begun during Gutmann’s life; includes interviews with Gutmann and others and Gutmann’s films, Journey to Kunming and Le Palais Idéal.]

Subseries 5: Lecture Slides, n.d.
Note: lecture slides presented by Gutmann. Extent: 1 box.

Box Folder

44B Lecture, Modern Art, Photography, Architecture (142.2); includes slides of work by Max Ernst, Picasso, Otto Mueller.

Lecture: slides of John Gutmann’s work.
Note: Records relating to Gutmann’s photography and film business. Lists of photographs and prints, technical manuals, materials related to darkroom construction, lists of prints on loan for exhibitions and reproductions, printing records, and invoices for private sales. Extent: 6 boxes.

<table>
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Negative Printing Instructions for modern prints made after 1976 on index cards:
“After 1940 (Not PIX)”, CH-44-10.1------IN-45.1; BUR-45------WWII; SF-46------EUR-60

Negative Printing Instructions for modern prints made after 1976 on index cards:
“After 1940 (Not PIX)”, MX-60------SF-35-89

Note: materials include invoices and receipts for photographic equipment and supplies, receipts for expenses accrued on Sabbatical leave, invoices for film mastering and printing, SFSU documents relating to Gutmann’s medical leave of absence, correspondence with the Veterans Administration concerning disability compensation and insurance, receipts for expenses accrued during Guggenheim Fellowship, and correspondence concerning a disputed credit card charge for a car rental in Spain. Extent: 1 box.

Box Folder
51 1 Brooks Cameras and Supplies, 1956-1957
2-13 “Sabbatical Leave Expenses”, 1957
14 Palmer Films, Inc., 1958
20 Photography juror, Monterey Peninsula Museum of Art Association, 1984

Series 11: Legal and Medical Files, 1934, 1956-1962, 1976-1979
Note: Correspondence and documents relating to an indemnification case against the German government and complications surrounding publication of a book and an article. Box 52 includes medical X-Rays. Extent: 2 boxes.

Box Folder
51 22 “Erlanger, Helmut,” [indemnification case, German government] 1934; 1956-1962
52 X-Rays

Series 12: Artifacts
Extent: 12 boxes.

Box Folder
53 John Gutmann original negatives sleeves, boxes, and envelopes
54 Cargo trunk
55 Suitcase
56 Traveling trunk
Cropping, burning, and dodging tools
Large painter’s easel
Army uniform
Rolleiflex camera with Tessar 75mm lens, leather case, lens hood, and Kodak type A filter with case
Bell and Howell 70-DR 16mm movie camera with leather case and accessories
Argus 35mm camera with leather case and strap
Flash bounce attachment wrapped inside sock
Wooden palette [broken]
Royal typewriter with case
Wooden paint box containing palette, brushes, paint
Leather carrying case

**Series 13: Artwork**
Note: oversize materials and boxes. Extent: 2 boxes.

Box Folder

65-66 30 drawings
26 etchings
14 lithographs

**Series 14: Photographic Materials, circa 1930s – 1980s**
Note: Includes black-and-white negatives, color negatives, color transparencies, color slides, contact sheets, and proof prints. Arranged by format. Extent: 8 boxes.

Subseries 1: Negatives
Note:

Sub-subseries 1: 8x10 Negatives, Black-and-white
Box Folder

John Gutmann, self-portraits, 1939

Sub-subseries 2: 4x5 Negatives, Black-and-white
Note: appear to be selects by Gutmann; negative numbers match the index cards with title, printing instructions, etc. Extent:

Box Folder

AG 173: “Copy negatives; some lost originals, 1933-40”; includes some contact prints and one color neg. of an Otto Mueller painting, 1930s-1980s
Miscellaneous

Note: The following materials appear to be negatives that were not chosen for printing or rejected by Gutmann in ca. 1987; no index card for these negatives; some negatives are labeled “Pix”

University Research Teams: China, 1943-1945
Oriental Art Objects, China and India, 1943-1944
China – Faces, 1943
China – Markets, 1943-1944
China – Architecture, 1944
China – Architecture, 1944
China – Family [making sacrificial offerings], 1944
China – Temple, monks, 1945
China – Pilgrimage, 1945
China – Chinese and U.S. soldiers, 1945
China – Personal [portraits of John Gutmann], 1945
India – Faces, 1944
India & Burma – City Life / Agriculture, 1944-1945

Sub-subseries 3: 2 ¼ x 2 ¼ Negatives, Black-and-white

Extent:

Box Folder

AG 173:

North America
Canada, 1945
Mexico, 1950-1960

United States
[California], Eureka, 1960
[California], San Francisco, 1949-1988
[California, San Francisco], Scott Street, 1950
[California], Santa Cruz, 1955
New York, 1947-1981
Oregon, 1960

Europe
Belgium, 1957
England, 1957
[England], London, 1970
France, 1957
Holland, 1957
Italy, 1957
Portugal, 1957
Spain, 1957
Africa
  Morocco, 1957

Asia
  China, 1944
  India, 1944-1945

Gutmann Personal
  [Gutmann's] Art Collection, 1946-1984
  Gutmann, Gerrie, 1949-1955
  Gutmann, Gerrie, Art Exhibition, 1962
  Gutmann, Gerrie, San Francisco, 1951-1952
  Gutmann, Gerrie, Reno, 1949

Pix/World War II
  World War II, 1944-1945
  Pix, Inc., 1947-1954

Miscellaneous
  Aquarium, 1955
  “Dummy” [mannequins], 1955
  Unidentified Woman: “I”, San Francisco, 1942
  Unidentified Woman: “I”, New York, 1945

Combined Negatives
  Combined subject matter/years, 1947-1976

Sub-subseries 4: Early Negatives, 1933-1940
Note: Includes black and white negatives measuring 2 ¼ in. Some are dated. Some negative sleeves contain more than one negative, while others are completely empty. A number of negatives are missing from the overall sequence. Gutmann wrote on the box, “Early Negs 1933-1940 Poor Quality (Most of them never enlarged). Best Negs Culled (1972-82) Printed and filed”. Subject matter varies. Extent: 1 box.

   Box   Folder
    1     1-75; 0-460


   Box   Folder
     1     1-349
     2     350-500

Sub-subseries 6: 35mm Negatives, Black-and-white
Extent:
Box Folder

AG 173: United States
   [California], San Francisco, 1977-1989
   New York, 1978-1989
Europe
   [England], London, 1970
   [Spain], Barcelona, 1989
Asia
   China, 1944
Gutmann Personal
   [John Gutmann’s] African Collection, 1993

Sub-subseries 7: Negatives and Transparencies, Color
Note: Color film. 35mm negatives and 4x5 transparencies. Extent:

Box Folder

AG 173: 35mm color
   New York/ Paris, 1987
   Barcelona, 1989
AG 173: 4x5 color transparencies
   China, circa 1944

Subseries 2: Contact Sheets
Note:

Sub-subseries 1: 2 ¼ x 2 ¼ Contact Sheets, Black-and-white
Box Folder

1-4 [various subject matter/ locations], circa 1930s
   North America
      Canada, 1945
      Mexico, 1950-1960
   United States
      [California], Eureka, 1960
      [California], San Francisco, 1949-1988
      [California, San Francisco], Scott Street, 1950
      [California], Santa Cruz, 1955
      New York, 1947-1981
      Oregon, 1960
Europe
Belgium, 1957
England, 1957
[England], London, 1970
France, 1957
Holland, 1957
Italy, 1957
Portugal, 1957
Spain, 1957

Africa
Morocco, 1957

Asia
China, 1944
India, 1944-1945

Gutmann Personal
[Gutmann’s] Art Collection, 1946-1984
Gutmann, Gerrie, 1949-1955
Gutmann, Gerrie, Art Exhibition, 1962
Gutmann, Gerrie, San Francisco, 1951-1952
Gutmann, Gerrie, Reno, 1949

Pix/World War II
World War II, 1944-1945
Pix, Inc., 1947-1954

Miscellaneous
Aquarium, 1955
“Dummy” [mannequins], 1955
Unidentified Woman: “I”, San Francisco, 1942
Unidentified Woman: “I”, New York, 1945

Combined Negatives
Combined subject matter/years, 1947-1976

Sub-subseries 2: 35mm Contact Sheets, Black-and-white

Box Folder

United States
[California], San Francisco, 1977-1989
New York, 1978-1989

Europe
[England], London, 1970
[Spain], Barcelona, 1989

Asia
China, 1944
Gutmann Personal
[John Gutmann’s] African Collection, 1993

Sub-subseries 3: 35mm Contact Sheets, Color
Box Folder

New York/Paris, 1987
Barcelona, 1989

Sub-subseries 4: PIX Negatives and Contact Sheets, Black-and-white
Note: 2 ¼ black-and-white contacts and negatives, arranged chronologically. Negatives were not selected for printing by Gutmann in ca. 1974.

Box Folder

Harold Brunn Institute (Hospital), Saturday Evening Post, undated [negatives]
Fleetway, Saturday Evening Post, undated [contacts]
Fleetway, Burbank, [CA], Saturday Evening Post, undated [contacts and negatives]
Lichty[?], George, undated [contacts]
Reno, [Nevada], undated [contacts]
Shop smith, undated [contacts, two negatives]
Transocean lines, undated [contacts and negatives]
Fosie, Saturday Evening Post, September 1946 [negatives]
Bank of America, 1947 [contacts and negatives]
Curtis, Ann, 1947 [contacts and negatives]
Dana, Dan, Mademoiselle, 1947 [contacts and negatives]
University of California, Berkeley, Sept. 1947 [contacts and negatives]
Police Department, Saturday Evening Post, Sept. 1948 [contacts]
Police in San Francisco, Saturday Evening Post, Oct. 1948 [negatives]
St. Clair / Cisco, 1948 [contacts and negatives]
Westward Stampede / Cisco / St. Clair, Saturday Evening Post, Sept. 1948 [contacts and negatives]
Deadly Dust / Hoover Library / Gianque [?], UC, 1949 [contacts]
Gadlow, Sept. 1949 [contacts and negatives]
Margulies, German student at Stanford, Saturday Evening Post, Sept. 1950 [contacts and negatives]
Reber, John, Saturday Evening Post, 1950 [contacts]
Reber Plan, Saturday Evening Post, 1950 [contacts and negatives]
“Most Important Railroad Car in America,” blood bank car, Saturday Evening Post, 1951 [contacts; captions]
Bishop Gliders, Mountain Climbers are Pikers, Saturday Evening Post, June 1951 [contacts and one negative; captions]
Mountain climbers, Gutmann’s, 1951 [contacts]
MacCormick, San Quentin [prison,], 1951 [contacts]
Mr. & Mrs. Stine, True Experiences, 1951 [contacts]
Lebanon Community Hospital, Saturday Evening Post, July 1952 [contacts]
Lookout Family, Parents Magazine, Aug. 1952 [contacts]
Lundeberg, Harry, Fighting Viking of the Sailors’ Union, Saturday Evening Post, Sept 1952 [contacts and four negatives; captions]
Dr. Peck, Sept. 1953 [contacts and negatives]
Army Language School (ALS), “Army is Learning to Talk,” Saturday Evening Post, 1954 [contacts and negatives; captions]
Delta Paradise, “No Trouble in This Paradise,” Saturday Evening Post, 1954 [contacts and negatives; captions]
Gardner, Earle Stanley, Paradise, CA, Coronet magazine, Aug. 1954 [contacts and negatives; captions]
Moses, Dr. Paul, Stanford University Hospital, “Medicine’s New Voice Detectives,” Saturday Evening Post, 1954 [contacts; captions]
Never [?]; [portraits of man], Coronet magazine, 1954 [contacts]
Tudor, Ralph A., 1954-1955 [contacts and negatives]
Children camping, Parents magazine, 1955 [contacts and negatives]
Salter, Wayne, Better Farming magazine, 1955 [color transparencies]
Stanford University, “The University That’s Building a City,” Saturday Evening Post, 1955 [contacts and negatives]

Sub-subseries 5: Personal Negatives and Contact Sheets
Note: 2 ¼ black-and-white contacts and negatives, arranged chronologically. Negatives were not selected for printing by Gutmann in ca. 1974. Includes many portraits of John Gutmann, Gerrie Gutmann, and Jan von Pribosic.

Aptos, 1946 [contacts and negatives]
Mother/ Ruth/ the Spaeths, 1946 [contacts and negatives]
Golden Gate Bridge, 1947 [two negatives]
[John with students, University of California, Berkeley, by Barbara], 1947 [one negative]
Gutmann, John, Ruth, Ernie – New York winter, 1947-1948 [contacts and negatives]
Judith, 1948 [contacts and negatives]
Kahn, 1948 [contacts and negatives]
Nielsen, 1948 [contacts and negatives]
Screen/ San Francisco Bay from 2960 Scott St., taken with Medalist camera, 1948 [contacts and negatives]
Al Fried wedding/ Chou-Chou, 1949 [contacts and negatives]
Gutmann, Gerrie and John in park by Shirley, 1949 [contacts and negatives]
Gutmann, Gerrie painting/ Christmas tree, 1949 [contacts and negatives]
Gutmann, Gerrie, 1949 [contacts and negatives]
Gutmann, Gerrie in black suit/ Gerrie drawing, 335 Chestnut/ Gerrie ['s] drawings,
335 Chestnut/ clouds over 2960 Scott St., 1949 [contacts and negatives]
Heil, Walter in his cactus garden/ Barbie and cat/ Walter Heil and Barbie, San Francisco, 1949 [contacts and negatives]
Lippmann mountain climber/ Chinatown funeral/ Chinatown parade, 1949 [contacts and negatives]
Gutmann, John, portrait/ Gutmann, Gerrie at the De Young Museum/ Jan/ Jan and Gerrie in zoo/ Easter eggs/ Gerrie’s birthday cake, 1950 [contacts and negatives]
Gutmann, Gerrie and John by Barbara, New York, 1950 [contacts and negatives]
Gutmann, Gerrie painting/ Gerrie with doll/ Gerrie’s exhibit, San Francisco/ Gerrie’s exhibit, Santa Barbara/ Gerrie’s painting, Quest/ Gerrie, Jan, and John in Sutro Park, 1950-1953 [contacts and negatives]
Indian statues for insurance – John Gutmann collection, 1950 [contacts and negatives]
Jan at table and Gerrie in back/ Gerrie, Ernie, Kate, Ruth [John Gutmann and Mother featured], San Francisco, 1950-1951 [contacts and negatives]
Ruth and Ernie wedding [Gerrie and John Gutmann featured]/ Gerrie’s valentine, painting/ Jan in Mexican raincoat/ Mexican art charts, 1950 [contacts and negatives]
Black eye (hit by Gerrie) [John Gutmann portrait with bruised eye], 1951 [contacts and negatives]
Family at Christmas, Christmas tree/ Jan reading [Gerrie Gutmann featured], 1951,1955 [contacts and negatives]
Hall, Soto, 1951 [contacts and negatives]
Jan, Ruth, and Ernie at the beach/ Gerrie’s Jungle [?] painting, 1951 [contacts and negatives]
Japan exhibit (Harada, W. Heil, etc), 1951 [contacts and negatives; captions]
Sinton children, 1951 [contacts and negatives]
80 Fairmont under construction [Gerrie Gutmann featured]/College Arts Building/ Al Fried family, 1952 [contacts and negatives]
Gutmann, John, portrait in Lebanon/ Jan typing, 1952 [contacts and negatives]
Mayo’s class/ baseball crowd/ Life class in zoo/ Mission San Miguel, 1952-1953 [contacts and negatives]
Brand baby, 1953 [contacts and negatives]
Christmas cards/ Gerrie’s Mother painting/ Gerrie’s Owl painting/ Gerrie’s painting Spectacle reflect [?], 1953 [contacts and negatives]
Dead Eyes [sculpture], John Gutmann collection/ Gerrie in garden chair/ Jan’s breakfast/ Stanford students/ window [at Stanford Museum?], 1953 [negatives and contacts]
80 Fairmont Drive, West Lake, rooms, kitchen/ Christmas tree [Gerrie Gutmann and Jan von Pribosic featured]/ Jan and Chris/ Jan’s exhibit/ Riverside café, Portland, Oregon, 1953-1954 [contacts and negatives]
Killion grandchild, 80 Fairmont Street/ Gerrie, Jan, and John gardening, 1953 [negatives]
San Francisco fishing pier/ Jan fishing, 1953 [contacts and negatives]
Gutmann, Gerrie in chair/ Gerrie in Pacific Nursery/ Gerrie and Jan, 1954 [contacts and negatives]
Ruth with Nina (3 weeks old)/ Tom Lantos, 1954 [contacts and negatives]
African art/ L.W.L./ Park Merced Playground/ Gerrie mowing lawn with cigarette, 2960 Scott Street, 1955-1959 [contacts and negatives]
Aquarium, 1955 [contacts and negatives]
Gutmann, Gerrie. Dummies, De Young [Gerrie posed with dummies at the De Young Museum, San Francisco], 1955 [contacts and negatives]
Gutmann, Gerrie and Mother sunbathing/ Nina/ Mother and Nina/ Ernie and Nina, 1955 [contacts and negatives]
Santa Cruz, 1955 [contacts and negatives]
Passport [portraits of Gerrie and John Gutmann]/ Post Street at night, 1956 [negatives]
Gerrie’s exhibit/ Westlake snow, 1962 [contacts and negatives]
Gus Erpen children, 1963 [contacts and negatives]
Fisher, David and Peter, 1963 [contacts and negatives]
Sub-subseries 6: Negatives and Contacts, 1963-1973

Box   Folder

Gerrie Gutmann work, 1963
Art objects and Gutmann’s studio at Cole Street, 1965
New York, 1965
Family, 1966
Birnta, 1967 [portraits of woman]
New York, Nina, 1968
New York, Boston, 1968
Copenhagen, 1970
Ridgie, San Francisco, 1970
Nina, San Francisco, 1971

Subseries 3: Proof Prints

Note:

Sub-subseries 1: 8x10 Proof Prints

Box   Folder

AG173:  “1930s”; negative numbers 1.1 -- 19.9, 1933, 1937
AG173:  “1930s”; negative numbers 21.3 -- 45.12, 1933-1934, 1937
AG173:  “1930s”; negative numbers 46.6 -- 69.12, 1934, 1936-1937
AG173:  “1930s”; negative numbers 70.3 -- 101.10, 1934
AG173:  “1930s”; negative numbers 103.2 -- 128.13, 1934-1935
AG173:  “1930s”; negative numbers 129.1 -- 159.12, 1934-1935
AG173:  “1930s”; negative numbers 162.1 -- 196.9, 1935-1937
AG173:  “1930s”; negative numbers 197.3 -- 218.11, 1935-1936
AG173:  “1930s”; negative numbers 219.1 -- 235.13, 1937-1938
AG173:  “1930s”; negative numbers 236.2 -- 272.6, 1936-1938
AG173:  “1930s”; negative numbers 273.4 -- 294.12, 1935-1938
AG173:  “1930s”; negative numbers 295.3 -- 331.9, 1938-1939
AG173:  “1930s”; negative numbers 332.2 -- 383.11, 1938-1939
AG173:  “1930s”; negative numbers 384.1 -- 465.11, 1938-1940
AG173:  “After 1940”; PIX
AG173:  “After 1940”; India, Burma, Portraits of John Gutmann, San Francisco, Big Sur, California, New York, ST, AF
AG173:  “After 1940”; China
AG173:  “After 1940”; Greece, Mexico, Belgium, France, England
AG173:  “After 1940”; Italy, Morocco, Poland, Spain, Eureka, CA, Big Sur, Watts Towers, Mexico, Holland, Oregon, MoMA, NY Met, John Gutmann Collection, GE, GC, GECH, B

Sub-subseries 2: 11x14 Proof Prints
Box Folder

AG173: USA
AG173: India, 1944 – San Francisco, 1989; New York
AG173: California
AG173: Europe
AG173: USA, Europe
AG173: USA, Europe
AG173: “After 1940”; WWII, 1942, 1945; Burma, 1945; India, 1944-1945
AG173: “After 1940; China, 1943-1944
AG173: “After 1940”; China, 1944-1945

Appendix A: Index to Correspondence
Note: This index provides limited access to individuals and organizations represented in the Correspondence Files. Users are reminded that the index is not exhaustive. Not every document was examined for the presence of the names listed, and other names, not listed, may appear in the collection. Some documents, especially in the folder “Students,” are signed by first name only therefore making it unfeasible to index.

Abbreviations Used in the Index:
sc = selected correspondence
bc = business correspondence

35mm Photography (magazine), 1976-1977. bc. See also Legal files: “Shartis Lawyers”
871 Fine Arts Gallery, 1994-1995. bc

Abbott, Mary, 1976. See “Selected: A”
Abrams Books, Inc. 1989. bc
Ackley, Clifford. See Museum of Fine Arts, Boston bc
Adams, Jim. See Museum of Fine Arts, Boston bc
Addison Gallery of American Art, 1995. bc
Alba, Victoria. See “Business: A”
Albert, Neale. See “Business: A”
Alcon Films, 1981. bc
Alexander, Jesse, 1979. bc
Allen, Henry. See Washington Post bc
Allen, James. See Washington Times bc
Ameri-Candid, 1938. See “Business: A”
Amon Carter Museum, 1981-1982. bc
Anderson, Irene and Stan, [n.d.], 1975, 1990, 1995. sc. See also “Students” sc
Anderson, Phil, 1990. See “Selected: A”
Andrew Cahan, Booksellers, LTD., 1995. bc
Anton Vanek and Sons, 1940. See “Business: A”
Aperture, 1977-1978, 1986. bc
Arai, Nikki. See Phoenix Gallery bc. See also Simon Lowinsky Gallery bc
Archive Pictures, Inc., 1981. bc
Armstrong, Anne E. See Museum of Modern Art, New York bc
Arnold Herstand & Company, 1985. bc
Arrington, Cathie. See Jonathan Cape, Limited bc
Art Against Aids, 1989. bc
Artspace, 1990-1991. bc
Artweek, 1987, 1989. bc
Ash, Carla. See Seagram and Sons, Inc. bc
Asian Art Museum of San Francisco, 1976-1977. bc
Aspects of Africa, Inc., 1987. bc
Associated Students of the University of California [ASUC] Art Studio, 1988. bc
Auberger, Pidder, [n.d.]. See “Business: A”
Auer, Anna, 1980. sc

Babineau, Alice, 1989. See “Selected: B”
Bach, Penny. See Philadelphia Museum of Art bc
Backman, Susan, [n.d.], 1998. sc. See also “Hospital Mail 1990” sc
Baker, George, 1956. See “Selected: B”
Baltimore Museum of Art, 1989. bc
Baltz, Lewis and Mary Ann. See “Selected: B”
Barrett, Nancy. See New Orleans Museum of Art bc
Barth, Miles. See Art Institute of Chicago bc
Bel-Air Prep School, 1991. sc
Bell & Howell Company, 1956-1957. bc
Bender, Rudy, 1979. See “Business: B”
Bender, Ursula, 1982. See “Business: B”
Bennett, Gordon, 1983-1984, 1988-1996. sc. See also “Hospital Mail 1990” sc and Activity Files: John Simon Guggenheim Memorial Foundation Fellowship
Bennington College, 1980. bc
Benteler-Morgan Galleries, 1989-1990. bc
Benteler, Petra. See Benteler-Morgan Galleries bc
Berg, Robert, [n.d.]. See “Selected: B”
Berger, Arthur. See Legal Files: [Society] “Magazine”
Bermudez, Melissa. See Wells BDDP bc
Bethel, Denise. See Sotheby’s bc
Beyeler, E. See Galerie Beyeler bc
Billeter, Erika. See Musee Cantonal des Beaux Arts bc
Bishop, Janet. See San Francisco Museum of Modern Art bc
Block, Maurice. See University of California at Los Angeles sc
Block, Phil. See “Selected: L” [Light Work]
Bogazianos, Ann. See Out of State Portfolio Project bc
Bolster, Jane. See International Center of Photography/Midtown Review bc
Bonnett, David. See “Business: S” [San Francisco Examiner]
Borger, Irene. See Light Gallery bc
Boyd, Mary, [n.d.]. See “Selected: B”
Boyd, Margy. See KQED bc
Brandt, Frish, [n.d.], 1987, 1989, 1991. sc. See also Fraenkel Gallery bc and “Hospital Mail 1990” sc
Bransten, Joseph. See “Business: M” [MJB Coffee Importers]
Bransten, Rena, 1979. bc
Bransten, Robert and Shelley, [n.d.]. sc
Brantingham, Philip. See McDougal-Littell bc
Brenhouse, Jeff, [n.d.]. See “Selected: B”
Brenner, Marion Elizabeth, 1985. See “Selected: S” [Shimshak, Robert]
Breuer, Alice Putnam. See Mills College bc
Brierly, Dean, 1991. See “Selected: B”
Brill, Eleanor. See Stern, Ellie sc
Brimmer, Henry.  See Photo Metro
Bromfield, Innis, 1977.  bc  See also (The) Coast
Brown, Chelsea.  See San Francisco Museum of Modern Art
Bryan, Tom.  See “Selected: L” [Light Work]
Bullard, E. John.  See New Orleans Museum of Art
Bulfinch Press, 1993-1995.  bc
Bult, Natasha, 1990.  See “Selected: B”
Bullock, Wynn, 1960, 1963.  sc
Burleigh Brooks, 1935-1937.  bc
Burges, Sterret, 1974.  See “Selected: B”
Burns, Stanley, Dr., 1992.  bc
Butterfield and Butterfield, 1996.  bc
Byrne, Robert, 1988.  bc

Cabler, Charles, T., 1949.  bc
Caldwell, Lantz.  See United States Information Agency
California Historical Society, 1991.  bc
California Lawyers for the Arts, 1991.  bc
Camera Craft [magazine], 1936.  bc
Camerawork, 1984-1996.  bc
Campbell, Edythe.  See Gateway Productions, Inc.
Capital Group, Inc., 1992-1996.  bc
Caporaso, Pat.  See Castelli Graphics
Carberry, Phillip, 1998.  See “Selected: C”
Carmen, El[?], [n.d.].  See “Selected: C”
Carrick, Kathy, 1972.  See Ives, Barry
Carroll, Patti, [n.d.].  See “Selected: M” [Martinson, Dorothy]
Carson, Gary, 1989.  See “Selected: C”
Casanova, Aldo, 1980.  See “Selected: C”
Caslin, Jean.  See “Selected: C”
Cassano, Rose.  See “Selected: C”
Castelli, Leo.  See Castelli Graphics
Castelli, Antoinette [Toiny].  See Castelli Graphics
Center for African Art, 1990.  See “Business: C”
Center for Creative Photography, 1982-1996.  bc
Centre National de la Photographie.  See Ideodis Création  
Chadwick, Susan.  See Houston Post  
Chaney, Phillip, 1988.  See “Selected: C”  
Chapman, Rick, 1997.  See “Selected: C”  
Chase, Devi Dorée, [n.d.], 1981, 1988-1989.  sc  See also “Students”  
Chermayeff, Catherine.  See Umbra Editions, Inc.  
Chickanzeff, Sharon, [n.d.], 1981-1990.  sc  
Choi, Hyo-Joon.  See Ho-Am Art Museum  
Chol, Sung-Ho, 1996.  
Christie’s, 1995.  

City of San Diego Fine Arts Gallery, 1936.  See “Business: C”  
Cleary, John.  See “Business: J” [John Cleary Photographs]  
Cleve, Bastian, 1978-1980.  sc  
Coast, The, 1938.  
Coke, Van Deren.  See San Francisco Museum of Modern Art  
College of Marin, 1976.  See “Selected: C”  
Collins, Marvin, 1990-1991.  sc  
Comboroure, Cosette.  See Micha, Olivier  
Cominos, Nick, 1953-1997.  sc  
Conant, Marcus, 1983-1986.  sc  
Conkelton, Sheryl.  See Museum of Modern Art, New York  
Connor, Bruce, 1960, 1987, 1989.  sc  
Connor, Linda.  See “Hospital Mail 1990”  
Corkin, Jane.  See “Business: J” [Jane Corkin Gallery]  


D’Agostino, Peter, 1987-1996, sc.  See also Activity Files: John Simon Guggenheim Memorial Foundation Fellowship  
Daily Californian, 1986.  See “Business: D”  
Daniel, Anita, 1976.  See “Selected: D”  
Daniel, Leon.  See Pix, Inc.  
Davis, Douglas. See Zamojdo, Joanna sc
De Saisset Museum, Santa Clara University, 1989-1990. sc
Dearborn-Goldberg, Michele, 1982. See “Selected: D”
de Jong, Karen. See Castelli Graphics bc
Delappa, William, 1982. See “Selected: D”. See also Activity Files: John Simon Guggenheim Memorial Foundation Fellowship
Delphic Studios. See “Selected: R” [Reed, Alma]
De Piere, Robert. See Ideodis Création bc
Deragon, Rick, 1982. sc
Des Moines Register, 1984. See “Business: D”
Detering Book Gallery, [n.d.]. See “Selected: D”
Detroit Institute of Arts, 1937-1938. bc
D’Harnoncourt, Anne. See Philadelphia Museum of Art bc
Diamond, Steven. See Penguin-Putnam bc
Dintenfass Gallery. See Terry Dintenfass, Inc. bc
Dolarum[?], Ava [?], 1995. See “Selected: D”
Duck Down Press. See Robertson, Kirk bc
Dugan, Ellen. See High Museum of Art bc
DuMont Publishing Co. See Kunst-und Ausstellungshalle der Bundesrepublik Deutschland bc
Dunn, Louis, 1981. See “Selected: D”
Driesbach, Janice. See “Business: C” [Crocker Art Museum]
Ecke, Betty-Tseng. See Asian Art Museum of San Francisco bc
Eckman, Carol. See Nolan/Eckman Gallery bc
Editorial Clío, 1997. bc
Eggerman, Ronald. See Friends of Photography, Ansel Adams Center bc
Ehlers Caudill Gallery, 1993. bc
Ehlers, Carol. See Ehlers Caudill Gallery bc
Elisofon, Elin, 1982-1985. sc
Emil Brisacher and Staff, 1940. bc
Empire Hotel, 1985. bc
Enyeart, James. See Center for Creative Photography bc
Erlanger, Helmut. See Legal Files
Esherick, Joe, 1986. See “Selected: E”
Eskildsen, Ute, 1982, 1988. bc
Ethnic Arts, Ltd. See “Students” sc [Rodrigues, Georges]
Eye Gallery, 1989. bc
Fanning, Carol, 1989. See “Selected: F”

Featherstone, David. See Friends of Photography, Ansel Adams Center bc

Federal Bureau of Investigation, 1982. bc

Feeley, Betsy. See “Business: F”

Ferlinghetti, Lawrence, 1984. See “Selected: F”

Ferretti, Madeline. See Kunst-und Ausstellungshalle der Bundesrepublik Deutschland bc


Firenze, Ettore. See Emil Brisacher and Staff bc


Foley, Michael, 1995. See “Selected: F”


Fraenkel, Jeffrey, [n.d.], 1986, 1992. sc


Fraenkelette, [n.d.]. See “Selected: F”


Franklin, Ruth. See Capital Group, Inc. bc

Freeman, Mark, 1988. See “Selected: F”

Freeman, Tina. See New Orleans Museum of Art bc

French, Blair. See Te Whare Taonga O Aotearoa National Art Gallery and Museum bc

French Broadcasting System, 1960. bc


Frisch, Art. See San Francisco Chronicle bc


Fujita, Yoriko. See Fukutake Information and Publishing, Inc. bc

Fukutake Information and Publishing, Inc., 1985. bc

Galant, Juliette. See Fotofolio bc

Galerie Beyeler, 1960. bc

Galerie St. Etienne, 1985, 1993. bc

Galgiani, John, Mrs., 1977. See “Selected: G”

Gallery K, Inc. 1985. bc

Garcia, Rupert and Sammi, [n.d.]. See “Selected: G”

Garfinkel, Ada, 1976. See “Selected: G”

Gasser, Martin, 1989. sc

Gates-Warren, Beth. See Sotheby’s bc

Gateway Productions, Inc., 1948-1985. bc

Gee, Nancie, 1968. See “Selected: G”

Gendebien, A. A, [n.d.]. See “Selected: G”

Ghent, Gregory. See Saint Mary’s College of California, Hearst Art Gallery bc
Ghertler, Edna. See International Center of Photography bc
Gibson, C., ca. 1976. See “Selected: G”
Giles, Rob. See Nostalgia Collector bc
Gillett, Marnie. See Camerawork bc
Ginn and Company, 1952, 1954. bc
GKS Die Geheimnisvolle K-Strahlung, [n.d.]. bc
Goethe Institute, San Francisco, German Cultural Center, 1970, 1985 sc
Good Photography, 1941-1942. bc
Gordon, Alvin. See Gateway Productions, Inc. bc
Gordon, Darley Fuller. See Gateway Productions, Inc. bc
Goudy, Alice. See “Selected: P” [Pasadena Art Institute]
Grady, Paul, 1990. See “Selected: G”
Grave, Charles, ca 1930s. See “Selected: G”
Gray, Elizabeth. See Washington Times bc
Gray, Lucy, 1996. See “Selected: G”
Greenberg, Jan. See O’Melveny and Myers bc
Greenfield, Garry. See Legal Files: “Shartis Lawyers”
Grolier Society Inc., 1953. bc
Gropper, Claudia, 1982. bc
Grubb & Ellis, 1987. bc
Grundberg, Andy. See Modern Photography sc

Haake, John, [n.d.]. See “Selected: H”
Hailey, Diane, 1980-1982. sc
Haldewan, Peg and Gene, [n.d.]. See “Selected: H”
Hall, Roland, F. See “Students” sc
Halsted Gallery, 1980. bc
Halsted Thomas. See Halsted Gallery bc
Hambourg, Maria. See Metropolitan Museum of Art sc
Hammond, Clarence. See Rensselaer School of Humanities and Social Sciences bc
Handel, Jane, [n.d.], 1995-1996. sc
Harder, Susan. See Light Gallery bc
Harlow, Ann. See Saint Mary’s College of California, Hearst Art Gallery bc
Harnoncourt, Anne. See Philadelphia Museum of Art bc
Harris, Melissa. See Art Forum bc
Havinga, Anne. See Museum of Fine Arts, Boston bc
Hecht, A.B. See Popular Photography bc
Heick, Bill, 1995. See “Selected: H”
Light Gallery; and Photographers + Friends United Against Aids bc
Heil, Walter. See M.H. de Young Memorial Museum bc
Hendrie, Brett, [n.d.], 1987. sc
Henri A. Kamer Galerie, Inc., 1972. bc
Henry Ford Museum & Greenfield Village, 1989. See “Selected: H”
Herlin, Jean-Noël. See “Business: J” [J.N. Herlin, Inc.]
Hershman, Lynn, 1986-1987, 1990. sc. See also Activity Files: John Simon Guggenheim Memorial Foundation Fellowship
Heyman, Therese. See Oakland Museum bc
Heymann, Janine A., [n.d.]. See “Selected: H”
Hickey, Marguerite. See San Francisco Museum of Art bc
High Level Travel. See Seebach, Jutta sc
High Museum of Art, 1992, 1996. bc
Hill, John H. See San Francisco Airports Commission bc
Hinnerkopf, Antje. See W.A.F. Werbegesellschaft GmbH bc
Ho-Am Museum of Art, 1997. bc
Hoagland, Susan, 1991. See “Selected: H”. See also “Hospital Mail 1990” sc
Hobson, Danny. See “Selected: H”
Hollander, John. See Yale University bc
Holt, William. See Inside Information bc
Horton, Juliana. See Museum of Fine Arts Boston bc
Houston Center for Photography. See “Selected: C” [Caslin, Jean]
Houston Post, 1985-1986. bc
Howe, Tom, [n.d.]. See “Selected: H”
Hughes, Donald. See “Selected: N” [Natural History Museum, San Diego]
Hughes, Luca Russia, 1990. See “Selected: H”
Hughes, Jim. See 35mm Photography (magazine) bc. See also Legal files: “Shartis Lawyers”
Huynh, Van, 1987. See “Selected: H”

Ideodis Création, 1992-1995. bc
Ihle, John, 1977. See “Selected: I-J”
Imperial London Hotel Ltd., 1985. See “Selected: I-J”
Inman, Mimi. See Grubb & Ellis bc
Inside Information, 1947. bc
International Biographical Archives and Directory of Central European Emigrés, [n.d.] bc
Ives, Barry, 1971-1972. sc

J.L. Hanson, Co., 1980, 1991. bc
J. Morgan Gallery, 1980. *bc*
Jackson, Babs, 1963. See “Business: J”
Jenkins, William. See International Museum of Photography at George Eastman House *sc*
Johansen, Waldemar, 1954. See Pacific Arts Association *sc*
Johnon, Brooks. See Chrysler Museum of Art *bc*
Johnson, Cynthia. See Museum of Photographic Arts, San Diego *bc*
Johnson, Robert, 1975-1976. *sc. See also* Smithsonian Institution, Archives of American Art *bc*
Jones, Harold. See University of Arizona *sc. See also* Light Gallery *bc* and Activity Files: John Simon Guggenheim Memorial Foundation Fellowship.
Junker, Howard. See ZYZZYVA [journal] *bc*
Jurgensen, Barbara. See Te Neues Publishing Company *bc*

Kahn, Carrie. See Castelli Graphics *bc*
Kahn, F E, 1989. See “Selected: K”
Kane, Bill. See “Out of State” portfolio *bc*
Kaplan, Daile. See Swann Galleries, Inc. *bc*
Karlstrom. Paul. See Smithsonian Institution, Archives of American Art *bc*
Katz, Sam. See “Students” *sc*
Kaufman, James. See *Christian Science Monitor* *bc*
Kay, Judy. See Judy Kay and Associates, Inc., *bc*
Kenna, Michael. See Associated Students of the University of California [ASUC] Art Studio *bc*
Kenner, Liz. See “San Francisco State University Auction” *bc*
Kent State University, Kent, Ohio, 1967. See “Selected: K”
Kesner, Jan. See Jan Kesner Gallery *bc*
Keteterer, Roman Norbert, 1968. See “Selected: K”
Kicken Pauseback Galerie, 1989. See “Business: K”
Kicken, Rudolf. See Kicken Pauseback Galerie. *bc. See also* Rudolf Kicken Galerie *bc*
King, Margery. *See* Galerie St. Etienne *bc*
Kiracofe, Roderick, 1984. *See* “Selected: K”. *See also* “Hospital Mail 1990” *sc*
Kismaric, Carole. *See* Aperture *bc*
Kismaric, Susan. *See* Museum of Modern Art, New York *bc*
Kitnick, Barry. *See* Gallery K, Inc. *bc*
Klochko, Deborah. *See* Friends of Photography, Ansel Adams Center *bc*
Knapp, Dolores. *See* Museum of Modern Art, New York *bc*
Kozloff, Max, 1986. *sc*
KQED, 1985. *bc*
Krower, Marion, 1989, 1992. *sc*
Kuchuk, C. *See* Pix, Inc. *bc*
Kunst-und Ausstellungshalle der Bundesrepublik Deutschland, 1997. *bc*
Kunsthaus Lempertz, 1996. *bc*
Küpper, Norbert, 1979-1980. *sc*
Kyvelos, Peter, 1971-1972. *sc*

Landau, Roman R., 1992. *bc*
Lane, John. *See* San Francisco Museum of Modern Art *bc*
Lange, Carol. *See* Milwaukee Art Center *bc*
Lardant, Charles. *See* “Palais Ideale, Doubles music” *bc*
Larpe[?], Moreno, 1976. *See “Selected: L”*
Laughlin, Clarence John, 1955-1956. *sc*
*Le Terrain Vague*, 1968. *bc*
Lee, Diane, [n.d.], 1990. *sc*
Lens on Wheels, [n.d.]. *bc*
Levin, Irving. *See* Activity Files: San Francisco International Film Festival
Lieverse, Jaap. *See* Ploughman Art Productions, Inc. *bc*
Liftin, Joan. *See* Archive Pictures, Inc. *bc*
Light Work, [n.d.]. *See “Selected: L”*
Lipton, Norman. *See* Good Photography *bc*
Livet, Anne. *See* Art Against Aids *bc*
Livingston, Kimball and Lourdes Agnes, [n.d.]. *See “Selected: L”*
Llorens, Mary Beth. *See “Business: S” [Saturday Review]*
Los Angeles County Museum of Art, 1985, 1993, 1997. bc
Los Angeles Times, 1991, 1996. bc
Losito, John. See San Francisco Museum of Modern Art bc
Lubliner, Malcolm, 1979. See “Selected: L”
Luca, Mark, [n.d.], 1975-1997. sc
Lye, Len, [n.d.]. See “Selected: L”

MacDonald, Anne. See Artspace bc
Macfarlane, Robert. See Capital Group, Inc. bc
Mahler, P.J., 1987. See “Selected: M”
Maklansky, Steven. See New Orleans Museum of Art bc
Maloney, Tom. See U.S. Camera [magazine] bc
Man Ray, 1944. sc
Manchester, Ellen. See Fraenkel Gallery bc. See also Friends of Photography, Ansel Adams Center bc
Mann, Lisa. See Three Penny Review bc
Marable, Darwin. See Saint Mary’s College of California, Hearst Art Gallery bc. See also
“Students” sc
Mitchell, Margaretta. See 35mm Photography [magazine] bc
Markus, Kurt, [n.d.]. See “Selected: M”
Martinson, Dorothy, [n.d.]. See “Selected: M”. See also San Francisco Museum of Modern Art bc
Mathias, James. See Activity Files: John Simon Guggenheim Memorial Foundation Fellowship
Maurer, Barry. See “Business: M”
Maxwell Gallery, 1960. bc
McCarron, John. See San Francisco Arts Commission Gallery sc
McCauley, Nancy Pohlmann. See “Selected: S” [Stanford University]
McCone, Michael. See California Historical Society bc
McDonald, Robert. See De Saisset Museum, Santa Clara University sc
McDougall-Littell, 1996. bc
McKenna, Christine. See Los Angeles Times bc
McKenna, J. Fenton, [n.d.]. See “Selected: M”
Menist, Anuschka, 1986. See “Selected: M”
Metropolitan Museum of Art, 1989 sc
Meven, Carola. *See Kunsthaus Lempertz bc*
Meyer, Byron, 1979. *bc*
Meyer, Thomas, 1987. *See “Business: T”. See also Camerawork bc*
Micha, Olivier, 1976-1977. *sc*
Micha, René. *See Micha, Olivier sc*
Mieth-Hagel, Hansel, [n.d.], 1989. *sc*
Miller, Charles D. *See Aspects of Africa, Inc. bc*
Miller, Charles V. *See Art Forum bc*
Miller, Shannon. *See Wells BDDP bc*
Miller, Wayne. *See Museum of Modern Art, New York bc*
Milwaukee Art Center, 1964. *bc*
*Mirabella Magazine*, 1993. *bc*
Misrach, Richard and Myriam, 1991. *See “Selected: M”. See also Activity Files: John Simon Guggenheim Memorial Foundation Fellowship*
Mitchell, Michael, 1985-1995. *sc*
Moeller, Achim and Colette, 1991. *sc*
Moholy-Nagy, László, 1939-1940. *sc*
Moore, Robert. *See “Students” sc*
Morley, Alison. *See Mirabella Magazine bc*
Morley, Grace McCann. *See San Francisco Museum of Modern Art bc*
*Morning Star*, 1985. *bc*
Morrison, Rita. *See RJM Productions sc*
Moses, Pamela 1990. *sc*
Moulton, Margaret. *See Friends of Photography, Ansel Adams Center bc*
Munz, Walter and Anna, [n.d.]. *See “Selected: M”*
Murray, Joan. *See ASUC Art Studio bc*
Murray, Walter. *See Sacramento Junior College sc*
Musee Cantonal des Beaux Arts, 1983-1986. *bc*
Musee Carnavalet, 1986. See “Business: M”
Museum for Hiller Aircraft. See “Business: M”
Museum of Fine Arts, Houston, 1980, 1989. bc
Museum of the Moving Image, 1984-1988. bc
Museum of New Zealand, Te Papa Tongarewa, 1997. bc
Muzeum Narodowe We Wroclawiu, 1991. bc
Myers, Richard, 1967. See “Selected: K” [Kent State University]

Nandell, Bob. See “Business: D” [Des Moines Register]
Namuth, Hans, 1984-1987, 1989. sc. See also “Hospital Mail 1990”
Nash, Steven. See M.H. de Young Memorial Museum bc
National Gallery of Art. See Te Neues Publishing Company bc
National Geographic Magazine. See Pix, Inc. bc
Natural History Museum, San Diego, 1986. See “Selected: N”
Nepote, Alexander, 1983. See “Selected: N”
Neumeyer, Alfred. See Mills College bc; See also Man Ray, sc
Neven, Du Mont, M., 1935. sc
New York Center for Visual History, 1992. bc
Newcastle Playhouse. See “Business: N”
Newhall, Beaumont. See Museum of Modern Art, New York bc. See also Activity Files: John Simon Guggenheim Memorial Foundation Fellowship
Nierendorf, Karl, 1936. sc
Nolan/Eckman Gallery, 1993. bc
Nostalgia Collector, 1992. bc

Ohio University, 1955. See “Selected: O”
O’Korn, Jean. See Halsted Gallery bc
Olessak, Egon. See Goethe Institute, San Francisco, German Culture Center sc
Ollman, Arthur. See Museum of Photographic Arts, San Diego bc
O'Melveny and Myers, 1990.  
Opshinowski, Greta.  See “Selected: O”

Orange County Register.  
O'Sullivan, Sarah.  See Museum of New Zealand, Te Papa Tongarewa bc

Overstreet, Richard, 1987.  See Brandt, Frish sc

Pacific Arts Association, 1954.  

Page, Merrily, 1990.  See “Selected: P”

Panter, Rich.  See WGBY – TV 57 bc

Pare, Richard.  See Seagram and Sons, Inc. bc
Parker, Harry.  See M.H. de Young Memorial Museum bc

Partridge, Meg.  See “Business: P”

Pasadena Art Institute, 1947.  See “Selected: P”
Paulson, Kristen.  See Judy Kay and Associates bc

Pelletier, C.J.  See U.S. Camera [magazine] bc

Peterson, Kristin.  See Schindler, Henri bc
Petrochuk, Kon, [n.d.].  See “Selected: M” [Martinson, Dorothy]

Pfister Industries, Inc., 1995.  bc
Pfisterer, Wayne.  See Pfister Industries, Inc. bc

Philadelphia Museum of Art, 1986.  bc

Phillips, Matt, [n.d.], 1995.  sc

Phillips, Sandra Sammataro.  See San Francisco Museum of Modern Art bc


Photo Japon.  See Fukitake Information and Publishing, Inc. bc


Photographers + Friends United Against Aids, 1989.  bc

Pietraszko, Joanna.  See Muzeum Narodowe We Wroclawiu bc

Pix, Inc., 1936-1972.  bc

Platt, Susan.  See Mills College bc

Plotnikoff, David.  See “Business: S” [San Jose Mercury News]


Pohlmann, Nancy.  See McCauley, Nancy sc

Poon, Irene.  See Activity Files: John Simon Guggenheim Memorial Foundation Fellowship

Poon, Virginia.  See “Students” sc
Popular Photography, 1941. See “Business: P”. See also 35mm Photography [magazine] and  
Legal files: “Shartis Lawyers”
Porras, Jeanette. See Editorial Clio bc
Prakapas, Eugene. See San Francisco Museum of Modern Art bc
Prentice-Hall, 1994. bc
Presse-Photo, 1933-1935. bc
Progresso Fotografia, 1986. See “Business: P”

Randall, Therese. See Photo Metro bc
Ray, Gordon. See Activity Files: John Simon Guggenheim Memorial Foundation Fellowship
Rappaport, Neil. See Bennington College bc
Reed, Alma, 1937. See “Selected: R”
Register, Katherine. See “Business: S” [Star News]
Reidemeister, Leopold. See Brücke Museum bc
Rensselaer School of Humanities and Social Sciences, 1996. bc
Reynaud, Francoise. See “Business: M” [Musee Carnavalet]
Richner, Albert. See Center Ridge Design Services, Inc. bc
Richter, M., 1974. See “Selected: R”
Rinder, Lawrence. See “Business: U” [University of California at Berkeley, University Art Museum]
RJM Productions, 1968. sc
RLS Foundation, 1995. See “Selected: R”
Robertson, Kirk, 1980, 1989. bc
Rochester Institute of Technology, 1980-1981. bc
Rodrigues, Georges. See “Students” sc
Ross, Louise. See Gerry Dintenfass Inc. bc
Ross, Richard, 1985. bc
Roux, Jacques. See Henri A. Kamer Galerie, Inc. bc
Rubenstein, Meridel, [n.d.]. See “Selected: R”
Rudolf Kicken Galerie, 1983. bc
Rutter, C. Grier, 1997. bc
Ryan, Leo, J., 1968. See “Selected: R”

Sacramento Junior College, 1937-1938. sc
Samsung Foundation of Culture. See Ho-Am Art Museum bc
San Antonio Light, 1985. bc
San Francisco Airports Commission, 1989-1990. bc
San Francisco Art Institute, 1986. See “Business: S”
San Francisco Arts Commission Gallery, 1985. sc
San Francisco Chronicle, 1967. bc
San Francisco Museum of Art, 1936-1940. bc
San Francisco State University, Art Department Gallery, 1996. See “Selected: S”
“San Francisco State University Auction,” 1987-1988. bc
Sandler, Michael, 1984. See “Business: S”
Santa Barbara Museum of Art, 1992. bc
Sarbasky, Serge. See Serge Sarbasky Gallery, Inc. sc
Saturday Evening Post. See Pix, Inc. bc
Schad, Tennyson. See Light Gallery bc
Scheifer, Robert. See “Business: S” [SF Photo Group]
Scheyer, Ernest. See Detroit Institute of Arts bc
Schindler, Henri, 1996-1998. bc
Schopplein, Joe, 1992. sc
Schild, Hannah, 1985. See “Selected: S”
Scully, Julia, 1988-1989. bc
Seligman, Thomas. See Capital Group, Inc. bc
Serge Sarbasky Gallery, Inc., 1980. sc
SF Photo Group, 1982. See “Business: S”
Shaffer, Richard, 1948. bc
Shapazian, Robert, 1985. See “Selected: S”
Shapiro, Howard, 1984. See “Selected: S”
Shepherd, Elizabeth. See Exhibitions: Armand Hammer Museum of Art and Cultural Center [UCLA].
Shields, Bill and Vincenza [Petrilli], 1988. See “Selected: S”
Shimshak, Robert, 1985. See “Selected: S”
Sikkema, Brent. See Wooster Gardens bc
Silverman, Ruth, 1986-1987. bc
Simon, Herb [n.d.]. See “Selected: S”
Simon Lowinsky Gallery, 1977-1979. bc
Simon, Miller. See U.S. Camera [magazine] bc
Sinsheimer, Karen. See Santa Barbara Museum of Art bc
Sischy, Ingrid. *See Art Forum bc*
Slaughter, Kenneth. *See Maxwell Gallery bc*
Small, Jennifer. *See San Francisco Museum of Modern Art bc*
Smalley, Roger. *See University of Western Australia bc*
Smith, Joyce. *See J. Morgan Gallery bc*
Smith, Lela. *See Gateway Productions, Inc. bc*
Smith, Pam, 1986. *See “Selected: S”*
Smith, Sandra, 1985. *bc*
Smithsonian Institution, Archives of American Art, 1977. *bc*
Smithsonian Institution, National Air and Space Museum, 1986. *bc*
Snyder, Richard, [n.d.]. *See “Selected: S”. See also “Hospital Mail 1990”*
Society (magazine). *See Legal Files: [Society] “Magazine” and “Shartis Lawyers”*
Society Transactions Inc. *See Legal Files: “Shartis Lawyers”*
Solinas, Rico, 1996. *sc*
Solway, Arthur, [n.d.]. *See “Selected: S”*
Sotheby’s, 1990, 1995-1996. *bc*
Spalek, John. *See University at Albany sc*
Spencer, Jay. *See Smithsonian Institution, National Air and Space Museum bc*
Stanford University, 1985. *See “Selected: S”*
Stein, Sally, [n.d.]. *See “Selected: S”*
Stern, Ellie, 1985, 1990. *sc*
Steven Diamond, Inc. *See Penguin-Putnam bc*
Stevens, Ted. *See “Students” sc*
Storey, James, S. [n.d.]. *See “Selected: S”. See also “Students” sc*
Stromberg, R.E. *See Bell & Howell Company bc*
Stratford, Terry. *See Prentice-Hall bc*
Stuart, Rod, 1977-1978. *sc*
Sumrall, Kent. *See “San Francisco State University Auction” bc*
Sun/Gemini Press. *See Robertson, Kirk bc*
Sultan, Larry, [n.d.], 1991. *sc*
Sutnik, Maia. *See Art Gallery of Ontario bc*
Sutton, Diane, [n.d.]. *See “Selected: S”*
Swanson, Shana. *See New York Center for Visual History bc*
Swann, Galleries, Inc., 1995. *bc*
Szarkowski, John. *See Museum of Modern Art, New York bc*

Te Neues Publishing Company, 1989. *bc*
Terrence, Pitts. *See Center for Creative Photography*
Terry Dintenfass Inc., 1968. *bc*
Thackery & Robertson, 1993. *See “Selected: T”*
Thollander, Earl, 1963. *See “Selected: T”*
Thomas, Wolfgang. *See “Business: T”*
Thompson, Marty. *See San Antonio Light bc*
Thurston, Laura. *See United States Information Agency bc*
Travis, David. *See Art Institute of Chicago bc*
*Three Penny Review*, 1994. *bc*
Trevelyan, Jill. *See Te Whare Taonga O Aotearoa National Art Gallery and Museum bc*
Triesch, Manfred. *See Goethe Institute, San Francisco, German Culture Center sc*
Trueheart, Charles. *See Washington Post bc*
Tucker, Anne. *See Museum of Fine Arts Houston bc*
Tuschick, Jurgen. *See Wasmuth KG, Buchhandlung Antiquariat bc*

Umbra Editions, Inc., 1996. *bc*
United States Information Agency, 1989. *bc*
University at Albany [SUNY], 1996. *sc*
University of Arizona, 1978. *sc*
University of California, 1939, 1980, 1984. *sc*
University of California at Los Angeles, 1968. *sc*
University of Western Australia, 1989. *bc*
*U.S. Camera* [magazine], 1940-1942, 1946-1948. *bc*

Van Duren, Casey, 1971, 1974. *sc*
Vandersteel, Stoddard, [n.d.]. *See “Selected: M” [Martinson, Dorothy]*
Varnedoe, Kirk. *See Museum of Modern Art, New York*
Viking Press, Inc.  See 35mm Photography (magazine)  bc
Virginia Beach Center for the Arts, 1991.  bc
Vogel, Amos.  See Cinema 16 Inc.  bc
von Gontard, Gert, 1938, 1953.  sc
Vorpal Gallery, 1991.  sc

Wacht, Judith, [n.d.].  See “Selected: W”
Wagner, Catherine.  See “Selected: C” [College of Marin]
Walters, Christopher, 1991.  bc
Walters, Sylvia, 1989.  See “Selected: W”.  See also “Hospital Mail 1990”
Washington Times, 1989.  bc
Wasmuth KG, Buchhandlung Antiquariat, 1988.  bc
Watson, David.  See Museum of the Moving Image  bc
Weisbin, Jane.  See San Francisco Museum of Modern Art  bc
Werner, Eliot.  See Legal Files: “Shartis Lawyers”
Welpott, Jack, 1976.  sc.  See also John Simon Guggenheim Memorial Foundation Fellowship
Wells BDDP, 1998.  bc
Wengraf, Peter.  See “Business: A” [Arcade Gallery]
West, Christopher, 1981.  See “Business: W”
WGBY – TV 57, 1988.  bc
White, Clarence, H.  See “Selected: O” [Ohio University]
White, Neal, 1976, 1982.  sc
White, James.  See Lens on Wheels  bc
Wilke, Ulfert, 1958-1960.  sc
Willinghöfer, Dr. Helga.  See Kunst-und Ausstellungshalle der Bundesrepublik Deutschland  bc
Wilson, Richard Guy, 1987.  bc
Winiker, Barry.  See Seagram and Sons, Inc.  bc
Wirtz, Connie.  See Phoenix Gallery  bc.  See also Simon Lowinsky Gallery  bc
Wolek, Joe, [n.d.], 1989.  sc
Appendix B: Exhibitions
Note: Exhibitions with documentation in the John Gutmann Archive.

Undated
Solo exhibitions
Paul Elder’s Modern Gallery, *Drawings by John Gutmann*
Paul Kopeikin Gallery, Los Angeles, *John Gutmann Unfamiliar Images*

1937
Solo Exhibition
Delphic Studios, New York, *Exhibition of Pastels and Drawings by John Gutmann* (February).
San Francisco Museum of Art, drawings (May)

1938
Solo Exhibition

1941
Solo Exhibition

1947
Solo Exhibition

1974
Solo Exhibition

1976
Solo Exhibition
San Francisco Museum of Modern Art, *as i saw it*, (August-September)
Group Exhibition

1977
Group exhibition

1978
Group exhibitions
E.B. Crocker Art Gallery, Sacramento, *40 American Photographers* (February-March)
The Fine Arts Museums of San Francisco, Downtown Center, *Work* (September-November).

1979
Solo exhibition
Castelli Graphics, New York, *The Fourth Decade* (October-November)
Group exhibition
International Center of Photography, New York, *Fleeting Gestures: Treasures of Dance Photography* (June-September)

1980
Solo exhibitions
Halsted Gallery, Birmingham, Michigan, *John Gutmann Photographs* (April-May)
Group exhibition

1981
Solo exhibitions
Gallery for Fine Photography, New Orleans, *Photographs of San Francisco and New Orleans ca.1937* (July-September)
Castelli Photographs, New York, *John Gutmann: Women* (October-November)

1982
Group exhibitions
San Francisco International Airport, *New Images: Los Angeles Basin and the San Francisco Bay Area* (July-December)
Stockholm International Art Expo, Sweden, *New York Panorama*

1983
Solo exhibitions
Two at Fraenkel Gallery, San Francisco, *Ten Photographs, A Portfolio of Photographs* (January) and *Women* (October-November)

**1984**

Group exhibitions

Seagram and Sons, New York, *Signs of the Times: Storefronts and Billboards, Photographs from the Seagram Collection*, (January-April)

San Francisco Museum of Modern Art, *Photography in California: 1945 to the Present* (January-November)--traveled nationally and internationally


Museum of Contemporary Art, Los Angeles, *The Automobile and Culture* (March-May)


**1985**

Solo exhibitions

Castelli Uptown Gallery, New York, *By My Choice* (April-May)

Art Gallery of Ontario, Canada, *Gutmann* (August-October)

Fraenkel Gallery, San Francisco, *Vintage Photographs* (October-November)

Valencia, Spain, II Jornades Fotogràfiques a València, Generalitat Valenciana, Conselleria de Cultura, *John Gutmann: 1934-1939* (October-November)

Group exhibitions


**1986**

Solo exhibition

Houston Center for Photography, Houston, *Five States: John Gutmann’s Photography of Alabama, Georgia, Louisiana, Texas, and Arizona, 1937*, (October-November)

Group exhibitions

The Brooklyn Museum, New York, *The Machine Age in America, 1918-1941*, (October)

San Francisco State University, *The Guggenheim Show: Art Department Faculty Guggenheim Fellows at SFSU* (October).

**1987**

Group exhibition


**1988**
Group exhibitions
Sponsored by Mainichi Newspapers Tokyo, Japan, *Visions of Tomorrow: New York and American Industrialization in the 1920-1930s* (traveling throughout Japan, April-October)
Two exhibitions with works loaned by the Museum of Modern Art, New York at the General Electric Company, *Situations* (Spring) and *Figurations* (Winter)
International Center of Photography, New York, *Athletes*

**1989**
Solo exhibitions
Diputacion de Zaragoza, Barcelona and Madrid, Spain, *John Gutmann. Fotografias, 1934-1954* (June-July)
San Francisco Museum of Modern Art, *Beyond the Document* (November-January)
Group exhibitions
National Gallery of Art, Washington, D.C., *On the Art of Fixing a Shadow: 150 Years of Photography* (traveled to The Art Institute of Chicago and Los Angeles County Museum of Art, California)
Fraenkel Gallery, San Francisco, California, *Several Exceptionally Good Recently Acquired Pictures IV* (August-September)
Oakland Museum, Oakland, CA, [California landscape photography]

**1990**
Solo exhibition
Group exhibitions
Winnipeg Art Gallery, Canada, *Children in Photography: 150 Years* (June)
Duke University Museum of Art, Durham, North Carolina, *The Fugitive Gesture: Masterpieces of Dance Photography, 1849 to the Present* (June-August)

**1991**
Solo exhibition
Fraenkel Gallery, San Francisco, *John Gutmann and his exhibition, the Real Small Picture: Vintage Prints, 1934-1945* (September-October)
Group exhibitions
Ludwig Museum, Cologne, Germany, *Master of Light*, (September-April)
Nutrilite Products, INC., Buena Park, California, Good Sports: Art and the Athlete, (October, 1991-February, 1992)

1992
Group exhibitions
Santa Barbara Museum of Art, California, 101 Years of California Photography (February-November)
Mission du Patrimoine Photographique, Paris, En Bateau and En Avion

1993
Solo exhibition
Ehlers Caudill Gallery, LTD., Chicago, Backroom exhibition, John Gutmann, Vintage Photographs (April-June)
Group exhibitions
Center for Creative Photography, Tucson, Selections From the Permanent Collection: Image and Text (January-February)
Museum of Modern Art, New York, Recent Acquisitions: Photography (February-April)
Edith Caldwell Gallery, San Francisco, Artists’ Self-portraits in Black and White, A Benefit Exhibition for ZYZZYVA (May)
Stephen Cohen Gallery, Los Angeles Billboards/Photographs (September-November)
International Center of Photography, New York, Mexico Through Foreign Eyes, Visto Por Ojos Extranjeros, (October-December)

1994
Group exhibition
Evans, Gropper, Willis Gallery, San Francisco, “Primitivism” in Photography (February-April)

1995
Solo exhibitions
M.H. de Young Memorial Museum, San Francisco, Prelude to Photography, Paintings and Drawings by John Gutmann (February)
Group exhibitions
Fraenkel Gallery, San Francisco, Seeing Things, Fifteenth Anniversary Exhibition (January-February)
Center for Creative Photography, Tucson, and Ansel Adams Center for Photography, San Francisco, Points of Entry: Reframing America

1997
Solo exhibition
San Francisco State University, Art Department Gallery, *John Gutmann Parallels in Focus* (February-March)

1998
Solo exhibition

1999
Group exhibition
Paul Kopeikin Gallery, Los Angeles, *At the Circus* (December)

Appendix C: Index to Negatives Combined into Sheets of Negatives, 1947-1979
Note: Gutmann assembled single 2 ¼ negatives into sheets. This is an index to the sheets numbered 152-298. See also Contact sheets: Combined for the corresponding contact sheets.

There are approximately 46 numbered negative sheets which are not grouped according to subject matter. These sheets were put together by Gutmann in which he combined various subject matter and years on the same negative sheet. Years covered: 1947-1976. Sleeve numbers: 152-298 (not consecutive).

<table>
<thead>
<tr>
<th>Code</th>
<th>Subject Matter/Location</th>
<th>Sheets of Negatives</th>
</tr>
</thead>
<tbody>
<tr>
<td>G</td>
<td>Gerrie</td>
<td>158, 191</td>
</tr>
<tr>
<td>SF</td>
<td>San Francisco</td>
<td>158, 159, 180, 185, 187, 189, 191, 192, 201, 205</td>
</tr>
<tr>
<td>MP</td>
<td>Modoc Petroglyphs</td>
<td>158, 186</td>
</tr>
<tr>
<td>ST</td>
<td>Stephanie</td>
<td>159, 161, 185, 186</td>
</tr>
<tr>
<td>AF</td>
<td>[Portraits of bride and groom]</td>
<td>159</td>
</tr>
<tr>
<td>PX</td>
<td>[Photos taken for] Pix, Inc.</td>
<td>161, 180, 187, 189, 192, 196, 211</td>
</tr>
<tr>
<td>NY</td>
<td>New York</td>
<td>180, 209, 212</td>
</tr>
<tr>
<td>R</td>
<td>[Unknown Location]</td>
<td>185</td>
</tr>
<tr>
<td>GP</td>
<td>[Gerrie’s paintings?]</td>
<td>186</td>
</tr>
<tr>
<td>EC</td>
<td>Erich</td>
<td>186</td>
</tr>
<tr>
<td>SCOTT or SC</td>
<td>Scott Street</td>
<td>187, 191, 241</td>
</tr>
<tr>
<td>JG</td>
<td>John Gutmann [self-portraits]</td>
<td>189, 191, 228</td>
</tr>
<tr>
<td>C [1947]</td>
<td>[Carnival?]</td>
<td>192</td>
</tr>
<tr>
<td>C [1966]</td>
<td>[Unidentified young woman]</td>
<td>242</td>
</tr>
<tr>
<td>OR</td>
<td>Oregon</td>
<td>196, 205</td>
</tr>
<tr>
<td>SCR</td>
<td>Santa Cruz</td>
<td>196</td>
</tr>
<tr>
<td>EUR</td>
<td>Eureka, California</td>
<td>201</td>
</tr>
<tr>
<td>G, SF</td>
<td>Gerrie, San Francisco</td>
<td>201, 241, 242</td>
</tr>
<tr>
<td>AQU</td>
<td>Aquarium</td>
<td>203</td>
</tr>
<tr>
<td>Abbreviation</td>
<td>Description</td>
<td>Page Numbers</td>
</tr>
<tr>
<td>--------------</td>
<td>-------------------------------------------------------</td>
<td>--------------------</td>
</tr>
<tr>
<td>G.EX</td>
<td>Gerrie’s Exhibitions</td>
<td>203, 205</td>
</tr>
<tr>
<td>AF.A</td>
<td>African Art</td>
<td>205</td>
</tr>
<tr>
<td>NY-MET</td>
<td>New York, Metropolitan Museum</td>
<td>207, 208, 209</td>
</tr>
<tr>
<td>JGCOLL</td>
<td>John Gutmann [art] collection</td>
<td>207, 208, 209, 213</td>
</tr>
<tr>
<td>SF.N</td>
<td>[San Francisco, “N”: Unidentified woman]</td>
<td>210, 211</td>
</tr>
<tr>
<td>SF. R</td>
<td>[San Francisco, Cat]</td>
<td>210</td>
</tr>
<tr>
<td>NYCM</td>
<td>[New York Museum?]</td>
<td>210</td>
</tr>
<tr>
<td>GECH</td>
<td>Erpin Child</td>
<td>211</td>
</tr>
<tr>
<td>NY10D</td>
<td>[animal skeleton, cemetery]</td>
<td>211</td>
</tr>
<tr>
<td>B</td>
<td>Boston</td>
<td>212</td>
</tr>
<tr>
<td>BS</td>
<td>Big Sur</td>
<td>228, 233, 234, 235</td>
</tr>
<tr>
<td>MX</td>
<td>Mexico</td>
<td>228, 229, 230, 231</td>
</tr>
<tr>
<td>COLE</td>
<td>Cole Street</td>
<td>229, 230, 233</td>
</tr>
<tr>
<td>HO</td>
<td>Holland</td>
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