

Center for Creative Photography

The University of Arizona

1030 N. Olive Rd.

P.O. Box 210103

Tucson, AZ 85721

Phone: 520-621-6273

Fax: 520-621-9444

Email: [info@ccp.arizona.edu](mailto:info@ccp.arizona.edu)

URL: <http://creativephotography.org>

Finding aid for the  
John Yang collection, 1915-2010, bulk 1960s-2009

AG 260

**John Yang collection, 1915-2010, bulk 1960's-2009**

**AG 260**

**Creator**

Yang, John, 1933-2009

**Abstract**

Materials relating to the photographic career of John Yang (1933-2009), includes photographs, project files, correspondence, papers, publications, detailed technical and darkroom notes, and ephemera. There is also a selection of material relating to Yang's architecture career.

**Quantity/ Extent**

63 boxes, 34.75 linear feet

**Language of Materials**

English

**Biographical/ Historical Note**

John Yang was born April 16, 1933, in Suchow, China. His father was a doctor educated in Germany; his grandfather, a successful Shanghai businessman. His family emigrated to England in 1937, and then to America in 1939. Yang grew up in New York City. He was a naturalized U.S. citizen.

When he was 13, he received his first camera, an Argoflex, a present from his father. He was smitten and thereafter hooked on photography. His first published picture (a winter landscape) appeared on the cover of his school magazine. He was initially attracted to the work of the Pictorialists, and later to that of the Purists (Weston, Strand and Cartier-Bresson — through MOMA's monographs). "America and Alfred Stieglitz," a book of essays about Stieglitz and his time, made a lasting impression upon him.

In 1951, after his freshman year at college, Yang traveled cross-country to take Minor White's summer class at the California School of Fine Arts in San Francisco. He was taught the rudiments of view camera technique and Ansel Adams' Zone System. White would on occasion show his own photographs in class. They were usually works in progress, and always shown without comment. Yang especially admired White's sequence of seascapes taken along the California coast.

Yang went to Harvard College, majored in Philosophy, and graduated in 1954. His thesis, "The Philosophy of the Present," was about the American philosopher George Herbert Mead. He went on to the University of Pennsylvania where he obtained his professional degree in architecture in 1957. He then served a stint in the U.S. Army in Germany,

where he bought a Leica, his first 35mm camera. After his discharge, he remained in Europe to take photographs.

Upon his return to New York, he commenced his practice of architecture, first as a draftsman, and eventually as a partner in his own architectural firm: Holden, Yang, Raemsch & Corser. Although he liked designing private houses, the bulk of his practice consisted of public housing and institutional projects. He photographed for publication the buildings he designed, and when he found the time, took pictures for himself. Many were of his wife and children.

Yang had his first solo exhibition at Norbert Kleber's Underground Gallery in New York in 1965. The pictures were taken in a fishing village in Brittany, France. In that same year, the Museum of Modern Art bought a photograph of his and included it in its exhibition, "New Acquisitions." This was his first sale of a photograph. In 1967, he was included in the Metropolitan Museum of Art's exhibition, "Photography in the Fine Arts." At his second exhibition at the Underground Gallery in 1969, he showed pictures taken in his lunch hours in the streets around where he worked.

A portfolio of his photographs was featured in 1969, in "Infinity," the magazine of the American Society of Magazine Photographers (ASMP); and in 1978, a gravure portfolio, "Visions of Innocence," featured in "Popular Photography" magazine.

In 1978 Yang retired from architectural practice.

From 1979 to 1990, Yang was represented by the Marcuse Pfeifer Gallery in New York. His exhibition in 1981, "Landscapes-Westchester Co, Fairfield Co, Lake Mohonk," presented his "calligraphic" studies undertaken in the parks, nature preserves and sanctuaries (his "wild gardens") in the New York metropolitan region.

His exhibitions, "Innisfree Garden" in 1986, and "The Golf Course as Landscape Art" in 1989, featured extended panoramic photographs resembling Chinese scroll paintings. However, the photographs were meant to be viewed as a whole, and not, as with scrolls, sequentially in part. The photographs were taken with a Cirkut No. 10, a spring-powered rotating camera built in 1903. In its 360-degree scans, the camera records a scene from within the scene itself.

From 1989 through 1993, Yang photographed the ornamental sandstone relief portraits over the doorways of New York City's brownstones and remaining tenements. This project culminated in his first book, "Over the Door: The Ornamental Stonework of New York" (Princeton Architectural Press, 1995).

From 1994 to 1997, Yang photographed the miniature photographic portraits, called 'enamels,' placed on the tombstones of Mount Zion, an orthodox Jewish cemetery sandwiched between the Long Island Expressway and a Sanitation plant in Queens, New

York. This project resulted in his second book, "Mount Zion: Sepulchral Portraits" (D.A.P., 2001).

Starting in 2001, Yang photographed John Boyd Thacher State Park near Albany, New York. The park is situated on the Helderberg Escarpment, a long and prominent ridge overlooking the Mohawk-Hudson Valley. A path, called the "Indian Ladder Trail," once traversed the ridge. With an 11" x 14" view camera, Yang photographed along the remnant of the trail which today lies within the boundaries of the Park.

John Yang died September 28, 2009.

### **Scope and Content Note**

**Series One, Correspondence, 1948, 1950-2009**, includes personal correspondence, professional correspondence, press clippings, and other materials related to Yang's exhibitions, museum gifts/sales, and publications. Notable correspondence includes: Personal correspondence with Helen Gee, Arthur C. Holden, Rudolph Simmon (inventor of Simmons Omega enlarger), and letters with lifelong friend and photographer David Sapir, during college years -- talks about subscribing to Aperture, photos taken, job selling Good Humor ice cream, etc. Given to Naomi Yang in 2014 by David Sapir. Also letters with/about Tim Asch (who, with David Sapir were Yang's photo friends in high school. Yang went to Minor White's school with Tim Asch).

**Series Two, Biographical Materials, n.d., 1946, c. 1960's-1970's** includes photographs, scrapbooks, studio files, personal items, and other documents related to Yang's early life.

**Series Three, Project Files, n.d., 1951, 1966, 1969, 1971-2006** is separated into two subseries: Photography Career and Architecture Career. Photography Career contains materials related to Yang's Mount Zion Cemetery project, Over the Door project, Calligraphic Studies project, Innisfree project, as well as annotated maps of trails and parks related to Yang's work.

Architecture Career contains drawings, models, photographs, and other documentation of various architecture projects, including the Turin House, and Boys Brotherhood Republic Project.

**Series Four, Technical Files and Equipment, c. 1970's – 1990's** includes materials related to Yang's photographic and darkroom processes. Present are technical manuals, Yang's darkroom notebooks, and oval mat cutter.

**Series Five, Publications, n.d., 1915-1916, 1920, 1924, 1927, 1937, 1942, 1945, 1953, 1962, 1965-1991, 1995-2007, 2010** includes materials related to photography, and the landscape of New England: travel information, maps, trail books and notes, collected

and annotated by John Yang as research for his photography career. Also present are mockups for publication by Yang.

**Series Six, Photographic Materials, n.d., 1962-1964, 1971-1972, 1974-2004** is separated into three subseries: Calligraphic Studies, Printing Files, and Contact Sheets & Proof Prints. The appendix includes detailed information about the Calligraphic Studies prints. John Yang did not have any studio assistants; all photographs are printed by him.

Yang's Calligraphic Studies were "taken in the overgrown parks of New York City's outer boroughs, and in the 'wild gardens' found in the nature preserves and sanctuaries situated within New York's metropolitan region." [from calligraphic studies album]

Printing Files contain a record of the specifics of type of print, chemistry, dodging, burning etc. that he did for every print of a given negative. It also contains all copies of these prints, except those that were removed for mounting and/or sale. Each print has a number indicating printing session and printing sequence. These are inconsistently notated with numbers, letters, numbers with subscripts, etc.

Contact Sheets & Proof Print boxes were not in the original inventory. Materials include contact sheets and proof prints for various photographic projects, and are arranged by project and date.

## Arrangement

[Series 1: Correspondence](#), 1948, 1950-2009

[Series 2: Biographical Materials](#), n.d., 1946, c. 1960's-1970's

[Series 3: Project Files](#), n.d., 1951, 1966, 1969, 1971-2006

Subseries 1: Photography Career, n.d., 1951, 1966, 1969, 1971-1973, 1977-2006

Subseries 2: Architecture Career, n.d., circa 1970's

[Series 4: Technical Files and Equipment](#), c. 1970's -1990's

[Series 5: Publications](#), n.d., 1915-1916, 1920, 1924, 1927, 1937, 1942, 1945, 1953, 1962, 1965-1991, 1995-2007, 2010

[Series 6: Photographic Materials](#), n.d., 1962-1964, 1971-1972, 1974-2004

Subseries 1: Calligraphic Studies, 1977-2003

Subseries 2: Printing Files, 1978-2004

Subseries 3: Contact Sheets and Proof Prints, n.d., 1962-1964, 1971-1972, 1974-1977, 1985-1987

## **Names and Subject Terms**

Yang, John [<http://vocab.getty.edu/ulan/500033971>]

Calligraphic works [<http://vocab.getty.edu/aat/300266660>]

## **Restrictions**

### **Conditions Governing Access**

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

### **Conditions Governing Use**

Copyright held by Naomi Yang.

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**

The archive was donated to the Center by Naomi Yang in 2017.

## **Related Materials**

Photographs can be found in the Fine Print Collection. Please see archivist for details.

Photographs and other materials can also be found at the Robert Klein Gallery in New York as well as the New York Public Library.

## **Preferred Citation**

John Yang archive, 1915-2010, bulk 1960's-2009. AG 260. Center for Creative Photography, University of Arizona, Tucson, AZ.

## **Processing Information**

All handwriting on prints and on archival boxes is by John Yang. Any mountings or mats are also by Yang.

Collection processed by Alexis Peregoy in 2018-2019, and Sarah Jardini in 2019.

## Container List

### Series 1: Correspondence, 1948, 1950-2009

Note: Materials include personal correspondence, professional correspondence, press clippings, and other materials related to Yang's exhibitions, museum gifts/sales, and publications. Notable correspondence includes: Personal correspondence with Helen Gee, Arthur C. Holden, Rudolph Simmon (inventor of Simmons Omega enlarger), and with/about Tim Asch (who, with David Sapir were Yang's photo friends in high school. Yang went to Minor White's school with Tim Asch, see enclosed letter)

Several folders are labelled "Cusie" which is the nickname for Marcuse Pfeifer, Yang's gallery representative, and refers to shows held at the Pfeifer Gallery.

Box 8 Correspondence S includes letters with lifelong friend and photographer David Sapir, during college years -- talks about subscribing to aperture, photos taken, job selling Good Humor ice cream, etc. Given to Naomi Yang in 2014 by David Sapir. Additional materials related to exhibitions, publications, and projects can be found in Series 3: Project Files.

Arrangement: All materials have been organized in chronological order. Folders were replaced but folder titles remained the same as Yang's original folder titles. Many folders had notes written on the outside, which have been copied and placed at the front of each folder. Series 5: Publications, Box 39 contains correspondence materials that relates to this series. Extent: 9 boxes, 3.75 linear feet.

Box	Folder
1	Correspondence, A-C, 1977-2009
1	1 Addison Gallery of Amer. Art, The Panoramic Photograph, 2003-2004
	2 Admin – Gifts of Fotos, 1980-2004
	3 Admin – Misc. Correspondence, 1997-1980
	4 Admin – Misc. Sales, 1978-1979
	5 Resumes, Course Lists, Framing Sugg., 1987
	6 MZC – Donna Balapole, 1997-2001
	7 Deborah Bell, 2003
	8 Ernest Bentsen, 2002-2005
	9 Bonni Berubi
	10 B & W Magazine, 2002-2004
	11 Kim Bourus, 2009
	12 Bugs & Repairs, 1978-2007
	13 Callaway, 1996-1998
	14 Candace Perich Gallery, 2003-2004

Box	Folder	
1	15	Canadian Center for Architecture, Dec 1986
	16	Catskill Center for Photography, 1978
	17	Center for Creative Photography, 1999-2008
	18	Civilization Magazine, 26 March 1996
	19	The Cleveland Museum of Art, 2003
	20	Harper Collins Random House, 2001-2009
	21	Lester Collins, 1985-1993
	22	Corcoran Gallery of Art, 2005
2		Correspondence, D-F, 1963-2009
	1	Dad's Website [Instructions to Naomi Yang], 2004
	2	Stephen Daiter Gallery, 2003-2009
	3	Equipment Receipts & Guarantees, 1972-1990
	4	Exhibits- Port Wash. Pub. Library, 1983
	5	Exhibitions – Leads, 1983
	6	Exhibitions – Reference and Unpursued Leads, 1963-1979
	7	Exhibits – East Bank Cultural Resources, 1977
	8	Fenimore Art Museum, NYS Historical Society, 2004
	9	Peter Fetterman, n.d.
	10	Fogg Art Museum, 2005
3		Correspondence, G-I, 1974-2007
	1	Garbology, 1990-1991
	2	Helen Gee, 2001-2005
	3	Dietrich Gehring, 2005-2007
	4	Gail Gelsburd – HOFSTA Museum, 1990
	5	Gitterman Gallery, 2005-2008
	6	John Gomez (Turin House), 2006



Box	Folder	
3	7	Adam Gray, 1990-1991
	8	Luther Greene, 1981-1986
	9	Andy Grundberg Albany Show, 2007
	10	Carrie Haddad Gallery, 2004-2005
	11	Hammond Museum, 1985
	12	Heckscher Museum, 1991
	13	Cooper-Hewitt Museum, 1997
	14	Arthur C. Holden, 1974-1992
	15	Barrett House, 1985-1986
	16	Horticultural Society, 1977-1978
	17-18	The Horticultural Society of NY, 1998-1999
	19	Horticultural Society of New York Golf Course, 25 March 2005
	20	Michael Ingbar G. of Arch. Art, 2005-2006
	21	ICP (International Center of Photography), 2003-2006
	22	Interview Mag. Article, 1990
4		Correspondence, J-L, 1970-2007
	1	The Jewish Museum, 2003
	2	J.S. Gallery – Inventory, 1998-2006
	3	J.S. Gallery – Mount Zion, 2001-2007
	4	J.S. Gallery – Thatcher State Park, 2003
	5	21 <sup>st</sup> – The Journey of Contemporary Photography, 2004
	6	Ivan Karp, O.K. Harris Gallery, 1996
	7	Katonah Gallery, 1970-1980
	8	Robert Klein Gallery, 1982-2005
	9	Lawrence Miller Gallery Inc., 1990-2002
	10	Janet Lehr/Vered Show Publicity, 1991

Box	Folder	
4	11	Janet Lehr- Consignments>Returns/Sales, 1991-1993
	12	Janet Lehr, 1991-2002
	13	Leica Gallery, 2003
	14	E.D. Lewis, 1971-1999
	15	Lizan – Tops, 1997-2002
5		Correspondence, M-N, 1977-2008
	1	Maison Europeenne de la Photographie, 2008
	2	Bill Massoth, n.d.
	3	Metropolitan Museum, 1986-2003
	4	Mohonk, 1977
	5	Prestel-Verlag (Mt. Zion Cemetery), 1998-1999
	6	Distributed Art Publishers (Mt. Zion Cemetery) & Arena, 1998
	7	Mt. Zion Cemetery, Princeton Architectural Press, 1998
	8	Twin Palms Publishers (Mount Zion Cemetery), 1998-1999
	9	Museum of the City of New York, 1993-2005
	10	Museum of fine Art-Boston, 2003
	11	The Museum of Fine Arts, Houston, 1992-2009
	12	Museum of Modern Art, 1963-1989
	13	Misc. Photo Ops, Unsuccessful, 1996-2003
	14	The Nature Conservatory, 1981-1996
	15	National Museum of American Art (Smithsonian), 1992-2008
	16	Correspondence, New Jersey State Museum, 1989-1991
	17	New York Historical Society, 1993-2004
	18	N.Y. Hort. Soc. Luther Greene, Digital Panoramas, 2002-2003
	19	New York Public Library, 1993-2004
	20	New York State Museum, 2004-2005

Box	Folder	
5	21	Norton Publishing (Mt. Zion Cemetery), 1999
6		Correspondence, Marcuse Pfeifer Gallery, 1971-1986
	1	Pfeifer - Consignments & Returns/Sales, 1978-1990
	2	Pfeifer, 1978-1991
	3	Pfeifer - Mailing List, 1981
	4	Pfeifer - Show Poster, 1981
	5	Pfeifer - Innisfree Garden, 1986
	6	Cusie II – Innisfree Garden, 1986
	7	Pfeifer - Letters Appreciation, 1986
	8	Pfeifer - Mailing List, 1986
	9	Pfeifer – Poster, 1986
	10	Pfeifer – Poster Text, 1986
	11	Pfeifer, Show Announcements & Reviews, 1986
7		P-R; Correspondence, Marcuse Pfeifer Gallery, 1989-2001;
	1	Cusie III – Letters appreciation etc., 1989
	2	Cusie III – Mailing List, 1989
	3	Cusie III - Poster, 1989
	4	Cusie III - Poster Text, 1989
	5	Cusie III – Press Release, Resume, & Course List, 1989
	6	Cusie III – P.R. Reviews & Announcements, 1989
	7	Cusie III – Golf course as Landscape Art/ Ways & Means, 1989
	8	Cusie III, 1995-2001
	9	Panorama Visions, Park Ave. Atrium, 1986
	10	The Parish Art Museum, 1989
	11	David Perrelli – Penn. Gazette, 2008
	12	Russ Perry, 2005-2007
	13	Photography in the Fine Arts, 1967

Box	Folder	
7	14	Photo Metro Magazine, 2002
	15	Photovision Magazine, 2002
	16	Powerhouse (MZC), 1996-2000
	17	Princeton Univ. Art Museum
	18	Putney School Show, currier Building Opening, 1997-2004
	19	Queens Historical Society, 2003
	20	Quest Magazine, 1996
	21	Reconstructionist Synagogue of the North Shore, 2002
	22	Yancey Richardson, Feb. 28, 1994
	23	Lyle Rexer, 2001
	24	Nancy Rosen, 1991-1999
8		Correspondence, S; undated, 1948-2009
	1	David Sapir to Naomi Yang, Some Memories of John, and Other, 1948, 1970, 2014
	2	Letters from Yang to Sapir, undated, c. Early 1950s
	3	Letters from Yang to Sapir [During time at Harvard], 1951-1953
	4	Letters from Yang to Sapir [Post Harvard], 1954-1956, 1958
	5	Samuel Dorsky Museum of Art, 2006-2008
	6	David Sapir, 1993
	7	David Sapir, 1994
	8	Letters from David Sapir, 1993-1996
	9	David Sapir Regarding Shows, 1994
	10	Tangled Nature sent to Sapir, 1994
	11	Gift from David Sapir, 1993
	12	Judy Siegal/ World Journal of Post – Factory Photography, 2004
	13	Bruce Silverstein Gallery, 2009

Box	Folder	
8	14	Rudolph Simmon, June 1978(?)
	15	Over the Door – Simon & Schuster, 2000
	16	The Spertus Institute, Chicago, 2003
	17	John Stevenson Gallery, 1999-2002
	18	Storm King, 1984
9		Correspondence, T-Z, 1964-2009
	1	Thacher State Park, 2001-2009
	2	Travel & Leisure Magazine, 1997
	3	The Trustees of Reservations, 1982-1990
	4	Twining, 1988-1989
	5	Underground Gallery, 1964-1965
	6	United States Golf Association, 1986-1992
	7	University of Oregon, 1989-1990
	8	University of Virginia - School of Architecture, 1996-1997
	9	View Camera Magazine, 1999-2004
	10	WaveHill, 1970-1984
	11	Winterthur, 1986
	12	Wisher Claim, 2005-2006
	13	Witkin Gallery, 1991-1995
	14	Weltausstellung der Photographie, 1976-1978
	15	The Westsider, 1996
	16	Zabriskie, 1977-2008

**Series 2: Biographical Materials, n.d., 1946, c. 1960's-1970's**

Note: Materials include photographs, scrapbooks, studio files, personal items, and other documents related to Yang's early life. Contents of box 10 relates to Series 3: Project Files and Series 6: Photographic Materials. Extent: 3 boxes, 3.17 linear feet.

Box	Folder
10	Early life and work: 1946 photo scrapbook; Putney High School magazine with JY photos, Harvard Freshman register with JY, Harvard Senior Thesis in Philosophy
11	Personal items: various clippings/quotes from over JY's studio desk, address books, items from bulletin board in darkroom, maps from studio walls, photos by JY of studio desk (for lens measurements) and of different homes and darkrooms over the years. "Historic Landmark" sign, created by Naomi Yang for John Yang's darkroom
12	Photos of John Yang - self-portraits and photos by others and

**Series 3: Project Files, n.d., 1951, 1966, 1969, 1971-2006**

Note: Materials related to Yang's photographic projects and architecture career. Extent: 16 boxes. 11.25 linear feet

Subseries 1: Photography Career, n.d., 1951, 1966, 1969, 1971-1973, 1977-2006.

Note: Boxes 20-23 contain travel information, maps, trail books and notes, relates to Series 5: Publications, while Box 38 in Series 5: Publications contains other maps and travel books that relate to this series Extent: 11 boxes, 6.07 linear feet.

Box	Folder
13	Texts for Mount Zion Cemetery book, plans for Mount Zion Cemetery show at John Stevenson Gallery, NYC, 2001
14	Mount Zion Cemetery Project - Model and photographs from show at Reconstructionist Synagogue of the North Shore, 2002
15	Over the Door Project - Texts for book, correspondence with Princeton Architectural Press and Naomi Yang, 1994-95
16	Over the Door Project - Notebook with DOP prints for Princeton Architectural Press to use for book production, 1994-95
17	Over the Door Project - Correspondence and plans for show at Municipal Arts Society, NYC, 2005-06
18	Calligraphic Studies – Maps and books with markings by Yang of preserves/ trails that he visited for project (relates to publications)

Box	Folder	
19		Horticultural Society/ Innisfree show 1998-99 – small mockups, show preparation
20	1	Maps w/ markings by JY, Westchester Co. & Lower Hudson Chapter- TNC, 1977- 1982, 1984-1987, 1992-1996, 1998-2002
	2-3	Massachusetts – Trustees for Reservations (2 folders), 1979, 1980s, 1991-1999
	4	New Jersey, Also Penn. – Del. Valley, 1980's, 1998
21	1-2	Shawangunks Maps (2 folders), 1980's, 1990's
	3-4	Hudson River Valley – Also see NY-NJ Trail Conference, and other files (2 folders), 1980's, 1990's, 2000's
	5	NY – NJ Trail Conference (also see Shawangunks, Hudson Riv. Valley), Lamont, Greenbrook, Black Rock Forest, Skunemunk, 1966, 1977-1981, 1990, 1996-1997
22	1-2	<p>Pennsylvania – Also Delaware Valley (2 folders), late 1970's, 1980's, 1990's, Early 2000's</p> <p>Albright, R. &amp; Albright P. (1993) <i>Short Nature Walks on Long Island</i>. Old Saybrook, CT: The Globe Pequot Press.</p> <p>Scheller, W. (1980) <i>Country Walks Near New York</i>. Boston, MA: Appalachian Mountain Club.</p> <p>Cooley, S. (1982) <i>Country Walks in Connecticut</i>. Boston, MA :Appalachian Mountain Club &amp; The Nature Conservancy.</p> <p>Anderson, K. &amp; Turco, P. (1993) <i>Walks and Rambles in Westchester &amp; Fairfield Counties</i>. Woodstock VT: Backcountry Publications.</p> <p>New York and New Jersey Trail Conference, Inc. &amp; The American Geographical Society (1971) <i>New York Walk Book</i>. Garden City, NY: Doubleday/Natural History Press.</p> <p>Perls, J. (1999) <i>Paths along the Hudson: a guide to walking and biking</i>. New Brunswick, New Jersey, and London: Rutgers University Press.</p>
23		<p>Van Diver, B. (1985) <i>Roadside Geology of New York</i>. Missoula, MT: Mountain Press Publishing Company.</p> <p>Torrey, R., Place Jr., F., &amp; Dickinson, R. (1951) <i>New York Walk Book</i>. New York: The American Geographical Society.</p>

Box Folder

23

Roseberry, C.R. (1982) *From Niagara to Montauk: the scenic pleasures of New York State*. Albany, NY: State University of New York Press.

Ridgefield Conservation Commission (1990) *Ridgefield Walk Book*. Ridgefield, CT: The Ridgefield Conservation Commission.

Hardy G. & Hardy, S. (1978) *Fifty Hikes in Connecticut*. Somersworth, NH: New Hampshire Publishing Company.

Van Diver, B. (1980) *Upstate New York*. Dubuque, IA: Kendall/Hunt Publishing Company.

Jorgensen, N. (1978) *A Sierra Club Naturalist's Guide to Southern New England*. San Francisco, CA: Sierra Club Books.

Lasker, T. & George, J. (1969) *New York in Maps: an instant guide to every place in town*. Chappaqua, NY: FLASHMAPS, Inc./Dell Publishing Company.

Hagstrom Maps Company (1987) *New York City 5 Borough Pocket Atlas*. Maspeth, NY: Hagstrom Map Company.

Fried, M. (1981) *Tales from the Shawangunk Mountains*. Glens Falls, NY: Adirondack Mountain Club, Inc.

Turco, P. (1990) *Walks & Rambles in Dutchess and Putnam Counties*. Woodstock, VT: Backcountry Publications.

New York State Outdoor Education Association & New York State Department of Environmental Conservation (1983) *Nature Centers in New York State*. Albany, NY: New York State Outdoor Education Association & New York State Department of Environmental Conservation

Keyarts, E. (1979) *60 Selected Short Walks in Connecticut*. Chester, CT: The Globe Pequot Press.

Keyarts, E. (1972) *Short Walks in Connecticut Volume 2*. Chester, CT: The Globe Pequot Press.

Keyarts, E. (1973) *Short Walks in Connecticut Volume 3*. Chester, CT: The Globe Pequot Press.



Subseries 2: Architecture Career, n.d., circa 1970's

Extent: 5 Boxes, 5.17 linear feet

Box	Folder	
24		Architecture career - Portfolio of photographs and ephemera about Turin house -- designed by JY when he was a practicing architect. Photos taken of completed building with residents in apts by JY, 1971-72?
25		Architecture career - HEWC/FPW assoc.: photographs by JY of building he designed at Queens Community College during construction and after completion
26		Architecture career - HYRC/HYRT assoc: arch drawings and models, photographs of completed projects by JY
27		Architecture career - HYRC assoc: Boys Brotherhood Republic project, arch drawings, photographs of complete project by JY
28		Architecture career - HYRC/HYRT assoc: arch drawings and models, photographs of complete projects by JY

**Series 4: Technical Files and Equipment, c. 1970's-1990's**

Note: Materials related to Yang's photographic process and darkroom. Contents of Box 37 relate to Series 5: Publications. Extent: 7 boxes, 4.79 linear feet.

Box	Folder	
29	1	Cirkut Camera Manuals, 1983, 1987-1988, 1991
	2	Cirkut Camera Info & Notes, 1977, 1983-1986, 1988-1989
	3	Photo – Cirkut Film [Purchase Information], 1983-1987, 1990, 1992
30		Darkroom notebooks: Alternative processes, films, photographic papers
31		Darkroom notes and materials from binders: Alternative process and Plaintotype information
32		Darkroom notes and materials from binders: Info about Leica, Sinar, other cameras; books on darkroom technique, and info on lighting
33		Darkroom notebook: Darkroom equipment, chemistry, technique, alt processes, reproduction manuals
33	1-2	Nikon Lens Tests 92 folders), 1991
	3-5	Kodak paper – Oriental, AGFA, Ilford, Forte, Sterling, Luminos [binder] (3 folders)

Box	Folder	
33	6-8	Films [binder includes test prints] (3 folders)
	9-10	Alternative Process [Binder] (2 folders)
	11-12	Optics [Binder] (2 folders)
	13-14	Nikon, Sigma, Tamron, Tokina, Vivitar, Questar (2 folders)
	15-16	Binocs. – Goerz, Zeiss (2 folders)
	17-18	B/L, Ross, Cooke, T/R, Burke & James (2 folders)
34	1	Articles – Tech [Binder]
	2-3	Kodak – Chemistry [Binder] (2 folders)
	4-6	Darkroom [Binder] (3 folders)
	7	Other Technical Materials Other Technical Publications – Hasselblad, Zork
	8	Cases – Various [Binder]
	9-11	Leica [Binder] (3 folders)
	12-13	Sinar Technical Manual [Binder] (2 folders)
35		Oval mat cutter – used by Yang to cut Thatcher oval mats [template inside]

**Series 5: Publications, n.d., 1915-1916, 1920, 1924, 1927, 1937, 1942, 1945, 1953, 1962, 1965-1991, 1995-2007, 2010**

Note: Materials related to photography, and the landscape of New England collected by John Yang and his photography career. Also present are mockups for publication by Yang.

Contents of Box 37 relate to Series 4: Technical Files, contents of Box 38 relate to Series 3: Project Files, and contents of Box 39 relate to Series 1: Correspondence. While items in box 20-23 from Series 3: Project Files, relates to this series. Extent: 7 boxes, 6.09 linear feet.

Box	Folder	
36		Books used and marked up by JY in researching his subject matter, preparing his texts for his own publications  Forbes, H. (1927) <i>Gravestones of Early New England and the Men who Made Them 1653-1800</i> . Boston: The Riverside Press for Houghton Mifflin Company

Box	Folder
36	<p>Esmark, K. (2006) <i>Otto Walter Beck of Innisfree</i>. Poughkeepsie, NY: Hudson House Publishing.</p> <p>Mackenzie, A. (1920) <i>Golf Architecture</i>. London: Simpkin, Marshall, Hamilton, Kent &amp; Co.</p> <p>Collins, L. (n.d.) <i>Innisfree Garden</i>. Milbrook, NY: Innisfree Foundation (My Copy) includes extensive notes by Yang.</p> <p>Cahill, J. (1996) <i>The Lyric Journey</i>. Cambridge, MA; Harvard University Press.</p> <p>Isachsen, Y. et al. (2000) <i>Geology of New York</i>. Albany, NY: New York State Museum.</p> <p>Gillon, Jr., E. (1966) <i>Early New England Gravestone Rubbings</i>. New York: Dover Publications, Inc.</p> <p>Hay, J. (1985) <i>Kernels of Energy, Bones of Earth: the rock in Chinese art</i>. New York: China Institute in America.</p>
37	<p>Beck, C. &amp; Andrews, H. <i>Photographic Lenses a Simple Treatise</i>. London: R. &amp; J. Beck Ltd.</p> <p>Miller, T. &amp; Brummitt, W. (1945) <i>This is Photography</i>. Garden City, NY: Garden City Publishing Co., Inc.</p> <p>Cox, A. (1945) <i>Photographic Optics</i>. New York: The Focal Press.</p> <p>Lockett, A. (1937) <i>Camera Lenses</i>. New York: Pitman Publishing Corporation.</p> <p>Fraprie, F. (1915) <i>Practical Photography - The Secret of Exposure</i>. Boston: American Photographic Publishing Company.</p> <p>Ray, S. (1979) <i>The Photographic Lens</i>. New York: Focal/Hastings House.</p> <p>Tennant and Ward (1916) <i>The Photo Miniature Volume XIII</i>. London: Tennant and Ward.</p> <p>Eastman Kodak Company (1942) <i>Kodak Lens Manual: a data book</i>. Rochester, NY: Eastman Kodak Company.</p> <p>Solbert, O.N. (1953) <i>George Eastman: a brief biography of the founder of Eastman Kodak Company</i>. Rochester, NY: Eastman Kodak Company.</p>

Box

37

Eastman Kodak Company (1975) *A Brief History*. Rochester, NY: Eastman Kodak Company

Eastman Kodak Company (1962) *Camera Technique for Professional Photographers*. Rochester, NY: Eastman Kodak Company

Wall, E. J. (1924) *Photographic Facts and Formulas*. Boston: American Photographic Publishing Co.

Eastman Kodak Company (1974) *Kodak Darkroom Dataguide for black-and-white*. Rochester, NY: Eastman Kodak Company.

Eastman Kodak Company (1975) *Kodak Professional Photoguide*. Rochester, NY: Eastman Kodak Company.

Sanders, N. (1977) *Photographic Tone Control*. Dobbs Ferry, NY: Morgan & Morgan Inc.

Adams, A. (1981) *The Negative – The New Ansel Adams Photography Series/ Book 2*. Boston: New York Graphic Society.

Adams, A. (1983) *The Print – The New Ansel Adams Photography Series/ Book 3*. Boston: New York Graphic Society.

Weinstein, R. & Booth, L. (1977) *Collection, Use, and Care of Historical Photographs*. Nashville, TN: American Association for State and Local History.

Eastman Kodak Company (1982) *Quality Enlarging with Kodak B/W Papers*. Rochester, NY: Eastman Kodak Company.

Eastman Kodak Company (1971) *Basic Chemistry of Photographic Processing Part 1: what chemicals are made of*. Rochester, NY: Eastman Kodak Company.

Eastman Kodak Company (1971) *Basic Chemistry of Photographic Processing Part 2: how processing chemical work*. Rochester, NY: Eastman Kodak Company.

Eastman Kodak Company (1971) *Basic Photographic Sensitometry Workbook*. Rochester, NY: Eastman Kodak Company.

38

Book Mockups for publication by Yang

Mount Zion Sepulchral Portraits (2 copies)

Box	Folder
38	I. 1979 et al. vertical II. Landscapes Late 80's – Early 90's III. Landscapes Late 90's – 2005, Palisades, Teatown, Maswpequa Lunchtime Midtown New York 1960's Other Mockups Work in Progress Houses (mostly) 4 x 5 Water Die Reerperbahn (incomplete)
39	Books and other publications Chronogram Magazine, Oct 2007 NY Times Magazine – Over the Door Spread (p. 30-31) NY Times Robin Progrelin article, 12-4-05, NY Sun 11-29-05
1	Timber Press Correspondence, 1983
2	David R. Godine Publisher Catalog, 1982
3	Publications – Garden Magazine, 1982
4	Publications – Scott Foresman, 1970-1971
5	Publications – “Horticulture”, 1982
6	Publications – “Garden Design”, 1982-1984
7	Publications – Harvard Alumni Magazine, 1982
8	Publications – Ulster County Artist, 1977-1979
9	Publications – Time, Life Books, 1971
10	Publications – Nature Conservancy, 1979
11	Publications – Leads, 1973-1974, 1978

Box	Folder	
39	12	Publications – American Photographer, 1978-1980, 1985
	13	Publications – Popular Photography incl. Renee Burns & Charlie Reynolds, 1975-1983
	14	Publications – Modern Photography, Andy Grundberg, 1979-1983
	15	Publications – Reference and Unpursued Leads, also Dashed Hopes, 1968-1969, 1977, 1979, 1981, 1985-1986
	16	Publications – Aperture, 1979-1986
	17	Publications – Innisfree, 1983-1984
	18	Publications – Pop. Phot. Portfolio – Tearsheets, Nov 1978
	19	Popular Photography, 1978
	20	Aperture, 1995
	21	Infinity, July 1968
	22	Garden Design, 1982
	23	Garden Design, 1983
		Album of Prints: HA 7 3159
		Album of Prints for Publication: Photo Book 1
		Album of Prints for Publication: Photo Book 2
		Album of Prints for Publication: Photo Book 3
	24	The Catskill Center Show Announcement – Original
	25	Photo – Underground Gallery – 1 <sup>st</sup> Show Announcement – Original, 1965
	26	Horticultural Soc. Show Announcement – Original, 1977
	27	Photo – Underground Gallery – 2 <sup>nd</sup> Show Announcement – Original, 1969
	28	Photostats, Gallery Announcement, etc. in chronological order, complete set, 1965-1966, 1968-1969, 1977-1979, 1981

Box	Folder	
39	29	Photostats, Galley Announcements, etc. in chronological order, complete set – except Infinity Magazine, 1965-1966, 1969, 1977-1979, 1981
	30	Ulster Co. Calendar, 1978
	31	Newspaper Clippings & Other Promotional Materials, 1968, 1977, 1980-1981, 1986-1991, 2005
	32	Reviews Sent, 1981
	33	Metropolitan Home, 1989
40		Books and periodicals with JY photos, and show announcements
		National Museum of American Art (1991)Between Home and Heaven: contemporary American landscape photography postcards. Washington, DC: Smithsonian Institute
		John Yang Postcard from Between Home and Heaven
		Black & White Magazine Issue 78, October 2010
		Photography in the Fine Arts Exhibition V, The Metropolitan Museum of Art, 1967
		Infinity, July 1968 (2 copies)
		Popular Photography Volume 83, No. 5, November 1978
		The Children of this World, 4 <sup>th</sup> World Exhibition of Photography, UNICEF 1977
		Aperture 95 Minor White A Living Remembrance, 1984
		Stated As Fact – Photographic Documents of New Jersey, 1989
		Garden Design, volume I number III, Winter 1982
		Garden Design, volume II number II, Summer 1983
		Metropolitan Home, July 1989
		SmithKline & French Research and Development Art Collection catalog, 1988
		Princeton Architecture Press, Spring 1997
		Speaking Volumes – The World of the Book: Rethinking Design 3, 1995

Box	Folder
40	Announcements- MAS, O the Door, MZC Tradition and the Unpredictable, Allan Chasanoff Photographic Collection
40A	Marcuse Pfeifer Gallery – The Golf course as Landscape Art promotional poster, 1989
41	Post-Factory Photography issues 1-9, 1998-2004

### **Series 6: Photographic Materials, n.d., 1962-1964, 1971-1972, 1974-2004**

Notes: Materials include prints from Yang's Calligraphic Studies project, as well as printing files for various projects.

Negatives: John Yang numbered and dated all his large format negatives, writing directly on the edge of the negative. These numbers appear on the prints as well. The first number is a prefix which indicates camera format (11x14 = 1114; 5x7 = 57; 4x5 = 45). The second number is the date the photo was taken. The third number indicates which shot it was on that particular day.

The exception to this are the 8x10 negatives, which have no prefix indicating format, and which are dated in a separate notation from the numbering system. Instead, he counted these from the first day he started shooting with his 8x10 Sinar camera, adding a second number to indicate the sequence of shots on a particular day. (Note: there are two distinct sequences for different days of 8x10 exposures, 1-12 and 13-24. Because he could carry only 6 film holders at a time, and each one had two shots in it, he could take a maximum 12 photos a day. However, he owned 12 8x10 holders — so there are days with exposures numbered 1-12, and there are days with exposures numbered 13-24.)

For example:

1114-05.03.82-12 would be an 11x14 negative taken on May 3, 1982 and the 12th sheet of film exposed that day.

806-23 would be the 806th day he went out with his 8x10 camera and is the 23rd shot in that holder sequence.

On the 8x10 prints you will also find a series of notches, "V" and "I" shapes filed into one edge of the film holders and burned into the negatives. This was how he numbered the film holders, in a rough roman numeral style: "V" is for 5 and "I" is for 1. Holder VVIII would be holder 13. (There's no "X".)

John Yang Abbreviations:

In the printing files and in the "Calligraphic Studies" notebooks there are abbreviations indicating darkroom processes and techniques. These were to remind himself what he had done to achieve a given print. Here are three identified by Naomi Yang; there are others unidentified.

AQA – type of printing light

EB – edge burn (dodging and burning instruction)

ND.15 – neutral density filter

Extent: 21 boxes, 5.67 linear feet.

### **Subseries 1: Calligraphic Studies, 1977-2003**

Note: Volume I and Volume II of Calligraphic Studies are portfolios that Yang put together during his last years of life. These culminate his favorite works over his photographic career. The Post-It notes in notebooks are Yang's original thoughts, compiled by his daughter Naomi Yang. Prints are listed in appendix.



From album: "John Yang's 'calligraphic studies' were taken in the overgrown parks of New York City's outer boroughs, and in the 'wild gardens' found in the nature preserves and sanctuaries situated within New York's metropolitan region." Extent: 2 boxes, 0.42 linear feet.

Box Folder

42 Calligraphic Studies, DOP/ POP, loose, 8x10, 1978-2003 [see appendix for list of prints]

43 Calligraphic Studies album, volume I, 1978-2003 [see appendix for list of prints]

Calligraphic Studies album, volume II, 1978-2003 [see appendix for list of prints]

Subseries 2: Printing Files, 1978-2004

Note: John Yang numbered every print he made and kept elaborate records of his darkroom work —these are organized in his printing files. There is an individual file for each negative he printed, labeled with the corresponding negative number.

Each printing file contains a record of the specifics of type of print, chemistry, dodging, burning etc. that he did for every print of a given negative. It also contains all copies of these prints, except those that were removed for mounting and/or sale. Each print has a number indicating printing session and printing sequence. These are inconsistently notated with numbers, letters, numbers with subscripts, etc.

Print 3-1 would be the third time he was in the darkroom printing this particular negative, and the first print of that day. Print IV-WWW would be the 4th time he was in the darkroom printing this particular negative, and the third print of the day. (However, you might have to check to see whether there were letters other than W also used that day.)

These files span the life of the negative, and therefore include prints made years apart. Gelatin silver versions, printing out versions, and/or platinum versions of the same negative are contained in the same printing file, together with notes on each. Extent: 7 boxes, 5.25 linear feet

Box Folder

44 Black and white prints, Negative # 0-200, DOP/POP, loose 8x10, 1978-1980

45 Black and white prints, Negative # 201-600, DOP/POP, loose 8x10, 1981-1987

46 Black and white prints, Negative # 601-end, DOP/POP, loose 8x10, 1987-2003

Box	Folder
47	Innisfree, Platinum prints, 1981-1988, includes planning materials for Horticultural Society of New York show of the prints, photo of Yang at Innisfree with panoramic camera, polyester negatives
48	Innisfree, Platinum prints, 1981-1988, polyester negatives
49	Thatcher State Park, POP, assorted sizes, selection of prints, John Boyd Thatcher State Park, Voorheesville, NY. [All printing files for Thatcher book housed at New York Public Library.]
50	Thatcher State Park, Negative # 10.22.04-12; 07.10.03-2; 10.28.04-15; 05.06.03-15

Subseries 3: Contact Sheets and Proof Prints, n.d., 1962-1964, 1971-1972, 1974-1977, 1985-1987

Note: These boxes were not in the original inventory. Materials include contact sheets and proof prints for various photographic projects. Arranged by project and date. Extent: 12 boxes, 9.19 linear feet.

Box	Folder
51	Dec 1971-1972
52	Proofs & Contacts, April 1972
53	Proofs & Contacts, 1973
54	Undated rolls #1-85, 1974
55	Bermuda, NY Trails, Williamsburg, 1976 Martha's Vineyard, 1977
56	4 x 5 1974 4 x 5 Mohonk Adirondacks 1974
57	Nantucket, Kiliprook , Mohonk March 1975 Mohonk + New York 1975
58	Nantucket Oct 1975, Westbury NYC July 1975 Mohonk, Oct 1975 Nantucket, Oct 1975
59	Highland, Deerskill, Oliverea 1977 Hancock, 505, Kids, 1977

Box	Folder
60	G, J, and Kids, 1977 NYC, 1977 Mohonk, Aug 1977, Dec 1977 Oliveria, Sams Pt, Nov 1977 Minniwaska, Nov 1977
61	1985-1987 Gettysburg, NY, Rossmoor, Manitoga, Pepsico, 1986-1987
62	Undated Proof Prints Rollei Contacts, 1962, 1963, 1964

**Appendix: INDEX TO CALLIGRAPHIC STUDIES PRINTS IN COLLECTION**

Box #	Work	JY Neg #	JY Print #	Date	Type	Location	City	State
42	Calligraphic Studies	015-1	II-WW	10.25.78	POP	Ward Pound Ridge Reservation	Cross River	NY
42	Calligraphic Studies	057-19	I-W	09.19.79	POP	Blue Mountain Reservation	Peekskill	NY
42	Calligraphic Studies	086-17		11.20.79	DOP	Ordway Preserve	Weston	CT
42	Calligraphic Studies	92-22		1979	DOP	Teatown Lake Reservation	Ossining	NY
42	Calligraphic Studies	108-20(108-X)		1980	DOP	Arthur Butler Memorial Sanctuary	Mt. Kisco	NY
42	Calligraphic Studies	109-12 (109-X)		1980	DOP	Arthur Butler Memorial Sanctuary	Mt. Kisco	NY
42	Calligraphic Studies	155-8 (155-X)		1980	DOP	Huntington State Park	Redding	CT
42	Calligraphic Studies	219-17	X	1981	POP	Herbert L. Nichols Preserve		

42	Calligraphic Studies	219-24	EEE2	1981	POP	Mineral Springs		
42	Calligraphic Studies	242-13	JJ	1981	POP	Innisfree Garden	Millbrook	NY
42	Calligraphic Studies	245-11	FFF2	1981	POP	Mohonk	New Paltz	NY
42	Calligraphic Studies	305-5	II-AA	1982	POP	Fairchild Audubon	Greenwich	CT
42	Calligraphic Studies	368A-15	VII-M	1982	POP	Sharon Audubon	Sharon	CT
42	Calligraphic Studies	368A-15	U	1982	POP	Sharon Audubon	Sharon	CT
42	Calligraphic Studies	368A-16	III-2	1982	POP	Sharon Audubon	Sharon	CT
42	Calligraphic Studies	368A-16	V	1982	POP	Sharon Audubon	Sharon	CT
42	Calligraphic Studies	499-8	I-1	1984	DOP	Byram River Gorge Preserve	Greenwich	CT
42	Calligraphic Studies	499-8	II-^	11.28.84	POP	Byram River Gorge Preserve	Greenwich	CT
42	Calligraphy Studies	499-8	IV-WWW	11.28.84	POP	Byram River Gorge Preserve	Greenwich	CT
42	Calligraphic Studies	534-13	II-X	1985	POP	Moonbeams Preserve	Middletown	NY
42	Calligraphic Studies	564-9	II-2	1986	DOP	Westmoreland Sanctuary	Mt. Kisco	NY
42	Calligraphic Studies	564-9	JJJ2	1986	POP	Westmoreland Sanctuary	Mt. Kisco	NY
42	Calligraphic Studies	566-17	EEE	1986	POP	Fairchild Audubon		

42	Calligraphic Studies	572-5	III-2	1986	Palladio	Greenwich Arboretum		
42	Calligraphic Studies	572-5	PPP	1986	POP	Greenwich Arboretum		
42	Calligraphic Studies	652-18	DD	1989	POP	Cunningham Park	Queens	NY
42	Calligraphic Studies	652-20	DD3	1989	POP	Cunningham Park	Queens	NY
42	Calligraphic Studies	658-5	K	1989	POP	Van Cortland Park		
42	Calligraphic Studies	732-13	II-1	1994	POP	Muttontown		
42	Calligraphic Studies	733-15	I-1	1994	POP	Muttontown		
42	Calligraphic Studies	742-8	II-1	1994	Palladio	Croton Park		
42	Calligraphic Studies	744-2	I-O	1994	POP	Muscoot		
42	Calligraphic Studies	794-11	I-V	1996	POP	Arthur Butler Memorial Sanctuary	Mt. Kisco	NY
42	Calligraphic Studies	795-23	CC	1996	POP	Weir		
42	Calligraphic Studies	907-21	A3	2001	POP	Caumsett		
43	Calligraphic Studies Vol I	91-10	III-SS3	1979	POP	Audubon Center	Greenwich	CT
43	Calligraphic Studies Vol I	92-22	V-XX	1979	POP	Teatown Lake Reservation	Ossining	NY
43	Calligraphic Studies Vol I	92-2	IV-RR	1979	POP	Audubon Center	Greenwich	CT

43	Calligraphic Studies Vol I	91-3	VII-TT	1979	POP	Audubon Center	Greenwich	CT
43	Calligraphic Studies Vol I	57-11	VI-GG1	1979	POP	Blue Mountain Reservation	Peekskill	NY
43	Calligraphic Studies Vol I	284-13	I-B	1981	POP	Arthur Butler Memorial Sanctuary	Mt. Kisco	NY
43	Calligraphic Studies Vol I	87-14	III-U1	1979	POP	Mt. Holly Preserve	Katonah	NY
43	Calligraphic Studies Vol I	110-20	YYY	1980	POP	Arthur Butler Memorial Sanctuary	Mt. Kisco	NY
43	Calligraphic Studies Vol I	77-15	III-C	1979	POP	Long Pond Preserve	Waccabuc	NY
43	Calligraphic Studies Vol I	13-24	V	1978	POP	Long Pond Preserve	Waccabuc	NY
43	Calligraphic Studies Vol I	2-12	H1	1978	POP	Arthur Butler Memorial Sanctuary	Mt. Kisco	NY
43	Calligraphic Studies Vol I	155-8	VIII-Q	1980	POP	Huntington State Park	Redding	CT
43	Calligraphic Studies Vol I	1957-6	IV-S	1980	POP	Huntington State Park	Redding	CT
43	Calligraphic Studies Vol I	93-20	I-1	1979	DOP	Westmoreland Sanctuary	Mt. Kisco	NY
43	Calligraphic Studies Vol I	91-2	I-4	1979	DOP	Audubon Center	Greenwich	CT
43	Calligraphic Studies Vol I	96-23	II	1979	DOP	Devil's Den	Weston	CT
43	Calligraphic Studies Vol I	96-13	I	1979	DOP	Devil's Den	Weston	CT
43	Calligraphic Studies Vol I	85-14	I-3	1979	DOP	Devil's Den	Weston	CT

43	Calligraphic Studies Vol I	98-17	I	1980	DOP	Millbrook Mountain	Gardiner	NY
43	Calligraphic Studies Vol I	105-10	I-1	1980	DOP	Arthur Butler Memorial Sanctuary	Mt. Kisco	NY
43	Calligraphic Studies Vol I	106-3	III	1980	DOP	Arthur Butler Memorial Sanctuary	Mt. Kisco	NY
43	Calligraphic Studies Vol I	107-14	I-4	1980	DOP	Arthur Butler Memorial Sanctuary	Mt. Kisco	NY
43	Calligraphic Studies Vol I	118-24	VI-6	1980	DOP	Pierrepont State Park	Ridgefield	NY
43	Calligraphic Studies Vol I	109-8	I-4	1980	DOP	Arthur Butler Memorial Sanctuary	Mt. Kisco	NY
43	Calligraphic Studies Vol I	108-20	I-8	1980	DOP	Arthur Butler Memorial Sanctuary	Mt. Kisco	NY
43	Calligraphic Studies Vol I	13-3	III	1978	POP	Long Pond Preserve	Waccabuc	NY
43	Calligraphic Studies Vol I	303-1	XIII-PPP	1982	POP	Arthur Butler Memorial Sanctuary	Mt. Kisco	NY
43	Calligraphic Studies Vol I	178-9	III	1980	DOP	Long Pond Preserve	Waccabuc	NY
43	Calligraphic Studies Vol I	109-12	?	1980	DOP	Arthur Butler Memorial Sanctuary	Mt. Kisco	NY
43	Calligraphic Studies Vol I	595-12	I-1	1987	DOP	Bartlett Arboretum	Stamford	NY
43	Calligraphic Studies Vol I	285-8	II-4	1981	DOP	Arthur Butler Memorial Sanctuary	Mt. Kisco	NY
43	Calligraphic Studies I	862-2	IV-U4	1998	POP	Morley		
43	Calligraphic Studies Vol I	686-14	I	1982	POP	Audubon Center	Greenwich	CT

43	Calligraphic Studies Vol I	309-23	II-1	1982	DOP	Ward Pound Ridge Reservation	Cross River	NY
43	Calligraphic Studies Vol I	302-21	IV-3	1982	DOP	Arthur Butler Memorial Sanctuary	Mt. Kisco	NY
43	Calligraphic Studies Vol I	453-2	I-1	1983	DOP	Weir Preserve	Wilton	CT
43	Calligraphic Studies Vol I	452-23	IV-4	1983	DOP	Weir Preserve	Wilton	CT
43	Calligraphic Studies Vol II	688-11		1992		Audubon Center	Greenwich	CT
43	Calligraphic Studies Vol II	611-2		1988		Alley Pond Park	Queens	NY
43	Calligraphic Studies Vol II	619-5		1988		Alley Pond Park	Queens	NY
43	Calligraphic Studies Vol II	619-9		1988		Alley Pond Park	Queens	NY
43	Calligraphic Studies Vol II	173-22		1980		Kitchawan Preserve	Ossining	NY
43	Calligraphic Studies Vol II	226-11		1981		Fairchild Wildflower Garden	Greenwich	CT
43	Calligraphic Studies Vol II	360-24		1982		Arthur Butler Memorial Sanctuary	Mt. Kisco	NY
43	Calligraphic Studies Vol II	308-5		1982		Pound Ridge Reservation	Cross River	NY
43	Calligraphic Studies Vol II	362-17		1982		Arthur Butler Memorial Sanctuary	Mt. Kisco	NY
43	Calligraphic Studies Vol II	202-11		1981		Mineral Springs Falls Preserve	Cornwell	NY
43	Calligraphic Studies Vol II	600-16		1987		Sands Point Preserve	Port Washington	NY



43	Calligraphic Studies Vol II	601-18		1987		Sands Point Preserve	Port Washington	NY
43	Calligraphic Studies Vol II	653-24		1989		Cunningham Park	Queens	NY
43	Calligraphic Studies Vol II	601-21		1987		Sands Point Preserve	Port Washington	NY
43	Calligraphic Studies Vol II	664-16		1992		Garvies Point Preserve	Glen Cove	NY
43	Calligraphic Studies Vol II	743-20		1994		Teatown Lake Preserve	Ossining	NY
43	Calligraphic Studies Vol II	665-8		1991		Macy Park	Ardsley	NY
43	Calligraphic Studies Vol II	745-21		1994		Muscoot Farm Park	Somers	NY
43	Calligraphic Studies Vol II	742-2		1994		Croton Point Park	Croton	NY
43	Calligraphic Studies Vol II	713-13		1993		Teatown Lake Reservation	Ossining	NY
43	Calligraphic Studies Vol II	761-23		1995		Marshlands Conservancy	Rye	NY
43	Calligraphic Studies Vol II	845-17		1997		Palisades Interstate Park		NJ
43	Calligraphic Studies Vol II	843-17		1997		Palisades Interstate Park		NJ
43	Calligraphic Studies Vol II	842-10		1997		Palisades Interstate Park		NJ
43	Calligraphic Studies Vol II	848-14		1997		Palisades Interstate Park		NJ
43	Calligraphic Studies Vol II	842-11		1997		Palisades Interstate Park		NJ

43	Calligraphic Studies Vol II	853-10		1997		Palisades Interstate Park		NJ
43	Calligraphic Studies Vol II	844-2		1997		Palisades Interstate Park		NJ
43	Calligraphic Studies Vol II	897-3		1999		East Farms Preserve		NY
43	Calligraphic Studies Vol II	939-4		2001		Esopus Meadows	Esopus	NY
43	Calligraphic Studies Vol II	943-8		2001		Kempf Preserve	Wading River	NY
43	Calligraphic Studies Vol II	944-13		2002		Twin Ponds Nature Center	Centerport	NY
43	Calligraphic Studies Vol II	940-13		2001		Caumsett State Park	Lloyd Harbor	NY
43	Calligraphic Studies Vol II	946-19		2002		South Shore Nature Center	East Islip	NY
43	Calligraphic Studies Vol II	976-16		2003		Palisades Interstate Park		NJ
45	Calligraphic Studies	201-22		1981	DOP	Mineral Springs		