



Smithsonian

National Museum of American History Kenneth E. Behring Center

Guide to the Charles Rivers Photographs, 1929-1963

NMAH.AC.0360

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Collection Overview

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| Repository: | Archives Center, National Museum of American History |
| Title: | Charles Rivers Photographs |
| Date: | 1929-1963 (bulk 1929-1930) |
| Identifier: | NMAH.AC.0360 |
| Creator: | Rivers, Charles, 1904-1993 (Creator) |
| Extent: | 0.5 Cubic feet (4 boxes) |
| Language: | English . |

Administrative Information

Acquisition Information

The collection is a gift from Mr. Charles Rivers, 1989.

Provenance

Prints made by Charles Rivers many years after creation of the original negatives, probably circa 1970s-1980s.

Related Materials

Materials at the Smithsonian Institution

Hirshhorn Museum and Sculpture Garden

Included Rivers's self-portrait, "The Bolter Up," in its summer 2002 exhibition, "Metropolis in the Machine Age," in the form of a new print made from a digital copy of the Archives Center's original negative. The author discussed the new print from the Rivers negative and other photographs in this exhibition in an invited gallery lecture, "The Skyscraper Photographs of Lewis Hine and Charles Rivers," Hirshhorn Museum and Sculpture Garden, June 6, 2002.

Materials at Other Organizations

Amon Carter Museum, Fort Worth, Texas

See Barbara McCandless and John Rohrbach, Singular moments: photographs from the Amon Carter Museum, with select entries by Helen Plummer. Reproduction of a Rivers photograph, with description and analysis, p. 30. Additional information has been generously supplied by Ms. Plummer, curatorial associate, and Barbara McCandless, curator of photography, Amon Carter Museum of Western Art, Fort Worth Texas.

Robert F. Wagner Labor Archives at New York University

Museum of the City of New York

Some of his photographs were included in the Amon Carter Museum of Western Art exhibition, "Looking at America: Documentary Photographs of the 1930s and 1940s," December 1986.

Processing Information

This finding aid originally was prepared in 1991 with the assistance of intern Mary Jane Appel, whose diligence is greatly appreciated. The information, clarification, and advice subsequently provided by Helen Plummer of the Amon Carter Museum of Western Art and Mr. Rivers's sons Ron and James, both living in Texas, have been invaluable. Julie Ezell assisted with proofreading and editing.

Preferred Citation

Charles Rivers Photographs, 1929-1963, Archives Center, National Museum of American History

Restrictions

Collection is open for research.

Conditions Governing Use

Archives Center claims copyright. Rights were conveyed to the Archives Center through a Deed of Gift signed by the donor.

Biographical / Historical

Charles Rivers created a certain amount of confusion about his origins, whether accidentally or intentionally. Born Constantinos Kapornaros^[1] (or Kostandinos Kapernaros)^[2] in the small town of Vahos in Mani, an isolated area in the southern Peloponnesian region of Greece, on May 20, 1904, he emigrated to the United States as a child of five or six with his parents. His school record showed that he was enrolled in 1911 at the age of seven.^[3] The family lived in Maine or New Hampshire, then Massachusetts, and later other locations in New York state. It is believed that his new name was derived from the Charles River in Boston.^[4] The change may have been occasioned by a need to conceal his deep involvement in left-wing political and union activities.^[5] Mr. Rivers settled in New York City in 1950 and resided there until 1993.^[6] He sometimes identified his birthplace as Denver, Colorado,^[7] but this may have been a fabrication or simplification, based on the fact that Greek church baptismal records were kept in Denver.^[8] His sons James and Ronald believe that he never became an official American citizen. Late in life, in order to visit his birthplace, he was issued a passport, based on his school records, which stated that he was born in Denver. Rivers photographed the construction of the Chrysler Building (1929) and the Empire State Building (1930) in New York City. He was inspired to take up photography by seeing the work of the influential documentary photographer Lewis Hine, whose famous images of working children helped win passage of protective child labor laws. Rivers and Hine both photographed the Empire State Building and the men building it, yet Rivers apparently was unaware until years later that his idol had been present. Employed as an iron worker, Rivers traded his pail of tools for a Zeiss Ikon^[9] camera during his lunch hour or when photographic opportunities arose. While the workers depicted in some of the photographs clearly are aware of the photographer's presence, Rivers's project presumably was conducted more or less surreptitiously. It is not known for certain if the paths of Rivers and Hine ever crossed, but his son Ron considers it unlikely: Hine photographed only the Empire State Building in connection with his "Men at Work" project,^[10] not the earlier Chrysler Building, and Rivers did not work on the Empire State Building for a very long period. His self-portrait on the Empire State Building, "The Bolter-Up," may have been intended as a memento during one of his last days on that job.^[11]

Rivers became unemployed in the Depression and consequently became involved in national efforts to create Social Security, unemployment insurance, and housing programs. These experiences apparently encouraged his active participation in politically leftist activities, as coverage about him in Soviet publications attests. A pacifist, in 1935 he was involved in demonstrations aimed at preventing World War II, and in the 1960s he took part in anti-Vietnam demonstrations and encouraged young people to continue such resistance.

In the 1950s Rivers worked in steel fabrication, in a chemistry lab as a technician, and briefly as a legislative aide for a New York state senator.

In 1986 Rivers submitted his 1930 self-portrait, posed on the Chrysler Building, to the International Year of Peace art contest sponsored by the New Times, published in Moscow: it was awarded a prize and diploma.

Mr. Rivers died in 1993, only two weeks after moving to Arlington, Texas to enter a nursing home near his sons' homes.

1. The page on Rivers in New York University's Robert F. Wagner Labor Archives web site (<http://laborarts.org/collections/item.cfm?itemid=82>) --noted 5 June 2002), claims Rivers was born in 1905 and changed his name Ato resemble those of the Mohawk Indians working on the high steel of New York City's skyscrapers and bridges".
2. This spelling is given in an e-mail from James Rivers to Helen Plummer, Aug. 19, 2002.
3. Ibid.
4. Telephone conversation between Ron Rivers and the author, 6 June 2002. Additional information was provided by Ron Rivers in electronic mail messages, 5 June and 12 June 2002.
5. James Rivers, op. cit.
6. Telephone conversation with Ron Rivers, 6 June 2002.
7. In a biographical statement for the Amon Carter Museum of Western Art (copy supplied by Helen Plummer), Charles Rivers called Denver his birthplace. The George Eastman House photographer database also included this apparently erroneous information, probably derived from the Amon Carter statement (telephone conversation with Helen Plummer, 3 June 2002).
8. Ron Rivers, telephone conversation, 6 June 2002.
9. Identified by Charles Rivers as the camera used in the skyscraper photographs: interview by Carol Sewell, "Photographer looked at U.S. from high view," Fort Worth Star-Telegram, Dec. 27, 1986. Rivers also used a Rolleiflex, according to Ron Rivers (see note above), but the folding Zeiss Ikon camera would have been a more convenient addition to a lunchbox than the bulkier Rolleiflex. The collection negatives are not in the Rolleiflex square format, moreover.
10. See Judith Mara Gutman, Lewis W. Hine and the American social conscience. New York: Walker, 1967.
11. Ron Rivers, telephone conversation, 6 June 2002.

Scope and Contents

The collection contains: twenty-nine silver gelatin photoprints mounted on Fome-Core, Masonite, and cardboard, ranging in size from 5-1/2" x 9-1/4" to 10-11/16" x 13-13/16"; three 5" x 7" unmounted silver gelatin photoprints; a scrapbook which originally contained 56 silver gelatin photoprints, ranging in size from 2" x 3" to 7-1/2" x 9-1/2"; and silver gelatin film negatives (presumably acetate) for the prints. The scrapbook includes a New York Daily News clipping about Rivers: "Builds a Bridge to Students" by Anthony Burton (dated May 12, 1970 by Rivers) with a photograph showing him speaking to a crowd. Most of the photographs depict the construction of the Chrysler and Empire State Buildings--iron workers on the job and relaxing during breaks, and pictures of the buildings at various stages of completion. Other subjects are: a demonstration to prevent World War II (1935), a color photoprint of the Civil Rights March and Demonstration in Washington, D.C. (1963), and two magazine clippings from a Soviet publication, New Times, in which Rivers's prize-winning "Self Portrait" (1930) was reproduced.

Most of these prints were made by Charles Rivers many years after the creation of the original negatives, probably ca. 1970s-1980s. The collection is in generally good condition, except that many of the print surfaces are scratched.

Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:

Civil rights
Civil rights demonstrations -- 1960-1970
Construction workers -- 1900-1950 -- New York (State) -- New York
Fires
Iron and steel workers -- 1920-1930 -- New York (State) -- New York
Labor unions
Peace movements -- 1930-1940
Peace movements -- 1960-1970
Scottsboro Trial, Scottsboro, Ala., 1931
Scottsboro boys case
Self-portraits
Self-portraits, American
Skyscrapers -- 1920-1930 -- New York (State) -- New York
Structural steel workers -- 1920-1930 -- New York (State) -- New York

Types of Materials:

Albums
Photographs -- 1900-1950
Photographs -- Black-and-white photoprints -- Silver gelatin -- 1970-1990
Scrapbooks -- 20th century

Names:

Bates, Ruby
Chrysler Building (New York, N.Y.) -- Pictorial works
Empire State Building -- Construction--1929-1930
Pathe News

Places:

New York (N.Y.) -- 1920-1930
Washington (D.C.) -- 1960-1970

Container Listing

Series 1: The Chrysler Building, 1929

Scope and Contents: Silver gelatin photoprints, mounted on foam core, Masonite, and cardboard, except as noted.

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|------------------|--|
| Box 1, Folder 1 | "Jack tightening one of the clamps holding the derrick upright" |
| Box 1, Folder 2 | "Iron workers' lunch hour" |
| Box 1, Folder 3 | "Steel beams hoist relay" |
| Box 1, Folder 4 | "Old John-the Bolter Up" |
| Box 1, Folder 5 | "The flag is unfurled when the 174 foot spire, the last hoist, is raised and bolted into place" |
| Box 1, Folder 6 | "A minor repair of the derrick" |
| Box 1, Folder 7 | "Iron workers constructing, not destroying the Chrysler building" |
| Box 1, Folder 8 | "The welders on the Chrysler building" |
| Box 1, Folder 9 | "...the workers could not start work on the Chrysler because a hurricane wind was ripping the planks loose..." |
| Box 1, Folder 10 | "Posed photo of the photographer" |
| Box 1, Folder 11 | "Looking down from the Chrysler Building on the Chanin Building at 42nd Street and Lexington Ave" |
| Box 1, Folder 12 | "Just kidding" Notes: Caption on verso: "While taking a photo of Fred, from North [Carolina], his friend[,] a Texan, asked him if he thought he was a big shot, and gestured as though to goose him, knowing that he was very tickelish [sic]. When I warned Slim to stop[,] otherwise Fred might back off the building, Slim's reply was[,] "Who would miss him?", but he stopped [because] he knew that if he continued Fred would end up on Lexington Ave[.] -60 stories below-Chrysler Building-1929" |
| Box 1, Folder 13 | "78th story of the Chrysler Building under construction during lunch hour. I had to climb the derrick for this photo" |

Box 1, Folder 14 "Chrysler" [unmounted]

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2: "Empire State Building, 1930"

Box 2, Folder 15 "Self portrait" [unmounted]

Box 2, Folder 16 "Connecting beams" [unmounted]

Box 2, Folder 17 "Connecting a steel beam"

Box 2, Folder 18
 Preparing to jump the derrick two stories up on the Empire State Building--1930 [photoprint], 1930
 1 Item (Silver gelatin on paper, mounted on board.; 35.0 x 27.6 cm.)
[Image\(s\): "Preparing to jump the derrick two stories up"](#)
 Notes: AC0360-0000008.tif (AC Scan)
 Print probably made for exhibition in the 1960s.
 Names: Empire State Building -- Construction -- 1929-1930
 Topic: Derricks
 Skyscrapers -- New York (State) -- New York -- 1920-1930.
 Structural steel workers -- 1920-1930 -- New York (State) -- New York
 Iron and steel workers -- 1920-1930 -- New York (State) -- New York
 Construction workers -- New York (State) -- New York -- 1900-1950.
 Genre/Form: Photographs -- 1930-1940 -- Black-and-white photoprints -- Silver gelatin -- Later prints

Box 2, Folder 19 "Riveters on the Empire State Building - 6th Ave. EI is in the background"

Box 2, Folder 20
 Jumping the derrick--moving the derrick to the next operational floor--two floors up / Empire State Building 1930 [photoprint], 1930
 1 Item (Silver gelatin on paper, mounted on Masonite.; 35.0 x 23.2 cm.)
[Image\(s\): "Jumping on the derrick-moving the derrick to the next operational floor" \[Masonite mount\]](#)
 Notes: AC0360-0000007.tif (AC Scan)
 Print probably made for exhibition in the 1960s. Signed in print, lower right.
 Names: Empire State Building -- Construction -- 1929-1930
 Topic: Derricks
 Skyscrapers -- New York (State) -- New York -- 1920-1930.
 Structural steel workers -- 1920-1930 -- New York (State) -- New York
 Iron and steel workers -- 1920-1930 -- New York (State) -- New York

Construction workers -- New York (State) -- New York --
1900-1950.
Genre/Form: Photographs -- 1930-1940 -- Black-and-white photoprints --
Silver gelatin -- Later prints

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| Box 2, Folder 21 | "The Bolter Up-Charles Rivers, Self portrait" [same image as no. 1] |
| Box 2, Folder 22 | "Ironworkers constructing the Empire State Building" |
| Box 2, Folder 23 | "New York City as viewed by the iron workers-looking north east from the Empire State Building" |
| Box 2, Folder 24 | "New York City as viewed by the iron workers on the Empire State Building looking south" |
| Box 2, Folder 25 | "New York City enveloped in fog, from the 50th floor of the Empire State Building" |

Series 3: Miscellaneous

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|----------------------------|--|
| Box 2, Folder 26 | "Longshoremen" |
| Box 2, Folder 27 | "Demonstration to prevent World War 2 and for the freedom of Ernest Thaelman and Mooney and Billings[,] two American trade unionist[s] who had [been] framed and sentenced to life in California", 1935 |
| Box 2, Folder 28 | "Shipyard workers shaping up for work-Red Hook, Brooklyn", 1936 |
| Box 2, Folder 29 | "Civil Rights March and Demonstration, Washington, D.C.", 1963 |
| Box 2, Folder folder, no # | 2 magazine clippings from a Soviet publication in which "Self Portrait" was published |
| Box 3 | Scrapbook, covered with green floral-patterned cloth, with plastic pages and adhesive mounting system, originally containing 56 silver gelatin photoprints Notes: Some remain in the album (and may require the services of a conservator to remove them safely), but most have been removed and placed in protective sleeves. The album also contains the New York Daily News article clipping, "Building a Bridge to Students." |
| Box 3, Folder 1 | Xerographic copies (on acid-free Permalife paper), which document the original arrangement of prints within the scrapbook |
| Box 3, Folder 2 | Small prints removed from scrapbook |
| Box 3, Folder 3 | Large prints removed from scrapbook |
| Box 3, Folder 4 | 2 tear sheets from one or two copies of New Times, published in Moscow Notes: One reproduces Rivers's self-portrait on the Chrysler Building, indicates (in English) that he was a winner in the 1986 International Year of Peace Contest, and invites entries for its 1987 Man, Humanism, and Humanity contest. The other page reproduces the photograph in a larger size with a text in Spanish. |

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Series 4: 73 silver gelatin photonegatives, roll film in various sizes, plus two 4" x 5" sheet film negatives

Scope and Contents: Titles are from Rivers's labels on envelopes. All envelopes are signed. Many negatives are underexposed, and many are very unevenly trimmed, eliminating part of the image area. 1 negative is missing.

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| Box 4, Envelope 1C | "Self Portrait - Chrysler Building 1929" [empty envelope] |
| Box 4, Envelope 2C | "Ironworkers on the Chrysler Building - 1929," 3-1/4" x 2-1/4" |
| Box 4, Envelope 3C | "Steel Being Raised on the Chrysler-1929," 4-1/4" x 2-1/2" |
| Box 4, Envelope 4C | "High Wind / Chrysler B29," 3" x 2-1/2", top and bottom of neg. trimmed |
| Box 4, Envelope 5C | "New York City as seen from the Chrysler-1929," 2-1/2" x 4" |
| Box 4, Envelope 6C | "Lexington Ave. & 42nd Street / Chrysler Building-1929," 3-1/4 x 2-1/4 in., somewhat underexposed |
| Box 4, Envelope 7C | "Making adjustments on the top of the derrick. Chrysler Building 1929." 2-1/4 x 3-1/4 in., slightly silvering |
| Box 4, Envelope 8C | "Jack-Slim-Charlie / Chrysler 29." 3-1/2 x 2-1/2 in., image trimmed off at bottom |
| Box 4, Envelope 9C | "Lunch Hour-Chrysler Building 1929." 4 x 2-1/2 in. |
| Box 4, Envelope 10C | "Lunch HourB60th floor of the Chrysler Building 1929." 3-1/4 x 2-1/2 in., image trimmed at top and bottom |
| Box 4, Envelope 11C | "Lunch Hour on the Chrysler / 1929." 2-1/2 x 3-3/4 in., trimmed off at both left and right |
| Box 4, Envelope 12C | "Jumping the derrick another 2 floors on the Chrysler 1929." 4 x 2-1/2 in., trimmed off at top and bottom |
| Box 4, Envelope 13C | "Jumping the derrick another 2 stories up on the Chrysler Building 1929." 2-1/2 x 2-7/8 in., trimmed off |
| Box 4, Envelope 14C | "Jumping the Derrick / Chrysler Building / 1929." 2-1/2 x 2-7/8 in., trimmed off |
| Box 4, Envelope 15C | "Only Volunteers. One day the wind was so strong that it tore loose the planks that had been fastened to the beams to serve as a floor and hurled them down on Lexington Ave. and 42nd Street. / Chrysler Building / 1929." 2-1/2 x 3-1/2 in., trimmed off on both sides |
| Box 4, Envelope 16C | "Repairing the derrick / Chrysler Building-1929." 2-1/4 x 3-1/4 in., silvering |

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| Box 4, Envelope 17C | "Kidding during Lunch Hour-Chrysler Building / 1929." 4-1/4 x 2-1/2 in., trimmed off at top and bottom |
| Box 4, Envelope 18C | "Just Kidding on the edge of the 62th [sic] floor of the Chrysler Building-1929." 3-1/4 x 2-1/4 in. |
| Box 4, Envelope 19C | "Relaxing for a brief moment on the Chrysler Building-1929." 3-1/4 x 2-1/4" |
| Box 4, Envelope 20C | "Relay-Chrysler 1929 / Steel being hoisted from one derrick to another. The shadow of the Chrysler Building in construction falls across[?] Lexington Ave. onto the Grey Bar [?] Building." 4-1/2" x 2-1/2", trimmed on all four sides |
| Box 4, Envelope 21C | "The two ironworkers are bolting a tempering [extension] to the last floor, the 78 [sic] of the Chrysler. [Similar extensions] were bolted to the other three sides of the floor. This was necessary because there wasn't enough space on the last floor to work. Planks were then laid out to create an adequate work area. After this was done, the derrick was raised and used, hoist both and rivet the 185 foot span to the structure 1929." 4" x 5" copy negative |
| Box 4, Envelope 22C | "Looking down the Chrysler-1929." 3-3/16" x 2-1/4", underexposed |
| Box 4, Envelope 23C | "78th floor of the Chrysler Building-1929 / Had to climb up the derrick to take this shot." 3-3/8" x 2-1/4", with large portion of a corner trimmed off and a deep cut below it |
| Box 4, Envelope 24C | "Making repairs on the derrick / Chrysler Building-1929." 4" x 2-1/2", trimmed at top and bottom |
| Box 4, Envelope 25C | "Cold Day on the Chrysler / 1929"(men bundled up in coats). 3-7/8" x 2-1/2", trimmed off at top and bottom |
| Box 4, Envelope 26C | "Steel Landing on the 70th floor of the Empire State Building / 1930." 3-3/8" x 2-1/2", trimmed off at bottom |
| Box 4, Envelope 27C | "Posing for his picture / Chrysler Building 1929." 3-3/8" x 2-1/2", trimmed off at bottom, underexposed |
| Box 4, Envelope 28C | "Chrysler-Raising Section of Tower-1929." 3-1/2" x 2-1/2", trimmed off at bottom, badly underexposed |
| Box 4, Envelope 29C | "Old John-Bolter Up on the Chrysler-1929." Copy negative, 3-3/4" x 2-1/2", trimmed off at top and bottom |
| Box 4, Envelope 30C | "Welder-Chrysler Building / 1929." 4-3/8" x 2-1/2", trimmed off at bottom, badly underexposed |
| Box 4, Envelope 31C | "The Welder on the Chrysler Building-1929." 4-1/4" x 2-1/2", trimmed at top and bottom, underexposed |

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| Box 4, Envelope 32C | "Charlie-Chrysler Building / 1929." 4-1/4" x 3-1/4", unevenly trimmed on all sides; negative has a transverse crease where it was once accidentally folded |
| Box 4, Envelope 33C | "Iron workers on the floor of the Chrysler Building / 1930." 3-5/8" x 2-1/2", trimmed off on sides |
| Box 4, Envelope 34C | "Photo During Lunch time / Chrysler-1929." 4-1/4" x 2-1/2", trimmed on bottom |
| Box 4, Envelope 35C | "1 section of the spire being hoisted to be assembled to a 174 foot spire and then bolted into place / Chrysler Building-1929." 4-1/4" x 2-1/2", trimmed at top and bottom |
| Box 4, Envelope 36C | Empty envelope: "Section of the spire-Chrysler Building-1929" |
| Box 4, Envelope 37C | "The spire finally raised and bolted into place-Chrysler Building-1929." 4-1/4" x 2-1/4" |
| Box 4, Envelope 38C | "Looking up to the Spire / Chrysler Building / 1929." 4-1/4" x 2-1/2", trimmed at top and bottom |
| Box 4, Envelope 39C | "Section of the Spire / Chrysler Building / 1929." 4-1/2" x 2-1/2", unevenly trimmed |
| Box 4, Envelope 40C | "Returning to work after [dropping] in a SpeakEasy during Lunch time / Chrysler-1929." 4 men posing in front of bank, 3-1/4" x 2-1/2", trimmed off at top and bottom |
| Box 4, Envelope 41C | "Jack tightening bolts on guy lines of derrick / Chrysler-1929." Dramatic silhouette, approx. 4-1/4" x 3-1/2", unevenly trimmed on all sides |
| Box 4, Envelope 42C | "Chrysler / 42nd & Lexington Ave." 4-1/4" x 2-1/2" |
| Box 4, Envelope 43C | "8 photos of New York City taken while working on the Chrysler Building-1929," 8 negatives, 4-1/4" x 2-1/2", except one trimmed down to 2-1/2" x 3-5/8" |

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Series 4: Empire State Building

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| Box 4, Envelope 1E | "Connecting a beam into place on the Empire State Building-1930. Worker sitting on the beam is rotating ----- because the slightest error would plunge him to the street 64 stories below." 3-1/8" x 2-1/2", trimmed at bottom |
| Box 4, Envelope 2E | "Floor on the 70th story of the Empire State Building-1930." 4-1/4" x 2-1/2" |
| Box 4, Envelope 3E | "Steel being hoisted on the Empire State Building-1930." 4-1/4" x 2-21/2", unevenly trimmed at top and bottom |
| Box 4, Envelope 4E | "Iron workers on the Empire State Building-1930." 3-5/8 x 2-1/2 in., unevenly trimmed at top and bottom |
| Box 4, Envelope 5E | "Iron Workers / Empire State / 1930." 3-1/8" x 2-1/4", unevenly trimmed at bottom |
| Box 4, Envelope 6E | "Iron Workers / Empire State." 2-1/2" x 4-1/2", unevenly trimmed on one side; negative very thin and underexposed, but with dramatic silhouettes |
| Box 4, Envelope 7E | "Ironworkers on the Empire State Building-1930." 2-1/2" x 4-1/2", unevenly trimmed on one side, good exposure but out of focus |
| Box 4, Envelope 8E | "IronworkersBduring a brief / interlude-Empire State Building / 1930" (signed). 2-1/2" x 3-3/4", unevenly trimmed on both sides, underexposed |
| Box 4, Envelope 9E | "Hoisting the 174 foot spire to be / bolted into place on" [sic], 3-1/4" x 4-1/4", untrimmed |
| Box 4, Envelope 10E | "Riveteers [sic] on the Empire State Building / 6th Ave. Elevated and Macy's in the / background-1930." 2-1/2" x 3+", trimmed unevenly at top |
| Box 4, Envelope 11E | "Empire State Riveteers [sic] - / 1930." 2" x 2-1/2", trimmed at top and bottom, well exposed but focus soft |
| Box 4, Envelope 12E | "Self Po[r]trait / The Bolter UpB58th Floor / Empire State Building / 1930." 3-1/2" x 2-1/2", trimmed at top, well exposed, reasonably sharp |
| Box 4, Envelope 13E | "Ironworkers Connecting a Beam..." 4-1/8" x 2-1/2", trimmed at top and bottom, good exposure, reasonably sharp |
| Box 4, Envelope 14E | "Brief Relaxation..." 4-1/4" x 2-1/2", trimmed at top and bottom, sharp focus, deep shadows. |
| Box 4, Envelope 15E | "Steel Handling..." 3-1/2" x 22", unevenly trimmed at top and bottom, machinery primarily in silhouette, sharp focus |

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| Box 4, Envelope 16E | "View of New York City Blooming north from the Empire / State Building-1930" [typed]. 2-1/2" x 4-1/8", trimmed at sides. Chrysler Building is prominent at left; good exposure, but somewhat soft focus |
| Box 4, Envelope 17E | "New York City Blooming south B from the Empire State-1930" [typed]. 2-1/2" x 4-1/8", trimmed at sides, out of focus |
| Box 4, Envelope 18E | "East River and Long Island as viewed from the Empire State Building-1930" (typed). 2-1/2 x 4-1/4 in., trimmed on right side, very hazy, out of focus |
| Box 4, Envelope 19E | "New York City / as seen by an ironworker / 1929-1930." 3-1/4" x 2-1/4", image intact, underexposed, out of focus |
| Box 4, Envelope 20E | "New York City as seen from the Empire State Building B / 1930" (typed). 2-1/2" x 4-1/4", trimmed at right, somewhat soft focus |
| Box 4, Envelope 21E | "New York City in a Fog / Taken from the Empire State Bldg / 1930." 2-1/2" x 4-1/4", unevenly trimmed on both sides, slightly soft focus enhances effect |

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Series 5: Other Subjects, 1930s

| | |
|---------------------|---|
| Box 4, Envelope 22E | "The Artist and His Critic / Ralph Fasanella / & / Ronald Rivers" (in pencil, possibly a different hand). 2-1/4" x 2-1/4", trimmed at top |
| Box 4, Envelope 1X | "Pathe Fire - 2 / Harlem-N.Y. City / 10 died." 2-1/2" x 4-1/4", image intact. Underexposed, reasonably sharp. Sign on building: "Pathe talking comedies make the whole world laugh." Fire truck visible |
| Box 4, Envelope 2X | "Fire that claimed the lives / of ten people - Pathe News - Harlem." 2-1/2" x 4-1/4", unevenly trimmed on right side. Slightly fuzzy image (camera movement) shows building with smoke, ladder, hoses, etc. |
| Box 4, Envelope 3X | "Shipyard workers - shape up for / a job-1933." 2-1/2" x 3-3/4", unevenly trimmed on left side, reasonably sharp, well exposed |
| Box 4, Envelope 4x | "Ruby Bates & Alice White / Ruby Bates recanted her testim- / ony [sic] re: Scottsboro Boys Case." 2-1/2" x 1-3/4", unevenly trimmed on both sides. Image out of focus and seems to have a partial superimposition of a pattern |
| Box 4, Envelope 5X | "Longshore [sic] - 1935 / New York City." 2-1/4" x 2-1/4", image untrimmed. Interesting birds-eye view of workers, well exposed, in focus, fairly high contrast |
| Box 4, Envelope 6X | "Anti-Fascist & anti-war March / New York City 1935." 2-1/2" x 3-1/2", unevenly trimmed on right. Signs visible: "Defend the Soviet Union" and "Free Tom Mooney." Good exposure, adequate focus |
| Box 4, Envelope 7X | "The Janitor - 1936." 2-1/4" x 2-1/4", image untrimmed. Film is green, exposure and focus adequate |
| Box 4, Envelope 8X | Uncaptioned, unsigned, unstamped envelope. Image apparently shows a construction site. 2-1/2" x 4-1/4", unevenly trimmed on right side, underexposed |
| Box 4, Envelope 9X | "Anti-Fascist Demonstration / New York City - 1934." 5" x 4" copy negative, untrimmed. Crowd and prominent sign: "Industrial Unionism Spells Greater Working Class Power." Adequate exposure and focus |

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