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Finding aid for the
Francis Bruguière collection, 1912-1982

AG 52

Francis Bruguière

AG 52

Creator

Bruguière, Francis (1879-1945)

Abstract

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, 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.

Quantity/ Extent

3 linear feet

Language of Materials

English

Biographical/ Historical Note

Francis Bruguière was born October 16, 1879 in California. Originally having studied painting in Europe he was familiar with the work of modern art promoter Alfred Stieglitz. In 1905, he travelled to New York to meet Stieglitz for the first time and become a member of the Photo-Secessionist group. From 1906-1919 he maintained his own photography studio in San Francisco where he recorded images of the city after the earthquake and fire. In 1919 he moved to New York City where he worked for numerous magazines, such as *Vogue* and *Vanity Fair*. Later in life he moved to England where he died in 1945.

Scope and Content Note

Series one contains the personal papers, which consists of letters, manuscripts, exhibition brochures, announcements, publications, and photographs.

Series two, oversize materials, includes scrapbook albums and tearsheets.

Series three contains photographic materials, including 4x5 inch negatives and 5x7 inch negatives made by Bruguière, as well as modern contact prints by James Enyeart. The majority, if not all, of the negatives are nitrate. These nitrate negatives have been isolated from the collection and placed in cold storage for preservation.

Appendix A is an album circa 1927-1930 containing over twenty clippings and typed pages. Appendix B contains an inventory of 4x5 inch negatives, while in Appendix C is a transcription of notes written by Francis Bruguière to James Enyeart describing a visit with Sadakichi Hartmann to see and photograph John Burroughs in 1919. The handwritten manuscript of an autobiography by Francis Bruguière dates April 17, 1944, is located in Appendix D and is made up of 73 pages, however not all contain text.

Arrangement

Series 1: Personal papers, 1919-1977, 1 box

Series 2: Oversize materials, 1916-circa 1935, 1 box

Series 3: Photographic Materials, circa 1912-1982, 5 boxes

Sub-series 1: Negatives, circa 1912-1940, 3 boxes

Sub-series 2: Contact Prints, 1982, 2 boxes

Names and Subject Terms

Bruguière, Francis Joseph
Photography

Restrictions

Conditions Governing Access

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

The negatives have been isolated from the collection and are stored in cold storage. Materials must be requested several days in advance.

Conditions Governing Use

Some restrictions may apply. See archivist for further information.

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

Preferred Citation

Francis Bruguière Archive, 1912-1982. AG 52. Center for Creative Photography, University of Arizona, Tucson, AZ.

Processing Information

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.

Finding aid updated by Meghan Jordan in May 2016 and Katie Sweeney in June 2017.

Container List

Series 1: Personal Papers, 1919 – 1977

Extent: 1 box; 1 linear foot.

Box	Folder	
1	1	Handwritten manuscript by FB describing his visit with Sadakichi Hartmann to the home of John Burroughs, 1919 (6 pages) [typed transcription, <i>see Appendix C</i>]
	2	Typed manuscript of two poems by Rosalinde Fuller to FB, 1920
	3	Original shadow drawing of Rosalinde Fuller with handwritten notation by FB, circa 1921
	4	Handwritten letter from FB to Rosalinde Fuller, 1921. Letter recalls their first meeting
	5	Handwritten manuscript of poem by FB to Rosalinde Fuller, circa 1921
	6	Typed manuscript of short story, "A Night with an Old Man," by FB, circa 1935 (5 pages)
	7	Typed manuscript, philosophical and aesthetic notes by FB, 1924 (3 pgs)
	8-13	Loose materials from FB's scrapbook, circa 1929 - 1940
	14	Handwritten quote by FB from Nietzsche's "Human All Too Human," circa 1929
	15	Exhibition brochure, "Photographs and Paintings by FB," The Art Center, New York City, 1929
	16	Exhibition brochure, "Bruguière," Lund Humphries Galleries, circa 1935
	17	Typed manuscript of short story, "The Flying Halcyon," by FB, circa 1935 (17 pages)
	18	Correspondence regarding FB's design for the British Pavilion at the Paris Exposition, 1937
	19	Handwritten manuscript of autobiography by FB, 17 April 1944 (73 pages, not all with text) [<i>see Appendix D</i>]
	20	Memorial album of letters and telegrams sent after FB's death, circa 1949
	21	Cover for memorial album
	22	Rosalinde Fuller looking at photograph from series "Few Are Chosen," photograph by Nina Howell Star, 1963

- 23 Exhibition announcements, 1970s
- 24-27 Materials related to "Light Rhythms"
- 28 Letter to FB from unknown person, circa 1935
- 29 Letter to FB from unknown person regarding his horoscope, circa 1937
- 30 Letters to FB from his brother, Peder Sather Bruguière, and his son Francis, circa 1942 - 1944
- 31 Letters and cards from Frank Eugene (Smith) to FB, 1933-1936
- 32 Letters and ephemera from Sadakichi Hartmann to FB, 1927-1931
- 33 Letter from FB to Oliver Hill, 1937
- 34 Greeting card from Kenneth Mac Pherson to FB, 1934
- 35 Letters from Paul Osborne to FB, circa 1935
- 36 Letter from Florence Osborne to FB, 1937
- 37 Negative albums (empty)
- 38 *Bruguière: His Photographs and His Life*. With a critical and biographical narrative by James Enyeart. New York: Alfred A. Knopf, 1977

Series 2: Oversize Materials, 1916 – circa 1935

Note: some material in this box is fragile and must be handled by an archivist. Extent: 1 box; 1 linear foot.

Box Folder

- 2 Scrapbook album, circa 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, circa 1935
Page from *The Architectural Review* featuring a book with cover by FB, circa 1935
Tear sheet from *Camera Work* no. 47 (October 1916) with handwritten note from Alfred Stieglitz to FB

Series 3: Photographic Materials, circa 1912 – 1982

Note: Photographic materials include negatives and contact prints.

Sub-series 1: Negatives, circa 1912 – 1940

Note: 4x5 and 5x7 inch negatives by FB. Many of these negatives are nitrate and have been isolated in cold storage. Materials must be requested several days in advance. There is an extensive inventory list related to the negatives. Please see the archivist for details. Extent: 3 boxes; 1.5 linear feet.

Box

- | | |
|---|--|
| 3 | 4 x 5 inch negatives by FB [<i>see Appendix B</i>] |
| 4 | 5 x 7 inch negatives by FB (negatives 001 – 042) |
| 5 | 5 x 7 inch negatives by FB (negatives 043 – 080) |

Sub-series 2: Contact Prints, 1982

Note: Contact prints corresponding to negatives. Extent: 2 boxes; .5 linear feet.

Box

- | | |
|---|--|
| 6 | 5 x 7 inch modern contact prints corresponding to negatives 001 – 042 by FB by James Enyeart |
| 7 | 5 x 7 inch modern contact prints corresponding to negatives 043 – 080 by FB by James Enyeart |

Appendix A

Scrapbook Album, circa 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 EMYEART 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 place. 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 Horace Traubel." 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).

Appendix D

Handwritten manuscript of autobiography by FB, 17 April 1944 (73 pages, not all with text)

April 17, 1944

In the house on Franklin St. we moved to after was borne which was in house on South St., after returning from school instead of playing with the kids of the neighborhood I'd sit and [?] in the comfortable [?] room. My mother always was buying books north of [?] landump. After [?] these purchases I could [?] either the [?] attracted her or she [?] she was persuaded by the book [?] that she would finally be acquiring something of value by her purchases. [?] then rare

complete collections of standard authors [?], [?] Elliott, Victor Hugo. [?] so it [?] then was a choice between French and English novelist. [?] then was Shakespeare and [?] tales of his plays nothing I could enjoy much more than the [?]. Then [?] Les Miserables and [?] books on Napoleon who gave me thrills of delight and [?] who in those days I would have [?] enhanced the [?] of "La [?]" had I even thought of that town of having a [?]. I was delighted to look at a [?] over the book once in which my [?] rushed forward [?] his troops to [?][?][?]. Either the [?] of him failed to not [?][?] that of this famous battle my [?] was [?][?][?][?] for him, which he claimed afterwards. This was a [?] atmosphere of the "Empire period" in our home and my father S [?] the [?] of the Bruguière fortune which takes place in [?] and was offered to as dastardly [?] of my [?] of father by his shipping partner [?] engravings of the Emperor Napoleon II, Eugéné and from daring [?][?] about the empress, in a landscape which then I'd have liked to have wandered in but which subsequently I came to appreciate [?] whom I had [?][?] by [?] and Wathau [?]. My father always had a high opinion of Napoleon II and had been a [?] some college of France his majesty was supposed to have pulled his [?] as the First Napoleon had a [?] of living when he was [?] please [?][?] one. Anyhow it made pap happy to think such a thing happened as he was very proud of his family, and my aunt [?] his sister on a told me that the Bruguière's were discarded from the France land these family myths perhaps have the power [?] to sustain a [?] and a kind of [?] that one is just what [?] to was [?] tan [?] in making of the American families Than [?] tendency. In the south especially these are among people who look back to their [?] as distinguished and important [?] I must say for my brother and myself that such ideas of superiority when [?][?] children no apparent effect on use at the later on my brother was to develop and escape into a world that was to him one of the greatest [?] importance, which doubtless it was [?] it was inhabited by that cream that [?]

[Transcribed by Amy Rule, June 1998]