"A good photograph, I believe, should have the lasting value of a good painting... I have sought for forty years to record, at first in black and white and then in color, certain aspects of beauty which a sensitive eye can discover in the unheralded and undramatic things which lie all around us. I try to isolate areas of order in the existing visual chaos and to fix these on film...

CATALOG OF THE EXHIBITION

1. DERELICT SHIP, NAG'S HEAD
2. SANDPIPER'S MUD LARK
3. COLORED PEBBLES ON SAND
4. OAK LEAVES ON DRYING PAVEMENT
5. DRYING FISH NETS, ISLAND OF JANIZIO, PATZCUARO LAKE, MEXICO
6. SHATTERED LAMINATED GLASS
7. OAK AND SWEET GUM LEAVES, WILLIAMSBURG
8. SWAMPED ROWBOATS AT SUNSET
9. HELMETED SOLDIERS AT TOBACCO FESTIVAL IN RICHMOND, VIRGINIA
10. SYCAMORE TREES AGAINST LOWERING SKY
11. BROKEN GRASS STEM AGAINST TAR-PAPER WALL
12. BROWN BESSES IN POWDER MAGAZINE, WILLIAMSBURG
13. REFLECTION IN WINDOW OF RICHMOND HOUSE
14. COUCH SPRINGS, CHICAGO
15. POT HOLES IN NORTH CAROLINA STREAMBED
16. DECK HANDS ON MISSISSIPPI RIVER STEAMBOAT
17. FERTILIZER BAGS IN MUD PUDDLE
18. ICE-CLAD FENCE
19. GRASS CLIPPINGS ON SLATE SIDEWALK
20. ANCIENT BOTTLES, CHICAGO
21. BOARD FENCE WITH MARKS OF PIT SAW, WILLIAMSBURG
22. SPATTER PATTERN (MUD FLECKS ON AUTO BODY)
23. LEAF ISLANDS (LEAVES ON CONCRETE SIDEWALK)
24. OCHRE ON OCHRE (DETAIL OF ROAD-WORKING MACHINE)
25. OAK LEAVES AND FENCE SHADOW ON SNOW
26. RED LEAD (SHADOW OF STEEL GIRDER ON STEEL GIRDER)
27. Ripples ON MELTING EDGE OF FROZEN LAKE
28. ABSTRACTION ON CONCRETE
29. SLIDE STREAMERS (MADE BY BOYS SLIDING ON ICE)
30. EIGHTEENTH-CENTURY GRAVE SLAB, PARTIALLY COVERED BY MELTING SNOW
31. WET STONES ON BEACH, MILWAUKEE
32. MUD CRACKS SPRINKLED WITH TREE SEEDS
33. ALGAE AND TREE REFLECTIONS IN POOL, CRANBROOK ACADEMY OF ART
34. PAW PAW THE SNOW FOOT (COMPACTED DOG TRACKS IN SNOW)
35. MAPLE KEYS AND GRASS CLIPPINGS ON PAVEMENT
36. INKY UNDULATIONS (TREE IMAGES REFLECTED IN AGITATED WATER)
37. MOLTEN STREET SCENE (WILLIAMSBURG BUILDINGS REFLECTING IN HOOD OF BLACK AUTO)
38. MARINE FANTASY (RUST MARKS AND REFLECTIONS IN DERELICT AUTO BODY)
39. PEBBLE-FILLED CRACKS IN MACADAM PAVEMENT, WITH LOCUST LEAVES
40. URBAN APPARITION (REFLECTION OF SKY AND SKYSCRAPERS IN PUDDLE ON NEW YORK CITY STREET)
41. CONCENTRATED LEAF PATTERN
42. FLAMING COPPER
43. HEARTS OF GOLD (LOG ENDS), WILLIAMSBURG
44. CARL MILLES' FOUNTAIN OF FAITH, FALLS CHURCH, VIRGINIA
45. SHADOW OF THE THIRD WHEEL
46. STACKED PACKAGES, WASHINGTON, D. C.
47. PANZER COLLAGE (SHEET METAL WALL OF JUNKYARD)
48. FENCE COMPOSED OF DISCARDED SIGN PANELS.
49. SPRING WATER BOTTLES
50. GRASS STEMS REFLECTING IN WATER

PRICES ON REQUEST AT THE MUSEUM OFFICE
HOWARD DEARSTYNE  

Mr. Dearstyne started photography as a boy, with a Brownie box camera. He studied at the world-famous Bauhaus in Dessau and Berlin from 1929-1933. In 1934, shortly before returning to the United States as the only American graduate of the original Bauhaus, he purchased a Leica camera which he has used ever since. In 1940 he turned from black and white to color and has made only 35 mm color photographs since then.

Dearstyne's photography have been exhibited in "New Photographers," an exhibition at the Museum of Modern Art, New York, assembled by Beaumont Newhall in 1946; "Fifty Distinguished Photographs from the Museum's Permanent Collection," Museum of Modern Art, 1962, George Eastman House, Rochester, New York; Virginia Museum of Fine Arts, Richmond; The Art Institute of Chicago; University of Michigan; Bloomfield Art Association; Andrew Dickson White Museum of Art, Cornell University; Krannert Art Museum, University of Illinois; University of Texas; Texas A & M; Arizona State University; University of Utah; University of Oregon; the De Young Memorial Museum, San Francisco; the Los Angeles County Museum and other galleries.

The artist has published several articles on photography in PSA JOURNAL; LEICA PHOTOGRAPHY; THE COLLEGE ART JOURNAL; SPECTRUM; CIVITAS; ART IN AMERICA; APERTURE and IMAGE, in addition to articles on architecture and the fine arts. He has also co-authored two books, SHADOWS IN SILVER and COLONIAL WILLIAMSBURG - ITS BUILDINGS AND GARDENS; translated two Bauhaus books by Malevich and Kandinsky; and is presently writing a book on the Bauhaus.

In architecture, Dearstyne studied with Ludwig Mies van der Rohe; worked as an architectural designer for Harrison and Fouilhoux, Raymond Loewy and Antonin Raymond. He has taught architecture and design at Black Mountain College, North Carolina; Lawrence College, Wisconsin; Cranbrook Academy, Michigan; and William and Mary College, Virginia. He is a registered architect, a member of the American Institute of Architects and has been an Associate Professor of Architecture at the Illinois Institute of Technology, Chicago since 1957.

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