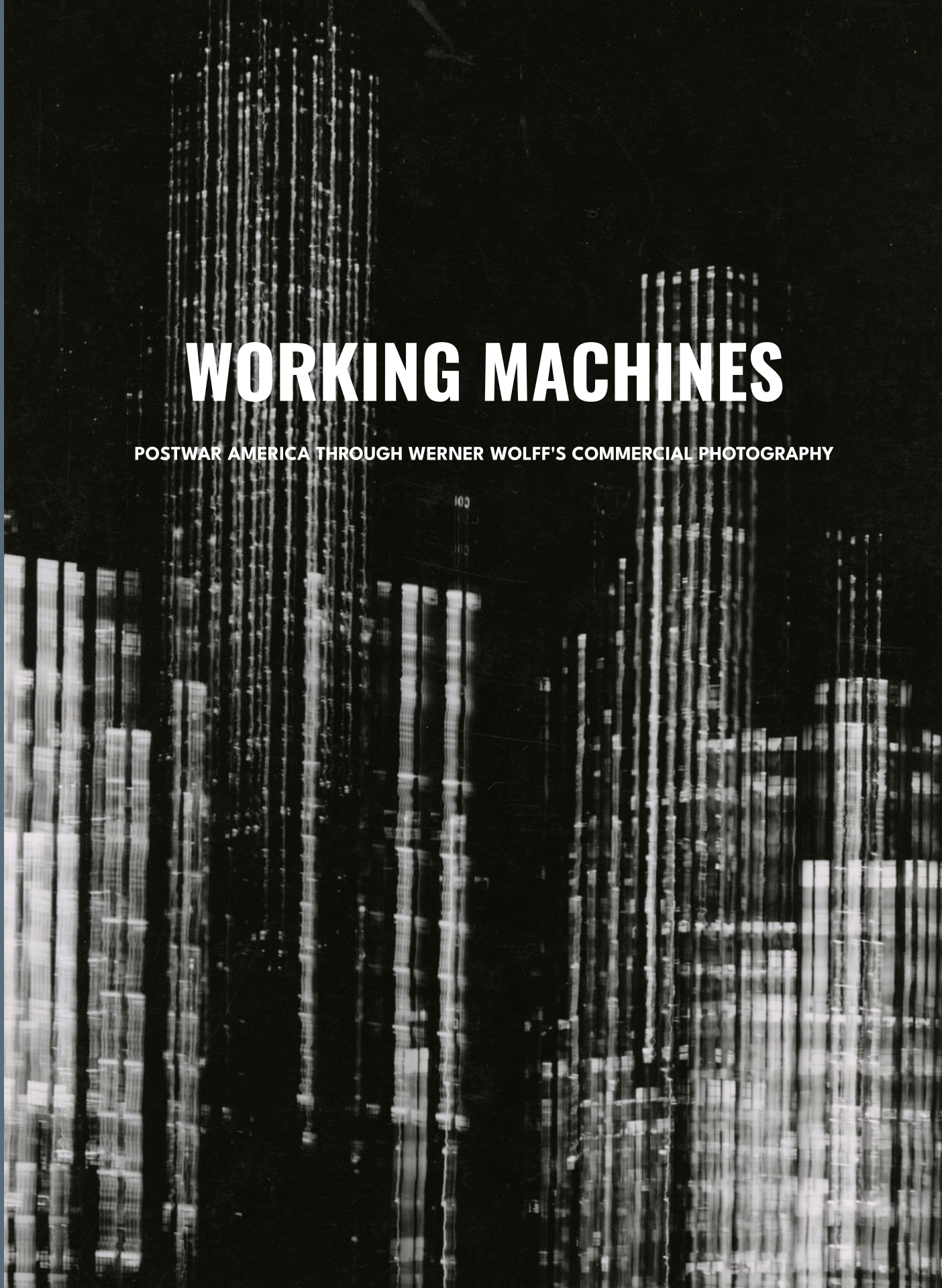

WORKING MACHINES

POSTWAR AMERICA THROUGH WERNER WOLFF'S COMMERCIAL PHOTOGRAPHY

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Figure 1. Untitled [Cameras, lenses, Polaroid camera box, and film boxes], 1959, gelatin silver print.

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Toronto is in “Dish with One Spoon” territory. The Dish with One Spoon is an eighteenth-century treaty of the Anishinaabe, Mississaugas, and Haudenosaunee that binds them to share this territory and protect the land. Subsequent Indigenous Nations and peoples, Europeans, and all newcomers have been invited into this treaty in the spirit of peace, friendship, and respect.

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Front Cover:
Untitled [The New York City skyline in motion at nighttime], ca. 1940, gelatin silver print.

Back Cover:
Untitled [Foundry worker], ca. 1955, gelatin silver print.

INTRODUCTION

BEHIND THE MACHINE

Drawing from the Werner Wolff Archive held at The Image Centre, the exhibition and accompanying publication, "Working Machines," explore the practice of a commercial photographer in postwar America. Wolff's images of workers, commodities, and urban landscapes document the accelerated rise of capitalism through massive industrialization and consumerism in the 1950s and 1960s. The project illuminates the historical conditions and aesthetic of a practice rarely considered in the history of photography, one of a "generalist" photographer working for a variety of clients, including the illustrated press and the advertising industry, as well as the corporate sector.

During the first sorting through the Werner Wolff Archive, an image of a woman sitting at a typewriter surfaced from among the boxes; an inscription on the back read "business machines." Presumably this referred to the office equipment, but could it also apply to the worker extending her labour through technology? With its title inspired by this inscription, *Working Machines* focuses on Wolff's commercial practice, requiring the omission of certain sections of his oeuvre, including his war photography and personal work.

WHAT IS COMMERCIAL PHOTOGRAPHY?

Following the rise of corporations in post–Civil War America and adoption of the halftone printing press by mass media publications, organizations began to commission individuals to photograph products for the purpose of print advertising. By America's economic boom in 1945, this type of commissioned work was a well-established career path for photographers such as Werner Wolff; they could make a living taking photographs for different clients according to their professional needs.

However, the choice to frame and display these historical photographs in a gallery setting is not an obvious one. At the time of their making, these images were rarely thought of as objects in their own right and instead were seen "only as raw material to be cropped, overpainted, retouched, and otherwise absorbed into the final complex of a printed ad."[1]

Corporate photographic activity was rarely preserved or formed a significant part of any archive, whether the artist's own or that of a publishing agency. Any agencies that had historical archives tended to collect print ads and documents instead. The materials used in commercial photography in the mid-twentieth century also play a role in its scarcity: "For years prints were mounted on layouts and camera-ready mechanicals with rubber cement, a method of adhesion that guarantees a surprisingly short life span due to chemical deterioration."[2] Despite the burgeoning activity of professional photographers in the postwar period, their output was not seen as worth keeping by the companies for which they worked.

WHY LOOK NOW?

The Werner Wolff Archive is singular for the number of objects it contains that document the ins and outs of commercial photography. The archive becomes a site of critical inquiry into the machinations that fuelled this historically overlooked practice, from the economics of the period to the camera itself. Some of the objects selected from the archive include negatives, contact sheets, prints, and tear sheets. From these materials, we can trace Wolff's making of a photograph from start to finish.

Endless negatives that barely vary in subject or angle speak to Wolff's exacting precision and the machine-like output required for the right product shot. Grease-pencil marks on a contact sheet show the many interventions required to fit an image to a specified layout in print, calling forth the hybrid and collaborative process by which commercial photography was disseminated. Glossy gelatin silver prints seem to depart from the corporate realm entirely, illustrating that "one of the failures of modernism, insofar as photography is concerned, has been the illogical separation of what is considered 'commercial' from what is considered 'art.'"[3] That is, until we see the image in print, perhaps torn from an editorial or an advertisement, and find ourselves faced by the literal paper trail left behind by the making of such an image—a paper trail rarely viewed or considered worthy of viewing until recently.

NOTES

[1] Robert A. Sobieszek, *The Art of Persuasion: A History of Advertising Photography* (New York: H.N. Abrams, 1988), 13.
[2] Ibid., 13.
[3] Ibid., 10.

WERNER WOLFF

Werner Wolff was a German-born American photographer who lived from 1911 to 2002. His passion for photography started when he was very young, when at the age of twelve he converted his bedroom into a functioning darkroom. Born in Mannheim, Germany, Wolff immigrated to New York City at the age of twenty-five and began pursuing photography professionally almost immediately afterwards. He was an extremely prolific photographer who amassed a large body of work over his decades-long career, most of which was spent working with the Black Star photo agency.

WORKING FOR BLACK STAR

During the Second World War, Wolff worked in Italy and Germany as a correspondent for the US Army Signal Corps, as well as a photographer and photo editor for *Yank*, a weekly army magazine. After the war ended in 1945, he returned to New York City and shortly after began working at the Black Star agency. His tenacity and perfectionism made his work highly regarded in photojournalistic circles, specifically by those who knew him at *Yank* and Black Star. Colleagues such as Howard and Ben Chapnick of the Black Star agency praised Wolff's technique and ability to succeed with varied photographic contracts while handling any situation that arose.

In addition to Wolff's technique and professional skill, early on in his Black Star career he also established, along with Joe Giacopelli, the G&W Photo Lab, having been dissatisfied with some of the lesser-quality commercial printers used by Black Star. After G&W was established, the lab soon took over the processing and printing of all black-and-white work for the agency, up until it stopped using analog technology in the 1990s.

THE WERNER WOLFF COLLECTION

The Image Centre acquired the Werner Wolff Archive in 2009 as a donation from Steven Wolff, his eldest son, after he became aware of The Centre's acquisition of the Black Star Collection, which included some of Wolff's work. The Werner Wolff collection at the Image Centre comprises 11,358 files of photographic and textual materials, plus 22 files of objects spanning Wolff's career from about 1939 to 1989. This collection, combined with Wolff's contributions to the Black Star Collection, offers an extensive overview of his commercial career, which is highlighted in this exhibition.

Wolff's skill, professionalism, and rigorous work ethic are seen in the pages upon pages of negatives that were shot for a single job. He was never satisfied with the first image, always striving for something more. The versatility that Ben Chapnick mentioned is made clear by the diversity of works, ranging from studio work to corporate portraits to photojournalistic coverage.

While the prolific nature of Wolff's photographic career is evident in accounts of his life and the extent of this collection, one thing that stands out is his proficiency as a working commercial photographer during the postwar era. With this exhibition and publication, the authors and The Image Centre hope to bring more awareness to Wolff's career and legacy in the world of commercial photography.

Figure 2. Untitled [Portrait of Werner Wolff during military service, World War II], 1939–1945, gelatin silver contact print (detail).

Figure 3. Untitled [Manhattan skyline seen from the Hudson River, New York City], 1967, gelatin silver print.

URBAN LANDSCAPES

Beyond visual documentation, Wolff's work in the context of *Working Machines* invites audiences to engage in a dialogue about societal change, technological advancements, and the role of photography in shaping perceptions. Many of the prints in the Werner Wolff Archive and Wolff's prints in the Black Star Collection revolve around themes of industry and industrialization following the war.

With work that spans photojournalism, advertising, studio work, corporate photography, and more, Wolff's collection sheds light on the rise of industrialization and American consumer trends, though this side of his practice is not as popular as his World War II photographs. As a commercial photographer, Wolff was hired to photograph a variety of subject matter for a range of projects and purposes. His skill and technique enabled him to approach any project he was commissioned for with a generalist perspective—without an overshadowing style.

Wolff's partnership with Black Star not only symbolizes the synergy of individual talent and collective ambition, it also underscores the critical narratives that can emerge from such collaborations. As a testament to Wolff's discerning eye, the photos resonate with an authenticity that captures the essence of the era. They bear witness to the energy of a nation in flux, on the cusp of significant transformation.

A common theme that arises from these images is the idea of the urban landscape, capturing urban expansion during America's post–World War II economic prosperity. Scenes such as the New York industrial landscape and rows of newly built suburban houses symbolize the rapid industrial growth of the Americas during this postwar era. Urban and suburban landscapes undergoing expansion and change resonated with a sense of living in a rapidly changing world, with themes of modernity and progress. By examining specific items associated with Wolff and his prints, the viewer can gain insights into the intricacies of his assignments, the process of their manifestation in magazines, and their broader cultural implications.

URBAN EXPANSION & NEW TECHNOLOGY

Figure 3, from the Black Star Collection, shows New York City with skyscrapers in the distance and a large ship in the foreground, providing an overview of the urban landscape in the postwar era. Photographed in 1967, this image can be seen as representative of a larger outcome born of the industrial boom and heightened consumerism. The tall buildings and the ship in the harbour document the commercial change and movement in an ever-growing industrial landscape. Next to images of his industrial photography and the working class, an overview such as this helps set the scene for the exhibition, overlooking as it does a metropolis and a society of change.

Figure 4. Untitled [Traffic, New York City], 1972, gelatin silver print.

Figure 5. Untitled [Garbage in front of the Manhattan skyline], 1977, gelatin silver print.

Figure 6. Untitled [New housing, Staten Island, New York City], 1969, gelatin silver print.


LOOK
1/14/64

THEIR

Susie Switzer, 7, is delighted. She and her mother, father, brother and little sister have just made the biggest move of their lives—from a 4½-room apartment to a brand-new

"A place of our own!" The Switzers buy a dream

470
320
+ 521
1311 Eng. char.

470 char

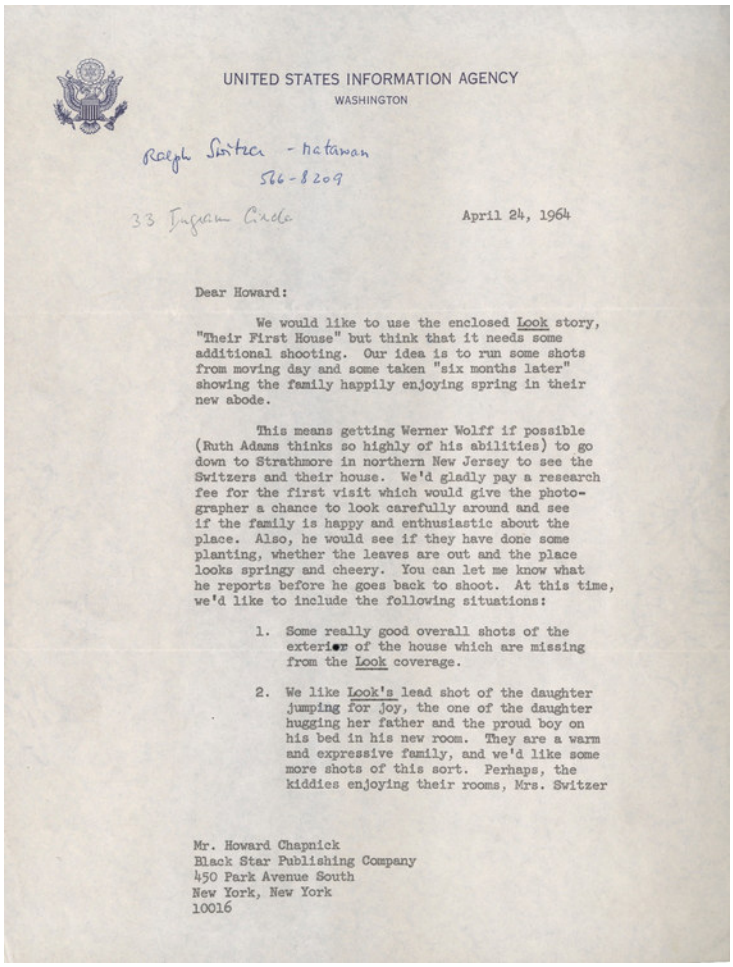
RALPH AND GERD SWITZER felt it was time to take the big step. They had lived in a small apartment in New Rochelle, N. Y., for eight years, while he went to college at night and worked during the day. His diploma came in 1961, their third baby in 1962. In 1963, the Switzers went house-shopping.

They had to stay within commuting distance of New York City, where Switzer works as a credit manager, and within a tight budget. Thus, the Switzers, like millions of Americans before them, wound up looking at the shelter industry's counterpart of the mass-produced car: the development home. They found a model they liked—a $17,990 three-bedroom ranch house—in Strathmore, a

24 LOOK 1-14-64

AG02.2007.0037.1087

Figure 7. "Their First House," *Look Magazine*, 1964, magazine tearsheet.



UNITED STATES INFORMATION AGENCY
WASHINGTON

Ralph Sistrea - Natarian
586-8209
33 Ingram Circle

April 24, 1964

Dear Howard:

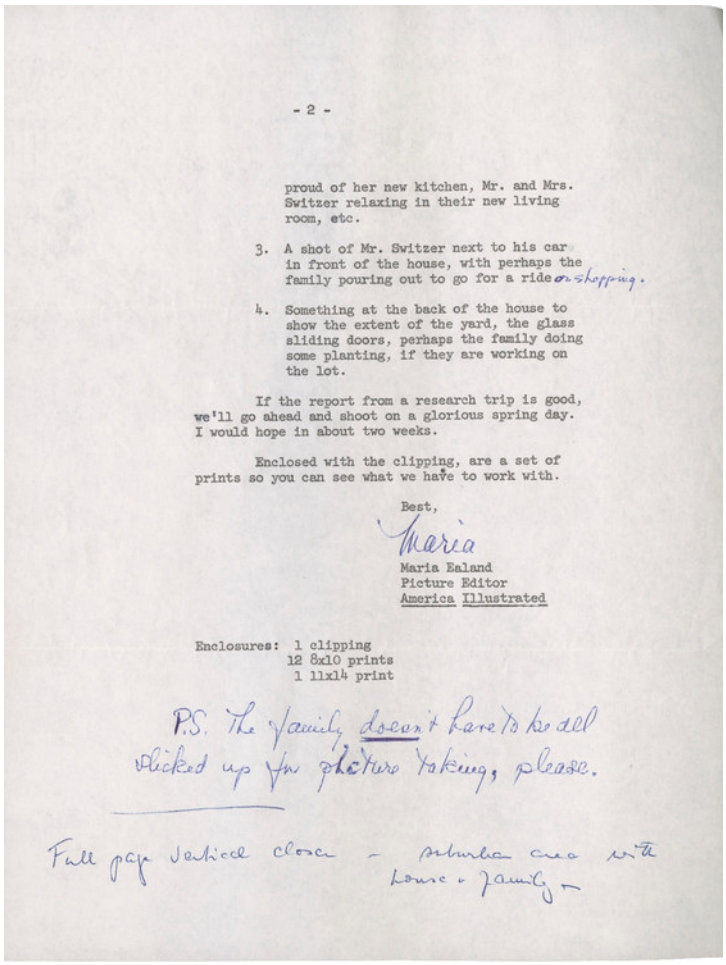
We would like to use the enclosed Look story, "Their First House" but think that it needs some additional shooting. Our idea is to run some shots from moving day and some taken "six months later" showing the family happily enjoying spring in their new abode.

This means getting Werner Wolff if possible (Ruth Adams thinks so highly of his abilities) to go down to Strathmore in northern New Jersey to see the Switzers and their house. We'd gladly pay a research fee for the first visit which would give the photographer a chance to look carefully around and see if the family is happy and enthusiastic about the place. Also, he would see if they have done some planting, whether the leaves are out and the place looks springy and cheery. You can let me know what he reports before he goes back to shoot. At this time, we'd like to include the following situations:

1. Some really good overall shots of the exterior of the house which are missing from the Look coverage.

2. We like Look's lead shot of the daughter jumping for joy, the one of the daughter hugging her father and the proud boy on his bed in his new room. They are a warm and expressive family, and we'd like some more shots of this sort. Perhaps, the kiddies enjoying their rooms, Mrs. Switzer

Mr. Howard Chapnick
Black Star Publishing Company
450 Park Avenue South
New York, New York
10016



- 2 -

proud of her new kitchen, Mr. and Mrs. Switzer relaxing in their new living room, etc.

3. A shot of Mr. Switzer next to his car in front of the house, with perhaps the family pouring out to go for a ride or shopping.

4. Something at the back of the house to show the extent of the yard, the glass sliding doors, perhaps the family doing some planting, if they are working on the lot.

If the report from a research trip is good, we'll go ahead and shoot on a glorious spring day. I would hope in about two weeks.

Enclosed with the clipping, are a set of prints so you can see what we have to work with.

Best,

Maria

Maria Ealand
Picture Editor
America Illustrated

Enclosures: 1 clipping
12 8x10 prints
1 11x14 print

P.S. The family doesn't have to be all dicked up for picture taking, please.

Full page vertical close - suburban area with house + family -

Figures 8 & 9. Untitled ["Their First House," assignment brief], 1964, typewritten letter.

A NARRATIVE OF PROSPERITY: INSIGHTS FROM *LOOK* MAGAZINE

Andrew L. Yarrow looks at the impact of *Look* magazine in *Look: How a Highly Influential Magazine Helped Define Mid-Twentieth-Century America*. *Look*, with its broad reach, did not merely document the American experience; it actively participated in shaping the nation's collective consciousness. Through its storytelling and photography, the magazine created a national dialogue around a shared set of ideas and ideals, reflecting and influencing the cultural and social fabric of its time.[1]

In the post–World War II era, America underwent a significant transformation fuelled by urban expansion and a surge in consumerism. This period of change was captured and influenced by *Look*, a publication that played a pivotal role in shaping the American public's perception of its rapidly evolving society. In its nearly thirty-five-year history, *Look*'s run coincided with America's long economic boom, one in which wages nearly tripled, home ownership increased by 50 percent, and inequality declined. John F. Kennedy referred to this as a "rising tide lifting all boats," [2] a sentiment that the magazine echoed through its visual and narrative content.

One notable example from the Werner Wolff Archive is a clipping from the magazine seen in Figure 7, dated January 14, 1964. It features a young girl, Susie Switzer, captured in a moment of joy against a backdrop of newly built suburban houses. The article's headline—"A Place of Our Own! The Switzers Buy a Dream" —resonates with the national sentiment of the time, when owning a detached home became synonymous with success and upward mobility. After spending years in a modest apartment, the Switzers have taken the plunge, embracing the postwar American dream of homeownership in the suburbs. This image was part of a larger narrative that *Look* was crafting, one that celebrated the ideals of property ownership, prosperity, and a growing middle class. It is interesting that the clipping found its way into the Wolff collection, suggesting its influence in shaping the photographic assignments that he undertook.

Accompanying the clipping is a set of correspondence (seen in Figures 8 and 9) that provides a deeper understanding of the editorial process and the careful planning involved in storytelling. These documents, rare in the Wolff collection, highlight the collaboration among photographers, editors, and subjects in creating narratives that resonated with the American public. They offer insights into the intentions behind the stories, which aim to portray warmth, joy, and the middle-class American experience.

Figure 10 showcases a neighbourhood under construction, a visual metaphor for the growth and development of American society. The image, featuring rows of identical houses in various stages of completion, can be seen as a promise for the potential of a life within the structures for new families. In stark contrast to the static homes, a tractor covered in mud occupies the foreground, signifying the heavy workload it has been undertaking. This machine stands as a testament to the marvel of construction, capable of altering landscapes to suit human needs. The muddy terrain, marked by tire tracks, hints at the recent activity on this site—the comings and goings of machines and workers, all collaborating in this creation. It anchors the image, pulling the viewer's attention towards the instrumental role of technology in shaping the landscape. This image of unfinished homes creates a dialogue between the organic and the mechanical, emphasizing the synergy between human innovation and architectural ambition.

Figure 10. Untitled [Housing development, Staten Island, New York City], 1975, gelatin silver print.

In summary, these visuals from *Look* magazine and the Wolff collection not only document the physical transformation of the American landscape but also encapsulate the narrative of prosperity and progress that defined mid-twentieth-century America. They serve as a testament to the era's optimistic spirit and the collective ambition that drove the nation forward.

THE SUBURBAN HOUSE: A POSTWAR SYMBOL OF NATIONAL IDENTITY & ASPIRATION

The period between 1945 and 1970 marked a significant transformation in American residential living, influenced by evolving domestic ideals and economic prosperity.[3] As James A. Jacobs discusses in *Detached America: Building Houses in Postwar Suburbia,* this era witnessed the evolution of detached single-family suburban houses from modest postwar structures to more sophisticated, comfortable dwellings. These houses symbolized the American Dream, embodying the virtues of homeownership, freedom, superiority, and consumerism.

In his analysis, Jacobs highlights the unique role of the government and consumer behaviour in this transformation: "Government intervention in the workings of the private housing industry distinguished the process in the United States, as did the period's feverish consumerism, which extended to the design, marketing, and purchase of houses."[4] This government involvement, coupled with a consumer culture very focused on housing, created a landscape where the suburban home was not just a place to live but also a symbol of personal success and national prosperity.

The imagery and narratives in the photographs of Werner Wolff and *Look* magazine, reflecting these suburban homes, represent more than mere physical structures; they are manifestations of the American Dream. The media played a pivotal role in this narrative, beginning in the 1950s, as Jacobs points out: "For the next two decades, newspapers, popular news, shelter and lifestyle magazines, trade and professional journals . . . steadily fed Americans a diet of ideas that conflated notions of freedom, superiority, consumerism, and happy home ownership and livability in a redefined suburban house."[5] This narrative fuelled the growth of housing development: "The postwar housing boom in the United States stood out from earlier periods of residential expansion in its scale, its rapid turnover in design, and its level of marketing."[6] This era's residential expansion was driven by a confluence of government policies, media influence, and business interests.

Jacobs's insights augment an understanding of the photographs and the narratives they represent. These images reflect the aspirations and values of a nation in transition, when the dream of a detached suburban house became a cornerstone of American life, as he articulates: "The hope for a better life that millions of Americans see in the form of a new, single-family house in the suburbs, became deeply ingrained parts of national culture and identity during the postwar period."[7]

FUTURE GENERATIONS

Figure 11, from the Black Star Collection, records two children holding a telescope and looking upwards through the lens at something beyond the frame of the image. The image itself, while not explicitly showcasing the consumerism and capitalism that have already been discussed or industrialization through the working class, documents a younger generation interacting with new technologies, as well as the innate curiosity of children. Here, captured through Wolff's commercial work, we see a representation of the future of industrialization and its impact on younger generations. The vast majority of viewers of this exhibition will have been born into a world where postwar America is the only America they know. The rise of industrialism, capitalism, and consumerism did not exist in a vacuum; it has had a profound impact on the generations that grew up during the postwar era, and on those growing up in our current industrial climate. Technological evolution is continuous, and Wolff's commercial work aided in the documentation of the notable shift towards a new, technology-focused world—one in which photography itself has participated through its documentary and commercial applications.

NOTES

[1] Andrew L. Yarrow, *Look: How a Highly Influential Magazine Helped Define Mid-Twentieth-Century America* (Sterling, VA: Potomac Books, 2021), xiv.
[2] Ibid., 74.
[3] James A. Jacobs, *Detached America: Building Houses in Postwar Suburbia* (Charlottesville: University of Virginia Press, 2015), 1.
[4] Ibid., 7.
[5] Ibid., 203.
[6] Ibid., 203.
[7] Ibid., 211.

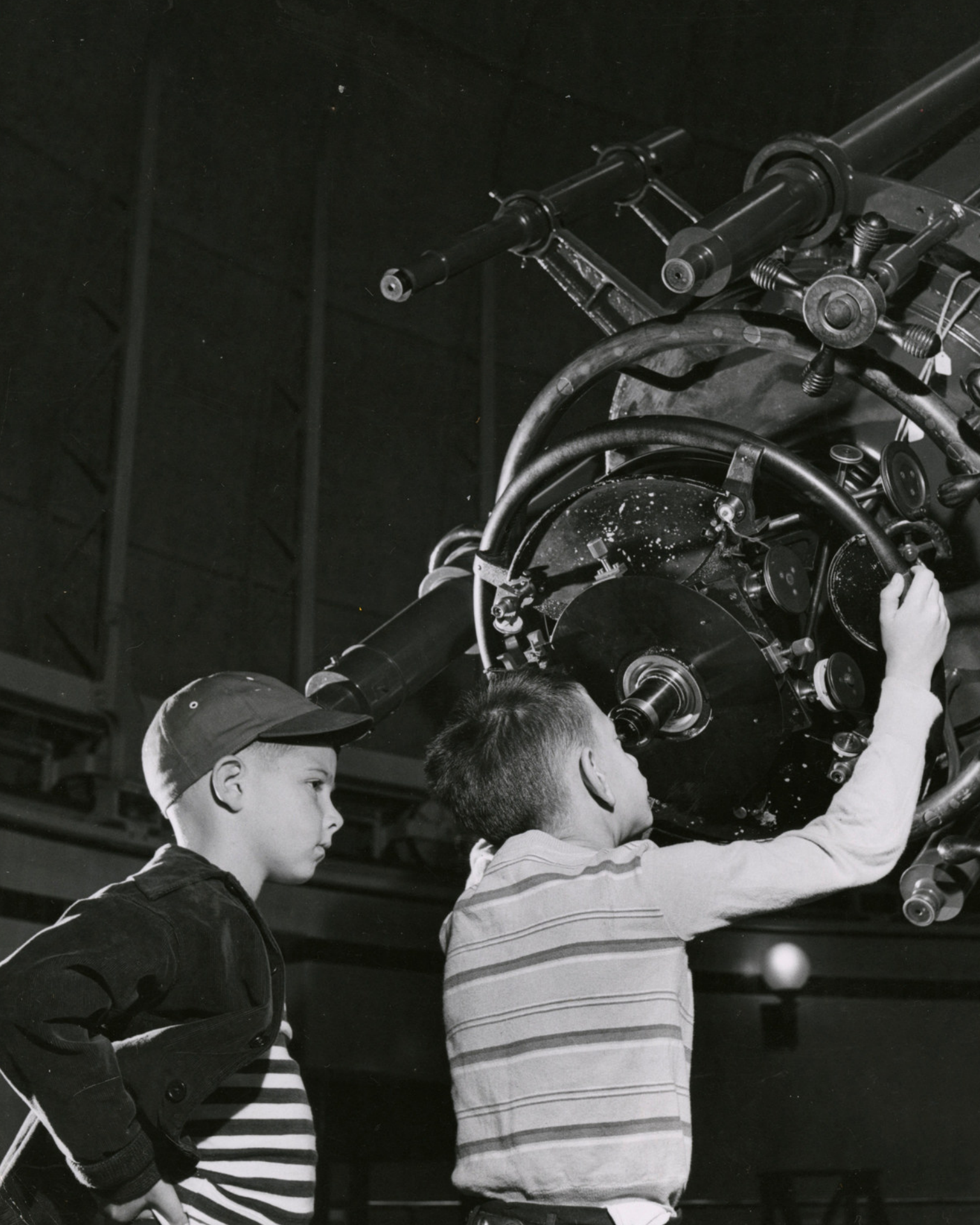


Figure 11. Untitled [Two children using a telescope in an observatory], ca. 1945, gelatin silver print.

THE AESTHETICS OF COMMERCIALISM & CONSUMERISM

COMMERCIAL PHOTOGRAPHY: A BRIEF HISTORY

Starting in 1865, photographs increasingly appeared in advertisements.[1] As opposed to illustrations, photographs were an ideal way of documenting items because they were thought to be objective, and so "the consumer could visualize change and possess new products imaginatively."[2] Despite the clarity and directness of a photograph for showcasing a product, it was only when the halftone process and offset printing became popular at the turn of the nineteenth century that photographs were economically compatible with the costs of type and letterpress printing, and so began to circulate in mass media publications.[3] The tear sheets included in this exhibition originate from this paradigm shift in the history of technology, when it became possible to disseminate images and text en masse.

In addition to product photography, corporations used photographs in company magazines "to explain their operations to important customers, and to keep their growing white collar work force informed of internal developments."[4] As early as the 1890s certain companies, such as General Electric, recognized the economic value of having a photographic department and studio.[5] Conversely, public institutions did not see the historical value of preserving these company magazines until recently.

As seen throughout *Working Machines*, corporate visual culture documents a period in which photography's role tends to get overlooked: the golden age of American advertising, from 1945 to 1965. The postwar era was a period of mass homogenization in which America imposed one capitalistic model on the world, characterized by the "triumph of white middle classes whose material acquisitions validated their sudden prosperity and faith in the future."[6] It marked a dramatic departure from an older way of living, one that demanded new possessions and new values:

> The commercial style spoke to the emerging urban majority, moving into a new world of street-car suburbs and large cities. That audience had left the farm or the European homeland behind, and looked for a substitute for the secure ties of land and community. In a world of increasingly alienated labor, they found solace in owning durable consumer goods. The new urban masses did not seek the unfamiliar or the sensational, but rather the safe, familiar yet new.[7]

This era was a unique period of growth in material culture in America; the manufacture of consumer products exploded, as did the number of advertising agencies whose job it was to sell them.[8] Between 1940 and 1960, the billions of dollars spent on national print advertising in newspapers and magazines doubled each decade.[9]

Figure 12. Untitled [Assistive devices, for *Pageant Magazine*], 1964, gelatin silver negatives (set of 4, displayed as 1 sheet).

Figure 13. Untitled [Boardroom, Rockefeller Institute, New York City], ca. 1965, gelatin silver print.

Figure 14. Untitled ["Moving Out, Closing Out Sale" signs in store-front window], 1970, gelatin silver print.

For this reason, commercial photography encompasses a variety of images. For a corporate body, commissioned work could include anything: "new products, the machinery used to produce them, famous visitors, executives and any other subject required by the company publications."[10] Wolff's photographs speak to the breadth of subject matter included in this practice, whether it be cats in a Tiffany & Co. campaign or a new suburban housing development. It is through archives such as Wolff's that this period of advertising and consumerism can be understood more thoroughly as an integral part of the history of photography.

TECHNIQUES & AESTHETICS: BETWEEN ARTIFICE & ACTUALITY

Viewing commercial photography in a gallery setting is a method of reconciling the artificial gap between photography for art's sake and photography for hire. This schism between the artist and the generalist photographer can be traced to Alfred Stieglitz's journal *Camera Work* around 1904, when the Secessionists sought to establish themselves as independent artists.[11] However, in the nineteenth century, professional photographers rarely differentiated between photographs created for artistic reasons and those created for commerce and advertising.[12] This remained true into the twentieth century as well, as the modernist aesthetics of art movements such as Germany's Neue Sachlichkeit (New Objectivity) were adopted into American advertising. Their elements included "raking light, floating objects, cutout figures, obviously 'faked' sets, irrational scale contrasts, specular highlights, airbrushed backgrounds, photomontage, and motion blurring."[13]

The ability to employ these techniques depended on technological advancements. Arguably, the most important technical achievement in advertising photography was stroboscopic lighting, which was first introduced by Harold Edgerton in 1931.[14] Stroboscopic light was used to depict time-lapse action, but it became popular only in later decades.[15] Length of exposure and manipulation of background and light were among the many advantages of working in a studio, which became the dominant approach to still photography, especially when taking photographs of products.[16]

For example, an image of Dictaphone products taken by Wolff in 1964 employs many modernist stylistic features. Each negative appears identical, depicting the exact same products: the Dictaphone Telecord, electrical wires, pens, pedals, and headphones. It was likely taken in a studio environment, where Wolff could work slowly and methodically arrange the objects. Studio-designed images featuring "isolation of the product from any naturalistic context" became common at this time, which is precisely the effect of Wolff's image of the Dictaphone products floating in a technological realm, divorced from the natural world.[17]

However, commercial photographers had to be wary of straying too far from reality. This was particularly challenging for those tasked with capturing industrial objects or settings. Indeed, technical challenges abounded in taking even the simplest commercial photographs of machines, store windows, or factory interiors.[18] Unusual techniques were needed to make the manufactured appear natural or normal. One method was to control the scene as much as possible, which could include moving objects around and polishing surfaces.[19] Prior to flashbulbs and high-intensity lamps, lighting could pose an issue if the scene was too shadowy.

While studios usually provided a white background, when photographing machines on site, photographers had to create makeshift diffusers out of newspaper mounted on a framework to create even lighting, or take the photographs at night if sunlight was reflecting off metal in the space.[20] New machines or consumer goods had shiny polished surfaces that could reflect light, so photographers often dulled their surfaces with putty.[21]

An artificial appearance in commercial photographs is also due in part to the absence of colour in advertising, in spite of colour film's already having been invented. Notably, all the images seen in *Working Machines* are black-and-white. High costs and slow processing at the time when Wolff was working meant that incorporation of colour into commercial photographs would not become ubiquitous until much later, owing its rise in popularity to "decreasing production costs, more convenient color-separation cameras, easier print-making, and a heightened public taste for color imagery."[22]

While some argue that advertising photography is an art form of its own, it is important to remember that professional generalist photographers such as Wolff "did not strive for illusions of uniqueness, but sought to establish a solidity of a predictable character."[23] This should not devalue the practice of commercial photography when compared to art photography. The two simultaneously coexist and diverge: "the artist emphasized technique while refusing to tamper with the subject; the commercial craftsman treated the subject cavalierly, rearranging it to suit a preconceived idea of the object."[24]

Regardless of whether the goal was to isolate the product in an abstract way or to document shiny equipment in a factory, the appearance of a commercial photograph "offers no clue to the way it was obtained."[25] From an evaluative standpoint, a commercial photographer could be considered successful "when the results suggested he had done nothing more than point the camera and snap the shutter."[26] This is why exhibiting images from Wolff's archive that show the taking of a photograph alongside its final appearance in print is a way of breaking through the illusion of the commercial photograph. Grease-pencil marks and other inscriptions on a print betray the self-effacing nature of commercial photographers; manipulation and collaboration undoubtedly characterized the work of generalists such as Wolff.

PHOTOGRAPHY AS A PROFESSION

Being a professional photographer was not a common career option until the late nineteenth century; it was only after the Civil War that large corporations developed in America and the halftone process made photograph circulation in print possible.[27] That sparked an increased demand for professional photographers who could service the needs of growing companies by documenting their goods and services. After the Second World War, print publications were increasingly characterized by the use of art directors, who often controlled the visions of the professional photographers they hired.[28] The latter were expected to "work within a certain prestructured idea for the final layout, accommodating the image to the placement of the copy, the art director's conception of the picture, and the client's notions of taste and corporate image."[29]

Figure 15. Untitled ["Hands for the handicapped *[sic]*," for *Pageant Magazine*], ca. 1960, gelatin silver contact sheet.

While *Working Machines* highlights Werner Wolff's photographic career, audiences should keep in mind that all the exhibited works are the result of a collaborative process and not just Wolff's alone, nor was his technical proficiency accrued in isolation. Instructional materials were published by and for professional photographers themselves. Wolff can be situated within a larger group of generalist photographers who belonged to associations, attended conventions, and subscribed to specialized publications that kept them aware of legal and economic developments that could affect their careers, in addition to the latest photographic technology. [30]

When working in industrial environments, as Wolff often did, professional photographers had to be prepared to work in dangerous or precarious situations. Commissioned work might require one to "descend into mineshafts to show electrical equipment in service, to go up in planes to take photographs of factories and other sites."[31] The types of specific demands required of photographers are captured in this transcription of a letter to the head of the Black Star photo agency, Howard Chapnick, from the magazine *America Illustrated*, requesting a photo shoot for a story about the New York State School of Industrial and Labor Relations at Cornell University:

November 16, 1959

Dear Howard:

We are working on a story of the New York State School of Industrial and Labor Relations. This is to include one day's shooting on November 18 at Scranton, Pa. and in New York. Possibly we may need some shots at Cornell in addition, but this can be arranged later if necessary.

We are illustrating a story on the school, which emphasizes the practical rather than the theoretical approach to labor relations. On the 18th three busloads of students and a professor will drive from Cornell to Scranton to visit a coal mine. Although they will, of course, don hats with lamps and go down into the mine to learn something of the mining procedures, they will also spend a good deal of time talking to management and labor people at the mine and in the various offices above ground.

We want to show the students learning first hand about labor-management relations, so we'd like them with their professor talking to as many different kinds of people as possible - the union people, the foreman of the day shift, the manager of the mine, the engineers, the workman who uses a drill underground, etc. Could we have some caption material about the various problems which these people discuss with the class? If it is possible to show pictorially any improvements in working conditions brought about by collective bargaining, please try to do so. If there happens to be a collective bargaining session going on, we'd like a shot of this if possible, also. Please be sure to show the interest on the faces of the students as they talk to the men -- of course.

This letter concerns the depiction of all levels of involvement across labour–management relations — a theme that emerges throughout the Werner Wolff Archive — specifying the targets the commissioned photographer was expected to hit. It is also notable for the way labour was represented at the time. The request that improvements to working conditions be

shown if possible speaks to an unobjective representation of labour. Coal mining is particularly notorious for its arduous and dangerous working conditions, so it seems this request is coming from a perspective that seeks to minimize the harsh realities of the workers, perhaps in order to prevent strikes or paint a favourable picture of the bargaining process in sustaining workers' rights.

This textual material reflects the variety of objects that can be found in a generalist photographer's archive, offering insight into the business of commercial photography. It is also worth noting that Wolff is not the addressee of the letter, yet it is part of his archive. This again emphasizes the value of a collection like Wolff's with respect to its relevance to the photographic industry and its daily operations.

NOTES

[1] David E. Nye, "Early American Commercial Photography: Origins, Techniques and Esthetics," *Journal of American Culture* 6, no. 3 (1983): 3.
[2] Ibid., 16.
[3] Robert A. Sobieszek, *The Art of Persuasion: A History of Advertising Photography* (New York: H.N. Abrams, 1988), 16.
[4] Nye, "Early American Commercial Photography," 3.
[5] Ibid., 4.
[6] Sobieszek, *The Art of Persuasion*, 102.
[7] Nye, "Early American Commercial Photography," 9.
[8] Sobieszek, *The Art of Persuasion*, 96.
[9] Ibid., 97.
[10] Nye, "Early American Commercial Photography," 6.
[11] Sobieszek, *The Art of Persuasion*, 20.
[12] Ibid., 11.
[13] Ibid., 32.
[14] Ibid., 102.
[15] Ibid., 102.
[16] Nye, "Early American Commercial Photography," 7.
[17] Sobieszek, *The Art of Persuasion*, 32.
[18] Nye, "Early American Commercial Photography," 6.
[19] Ibid., 7.
[20] Ibid., 7.
[21] Ibid., 8.
[22] Sobieszek, *The Art of Persuasion*, 71.
[23] Nye, "Early American Commercial Photography," 9.
[24] Ibid., 9.
[25] Ibid., 7.
[26] Ibid., 8.
[27] Ibid., 3.
[28] Sobieszek, *The Art of Persuasion*, 97.
[29] Ibid., 99.
[30] Nye, "Early American Commercial Photography," 6.
[31] Ibid., 6.

Figure 16. Untitled [Newborn babies in hospital], May 1972, gelatin silver print.

Figure 17. Untitled [Telephone switchboard, New York City], 1952, gelatin silver print.

WORKERS AS MACHINES: INDUSTRIAL & WORKPLACE PHOTOGRAPHY

Wolff's photographic work depicted the transformation of consumer behaviour and society by economic growth in postwar America. In *The Unfinished Journey: America Since World War II*, William H. Chafe states, "World War II ended the depression and created a framework for the next thirty years of economic development."[1] He elaborates on the effects of mobilizing the economy and American workers towards prosperity. This pivotal era in the history of the United States can be seen in Werner Wolff's oeuvre and commercial photographs from the Black Star Collection. But the period also gave rise to the potential for alienation as well as prosperity. These themes can be seen in Wolff's work, in the mass production and proliferation of products in his commercial photographs and in his images of assembly lines and workers.

Chafe's insight into the postwar landscape underscores the significance of this era. The war not only ended the Depression but also determined the significance of this period. Its transformative impact extended to American women, marking a shift in their roles and societal contributions. Werner Wolff's photographs from the Black Star archive captures this evolution, offering a compelling glimpse into the changing landscape for women both during and after the war.

WOMEN IN THE WORKPLACE

The impact of World War II on American society, as explained by Chafe in *The Unfinished Journey,* extends beyond economic development. He argues, "No class of people experienced more change as a consequence of the War than American women."[2] The wartime necessity for women's labour in traditionally male roles challenged societal norms and the perception of women's capabilities for various occupations. Figure 17, from Wolff's collection, depicts ten women working as telephone operators in 1952. The visual rhythm created by the figures sitting side by side exemplifies the themes of repetition and geometric forms evident in Wolff's broader body of work. This photograph, along with others showcasing female workers, reveals the enduring effect of women's presence in the workforce after the war. Chafe's historical context describes the societal expectations of the 1930s—that women remain home for stability and depend on a male breadwinner's income. However, the war's demand for new workers changed those constraints, leading to a surge in female labour participation. However, there are indications that this progress was temporary. "The Tale of Tessie the Textile Worker" highlights how women were forced back into their former roles after the war, while companies prioritized returning male workers over their female counterparts.[3]

Ellen Scheinberg's essay on the stereotypical portrayal of wartime women as "Rosie the Riveter" sheds light on intentional media-crafting for wartime recruitment.[4] A famous poster by J. Howard Miller, showcasing a strong woman flexing her muscles, exemplifies the propaganda that encouraged women to join war industries. This deliberate portrayal underscores the dual narratives surrounding women's roles during the war: one of

Figure 18. Untitled [Chili sauce factory], ca. 1955, gelatin silver contact sheet.

KODAK SAFETY FILM
→27
→28
→29

KODAK SAFETY FILM
→22
→23
→24
C J D

KODAK TRI X PAN FILM
KODAK SAFETY FILM
→16
→17
→18

KODAK SAFETY FILM
KODAK TRI X PAN FILM
→10
→11
→12

KODAK SAFETY FILM
PAN FILM
→3
→4
→5
→6

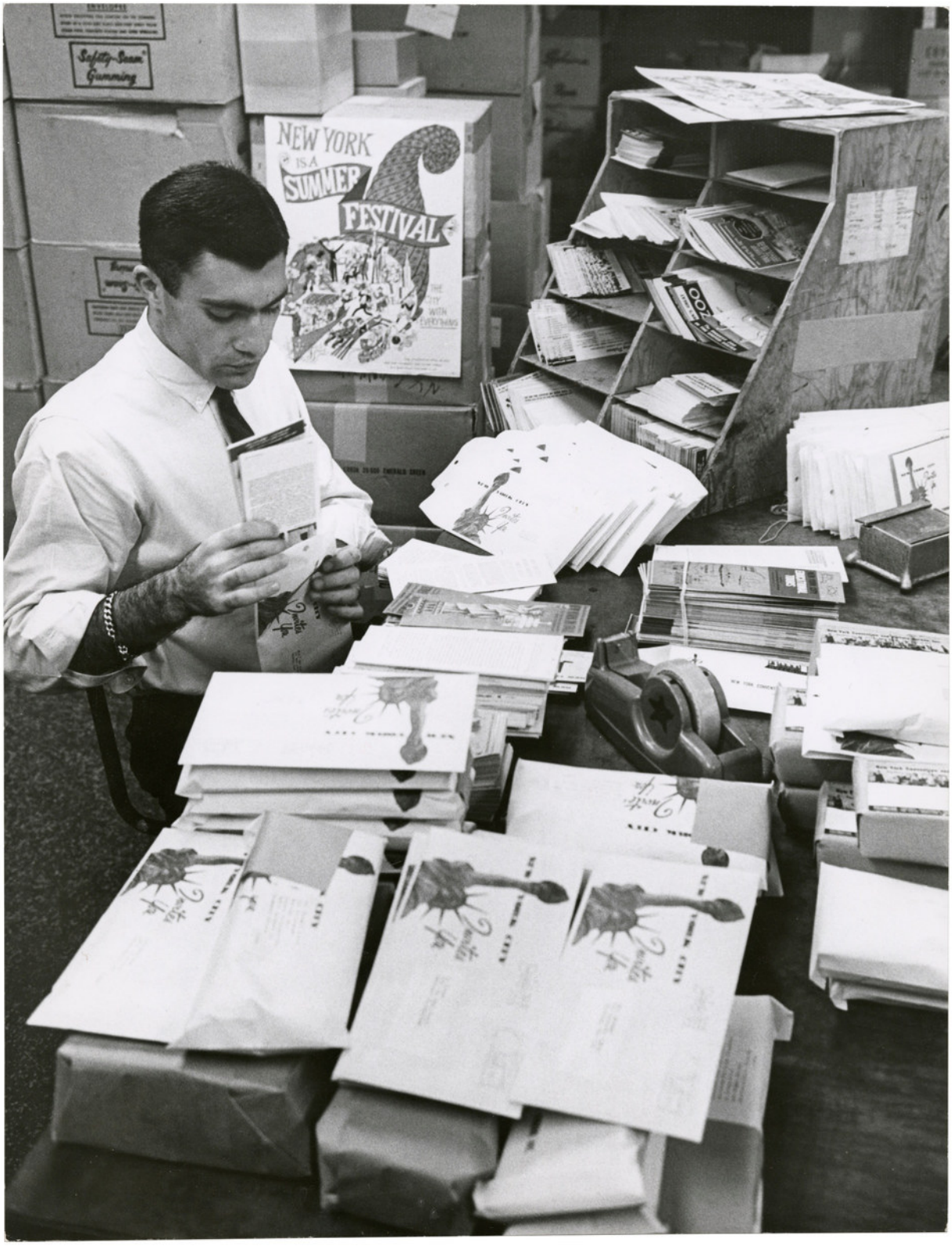


Figure 19. Untitled [Man sitting at desk, New York World's Fair, New York City], 1964, gelatin silver print.

Figure 20. Untitled [File clerk and paperwork, New York World's Fair, New York City], 1964, gelatin silver print.

empowerment and the other reflecting the societal pressures that followed. In Figure 18, contrasting viewpoints emerge regarding the motivations behind women's entering and exiting the workforce. The contact print showcases twenty-eight photographs, taken by Werner Wolff with Kodak Tri-X Pan safety film, depicting women on an the assembly line. It offers insight into Wolff's composition choices as well as reflecting postwar America.

Ruth Milkman challenges the feminist agenda narrative, attributing women's wartime entry into the workforce to the scarcity of male labour.[5] Kossoudji and Dresser, meanwhile, explore the disappearance of women from industrial employment after the war, emphasizing the misconception that certain groups are more prone to involuntary layoffs.[6]

"For millions more, the war brought something else, a sense of possibility and optimism for the first time in generations."[7] This optimistic sentiment encapsulates the broader impact of World War II on American society. Figure 16 shows an overhead view of newborn infants in a hospital, presented as a geometrical composition. This image from the Black Star Collection connects to America's history, marking the decline in births during the Great Depression and the subsequent baby boom after the war. This photograph of infants becomes a visual representation of postwar economic prosperity and the shift in family dynamics. Contrasting with its optimistic view, the contact print of the chili sauce factory becomes a poignant reflection on the complexities of women's entering and exiting the workplace.

WORKERS AS MACHINES & WORKPLACE PHOTOGRAPHY

Figure 19, from the Black Star Collection, depicts a man in a shirt and tie organizing the paperwork that surrounds him on his desk. The photograph follows the rule of thirds, with the primary subject, the man, in the top left of the composition. The piles of white paper and other objects that surround him visually contrast with the dark desk and surrounding shadows. A stack of cardboard boxes behind the man extends beyond the frame of the image. A mailroom-style sorting unit, situated in the upper right-hand corner of the frame, is full. The photograph is taken from a slightly high angle, looking down on the subject and his surroundings.

The subject, according to the Black Star Collection, is the New York World's Fair, which took place in 1964, the year the photograph was taken. The 1964 New York World's Fair was an apt mirror of this exhibition's themes; it reflects the workers, commodities, and urban landscapes that came with the rise of industrialization, capitalism, and consumerism in postwar America. The paperwork overflowing from the desk and filing cabinet suggests an untold number of pamphlets and files yet to be addressed. This visual representation of uncompleted labour creates a sense of urgency in the viewer. The stacked paperwork and boxes mimic the urban built environment of high-rise buildings, creating a sense of claustrophobia by completely surrounding the subject of the image.

This photograph can be associated with others in the collection, such as Figures 20 and 21. These images all share elements in common. They all depict workers in a corporate office environment, either individually or with co-workers. All are engaged by their work, whether on the phone or actively doing a task. The use of formal repetition within the photographs suggests that the individuals who are the subjects are interchangeable or replaceable. The

Figure 21. Untitled [Person sitting at desk, New York World's Fair, New York], ca. 1964, gelatin silver print.

Figure 22. Untitled [Foundry worker], ca. 1955, gelatin silver print.

Figure 23. Untitled [Industry building and construction houses], September 1972, gelatin silver print.

repetition of stacks of paperwork creates mini urban landscapes that the subjects labour within. Although these images are not of an assembly line, they replicate the industrialization of labour with the repetition of tasks these individuals must complete. Instead of creating commercial products in the traditional sense, their labour contributes to consumerism, capitalism, and consumption in general. These images present the human as part of a machine, a cog working towards a greater purpose.

Alienation can also be seen in the anonymity and repetition of figures in many of Werner Wolff's images. In his work we begin to see humans as machines rather than craftspeople. The concept of unskilled labour is introduced, with people seen as replaceable and interchangeable; this can be seen in the images that depict people as extensions of machines. Figure 22, from the Black Star Collection, depicts a single shirtless individual facing away from the camera in the bottom left corner of the frame (following the rule of thirds). He stands with his back to the viewer in front of a large machine billowing steam or smoke. The man appears to be holding a hose and spraying the machine with liquid, which is the only part of the image that isn't sharp, suggesting movement. The machine takes up the rest of the frame but is obscured by the white steam or smoke. This image has a relatively even tone, with rich shadows and some highlights directing attention to the man's back. The scale of the figure in the bottom corner of the frame in comparison to the machine highlights how small humans are in the face of postwar industrial America. Like the first image discussed, this photograph presents human as machines. It can also be associated with Figure 23, as both depict workers as machines building a new America. In the latter photograph, three workers are bent over in similar positions. This formal repetition reinforces the idea of humans as replaceable, interchangeable mechanisms.

NOTES

[1] William H. Chafe, *The Unfinished Journey: America since World War II,* 5th ed. (New York: Oxford University Press, 2003), 5.
[2] Ibid., 10.
[3] Ellen Scheinberg, "The Tale of Tessie the Textile Worker: Female Textile Workers in Cornwall During World War II," *Labour (Halifax)* 33, no. 33 (1994): 153-186.
[4] Ibid.
[5] Ruth Milkman, "Redefining 'Women's Work': The Sexual Division of Labor in the Auto Industry During World War II," *Feminist Studies* 8, no. 2 (1982): 337–72.
[6] Sherrie A. Koussoudji and Laura J. Dresser, "Working Class Rosies: Women Industrial Workers During World War II," *Journal of Economic History* 52, no. 2 (1992): 431–46.
[7] Chafe, *The Unfinished Journey*, 10.

LIST OF ILLUSTRATIONS

Not all objects presented in *Working Machines* are included in this publication. An asterisk (*) denotes objects which are presented in the exhibition.

All prints and materials are from the Werner Wolff Archive and the Black Star Collection, The Image Centre.

Figure 1
Werner Wolff (German, 1911 – 2002)
Untitled [Cameras, lenses, Polaroid camera box, and film boxes], 1959
Gelatin silver print
Overall dimensions: 20.3 x 25.4 cm

Figure 2
Werner Wolff (German, 1911 – 2002)
Untitled [Portrait of Werner Wolff during military service, World War II], 1939–1945
Gelatin silver contact print (detail)
Overall dimensions: 20.3 x 25.4 cm

Figure 3*
Werner Wolff (German, 1911 – 2002)
Untitled [Manhattan skyline seen from the Hudson River, New York City], 1967
Gelatin silver print
Overall dimensions: 20.3 x 25.4 cm

Figure 4
Werner Wolff (German, 1911 – 2002)
Untitled [Traffic, New York City], 1972
Gelatin silver print
Overall dimensions: 20.3 x 25.4 cm

Figure 5*
Werner Wolff (German, 1911 – 2002)
Untitled [Garbage in front of the Manhattan skyline], 1977
Gelatin silver print
Overall dimensions: 20.3 x 25.4 cm

Figure 6*
Werner Wolff (German, 1911 – 2002)
Untitled [New housing, Staten Island, New York City], 1969
Gelatin silver print
Overall dimensions: 20.3 x 25.4 cm

Figure 7
Werner Wolff (German, 1911 – 2002)
"Their First House," *Look Magazine*, 1964
Magazine tearsheet
Overall dimensions: 20.3 x 25.4 cm

Figures 8 & 9
Untitled ["Their First House," assignment brief], 1964
Typewritten letter
Overall dimensions: 20.3 x 25.9 cm

Figure 10*
Werner Wolff (German, 1911 – 2002)
Untitled [Housing development, Staten Island, New York City], 1975
Gelatin silver print
Overall dimensions: 20.3 x 25.4 cm

Figure 11
Werner Wolff (German, 1911 – 2002)
Untitled [Two children using a telescope in an observatory], ca. 1945
Gelatin silver print
Overall dimensions: 20.3 x 25.4 cm

Figure 12
Werner Wolff (German, 1911 – 2002)
Untitled [Assistive devices, for *Pageant Magazine*], 1964
Gelatin silver negatives (set of 4, displayed as 1 sheet)
Overall dimensions: 20.3 x 25.4 cm

Figure 13
Werner Wolff (German, 1911 – 2002)
Untitled [Boardroom, Rockefeller Institute, New York City], ca. 1965
Gelatin silver print
Overall dimensions: 20.3 x 25.9 cm

Figure 14*
Werner Wolff (German, 1911 – 2002)
Untitled ["Moving Out, Closing Out Sale" signs in store-front window], 1970
Gelatin silver print
Overall dimensions: 20.3 x 25.9 cm

Figure 15*
Werner Wolff (German, 1911 – 2002)
Untitled ["Hands for the handicapped *[sic]*," for *Pageant Magazine*], ca. 1960
Gelatin silver contact sheet
Overall dimensions: 20.3 x 25.4 cm

Figure 16*
Werner Wolff (German, 1911 – 2002)
Untitled [Newborn babies in hospital], May 1972
Gelatin silver print
Overall dimensions: 20.3 x 25.4 cm

Figure 17*
Werner Wolff (German, 1911 – 2002)
Untitled [Telephone switchboard, New York City], 1952
Gelatin silver print
Overall dimensions: 20.3 x 25.4 cm

Figure 18
Werner Wolff (German, 1911 – 2002)
Untitled [Chili sauce factory], ca. 1955
Gelatin silver contact sheet
Overall dimensions: 20.3 x 25.4 cm

Figure 19
Werner Wolff (German, 1911 – 2002)
Untitled [Man sitting at desk, New York World's Fair, New York City], 1964
Gelatin silver print
Overall dimensions: 20.3 x 25.4 cm

Figure 20*
Werner Wolff (German, 1911 – 2002)
Untitled [File clerk and paperwork, New York World's Fair, New York City], 1964
Gelatin silver print
Overall dimensions: 27.9 x 35.6 cm

Figure 21*
Werner Wolff (German, 1911 – 2002)
Untitled [Person sitting at desk, New York World's Fair, New York], ca. 1964
Gelatin silver print
Overall dimensions: 20.3 x 25.4 cm

Figure 22*
Werner Wolff (German, 1911 – 2002)
Untitled [Foundry worker], ca. 1955
Gelatin silver print
Overall dimensions: 20.9 x 26 cm

Figure 23*
Werner Wolff (German, 1911 – 2002)
Untitled [Industry building and construction houses], September 1972
Gelatin silver print
Overall dimensions: 20.3 x 25.4 cm

WORKS EXHIBITED

Not all objects presented in the exhibition are included in this publication.

All prints and materials are from the Werner Wolff Archive and the Black Star Collection, The Image Centre.

COMMERCIALISM & CONSUMERISM

Werner Wolff (German, 1911 – 2002)
Untitled [Giovanna Ralli at Tiffany & Co., 727 5th Avenue, New York], ca. 1965
Gelatin silver print
Overall dimensions: 23.5 x 34.9 cm

Werner Wolff (German, 1911 – 2002)
"A Handful of Help," *Pageant Magazine*, ca. 1960
Modern inkjet facsimiles, printed 2023
Overall dimensions: 13.3 x 20.3 cm

Werner Wolff (German, 1911 – 2002)
Untitled, [Interior, for *Pageant Magazine*], ca. 1960
Gelatin silver contact print
Overall dimensions: 24.5 x 18.4 cm

Werner Wolff (German, 1911 – 2002)
Untitled, ["Hands for the handicapped *[sic]*," for *Pageant Magazine*], ca. 1960
Gelatin silver contact print
Overall dimensions: 20.3 x 25.4 cm

Werner Wolff (German, 1911 – 2002)
Untitled [Assistive devices, for *Pageant Magazine*], ca. 1960
Gelatin silver contact print
Overall dimensions: 20.3 x 25.4 cm

Werner Wolff (German, 1911 – 2002)
Untitled [Assistive devices, for *Pageant Magazine*], ca. 1960
Gelatin silver contact print
Overall dimensions: 20.3 x 25.4 cm

Werner Wolff (German, 1911 – 2002)
Untitled [Giovanna Ralli at Tiffany & Co., 727 5th Avenue, New York], ca. 1965
Gelatin silver print
Overall dimensions: 23.5 x 34.5 cm

Werner Wolff (German, 1911 – 2002)
Untitled [Cat in wooden carrier], ca. 1965
Gelatin silver print
Overall dimensions: 21.3 x 27.3 cm

Werner Wolff (German, 1911 – 2002)
Untitled [Cat wearing pearls], ca. 1965
Gelatin silver print
Overall dimensions: 21.6 x 27.3 cm

Werner Wolff (German, 1911 – 2002)
Untitled [Mass of ugly signs on Route 22, New Jersey], ca. 1970
Gelatin silver print
Overall dimensions: 24.1 x 16.5 cm

INDUSTRY & WORKFORCE

Werner Wolff (German, 1911 – 2002)
Untitled [Foundry worker], ca. 1955
Gelatin silver print
Overall dimensions: 20.9 x 26 cm

Werner Wolff (German, 1911 – 2002)
Untitled [File clerk and paperwork, New York

World's Fair, New York City], 1964
Gelatin silver print
Overall dimensions: 30.5 x 20.6 cm

Werner Wolff (German, 1911 – 2002)
Untitled [Industry building and construction houses], September 1972
Gelatin silver print
Overall dimensions: 17.1 x 25.1 cm

Werner Wolff (German, 1911 – 2002)
Untitled [Telephone switchboard, New York City], 1952
Gelatin silver print
Overall dimensions: 20.3 x 25.4 cm

Werner Wolff (German, 1911 – 2002)
Untitled [Woman using a large filing system in an office, New York World's Fair, New York City], 1964
Gelatin silver print
Overall dimensions: 30.8 x 22.5 cm

Werner Wolff (German, 1911 – 2002)
Untitled [New York World's Fair, New York City], 1964
Gelatin silver print
Overall dimensions: 23.5 x 29.8 cm

Werner Wolff (German, 1911 – 2002)
Untitled [Women at booth, New York World's Fair, New York City], 1964
Gelatin silver print
Overall dimensions: 31.7 x 22.6 cm

Werner Wolff (German, 1911 – 2002)
Untitled [Newborn babies in hospital], May 1972
Gelatin silver print
Overall dimensions: 20.3 x 25.4 cm

Werner Wolff (German, 1911 – 2002)
Untitled [Employees holding "New York City Invites You!" banner, New York World's Fair, New York], 1964
Gelatin silver print
Overall dimensions: 20.3 x 25.4 cm

URBANIZATION

Werner Wolff (German, 1911 – 2002)
Untitled [Manhattan skyline seen from the Hudson River, New York City], 1967
Gelatin silver print
Overall dimensions: 20.3 x 25.4 cm

Werner Wolff (German, 1911 – 2002)
Untitled [United Nations building, New York City], ca. 1960
Gelatin silver print
Overall dimensions: 17.8 x 25.4 cm

Werner Wolff (German, 1911 – 2002)
Untitled [Brooklyn Battery Tunnel, New York City], ca. 1965
Gelatin silver print
Overall dimensions: 17.1 x 24.1 cm

Werner Wolff (German, 1911 – 2002)
Untitled [Housing development, Staten Island, New York City], 1975
Gelatin silver print
Overall dimensions: 20.3 x 25.4 cm

Werner Wolff (German, 1911 – 2002)
Untitled [*Let Us Beat Swords into Plowshares* sculpture, United Nations Plaza, New York City], 1972
Gelatin silver print
Overall dimensions: 16 x 25.4 cm

Werner Wolff (German, 1911 – 2002)
Untitled [New housing, Staten Island, New York City], 1969
Gelatin silver print
Overall dimensions: 20.3 x 25.4 cm

Werner Wolff (German, 1911 – 2002)
Untitled ["Moving Out, Closing Out Sale" signs in store-front window], 1970
Gelatin silver print
Overall dimensions: 20.3 x 25.9 cm

Werner Wolff (German, 1911 – 2002)
Untitled [Couples in convertible], ca. 1955

Gelatin silver print
Overall dimensions: 32 x 21.6 cm

Werner Wolff (German, 1911 – 2002)
Untitled [World Trade Center, plaza fountain, New York City], ca. 1981
Gelatin silver print
Overall dimensions: 16.5 x 24.1 cm

Werner Wolff (German, 1911 – 2002)
Untitled [Busy intersection, New York City], ca. 1970
Gelatin silver print
Overall dimensions: 25.4 x 17.1 cm

Werner Wolff (German, 1911 – 2002)
Untitled [The New York City skyline in motion at nighttime], ca. 1940.
Gelatin silver print
Overall dimensions: 17.8 x 25.4 cm

PRESS & PRINT

Werner Wolff (German, 1911 – 2002)
Untitled ["Now this child will live," Heart Association brochure], ca. 1955
Halftone reproduction
Overall dimensions: 26.7 x 16.5 cm

Werner Wolff (German, 1911 – 2002)
Untitled ["Testing the clotting of the blood of a patient under anticoagulant therapy," Heart Association brochure], ca. 1955
Gelatin silver contact print
Overall dimensions: 20.3 x 25.4 cm

Werner Wolff (German, 1911 – 2002)
Untitled ["Science brings new hopes for hearts," Heart Association brochure], ca. 1955
Halftone reproduction
Overall dimensions: 26.7 x 15.9 cm

Werner Wolff (German, 1911 – 2002)
Untitled [Heart Association brochure], ca. 1955
Black-and-white acetate negatives
Overall dimensions: 20.3 x 25.4 cm

Werner Wolff (German, 1911 – 2002)
Untitled ["Testing the clotting of the blood of a patient under anticoagulant therapy," Heart Association brochure], ca. 1955
Halftone reproduction
Overall dimensions: 11.4 x 12.7 cm

Werner Wolff (German, 1911 – 2002)
Untitled ["Testing the clotting of the blood of a patient under anticoagulant therapy," Heart Association brochure], ca. 1955
Gelatin silver print
Overall dimensions: 18.3 x 25.4 cm

POLLUTION

Werner Wolff (German, 1911 – 2002)
Untitled [Ugly America], ca. 1975
Gelatin silver print
Overall dimensions: 25.4 x 17.8 cm

Werner Wolff (German, 1911 – 2002)
Untitled [Garbage in front of the Manhattan skyline], 1977
Gelatin silver print
Overall dimensions: 25.4 x 20.3 cm

Werner Wolff (German, 1911 – 2002)
Untitled [Garbage in front of the Manhattan skyline], 1977
Gelatin silver print
Overall dimensions: 25.4 x 20.3 cm

Werner Wolff (German, 1911 – 2002)
Untitled [Junk, billboards, signs, highway], 1968
Gelatin silver print Overall dimensions: 20.3 x 25.4 cm

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