

PORTRAITS OF BUILDINGS

by

Robert H. Alter  
B.V.A. Georgia State University  
1977

Submitted in partial fulfillment  
of the requirements for the  
degree of  
Master of Science in Visual Studies  
at the  
Massachusetts Institute of Technology  
June 1981

© Robert H. Alter 1981

The author hereby grants to M.I.T. permission  
to reproduce and to distribute copies of this  
thesis document in whole or in part.

Signature of Author .....  
Department of Architecture  
May 7, 1981

Certified by .....  
Starr Ockenga  
Associate Professor of  
Photography

Accepted by .....  
Nicholas Negroponte  
Chairman, Departmental  
Committee on Graduate  
Students

**Rotch**  
MASSACHUSETTS INSTITUTE  
OF TECHNOLOGY

MAY 28 1981

- 2 -

PORTRAITS OF BUILDINGS

by

Robert H. Alter

Submitted to the Department of Architecture on May 7, 1981  
in partial fulfillment of the requirements for the degree  
of Master of Science in Visual Studies.

ABSTRACT

The photography of architecture is more than a simple tool to record facts about specific buildings. Photography can be used to communicate insights and perceptions about the role of architecture in society and our personal relationship to the architectural environment. This is a study of certain artists, and photographers who have broadened the concept of documentation of architecture. Photographic documents provide factual information as well as personal attitudes and expressive statements. The personal observations of artist/photographers are vital to a wider understanding of the built environment. A wider understanding is a necessary prerequisite to improving that environment.

Thesis Supervisor: Starr Ockenga

Title: Associate Professor of Photography

PREFACE

This thesis consists of three parts:

(1) A portfolio of photographic prints produced during my course of study at M.I.T., ten of which will be retained permanently in the archive of the M.I.T. Creative Photography Laboratory. The subject matter of the photographs is apartment buildings found in the Boston area. I discuss the photographs and my intents in making them in Chapter Three of this thesis.

(2) Written thesis detailing original research. My interest in photographing housing structures led me to conduct research into the history and contemporary attitudes of the photography of architecture. I examined the theories, styles, and major figures in the development of architectural photography, concentrating on the use and awareness of photography as a critical and expressive medium. The research represents my personal interests and influences and is not intended to be a definitive history of the photography of architecture. Literature available on artists' observations of the built environment is scant. This thesis is an attempt to begin a process of inquiry into the nature of documentation and artistic interpretation of our architectural environment.

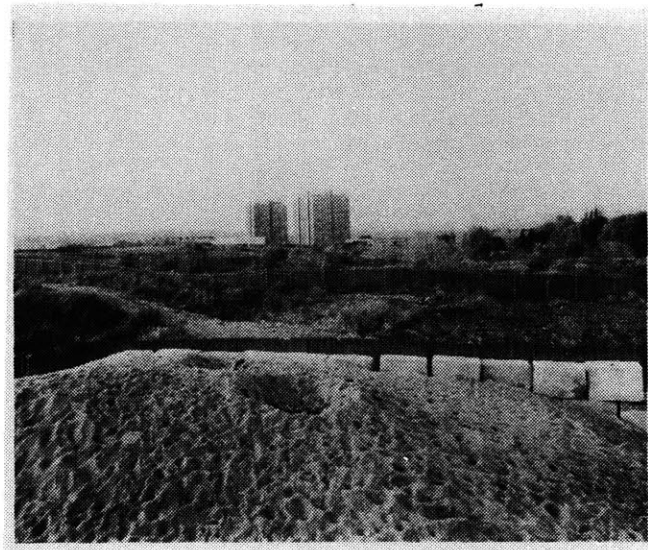
(3) A public slide lecture of my research and earlier photographic work. My

research was presented to the public in the form of a slide lecture on April 15, 1981 at the M.I.T. Creative Photography Laboratory. I showed the work of individual artist/photographers and others who had contributed to the photographic study of architecture and its role in society. The illustrations in the written thesis are examples selected from the over two-hundred slides in the lecture.

#### INTRODUCTION

I was standing on a mound of salt almost twenty feet tall in between the baseball field and the city dump. Looking toward Fresh Pond shopping center, beyond the lines of backyard fences and the bulldozed hills of the dump. I saw three brick towers glowing in the afternoon sun.

This experience, and the photograph that resulted from it were instrumental in guiding me toward this thesis. Walker Evans, speaking many years earlier about his own experience, described the feeling perfectly.



ROBERT ALTER

It's as though there is a wonderful secret in a certain place, and I can capture it. Only I can do it at this moment, only this moment and only me.<sup>1</sup>

Walker Evans

The photographers discussed in this thesis have all participated in that moment. They share with us a secret contained in a certain place at a certain time. The places, are for the most part quite ordinary, the time is long past, it remains as an illusion of the photographic print. The "wonderful secret" is the perception of the photographer recorded by the camera.

Photographs of architecture exist as documents of a specific place. They also have the capacity to be personal, expressive statements. For me, photographing buildings is not an end into itself but a means for making broader observations about the society that I observe. Buildings do not exist separately from social and cultural conditions; nor do photographers. The concepts of documentation and personal expression, like art and life, are not mutually exclusive. By examining the photography of architecture it may be possible to discover more than just the mere facts about the buildings and the photographers that recorded them. The more important questions are: What kind of environment have we constructed for ourselves? How do we as individuals, come to understand our society? What choices do we make about

how to live in it? Photographs do not answer these questions. Photographs do provide us with information and cause perceptual prodding, which can help us to understand that the answers must be found.

#### CHAPTER-ONE EARLY HISTORY

Before the invention of photography there existed a dual tradition of the documentation of buildings. These were architectural drawings and renderings of buildings and architectural detail. These drawings were, for the most part, technical and of interest only to architects and builders. Drawings contained measurements and indicated scale and proportions; they were the means of passing on the information necessary for design and construction. The other tradition was the official or royal commission. These were usually oil paintings of important or state buildings. Monarchs commissioned artists to plan new royal residences, churches or palaces. These paintings served both as mementos of a favored place and as documentation. If a structure was destroyed, these paintings served as visual references and could be consulted if the building were to be rebuilt.

These traditions were, of course, limited to the wealthy, the highly trained and to times when economic and social conditions were favorable.

Photographic technology introduced the means to change these circumstances drastically. Photography was not limited to royal patronage; a large number of practitioners could produce large quantities of images cheaply. Photography inherited responsibilities from both architectural picture-making traditions and established a new set of both responsibilities and traditions of its own.

Not more than ten years after Daguerre announced his discovery of photography to the world in 1837, the French government had commissioned photographic records of various government buildings and engineering works. The photographers commissioned were some of the best in the world at that time, so the photographs were displayed in international exhibitions. For example, Edouard Baldus extensively photographed the construction of additions to the Louvre in Paris from 1852 to 1868. These photographs are credited with spreading the influence of this architectural work in the United States.<sup>2</sup> France was not alone in the use of photography to record her architectural triumphs. In England, the construction of the Crystal Palace in 1853 was lavishly documented and presented in large photograph albums.<sup>3</sup> In addition to records of current construction, photographs of historic sites and ancient ruins became popular. This interest of the general public led to large expeditions to record monuments and archaeological finds. The photographs were mass produced and published in massive portfolios. As historical interest grew so did an interest in

preservation, documentations of more ordinary structures was undertaken. In 1877 the Society for Photographing Relics of Old London was established in response to plans to demolish a famous landmark, the Oxford Arms Hotel.<sup>4</sup> The hotel was torn down the next year but the Society continued its work. Preservation was not the only interest that spurred on the photography of buildings. In the 1880's, Europeans and Americans were participating in elaborate expeditions in Europe that became known as "The Grand Tour". Huge photographic albums containing photographs of famous cathedrals or villages became desirable, almost obligatory souvenirs of the tour. These forerunners of the picture postcard were individually mounted photographs approximately 11 by 14 inches, or larger, kept in elaborate and decorative storage boxes.<sup>5</sup> Also in the 1880's half tone reproductions of photographs were invented allowing images to be printed by a printing press, thereby making photographs more widely distributable and eventually replacing the market for original photographic print souvenirs. Stereograph cards were very popular until the 1920's and they became the main access of the general public to original photographs with subjects of architectural interest. America with its vast frontier and short history was much less interested in architecture or preservation than Europe, but at the end of the nineteenth century, H.H. Richardson edited *The New York Sketchbook of Architects* containing photographs of early buildings in that state.<sup>6</sup> In 1890, a



photographic book was published entitled *How the Other Half Lives* by photographer, Jacob Riis. It is a study of the influx of poor immigrants in New York City. These powerful social documents laid a basis for photographs to be used as a means of conducting sociological observation and as a political instrument in furthering social change.

The responsibilities of documentation and preservation, as well as social observation that had been practiced by artists and draftsmen, were picked up and carried on by photographers. The picture making traditions of western art were the roots of their vision as well. The traditions of perspective and compositional balance were transferred easily to photography.

The nineteenth century saw an immediate need for photography of architecture as a functional commercial tool. By the end of the century, photographers were realizing that it could also provide an individual and expressive voice.

In England about 1900 there emerged a figure quite different from the architectural photographers of the day. Frederick Evans, a bookseller, well connected to the literary and intellectual circles of London, became obsessed with Gothic Cathedrals and with rendering them photographically. He sold his bookstore and devoted himself to the activity he defined as: "Cathedral picture making, something beyond mere photography".<sup>7</sup> He became aware of his dual role as one who records and one who

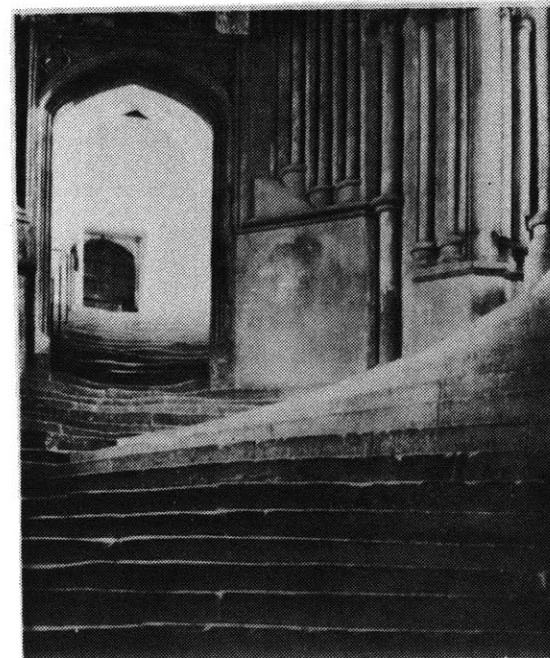
creates. His ambition was to re-create the emotional experience of being inside a cathedral interior.

Traveling throughout England and elsewhere in Europe he sought out particular cathedrals and painstakingly and exhaustively photographed them.

Try for a record of emotion rather than a piece of topography. Wait until the building makes you feel intensely.... And then see what your camera can do towards reproducing that effect, that subject.<sup>8</sup>

F. Evans

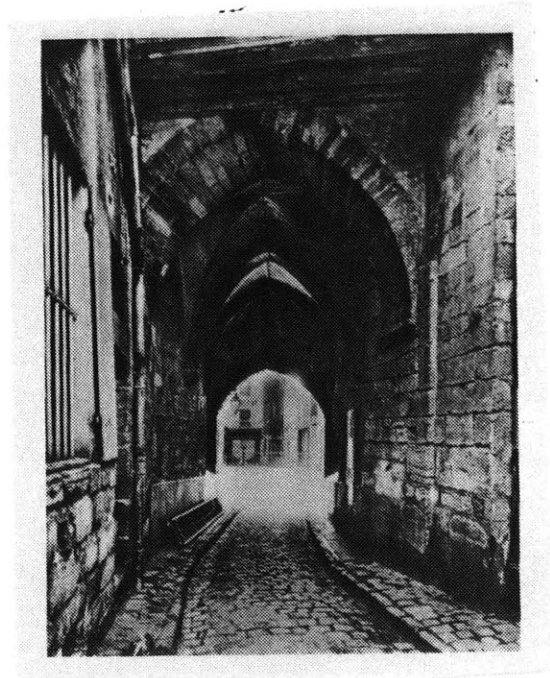
Evans made an equivalency between the subject and the emotional response to the photograph. His main artistic influence seems to have been Turner, whose architectural sketches and drawings he felt he could never surpass.<sup>9</sup> Evans differed significantly from other fine art photographers of the time in his insistence on pure photography. Pure photography, later known as "straight" photography, was the non-hand worked photographic image. His photographs were platinum prints made directly from the negative rather than the popular gum bichromate process, more closely resembled painting. The broader tonal range of the platinum print allowed Evans to



FREDERICK EVANS

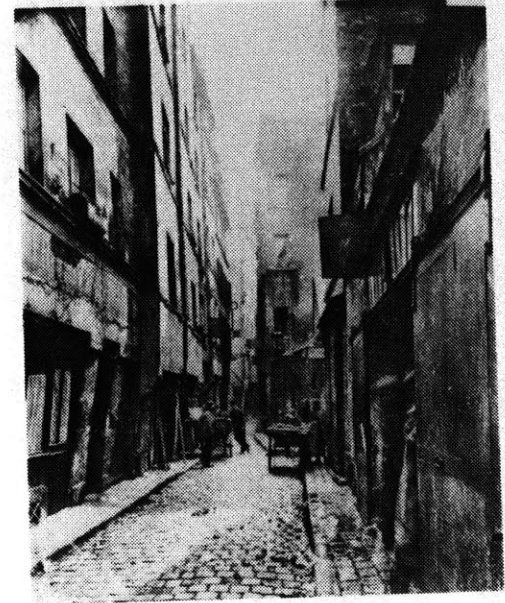
pursue his goal of transferring the emotional and aesthetic experience of stone and glass to paper.

During the same time that Frederick Evans worked (1900 until World War I), an extraordinary collection of photographs was also being produced in Paris by an obscure photographer, Eugene Atget. Atget has become, in our time, somewhat of a mythical figure, perhaps because we know so little about him. He was born in France, and as a young man became an actor in provincial touring companies. He also attempted a brief career in painting. Failing to establish himself as either a painter or actor, he moved to Paris and took up photography. Atget lived in Paris for the remainder of his life. He lived alone, in extreme poverty, and worked constantly producing photographs. Using outmoded and cumbersome equipment, he photographed the streets and buildings of Paris in the morning and developed plates and printed every afternoon and evening. He produced at least ten thousand photographs of Paris and its environs.<sup>10</sup>



EUGENE ATGET

In 1927, the American photographer, Bernice Abbott who was living in Paris, heard about Atget. She found his small apartment, took his portrait; when she returned a few days later with the print, he was dead. Abbott tracked down Atget's old friend, Andre Calmette, a regional theater director. Calmette sold Abbott Atget's remaining plates and negatives.<sup>11</sup> Abbott was not alone in her interest in Atget's work; certain artists of the surrealist movement in Paris, such as Man Ray and André Breton adopted Atget as a symbolic father figure. His photographs lie somewhere between factual descriptions of the world and dream-like visions of the unconscious. Faces float inside store windows detached from bodies. Objects seem to be placed with some mystical significance, spaces exist without logic but unified by an internal order.



EUGENE ATGET

Atget was a naive creator of mystery like the painter Henri Rousseau. He left behind very little written information from which to speculate on his intentions but we do know Atget posted a sign outside his flat that read "Documents for Artists".<sup>12</sup> He hoped to sell his photographs for use in making drawings and paintings, he also

contacted historical and picture collections in Paris and sold some prints to these institutions.

The phenomenon of factual record as art and vice versa, is a predominant concern of many contemporary artists. However, our interest in Atget, is not the conceptual aspect of why he produced the work, but the visual inventiveness and haunting quality of the images themselves.

In the 1920's Bernice Abbott returned to the United States, bringing the work of Atget with her. Abbott settled in New York City, and there she made a photographic portrait of that city, drawing much inspiration from Atget's photographs. She documented store fronts, back streets, the everyday life of the city. Her photographs convey a sense of light and openness, not found in the dark and narrow alleys of Paris. Abbott's record of New York of the '20's and '30's is rich with information and the photographs seem to capture the ambiance of the city. From the skyscrapers of Manhattan to the corner store in Brooklyn, it is a portrait of diversity and vitality.

Also in the 1920's in Europe, an art movement formed in reaction to the sentimentality and soft focus lyricism of much nineteenth century art and photography. Called the New Objectivity, this movement sought the unvarnished truth of modern life. The "machine age" had arrived and the artist of this age felt the need to confront

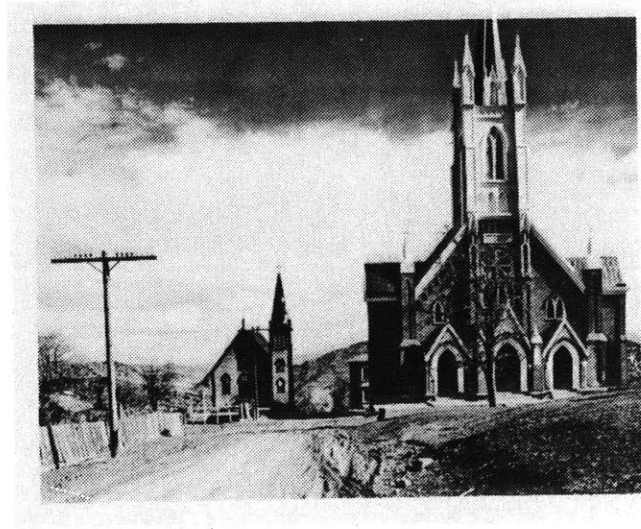
reality in its hard edged, geometric, industrial form. Pure objectivity is a difficult state to obtain, and the artists of this movement may have carried their stance to the extreme of a romanticized vision of industrialized harmony. Despite an over zealous approach, the syrup sweetness and selfconsciousness of much previous photography was left behind. Albert Renger Patzsch was a leading photographer of the New Objectivity. His industrial landscapes are clean, formal studies of the massive and futuristic steel mills and factories that were transforming Germany. Patzsch brought a modern look to photography. His records of buildings are akin to the abstractions and



A. RENGER PATZSCH  
simple formal constructions of Moholey Nagy and other European modernists. His photographs attempt to describe the society or speculate on what the society might become, based on observations of one segment of the built environment.

In the early 1930's a photographer began to record the architecture of the American west. Wright Morris is a photographer and writer who had a great influence on many artists in this country, but Morris himself received little attention or

recognition from a wide audience. Living and working in the western United States, Morris was not connected to photographic galleries or museums of New York. He is known more widely as a writer than photographer but in several instances Morris combined prose and photographs in his books. The writing and photographs exist as separate entities; the photographs do not illustrate nor do the words caption the pic-



WRIGHT MORRIS

tures. One such book, *The Inhabitants* presents photographs of severe and weathered mid-western architecture, abandoned houses, grain storage towers, churches. The photographs are interspersed with a stream-of-consciousness narrative which describes the inner life of the occupants of these buildings.

The book became a rare but respected classic to the following generation of poets and photographers. *The Inhabitants* is a unique blend of documentation and fiction that sparked the imagination of artists seeking a real, yet poetic, means of expression. Morris also represented the newly emerging American voice in the arts, he helped define an American identity. American photographers were striving to find an

expressive subject matter in their indigenous architecture. They owe a particular debt to one other artist.

A popular and forceful articulator of the American identity was, painter, Edward Hopper. Hopper had spent a few years in Europe training himself as a painter and producing many views of small towns in France and scenes of the left bank of Paris. On his return to America he seized

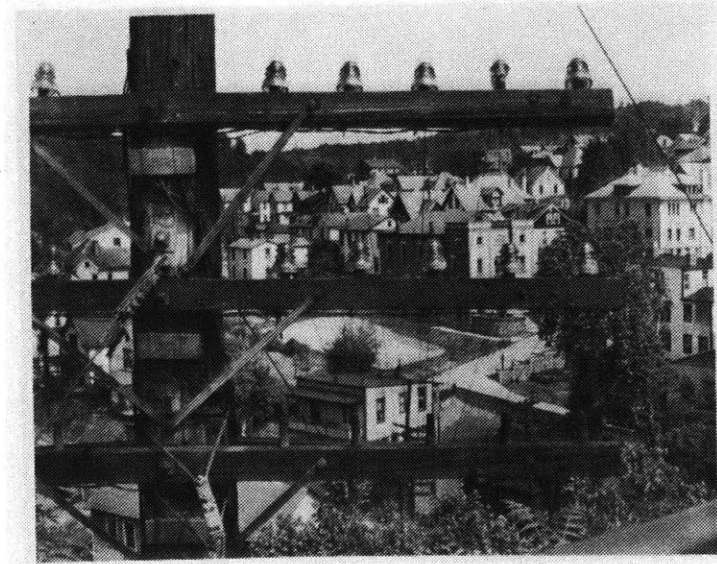
upon the most American subject matter. Hopper elevated the status of the all-night diner, the gas station, the row houses and railroad station. He made these ordinary places a suitable subject for fine art. Hopper distills from his subjects a timeless moment of loneliness. The alienated rootlessness of American life and the quiet solidity and dignity of American architecture co-exist in Hopper's canvases. The strong presence and effect of light as well as the feeling of a careful framing of the subject give these paintings a photographic quality. Hopper's example was, important for both photographers and painters interested in depicting the ordinary and universal experience of America.



EDWARD HOPPER



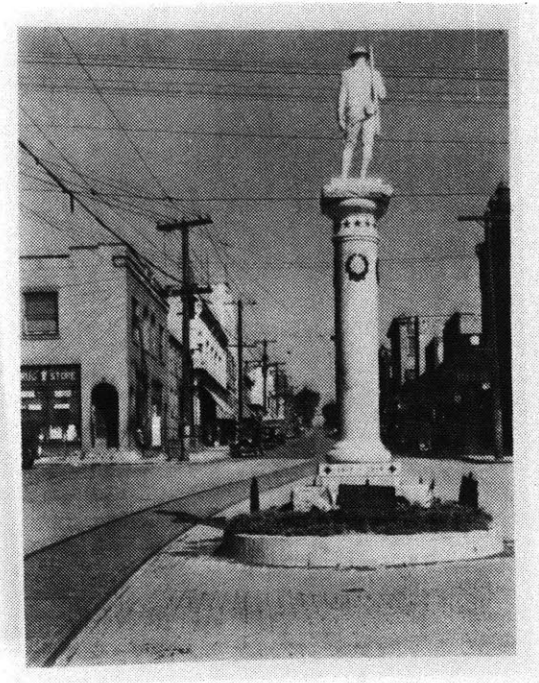
Charles Sheeler was both a photographer and a painter. He maintained a streamlined, modern, and innovative vision in both mediums. Sheeler saw the America of steel and chrome, the planar geometry of the office tower and smokestack. Unlike Hopper, Sheeler's work contains no people; no stories are implied. Buildings become patterns and forms rather than places of human habitation. His photographs are not documentations of specific sites they are compositions, re-structuring and re-positioning existing forms.



WALKER EVANS

Walker Evans is, for me, perhaps the single most important figure to be discussed here. He is certainly the most influential in terms of the effect he had on other photographers. The influence of Evans' work on photography and on the culture itself is enormous. He is one of the handful of people, without whom, our view of the world would be completely different. Like Edward Hopper and Charles Sheeler, he seized on something that was uniquely American and used a modern vocabulary to express it. Evans seems to have been able to take from and combine all that had been

done before him. He merged the artful compositions of Frederick Evans and the magical simplicity of Atget and presented this with the critical, clean eye of the new objectivity. He was, in his lifetime, not only a photographer but also a teacher, author and editor. Evans was born in 1903 in the mid-west. As a child his family moved to New York. He attended Phillips Academy in Andover and after one year of college he went to Paris to become a writer. Considering himself a failure at writing, he tried painting and met the same results. Evans returned to New York and took up photography. In 1931 he was persuaded by an old school friend, Lincoln Kirstein, to collaborate on a project to document the Victorian architecture of Boston. He was not happy with the Boston photographs but at this time he became aware of the work of Atget and he dedicated himself to a life in photography.



WALKER EVANS

<sup>13</sup> He was not happy with the Boston photographs but at this time he became aware of the work of Atget and he dedicated himself to a life in photography.

In the early 1930's the U.S. Department of Agriculture established the Resettlement Administration, which later became the Farm Security Administration (F.S.A.). One function of this agency was to produce a photographic documentation project that

would record the plight of the rural poor. Roy Stryker was appointed as the project's director, and in 1935 Evans was hired as its first photographer. Walker Evans described himself as "a roving social historian".<sup>14</sup> Evans produced a staggering number of images while traveling from the congested industrial towns of the northeast to the often desolate expanses of southern farm land. He became the tutor and advisor of the other photographers hired by the F.S.A., some of whom had little technical ability when they began the job. Evans eschewed the political motivations of some of these photographers, believing that images should be independent of ideology. Evans' personality and personal independence did antagonize Roy Stryker, however, who fired him after two years. Evans continued to photograph and with James Agee published the book *Let Us Now Praise Famous Men* about three southern farm families. The book was a heartfelt combination of journalism and poetry molded from Agee's prose and Evans' photographs. The following description of their work is from Agee's preface to *Let Us Now Praise Famous Men*:

The nominal subject is North American cotton tenantry as examined in the daily living of three representative white tenant families.

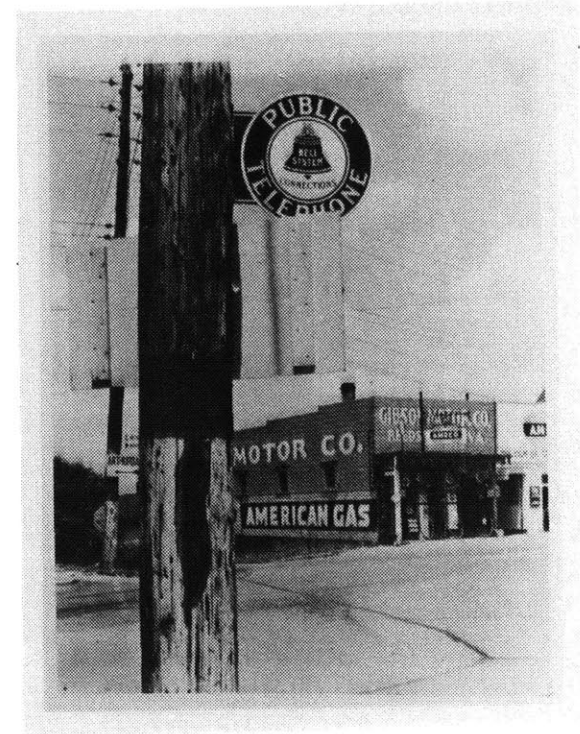
Actually, the effort is to recognize the stature of a portion of unimagined existence, and to continue techniques proper to its recording, communication,

analysis, and defense. More essentially, this is an independent inquiry into certain normal predicaments of human divinity.

The immediate instruments are two: the motionless camera, and the printed word.<sup>15</sup>

The last five years of the 1930's established Evans' photographs as part of this country's cultural heritage. They are documents of a time and place.

Alan Trachtenberg in his essay in "The Presence of Walker Evans", described a quality of the images; "Evans brought a delicacy about the placement of the camera so as to allow objects and places to 'give out' their meanings in a manner utterly clear yet still mystic".<sup>16</sup> Like Atget, Evans made a document that went beyond the confines of that specific place; the photograph becomes the place and refers to the act of seeing it. Evans was very much aware of the process of merging the sensibilities of the photographer with the information of the subject: "unless I feel that the product is a transcendence of the thing, of the moment in reality, then I haven't done anything and I throw it away".<sup>17</sup> Trachtenberg comments on this transcendence: "The style is



WALKER EVANS

both objective and introspective, never the object alone but always our awareness of the object as being in a photograph: . and object and awareness together making up what the photograph is." Through the 50's and 60's a new generation of photographers sought out Evans and learned from him. Several of these photographers became his assistants and others regularly showed him their work and travelled with him on photographic expeditions. John Szarkowski, Robert Frank, Lee Friedlander, James Dow and others valued Evans as advisor and friend.

## CHAPTER TWO - THE COMMERCIAL AND THE CREATIVE

You know more architecture through  
photographs than by direct exper-  
ience.<sup>18</sup>

John Donat

The use of photography has become vital to the marketing and selling of almost every product or idea. Photography is used to produce the ideas that sell products. The idea of glamour sells lipstick; the idea of excitement or fulfillment sells everything from toothpaste to Florida vacations. Architectural photographs sell buildings. John Donat, a British architectural photographer, wrote an article on this subject entitled "The Camera Always Lies". The title is shocking and somewhat sacriligious to clients of the medium and even to some practitioners.

The public thinks the camera tells the truth therefore the best photographer is the biggest liar.<sup>19</sup>

Norman Parkinson

Donat describes the ambiance that the typical architectural photographer tries to create:

...a world of ineffable perfection bathed in eternal California sunshine; the context of a building rarely revealed.<sup>20</sup>

John Donat

This sort of critical examination of what a photographer does is relatively new, a more typical attitude is expressed in this chatty profile of British photographer, Sam Lambert by Ian Cooper.

Although under ideal conditions photographing buildings is a joy, Sam Lambert usually finds that many things have to be put in order before the camera can be used. 'It's like a stage set, which must look right from the auditorium'. He believes in showing the subject at its best 'because this is what the architect wants'. Any effect which enhances the pragmatic aspect of a building are valid. 'After all you are flattering a building by picking up sweet wrappers and cigarette cartons around'.<sup>21</sup>

Ian Cooper

In the symbiotic commercial relationship of photographer and architect, the building exists independently from its surroundings and its social role, somewhat like a whisky bottle in a magazine advertisement. Architects prefer the photographers that remove the distractions and make the building the center of attention. Some critics charge that these photographers make the buildings look better than they are. These photographers are the official chroniclers of the progression of architectural civilization. They have inherited the status of a sort of royal patronage. The photographers interpret and transmit the architectural heritage of their age.

You may even be more influenced by  
photographers than by architects...  
architects don't go to Chicago to see  
Mies' architecture they expect to see  
Ezra Stoller's or Henrich Blessing's  
photographs.<sup>22</sup>

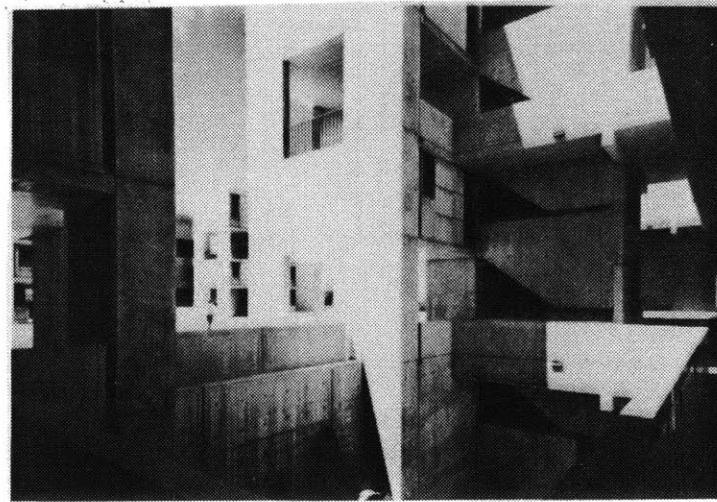
John Donat

The best of these commercial photographs illustrate for us the architects' intentions; they isolate the relationships of forms and materials. The photographer allows us the ideal conditions to view the building. They seem to justify its existence.

Ezra Stoller is the reigning master of architectural photographers. He has photographed most of the contemporary masterworks of architecture around the world. His photographs, now displayed in art galleries, demonstrate technical virtuosity and

a dramatic flair that allow him to be less informational and more lyrical in approach. His photographs of a Skidmore, Owens and Merrill or a Le Corbusier resemble the half-dome or El Capitan of Ansel Adams' Yosemite.

Another figure of great influence and tremendous productivity has operated in the academic rather than the commercial sphere. Wayne Andrews has probably photographed more buildings than anybody else alive. He is a historian, scholar and photographer of architecture. As Archives of American Art Professor at Wayne State University, he is a collector and cataloguer of buildings. His numerous volumes consider the architecture of specific regions of the United States. The books are profusely illustrated with photographs, most of which were taken



EZRA STOLLER

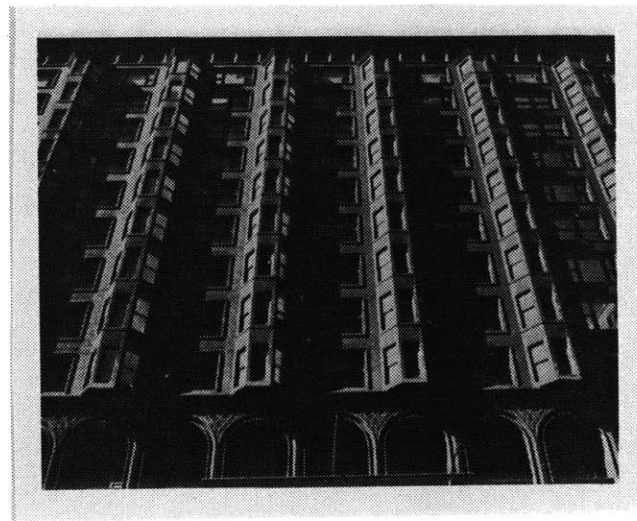


WAYNE ANDREWS



by Andrews. Like Ezra Stoller's work, his photographs have a unique look or style, but the effect is totally different. There is an even-handed consistency that treats every building in the same way. It is a consistent blandness. The photographs share a mid-range tonal scale, and the same sort of camera position. The look is of impartial academic detachment. Andrews' photographs are processed and printed by a commercial photography lab to a standard for text book reproduction. The desired goal is the factual and objective presentation of information.

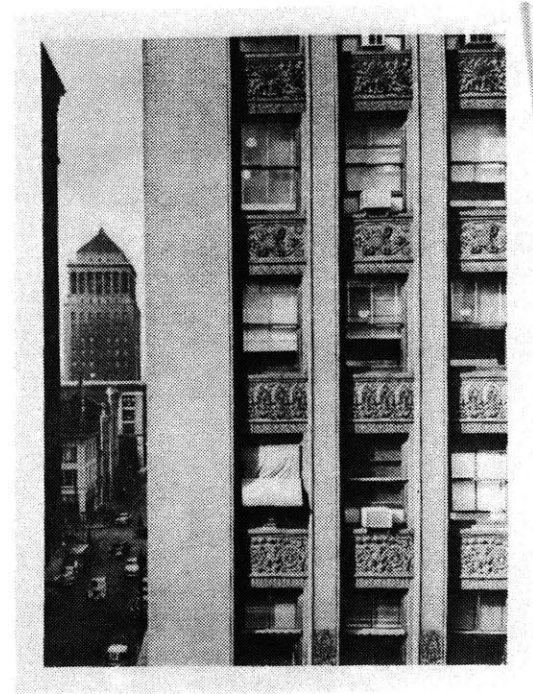
Somewhere between the academic and the commercial uses of photography of architecture lies an interest that has motivated the production of a large amount of images ever since the first photographs were made. Preservation of historic or aesthetically valuable buildings has become both a profession and an obsession to some photographers. It is documentation for a clear social function. These photographers record and save the evidence of those works which enrich the quality of our collective lives. Richard Nickel was a photographer of architecture in Chicago; he became



RICHARD NICKEL

passionately involved in the struggle to save certain landmark buildings of that city. When Nickel learned of the imminent demolition of an important building he went to its location and made photographs until he completed the documentation or was evicted. On April 13, 1972 he was killed when one of the floors of the old Chicago Stock Exchange fell in around him. The photographer, Frederick Sommer delivered the eulogy in which he articulated Nickels' mission: "But will we see that he was fighting for the coherence of a society as a safe harbor for individual creative acts?"<sup>23</sup>

Another photographer drawn to the architecture of Chicago was John Szarkowski. Szarkowski is a photographer from Minnesota who had developed a deep appreciation of the work of architect Louis Sullivan. Szarkowski saw Sullivan as the embodiment of the American spirit, he believed Sullivan's buildings represented a lasting and vital expression of that spirit. Szarkowski moved to Chicago and photographed Sullivan's buildings; they were published in 1959 in the book *The Idea of Louis Sullivan*. In the introduction to the book he observes,



JOHN SZARKOWSKI

I found myself concerned not only with the buildings art-facts, but with its life-facts. (Louis Sullivan had claimed they were same). This concern began to show in the photographs, and the idea grew: When photographers of the 19th century first used their cameras to describe formal architecture, they were concerned with building the content of which had died, however alive the forms may have remained... Only the forms remained to be photographed. Such an approach became a habit, and then a virtue, until the building in the photograph became as isolated from life as the insect enclosed in the amber paperweight. In our day perhaps the best architectural photographs have been the casual products of the photographer-journalist, where the life that surrounds and nourishes the building is seen or felt. If to such an approach were added an understanding of architectural form, photography might become a powerful critical medium, rather than a superficially descriptive one.<sup>24</sup>



JOHN SZARKOWSKI

Szarkowski's plea for an intelligent and socially aware photography of architecture found many respondents, including photographers, graphic artists and architects, in the following decade. Szarkowski himself contributed to the field in his position as curator of photography at the Museum of Modern Art and as writer and historian of photography. Szarkowski's choice of photographers, which he felt should be included

in the Museum's exhibitions, as well as his writings on photography, emphasized his commitment to social observation.

The 1960's saw a vast outpouring of images and a renewed awareness of Walker Evans' examination of America. Photography was also becoming more widely used in a cross disciplinary manner as the meaning and role of vernacular architecture and what Robert Venturi calls the "commercial strip" were examined.

Relations and combinations in city streets between signs and buildings, architecture and symbolism, civic pride and honky tonk, express a messy vitality and produce an expected unity.<sup>25</sup>

Venturi, Rauch  
Architects

George Tice, a pioneer of this visual attitude, photographed in New Jersey. New Jersey must contain every contradiction possible in modern life. Burned out, inner-city rubble and the immaculately trimmed lawns of suburbia are only a few minutes drive apart. *Paterson* is the title of a



GEORGE TICE

book of photographs by Tice as well as a book length poem by William Carlos Williams. Both Tice and Williams saw in Paterson a microcosm of American life on both the personal and public scale.

Lee Friedlander's fluid use of the hand held 35mm camera brought a sense of spontaneity to photographic observation. Friedlander captures the complexity and chaotic overlapping of information found in the man-made landscape. His photographs not only reveal the context of a building, they are about that context. The photographs show the way things exist together or are brought together by the camera's eye. Trees cover houses, telephones poles split the landscape, -- dogs, cars, people, buildings, signs -- they all fit together to make a picture.

David Plowden's book *Commonplace* is an examination of so called "middle America", a record of the small town mid-west. Main street facades and grain elevators standing by the railroad tracks are recurring motifs. Plowden returns to the subjects of Wright Morris and the feelings of Walker Evans as he photographs the addition of the



LEE FRIEDLANDER

new phenomenon of the hamburger stands of the automobile age. The title, *Commonplace*, implies an important concept shared by many of the photographers in this study: common, ordinary buildings make up the vast majority of our constructed environment. Recognizing the importance of the buildings and places that we inhabit every day is the first step toward improving the quality of those places.

In 1963 graphic artist, Ed Ruscha produced a small, self-published book entitled *Some Los Angeles Apartments*. The book consisted of a sequence of poorly reproduced offset reproductions of photographs of the exterior of apartment buildings. No text, no captions and no explanations were included. The book was purposely ambiguous. At first glance, it seemed to



DAVID PLOWDEN



ED RUSCHA

be an advertisement for a real estate company or a survey for a new highway. The book was an attempt to strip away the concepts of beauty and personality that Trachtenberg speaks of in reference to Walker Evans. Ruscha wants to reduce a work of art to its most essential components. Information and presentation are revealed in their simplest forms. Ruscha prefers to allow his audience to draw their own conclusions about his intentions. He is equally ambiguous in this recent interview:

There are a few people who have thought that I was simply after the raunchiest things to photograph, but actually what I was after was no-style or a non-statement with a no-style. It became a mixture of those things.<sup>26</sup>

Ed Ruscha

Despite Ruscha's claim of no-style, he influenced a new stylistic trend and attitude in photography. It was a cool, low key, restrained stance that would surface in the 1970's in an exhibition entitled "The New Topographics". The collection and cataloguing of photographic images of architecture in a certain place is a process that has been underway since before Atget. Ruscha's work can be seen as a continuation of an ongoing tradition.

Artists may love the strip and preservationists may loathe it, but urban planners and designers have to understand how the

strip works if they are to make  
sensible prescriptions for suburbia.<sup>27</sup>

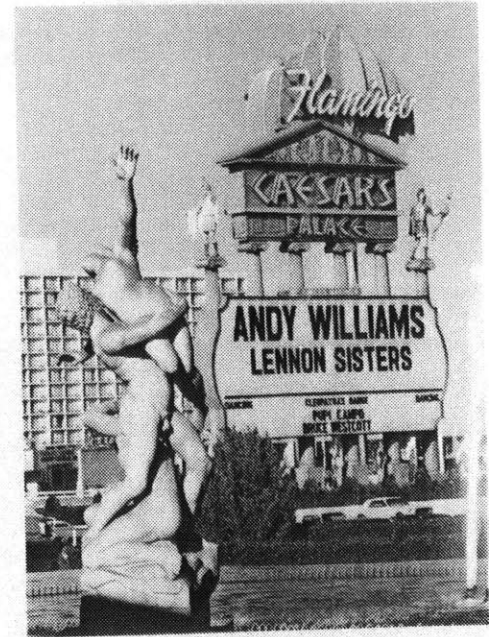
Venturi/Rauch

In 1967 the architectural firm of Venturi and Rauch published *Learning From Las Vegas*. The book is tremendously ambitious and innovative in design and in the use of photography. It analyzed the main street or "strip" of Las Vegas, examining the architecture, the signs, parking lots, swimming pools, the total built environment.

It is part of a broader effort among social critics and architects to understand American architectural tastes and to redefine the role of the architect.<sup>28</sup>

Venturi/Rauch

*Learning from Las Vegas* made use of photography in ways that were radically new to conventional architectural studies. The photographs, both black and white and color, provided information as well as expressive personal comment. Images appeared individually and in groups and sequences. Photography became incorporated into the book as a descriptive and evocative element in a total visual design. In 1976 Venturi and



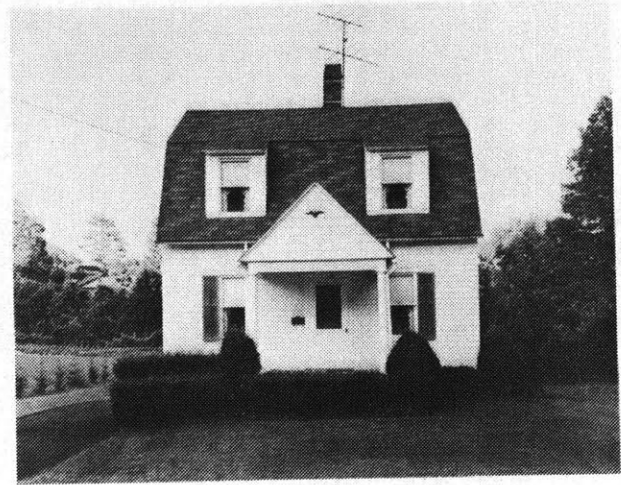
DEBORA MARUM



Rauch prepared an exhibition at the Renwick Gallery in Washington, D.C. called "Signs of Life." It was an examination of contemporary symbolism found in suburban architecture.

The exhibition points to a radical discrepancy between the needs, tastes, and preferences of professionals, the urban designers, architects and planners and the...people whose lives they influence.<sup>29</sup>

Venturi/Rauch

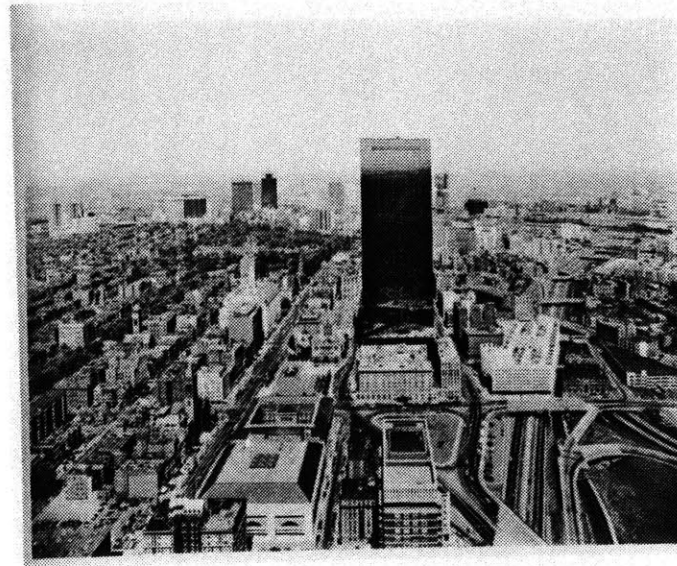


STEPHEN SHORE

"Signs of Life" utilized large scale color photographs as well as actual architectural pieces such as doors, house facades, gas pumps, and neon signs. The photographs were made by Stephen Shore, a young photographer whose work adds the additional element of color to his examination of common American architecture. The firm of Venturi and Rauch pioneered a new awareness of architecture's relationship to society and an acceptance of the photographer's role in that relationship.

Styles or trends as defined by museum curators can be elusive. The act of affixing a name to a movement in any art form is a risky undertaking and one often resented or, at least, questioned strongly by critics and artists alike. The work of most

young artists, particularly photographers, is often in a state of flux, constantly being re-examined. To define a new trend one year may see that trend become passe' in the next. "The New Topographics" curated by William Jenkins assembled a group of photographers whose work shared certain cohesive concerns, primarily an interest in architecture in relation to landscape.



NICHOLAS NIXON

These photographers also shared a common non-dramatic treatment of the subject. The prints were lighter in tone, more atmospheric, seemingly more detached than the work of some photographers of the sixties such as that of Tice or Plowden. Jenkins believed that the work represented a new era in the documentary approach. Perhaps it was a re-discovery of an old approach presented in a new style. Two quotes illustrate this point. The following statement is from Jenkins' introduction to the catalogue of the exhibition written in 1975:

The two distinct and often separate entities of actual, physical subject matter and conceptual or referential subject matter can be made to coincide. It is this coincidence -- the making of

a photograph which is primarily about that which is in front of the lens -- that is the central factor in the making of a document.<sup>30</sup>

William Jenkins

Every phase of our time and our surroundings has vital significance and any camera in good repair is an adequate instrument. The job is to know enough about the subject matter, to find its significance in itself and in relation to its surroundings, its time and its function.<sup>31</sup>

Roy Stryker

Stryker, the administrator of the Farm Security Administration's photographic documentation project, wrote the preceding in 1945. His words, less academic sounding than Jenkins', describe the photographs in "The New Topographics" perfectly. Time, place and function can reveal the significance or the meaning that the photographer wishes to convey. "The New Topographics" may not be as new as the title states, but the vitality, diversity, and insights of the ten photographers represented made the exhibition important. Many of the photographers, such as Robert Adams, Stephen Shore, Nicholas Nixon, and Lewis Baltz have become well known and widely exhibited.

Two photographers, Robert Adams and Lewis Baltz, from this exhibition, whose work is closely related, have produced bodies of work that are representative of the

documentary position of the 1970's. Adams and Baltz both work in the western United States, indicating the demographic changes that are taking place in this country. Their work is about these changes. Robert Adam's book *Denver* is a portrait of a city experiencing rapid growth. Vast tracts of open, barren land outside the city were turned into subdivisions of identical houses. It is a scene with which we have become all too familiar. Adams photographs are complex and sensitive condemnations of development. Adams' understanding of the tradition of western landscape photography combined with a clear and understated documentary stance allow him to describe the quality of life in the emerging western megalopolis. The concept of objectivity verses social concern is brought up in a review of Adams' book:

Adams pictures do not fit easily into traditional photographic categories. For instance, they confront social issues in a completely unconventional way. They appear detached rather than involved but continued engagement with his work reveals a position that is far more informed than a journalistic approach would warrant.<sup>32</sup>

Dan Meinwald

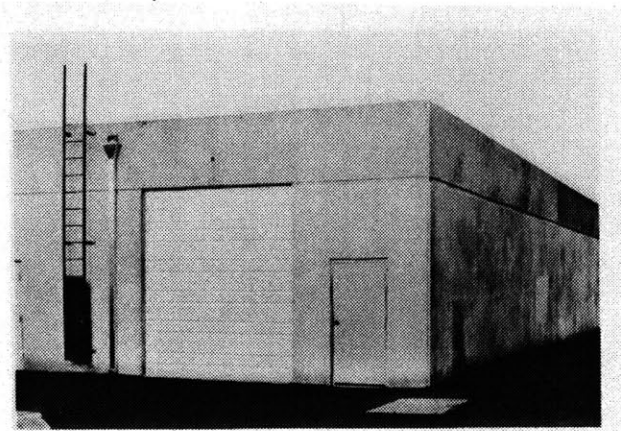


ROBERT ADAMS

From a different source, Adams responds to the question of the social role of his photographs:

Do these things have social utility? I doubt it in the usual sense, but the question is complicated. Traditionally people in the arts have addressed a private struggle that we each wage everyday, to agree to get up and go through another twelve hours of this stuff. Pictures aren't perhaps the most important weapon in the fight, but they are valuable. As each individual describes in favor of the day, society benefits...a bad picture does not make evil seem any more evil, it just loses your audience.<sup>33</sup>

Robert Adams



LEWIS BALTZ

Lewis Baltz is the author of *The New Industrial Parks Near Irvine, California*. The book, like Ed Ruscha's tiny volumes, contains no words only pictures. Unlike Ruscha's, the pictures are highly crafted, carefully composed, and finely reproduced. We are presented with two-dimensional studies of basic geometry and tonal subtleties all found in the box-like structures that make up what are known as industrial parks.

The photographs, like the buildings, are an exercise in theme and variation. Baltz prefers an objective, non-judgmental treatment. Yet it would be hard to call these photographs purely documents. They are studies of form and tonality rather than overall descriptions of the buildings. He has also photographed new housing development construction in Park City, California and it is here Baltz becomes most socially critical. Two quotes found in the book, *Landscape Theory*, illustrate the possible dilemma of artists' documentation.

I want my work to be neutral and uninflected and free from aesthetic or ideological posturing so that my photographs can be seen as factual statements about their subject matter, rather than as an expression of my attitudes.<sup>34</sup>

Lewis Baltz

One of the most common views our society has of nature is among the most rigorously secular and least appealing: Landscapes-as-real estate. This is the view of nature presented to me in Park City and the view I tried to show in the photographs.<sup>35</sup>

Lewis Baltz

Photography can be used as an instrument of social change, but that is a personal decision of each photographer. It is a choice which often necessitates limiting the possibilities of the medium to specific political uses. Photography of architecture

is a genre in which the possibilities have yet to be explored.

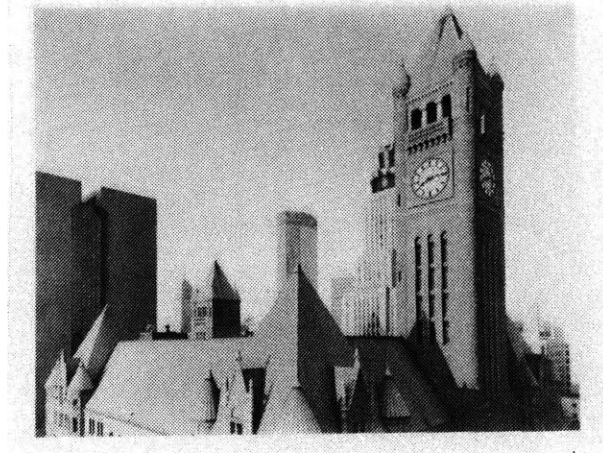
The relationship of the business community to the photographic community has traditionally been narrow and not beneficial to creative photographers. Recent years have seen some changes in that situation.

Suddenly business has expanded its role; it is no longer just the client of commercial photography but now also a patron of photographic art.<sup>36</sup>

Gene Thornton

In the mid-1970's, bicentennial fervor swept across all aspects of American life. One corporation that was moved to celebrate the event was the Joseph E. Seagram and Sons Distillers. Seagram decided to undertake a photographic documentation project. The project would record for posterity the county courthouses of the United States. The idea began modestly enough but grew into a 4½ year \$300,000 endeavor that invites comparison with the now legendary Farm Security Administration project.<sup>37</sup>

The photographer Richard Pare was the



FRANK GOHLKE

administrator of the more than twenty photographers that produced 81,000 negatives and some five- to six-thousand prints to be stored permanently at the Library of Congress. The photographers were described by a photography journal:

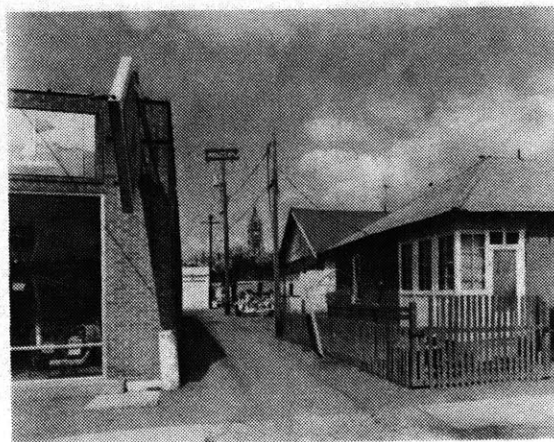
some known previously as 'topographical',  
documentary or personal photographers  
others virtually unheard of with an average  
age of 30 in 1976.<sup>38</sup>

William Messer

The project included William Clift, James Dow, Frank Gohlke, Nicholas Nixon, Tod Papageorge and Stephen Shore, an extra-ordinary collection of young, talented photographers.

Corporate sponsorship, of an enlightened form, produced a comprehensive and valuable historical record of county courthouses and some very striking and beautiful photographs. It was a documentation that drew from the strengths of a large group of styles and precedents:

Certainly Evans must be seen  
as a major influence in the work.  
So too, must a more recent master,  
Lee Friedlander, whose own



TOD PAPAGEORGE



individual opus *American Monuments* is similar in structure and the high standards it sets.<sup>39</sup>

William Messer

Friedlander's highly complex visual style, that sees an object in the context of its surroundings, is seen as an example of what has been called the social landscape. This concept influenced some of the work in *Courthouse*. The building is pictured in the context of the environment in which it exists. *Courthouse*, fulfills the wish of John Szarkowski expressed in 1959 when he argued for an informed and critical photographic vision that retained the sensitivity and social observation of photographer-journalists.

Since its earliest use, the photography of architecture has served many purposes. The need to record and pass on information has been supplemented by a critical and expressive photographic vision. Architects, historic preservationists, and artists share the responsibility to continue the work. Many of the individuals discussed in this thesis have used photography to further our



NICHOLAS NIXON

awareness of architecture as a social indicator. Architecture reflects the values and condition of society at large. Architecture is both public and personal. Only by fostering awareness and an involvement in our social conditions can we have any hope for improvement.

Photography will always take part in the process of fostering an awareness of the world. Direct and clear observation is photography's strength. It is a strength enhanced by the personal insights of certain photographers. Nicholas Nixon, a photographer included both in *Courthouse* and *The New Topographics*, describes the role of photography and photographer:

Describing something that matters with clarity, economy and force seems to be photography's perennial aesthetic, how this comes about remains for most a private and for the most part intuitive matter.<sup>40</sup>

Nicholas Nixon

### CHAPTER THREE PERSONAL WORK

Like all building forms past or present, housing is above all a social statement about the people and culture in which it is found.<sup>41</sup>

John Hancock

In 1977 I moved from Atlanta, Ga. to Rochester, N.Y. to study photography. I spent many hours walking in every neighborhood of Rochester, getting to know the city. I took pictures as I walked. Certain residential areas near downtown interested me; these areas were different from neighborhoods I was used to. Here the houses were pressed closer together, the space was more tightly organized. The colors were those of houses in parts of southern Europe. Pastel pinks and blues, grape arbors, the fences and religious statuary, all spoke about the needs and hopes and daily lives of the residents. I did not consciously choose to photograph houses or architecture as an ideological position, it was a process arrived at by observation and experimentation.



ROBERT ALTER



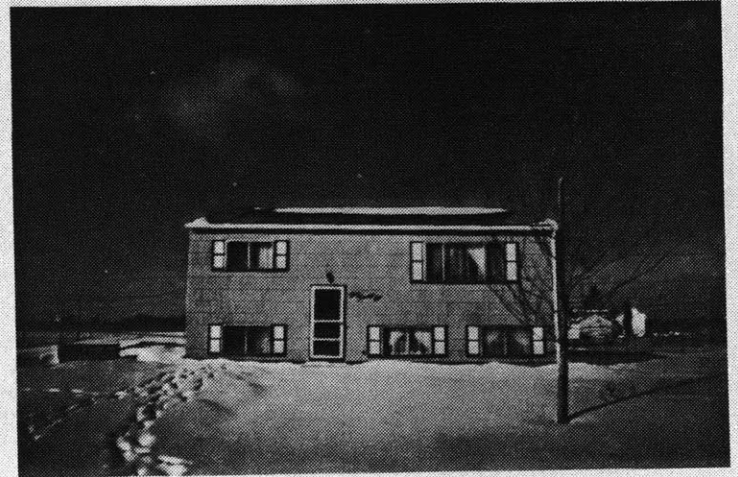
ROBERT ALTER

I was also photographing in the central business district. The space between buildings, the relationship of open space to structures became important to me. At this time the notion of documentation was not as central to my interests as the act of creating a personal interpretation of a place or locale. The use of soft or muted color, spacial and formal relationships and a lack of specific human activity were the elements I used.

In December I was driving out of the city; I stopped the car on top of a hill to make a photograph. Looking out across the snowy rolling landscape; I saw a line of houses, evenly spaced, stretching as far as the eye could see. The city was encircled by an endless sprawl of new houses. I spent the winter and spring trudging through the



ROBERT ALTER



ROBERT ALTER

snow and mud of suburbia.

The idea of allowing the subject matter to speak for itself marked a change for me toward a more documentary approach. Some houses seemed to function almost as icons, visual symbols that represented a value structure or a system of beliefs. These housing developments were the benefits of economic upward mobility. A new house represented an improved social standing in the community. Many of these houses were very recently completed or still under construction, without the protection of trees or grass I saw them as exposed and vulnerable.

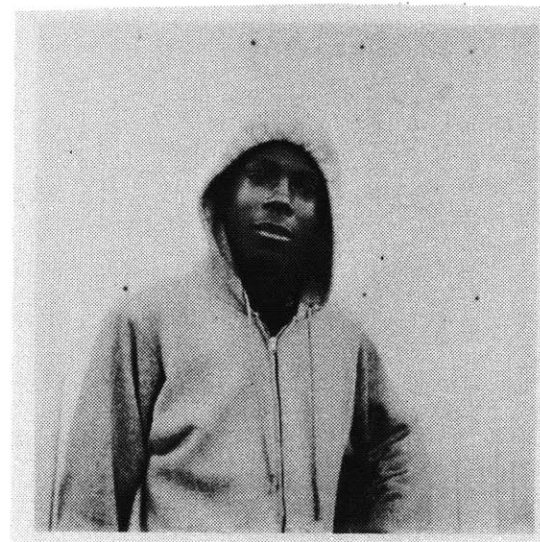


Photographing in color and later in black and white, I attempted to communicate the ways that I saw the buildings and their environment. I was interested in a total portrait of a building. I wanted to present the flaws as well as the strengths. A successful and perceptive portrait of a person reveals more than one aspect of that person, we see the effects of age and experience. Photographs of buildings can show us what the owner and architect intend the building to look like; they also show us what the environment and circumstances have contributed.

ROBERT ALTER

When I moved to Boston I spent several weeks looking for places to photograph. I rode the subway, getting off at random stations and exploring. One morning, a few blocks from the subway in South Boston, I walked into a large public housing project. The buildings stood exposed, rising from an open expanse of blacktop. The structures were revealed like the rows of suburban houses, I felt compelled to take pictures. I photographed public housing-projects in South Boston, Charlestown, the South End, Roxbury, and Columbia Point. The stark, barren landscapes, the towering blank walls of boarded up buildings point out a massive failure in social planning and administration. The faces of the children I photographed in the projects, reflect a hope and ask the viewer to become aware of these conditions.

Upon starting the Master of Science in Visual Studies program at M.I.T., I knew that I wanted to continue my previous work in photography but I had no specific task in mind. I returned to working in color, shooting color transparency film in a 6 x 7 cm format. For several months, I explored the towns around Boston and



ROBERT ALTER

Cambridge. A photograph of three brick apartment towers that I had taken near my house fascinated me. I went back to those buildings and took more pictures. I began to see other apartment buildings of similar design.

I was attracted to the monolithic qualities of the large towers. The scale relationships established between the size of a human being and the size of these "houses" fascinated me. Automobiles seem to occupy the space that might be used for human activity. I rarely encountered people engaged in any active use of the buildings' exterior spaces except for entry and exit. The high-rise towers exist alone or in groups of two or three, denying the existence of any outside environment. These buildings do not relate to the rest of the area that they occupy. They tower above it.

When some of these large buildings attempt to relate to a human scale, they often do so with some form of decoration. For instance, I photographed an imitation Greco-Roman style statue of a woman (goddess?) in front of a building in Medford. This



ROBERT ALTER

sad and comical statue stands in a patch of grass in what could be an entry walk to the building. The walkway is only decorative, people enter the building from their cars in the driveway behind the statue.

Cars and buildings could be seen as a sub-theme in my photographs. The solitary car parked proudly beside the doorway, as if waiting for a quick get-away, is a recurring motif. Vast parking lots have become part of any building's overall plan. Cars are American's movable homes and social symbols. We like to have them close to us. I made a photograph of a parking lot and building in which the cars appear to be carefully placed and lovingly cared for; the building, for people, in the background is almost an after-thought.

Smaller buildings that shared the blank



ROBERT ALTER



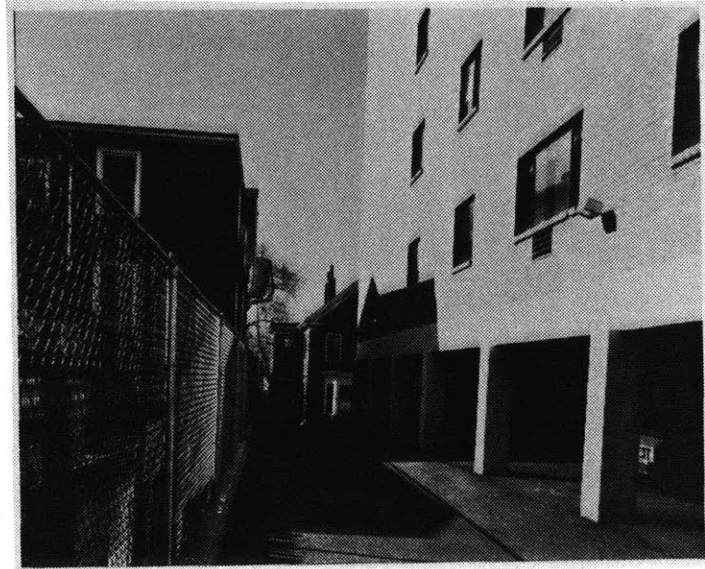
ROBERT ALTER



simplicity of high-rise towers interested me too. These buildings exist in neighborhoods, along-side houses of a different era. The juxtaposition of an ornate Victorian single family house by a multi-unit brick box was a stimulus to my exploration of the metropolitan Boston area.

While driving around, looking, I became attracted to buildings under construction. These "works in progress" allowed me to glimpse at the changes to an area in which a new building was constructed, and also see the elements that made up the buildings themselves. Litter and debris became formal elements in the picture. The buildings under construction were changing from a collection of things into a place.

Individually, all these buildings may not seem important but I became aware of the



ROBERT ALTER



ROBERT ALTER

emerging landscape of the apartment building. In an economy and social structure that precludes more and more people from ever building their "dream houses" the buildings that I have photographed are the future homes of most of us. My photographs attempt to show these buildings in their many aspects and allow them to show themselves (with some help from me). The pictures are portraits of buildings. Portraits based on the belief that photographic documents can transcend the literal facts and help us ask questions about our personal and social condition.



ROBERT ALTER

END NOTES

- 1 Alan Trachtenberg, The Presence of Walker Evans exhibition catalogue (Copyright 1978 by the Institute of Contemporary Art, Boston, Isabelle Storey, and Alan Trachtenberg) p. 22.
- 2 Phillis Lambert, Courthouse: A Photographic Document ed. by Richard Pare (New York, New York: Horizon Press, 1978) p. 11.
- 3 Gail Buckland, Reality Recorded Early Documentary Photography, (Greenwich, Connecticut: New York Graphic Society, 1974) pp. 21-22.
- 4 Ibid. p. 28
- 5 Lambert, Courthouse, p. 11.
- 6 Ibid. p. 12.
- 7 Beaumont Newhall, Frederick H. Evans, George Eastman House Image Monograph Number 1 (Rochester, N.Y.: George Eastman House, 1964), p. 10.
- 8 Ibid.
- 9 Ibid. p. 12.
- 10 Ben Lifson, Eugene Atget The Aperture History of Photography Series (Millerton, N.Y.: Aperture, Inc. 1980) p. 7.
- 11 Berenice Abbott, The World of Atget, New York: Horizon Press, 1964) p. IX.
- 12 Abbott, The World of Atget, P. X.
- 13 Lloyk Fonuielle, Walker Evans The Aperture History of Photography Series (Millerton, N.Y.: Aperture, Inc., 1979) p. 7.
- 14 Ibid. p. 8.

- 15 James Agee and Walker Evans, Three Tenant Families: Let Us Now Praise Famous Men (Boston: Houghton Mifflin Co., 1960) p. 23.
- 16 Trachtenberg, Presence of Walker Evans p. 24.
- 17 Walker Evans, Quoted by Alan Trachtenberg, The Presence of Walker Evans exhibition catalogue (Copyright 1978 by the Institute of Contemporary Art, Boston, Isabelle Storey, and Alan Trachtenberg), p. 22.
- 18 John Donat, "The Camera Always Lies", RIBA Journal 75 (February 1968) p. 62.
- 19 Norman Parkenson, quoted by John Donat, "The Camera Always Lies", RIBA Journal 75 (February 1968) p. 62.
- 20 Donat, "The Camera Always Lies", p. 12.
- 21 Ian Cooper, "Architecture in Camera" The Architects Journal 147 (January 17, 1968) p. 188.
- 22 Donat, "The Camera Always Lies", p. 12.
- 23 Frederick Sommer, quoted by John Vinci, "Richard Nickel", Image 15 (September 1972) p. 6.
- 24 John Szarkowski, The Idea of Louis Sullivan, (Minneapolis, Minnesota: University of Minnesota Press, 1956) p. iii.
- 25 Venturi and Rauch Architects and Planners, Signs of Life: Symbols in the American City, Exhibition Catalogue Published Aperture, Inc. (February 1976) n.no
- 26 Edward Ruscha, quoted by Henri Man Barendse, "Interview with Ed Ruscha", Afterimage 8 (February 1981) p. 9.
- 27 Venturi/Rauch, Signs of Life Symbols in the American City, n.no
- 28 Ibid.

- 29 Ibid.
- 30 William Jenkins, The New Topographics, Exhibition Catalogue Published George Eastman House, Rochester, N.Y. (1975) p. 3.
- 31 F. Jack Hurley, Portrait of a Decade, (Baton Rouge: Louisiana State University Press, 1972) p. 168.
- 32 Dan Mienwald, Denver Afterimage 5 (April, 1977) p. 6.
- 33 Robert Adams, Landscape: Theory, ed. Carol Digrapa (New York, New York: Lustrum Press, 1980) pp. 26-29.
- 35 Ibid.
- 36 Gene Thornton, quoted by William Messer, "Viewed: The Courthouse Project at the Camden Arts Centre", British Journal of Photography 126 (July 27, 1979) p. 721.
- 38 Ibid.
- 39 Ibid. p. 722.
- 40 Nicholas Nixon, The New Topographics, Exhibition Catalogue ed. William Jenkins Published George Eastman House, Rochester, N.Y. (1975) p. 4.
- 41 John Hancock, Buildings and Society, ed. Anthony D. King (London: Routledge and Degan Paul, 1980) p. 123.

SELECTED BIBLIOGRAPHY

I Books

- Abbott, Berenice. Photographs, New York: Horizon Press, 1970.
- Adams, Robert. Denver, Boulder: Colorado Associated University Press, 1977.
- Andrews, Wayne. Architecture in Chicago and Mid-America, New York: New York Antheneum, 1968.
- Andrews, Wayne. Architecture in America, New York: Atheneum publishers, 1960.
- Atget, Eugene. Eugene Atget, The Aperture History of Photography Series, introduction by Ben Lifson pp. 5-10, Millerton: Aperture, Inc., 1980.
- Baltz, Lewis. The New Industrial Parks near Irvine California, New York: Castelli Graphics, 1974.
- Buckland, Gail. Reality Recorded, Greenwich: New York Graphic Society, 1974.
- DiGrappa, Carol. Landscape: Theory, New York: Lustrum Press, 1980.
- Evans, Walker. Walker Evans, introduction by John Szarkowski, New York: The Museum of Modern Art, 1971.
- Evans, Walker. Walker Evans, The Aperture History of Photography Series, Millerton: Aperture, Inc., 1979.
- Evans, Walker. First and Last, New York: Harper and Row, 1978.
- Freidlander, Lee. Self-Portrait, New City: Haywire Press, 1970.

- Friedman, Martin. Charles Sheeler, New York: Watson-Guptill Publications, 1975.
- Hurley, Jack, F. Portrait of a Decade, Baton Rouge: Louisiana State University Press, 1972.
- King, Anthony, ed. Buildings and Society, London: Routledge and DeGaul Paul, 1980.
- Martinez, Romeo and Bougetoux, Alain. Atget: Voyages en Ville, with forward by Pierre Gassmann, Paris: Chene/Hachette, 1979.
- Morris, Wright. Structures and Artifacts: Photographs 1933-1954, Lincoln: Sheldon Memorial Art Gallery, University of Nebraska, Lincoln, 1975.
- Newhall, Beaumont. Fredrick H. Evans, George Eastman House Image Monograph Number 1, Rochester: The George Eastman House, 1964.
- Newhall, Beaumont, ed. Photography: Essays and Images, New York: The Museum of Modern Art, distributed by New York Graphic Society, Boston, 1980.
- Pare, Richard, ed. Courthouse A Photographic Document, New York: Horizon Press, 1978.
- Plowden, Patzsch, Albert. Industriellandschaft Fotogragien 1925-1960, Copyright Pheinisches Landesmuseum pub. Rheinland-Verlag GMBH
- Ruscha, Edward. Some Los Angeles Apartments, Copyright by Edward Ruscha, first edition 1965, second edition 1970.
- Sharp-Young, Mahonri. American Realists Homer to Hopper, New York: Watson-Guptill Publications, 1977.
- Siegel, Arthur, ed. Chicago's Famous Buildings, Chicago: The University of Chicago Press, 1965.

Tice, George. Paterson, New Brunswick: Rutgers University Press, 1972.

Tice, George. Photographs 1953-1973, New Brunswick: Rutgers University Press, 1975.

Venturi, Robert; Scott-Brown, Denise; Izenour, Steven. Learning From Las Vegas, Cambridge: M.I.T. Press, 1972.

## II Periodicals

Barendse, Henri-man. "Interview with Ed Ruscha", Afterimage 8, February, 1981.

Cooper, Ian. "Architecture in Camera", The Architects Journal 147, 17 January 1968, pp. 188-200.

Donat, John. "The Camera Always Lies", RIBA Journal 75 February, 1968, pp. 62-71.

Meinwald, Dan. "Review of Denver", Afterimage 5, April, 1977.

Messer, William. "Viewed: The Courthouse Project at the Camden Arts Centre", British Journal of Photography 126, 27 July 1979, pp. 721-723.

Pare, Richard. "Courthouse: County Symbols", Historic Preservation 29, October-December 1977, pp. 31-37.

Picton, Tom. "The Craven Image: Part II", The Architects Journal 170, 1 August 1979, pp. 225-242.

Vinci, John. "Richard Nickel", Image 15, September, 1972.



III Exhibition Catalogues

California Palace of the Legion of Honor, Achenback Foundation for Graphic Arts. America Observed, etchings by Edward Hopper, etchings by Edward Hopper, Photographs by Walker Evans, exhibition catalogue, The Fine Arts Museums of San Francisco, 1976.

Goodrich, Lloyd. Edward Hopper, Exhibition catalogue, copyright The Whitney Museum of American Art, New York, 1971.

Jenkins, William. The New Topographics, exhibition catalogue, pub. The George Eastman House, Rochester, N.Y., 1975.

Stoller, Ezra. Photographer of Architecture 1939-1980, exhibition catalogue, Max Protech Gallery, New York, 1981.

Storey, Isabelle, and Trachtenberg, Alan. The Presence of Walker Evans, exhibition catalogue, Copyright Institute of Contemporary Art Boston, 1978.

Venturi and Rauch Architects and Planners. Signs of Life, exhibition catalogue, pub. Aperture, Inc., February 1976.