

# *News Release* FROM THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET, CHICAGO 3, ILLINOIS, U. S. A.

FOR IMMEDIATE RELEASE

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## 68 COLOR PHOTOGRAPHS BY HOWARD DEARSTYNE

The Art Institute of Chicago

Saturday, March 24 thru Sunday, April 29, 1962

Howard Dearstyne, Assistant Professor of Architecture, Illinois Institute of Technology, says that he started using a Brownie box camera when he was a boy. When he entered Columbia College in 1921 his eye was on a journalism career but he turned, after graduation, to the study of medicine. A trip to Europe, however, convinced him that his real calling was architecture and in 1932 he became the only American to hold a diploma from the Bauhaus in Dessau, Germany, where he worked with distinguished artist-teachers such as Josef Albers, Paul Klee, Wassily Kandinsky, and Mies Van der Rohe. In Dessau he was persuaded by Walter Peterhans, founder of the Bauhaus' photographic department, to purchase a Leica camera which he has used, with a single lens, ever since. In 1940 he turned from black and white to color and now makes only 35 mm. color photographs.

Following his career as architect, Howard Dearstyne worked six years as a designer for architectural firms in New York City. In 1941 he began a five year teaching stint at Black Mountain College, North Carolina, Lawrence College in Appleton, Wisconsin, and the Cranbrook Academy of Art in Bloomfield Hills, Michigan, where he was in charge of the Department of Design.

From 1946 to 1956, Mr. Dearstyne was Assistant Architectural Records Editor of Colonial Williamsburg carrying on research and assisting in the preparation of some fifty monographs on the restored and reconstructed buildings of Williamsburg. At the same time he was a lecturer in architecture at the College of William and Mary, Williamsburg, Virginia, using his own transparencies to give numerous lectures on colonial Williamsburg. Both his scripts and slides are still in use there.

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Photographs by  
Howard Dearstyne, cont'd

In 1957, Mr. Dearstyne joined the staff of the Department of Architecture, Illinois Institute of Technology in Chicago.

Mr. Dearstyne's record of photographic exhibitions is a distinguished one. His transparencies were shown in the Second Armory Show in New York City in 1945. His first showing at the Museum of Modern Art was in 1946. He has had six other showings in that Museum, the latest being in February, 1962. Edward Steichen recently included transparencies in a lecture "Toward Abstraction." George Eastman House, Rochester, New York; the Los Angeles County Museum; and many colleges, as well as private collectors, own transparencies.

Howard Dearstyne has written many articles on the art of photography for PSA Journal, Leica Photography, The College Art Journal, The Spectrum Magazine, Civitas, Art in America, Aperture and Image. All photographs used with the articles were made by Mr. Dearstyne.

Subject matter comes from the real and everyday world of water, sand, fields or city streets. Design, composition, juxtaposition of textures and unique color come from the imaginative eye behind the camera. Prints for the present exhibit were made by George Nan, whose original work in color photography attracted much favorable attention in a recent Art Institute exhibition.

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FOR FURTHER INFORMATION:  
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