

- 1 *Milwaukee: Apprenticeship in Painting and Photography* *facing plate 2*
 First camera. Apprenticeship in lithographic shop. Art Students' League. Viandon's trees. Mood photographs. The Philadelphia Salon. The Chicago Salon. Gum-printing process.
- 2 *Europe: A New World Opens Up* *facing plate 12*
 New York, en route to Paris. The Cascarets poster. I meet Alfred Stieglitz. Bicycle trip to Paris. Rodin exhibition. The Louvre. London: F. Holland Day and the New School of American Photography. Paris: the Julian Academy. Portrait accepted by Salon. I meet Rodin. Portrait of Rodin with the "Victor Hugo" and "Le Penseur." Van Gogh exhibition. Lenbach in Munich. Maeterlinck.
- 3 *New York: Stieglitz and the Photo-Secession* *facing plate 28*
 The Camera Club of New York. The Stieglitz family. National Arts Club of New York. I open a portrait studio at 291 Fifth Avenue. Portrait of J. P. Morgan. The Photo-Secession is organized. The Photo-Secession Gallery.
- 4 *Introducing Modern Art to America* *facing plate 43*
 Return to France. Stieglitz jumps the gun. Steeplechase Day in Paris. The Lumière autochrome process. Photographing Rodin's "Balzac." The Steins. Exhibitions of European artists at "291." Matisse, Arthur Carles, Marin, Picasso. The Society of Younger American Painters. E. Gordon Craig. The Eugene Meyer family. Trans-Atlantic commuting. My fake Cézanne. Picasso Exhibition. Arthur Dove. Stieglitz's legacy.
- 5 *World War I and Voulangis* *facing plate 62*
 Return to New York. The end of "291." The Army Signal Corps. Rodin's funeral. Billy Mitchell and the Second Battle of the Marne. The Armistice. I burn my paintings. My second apprenticeship: A thousand photographs of a cup and saucer; volume and scale; abstractions and the failure of new symbols; the logarithmic spiral. My study of the golden mean. The Oochens.
- 6 *To Greece with the Duncan Isadorables* *facing plate 83*
 Isadora Duncan in Venice. Thérèse Duncan. Photographing at the Parthenon. Trips to New York. Dana Steichen. Two-color process. Carl Sandburg.
- 7 *Fashion Photography and Fabric Designs* *facing plate 95*
 "The greatest living photographer." I go to work for Condé Nast. Fashion: *Art et Décoration*; *Vogue*. My introduction to photography by artificial light. Dr. Agha. Carmel Snow. Marion Morehouse (Mrs. e. e. cummings). Fabric designs for Stehli Silks.
- 8 *The Theater: Photographing the Reality Behind the Make-Believe* *facing plate 112*
 Charlie Chaplin: the faun. Greta Garbo, Marlene Dietrich, Mary Pickford. The actor acting: John Barrymore, Nazimova, Katharine Cornell, Lillian Gish. Chaplin: sequence with hat and cane. Improvisations: W. C. Fields, Gloria Swanson, Beatrice Lillie, Martha Graham, *What Price Glory?*, *Ethan Frome*, *The Green Pastures*, *Old English*.
- 9 *Introducing Naturalism into Advertising* *facing plate 156*
 The J. Walter Thompson Agency. Jergens Lotion: peeling potatoes. The Eastman Kodak Company: realism comes into the advertising picture. Publicity and promotion: "On the Clinic Stairs"; "Death Takes a Holiday"; "The Homeless Women"; "The Matriarch."

- 10 *On Portraits and Portraiture* *facing plate 164*
 The artist in relation to the world. How much can photography do? Leonardo's Mona Lisa versus Stieglitz's Georgia O'Keeffe. Portraits in *Vanity Fair*. Eugene O'Neill and Carlotta Monterey. Carl Sandburg. The life mask of Lincoln. Goethe and the spiral. Brancusi versus the United States. "Brouhaha."
- 11 *New York, Connecticut, and Mexico* *facing plate 209*
 Noncommercialism takes over. Photographing the streets, buildings, and bridges of New York City. Walden Pond. *The First Picture Book—Everyday Things for Babies*. Out on the farm. I close my New York studio. Mexico with the 35-mm camera.
- 12 *World War II: Adventures in the Pacific* *following plate 222*
 I am turned down by the Air Corps and accepted by the Navy. The special Navy photographic unit. Reprieve from retirement. Sea duty on the *Lexington*. *The Blue Ghost*. Hit by a torpedo.
- 13 *The Museum of Modern Art and "The Family of Man"* *facing plate 225*
 How my delphinium breeding came out into the open. Director of the Department of Photography. Group shows. The Permanent Collection. One-man show: "Steichen the Photographer." "Diogenes with a Camera" series. The exhibition as a means of communication and a work of art. "The Family of Man": making the exhibition. The book is published. "The Family of Man" around the world. Visit to Moscow.
- 14 *The Shad-Blow Tree* *facing plate 234*
 A third apprenticeship. The shad-blow series as a concerto. From stills to motion pictures. Photograph of Joanna through reflected sunlight. "The Bitter Years."
- 15 *Freedom and the Artist* *facing plate 238*
 Pernicious ideologies, self-imposed restrictions, and stultifying habits. Photography's resistance to systems. A salute to independent young photographers.
- Biographical Outline and Picture Credits* *facing plate 249*