



International Center of Photography

The W. Eugene Smith/Jim and Evelyn Hughes Research Archive

Papers of W. Eugene Smith and other materials used in the production of Jim Hughes's
book

W. Eugene Smith Shadow & Substance: The Life and Work of an American Photographer

Series I.	103 Hanging File Folders
Series II.	101 Magazines
Series III.	Tapes (430) and Diskettes (286)

Processed by Mary O'Donnell Hulme
August 2009



International Center of Photography

Provenance & Access

Donation from Jim and Evelyn Hughes, 2009. The collection is open to qualified researchers, by appointment only.

Permission to reproduce or quote in publication

Application to use images, reproduce or quote text from this collection for publication, in any form, including digital, must be requested and granted, in writing, from the Curator of Collections, International Center of Photograph, Mana Contemporary Art, 888 Newark Avenue, Jersey City, NJ 07306. Questions may be directed to the Curator by mail or email at collections@icp.org.

Citation

This collection should be cited as: The W. Eugene Smith/Jim and Evelyn Hughes Research Archive, International Center of Photography.



Biographical Notes

W. Eugene Smith

W. Eugene Smith, the noted photojournalist, was born in Wichita, Kansas on December 30, 1918. The second son of William H. Smith and Nettie Lee Smith, he grew up in comfortable surroundings until the Great Depression and the Dust Bowl ruined his father financially and resulted in William Smith's suicide in 1936.

W. Eugene Smith's interest in photography began in high school, and his photographs were regularly published by the *Wichita Eagle* while he was still a student. He enrolled at the University of Notre Dame in 1936 and worked as a school photographer before he dropped out and moved to New York in 1937. From 1937 to 1942 Smith undertook assignments for *Newsweek* and *Parade* as well as for the photographic agency Black Star. It was through Black Star that he began working part-time for *Life* magazine, a relationship that would change his professional life.

Smith started working for *Life* when he was only twenty years old, but left after four years because he believed that the editors were not publishing enough of his work and what they did publish were not his best photographs. This frustration with and distrust of editors was a theme that would recur throughout Smith's career.

Smith returned to *Life* in 1944, driven by his desire to engage in the war more directly than he had been able to as a war correspondent embedded on the U.S.S. *Independence* and the U.S.S. *Bunker Hill*. It was by becoming *Life's* war correspondent that Smith was able to experience ground combat, resulting in powerful photographs from Saipan, the Philippines and Japan such as *Soldier in Saipan Holds Baby* (1944) and *Hospital on Leyte* (1944). Smith was severely injured by mortar shell fire in Okinawa in May 1945, ending his career as a war correspondent.

Smith worked for *Life* until 1955. During this time *Life* continued to be the foremost [publisher of photojournalism and Smith was widely regarded as one of the most famous and successful creators of the "photo essay." Between 1946 and 1954 he photographed approximately sixty assignments for *Life*, and as with his World War II stories, he felt responsible for portraying the truth of his subjects as powerfully and rigorously as possible. It was during this time that Smith created photo essays such as "Country Doctor" (1948), "Spanish Village" (1950), and "Nurse Midwife" (1951) to tell the stories of those he felt were overlooked. In 1954 Smith resigned permanently from *Life* Over "A Man of Mercy, the Albert Schweitzer essay that he believed had been truncated by the magazine.

For the rest of career Smith worked as a freelancer, which gave him the freedom to push the boundaries of the photo essay as well as focus on subjects and ideas that aligned with his moral convictions. He accepted an assignment from Magnum Photos to take pictures of Pittsburgh for an illustrated history of the city being compiled by the historian Stefan Lorant, and when he went far beyond the scope of the project, he financed the rest himself through Guggenheim Foundation grants. *Pittsburgh* became his largest photo essay. Smith did commercial work in the 1960s for companies such as Hitachi and International Nickel as a way to shore up his finances and allow him to work on more personal



International Center of Photography

assignments. He began lecturing on photography at institutions such as The New School and Cooper Union to increase his income as well.

Smith's last major project was the Minamata story, which chronicled the impact of industrial pollution on the citizens of Minamata, Japan in the 1970s. For years many in the city had suffered from a mysterious disease that crippled or killed, and it gradually became clear that the cause was methyl mercury poisoning from a local factory. Smith and his Japanese-American wife Aileen documented the lives of the victims, producing some of Smith's most indelible photographs. The Smiths published a number of essays on the subject and in 1975 their book *Minamata* received widespread media coverage.

Smith's personal life was complex, marked by two marriages, numerous affairs, financial troubles, substance abuse and poor health. He died in 1978 of complications from a stroke, leaving behind five children.

Mary O'Donnell Hulme, 2009



International Center of Photography

Jim Hughes

In 1980, Jim Hughes conceived and edited the original Camera Arts magazine. In 1982, Hughes and Camera Arts received the National Magazine Award for General Excellence, and in 1983 he was named Editor of the Year by the National Press Photographers Association. Previously, after working in newspaper and magazine journalism, Hughes served as editor of Camera 35, from 1967 until 1975, and the Popular Photography Annuals, from 1975 to 1980. His published books include the biography W. Eugene Smith: Shadow & Substance (1989), Ernst Haas in Black and White (1992) and The Birth of a Century: Early Color Photographs of America (1994). Hughes is a founder and past president of the W. Eugene Smith Memorial Fund, which administers the W. Eugene Smith Grant in Humanistic Photography and the Howard Chapnick Grant for the Advancement of Photojournalism. Hughes currently resides in Maine with his wife Evelyn, who did much of the research for the Smith biography.



Chronology

1918	W. Eugene Smith born in Wichita, Kansas
1934	Photographs published in <i>Wichita Eagle</i>
1937	Leaves University of Notre Dame and moves to New York
1937–42	Photographs appear in <i>Collier's</i> , <i>Harper's Bazaar</i> , <i>New York Times</i> , <i>Time</i> , <i>Life</i> , <i>Parade Magazine</i> , and others
1943–44	War correspondent for Ziff-Davis Publications on the U.S.S. <i>Independence</i> and the U.S.S. <i>Bunker Hill</i> and war correspondent for <i>Life</i> in the Pacific Theater
1944–55	Majority of work for <i>Life</i> created and published
1955	Smith's <i>The Walk to Paradise Garden</i> included in the Museum of Modern Art's landmark photography exhibition <i>Family of Man</i> , organized by Edward Steichen
1956–78	Freelance work and lectures
1971	<i>Let Truth Be the Prejudice</i> solo exhibition at the Jewish Museum, New York
1974	"Minamata" photo essay published in <i>Camera 35</i> by Hughes
1978	<i>Photographs by W. Eugene Smith</i> exhibition at Victoria and Albert Museum, London
1978	Dies in Tucson, Arizona, of complications from a stroke
1989	Hughes's <i>W. Eugene Smith Shadow & Substance: The Life and Work of an American Photographer</i> published



Scope and Content Notes

The W. Eugene Smith/Jim and Evelyn Hughes Research Archive consists of over 900 items gathered during the research process for Jim Hughes's book *W. Eugene Smith Shadow & Substance: The Life and Work of an American Photographer*.

Series I. Hanging File Folders Includes correspondence to and from Smith to family, friends, and business colleagues; copies of his working notebooks; selections from his diary; photocopies of magazines that included Smith's photographs; story ideas; book proposals and commercial contracts. Hughes's background research on Smith and his family are present as well. These files are organized chronologically.

Series II. Magazines Includes vintage *Life* magazines containing Smith's most famous photographs and photo essays. Contains other vintage periodicals such as *Collier's* and *PM Daily*. These periodicals are organized by type and then alphabetically.

Series III. Tapes Includes audio tapes of interviews with Smith, his family, and friends; recordings of Smith's lectures and floppy diskettes with drafts of Hughes's book. These materials are organized in boxes as received from Jim and Evelyn Hughes.

Related Materials

The International Center of Photography has over 200 photographs by W. Eugene Smith. Other institutions that hold Smith photographs include the Museum of Modern Art, New York; the San Francisco Museum of Modern Art; The Art Institute of Chicago; the Smithsonian; George Eastman House, Rochester; and the Library of Congress, Washington, DC.

W. Eugene Smith's archive can be found at the Center for Creative Photography at the University of Arizona, Tucson.



Series I. Hanging File Folders

File Drawer: W. Eugene Smith Research Early Years 1934–51

1. Loose in front: photocopies of genealogy information
2. Hanging file #1: Research on Smith family genealogy back to 18th century
3. Hanging file #2: “1700 to Historical” research on genealogy
4. Hanging file #3: “Greensburg & Kiowa Counts. History—Kansas”
5. Hanging file #4: “Wichita, Kan., Historical”
6. Hanging file #5: “Caplinger-Smith album scrapbook”
7. Hanging file #6: “Smith family W.H. Smith” and “Early Smith news clippings”
8. Hanging file #7: “Wichita Eagle pic. Credits 1935–36”
9. Hanging file #8: “W.E. Smith Probate Records”
10. Hanging file #9: “School Years”
 - a. Kodak 3A camera information
 - b. “The Weavers”
 - c. “Duncan, Betty”—includes 9 photos take by Smith during high school
 - d. “boyhood friends”
 - e. “1st Letter by Gene to Parents—1925”
 - f. “Pete, Robt. and Sara Armstrong”
11. Hanging file #10: “1934”

New York Times photocopies Sunday July 22 (Magazine) and Wednesday July 25 (newspaper)
12. Hanging file #11: “1935”

Cathedral High School Yearbook and *Wichita Eagle* recommendations for Smith
13. Hanging file #12: “1936”

1936 Tower Yearbook photocopy; *Wichita Beacon* photocopy re: father’s suicide

 - a. “Notre Dame—1936”
14. Hanging file #13: “1937”

Leaving Notre Dame; going to NYC; *Newsweek* assignments
15. Hanging file #14: “1938”
 - a. “Black Star assignments 1938–41”
16. Hanging file #15: “1939”

Love letters to Carmen Martinez; *International News Photo*, *New York Times*, and *Brooklyn Eagle* photocopies; Black Star sales collection information February–December
17. Hanging file #16: “Photo Digest, Zeiss magazine, Photo Almanac 1937–40”
18. Hanging file #17: “1940”

Blackstar sales collection information January–February; photocopies from *Collier’s* and *Popular Photography*; *Popular Photography* 1940 Picture Contest prize winners
19. Hanging file #18: “1941”
 - a. “Collier’s 1941”

Expenses for Black Star, *Life*, and *Collier’s*; Black Star sales collection information October–November; *Popular Photography* 1941 Picture Contest prize winners
20. Hanging file #19: “1942–43”
 - a. “1942 Popular Photography Contest”
 - b. “1942–43 Parade from files of *Parade*, NY”



International Center of Photography

- Collier's* and *US Camera* photocopies; Black Star sales collection information March–August 1942
21. Hanging file #20: “Bunker Hill Book”
Photocopy of *The U.S.S. Bunker Hill November 1943–November 1944*
 22. Hanging file #21: “1943”
Photocopy of Smith’s diary July 7, 1943–August 31, 1943, his notepad August–October 1943 and letters to family; photocopies of *Collier's* and *Popular Photography*
 23. Hanging file #22: “Jan–Feb 1944 Bunker Hill”
Typed/transcribed notebook of Smith’s (?); handwritten diary starting February 5, 1944; letters to family; photocopies of selected pictures taken when with the ship
 24. Hanging file #23: “1944”
Smith’s diary June 14–28; MoMA press release on its Pacific Report exhibition that included Smith’s photos; letters to family; draft of “The Struggle to Save” article by Smith; photocopy of “War Photography” by Carl Mydans
 25. Hanging file #24: “1945”
Photocopies of *US Camera*, *Collier's*, *New York Times*, and *Life*; letters to/from family and friends; his cables to *Life*; transcribed taped interviews with people who knew him then; *Life* expense account December 1944–January 1945
 26. Hanging file #25: “1946”
Photocopy of a Smith notebook; photocopy of *Life* cartoon based on his Iwo Jima cover picture; correspondence
 27. Hanging file #26: “1947”
Correspondence with *Life* re: his war injuries; transcribed taped interviews with people who knew him then
 28. Hanging file #27: “1948”
Photocopy of *Vogue* article on *50 Photographs By 50 Photographers* show at MoMA that included Smith; correspondence with and photocopy of *Life* article; transcribed taped interviews with people who knew him then; oral history of Charles Ives and picture taken of him; photocopy of *MoMA Bulletin* re: Music and Musicians show
 29. Hanging file #28: “Country Doctor”
Transcribed interview relating to the history of; Smith’s handwritten notebook
 30. Hanging file #30: “Germ Free”
Transcribed taped interviews with people who knew him then and letters to Hughes by those people; copy of “The Notre Dame Scholastic” re: bacteriology
 31. Hanging file #31: “Carmen Letters 1950’s”
From Smith to Carmen and one from Carmen to herself
 32. Hanging file #32: “1950”
Copy of Smith’s daily planner January–August; text on South Wales (UK) election; correspondence; copy of Smith’s passport; article on MoMA’s “What is Modern Photography” symposium; information on Smith’s nervous breakdown
Modern Photography” symposium; information on Smith’s nervous breakdown
 33. Hanging file #33: “1951”
Correspondence with friends re: Spanish Village and Nurse Midwife stories for *Life*; correspondence with *Life*; *Modern Photography* and *US Camera* photocopies; information on his exhibition at the Fish and Chips Shop (183 Sullivan St. New York)
 34. Hanging file #34” “PM [Magazine] Selma Robinson article on Gene— ‘46”



International Center of Photography

- Copy of article and correspondence between Smith and Robinson
35. Hanging file #35: "1946 Camera Club Exhibit"
Smith's speech to club; newspaper clippings mentioning show
 36. Hanging file #36: "Joe Rosenthal Flag on Iwo Jima"
Letters by Smith re: picture
 37. Hanging file #37: "Damien Parer Bio"
Copy of *The Eyes of Damien Parer* by Frank Legg



International Center of Photography

38. Hanging file #38: "Walk to Paradise Garden"
Correspondence on and variations of photo; Smith's article on the photo in *Gentry* and other articles relating to the photo; 2 actual photographs with May '71 written on backs
39. Hanging file #39: "1945—Postwar"
Copy of *The Atlantic* from July 1984 (an oral history of WWII); *US Camera* profile on "Wonderful Gene Smith"; *New York Sun* and *US Camera* articles
40. Hanging file #40: "Spanish Village"
Transcribed interviews with people who knew him then; Hughes's correspondence; original notebook of Nina Peinado (?); news articles; correspondence; research questionnaire; letter from Smith to his mother; photocopy of *Life* article; photocopy of Smith's notebook; Spanish Village captions.

File Drawer: W. Eugene Smith Research 1952–78

1. Hanging file #1: "Stanley Flink Limelight"
Transcription of interview
2. Hanging file #2: "1952"
Correspondence; story ideas; book proposal; handwritten notes; letter to *Life* with expense report; notes on Monsanto story
3. Hanging file #3: "Nurse Midwife"
Smith's written research on; captions; expense report; photocopy of Smith's handwritten notes; *Life* article photocopy; Smith's letter to Maude Callen
4. Hanging file #4: "Maude Callen"
Transcribed Smith/Callen interview
5. Hanging file #5: "1953"
Correspondence to/from Smith; letters to/from *Life* re: expenses
6. Hanging file #6: "1954A"
Correspondence to/from Smith; photocopy of diary January–June; photocopy of passport; Robert Capa obituary; *Modern Photography* photocopy
7. Hanging file #7: "Schweitzer in Africa"
Notebook photocopies; articles re: Schweitzer; copy of Smith's layout guide for *Life* article
8. Hanging file #8: "1955"
Notebook photocopies; correspondence to/from Smith; transcribed interviews with people who knew him then; contract with Magnum and press release announcing that he joined Magnum; information on Pittsburgh project with Stefan Lorant and application for Guggenheim fellowship
9. Hanging file #9: "1956"
Magnum/Smith contract with Stefan Lorant and subsequent legal correspondence; copy of diary for year; copyright documentation; correspondence to/from Smith
10. Hanging file #10: "1957"
Copy of diary January–December 11; correspondence to/from Smith; photocopies of article on Connecticut General Hospital; copy of *One Hundred Years of Architecture in America* (1957) with Smith's photos
11. Hanging file #11: "1958"



International Center of Photography

Correspondence to/from Smith; draft and final resignation letter to Magnum Photos; documents re: Nettie Lee Smith's (mother's) estate; blurb on New School class Smith taught; class list; photocopy of passport pages; lecture material October 1, 8, and 15

12. Hanging file #12: "Pittsburgh Misc."
Original copy of 100 year anniversary edition of *The Pittsburgh Press* from 1984; *Carnegie Magazine* 1982 article on Smith; article on Stefan Lorant from *The Pittsburgh Press*
13. Hanging file #13: "University of Miami"
Materials relating to Smith's participation in Third Annual Photojournalism conference at the university; transcription of his presentation
14. Hanging file #14: "1959"
Photocopies of *Pageant*, *Sports Illustrated*, *The Nation*, *Infinity*, *Popular Photography*, and *Saturday Review*; transcribed interviews with people who knew him then; correspondence to/from Smith
15. Hanging file #15: "1960"
Roche Medical Image 2 no. 2 (April 1960) for copy of the Haiti story; correspondence relating to Haiti story
16. Hanging file #16: "1961"
Correspondence; draft and contract with Hitachi; *The New Yorker* article with quotes by Smith
17. Hanging file #17: "Loft Finances"
Handwritten originals—eight pages
18. Hanging file #18: "Loft Activities Recorded"
Transcriptions of interviews and recordings
19. Hanging file #19: "Loft Friends"
Transcribed tapes of people who knew Smith and of Smith himself
20. Hanging file #20: "1962"
Copy of passport; correspondence; *Popular Photography* correspondence re: Smith in Japan; Smith's bilingual business card from Japan; *US Camera* interview with Smith; *Second Coming* magazine
21. Hanging file #21: "1963"
Correspondence; write-up on Symposium on Photographic Style at The New School
22. Hanging file #22: "1964"
Correspondence to/from Smith; photocopy of *Infinity*
23. Hanging file #23: "1965"
List of Smith prints available for sale; letters to/from Smith; photocopies of *Contemporary Photographer*; *Camera International*; *Life*; *Popular Photography*; Smith's calendar July–August; transcriptions of taped interviews; information on start-up of *Sensorium* and end of Smith's relationship with it; Smith's notes for first 3 issues of *Sensorium*; typed chronology of Smith's life 1918–65; White House program
24. Hanging file #24: "Sensorium Interviews"
25. Hanging file #25: "1966"
Letters to/from Smith; copies of *Camera Journalism* and *Popular Photography*; Guggenheim grants to photographers 1937–65; interview transcriptions; original copies of Smith brochures for The Hospital for Special Surgery



International Center of Photography

26. Hanging file #26: No name on file
 - a. "1966-69 Henrietta Brackman"
Letters to/from Smith; calendar page; information on Inco (Canada); assignment for *Life* and independent assignment from Inco; letters to/from Henrietta Brackman; legal papers Spiratone, Inc. vs. Henrietta Brackman and W. Eugene Smith; copies of *Popular Photography* and *Modern Photography*; Smith's answer's to *The Daily Telegraph's* (UK) questionnaire
27. Hanging file #27: "1967"
Copy of Smith's speech in Boulder, Colorado; correspondence to/from Smith; Smith's actual ID card from Bellevue Hospital; divorce correspondence
28. Hanging file #28: "1968"
Chapter 46 (re: Smith) from *The Picture History of Photography*; School of Visual Arts flyer; correspondence to/from Smith; copy of final divorce decree between Eugene and Carmen Smith
29. Hanging file #29: "1969"
 - a. "Hoffman"
 - b. "Aperture"
Letters; interviews; Smith to be adjunct professor at Cooper Union
30. Hanging file #30: "1970"
Correspondence to/from Smith; love letters; correspondence on The Jewish Museum Show; eviction notice from loft; ICP letter and 1970-71 program; ICP programs 1968-71; Smith on Wilson Hicks of *Life*
31. Hanging file #31: "Jewish Museum/Loft 1971"
32. Hanging file #32: "1971"
Correspondence to/from Smith; ad for Smith show at the Witkin Gallery in New York
33. Hanging file #33: "1972"
Copy of ICP/Scholastic agreement to promote photography in schools (Smith signed); correspondence to/from Smith re: *Life* (Minamata article) and family
34. Hanging file #34: "Minamata"
Letter and four slides by Bob Poe of family Smith lived with in Minamata and of Smith's own house in Minamata; draft of Minamata essay; full Minamata essay in *Camera 35* April 1974 (Smith is "Our Man of the Year"); *Asahi Camera* magazine article on Chisso-Minamata disease by Smith in Japanese; correspondence to/from Smith
35. Hanging file #35: "1973"
Correspondence to/from Smith; articles about Smith
36. Hanging file #36: "1974"
Fundraising for Smith's surgery/medical issues (sight loss); correspondence re: April 9 *New York Times* article on Smith and article itself; correspondence to/from Smith; *New York Times* review of *Camera 35* essay
37. Hanging file #37: "1975"
Grant awards; announcement that Eugene and Aileen Smith won the Pictures of the Year competition and the World Understanding Award; ICP press release for Hughes/Smith public dialogue; letters to/from Smith; contract between Aperture and Smith
38. Hanging file #38: "1976"



International Center of Photography

- Correspondence to/from Smith
39. Hanging file #39: "1977"
Correspondence to/from Smith; copy of *Faces: A Narrative History of the Portrait in Photography*; list of items in storage
 40. Hanging file #40: "1978"
Rehabilitation plan and agreement; correspondence to/from Smith, including with ICP; photo by Irving Desfor of Smith and Jill Freedman August 1978; copy of Smith estate probate request; copy of Smith's AP obituary

White Bankers Box

- 13 hanging files plus blue binder as well as a copy of *A Shout in the Street 2*, no. 3 (1981)
1. Hanging file # 4: Misc. Smith papers
Smith letter to mother and to Richard Simon [of Simon & Schuster], 1952
 2. Hanging file #7: Misc. writings by and about Smith
Correspondence re: family and Pittsburgh and poem "Smile," 1950s
 3. Hanging file #10: Misc. letters & articles
Correspondence to/from Smith; copy of one of Smith's notebooks; transcript of Hughes's interview with Carmen; agreement with University of Arizona
 4. Hanging file #12: Early yrs research & misc. readings
Correspondence in gray pocket folder
 5. Blue binder: Correspondence: Sanders-Smith re: printing Minamata

Brown McGraw-Hill Publishing Company Box

- 10 hanging files including:
1. Loose papers
Correspondence from Smith
 2. Hanging file #4: Pittsburg layout & caps
Correspondence from/to Smith re: Pittsburgh 1956-57 and photocopy of his (?) sketched layouts for Pittsburgh book
 3. Hanging file #5: Pittsburgh—Pop Photo Annual—1958
Smith's Pittsburgh text 1958
 4. Hanging file #6: Leon Miller—Pitts
Correspondence from Smith to Miller
 5. Hanging file #10: Smith fund

Series II. Magazines

Magazines

<i>Life</i>	77
<i>Collier's</i>	2
<i>PM</i>	16



<i>Photography Annual</i>	5
unidentified	1
	<hr/>
	101

Series III. Tapes and Diskettes

Tapes	
reel	12
audio cassettes	417
videocassettes	1
	<hr/>
	430
Diskettes	
floppies	286