

# **FINDING AID FOR THE FRANCIS BRUGUIÈRE ARCHIVE**

## **AG 52**

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Tucson, AZ 85721-0103

*For further information about the archives at the Center for Creative Photography, please contact the archivist: phone 520-621-6273; fax 520-621-9444.*

## **DESCRIPTION**

Papers and photographic materials, 1912 - 1945, of Francis Joseph Bruguière (1879 - 1945), photographer, filmmaker, painter, sculptor, and designer, as collected by James Enyeart. Includes Bruguière's personal correspondence with Sadakichi Hartmann and Frank Eugene, exhibition records, scrapbooks, an incomplete autobiographical manuscript, materials related to "Light Rhythms," and a tearsheet from *Camera Work* inscribed by Alfred Stieglitz. The bulk of the collection consists of 4 x 5 and 5 x 7 inch negatives including experimental work, portraits, nudes, architecture, and landscape views. Contact prints of the negatives were made by James Enyeart in 1982.

3 linear feet

## **PROVENANCE**

The Bruguière Archive is composed of materials purchased from Rosalinde Fuller in 1978, and donated by James Enyeart in 1984 and 1995.

## **RESTRICTIONS**

Some restrictions may apply. See archivist for further information.

## PROCESSING NOTES

Initial processing was completed by William Alexander, September 1989. Final processing and the electronic version of the finding aid was done by Amy Rule, June 1998.

Copy prints made from the original 4 x 5 inch negatives are stored with the fine print collection.

## INVENTORY

### Personal Papers

- AG 52: 1      /1      *Bruguère: His Photographs and His Life*. With a critical and biographical narrative by James Enyeart. New York: Alfred A. Knopf, 1977.
- /2      Handwritten manuscript by FB describing his visit with Sadakichi Hartmann to the home of John Burroughs, 1919 (6 pages; typed transcription, *see Appendix C*)
- /3      Typed manuscript of two poems by Rosalinde Fuller to FB, 1920.
- /4      Original shadow drawing of Rosalinde Fuller with handwritten notation by FB, ca. 1921
- /5      Handwritten letter from FB to Rosalinde Fuller, 1921. Letter recalls their first meeting
- /6      Handwritten manuscript of poem by FB to Rosalinde Fuller, ca. 1921
- /7      Typed manuscript of short story, "A Night with an Old Man," by FB, ca. 1935 (5 pages)
- /8      Typed manuscript, philosophical and aesthetic notes by FB, 1924 (3 pages)
- /9-14      Loose materials from FB's scrapbook, ca. 1929 - 1940
- /15      Handwritten quote by FB from Nietzsche's "Human All Too Human," ca. 1929
- /16      Exhibition brochure, "Photographs and Paintings by FB," The Art Center, New York City, 1929
- /17      Exhibition brochure, "Bruguère," Lund Humphries Galleries, ca. 1935.
- /18      Typed manuscript of short story, "The Flying Halcyon," by FB, ca. 1935 (17 pages)
- /19      Correspondence regarding FB's design for the British Pavilion at the Paris Exposition, 1937
- /20      Handwritten manuscript of autobiography by FB, 17 April 1944 (73 pages, not all with text)
- /21      Memorial album of letters and telegrams sent after FB's death, ca. 1949
- /22      Cover for memorial album
- /23      Rosalinde Fuller looking at photograph from series "Few Are Chosen," photograph by Nina Howell Star, 1963
- /24      Exhibition announcements, 1970s

- /25-28 Materials related to "Light Rhythms"
- /29 Letter to FB from unknown person, ca. 1935
- /30 Letter to FB from unknown person regarding his horoscope, ca. 1937
- /31 Letters to FB from his brother, Peder Sather Bruguière, and his son Francis, ca. 1942 - 1944
- /32 Letters and cards from Frank Eugene (Smith) to FB, 1933-1936
- /33 Letters and ephemera from Sadakichi Hartmann to FB, 1927 - 1931
- /34 Letter from FB to Oliver Hill, 1937
- /35 Greeting card from Kenneth Mac Pherson to FB, 1934
- /36 Letters from Paul Osborne to FB, ca. 1935
- /37 Letter from Florence Osborne to FB, 1937
- /38 Negative albums (empty)

### Oversize Materials

- AG 52: 2 Scrapbook album, ca. 1927 - 1930 [see inventory in Appendix A]  
 "Coronation" Scrapbook album, contains snapshots, clippings, letters  
 [Note: in extremely poor condition; must be handled by archivist]  
*Seed* (April/July 1933), with short story "Professionally Speaking" by FB.  
 Charnaux corset advertisement, ca. 1935  
 Page from *The Architectural Review* featuring a book with cover by FB,  
 ca. 1935  
 Tearsheet from *Camera Work* no. 47 (October 1916) with handwritten  
 note from Alfred Stieglitz to FB

### Negatives

- AG 52: 3 4 x 5 inch negatives by FB [see inventory in Appendix B]
- AG 52: 4 - 5 5 x 7 inch negatives by FB with modern contact prints by James Enyeart

## Appendix A

ALBUM, CA. 1927 - 1930 (*item #130 from original inventory*)

1. [clipping, magazine] [no author] "The Pin Wheel Revue." [publication unknown, date unknown] Review of play at the Earl Carroll Theater, New York City, June 15th, 19??. FB "helped in the staging of several of the ballet and dance numbers."

2. [typescript] Dicky Penoyer [sp?]. "Mice and Gohsts [sic]." Poem, 3 pages.

3. [clipping, newspaper] “The Week’s Art Notes: Spring Days in New York Galleries. Francis Bruguière’s photographs prove that a machine can make art if the operator is an artist . . . .” *New York Times* (3 April 1927), [page unknown].
4. [clipping, newspaper] Helen Appleton Read. “Few Art Openings in Lent. Those of the week include modernistic photographs by Francis Bruguière . . . .” *Brooklyn Eagle* (3 April 1927), [page unknown].
5. [catalog, partial] *Film und Foto: Internationale ausstellung des Deutschen Werkbunds*. Cover, pages 1-4.
6. [catalog, partial, unknown publication with 2 reproductions of FB’s stills from “Light Rhythms.”]
7. [catalog, partial] “Photographic Designs by Francis Bruguière.” *The Warren Gallery*. (London, n.d.) [exhibit included photographs for “The Way” and “Beyond this Point.”]
8. [clipping, magazine] “Bruguières seltsame Photographien.” *Die Dame* 9 (2 January 1927), p. 18. [Includes 2 reproductions of FB photographs of Rosalinde Fuller and Sebastian Droste.]
9. [clipping, magazine, continuation of no. 8] p. 19 [Includes one reproduction of FB’s photograph of Sebastian Droste.]
10. [typescript letter] Bert Cooksley [Berkeley, California] to FB, 29 March [no year].
11. [typescript manuscript] Sebastian Droste. “Photography as an Art: Remarks on the recent photographs by Francis.” [annotated “Die Dame July 1925].
12. -13. [typescript manuscript, continuation of no. 11].
14. [clipping, magazine] Norman Bel Geddes. “The Photography of Francis Bruguière.” In catalog for exhibition at The Art Center, New York, 1927.
15. [clipping, magazine] Peter van Tassel. “Wandlungen der Photographie: Von Daguerre bis Bruguière.” *Uhr* (September 1926), [pages unknown, missing all but first page].
16. [clipping, magazine, continuation of no. 14, includes catalog describing FB’s photographs of Fuller and Droste]
17. [clipping from unknown magazine, reproduction of FB’s photograph of Droste]
18. [typescript, 2 page letter] Stuart Davis, Gaumont-British Picture corporation, to FB, 7 February 1930.
19. [clipping, magazine] “Mind Photography: The camera used to express thoughts and moods.” *The Graphic* (30 November 1929), p. 443 [includes 4 reproductions of FB’s photographs from *Beyond this Point*.

20. [clipping, newspaper] “Art News and Comment.” *Christian Science Monitor* (4 April 1927), [page unknown]. [Review of FB’s exhibition at the Art Center.]

[clipping, magazine, top half missing] *The New Yorker* [date unknown]. [Mention of FB’s exhibition, possibly at the Art Center.]

21. [clipping, newspaper] John Mason Brown. “Bruguière as Artist in Lights.” *Boston Evening Transcript* (9 April 1927), [page unknown]. [Lengthy discussion of FB’s exhibition at the Art Center.]

22. [clipping, newspaper, continuation of no. 21]

[clipping, newspaper, reproduction of FB’s “Design in Abstract Forms of Light” possibly a continuation of no. 21]

23. [clipping, newspaper, reproduction of FB’s “Background to Lady Macbeth in the Sleep-Walking Scene,” possibly a continuation of no. 21]

24. [clipping, newspaper] Harry Alan Potamkin. “Art of the Film: Camera Work as an Art Factor.” *Film Weekly* (31 December 1928) [Review of “The Way.”]

Loose materials found inside the album:

[clipping, newspaper] Francis Bruguière. Letter to the editor. “Art for the people exhibition.” [no title of publication, no date, no pagination, letter recommending the exhibition “Art for the People” at the Banbury Y.W.C.A.]

[clipping, magazine] Hesketh Hubbart. “Modernities in Pictorial Art.” [title of magazine unknown, date unknown, included reproduction of FB’s photograph in “Light Rhythms”]

## **Appendix B**

Inventory of 4 x 5 inch negatives. Ask archivist for further details.

## Appendix C

### TRANSCRIPTION OF NOTES WRITTEN BY FB TO JAMES ENYEART DESCRIBING A VISIT WITH SADAKICHI HARTMANN TO SEE AND PHOTOGRAPH JOHN BURROUGHS (1837 - 1921) IN 1919

On the 11th of Nov. 1919 Sadakichi and I visited John Burroughs at his home West Park on the Hudson [?] River New York. We knocked at the door of a large old fashioned stone house but nobody answered. Kichi then went around the house and spoke to a laborer who was making repairs on the [?]. This was Burroughs son and directed K[ichi] to the small house near the river where Burroughs was. Kichi looked in the window [?] to B [urroughs], opened the door and we both entered. Burroughs was seated before the fire in an armchair. His feet stretched before him. He did not get up. Hartmann shook hands with him and afterwards I went up and shook hands and told him my name as Kichi did not think an introduction necessary. He looked small, but the light was poor and his clothes tuned [?] with the furniture and only his head showed clearly. He is quite bald and the hair grows thickly on back, down over his neck and his hair reminds me of Whitman and Bryant that is the way poets looks in pictures but not so white [?].

He is not a vigorous old man but appears healthy. There are a few time marks on his face. He said that Whitman had a very rosy face. His looked not robust. I asked him of Whitman at the time of the war when he first knew him. Gave the appearance of old age. He said not but that he was gray. "Was Whitman difficult to talk to?" He was not responsive but could be drawn out. Kichi, with a laugh "He only talked to [?]." That pleased Burroughs and he laughed. On the book shelf was Arrhenius' [see note below] "Worlds in Making." He said he had read it with great interest. Burroughs was then quiet and I made some photos of him. He was responsive to suggestions and spoke in an unaffected way and was not disinterested. Kichi asked him if he [?] How long since you [?]. I had [?] the window [?] and said it was of no importance.

We then walked up to the barn with him where he entered into conversation with his son and another man who were husking corn sitting on the floor. Kichi and I wandered about and I made a few photos of the house and study. He returned to the study . We followed him as Kichi wanted to have a picture of himself taken with Burroughs. They stood at the doorway and shook hands. History [?] to photography.

Note: reference is to Svante Arrhenius' book *Worlds in the Making: the evolution of the universe* (New York, 1908).

[Transcribed by Amy Rule, June 1998]

*[end of the finding aid]*