



Photograph Collection

Center for Creative Photography

<http://www.creativephotography.org>

An alphabetical index to the photographs in the
Center for Creative Photography Photograph Collection
organized by name of photographer

(last modified December 7, 2004)

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E

Charles Eames
Robert Ecksel
Cathy Edelman
Harold Edgerton
Harold Edgerton, and Kim
Vandiver
Edy Brothers (London, Ont.)
William Eggleston
Judith Eglington
Franz Ehrlich, and Heinz Loew
Rudolf Eickemeyer, Jr.
Bernhard F. Eilers
Susan Elfenbein
Eliot Elisofon
John F. Ellingson
Peter Henry Emerson
Fred Endsley
Morris Engel
Christopher English
Patricia English
Chris Enos
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James Enyeart
Karin Erickson
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Elliott Erwit
Jim Escalante
Esposito Edizione
Reed Estabrook
Mary Lloyd Estrin
Terry Etherton
Frank Eugene
Frederick H. Evans
Ron Evans
Susan Evans
Terry Evans
Walker Evans
MacDuff Everton

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EAMES, CHARLES

See: GROUP PORTFOLIOS: 12 Instant Images: The SX-70 Experience

ECKSEL, ROBERT

See: GROUP PORTFOLIOS: Photographic Education Society Portfolio, 1977

EDELMAN, CATHY

See: GROUP PORTFOLIOS: Photography 87: Graduate/Student Portfolio, 1987 (RISD)

EDGERTON, HAROLD

gelatin silver prints T54/S17

76:316:001 Bullet through card, n.d. (Adams Collection) 18.9 x 24.0 cm

Harry A. Goldstein Collection:

77:042:001 Pigeon rising in flight, exp. 1/100,000 sec., ca 1938 31.7 x 26.0 cm
:002 Gussie Moran, 60 flashes/sec., ca 1946-1949 [swinging tennis racket] 26.8 x 30.9 cm
:003 1 1/millionth--each exposure, ca 1960 [bullet cutting wire] 19.2 x 23.9 cm

81:244:001 Pigeon rising in flight, exp. 1/100,000 sec. ca 1939 21.6 x 16.5 cm
:002 [ball impacting tennis racket], ca 1939 21.5 x 16.5 cm

82:038:001 Denny Shute, 100 flashes/sec., n.d. 25.5 x 27.9 cm

85:037:001 Smash, ca 1940 [hammer striking lightbulb] 49.5 x 39.6 cm
:002 Placekick, ca 1940 49.3 x 39.6 cm

gelatin silver prints, made by Gus Kayafas from original negatives (printed 1976-77) T55/S2A

neg #

85:036:001 3601 Fighting finches, 1936 29.7 x 24.3 cm
:002 6001 Gus Solomons, 1960 28.2 x 21.6 cm
:003 3824 A serve, 1938 23.9 x 28.9 cm
:004 3823 A moving car at approximately 25 miles per hour, 1938 24.0 x 24.0 cm
:005 6003 Bullet & king of hearts, 1960 22.9 x 30.4 cm
:006 3812 Golf, 1938 23.0 x 33.0 cm
:007 3810 [golf], 1938 23.0 x 33.0 cm
:008 3808 The bat bends, 1938 30.8 x 22.9 cm
:009 3701 [baling paper shreds], 1937 22.9 x 30.3 cm
:010 3606 .30 caliber bullet, exit, 1936 (IV) 22.0 x 30.3 cm
:011 3608 .30 caliber bullet, inside, 1936 (III) 22.0 x 30.3 cm
:012 3607 .30 caliber bullet, contact, 1936 (II) 22.0 x 32.2 cm
:013 3606 .30 caliber bullet, before, 1936 (I) 22.0 x 32.3 cm
:014 6407 .30 caliber as it crashes through a bar of soap, 1964 23.6 x 31.8 cm
:015 3905 Revolver, 1939 22.3 x 31.7 cm

EDGERTON, HAROLD

gelatin silver prints, made by Gus Kayafas from original negatives (printed 1976-77)

T55/S2B

	<u>neg #</u>		
85:036:016	3201	Water from faucet, 1932	30.8 x 21.7 cm
:017	3912	Sea horse, 1939	30.9 x 23.8 cm
:018	4004	[skip rope], 1940	29.6 x 22.3 cm
:019	4002	[skip rope], 1940	29.7 x 21.7 cm
:020	3814	[jumping cat], 1938	21.3 x 30.5 cm
:021	3815	Jackie, 1938	28.4 x 21.7 cm
:022	3307	Broken glass, 1933	22.4 x 31.0 cm
:023	3309	Garden hose, 1933 (by Edgerton & Kenneth Germeshausen)	22.4 x 31.0 cm
:024	3305	Garden hose, 1933 (by Edgerton & Kenneth Germeshausen)	22.4 x 31.0 cm
:025	3911	[water sprinkling], 1939	22.2 x 33.0 cm
:026	5201	Skip rope, 1952	22.3 x 31.4 cm
:027	4009	Pete Desjardun diving, 1940	30.2 x 21.3 cm
:028	4201	Tumbler, 1942	29.9 x 22.5 cm
:029	5301	Baton, 1953	28.9 x 23.4 cm
:030	3910	Bat in flight, 1939	30.0 x 21.8 cm

T55/S3A

85:036:031	3301	[hammer breaking glass], 1933	24.2 x 29.2 cm
:032	3902	Bob, 1939	24.2 x 29.2 cm
:033	3403	Ouch, 1934	22.0 x 32.3 cm
:034	5204	Atom bomb explosion at an early stage, 1952	30.5 x 23.9 cm
:035	5401	Back dive, 1954	29.8 x 22.8 cm
:036	4007	Four men on a curve at the Boston A. A. Track Meet, 1940	21.8 x 31.8 cm
:037	4005	[woman jumping], 1940	29.6 x 21.8 cm
:038	3825	[Charles Hare], 1938	31.5 x 23.6 cm
:039	4401	Stonehenge, 1944	21.8 x 32.3 cm
:040	5302	Baton, multiflash, 1953	23.4 x 31.5 cm
:041	3405	Dove, 1934	23.4 x 31.5 cm
:042	4003	[skip rope], 1940	29.6 x 21.7 cm
:043	4012	Flying fish, 1940	27.5 x 21.5 cm
:044	4010	[penguin], 1940	30.5 x 20.7 cm
:045	3804	Ralph Guldahl, 1938	30.5 x 23.2 cm

T55/S3B

85:036:046	4806	[golf swing], 1948	21.4 x 30.3 cm
:047	3807	[girl jumping], 1938	31.5 x 24.2 cm
:048	3816	The action of water about a revolving ship's propeller, 1938	23.9 x 31.7 cm
:049	3306	Soda water, 1933	23.9 x 31.7 cm
:050	3504	[hitting baseball], 1935	21.6 x 32.6 cm
:051	3821	[running dog], 1938	24.1 x 31.5 cm
:052	3902	Blur, 1939	29.9 x 24.8 cm
:053	3904	Whirling Indian club, 1939	30.0 x 24.6 cm
:054	3805	John L. (Jack) Summers, 1938	22.6 x 29.0 cm
:055	5303	Multiflash baton, 1953	20.2 x 24.0 cm
:056	6301	Russian circus, 1963	24.2 x 31.6 cm
:057	4503	Bullet hits wire, 1945	21.9 x 31.6 cm
:058	3602	Milk splash, 1936	30.6 x 23.5 cm
:059	3402	White pigeon, 1934	31.0 x 24.5 cm
:060	3501	Tennis impact, 1935	29.7 x 22.8 cm

EDGERTON, HAROLD

gelatin silver prints, made by Gus Kayafas from original negatives (printed 1976-77)

T55/S4A

	<u>neg #</u>		
85:036:061	3811	Golf, 1938	22.0 x 30.8 cm
:062	4902	[tennis serve], 1949	30.3 x 25.7 cm
:063	6002	Jack of hearts, 1960	24.0 x 31.4 cm
:064	5203	Nancy, 1952	21.6 x 33.7 cm
:065	3605	Tumbler pigeon, 1936	33.5 x 11.5 cm
:066	5202	Multiflash skiproper, 1952	21.5 x 31.5 cm
:067	3303	[milk drops & splashes], 1933	23.4 x 29.2 cm
:068	3302	[milk drops & splashes], 1933	23.4 x 31.5 cm
:069	3604	[firing of an old French revolver], 1936	23.4 x 31.5 cm
:070	3407	[cocks fighting], 1934	24.5 x 31.8 cm
:071	3409	[cocks fighting], 1934	23.9 x 31.6 cm
:072	3408	[cocks fighting], 1934	23.7 x 31.7 cm
:073	4013	[balloon bursting], 1940	31.8 x 10.7 cm
:074	7002	[bullet in bubble], 1970	30.3 x 24.8 cm
:075	5206	[atomic bomb explosion], 1952	23.5 x 28.9 cm

T55/S4B

86:065:001	3807	Mary Lou jumping, 1938	11.0 x 14.0 cm
:002	3825	Dick Bush--tennis, 1938	11.0 x 14.0 cm
:003	3826	Bobby Jones--multiflash, 1938	11.0 x 14.0 cm
:004	3808	Bat bends, 1938	16.0 x 20.0 cm
:005	5401	Diver multiflash, 1954	16.0 x 20.0 cm
:006	6001	Gus Solomons, 1960	16.0 x 20.0 cm
:007	4001	Homebrew, 1940	16.0 x 20.0 cm
:008	3402	Ouch, 1934	16.0 x 20.0 cm
:009	5203	Dancer, 1952	16.0 x 20.0 cm
:010	5201	Moving skip rope, 1952	16.0 x 20.0 cm

Seeing the Unseen, 1977 (portfolio produced and printed by Gus Kayafas, Boston, #47/60)

T55/S5

gelatin silver prints

78:189:001		Shock waves from impact, ca 1965	28.8 x 24.4 cm
:002		A girl and her horse, 1941	26.9 x 22.6 cm
:003		Action at the rodeo, 1940	29.3 x 24.6 cm
:004		Tennis serve, 1952	28.9 x 24.6 cm
:005		Football placement kick, 1934	29.1 x 24.5 cm
:006		Swirls and eddies of a tennis stroke, 1939	21.8 x 20.8 cm
:007		Golf drive by Densmore Shute, 1938	35.5 x 28.0 cm

dye transfer prints

:008		Splash of a milk drop, 1957	35.5 x 28.0 cm
:009		Vortex at a fan blade tip, 1973 [with Kim Vandiver]	35.7 x 23.4 cm
:010		Pole vaulter, David Tork, 1964	34.9 x 27.8 cm
:011		Cutting the playing card quickly, ca 1964	27.8 x 34.9 cm
:012		Bullet and apple, ca 1964	24.9 x 30.0 cm

EDGERTON, HAROLD

Harold Edgerton: Ten Dye Transfer Photographs, 1985 (portfolio, published by Palm Press, Littleton, MA, 1985-90, 127/150; this copy lacks the 2nd print, "Diver, 1955", which was produced after Edgerton's death in 1990)

T55/S6

96:071:001	Football Kick, 1938	42.5 x 35.6 cm
:002	Milk Drop Coronet, 1957	46.6 x 33.9 cm
:003	Cranberry Juice into Milk, 1960	40.6 x 35.7 cm
:004	Moscow Circus, 1963 (unsigned)	36.3 x 45.4 cm
:005	Bullet through the Banana, 1964	36.2 x 41.2 cm
:006	.30 Bullet Piercing an Apple, 1964	35.6 x 45.8 cm
:007	Cutting the Card Quickly!, 1964	36.1 x 45.9 cm
:008	Pigeon Released, 1965	35.9 x 45.7 cm
:009	Bullet through Candle Flame, 1973	46.3 x 30.9 cm

EDY BROTHERS (LONDON, ONTARIO)

See: WHITMANIA

EGGLESTON, WILLIAM

See: GROUP EXHIBITIONS: American Images
PORTRAITS OF PHOTOGRAPHERS

EGLINGTON, JUDITH

See: GROUP PORTFOLIOS: 12 Instant Images: The SX-70 Experience

EHRlich, FRANZ

See: BAUHAUS COLLECTION

EICKEMEYER, RUDOLF, Jr.

See: GROUP 19TH CENTURY
GROUP PORTFOLIOS: American Pictorial Photography, Series 2

EILERS, BERNHARD F.

See: PAUL L. ANDERSON COLLECTION

ELBENBEIN, SUSAN

See: WYNN BULLOCK COLLECTION

ELISOFON, ELIOT

See: GROUP 20TH CENTURY

ELLINGSON, JOHN F.

gelatin silver prints, from the Ansel and Virginia Adams Collection

T55/S7A

76:408:001 [bare tree and stream bed], n.d.

17.0 x 11.7 cm

:002 [waterfall], n.d.

20.4 x 20.6 cm

:003 [sunlight on forest undergrowth], n.d.

20.4 x 20.5 cm

platinum prints, plates from Life and Landscape on the Norfolk Broads (1886):

76:034:001	Cutting the gladdon, ca. 1885 (plate 32)	18.6 x 23.8 cm
2004:006:001	A reed-cutter at work, ca. 1885 (plate 25)	28.1 x 20.3 cm

Marsh Leaves, 1895 (book including 16 photogravures, published by David Nutt, London)

2000:098:000

Pictures of East Anglian Life, 1888 (book containing 32 photogravures and 15 etchings)

2004:030:001	In the haysel (frontispiece)	28.1 x 33.2 cm
:002	The poacher – a hare in view (plate II)	28.3 x 23.5 cm
:003	Leafless March (plate III)	24.4 x 23.4 cm
:004	A stiff pull (plate IV)	20.6 x 28.5 cm
:005	Colts on a Norfolk marsh (plate V)	11.9 x 18.2 cm
:006	Smelting on the River Blythe (plate VI)	19.7 x 28.5 cm
:007	In the barley harvest (plate VII)	23.5 x 24.2 cm
:008	Shocking corn (Norfolk marshes) (plate VIII)	16.3 x 16.6 cm
:009	The farm by the broad (plate IX)	18.2 x 16.5 cm
:010	The fringe of the mere (plate X)	9.9 x 21.9 cm
:011	At the covert corner (plate XI)	23.4 x 20.3 cm
:012	A March pastoral (plate XII)	11.1 x 23.2 cm
:013	Furze-cutting on a Suffolk common (plate XIII)	21.5 x 28.8 cm
:014	Ozier-peeling (plate XIV)	21.2 x 28.3 cm
:015	The basket-maker (plate XV)	24.3 x 29.1 cm
:016	Blackshore, River Blythe (plate XVI)	13.9 x 26.3 cm
:017	Eel-picking in Suffolk waters (plate XVII)	18.3 x 22.8 cm
:018	Where winds the dike (plate XVIII)	11.9 x 14.5 cm
:019	A way across the marshes (plate XIX)	12.5 x 20.3 cm
:020	Brickfield on the River Bure (plate XX)	12.8 x 27.7 cm
:021	The clay-mill (plate XXI)	19.9 x 28.6 cm
:022	Brickmaking (plate XXII)	17.5 x 19.4 cm
:023	A slippery path – winter scene (plate XXIII)	22.8 x 20.4 cm
:024	Fencing in Suffolk (plate XXIV)	15.8 x 26.4 cm
:025	A Suffolk shrimper “going off” (plate XXV)	13.4 x 13.8 cm
:026	A Suffolk shrimper “coming ashore” (plate XXVI)	13.5 x 11.8 cm
:027	A toad on the path – early spring in Norfolk (plate XXVII)	16.0 x 26.1 cm
:028	Norfolk cottages (plate XXVIII)	7.4 x 28.4 cm
:029	A garden end (plate XXIX)	28.4 x 23.4 cm
:030	At the grindstone – Suffolk farmyard (plate XXX)	26.7 x 22.6 cm
:031	Haymaker with rake (plate XXXI)	27.7 x 19.6 cm
:032	A Norfolk flower (plate XXXII)	?

ENDSLEY, FRED

See: GROUP PORTFOLIOS: Underware, 1976
Umbra, 1978
Photography 87: Graduate/Student Portfolio, 1987 (RISD)

ENGEL, MORRIS

See: PORTRAITS OF PHOTOGRAPHERS
PAUL STRAND COLLECTION: Portraits of Strand

ENGLISH, CHRISTOPHER

See: GROUP PORTFOLIOS: Umbra, 1978

ENGLISH, PATRICIA

gelatin silver prints, from the Ansel and Virginia Adams Collection

T55/S8A

76:409:001	Orchard in winter, n.d.	19.9 x 14.5 cm
85:125:022	[wooden gate, fields], n.d.	11.7 x 9.1 cm
:023	[model smoking, tobacco sign on fence], n.d.	9.1 x 11.9 cm
:024	[ship at dock, Phillies cigar sign], n.d.	9.1 x 11.9 cm
:025	[S.S. Manda canoe], n.d.	9.0 x 11.3 cm
:026	[wooden fence with cupola], n.d.	11.2 x 8.3 cm
:027	[field with trees], n.d.	11.1 x 9.0 cm

ENOS, CHRIS

OVERSIZE/VERTICAL

92:092:036 [wilted red flowers], 1979, Polaroid Polacolor 20 x 24 in (Siskind Coll.)

62.0 x 52.4 cm

See also: GROUP 20TH CENTURY

ENOS, FRANKLIN

See: WYNN BULLOCK COLLECTION

ERICKSON, KARIN

See: GROUP 20TH CENTURY

ENYEART, JAMES

gelatin silver prints

T55/S8B

2003:019:001	Kansas, 1975	26.9 x 20.2 cm
:002	Perry, 1975	20.4 x 25.5 cm
:003	Linwood, 1975	27.0 x 20.5 cm
:004	Topeka, 1975	25.1 x 18.7 cm
:005	Colby, 1975	26.9 x 20.6 cm
:006	White Posts, 1975	20.2 x 27.7 cm
:007	Linwood, 1975	20.6 x 27.0 cm

ERWIN, JAMES

gelatin silver prints, from the Wynn Bullock Collection

T55/S9A

76:003:175	["Shoe Clinic" shop window], n.d.	12.0 x 12.0 cm
:176	["Al's Trim Shop" with barber pole, man in window], n.d.	12.0 x 12.0 cm
:177	[shop window, image of ballet dancers], n.d.	12.0 x 12.2 cm
:178	[two elderly women], n.d.	13.9 x 20.3 cm
:179	[woman on sidewalk], n.d.	20.3 x 14.0 cm
:180	[woman in street, Chicago], n.d.	20.3 x 14.0 cm
:181	[man with briefcase, plywood wall], n.d.	20.3 x 13.9 cm
:182	[family leaving pillared building], n.d.	13.9 x 20.3 cm
:183	[elderly man by public phone], n.d.	20.1 x 13.8 cm

ERWITT, ELLIOTT

gelatin silver prints

Photographs: Elliott Erwitt, 1977 (portfolio, published by Acorn Editions, Geneva, Switzerland)

T55/S9B

78:040:001	Yale, New Haven, 1955	16.2 x 24.1 cm
:002	Parade group, Paris, 1951	24.1 x 16.2 cm
:003	Inspecting guards, Teheran, 1967	24.1 x 16.2 cm
:004	Geese, Hungary, 1964	16.2 x 24.1 cm
:005	Monkey paw, St. Tropez, 1968	16.1 x 24.1 cm
:006	Confessional, Czestochowa, Poland, 1964	16.1 x 24.0 cm
:007	Piano lesson, Odessa, 1957	16.0 x 24.0 cm
:008	Waves, Brighton, 1956	16.3 x 24.2 cm
:009	Southern charm, Alabama, 1955	16.2 x 24.1 cm
:010	Diana, New York, 1949	24.1 x 16.1 cm
:011	Beach group, Sylt, West Germany, 1968	16.0 x 24.0 cm
:012	Lost persons, Pasadena, 1963	16.0 x 24.0 cm
:013	Man and dog, South Carolina, 1962	24.0 x 16.3 cm
:014	Soldier, New Jersey, 1951	16.1 x 24.2 cm
:015	Car and poles, Rome, 1965	24.1 x 16.1 cm

T55/S10A

Elliott Erwitt, ca 1979 (portfolio, published by Acorn Editions, Geneva, Switzerland)

81:247:001	Mt. Fuji & sign, Mt. Fuji, Japan, 1977	31.1 x 20.2 cm
:002	Coke machine & missiles, Alabama, USA, 1974	30.7 x 21.0 cm
:003	People & statues on beach, San Juan, Puerto Rico, 1978	29.9 x 20.2 cm
:004	Cats & dogs, Alabama, USA, 1975	30.7 x 20.8 cm
:005	Pennsylvania Dutch & Adidas, Santa Cruz, USA, 1975	20.4 x 30.0 cm
:006	Legs on a wall, New York, USA, 1978	29.8 x 20.0 cm
:007	Scratchers, Kyoto, Japan, 1977	29.9 x 20.0 cm
:008	Photographer, Herat, Afghanistan, 1977	20.0 x 30.0 cm
:009	Tree & sign, Panama City, USA, 1974	30.8 x 21.6 cm
:010	Bearded man with tree, Venice, USA, 1976	24.8 x 20.0 cm

2004:045:001	Marilyn Monroe, New York, 1956 [3/4 view looking toward right with finger by forehead, holding text] – received with boxed book <i>Elliott Erwitt: Snaps</i> (London: Phaidon Press, 2001)	14.0 x 21.0 cm
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See also: GROUP EXHIBITIONS: American Images

ESCALANTE, JIM

See: GROUP PORTFOLIOS: Ten Below Zero

ESPOSITO, Edizione

albumen prints of Pompeii, from the Julia F. Corson Collection

T55/S10B

78:112:001	(no. 216)	Pompei, affresco della case nuova, n.d.	25.2 x 19.7 cm
:002	(no. 218)	Pompei, affresco della casa nuova, n.d.	19.3 x 25.7 cm
:003	(no. 218)	Pompei, affresco della casa nuova, n.d.	19.2 x 25.7 cm
:004	(no. 190)	Pompei, scavi della case nuova, n.d.	25.0 x 19.7 cm
:005	(no. 138)	Pompei, canali di terracotta, n.d.	19.2 x 25.2 cm
:006	(no. 200?)	Pompei, scavi nuovi casa dei Vetti, n.d.	19.3 x 25.4 cm
:007	(no. 249)	Pompei, casa dei Vetti, affresco, Sileno ed Ermafrodito, n.d.	19.4 x 25.6 cm
:008	(no. 13)	Pompei: Basilica: scavi del 1814, n.d.	19.2 x 25.2 cm
:009	(no. 121)	Pompei, interno dei bagni al foro, n.d.	18.6 x 25.6 cm
:010	(no. 126)	Pompei, parete dei bagni al foro, n.d.	24.6 x 19.3 cm
:011	(no. 29?)	Pompei: via e fontana della fortuna, n.d.	19.0 x 25.0 cm
:012	(no. 60)	Pompei, Via Venere, n.d.	19.1 x 25.0 cm
:013	(no. 176?)	Pompei, inpronto umano, un gladiatore, ultimi scavi, n.d.	19.2 x 25.1 cm
:014	(no. 225)	Pompei, scavi della casa nuova, n.d.	19.1 x 25.7 cm
:015	(no. 184)	Pompei, inpronto umano, una donna ultimi scavi, n.d.	19.2 x 25.5 cm
:016	(no. 108)	Pompei, anfiteatro per 20000 spettatori, n.d.	19.3 x 25.4 cm
:017	(no. 122)	Pompei, interno dei bagni al foro, n.d.	19.3 x 25.7 cm

ESTABROOK, REED

See: GROUP PORTFOLIOS: 1007::1

ESTRIN, MARY LLOYD

See: GROUP 20TH CENTURY

ETHERTON, TERRY

Cibachrome prints

T55/S11

85:014:001	Untitled, from the Tucson Airport Metro Complex series, 1985	27.2 x 34.9 cm
89:046:001	Untitled #1, from the Arizona Trailer Park series, 1973	27.2 x 34.9 cm
:002	Untitled #1, from the Speedway Boulevard Series, 1983	27.2 x 34.9 cm

EUGENE, FRANK

See: GROUP PORTFOLIOS: American Pictorial Photography, Series 2
PAUL L. ANDERSON COLLECTION
CAMERA WORK

EVANS, FREDERICK H.

Mrs. Warren's Profession, ca 1902 (portfolio of 20 photographs, glossy collodion chloride except as noted; scenes from play by George Bernard Shaw, with overleaves written in Evans' hand)

T55/S12

78:144:001	Miss Fanny Brough (platinum)	22.4 x 13.0 cm
:002	Miss Fanny Brough as "Mrs. Warren"	20.4 x 15.2 cm
:003	Miss Maofe Macintosh as "Vivie"	20.4 x 15.2 cm
:004	Mr. Charles Goodheart as "Sir George Crofts"	21.7 x 15.6 cm
:005	Mr. --- as "Praed"	19.0 x 14.5 cm
:006	Act I, p. 165 - Vivie: "Of my mother's life? I know nothing"	17.8 x 16.3 cm
:007	Act I, p. 173 - Frank's description of Crofts - "Sort of chap that would take a prize at a dog show, ain't he?"	18.5 x 15.9 cm
:008	Act II, p. 181 - Crofts to Mrs. Warren: "Mayn't a man take an interest in a girl?" "Not a man like you"	17.9 x 15.9 cm
:009	Act II, p. 190 - Mrs. Warren: "Do you know who you're speaking to?" Vivie: "No. Who are you? What are you?" Mrs. Warren (rising breathless): "You young imp!"	19.0 x 16.6 cm
:010	Act II, p. 193 - Mrs. Warren: "Do you know what your gran'mother was?"	17.7 x 16.5 cm
:011	Act II, p. 194 - Mrs. Warren: "You're Aunt Lizzie? She's one of the most respectable ladies here."	19.1 x 15.7 cm
:012	Act II, p. 197 - Mrs. Warren to Vivie: "Of course not. What kind of a mother do you take me for?"	21.4 x 16.3 cm
:013	Act II, p. 178 - Mrs. Warren to Frank: "Now look here, little boy... Don't you go taking any ideas into your head about me."	21.6 x 15.2 cm
:014	Act III, p. 200 - Frank watching his father	20.4 x 15.5 cm
:015	Act III, p. 256 - Frank to Vivie, of her mother: "It's no use, Viv: your mother's impossible. She may be a good sort; but she's a bad lot, a very bad lot."	19.1 x 16.4 cm
:016	Act III, p. 207 - Frank: "The wise little girl with her silly little boy." Vivie: "The dear little boy with his dowdy little girl."	17.9 x 15.3 cm
:017	Act III, p. 208 - Crofts to Vivie: "Now listen, Miss Vivie. I'm quite aware that I'm not a young lady's man."	21.6 x 8.2 cm
:018	Act III, p. 213 - Crofts to Vivie: "So you don't think me such a scoundrel now you come to think it over, eh?"	19.6 x 16.0 cm
:019	Act IV, p. 224 - Vivie: "And now don't let us forget her qualifications; the two words."	19.7 x 15.8 cm
:020	Portrait of author, George Bernard Shaw, taken at time of "Mrs. Warren's Profession", 1899	21.5 x 9.8 cm

See also: CAMERA WORK

EVANS, SUSAN

See: GROUP PORTFOLIOS: Arid Zones

EVANS, TERRY

from the Water in the West Archive

T55/S13

incorporated color coupler:

99:067:001 Farm along wet Walnut Creek west of Cheyenne Bottoms, August 1993 37.4 x 37.5 cm

gelatin silver:

99:067:002 Wheel that raises gate for water regulation, Cheyenne Bottoms, August 1992 38.4 x 37.9 cm
 :003 Gathering decoys, Cheyenne Bottoms, November 6, 1992 37.8 x 37.6 cm
 :004 Brad Simpson, Cheyenne Bottoms, November 5, 1992 37.3 x 37.3 cm
 :005 Duck hunting, Brad Simpson, Cheyenne Bottoms, November 5, 1992 37.4 x 37.5 cm
 :006 Decoys, Cheyenne Bottoms, November 6, 1992 37.5 x 37.4 cm
 :007 Dam wall at Dundee, target practice, November 1992 38.6 x 38.2 cm
 :008 Irrigation on Arkansas River, Cheyenne Bottoms vicinity, May 10, 1994 37.5 x 37.5 cm
 :009 Timken Street looking west, August 1992 37.4 x 37.7 cm

incorporated color coupler prints, from the Indivisible Archive

T55/S14

2000:023:001a-b Roadless Area, Yaak Valley, Montana, February 1999 (each) 61.6 x 60.5 cm
 :002 Oyster and Clam Benefit for the School Given by Yaak River Tavern, Yaak, Montana, June 1999 38.2 x 38.0 cm
 :003a-b Top of Hensley Hill, Yaak, Montana, June 1999 60.8 x 60.9 cm / 60.9 x 60.5 cm
 :004 Mary, Ken, and Chiena Burggraf, Yaak, Montana, June 1999 38.1 x 38.0 cm
 :005 Pete Creek Road, Yaak Valley, Montana, June 1999 48.4 x 48.1 cm
 :006 Haakon, Aaron and Shirley Karuzas, Yaak, Montana, June 21, 1999 48.3 x 48.1 cm
 :007 Jesse Sedler and Strider, Yaak, Montana, June 1999 48.4 x 48.1 cm
 :008 Linda Stehlik's Cabin, Yaak, Montana, February 1999 48.3 x 48.1 cm
 :009 Reuben Kneller, Yaak, Montana, June 1999 48.3 x 48.1 cm
 :011 Camille, Cherith, Cassia, and Cedar Leidigh, Yaak, Montana, June 1999 61.0 x 50.6 cm
 :012 Logged Area, Yaak Vicinity, Montana, February 1999 48.2 x 48.0 cm
 :013 Robyn King and Jimmy Martin, Yaak, Montana, February 1999 48.3 x 48.1 cm
 :014 Crash Karuzas, Yaak, Montana, June 1999 38.0 x 38.0 cm
 :015 Jesse Sedler, Yaak, Montana, June 1999 38.0 x 38.0 cm
 :016 Jesse Sedler, Yaak, Montana, June 1999 48.5 x 48.3 cm
 :017 Summer Solstice Evening Sky over Karuzas' Home, Yaak Valley, Montana, 1999 48.5 x 48.3 cm

OVERSIZE

2000:023:010 Zeita Mae Romeiko, Yaak, Montana, June 1999 47.8 x 48.0 cm

EVANS, WALKER

Walker Evans, 1971 (portfolio of 14 gelatin silver prints, published by Ives-Sillman, New Haven)

T55/S15A

76:220:001	Minstrel showbill, Alabama, 1936	19.0 x 23.7 cm
:002	Boarding house porch, Birmingham, Alabama, 1936	18.7 x 23.6 cm
:003	Bed and stove, Truro, Massachusetts, 1931	15.2 x 19.6 cm
:004	"Joe's Auto Graveyard", near Bethlehem, Pennsylvania, 1936	12.0 x 16.9 cm
:005	Dock-worker, Havana, 1932	19.2 x 15.2 cm
:006	Wellfleet, Massachusetts, 1931 [bouquet, poster of Hoover, in window]	16.3 x 11.6 cm
:007	Country church near Beaufort, S.C., 1935	20.9 x 17.2 cm

T55/S15B

:008	Bessemer, Ala., 1936 (Steel mill and workers' houses)	18.8 x 23.5 cm
:009	Fish market near Birmingham, Ala., 1936	19.0 x 23.9 cm
:010	Child's grave, Alabama, 1936	18.0 x 23.6 cm
:011	Barber shop, New Orleans, 1935	23.9 x 19.1 cm
:012	Tenant farmer's wife, Alabama, 1936 (Allie May Burroughs)	23.6 x 18.0 cm
:013	Farmhouse, Westchester County, N.Y., 1936	12.0 x 16.9 cm
:014	Roadside sign, Louisiana, 1936 ["dry cleaning"]	18.8 x 23.4 cm

EVANS, WALKER

Walker Evans: Selected Photographs, 1974 (portfolio of 15 gelatin silver prints, published by Double Elephant Press, New York)

T55/S16A

76:221:001	Saratoga Springs, New York, 1931 (Main Street)	29.5 x 23.8 cm
:002	Maine pump, 1933	28.1 x 21.2 cm
:003	Breakfast room at Belle Grove Plantation, White Chapel, Louisiana, 1935	25.9 x 32.5 cm
:004	Minstrel poster, Alabama, 1936	39.0 x 29.9 cm
:005	Shoeshine sign in southern town, 1936	19.1 x 22.3 cm
:006	Main St., Ossining, New York, 1932 (Couple in car)	16.3 x 24.8 cm
:007	Penny picture display, Savannah, 1936	32.7 x 26.3 cm
:008	Kitchen wall, Alabama farmstead, 1936	23.9 x 30.2 cm
:009	Portrait of James Agee, 1937	22.0 x 17.3 cm
:010	Doorway, 204 West 13th Street, New York City, around 1931	28.1 x 22.1 cm
:011	Lunchroom buddies, New York City, 1931	30.3 x 23.3 cm
:012	Stamped tin relic, New York City, 1930	20.0 x 25.8 cm
:013	Tin false front building, Moundville, Alabama, 1936	24.2 x 33.0 cm
:014	Ruin of tabby (shell) construction, St. Mary's, Georgia, 1936	25.7 x 32.7 cm
:015	Dock workers, Havana, 1932	29.6 x 22.8 cm

vintage gelatin silver prints

T55/S16B

76:233:001	Butcher shop sign, Mississippi, 1936	18.2 x 19.6 cm
:002	Steelworkers' homes, Bethlehem, Pennsylvania, 1935	19.3 x 24.2 cm

from the Ansel and Virginia Adams Collection:

77:019:001	Vicksburg, Mississippi, 1936 [three men, barber shop]	19.7 x 24.4 cm
:002	Barber shop, New Orleans, 1935	24.9 x 19.3 cm
:003	Bethlehem, PA, 11-2-35 [houses]	18.5 x 23.4 cm
:004	Chicago, 1941 [street musician and woman with tin cup]	18.6 x 24.5 cm
:005	Woman and children, Havana, 1932	5.9 x 10.4 cm

EVANS, WALKER

Walker Evans, I, 1978 (portfolio of 15 gelatin silver prints, published by the Estate of Walker Evans; dist. by Lunn Gallery, Washington, DC; #22/75; prints by Thomas Brown and Baldwin Lee)

T55/S17A

90:029:001	Brooklyn Bridge, New York, c.1929	15.5 x 9.1 cm
:002	Luna Park, Coney Island, New York, 1928	15.6 x 9.4 cm
:003	Roadside, Lewisburg, Alabama, 1936	19.1 x 24.2 cm
:004	Water fountain, Havana, 1932	15.6 x 20.6 cm
:005	Girl in window, Havana, 1932	20.6 x 15.5 cm
:006	Lincoln Kirstein, New York, c.1931	17.5 x 12.4 cm
:007	Berenice Abbott, New York, c.1930	16.9 x 11.9 cm
:008	Torn movie poster, Truro, Mass., 1931	17.0 x 11.8 cm
:009	Billboard painters, Florida, 1934	15.9 x 20.6 cm
:010	Church interior, Alabama, 1936	19.2 x 24.5 cm
:011	Subway, New York, 1938	11.2 x 16.7 cm
:012	Woodbridge Monument, Mayfield, Kentucky, c.1945	16.0 x 15.2 cm
:013	Kingston Station, Rhode Island, 1953	16.1 x 15.3 cm
:014	Santa Monica, California, 1953	16.3 x 15.5 cm
:015	Robert Frank's stove, Nova Scotia, 1971	15.2 x 15.6 cm

See also: GROUP PORTFOLIOS: American Roads, 1982

EVERTON, MacDUFF

OVERSIZE

86:074:001	Me & my horse, 1986, offset lithograph, #1/100 (received with book, <u>That's Not Entirely True</u> , published by Tixcacalcupul Press, Summerland, CA)	76.4 x 55.9 cm
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EVIDENCE

See: GROUP EXHIBITIONS: Evidence, curated by Mike Mandel and Larry Sultan, 1977