Finding aid for the
Bill Jay collection, circa 1802-2007
AG 184

Finding aid updated by Sarah Jardini, 2019
Bill Jay collection, ca. 1802-2007

AG 184

Creator
Bill Jay

Abstract
Papers, writings, research files, teaching materials, audiovisual and photographic materials, books, periodicals, and computerized database of photographer and educator Bill Jay (1940 - 2009).

Quantity/Extent
149 Boxes, 2 poster tubes, 18 cabinets, and 1 shelf; approx. 114 linear feet

Language of Materials
English

Biographical Note
Born in Maidenhead in 1940 Jay received a grammar school education and spent two years at the Berkshire College of Art. He joined a consumer photographic magazine and worked for a number of others before becoming the first Editor/Director of Creative Camera and Album magazines. During this time, he earned a living as a picture editor of a large circulation news/feature magazine and as the European manager of an international picture agency. Jay was the first Director of Photography at the Institute of Contemporary Arts and gave over 400 lectures to art schools, camera clubs, and universities and wrote hundreds of articles for his own and other photographic journals.

In his own view his crusade met with a limited response and in 1972 he left Britain to study photography at the University of New Mexico with Beaumont Newhall and Van Deren Coke. He was awarded a MA in 1974 and a MFA in 1976 - his dissertation topic was on the nineteenth century British photographic Francis Bedford. In 1974 he founded the program of photographic studies at Arizona State University, where he taught history and criticism classes for twenty-five years becoming Professor of Art History. For four years he was a Board member of the Society for Photographic Education.

Jay was the editor of Creative Camera during its formative years in the 1960s and the originator of the journal Album in the early 1970s. He went on to teach on all aspects of photography at Arizona State University, in Tempe, Arizona. His career provided the encouragement and opportunity to collect information on photography from a wide variety of sources for his books, articles, and lectures. Although he has published more than four hundred articles and written more than fifteen books on the history and
criticism of the medium, Jay said that he has barely "scratched the surface of the available material."

Bill Jay published over 400 articles and was the author of more than twenty books on the history and criticism of photography and he also contributed essays to monographs by well-known photographers, such as Jerry Uelsmann, Bill Brandt, Michael Kenna, and Bruce Barnbaum.

His own photographs were widely published and exhibited, including a one-person show at the San Francisco Museum of Modern Art.

After retiring from Arizona State University in the late-1990s Jay moved from Mesa, Arizona to Mission Beach near San Diego and very recently to his adopted hometown of Samara on the Nicoya Peninsula in Costa Rica.

**Scope and Content Note**

The Bill Jay collection contains the research files, personal papers, and photographic materials of photographer-educator Bill Jay (1940 - 2009). The materials in the archive date from ca. 1830-2002 with the bulk of the material relating to Jay's own publications dating from 1960-2002. The archive consists of correspondence (both business and personal), teaching materials, books, periodicals, articles, manuscripts, research files, exhibition ephemera, audiovisual and photographic materials.

Jay has collected information on all aspects and periods of photographic history for more than thirty years. These files, he states, "comprise one of, if not the, most comprehensive 'banks' of information on the history of the medium anywhere in the world." Much of the collection had its origin in the original research conducted by Jay on various nineteenth century photographers including Francis Frith, Francis Bedford, Robert Demachy, Paul Martin, and Sir Benjamin Stone. Jay had also read, in a systematic manner, nearly every British and American photographic periodical of the nineteenth century. A large part of the collection is made up of photocopies made from the pages of these publications.

The eighteen file cabinets and thirty additional crates of material reflect the two main divisions established by Jay: Photographers and Topics. A number of actions were taken to make the information more accessible. The audiotaped interviews with photographers were removed from the files and housed separately, the extensive periodical indexes and tables of contents of the nineteenth century periodicals were extracted and arranged in their own subseries. Material directly related to Jay's career (biographical, academic, publications, and activities including judging, conferences, workshops, fellowships, grant applications, and Society for Photographic Education work) were removed and arranged into separate series.
Because of the great volume of Jay's collection, it was divided into ten series. Six of these series relate directly to Jay's career while the remaining four series comprising the largest part of the collection, the research files. The Topics files in Appendix A are reflective of Bill Jay's personal interests and tastes. For example, the topic Sports Photography is represented by one small folder while the topic Spirit Photography comprises ten large folders and a three-ring binder. The Photographers are not listed by name because of their enormous volume (14,000 names), but are accessible in the file drawers.

Arrangement

Series 1: Biographical Materials
Series 2: Realia, Objects, Artifacts
Series 3: Academic Career
Series 4: Publications
  Subseries 1: Books
  Subseries 2: Published Articles
  Subseries 3: Manuscripts and Typescripts of Articles
  Subseries 4: Periodicals Edited by Bill Jay
Series 5: Activity Files
Series 6: Teaching Materials
Series 7: Research Files
  Subseries 1: Photographer’s Files
  Subseries 2: Topics Files
  Subseries 3: Periodicals
Series 8: Audio Visual Materials
Series 9: Other Materials
  Subseries 1: Books
  Subseries 2: Oversize Materials
  Subseries 3: Other Materials
Series 10: Photographic Materials
Appendix A: Topics Cabinets

Names and Subject Terms

Jay, Bill http://vocab.getty.edu/page/ulan/500343760

Photography http://id.loc.gov/authorities/subjects/sh85101206

Photography—History—19th century http://id.loc.gov/authorities/subjects/sh2010106163
Restrictions

Conditions Governing Access

Access to this collection requires an appointment with the Volkerding Study Center.

Conditions Governing Use

It is the responsibility of the user to obtain permission from the copyright owner (which could be the institution, the creator of the record, the author or his/her transferees, heirs, legates or literary executors) prior to any copyright-protected uses of the collection.

The user agrees to indemnify, defend, and hold harmless the Arizona Board of Regents, the University of Arizona, Center of Creative Photography, including its officers, employees, and agents, from and against all claims made relating to copyright or other intellectual property infringement.

Provenance

The collection was purchased from Bill Jay in 2002.

Accruals

Accruals of materials assessed by Center for Creative Photography Research Center were processed into the collection in 2018 and 2019.

Preferred Citation

Bill Jay collection, 1802-2007. AG184. Center for Creative Photography, University of Arizona, Tucson, AZ.

Processing Information

This collection was processed in 2002 and 2003 by Shaw Kinsley. Accruals were processed by Phoenix Smithey in 2018 and Sarah Jardini in 2019.
### Container List

**Series 1: Biographical Materials, undated, 1960-1999**

Note: Material in this series originated in a box filled with reviews, interviews, personal letters, correspondence, and notes about Bill Jay. This series includes posters advertising his lectures and exhibitions, newspapers and magazine articles describing his activities, typescripts of interviews conducted with him, reviews and advertisements for his books, typescripts giving the outlines of his professional career, fan letters, and manuscript notes of speakers introducing him. Extent: four boxes; 3.25 linear feet

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>1-5</td>
<td>About Bill Jay, undated, 1960s - 1990s</td>
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<tr>
<td></td>
<td>6-10</td>
<td>Résumé, undated, 1960s - 1990s</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>Visa correspondence, 1975 – 1976</td>
</tr>
<tr>
<td>89</td>
<td>1-6</td>
<td>Scrapbook- Shadows of My Former Selves</td>
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<tr>
<td>7</td>
<td></td>
<td>Bill Jay Interview <em>Photo Metro</em> (5 copies)</td>
</tr>
<tr>
<td>8</td>
<td></td>
<td>Correspondence, Tony Ray Jones/Anna</td>
</tr>
<tr>
<td>111</td>
<td></td>
<td>Diary of Lelani Jay, 1983</td>
</tr>
</tbody>
</table>


Note: The largest part of this series is the collection of eleven pieces of Bill Jay’s *Cameras Reconstituted as Art Pieces* (C. R. A. P.). Other materials in this series include Jay’s diploma from the University of New Mexico, certificates of appreciation, attendance, or fulfillment, letters announcing his election to various societies and organizations, his 1965 press pass, and the results of his examination by the Institute of British Photographers (1960), vintage cameras, and toy and novelty cameras. Extent: six boxes and two tubes; 4 linear feet

<table>
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<tr>
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<tr>
<td>2</td>
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<td>Printed ephemera, realia</td>
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<td>C.R.A.P. (Cameras Reconstituted as Art Pieces) [exhibited in Research Center lobby, May - June 2003]</td>
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<tr>
<td>149</td>
<td></td>
<td>C.R.A.P. slides and polaroids</td>
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<tr>
<td>100</td>
<td></td>
<td>Toy and novelty cameras</td>
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<tr>
<td>126</td>
<td></td>
<td>Photographic Souvenirs and Photographic Ephemera</td>
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<tr>
<td>145</td>
<td></td>
<td>Vintage Prints [multiple copies, in tube]</td>
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<tr>
<td>146</td>
<td></td>
<td>University of New Mexico Diploma [in tube]</td>
</tr>
<tr>
<td>147</td>
<td></td>
<td>Vintage Cameras</td>
</tr>
</tbody>
</table>

**Series 3: Academic Career, undated, 1959-2001**

Note: All of these files were removed from the Topics file cabinets and arranged alphabetically in this series. Most of the material applies to Arizona State University (ASU), its procedures and guidelines for dissertations, advisement, and appointments. One file contains a complete listing of Jay’s students at ASU. Another contains questions to be used in his nineteenth century photographic history course and others contain notes related to Bill Jay’s photography courses. There is a large file related to the Northlight Gallery which played a significant role as photographic study center at ASU. Salzburg College, with whom ASU arranged study abroad programs, also has a sizeable folder. The folder marked “Evaluations” contains Bill Jay’s performance evaluations, reports on sabbatical leave, and correspondence with various departmental heads and college deans. The “Photo Studies” folder
contains information about the M.F A. program in photographic studies at ASU and its evolution over time. Extent: four boxes; 1.5 linear feet.

<table>
<thead>
<tr>
<th>Box</th>
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<tbody>
<tr>
<td>150</td>
<td>1-2</td>
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<tr>
<td></td>
<td>Academic Career- Fliegende Blatter- Photo Items</td>
</tr>
<tr>
<td></td>
<td>Academic Career- FAQ Notecards</td>
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<tr>
<td></td>
<td>Academic Career- Student Dissertation- Sir William John Newton</td>
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<td></td>
<td>Academic Career- Published Student Dissertation- Sir William John Newton</td>
</tr>
<tr>
<td></td>
<td>Academic Career- Bill Jay Dissertation- Francis Bedford</td>
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<td></td>
<td>Academic Career- Photographic Studies Field Trip- Scrapbook 1997</td>
</tr>
<tr>
<td>4</td>
<td>1</td>
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<tr>
<td></td>
<td>Advisees, undated</td>
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<tr>
<td>2</td>
<td>Art slide collection, 1976</td>
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<tr>
<td>3</td>
<td>ASU - advisement, 1977</td>
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<tr>
<td>4</td>
<td>Arizona State University - appointment, undated, 1974 – 1975</td>
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<tr>
<td>5</td>
<td>ASU contract, 1977</td>
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<tr>
<td>6</td>
<td>ASU - Graduate College, 1977, 1999</td>
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<td>7</td>
<td>ASU - Research papers, undated, 1974</td>
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<td>8</td>
<td>Arizona, University of, undated, 1982, 1988, 1990 - 1991 (see also University of Arizona, Box 47)</td>
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<td>9</td>
<td>Budget requests, 1981</td>
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<td>10</td>
<td>Century Club (ASU), 1977</td>
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<td>11</td>
<td>Coke, Van Deren, 1993</td>
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<tr>
<td>12</td>
<td>Computers (ASU), undated, 1986, 1993</td>
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<tr>
<td>13</td>
<td>Copier - office, 1980</td>
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<tr>
<td>14</td>
<td>Correspondence courses, undated, 1992, 1994</td>
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<tr>
<td>15</td>
<td>[Courses - Disturbing Image,] 1986</td>
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<tr>
<td>16</td>
<td>[Courses - Documentary Photography,] 1994</td>
</tr>
<tr>
<td>17</td>
<td>[Courses - History of Photography,] 1995</td>
</tr>
<tr>
<td>18</td>
<td>[Courses - Introduction to Photography,] undated</td>
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<tr>
<td>19</td>
<td>[Courses - Issues in Contemporary Photography,] undated</td>
</tr>
<tr>
<td>20</td>
<td>[Courses - Nineteenth Century Photography,] undated, 1992, 1994</td>
</tr>
<tr>
<td>21</td>
<td>[Courses - Photo aesthetics,] undated</td>
</tr>
<tr>
<td>22</td>
<td>[Courses - Photography and Culture,] undated</td>
</tr>
<tr>
<td>23</td>
<td>[Courses - Problems in Victorian Photography,] undated</td>
</tr>
<tr>
<td>24</td>
<td>[Courses - Research and Writing,] undated</td>
</tr>
<tr>
<td>25</td>
<td>[Courses - Twentieth Century Photography,] undated</td>
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<tr>
<td>26</td>
<td>Distinguished research award, 1977</td>
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<td>27</td>
<td>Distinguished Teacher Award, 1993</td>
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<tr>
<td>28</td>
<td>Education (ASU), undated, 1992</td>
</tr>
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<td>29</td>
<td>Electronic gallery, 1996</td>
</tr>
<tr>
<td>Box</td>
<td>Folder</td>
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<tr>
<td>-----</td>
<td>--------</td>
</tr>
</tbody>
</table>
[includes Sabbatical Leave Reports] |
| 32  |        | Exams - Berkshire College of Art, 1959 – 1960 |
| 33  |        | Film (ASU), 1997 |
| 34  |        | Friends of Photography (ASU), undated |
| 35  |        | [Gender bias,] 1999 |
| 36  |        | Graduate College Research Award, 1990 – 1991 |
| 37  |        | Graduate fellowships, 1977 |
| 5   | 1      | History of Photography - future plans, undated, 1980 |
| 2   |        | History of Photography programs, undated |
| 3   |        | Humboldt State University, 1978 |
| 5   |        | Interdisciplinary Nineteenth Century Studies Conference, 1992 - 1993 |
| 6   |        | KAET, undated, 1975, 1978 – 1979 |
| 7   |        | Kodak Scholarship, 1990 |
| 8   |        | Lecture topics, undated |
| 9   |        | [Letters from students,] undated |
| 10  |        | Library (ASU), undated, 1981 |
| 11  |        | London (Richmond College), undated, 1992 |
| 12  |        | MA thesis (ASU), 1974, 1976 |
| 13  |        | Media research and development (ASU), 1975 |
| 15  |        | Norwich University, 1993 |
| 16  |        | Office supplies, 1979 – 1980 |
| 18  |        | Photogenic drawing - test forms, undated |
| 19  |        | Photography: 150th Anniversary, celebrations at ASU, 1986 |
| 20  |        | Portfolio One (ASU), undated, 1977 |
| 21  |        | Portfolio Two, 1977 |
| 22  |        | Rainbank, 1990 |
| 23  |        | Reading lists, undated |
| 24  |        | Research Awards Luncheon, 1992 |
| 6   | 1      | Santa Ana College, undated |
| 2   |        | Scholarly publishing (ASU), 1994 |
| 5   |        | Survey - students and photography, undated |
### Series 4: Publications, undated, 1959-2008

Note: Over the course of his career, Bill Jay produced over four hundred articles and nearly a score of books. Many of these manuscripts and tear sheets were grouped in the Topics and Photographers files together with their research material. These files were removed from the Topics and Photographers files to establish a separate series of Jay's own work. Jay's books have been arranged chronologically, and listed by the title. These boxes contain Jay's research notes, manuscripts, and, in some instances, copies of the published book.

Jay's articles have been divided into two sections: Subseries 2: Published Articles and Subseries 3: Manuscripts. Box 28 contains a binder of chronologically arranged tear sheets of articles written for *Practical Photography*. Boxes 29, 30, and 94 contain Jay's articles from other publications and are arranged chronologically with the titles of the articles enumerated under the year. The Subseries 3 boxes contain undated manuscripts and typescripts (many of them for the published articles above) and these have been filed alphabetically by title. Many of these typescripts show corrections and revisions by Jay and others. Extent: 41 boxes; 17 linear feet


<table>
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<th>Box</th>
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<tbody>
<tr>
<td>107</td>
<td>Adams, Ansel- Portraits by Bill Jay (five copies)</td>
</tr>
<tr>
<td>7</td>
<td><em>Album</em>, 1969 - 1972</td>
</tr>
<tr>
<td>8</td>
<td><em>Views on Nudes</em>, 1972, 1980</td>
</tr>
<tr>
<td></td>
<td><em>Victorian Cameraman: Francis Frith’s Views of Rural England 1850 - 1889</em> [missing manuscript], 1972, 1973</td>
</tr>
<tr>
<td>9</td>
<td><em>Customs and Faces: Sir Benjamin Stone 1818 - 1914</em>, 1972</td>
</tr>
<tr>
<td>12</td>
<td><em>Northlight</em> Magazine, 1974</td>
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<tr>
<td>16</td>
<td><em>Negative/Positive: A Philosophy of Photography</em>, 1979, 1982</td>
</tr>
<tr>
<td>18</td>
<td><em>Route 60</em> (with James Hajicek), 1981</td>
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<tr>
<td>19</td>
<td><em>Light Verse on Victorian Photography</em>, 1981</td>
</tr>
<tr>
<td></td>
<td>Articles on photography in <em>Punch</em>, undated [1982?]</td>
</tr>
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</table>
Box 20 Folder
More articles on photography in *Punch*, undated *Photographers Photographed*, 1983

Box 21 Folder
- *Lulu* by Dana Allen
- *Elias A. Bonine* by Ronna A. Berezin
- *Arthur S. Mole* by David L. Fisk
- *Camillus S. Fly* by Gregory S. Newman
- *Alexandra* by Pamla J. Eisenberg
- *Camera and Bicycle* by Barbara Lynn Ricca
- *Catherine Weed Ward* by Elizabeth Poulsen
- *Dr. John Kirk* by Dana L. Allen
- *Juvenile Fiction* by Janet L. Berge
- *Photo-lithography* by Beauvas Lyons
- *W. A. Bently* by Douglas Prior
- *W. J. Harrison* by Rodney Klukas
- *F. I. Monsen* by Thomas Vandermeuler
- *Alfred Brothers* by Paul G. Pegnato
- *W. P. McCulloch* by Evelyn Cooper
- *Color/Documentary* by Rich Collins
- *Harry Vroman* by Burton K. Thorne
- *Zaida* by Elizabeth Poulsen
- *Roman Vishniac* by Darilynn Rowan
- *George Shiras III* by Marcia Belveal

Box 22 Folder
*Cuthbert Bede and Photographic Pleasures*, 1985

Box 23-25 Folder
*Bernard Shaw on Photography* (with Margaret Moore), 1989

Box 26 Folder

Box 27 Folder

Box 28 Folder

Box 90 Folder
Published books by Bill Jay

Subseries 2: Published Articles, undated, ca. 1959-2000

Box 91 Folder
Newhall, Beaumont “Colleagues and Friends”, undated
<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Articles published in <em>Practical Photography</em>, 1959 – 1964</th>
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<td>28</td>
<td>1</td>
<td>Published Articles by date, undated, 1960-1983</td>
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<tr>
<td></td>
<td></td>
<td>Multigrade in Practice&quot; from unknown publication, &quot;Colornews,&quot; issue 4, undated [edited by Bill Jay],</td>
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<td>&quot;In Praise of the Snapshot&quot; from <em>The Casual Eye</em>, A Northern Arts Exhibition, undated</td>
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<tr>
<td></td>
<td></td>
<td>Paper cover for <em>Observations: Essays on Documentary Photography</em>, undated,</td>
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<tr>
<td></td>
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<td>&quot;History of Photography: The Inside-Out Approach&quot; from <em>Teaching Photography</em>, ed. by Thomas Neff and Tony Frederick, undated</td>
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<td></td>
<td>The beginning of &quot;Death in the Darkroom&quot; from <em>Fields of Writing: Readings Across the Disciplines</em> by Nancy R. Comley and others, St. Martin's Press, New York, undated,</td>
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<td></td>
<td></td>
<td>&quot;Looking at Ourselves: Photographs of Photographers&quot; from Deadline, premier issue, undated</td>
</tr>
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<td>2</td>
<td></td>
<td>&quot;Training for Photography&quot; from <em>Practical Photography</em>, September 1960 [&quot;My first published article...&quot;]</td>
</tr>
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<td>3</td>
<td></td>
<td>&quot;A Practical Photography Explanation of Colour Appreciation&quot; from <em>Practical Photography</em>, November, 1962 [with note of appreciation from AJS (unidentified editor?)].</td>
</tr>
<tr>
<td>5</td>
<td></td>
<td>&quot;Print Quality Can Be Automatic&quot; from <em>Canadian Industrial Photography</em>, May/June 1965 [with letter of thanks].</td>
</tr>
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<td>6</td>
<td></td>
<td>Jay's photograph of a fox from <em>Wild Life News</em>, Jan 1966,</td>
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<td>Jay's photograph of his daughter, Juliet, publication unknown, May 1966,</td>
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<td>Jay's photograph of unknown woman, from cover of <em>Psychology and Successful Living</em>, August 1966,</td>
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<td>&quot;Letter from America&quot; from <em>Camerawork</em>, 1966</td>
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<td>Box</td>
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<td>Year</td>
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<tr>
<td>29</td>
<td>7</td>
<td>1968</td>
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<td>&quot;Make a Photo Essay of Your Christmas Festivities&quot; from <em>Nursery World</em>, Dec 1968.</td>
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<td>8</td>
<td></td>
<td>1969</td>
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<tr>
<td></td>
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<td>&quot;Has Photography an Inferiority Complex?&quot; from <em>Art and Artists</em>, March 1969.</td>
</tr>
<tr>
<td>9</td>
<td></td>
<td>1970</td>
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<tr>
<td></td>
<td></td>
<td>Jay's open letter to Robert M. Doty from <em>Album</em>, Feb 1970</td>
</tr>
<tr>
<td></td>
<td></td>
<td>&quot;No one dare deny that photography in Britain is in bad shape&quot; from <em>Album</em> no. 3, April 1970</td>
</tr>
<tr>
<td></td>
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<td>&quot;A few of the ghosts haunting <em>Album</em>...&quot; from <em>Album</em> August 1970</td>
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<tr>
<td>10</td>
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<td>1971</td>
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<tr>
<td></td>
<td></td>
<td>&quot;Don McCullin&quot; from <em>The Guardian</em>, May 3, 1971</td>
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<tr>
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<td></td>
<td>&quot;Early Nudes&quot; from <em>The Photographic Journal</em>, July, 1971,</td>
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<tr>
<td></td>
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<td>&quot;Smiles at the Edges&quot; from <em>The Guardian</em>, June 16, 1971,</td>
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<td></td>
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<td>&quot;Unsentimental Journey&quot; from <em>The Guardian</em>, October 18, 1971,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>&quot;In Praise of the Snapshot&quot; from <em>Creative Camera</em>, September 1971 [with a 1978 note 'Swanee'].</td>
</tr>
<tr>
<td>11</td>
<td></td>
<td>1972</td>
</tr>
<tr>
<td></td>
<td></td>
<td>&quot;The Erotic Dawn of Photography&quot; from <em>Image</em>, no. 4, 1972</td>
</tr>
<tr>
<td>12</td>
<td></td>
<td>1973</td>
</tr>
<tr>
<td></td>
<td></td>
<td>&quot;Francis Bedford 1816 - 1894&quot; from <em>Bulletin the University of New Mexico University Art Museum</em>, no. 7, 1973</td>
</tr>
<tr>
<td>13</td>
<td></td>
<td>1975</td>
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<tr>
<td></td>
<td></td>
<td>&quot;Harvey Himelfarb: a note from the other side&quot; from <em>Northlight Gallery</em> exhibition catalog, 6 - 25 April, 1975,</td>
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<td>&quot;Jim Antonie: Touching the Edges&quot; from <em>Artweek</em>, October 25, 1975</td>
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<td>&quot;Allen Dutton and the Serious Side of Humour&quot; with James Hajicek from The British Journal of Photography, 14 August 1981</td>
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“Confessions of a Gallery hater” from ArtSpace, Spring 1982
“Photography, God & the Devil” from The British Journal of Photography, 14 May 1982
Two book reviews by Bill Jay from Victorian Studies, v. 25, no. 4, Summer 1982
“Up the Nile with Francis Frith” from The British Journal of Photography, 8 January 1982
An excerpt from “Move a Muscle and I’ll Blow Your Brains Out” from American Photographer, February, 1982
“A recent Gallup Poll indicates…” from Quiver, no. 9, 1982?
“Hoppé and Fair Women” and “Hoppé – A Personal Snapshot” from The British Journal of Photography, 10 December 1982
“The Photographer As Aggressor” from Ffotoview, no. 4, Autumn 1982
“What’s In A Name?” from The British Journal of Photography, 26 March 1982
“Letter from America: Photography-As-Art…” from Newsletter of the Association of Photographers in Wales, no. 2, Spring 1982
“Letter from America: Past Perfect” from Ffotoview, no. 5, Winter 1982

“Photographs of Photographers” from The British Journal of Photography, 1983,
Jay’s photograph of Bill Brandt from Camera Arts, May, 1983,
Jay’s photograph of Ansel Adams from Popular Photography, Aug., 1983
“Letter from America: Choosing and Losing is a human condition…” from Ffotoview, no. 6, Summer, 1983
"A Manifesto for Art Photography" from The Photographer's Almanac by Peter Miller, Janet Nelson, Little Brown, Boston, undated
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Published Articles by date 1984-2000

"Snaps" from *Photography Annual*, 1984,
"Exposed to the Wind" from *The British Journal of Photography*, 10 February 1984,
"Souls on a Plate" from *The British Journal of Photography*, 10 August, 1984

"Snaps" by Bill Jay *Photography Annual* 1984 (2 copies)

1985

"The F.S.A. Photographers: A Background Brief" publication unknown, 1985
"By the Light of a Putrid Haddock" from *Popular Photography*, June 1985
"Professors and Professionals" from Daytona Beach Community College Newsletter, Spring 1985
"Rogues' Gallery" from *The British Journal of Photography*, 6 September 1985
"History of Photography: The Inside-Out Approach" from *Photo Letter*, v. 6, no. 1, 1985
"Emil Hoppé, Pictorialist" from Studies in Visual Communication, v. 11, no. 2, Spring 1985,
"The Strange Case of the Final Vision" from American Photographer, July 1985

"Emil Hoppe, Picorialist” by Bill Jay. *Studies in Visual Communication* (2 copies)

1986

"The Disturbing Image" from *SFCamerawork*, v. 13, no. 1, Spring 1986,
"The Amateur Photographic Pest" from *Daytona Beach Community College Newsletter*, Spring/Summer 1986,
What is the Difference Between Photography and Whooping Cough?" from *The British Journal of Photography*, 8 August 1986
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|     |        | Jay's portrait of Weegee from *Professional Photographer*, February 1987  
|     |        | "Why Weegee Was Not a Westerner" from *Center Quarterly*, v. 9, no. 1, Fall 1987  
|     |        | "Creating a Viable Dialogue Situation" from *Daytona Beach Community College Newsletter*, Fall 1987  
|     |        | "Photography as Metaphor" from Daytona Beach Community College Newsletter, Spring/Summer 1987  
| 91  |        |      |
| 30  | 5      | 1988 |
|     |        | "Ashes to Ashes" from *Shots*, no. 8, 1988, "Back to the Future" from *Creative Camera*, no. 2, 1988  
|     |        | "The Thing Itself: The Fundamental Principal of Photography" from *Shots*, no. 10, 1988  
|     |        | "The Thing Itself: The Fundamental Principal of Photography" from *Daytona Beach Community College Newsletter*, Spring/Summer 1988  
|     |        | "Packer" from *Photography*, October 1988  
|     |        | "Original (and reproduction) Thoughts" from *Shots*, no. 11, 1988  
|     |        | "Professors and Professionals" from *Shots*, no. 12, Nov/Dec 1988  
| 6   |        | 1989 |
|     |        | "Photography: The Third Wave" from *SFCamerawork*, v. 16, no. 2 and 3, Summer/Fall 1989 |
"Hypothetical Encounter" from MOPA, no. 10, January 1989
"Fascism of the Left" from Shots, no. 13, Spring 1989,
"Photography: The Contradictions are Clear" from Daytona Beach Community College Newsletter, Fall 1989
"Explosion of the Hindenburg" from Daytona Beach Community College Newsletter, 1989
"The Family of Man: A Reappraisal of the 'Greatest Exhibition of All Time'" from Insight, no. 1, 1989
"The Thing Itself" from Zone VI Newsletter, no. 61, Dec. 1989
"So Much for Individuality" from Shots, no. 18, 1989
"The Naked Truth" from Shots, no. 17, Sep/Oct 1989
"Blind Side: A Novel about Photography" from Shots, no. 15, Aug. 1989,
"Fascism of the Left" from Photo Metro, v. 8, no. 68, April 1989,


"The Official Word: Photography is Not a Profession" from Shots, no. 19, Spring 1990
"The Uncaring Camera" from AMSP Bulletin, February, 1990,
[On knick-knacks] from Shots, no. 22, Summer 1990
"Landscape: The Heroic Age of Photography" from Shots, no. 21, May-June 1990
"What's In a Name: Picture Titles for Photographs" from Shots, no. 20, April 1990
"Jack Stuler: In the Nature of Things" from Photo Metro, March 1990
"Through a Lens, Starkly" from Washington Journalism Review, Jan/Feb 1990
"Confessions of an Artisan" from Shots, no. 24, Fall 1990

"Bill Jay - A Personal Album" from Photo Educator International, Kodak, 1991
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"Many Options = No Choice" from Shots, no. 29, Sep/Oct 1991
"Photography by Degrees: How to select a graduate school for an MFA in photography" from Shots, no. 30, Nov/Dec 1991.

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"By the Light of a Putrid Haddock" from Shots, no. 36, 1992
"W. Eugene Smith: A Personal Snapshot" from Shots, no. 33, June 1992
"Smoking in the Darkroom" from Shots, no. 34, Summer 1992
"The Heroic Age of Photography" from The Photogram, v. 19, no. 5, Mar/Apr 1992
"The Ethical Anarchist" from Shots, no. 32, April 1992

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"Album: A Memoir" from History of Photography, v. 17, no. 1, Spring 1993
"Interview with Michael A. Smith" from Photo Metro, v. 11, no. 104, Dec/Jan 1992/93
Jay's photograph "Signifying Monkey" on cover of South Ash Press, v. 3, no. 8, April 1993
"So Much for Individuality" from Inscape, no. 3, 1993
"What's In a Name?" from Shots, no. 39, Summer 1993
"Shy Scholar Who Said No to Lunch" [about Aaron Scharf] from Creative Camera, Apr/Mar 1993
Jay's photograph "Still Life Series: white-tail deer" from South Ash Press, v. 4, no. 1, Sep 1993

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"A Call for Correctness" from European Photography, no. 56, v. 15, issue 2, Fall 1994
"Creating a Viable Dialogue Situation" from LensWork, no. 5, Spring 1994
"Past Perfect" from LensWork, no. 7, Fall 1994.

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"Confessions of a Fiesty Romantic" from LensWork, no. 9, Spring 1995
"Threshold - The Disturbing Image" from LensWork, no. 11, Fall 1995.
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<td>&quot;Selecting a Subject&quot; by Bill Jay and David Hurn from <em>LensWork</em>, no. 19, Fall 1997</td>
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<td>&quot;How To Be Famous, Sort Of&quot; from <em>LensWork</em>, no. 21, May 1998.</td>
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<td>&quot;Keeping the Photograph at Arm's Length&quot; from <em>LensWork</em>, no. 27, Nov 1999 - Jan 2000</td>
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<td>&quot;Artists: Rebels Without a Cause&quot; from <em>LensWork</em>, no. 25 May - July 1999</td>
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<td>&quot;Some Photographic Myths&quot; by Bill Jay and David Hurn from <em>Photo Techniques</em>, Mar/Apr 1999</td>
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<td>&quot;Arnold Newman: Appreciation for a Marathon Man&quot; from <em>Photo Techniques</em>, Sep/Oct 1999</td>
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Subseries 3: Manuscripts and Typescripts of Articles, undated, ca. 1973-1998

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"A photograph of Jesus? Possible causes of the image on the Shroud of Turin", 1978, "Photographs and facial expressions : Charles Darwin's use of photographs for The expressions of the emotions in man and animals, 1872" [3 copies of typed ms], 1978, "Will the heroes please stand up?" (Critical Perspectives on Contemporary Photography) [3 copies of typed ms; one with commentary by Fred Parker, Santa Barbara Museum of Art, April 79].


"Choosing and Losing : is a human condition, not the special problem of the artist" (Camera Art), 1982, "Historian as Detective" (Univ of Okla, Mar '82; Univ of Hawaii Feb '83; Univ of Calif – Riverside, Nov. '88), 1982.

"Portrait of a distinguished photographer, who has just succeeded in focussing (sic) a view to his complete satisfaction", 1983.

"Pre-post-cards", 1985
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<td>&quot;Explosion of the Hindenburg: some of the individuals and issues behind 'the most famous news photograph ever taken'&quot; [2 typed copies], 1987, &quot;Why Weegee Was Not a Westerner;&quot; [3 typed copies, one with comments from Bill no-last-name].</td>
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<td>&quot;Women in Photography 1840 - 1900: Numbers of female professionals&quot; [1 typed ms with corrections; 2 word-processed copies], 1989, &quot;In our time : The world as seen by Magnum photographers&quot; (book review); &quot;Other side of photography&quot; (Gerrit Rietveld Academie, August 1989).</td>
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<td>Manuscript- <em>The Art of the Sun Print</em>, 1991 (2 copies)</td>
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<td>&quot;Grand Illusion: the history of photography from pre-history to the present day&quot;, 1995.</td>
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<td>&quot;John Cowan: a personal snapshot&quot;, 1997</td>
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| 32  | 1      | [Acres, Birt] "Forgotten Victorian: Birt Acres 1854 - 1918"
| 2   |        | "Album: a memoir"
| 3   |        | [Arbus, Diane], "Diane Arbus: a personal "snapshot"
| 4   |        | "Arcadia in Suburbia: the influence of ancient Greece on Victorian Photography"
| 5   |        | "Artists: rebels without a cause"
| 6   |        | "Ashes to ashes: why my shot at fame fizzled out"
| 7   |        | "Audubunking: shooting birds with gun and camera"
| 8   |        | "Beginnings of Fingerprint Photography, The"
| 9   |        | [Berko, Ferenc], "Ferenc Berko"
| 10  |        | "Black Art, The"
| 11  |        | [Boirac, Emil] "Hypnotic photographs of Emil Boirac: strange experiments with a Victorian obsession". |
| 12  |        | [Brandt, Bill] "Bill Brandt: a true but fictional first encounter" |
| 13  |        | "Camera cook-out: how to make strange and attractive wall pieces by melting cameras on a barbecue grill". |
"Camera Fiend, The" [2 typed copies, one with corrections; 1 word processed copy].
"Carte-de-visite, The
"Chameleons of the Camera: or, what does a photograph mean, if anything?" [2 typed copies of paper and 1 ms version that may have been cut down for a lecture].
[Cherrill, Nelson King] "Forgotten Victorian: Nelson King Cherrill"
"Confessions of a feisty romantic"
"Confessions of an Artisan: an open letter"
[Connor, Linda], "Mystical"
[Cowan, John], "John Cowan: a personal snapshot" [includes a copy of a letter to Philippe ?]
"Creating a viable dialogue situation: about talking"
"Critical focus A. D. Coleman: defining the peaks among the plain"
"Critical state of photography, The"
"Curious case of the combination portrait, The"
"Death in the Darkroom"
"Difference between photography and the whooping cough, the: humour in the 19 century photographic press"
"Don't blame me - I voted for Jack"
[Dutton, Allen], "Allen Dutton: the serious side of humour"
"Early History of Photography"
"Essential Documents in the history of photography"
"Ethical Anarchist, The"
"Family of Man, The: a reappraisal of 'The Greatest Exhibition of All Time'" [2 typed copies, one with corrections]
"Fascism of the Left"
"Fifty thousand photographs"
"Footnotes to Fame: the Victorian photographers best known to us today were not necessarily those who were best known in their own day"
"Frame of Reference"
"Good, the Bad, and the Ugly, The: how to judge between successes and failures in photography"
"Goodbye, Alex" [Alex Surgenor], n.d.
[Harrison, William Jerome], "William Jerome Harrison 1845 - 1909: a biographical introduction"
"History of photography, the: a short version"
"History of photography: the inside-out approach"
[Hoppé, E. O.], "E. O. Hoppé: a personal snapshot" and "George Bernard Shaw by E. O. Hoppé"
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"Souls on a Plate: a mad photographer kills his sitters in order to picture their departing souls. The Camera Fiend, 1911, by E. W. Hornung"

"S.P.E.: Society for Politics and Ennui"

"Spirit photography: it's early pioneers and practitioners (Chapter 2)"

"State of fine art photography, The"

"Sun City: where the biggest crime is boredom"

[Surgenor, Alex], see "Goodbye, Alex"

"Teacher as hero, The"

"Thing Itself, The: the fundamental principle of photography"

[Uelsmann, Jerry], "Book of Revelations: Jerry Uelsmann"

"What next?"

"What's in a name? Picture titles for photographs"

[Wilkins, Lewis], "The Greatest photographer in history: Lewis Wilkins"

Subseries 4: Periodicals Edited by Bill Jay, ca. 1967-2002

Box Folder

Issues of published periodicals edited by Bill Jay including, Creative Camera, Camera Owner, and Album.

Series 5: Activity Files, undated, 1965-2007

Note: Some of these files were removed from the Topics file cabinets because they are related to Bill Jay's considerable list of activities. They involve his exhibitions, donations to museums, grant proposals, invitations to lecture, book proposals, correspondence with publishers and magazine editors, workshops, conferences, papers related to the History of Photography Monograph Series, awards, judging, material related to the National Foundation for Advancement in the Arts, and a large amount of material related to the Society for Photographic Education. The folder titles are Jay's own. Extent: 23 boxes; 8.5 linear feet

Box Folder

61 Pimlico St.- Henry Haylor contact prints/ prints

61 Pimlico St. – Negatives

61 Pimlico St.- The Secret Journal of Henry Haylor screenplay

61 Pimlico St. – “In Camera” manuscript

Adams, Ansel- Research Fellowship – CCP 1998

Aggression and Photography

Album Image Selects + Intro + Comments


Anthologies/ future books

Arizona Commission on the Arts and Humanities, undated, 1978-1979

Arizona Commission on the Arts fellowship application, 1992

Arizona Western College, Yuma, 1974

Arkansas State University, 1994

Articles, possible
Box  Folder
37 6 | Articles, for research [pages from Poole’s Index to Periodical Literature, [1802-1881]
8 | ARTS panel, Miami FL, undated, 1992 – 1993
9 | [Book proposals], undated, 1980, 1986
106 5 | Bright Stars Broad Stripes book proposal
6 | Bright Stars Broad Stripes book proposal
7 | Bright Stars Broad Stripes proposal introduction
11 | Center for Creative Photography, “The Essential Art,” 1993
16 | Criticism, University of Southern Maine, undated, 1986
19 | Daytona Beach Community College, undated, 1984 - 1989, 1991
2 | Education panel discussion, undated, 1997
102 1-2 | Endnotes: The Book
102 3-4 | Endnotes- From First Issue in Lenswork, No.31, Sep-Oct-2000
5-10 | Endnotes 1-296 Binder 1
38 3 | European Studies conference, undated, 1977 – 1978
5 | Fine Art International (class by e-mail), undated, 1996
7 | Florida, Books and Books Gallery, 1988
9 | Forest Films, undated
10 | Frame of Reference (Focal Press), 1985
11 | Friends of Photography, Ruttenberg Fellowship juror, 1987
12 | Garland Publishing Co., (Book proposal "Photographers, a Biographical Index"), 1982
13 | George Eastman House, biographical project, undated, 1980
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<td>Projects and Awards - Arcadia in Suburbia - 19c nudes, illustrations</td>
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<td>Projects and Awards - Merit in Photo</td>
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<td>103</td>
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<td>Photographers Photographed - Bill Jay Database: Photographers in Alphabetical Order</td>
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<td>103</td>
<td>3</td>
<td>Photographers Photographed-Bill Jay Database: Photographers in Alphabetical Order</td>
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<td>Photographers Photographed-Photographer’s Photographed Reviews</td>
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<td>Photographers Photographed- Photographers-Database- Backup</td>
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<td>Photographers Photographed- Photographers: Scanned Negatives – b/+ CNS</td>
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<td>Photographers Photographed-Photographers Database Alphabetical</td>
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<td>Planners 1978-1983</td>
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<td>Planners 2005-2007, undated</td>
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<td>Prentice/Hall International, 1976</td>
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<td>Quiver [magazine], undated, 1982</td>
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<td>Riverside, University of California, 1988 [about Francis Frith]</td>
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<td>Rochester Institute of Technology, undated, 1993</td>
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<td>Salford [symposium], 1980</td>
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<td>Santa Barbara Museum of Art, 1977</td>
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<td>Scottsdale Center for the Arts, undated, 1978, 1996</td>
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Box  Folder
114  Scrapbook- Still Lifes
    Scrapbook- Life is a Beach
    Scrapbook- Good Morning
    Scrapbook-Photographers


106  9  Selected Projects for Printing
    Snapshot Pests and Camera Fiends

27    Self-portrait exhibition, undated, 1978
29    Shooting Back, 1992
31    Show Low Center, 1979
32    Silver Bullet Gallery, 1983
33    Sky Harbor Airport – AZ/UK Festival, undated
34    Smith [W. H.] Stationers, 1979

115  Snapshot-materials

42  35  Society for Contemporary Art – Chicago, 1975
38  S.P.E. – 1977
40  S.P.E. – Board Meetings, Fall 77, undated, 1977
42  S.P.E. – By-Laws, undated, 1982

4  S.P.E. – Education, 1982
5  S.P.E. – Exposure, [1977]
6  S.P.E. – mailing list, undated
7  S.P.E. – Regional – Fall 83, undated, 1983
10  S.P.E. – National Conference NY, 1977
12  S.P.E. – 86, 1986
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<td>S.P.E. – Joining info., undated [ca. 1983]</td>
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<td>S.P.E. – 82, undated, 1982</td>
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<td>S.P.E. – Regional charters, undated</td>
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<td>25</td>
<td>S.P.E. – Regional Midwest Chicago November ’87, undated, 1987</td>
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<td>S.P.E. national (1992), 1992</td>
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<td>Spectrum Gallery (Tucson, AZ), undated, 1974 - 1975, 1977</td>
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<td>3</td>
<td>Sotheby's, undated, 1992 – 1994</td>
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<td>4</td>
<td>Staniland (Books), 1976 - 1978, 1981</td>
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<td>114</td>
<td>Subject Matters-Photography Portfolio</td>
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<td>6</td>
<td>Sun City - March ’92, undated, 1992</td>
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<td>7</td>
<td>Swansea Institute, 1994</td>
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<td>8</td>
<td>Tempe Historical Museum, 1987</td>
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<td>9</td>
<td>Texas Photographic Society, 1984</td>
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<td>106</td>
<td>11</td>
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<td>Textstrips</td>
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<td>Travelling Light, 1980 – 1982</td>
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<td>44</td>
<td>44</td>
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</tbody>
</table>
Series 6: Teaching Materials, undated

Note: This series includes two boxes of postcards: one exclusively from Francis Frith, the other by assorted artists; a box of examples of Cartes de Visite; a box of larger format cabinet cards; a box of stereoscopic prints; a box of mounted photographs; a box of snapshots; and a box of examples of mounted copy prints of nineteenth and early twentieth century photographic work. Extent: eight boxes; 3 linear feet

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
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<tr>
<td>45</td>
<td>[Cabinet cards], 29 items (6 1/2 x 4 1/2)</td>
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<tr>
<td>46</td>
<td>[Stereoscopic prints - color and b/w], 108 items</td>
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<tr>
<td>47</td>
<td>[Cartes de Visite], 146 items (4 1/2 x 2 ½)</td>
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</tr>
<tr>
<td>48</td>
<td>[Postcards (by Francis Frith) b/w and color], 58 items</td>
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<tr>
<td>49</td>
<td>[Postcards (not by Frith) b/w and color], 99 items</td>
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<tr>
<td>50</td>
<td>[Mounted photos, varying sizes], 69 items</td>
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<tr>
<td>51</td>
<td>[Snapshots, one tintype, albums, two packets of Frith postcards], 107 items plus 2 empty envelopes</td>
<td></td>
</tr>
<tr>
<td>52</td>
<td>[Mounted copy prints], 54 items</td>
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</tbody>
</table>

Series 7: Research Files, undated, ca. 1830-2001

Note: This is the largest component of the Bill Jay collection. The files are divided into four subseries: Subseries 1: Photographers, Subseries 2: Topics (including processes, countries, organizations, etc.), Subseries 3: Periodical Indexes, and Subseries 4: Periodicals. The Photographers filing cabinets comprise of 44 drawers containing files on approximately 14,000 photographers and include over 120,000 articles, tearsheets, exhibition announcements and catalogs, occasional copy prints, and photocopied articles. In addition, the Photographers files contain original letters from prominent photographers (including Paul Strand, Bill Brandt, Jerry Uelsmann, Tony Ray-Jones, Robert Heinecken, E. O. Hoppé, etc.). The Topics filing cabinets comprise of 31 drawers containing approximately 3,000 files numbering over 150,000 articles, tearsheets, and photocopies. See Appendix A for a complete list of Topics folders.

Jay read, in a systematic manner, every British and American photographic periodical of the nineteenth century; and made photocopies of relevant articles which were then filed in the Photographers and Topics filing cabinets. He also photocopied the indexes and tables of contents of these periodicals; these make up seven manuscript boxes and are listed by publication and inclusive dates. Three additional manuscript boxes hold chronologically arranged articles about photography from 1840 to 1900 from such publications as Scientific American, Athenaeum, Photographic News, and Harpers. The series also includes actual copies of two important periodicals, Punch (25 volumes from 1841 to 1891), and 372 issues of Picture Post (1938 to 1946) of which 310 are originals and 62 are photocopies. Also included are one tearsheet and seven issues of Life, five boxes of miscellaneous twentieth century periodicals, and an additional box of exhibition catalogs and booksellers' catalogs related to the history of photography. Extent: 29 boxes, 18 cabinets, and 1 shelf; 44 linear feet

Subseries 1: Photographers, undated

Note: Because of the massive size of these files no folder list was created. It is fair to say, however, that the collection is sufficiently comprehensive that material relating to any published photographer will be found here. The alphabetization is approximate because Jay's folders are inconsistently labeled and subjective. Extent: 1 box, 11 cabinets

<table>
<thead>
<tr>
<th>Box</th>
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<tr>
<td>53</td>
<td>1-11</td>
<td>Unprocessed research material, Photographers' Names, A - Z, undated</td>
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</table>
Subseries 2: Topics, undated  
Note: See Appendix A for a folder list of topics covered. Extent: 3 boxes and 7 cabinets

<table>
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<tr>
<td>117</td>
<td>1-2 19C year by year</td>
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<tr>
<td>5</td>
<td>Art/Politics</td>
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<td>6</td>
<td>Cont. Art</td>
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<td>3</td>
<td>General Info</td>
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<tr>
<td>4</td>
<td>Info. For Essays</td>
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<tr>
<td>116</td>
<td>1-2 Montages “Endnotes”</td>
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<tr>
<td>3</td>
<td>Montages for Watercolors</td>
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<tr>
<td>4</td>
<td>Montages Finished</td>
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<tr>
<td>5</td>
<td>Montages - Quick Copies</td>
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<td>6</td>
<td>Montages -Heavy Copies</td>
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<td>7</td>
<td>Montages - Hand Colored</td>
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<td>9</td>
<td>Punch Cartoons and Commentaries</td>
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<tr>
<td>117</td>
<td>7 Quotes/ Info for Articles etc.</td>
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<tr>
<td>8</td>
<td>Science Museum Photographs</td>
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<tr>
<td>54</td>
<td>1-8 Unprocessed research material, Topics, A - Z, undated</td>
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Subseries 3: Periodical Indexes, ca. 1846-1997  
Extent: seven boxes

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<td>1 Afterimage Index, Vols 1-6, 8-10, 13, 24 (1972-79, 1981-83, 1986, 1997)</td>
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<td>Volume 1, March 1972</td>
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<td>Volume 2, May-June 1975</td>
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<td>Volume 3, May-June 1976</td>
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<td>Volume 4, May-June 1977</td>
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<td>November 1977</td>
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<td>March 1978</td>
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<td>Summer 1978, Volume 5, Summer 1978</td>
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<td>Volume 6, Summer 1979</td>
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<td>Volume 8, Summer 1981</td>
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<td>Volume 10, Summer 1983</td>
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<td>Volume 13, Summer 1986</td>
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<td>Volume 24, July-August 1997</td>
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<td>Box</td>
<td>Folder</td>
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</table>
| 55  | 2      | *Amateur Photographer, The* (London) Index  
Volume 1 - volume 13 (1885 - 1891)  
Volume 14 - volume 32 (1892 - 1900)  
Volume 33 - volume 45 (1901 - 1907)  
Volume 46 - volume 62 (1907 - 1915) |
| 55  | 3      | *The Amateur Photographers’ Annual* (London) Index, 1891 – 1893 |
| 56  | 1      | *American Amateur Photographer* (Index)  
Volume 1 - volume 19 (1889 - 1907) |
| 56  | 2      | *American Annual of Photography* Index, 1890 – 1900 |
| 56  | 3      | *American Artist* – list of issues examined, 1940 – 1950 |
| 56  | 4      | *Art Digest* – list of issues examined, 1940 – 1950 |
| 56  | 5      | *Art Front*  
Covers of issues showing contents dated  
December, 1935  
January - December, 1936  
January - March, 1937  
May - July, 1937  
October, 1937  
December, 1937  
[lacking January - November, 1935; April, August, September, November, 1937] |
| 56  | 6      | *Art Index* - list of journals indexed by H. W. Wilson, 1979  
*Art Journal*, Index, 1871 - 1880, 1891 - 1893, 1895 – 1900  
*Atheneum* Index  
July - December, 1859  
July - December, 1863  
July - December, 1866  
July - December, 1867  
January - December, 1879  
January - December, 1884  
July - December, 1888  
January - December, 1889  
July - December, 1891  
July - December, 1900  
July - December, 1901  
July - December, 1902 |
Box Folder

56 6  *Atheneum Index*

- July - December, 1903
- July - December, 1904
- July - December, 1905
- July - December, 1906
- July - December, 1907
- July - December, 1908
- July - December, 1909
- July - December, 1910

Box Folder

57 1  *Autotype & Chromotype* Index, 1877 - 78

2  *The Beacon*, Index, Volumes 1 - 19 (1889 - 1907)

3  *British Association for the Advancement of Science, Reports of*, Contents, 1846, 1855

4  *The British Journal Photographic Almanac & Photographers Daily Companion* – Index, 1866, 1872, 1876 - 1878, 1890

5  British Journal of Photography – Index, 1859 - 1898, 1900 - 1902, 1905 - 1910, 1980


7  Camera Craft, tables of contents, 1920-1941 (excl: 1923), 1920 - 1922, 1924 – 1941

8  The Chemist – Index, 1850 – 1851


10  Daguerreian Journal Nov. 1, 1850 – Apr. 15, 1869 (except May 12, 1861 - April 15, 1862) Volumes I - XX (except XIII)


12  *History of Photography - Tables of Contents*, V. 1, no. 1 - v.9, no 4 (1977 - 1985)

13  *LensWork Quarterly*, 1996

14  *Image - Bill Jay's notes on contents*, 1952 – 1958

15  *Leslie's Illustrated Weekly*, Index, 1855 – 1859

16  *Liverpool Photo Journal Index*, 1854-1856, volumes 1 – 3 In same folder: Liverpool and Manchester Photographic Journal Index, 1857 – 58 (volumes 1 - 2)

17  *Magazine of Science – Index*, 1840, 1842
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<td>Notes &amp; Queries, General Index, 1849 – 1855</td>
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<td>Notes &amp; Queries, First Series, Index by Volume 1 - 5, 7 - 12, lacking 6</td>
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<td>Notes &amp; Queries, General Index, 2nd Series, 1856 – 1861</td>
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<td>Notes &amp; Queries, Second Series, Index by Volume, 1 - 4, 6 - 12, lacking 5</td>
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<td>Notes &amp; Queries, General Index, 3rd Series, 1862 – 1867</td>
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<td>Notes &amp; Queries, Third Series, Index by Volume, 1 – 12</td>
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<td>Notes &amp; Queries, General Index, 4th Series, 1868 – 1873</td>
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<td>Notes &amp; Queries, Fourth Series, Index by Volume, 1 – 12</td>
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<td>Notes &amp; Queries, General Index, 5th Series, 1874 – 1879</td>
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<td>Notes &amp; Queries, Fifth Series, Index by Volume, 1 - 3, 5 - 12, lacking 4</td>
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<td>Notes &amp; Queries, General Index, 6th Series, 1880 – 1885</td>
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<td>Notes &amp; Queries, Sixth Series, Index by Volume, 1 – 12</td>
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<td>Notes &amp; Queries, General Index, 7th Series, 1886 – 1891</td>
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<td>Notes &amp; Queries, Eighth Series, Index by Volume, 1 - 11, lacking 12</td>
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<td>Notes &amp; Queries, Ninth Series, Index by Volume, 1 - 9, lacking 10 - 12 (Jan. 1898 - June 1902)</td>
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<td>The Philadelphia Photographer - Index, 1865 - 1873, 1876 – 1888 Lacking volumes 1 (1864), XI (1874), XII (1875)</td>
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<td>Photographic and Fine Art Journal, The, 1855 - 1857</td>
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<td>Photographic Art Journal, vols. 2, 3, 1851 – 1852</td>
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<td>Photographic Journal, The - Index - 1853 – 1910</td>
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<td>Photographic News – Index - volumes 1 - 23, 1859 – 1879</td>
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Subseries 4: Periodicals, undated, ca. 1840-1970

Note: Chronologically arranged. Box 65 contains issues of Picture Post, 1938 - 1946. Includes both originals and photocopies (* indicates actual magazine; no * indicates photocopy). Extent: 18 boxes and 1 shelf

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     Picture Post, Vol. 2, no. 5, February 4, 1939 (lacking 6)
     Picture Post, Vol. 2, no. 7, February 18, 1939
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66   Picture Post, Vol. 2, no. 11, April 1, 1939
     Lacking Vol. 3, 1 – 13
     Picture Post, Vol. 5, nos. 1*, 2*, 3*, 5*, October 7, 14, 21, and November 4, 1939 (lacking 4)
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Picture Post, Vol. 6, nos. 9* - 13*, March 2, 9, 16, 23, 30, 1940

Picture Post, Vol. 7, nos. 1* - 6*, April 6, 13, 20, 27, May 4, and 11, 1940

Picture Post, Vol. 7, nos. 7* - 13*, May 13, 25, June 1, 8, 15, 22, and 29, 1940

Picture Post, Vol. 8, nos. 1* - 7*, 9*, 10*, 12*, 13*, July 6, 13, 20, 27, August 3, 10, 17, 31, September 7, 21, and 28, 1940 (lacking 8 and 11)

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Picture Post, Vol. 12, nos. 1* - 13*, July 6, 13, 20, 27, 1941

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Picture Post, Vol. 17, nos. 1* - 13*, October 3, 10, 17, 24, 31, November7, 14, 21, 28, December 5, 12, 19 and 26, 1942

Picture Post, Vol. 18, nos. 1* - 13*, January 2, 9, 16, 23, 30, February 6,13, 20, 27, March 6, 13, 20, and 27, 1943

Picture Post, Vol. 19, nos. 1* - 13*, April 3, 10, 17, 24, May 1, 8, 15, 22, 29, June 5, 12, 19, and 26, 1943

Picture Post, Vol. 20, nos. 1* - 13*, July 3, 10, 17, 24, 31, August 7, 14, 21, 28, September 4, 11, 18, and 25, 1943

Picture Post, Vol. 21, nos. 1* - 13*, October 2, 9, 16, 23, 30, November 6, 13, 20, 27, December 4, 11, 18 and 24, 1943

Picture Post, Vol. 22, nos. 1* - 4*, 5, 6* - 11*, 12, 13*, January 1, 8, 15,22, 29, February 5, 12, 19, 26, March 4, 11, 18, and 25, 1944

Picture Post, Vol. 23, nos. 1* - 9, 10, 11* - 13*, April 1, 8, 15, 22, 29, May 6, 13, 20, 27, June 3, 10, 17, and 24, 1944

Picture Post, Vol. 24, nos. 1* - 3*, 4, July 1, 8, 15, and 22, 1944

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|     | *Picture Post*, Vol. 25, nos. 6 - 9, November 18, 25, December 2, and 9, 1944  
|     | *Picture Post*, Vol. 27, nos. 1* - 13*, April 7, 14, 21, 28, May 5, 12, 19, 26, June 2, 9, 16, 23, and 30, 1945  
|     | *Picture Post*, Vol. 28, nos. 1* - 7*, 8, 9* - 13*, July 7, 14, 21, 28, August 4, 11, 18, 25, September 1, 8, 15, 22, and 29, 1945  
|     | *Picture Post*, Vol. 29, nos. 1* - 13*, October 6, 13, 20, 27, November 3, 10, 17, 24, December 1, 8, 15, 22, and 29, 1945  
|     | *Picture Post*, Vol. 30, nos. 1, 2* - 5*, - 6, January 5, 12, 19, 26, February 2, and 9, 1946  
| 73  | *Picture Post*, Vol. 30, nos. 7*, 8, 9* - 13*, February 16, 23, March 2, 9, 16, 23, and 30, 1946  
|     | *Picture Post*, Vol. 31, nos. 1* - 12*, 13, April 6, 13, 20, 27, May 4, 11, 18, 25, June 1, 8, 15, 22, and 29, 1946  
|     | *Picture Post*, Vol. 32, nos. 1, 2* - 5*, 6, July 6, 13, 20, 27, August 3, and 10, 1946  
| 74  | *Life* magazine  
|     | *Life* magazine Tearsheet on Duke of Windsor from May 24, 1943 issue  
|     | *Life* magazine, Issue of July 5, 1937  
|     | *Life* magazine, Issue of September 12, 1938  
|     | *Life* magazine, Issue of January 17, 1955  
|     | *Life* magazine, Issue of February 14, 1955  
|     | *Life* magazine, Issue of December 16, 1957  
|     | *Life* magazine, Issue of January 23, 1967  
|     | *Life* magazine, Issue of October 2, 1970  
| 75-79| Miscellaneous periodicals *N.B. There are additional miscellaneous periodicals in Oversize Materials, Box 87*  
| 80  | Miscellaneous exhibition catalogs; catalogs related to photography books |

Note: The audio-visual materials were removed from the Topics and Photographers files and housed separately in this series in order to provide better access and conservation. Removal sheets were placed in the original folders to alert researchers to the existence of this material. Most of the audiotapes are in cassette format, but there are some reel-to-reel tapes and at least one CD-ROM disc. There is a small collection of video tapes (in VHS format) stored in a separate box, listed by title. Box 83 contains VHS tapes, cassette tapes and CD-ROM disks. Extent: four boxes; 2.6 linear feet.

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<td>Spring, 1974</td>
<td>UNM</td>
<td>(one 60 min. audio cassette)</td>
</tr>
<tr>
<td>19</td>
<td>George, Doug</td>
<td>9 November 1972</td>
<td>UNM</td>
<td>&quot;Tape lecture - re American art, 1893 - 1907,&quot; (one 90 min. audio cassette)</td>
</tr>
<tr>
<td>20</td>
<td>Hoppé, E. O.</td>
<td>1 May 1972</td>
<td>n.p.</td>
<td>&quot;Interview,&quot; (one 60 min. audio cassette)</td>
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</table>
Box 81  Folder 21
Hurn, David, undated, n.p. (nine miniature 60 min. audio cassettes)
1. Side A: David Hurn - Beginnings Side B: David Hurn bio, continued
2. Side A: David Hurn - camera, dress, etc. Side B David Hurn continued
3. Side A: David Hurn 1. What is photography? Side B: continued
4. Side A: David Hurn Definitions, photojournalism, documentary, etc. Side B Blank
5. Side A: David Hurn 3. Shooting Side B Shooting continued
6. Side A: David Hurn Education and beginning others Side B WWW
7. Side A: David Hurn contact sheets, picture story, *Myths Side B: continued
8. Side A: David Hurn Lecture Side B continued
9. Side A David Hurn Epilogue Side B David Hurn Epilogue continued

22  Hurn, David, 19 February 1991, ASU, "Documentary photography" (two 90 min. audio cassettes)
23  Hurn, David, 20 February 1991, ASU, "On his work" (one 90 min. and one 60 min. audio cassettes)
24  Hurn, David, 21 February 1991, ASU, sleeve of tape 1 notes, "Also John Turner on New Zealand photography" (one 90 min. and one 60 min. audio cassettes)
25  Hurn, David, 6 March 1991, n.p., "Brown Bag Lunch" (one 90 min. audio cassette)
148  Jay, Bill Interviews and assorted talks and interviews. DVD, VHS, Cassette, Interviews pertaining to photographers and photographs
26  Kahn, Steve, undated, n.p. (one 90 min. audio cassette)
27  Kenna, Michael, assorted dates, assorted places, "53 Images – Night Walk" (one CD-ROM)
28  Kenna, Michael, assorted dates, assorted places, "Kenna Nightwalk – 31 pic" (one CD-ROM)
29  Lacey, Jean, n.p., undated, "Jean Lacey" (one 60 min. audio cassette)
30  Lee, Kermit, Tempe, AZ, 4 January 1975 (one 60 min. audio cassette)
31  Montgomery, David, 26 January 1971, n.p. (one 60 min. audio cassette)
82  1  Mrazkova, Daniela, 13 March 1991, [ASU], "Czechoslovakian photography" (one 90 min. audio cassette)
<table>
<thead>
<tr>
<th>Box</th>
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<tbody>
<tr>
<td>82</td>
<td>2</td>
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<tr>
<td></td>
<td>Mrazkova, Daniela, 12 March 1991, ASU, &quot;On Soviet Photography&quot; (two 90 min. audio cassettes)</td>
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<td>3</td>
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<td></td>
<td>Mrazkova, Daniela, 13 March 1991, ASU, &quot;Brown Bag Discussion&quot; (one 90 min. and one 60 min. audio cassette)</td>
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<td>4</td>
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<tr>
<td></td>
<td>Newhall, Beaumont, See Scheinbaum, David</td>
</tr>
<tr>
<td>118</td>
<td></td>
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<tr>
<td></td>
<td>Photographers Photographed-scans on disk</td>
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<tr>
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<td>5</td>
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<tr>
<td></td>
<td>Purcell, Rosamond, 27 March 1991, ASU, &quot;Brown Bag Lunch&quot; (one 90 min. audio cassette)</td>
</tr>
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<td>82</td>
<td>6</td>
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<tr>
<td></td>
<td>Purcell, Rosamond, 27 March 1991, ASU, &quot;On her work&quot; (one 100 min. audio cassette)</td>
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<td></td>
<td>Purcell, Rosamond, 28 March 1991, ASU, &quot;Class discussion&quot; (two 100 min. audio cassettes)</td>
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<td>Rauschenberg, Christoper, 1996 - 1997, Portland, OR, &quot;Two exhibitions: Song of the Road and Photographs from Argentina and Brazil&quot; (one CD ROM)</td>
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<td></td>
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<td></td>
<td>Scavullo, Francesco, n.d., n.p. (one 120 min. audio cassette)</td>
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<td></td>
<td>Scheinbaum, David, 22 January 1991, [ASU?], &quot;On his work&quot; (one 100 min. audio cassette)</td>
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<td></td>
<td>Scheinbaum, David, 23 January 1991, ASU, &quot;David Scheinbaum speaks on Beaumont Newhall's photography&quot; (one 100 min. cassette)</td>
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<td></td>
<td>Scheinbaum, David, 24 January 1991, [ASU], &quot;David Scheinbaum speaks on B. Newhalls's 1937 MoMA Exhibition&quot; (one 100 min. audio cassette)</td>
</tr>
<tr>
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<td></td>
<td>Smith, W. Eugene, undated, n.p. &quot;Smith interview #1, #3 - Bob Combs&quot; (two reel-to-reel audio tapes)</td>
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<td></td>
<td>Stevens, Hal, undated, n.p., &quot;A Close Up of Hal Stephens&quot; (one VHS cassette)</td>
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<td>15</td>
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<td></td>
<td>Stone, Sir Benjamin, c. 1971, Birmingham Reference Library, &quot;Bill Jay personal notes made at Birmingham Ref. Library on finding Stone's archive&quot; (one 60 min. audio cassette)</td>
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<td></td>
<td>16</td>
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<td>Sykes, Homer see Erwitt, Elliott</td>
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<td>17</td>
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<tr>
<td></td>
<td>Wegman, William, 9 April 1991, ASU, &quot;On his work&quot; (two 100 min. audiocassettes)</td>
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<td></td>
<td>Wegman, William, 10 April 1991, ASU, &quot;Photographs, Paintings, Drawings, Videotapes&quot; (one 100 min. audio cassette)</td>
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<td></td>
<td>83</td>
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<tr>
<td></td>
<td>Wegman, William, 10 April 1991, ASU, &quot;Brown Bag lunch&quot; (one 100 min. audio cassette)</td>
</tr>
<tr>
<td></td>
<td>83</td>
</tr>
<tr>
<td></td>
<td>Welpot, Jack see Dater, Judy</td>
</tr>
<tr>
<td>83</td>
<td></td>
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<tr>
<td></td>
<td>Blow Up (Antonioni)</td>
</tr>
<tr>
<td></td>
<td>David Hurn's Wales – progs 1 &amp; 2 (NTSC)</td>
</tr>
<tr>
<td></td>
<td>Mary E. Mark / Emmet Gowin / Bill Jay (Neg/Pos)</td>
</tr>
<tr>
<td></td>
<td>Mary E. Mark; Emmet Gowin / Bill Jay (Neg/Pos)</td>
</tr>
<tr>
<td></td>
<td>Weegee (on cover: “Weegee the Famous”)</td>
</tr>
</tbody>
</table>
Box   Folder
83   David Hurn  Dir: Ken Russell / Watch the Birdie 25 min/40 min
     Photomosaics / by Robert Silvers / [www.photomosaics.com] / (617) 492-9695
     Alfred Stieglitz
     Joel-Peter Witkin
     Photographic Fairies
     Ansel Adams 70 min. / Lewis Hine 60 min. / Weegee / Eisenstaedt 15 min.
     / Joel Meyrowitz 57 min.
     Ansel Adams photographer (commercially produced)
     Ethan’s Fury : Photographing the War (CD-ROM, still in wrapper)

Series 9: Other Materials, undated, ca. 1855-2001
Note: Subseries 1: Oversize Materials contains Thomas Sutton’s novel The Photographers, which Bill Jay thinks may be the first photographic-theme novel; a set of copy negatives of Cuthbert Bede's book, Photographic Pleasures, and a number of miscellaneous periodicals, too large to be housed with Periodicals. Subseries 2: Books contains one records carton of books with a list of titles and notes about their connections to Jay. Many of these are on subjects of interest to Jay (Shroud of Turin, George Bernard Shaw, etc.), while others are hardcover exhibition catalogs or books inscribed and presented to him. Subseries 3: Other contains materials that did not fit into any of the established series. Extent: four boxes; 5 linear feet

Subseries 1: Oversize Materials, undated
Box   Folder
84   Thomas Sutton's The Photographers (photocopy); copy negatives of Cuthbert Bede's Photographic Pleasures; miscellaneous periodicals.

Subseries 2: Books, ca. 1922-2001
Note: Books are arranged alphabetically by title.
Box   Folder
85   Against Interpretation and other essays [by] Susan Sontag (New York : Dell, 1969)
     Chaos [by] Josef Koudelka (London : Phaidon, 1999) with Bill Jay’s name in black ink on first free endleaf
     Clairvoyane & Thoughtography by T. Fukurai (London : Rider & Co., 1931)
Fire in the Wind: The life of Dickey Chapelle [by] Roberta Ostroff (New York: Ballantine, 1992) text design by Debby Jay
Francis Bacon by John Russell (London: Methuen, 1964) with inserted article “Painter and the Photograph [by] Van Deren Coke
Learning Tree, The by Gordon Parks (London: Hodder and Stoughton, 1964) Library Photograph Collection Index to the principal “X” numbers (London: Victoria and Albert Museum, 1968) 2 copies, one includes a 1974 Supplement and the other has a “Corrigenda”
Library Photograph Collection Index to the principal “X” numbers (London: Victoria and Albert Museum, 1968) 2 copies, one includes a 1974 Supplement and the other has a “Corrigenda”
On the way to an ambush [by] Bruce Connew (Wellington, New Zealand: Victoria University Press, 1999)
Subseries 3: Other Materials, undated

Box  Folder
86  1-2  Questions for Bill Jay
    3-8  C. H. Claudy material
    144  Vintage posters
Series 10, Photographic Materials, undated, ca. 1960s-2002

Note: Includes extensive image files created by Jay. Three-ring binders of the printed digitized files of his database of 2,451 scanned photographs of photographers together with essential documentation for each image have been rehoused into archaically appropriate containers. Also included is a CD-ROM (Mac format) of the database. In addition, we have one hundred and fifty-three gelatin silver prints annotated by Jay.

Bill Jay views the pictures he has taken of photographers as a visual diary of his life. The photographs were not taken as a project, documenting the most famous, best or meritorious photographers alive: he states that he never went out of his way to take a portrait. Instead, they came about because of the situations in which he found himself. They are portraits of the people Jay encountered, not as a photographer per se, but while he was engaged in photography as a teacher, a lecturer, an editor, or as a member of the audience. He notes that many of the "names" in photography are conspicuous by their absence. Pictures of individuals with whom Jay spent a great deal of time, as colleagues or as personal friends, make up the bulk of the collection. Each is annotated with a caption made, in Jay's words, "as immediate reactions to the newly-made prints. As such they are personal, subjective and dated." Extent: 28 boxes; approx. 25 linear feet

Box  Folder
87  Printed “digitized files” in three-ring binder comprising the database of photographers in alphabetical order, late 1960s – early 2000s, containing 2,451 scanned photographs
Compact disk (Mac format) of photographer’s database

88  One hundred fifty-three gelatin silver prints, 11x14 in., annotated by the photographer. These images appeared in Jay’s book, Photographers Photographed (Peregrine Smith Books, 1983), and the box contains a photocopy of the introduction to that work by Helmut Gernsheim. There is also an additional sheet dated March, 2002 with notes added "more for emphasis than for clarification"

119  Photographs by Bill Jay
121  Albums 3 & 4 pages, undated, 1978-1980
122  Albums 5 & 6 pages, undated, 1981-1986
126  Photographers Master Set D-H
127  Photographers Master Set I-N
128  Photographers Master Set O-Z, folder of digitized images, circa 1959- circa 1987
149  Hurn, David photographic slides
Newhall, Beaumont photographic slides
Newhall, Beaumont memorial service slides
Photographers contact slides
<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
</tr>
</thead>
<tbody>
<tr>
<td>129</td>
<td>Slide Album pages</td>
</tr>
<tr>
<td>130</td>
<td>Albumen prints [unsorted]</td>
</tr>
<tr>
<td>131</td>
<td>photographs</td>
</tr>
<tr>
<td>132</td>
<td>photographs</td>
</tr>
<tr>
<td>133</td>
<td>small nude prints</td>
</tr>
<tr>
<td>134</td>
<td>photographs</td>
</tr>
<tr>
<td>135</td>
<td>prints</td>
</tr>
<tr>
<td>136</td>
<td>personal items</td>
</tr>
<tr>
<td>137</td>
<td>sketchbooks with photographs</td>
</tr>
<tr>
<td>138</td>
<td>small antique photos</td>
</tr>
<tr>
<td>139</td>
<td>signed prints by others</td>
</tr>
<tr>
<td>140</td>
<td>Rent-A-Nude series [prints and proofs]</td>
</tr>
<tr>
<td>141</td>
<td>Early photography and family photos</td>
</tr>
<tr>
<td>142</td>
<td>Prints from Rodeo Payson, Arizona</td>
</tr>
<tr>
<td>143</td>
<td>Modern Day Photos [photos by others]</td>
</tr>
</tbody>
</table>
Appendix A
Folder list for Topics file cabinets. The alphabetization is approximate because Jay's folders are inconsistently labeled and subjective.

Cabinet 1, Drawer 1
Albertype
Albums (photo)
Album (special issue of History of Photography)
Album Magazine
Album
Albumen negatives
Albumen
Albumen plates
Albumen plates
Alcoholism and Photography
Algeria
Allis-Chamblers
Alpha Papers
Alphengo
Alum
Aluminum
Aluminography
Amarillo Art Center
Amateurs
Amateurs (19th century)
Amateurs (in photography)
Amateur Photographer
Ambiographs
Ambrotype
America – beginnings of photog.; photogs of the West; Civil war
American Daguerre Association
American Film Institute
American Institute of Foreign Studies
American Journal of Photography
American Landscape and Painting
American Museum of Photography
American Photographer
American Society of Magazine Photographers
American South
American West
Amidol
Amish
Amon Carter Museum
Amorphous Institute Press
Amphitype
Amphoto
Anaglyph
Anamorphic Images
Anderson Ranch

**Cabinet 1, Drawer 2**
Aniline Photography
Animals – 19th century
Animation
Ansco
Antarctic
Anthotype
Anthropology and Photography
Antiquarian Photographic Club
Apeiron Workshops
Aperture
Appalachia
Appleseed
Applications (19th century)
Appraisals
Approaches to Photography
Aquatint
Aquarium
Arcadia in Suburbia
Archaeology
Archaeological Photo
Archival (color)
Archival (b+w)
Archival (processing & preserving) [see Conservation]
Architecture (models)
Architectural Digest
Architecture Library (books containing photographs)
Architecture (from Copenhagen Libraries)
Architectural Photographic Assc.
Arctic
Argentina
Argentotype chronik
Aristo Paper
Arizona
Arizona Collection
Arizona Commission on the Arts and Humanities
Arizona Highways
Arizona Historical Foundation
Arizona photographers & photographs
Arizona (history of) 1
Arizona (history of) 2
Arizona Humanities Council
Arizona (railroad)
ASU Art Museum
ASU – Film Festival
ASU – Graduate Col
ASU Library
ASU – portfolio 2
ASU – research papers
Arizona – statistics
Arizona, University of
Arles / Festival d’Arles
Arno Press
Arrowroot Papers
Art criticism
Art Front
Art Gallery
Art in America
Art History (Ph.D.)
Art Institute of Chicago
Art Institute (San Francisco)
Art Journal
ART philosophy
Art & Photography
Artspace
Art (Theft & Fraud)
Art Therapy
Art Unions
Artificial Light
Artificial Light
Artificial Light (acetylene)
Artigue processes
Artist/Artisan
Artline
Artswire
Arts Council of Gt. Br.
Art History (MA guidelines)
Arundel Club
Arxiu Mas
ASMP (Tennessee)
Asphaltotype
Asser Process
Associated Press
Association for Research and Enlightenment
Astral Projection
Astrography
Astronomy
Astronomy

**Cabinet 1, Drawer 3**
Attribution
Auction Catalogues
Audio – visual
Auras
Australia
Austria
Auto printing
Autochrome
Automatic machine
Automatic photo
Automobile & photography
Autotype
Autotype Company
(AZ) State Historic Preservation
Babies (photographing)
Balkin Agency
Balooning
Balloons
Baltimore
Barbizon Group
Barnes and Noble publishers
“Barnet” dry plates
Bas reliefs
Baseball Cards
Bathing machine
Batsford
Bauhaus
Bauhaus (Weimar)
Baumgartner Publications
Beauty
Bedford Arts
Beer Process (albumen)
Belfast
Belgium
Bellows
Benetton
Benteli Verlag
Berkshire
Berlin Photographic Co.
Bibliography (Victorian) 1981
Bibliography – 19th century
Bibliography – 19th century
Bibliography – 20th century
Bibliography (History of Photography)
Bibliothque Nationale – M. Lemagny
Bichromate Gum Process
Bicycling ( & photography)
“Big Pictures”
Billy the Kid
Bio feedback
Biographies – listings
Biographies – lists
Biography – 19th century
Bitumen process
Black Mountain College
Black Photographer
Blacks
Black Sun Books
Black women photographers
Bleaching
Blind photographers
Blisters
Blitzlicht – Pulver
Blood
“Blow Up” movie by Antonioni
Blue Sky Gallery
Blur Magazine
Body art
Boer War, photographers of
The Bokelberg Collection
Bombay Duck
Books (general)
Book art
Books (digital photo)
Books, 19th century, illustrated with photos
Books 20th century
Bookbinding
Book Bus (VSW)
Book collecting
Book of Days
Bookdealer
Books (hand made)
Books – illustrations
Book of Kells
Books (photography)
Book production
Publishers (books)
Boston
Boston Photo Resource Center
Bournemouth College of Art
Brain
Brazil
Breath photos
Brighton Photographic Co.
Bristol
Bristol Workshops
Britannia Works Co.
British Art
British Council
British education in photography
Cabinet 1, Drawer 4
British Film Institute
British Journal of Photography
British Mutoscope & Biograph Co., Ltd.
British Museum
British National Photographic Record
British Biographers
British Photographers (Young)
British Photographic Archive
British photography
Bromide paper
Bromine
Bromoil
Brooklyn Bridge
Brooks Institute
Brownie Camera
Buddha and Photography
Buffalo, NY
Buffalos
Buggery
Bulgaria
Bullets
Burglar alarm
Burma
Burnishers
Buttons – photo
C-Life Institute
C.A.A.(College Art Association) – Spring 1976
CAA (College Art Association) Conference – 1977
Cabinet cards
Cabinet photos
Café Silver Eye
Calendar
California
California College of Arts and Crafts
California Historical Society
California Museum of Photography
California (University of Riverside)
Calotypes (Photogenic drawings)
Cambridge Darkroom
Cambridge University
Cameo medallion
Camera 35
Camera
Camera
Camera (A.P.S.)
Camera – 3-D
Camera (architectural models)
Camera Arts mag
Camera Austria – magazine
Camera box
Cameras (Bull’s Eye)
Cameras (car)
Camera Clix
Camera Clubs
Camera Club of New York
Camera Club (London)
Camera (Contax)
Cameras (Cohonet)
Camera (copying)
Cameras – detective
Camera – digital
Cameras – disc
Cameras – disposable
Camera – early equipment and advertisements
Camera – electronic
Camera (Ermanox)
Camera (Fan)
Camera/Graphic Press
Camera (future)
Cameras (guns / pistols)
Cameras (hand)
Cameras (hat)
Cameras / Houston / Portable
Camera (history of)
Camara (Kamaet)
Camera (Kodak)
Cameras – large format
Camera lucida
Camera (machine)
Camera Mag
Camera (Mammoth)
Camera (manufacture)
Cameras (miniature)
Camera Notes
Camera obscura
Camera obscura
Camera – novelty
Camera – panorama
Cameras – non-perspective
Camera (Polaroid)
Cameras (Premo)
Camera (press)
Camera – Rolleiflex
Camera (SLR)
Camera (slides)
Camera – stereo
Camera – Wolcott
Camera (spiritual)
Cameras (Talbot)
Cameras – video
Cameras – white interior
Cameras – whitened
Camera – wet plate collodion
Camera Work (England)
Camera Work (USA)
Camera Work (San Francisco)
Canada
Cannibalism
Canvas – photos on
Captions – slides
Caramate Guidebook
Carbro process
Carbon printing
Carbon process
Cardiff – University of Wales
CAVA (Career Advancement of Visual Artists)
Cars

Cabinet 2, Drawer 1
Carte de Visite
Cartoons (19th century)
Cartoons
Cartoons
Cased images (19th century)
Cases (Dag and Ambro)
Castelli Graphics
Castle Hot Springs
Catalogs (small)
Catalystotype
Cats
Catskill Center for Photography
Caulfield & Shook
CAVA [see Career Advancement of Visual Artists]
CBS News
CD ROM photos
Celerotype
Cellerier process
Celluloid
Cemeteries
Censorship (pornography obscenity)
Censorship
Center for Creative Imaging
Center for Creative Photography
Center for Photographic Studies – Kentucky
Center of Photo (Catskills)
Center of the Eye (workshop 76)
Center Quarterly mag
CEPA
Ceylon
Chaco Press
Charcoal process
Charles B. Wood – books
Cheating
Chemicals
Chemistry
Chemitype
Chicago
Chicago Art Institute
Chicago Center for Contemporary Photography
Chicago Historical Society
Chicago Project
Child Labor
Children (19th century)
Chile
Chinese in America
China Institute in America
China
China
Chloroform
Christmas Cards
Chromium
Chromotherapy
Chromotype
Chronology
Chronology
Chronophotography
Chrysler Museum at Norfolk (Va.)
Cibachrome
Cinematography
Circular photographs
Cityscape Foto Gallery
Civil War (American)
Civilian Conservation Corps photography
Clairvoyant
Cleveland Museum of Art
Clichés Verre
Clip Art
Clio Press
Close-ups
Close up magazine
Clouds
CODA Enterprises
Coffee process
Coins
Collaborations, photo
Collection of Arizona Photography
Collecting
Collecting (Books)
Collecting photographs
Collecting – New Mexico
Collecting (prices)
Collections – British, major
Collections, minor – excl IMP, Gensheim
College Art Association -- see CAVA
Collier Gallery
College of Universal Wisdom
Collin Community College
Collodion
Collodion (dry)
Collography
Collogravure
Collotype
Colnaghi
Cologne

**Cabinet 2, Drawer 2**
Colonialism
Color
Color (early history)
Color (19th century)
Color Foto magazine
Color-in-Color (3M)
Color photography
Color separation
Color stability
Color (trans b+w)
Colorado
Colorado Photographic Art Center
Coloring (Daguerreotype)
Coloring – hand
Coloring photography
Columbia College
Colville Collection
“Combination” magazine
Combination portraits
Combination prints
Communicating
Composite portraiture
Composition prints
Computer
Computer art
Computers for photography
Computer enhancement
Conceptual art
Conceptual photography
Concerned Photographer
Conservation (leather & wood)
Conservation and Preservation – see Archival
Constructed photos
Constructivism
Contact
Contact sheets
Contemporary art
Contemporary Photographers
Continuum - 60’s
Cooking
Cooper’s Process
Copper process
Copyright Laws debate
Copyright
Copy prints (misc.)
Copying
Corbis
Corcoran Gallery
Cornell University
Corner House Publications
Cosmorama
Cottingly Fairies
Court cases – 19th century – copyright
Court cases
Court House Project
Cowboys
Craftsman, The
Cranbrook Academy of Art
Crates
“crawling”
Crayon process
Creative Camera
Creative Camera
Creative Camera (20th anniversary 1987)
Creative Camera courses
Creative Camera trustees
Crimea
Crimean War
Cristoid film
Critical eye
Critical theory
Criticism, essays on
Criticism (educational)
Critics
Critics, 1840-1880
Critics, 1880-1920
Critics, 1920-1960
Critics, 1960-
Critics of Photography (directory)
Critics – “Outsiders”
Croatia
Chronologies
“Crossing the Frontier...”
Cryolite
Crysotype
Crystal miniature
Crystal Palace
Crystalotype
Crystoleum
Cuba
Cubism
Cultural property
Cuprotype
Cyanide
Cyanide (fixing)
Cyanide & Spirits
Cyanide & spirits – letters, notes, lists
Cyanotype
Cyanotypes (blue prints)

Cabinet 2, Drawer 3
Cyprus
Czech photography
Czechoslovakia
Dada
Daguerrian Association
Daguerrian era
The Daguerrian Society
Daguerrian Society
Daguerrotypes
Daguerreotype (America)
Daguerreotype (Australia)
Daguerreotype (cases)
Daguerreotype (color)
Daguerreotype (copper)
Daguerreotype (engraving)
Daguerreotype (engraving from)
Daguerreotypes
Daguerreotypes (French)
Daguerreotypes (how made)
Daguerreotypes (instantaneous)
Daguerreotype (letter)
Daguerreotype (modern)
Daguerreotypes (silver plating)
Daguerreotype (stereo)
Daguerreotypes
Daguerreotypes in San Francisco
Daguerreotypes (on paper)
Daguerreotypes (portraits)
Daguerreotype (prism)
Daguerreotype (varnish)
Daguerreotypes – unknown
Daguerreotypists (lists)
Daguerreotypomanie
Dallastint
Dance
Dance & photo
Photo-Dancer
Danger
Daniel Wolf Gallery
Darkrooms
Darkroom (19th century tents and carriages)
Darkroom (wet plate)
David & Charles – books
Dawson’s Process
Day in the Life of America, A
Daytona Beach Community College
Deadline
Dealers
Deardorff
Death
Decade – 1840s
Decades – 1860s
Decades – 1870s
Decades – 1880s
Decades – 1920s
Decades – 1930s
Decades – 1950s
Decades – 1960s
Decades – 1960s
Decades – 1960s
Decades – 1970s
Decompression
Deep Creek School
Delaware
Denver Post
Desk top publishing
Derby College of Art and Technology
Derby Photographic
Dermal vision
Dermography
Detective
Developers
Development
Diamond cameo
Diana camera
Diana’s Bi-Monthly Press
Diaphaneotypes
Diazotype
Dictionary of Int’l Biography
“Digital Photography” exhibition
digital images
Digital photography
Digital printing
Diorama
Direct positives
Dissertations
Dissolving views
Disturbing image

**Cabinet 2, Drawer 4**
Docent
Documentary
Documentary – British
Documentary film
Documentary photography
Documents (photos of)
Documentary, photos
Dogs
Doncaster
Double-take
Doubles
Dover Books
Dowsing
Dry plates
Dry plates – introduction of
Dry-plate Club
Dry processes
Drying boxes
Drying rack
Dreams
Drugs – photography
Dubroni camera
Duke University
Dumb Ox
Duplicate negs
Dust Bowl
Dusting on process
Dynactinometer
Dyography
Early film
Ears
Earthrise
Earthworks
East Anglian School of Landscape
Photography
East European photography
Eastman House
Eastern Illustrating Co.
Easy Film
Eaton Shoenn Gallery
Eburneum process
Ecuador
Edge
Edinburgh
Education
Education (art)
Education (children)
Education (Britain)
Education (19th century)
Education / Open University
Education in photo.
Education (Photography – 19th c.)
Education (statistics)
Ego
Egypt
Elam School of Fine Arts
Electricity
Electric light
Electro-gravure phototypy etc.
Electroluminescence
Electron microscope
Electrophotography
Electronic flash
Electronic imagery
Electronic image biblio.
Electronic images – chronology
Electronic image – printers
Electrotypes
Electroworks
Ellis Island
El Salvador
Emulsion stripping
Enameline
Enameling
Enameling photos
Enamezs
Endemann’s Process
Energiatype
En Foco
Engineering
England
England, workshops in
Enlargers
Enlarging
Entropy
“Environment”
Eponymists
Equipment
Equivalent
Eros Data Center
Erotica (photo)
ESP Bookshop
Espejo
Essex Photographic Workshop
Esquire magazine
est
Estonia
Etching
Ether
Ethnographic photography
Etherton Gallery
Europe (photo workshop)
European history
European photography
European Photo Magazine
European Society for the History of
Photography
European Studies Journal
“Evidence”
Examiner (The New Art)
Exchange
Excursions Daguerriennes
Exhibitions alternate spaces

Cabinet 3, Drawer 1
Exhibitions – 20th century
Expeditions – 19th century
Exhibitions – 19th century
Exhibition – notices, check lists
Expeditions – maps
Explosions
Exposure
Exposure meters
Expressions
Extension classes
The Eye
Eye contact
Eye Gallery
Eyes
Eye 80
Eye movements
“Fabricated to be photographed”
Fabrics
Facet of Modernism
Fading
Fairies
Fakes
Family
Family of Man
FAMU (Czech School of Photography)
Fantasy
Farm Security Administration - see also
F.S.A.
Fashion
Fate magazine
Freer type
Feminism & photography
Ffoto Gallery
Ffotoview map
Fiction (juvenile)
Fiction (photographically illustrated)
Fiction – poetry
Fiction
Fiction 19th century
Fiction – 20th century
Fiction – 20th century – movies
Fiction – post 1950s
Fiction (movies)
Fiction – 20th century (copy negs & prints)
Field of vision
Field Club, Amateur Photographer
Fifth Avenue Gallery
Filigrane
Film and Foto Exhibition
Film (ASU)
Film base
Films by still photographers
Film (books – avant garde)
Film – criticism
Film – early
Film – experimental
Film (history, early)
Film, 19th century – general dangers, knick-knacks
Film (history)
Filmmakers, 19th century
FilmoGraph
Film rental
Film (scripts)
Film (subversion)
Film – 20th century
Films about photography
Film und Foto
Filters
Fine Art (photography)
Fingerprints
Finland
Finlay (color)
Fish
Fixing
Fizeau Process
Flash
“Flashing”
Flashlight
Flash powder
Flat Earth Society
Flatiron Building
Flesh & Blood
Flexichrome
Flicker film
Floating Foundation of Photography
Florida (University of)
Flowers
Flying Short Course, ‘76
Focal Point Gallery
Focal Press
Focus
Focus Gallery
Focusing
Fogging
Football & photo.
Fortune magazine

**Cabinet 3, Drawer 2**
Forbes Collection
Foreign study
Forensic photography
 Forgery
Forgotten Victorians
Formalism
Fort Huachuca
Fothergill Process
Foto – Escultura
Fotografis
Foto Fest
Fotografiska Museet
Foto mag
The Fox Photo Archive
F.P.A. Newsletter
Framing
France
France – early photographers
France (education)
Musée Français de la photographie
Francis Frith Collection
Frank Photo Museum
Fraud
Freaks
Freestyle Sales Co.
French primitive photography
French tissue
Fresson Process
Friends of Photography
Friends of Photography (ASU)
F.S.A. [Farm Services Administration]
(Colorado) Ken Burt thesis
F.S.A. photography
F.S.A. selects
F.S.A (color)
F.S.A. (New Mexico)
F.S.A.
Frigerography
Fulbright Awards
Fundus Photography
“Funny Folks”
Futurism
Galerie Contemporaine
Galleries & Museums
Gallery of Photographic History
Gallic acid
Gamboges
Gay photography
Gaslight papers
Gelatin
Gelatine negatives
Gelatine (moss)
Gem print
Gender issues
General – 19th century photo – articles
Genius
Genre pictures
Geologic surveys
Geology
Geological Survey, The U.S.
George Eastman House – collection
Georgia
Germany
Gernsheim Collection
Gesture
Getty Museum
Gettysburg
Gilding
Gilman Paper Co. Collection
Glasgow
Glasgow Art Union
Glazed photos
Glyphography
Ginx’s Baby
Glass
Glasshouse Street
Glass plates
Glycerine process

**Cabinet 3, Drawer 3**
Goldchloride
Gold projecting
Gold Rush, The
Gold toning
Golden mean
Gonometer
“Good Morning”
Gordon Fraser, Ltd.
Grain
Grand Rapids
Grants available for photographers
Grants – books
Grants and photographers
Grapestake Gallery
Graphoanalysis
Graphoscope
Great Exhibition, 1851
Greece
Greeks (classical)
Greenlaw’s Process
Green Peace
Greeting Cards
Grey Card
Grotesque
Group f/64
Grove Press
Guardian Weekly
Guatemala
Guggenheim Foundation
Guggenheim 1988
Gutenberg Bible
Gum bichromate process
Gum process
Gum platinum process
Guns
Gun cotton
Gutta percha
Gyrograph
Halation
Half-tones
Hallmark Collection
Hallotype
Hand-coloring
Harlem
Harvard Semitic Museum
Hasselblad
Hawaii
Hawaii – Bishop Museum
Headrests
Health hazards
Heard Museum
Heliochrome
Heliochrome Press

Cabinet 3, Drawer 4
Helioaristotypia
Heliochromoscope
Heliographic Society
Hellenotype
High-speed photos
High-speed photography
Hillotype
Hindenburg
“Hipgnosis”
Hirschorn Museum
Hispanic photographers
Historiography
History of photography
History of Photography magazine & microfilm
History of Photography (periodical)
Historians mailing list
Historical societies
Hollywood
Holmes Center for Research in Holistic Healing
Holocaust
Holography
Holography
Holograms
Homosexuality - see also Gay photography
Honey process
Hong Kong
Hopi
Horse racing
How to buy a photograph
How to photograph glass
Hubbell Trading Post
Humanities & photography
Humor
Hungary
Hunting/shooting images
Husnik’s process
Hyalotype
Hypnotism & photography
Hypo
Hypo elimination
Iceland
Icon
Ideas to explore
Identiscope
Ilford
Illinois
Illustrated London News
Illustrations
Image Permanence Institute
Images of childhood
Images of man
Imagism
Immigration
Impressions Gallery
In Camera [journal]
Independent Photography in the South East
India – 19c photography in
Indians (North American)
Indian mutiny
Indonesia
Industrial photography
Industry
Industrial revolution
Infinity
Infra-red
Ink process
Insane asylums
Inscape (Eng.)
Insects

Cabinet 3, Drawer 5
Instantaneous (history)
Institute of contemporary arts
Institute of design (Chicago)
Intaglio
Intensification
Intensifiers
Intentionalism
Inter-media
International Center for Photography
International Photographers’ Organizations
International Platform Assoc.
Internet
Inventors
Invisible ink
Iowa
Ireland
Iridology
Iris
Iris diaphragm
Iris prints
Irreproducible results
Italy
Ivory photos
Ivorytype
Janet Lehr Inc.
Janus Films
Japan
Japanese print
Japanese-American relocation (World War II)
Java
Jerome, AZ
Jersey
Jersey Photographic Museum
Jesus
Jet graphics
Jewelry
J S & A
Joly screen process (color)
Journalism
Journal of American Photography
Journal of Contemporary Photography
Kalamazoo
Kaleidoscope
Kallitype
Kansas
Kaolin
Keagan type indicator
Keraunography
Keraunography II
Keystone Collection
Kinetograph
Kinescope
Kingston
Klondike
Ku-Klux-Klan
Kirlian photography
Kirlian photography (2)
Kirlian photography
Cabinet 4, Drawer 1
Knick-knack (Daguerreotype)
Knick-knack processes
Knick-knack portraits
Knick-knacks – snapshot fiends
Knick-knacks – Poems (selects)
Knick-knack (fiction)
Knick-knacks
Knick-knack – posing, keeping sitter still, etc.
Knick-knack – categorized
Knick-knacks – illustration (file #2)
Knick-knacks – animals
Knick-knacks – natives, savages, foreigners
Knick-knack – illustrations
Knick-knacks – religion
Knick-knacks – titles
Knick-knacks – words, puns, jokes
Knick-knack – women
Knick-knacks – first choice
Knick-knacks – selects
Knick-knacks – checked for Northlight
Knick-knacks – romance
Knick-knacks - #2
Knick-knack (silver stains)
Knick-knacks – overs
Knick-knacks - #1 - Poetry – over
Knick-knacks – poems
Knick-knacks – poems
Kodachrome
Kodacolor
Kodak
Kodak II
Kodak, snapshots
Kodak girl, the (adv.)
Kodak (statistics)
Kodak Museum
Kodalith
Korea (South) photography
Krainik Gallery
Kraws, Hewrshkowitz and Weston
Kuwait
Kwik-Print
Kwik-Proof
La recherché photographique
LACPS Los Angeles Center for Photographic Studies
Lake Placid School of Art
Lambertype
Lambrotype
Landweber/Artists
Language and photography
Landscapes
Landscape
Landscapes
Lantern (projectors)
Lantern slides
Lascaux (cave paintings)
Lasers
Latvia
Latin America
Latent image

**Cabinet 4, Drawer 2**
Laurel photo-books
Law
Law (and photography)
Law and the Arts
Law & the Arts (Bill Mettler)
Leather (photos on)
Left Wing
Leggotypes
Leica Fotografie mag.
Leica
Leimtype
Lens
Leptographic paper
Lesbians
Lexington Camera Club
Library of Congress
Libraries
Life magazine
Lift-off technique
Light Factory
Light Gallery
Light healing
Lightning
Light Impressions
Light panels
Light sources and enlargers – 19th century
Light vision
Lightworks
Limelight Gallery
Line illustrations
Line illustrations
Linked ring
Lippman Color Process
Lippman process
Lisa Sette Gallery
Listings
Lithography
Lithophanes
Lithuania
Liverpool Amateur Photo. Assoc.
Local museums
Loch Ness Monster
Log cabins
Logan grants
Loind
London
London (photography)
London Secession
London society
London Society of L.A.
London stereoscopic
Look magazine
Los Angeles
Los Angeles Center for Photographic Studies
Louisville
Louisville Center for Photography
Lover of the image
Lucimeter
La Lumiere magazine
Luminescence
Luminous photos
Lunatics
Lunar Society
Lustrum Press
Luxotype
Lynching
Macmillan
“Macho Intelligentsia”
Mag. Of Indian Photographs
Magazines
Magic
Magic lanterns
Magnesium
Magnesium flash
Magnesium light

**Cabinet 4, Drawer 3**
Magnum
Magnum Photo, Inc.
Mailing lists
“Maidenform”
Maine (Photo Congress)
Maine photographic workshops
Manchester Art Treasures exhibition, 1857
Manchester studies
Manifest Destiny
Manipulated photos, 20th century
Mansell Collection
Manuscripts
Markets
Marshall Oil colors
Marxism and photography
Massachusetts
Massachusetts Institute of Technology
Mass observation
Masters in perception
Masturbation
Matt photography
McAlpin Collection
McCormick Ranch
McLoughlin Collection
Medallions
Media studies / Buffalo
Medical
Meisenbach Process
Memory
Men/Camera/Images
Mercury Process
Megascope
Merit
Metaphor
Metropolitan Museum of Art
Meteorology & photo
Mexico
Mexico (Juarez)
Mexican-Americans
Mezzotype
Michigan Photographic Historical Society
Microfilm
Micro-gallery (exhibition)
Micro-photography
Microscopic photographs
Microscopy
Middle East
Military
Milwaukee Center for Photography
Minolta Gallery
Mini-cams
Miniature painting
Minneapolis Institute of Art
Minnesota
Minolta
Miracle fuzz
Mirage
Mirrors and Windows – exhibition
Model agencies
Models (female)
Models and releases
Modernism
Monograph number 1: Lulu
Monsen Collection
Montage
Montana
Monument Valley Photographic Workshop
Moon
Moonlight

**Cabinet 4, Drawer 4**
Morality
Morality
Morality and photography
Morgan & Morgan
Morphine
Mother Jones Magazine
Motion
Motion Picture Patents Co.
Motorgraph
Motor racing
Mottweiler cameras
Mountain of the Holy Cross
Mountaineering
Mounting
Movies
Movie scripts
Movie stills
Multiculturalism
Multiphotography
Munsey’s Magazine
“Murder as Phenomena”
Mt. St. Helens
Museography
Museums
Museums / Collections
Museum of Contemporary Art, San Diego
Museum of Contemporary Photography
Museum of Jurassic Technology
Museum of Modern Art
Museum of Modern Art – films
Museum of New Mexico
Music and photography
Mutoscope
Mutter Museum
Myths / superstitions
N.A.S.A.
National Archives
NCR Corp.
“Naked Environment”
National Endowment for the Arts – application guidelines, 1979 + 1992
NEA
NEA – 1981 (new regulations)
NEA – 1981
NEA – Helms amendments
NEA (Senate debates) Congressional Records, 1991
Natagrams
National Enquirer
National Geographic
National Monuments Record
National Museum of Photography, Film, & TV
National Photographic Record (Britain)
National Photographic Society
National Film Board of Canada
National Portrait Gallery
Natives
Native Americans
Native American photography
Natural History
Naturalistic photography
Nature printing
Navigation
Nazi photos
Negative

**Cabinet 4, Drawer 5**
Negative Exchange Club
Neikrug Gallery
Nevada, University of (Las Vegas)
New Bauhaus
New England
New Exposure
New Frontiers Center
New histories in photography
New Mexico (University of)
New Photographic / see also Sahlstrand, J.M.
Newage Press
New Objectivity
New School for Social Research
New Topographics
New York
New Yorker magazine
New York Times
New York Graphic Society
New York Public Library
New York University
Newspapers
News photography
Newsweek
New Zealand
New Zealand
New Zealand
Niagara Falls
Night photography
Nikon World
Nimslo Process
Nitrate negatives
Non-silver
Northeast (U.S.A.)
North Carolina
Northlight exhibition (Bill Jay) Aug-Sep 1988
Northlight Gallery
Northlight no. 2 reprint Daguerreotype
Northlight magazine
Norway
Norwegian photographers
Notes & Queries
Nova Gallery
Novelty
Nuclear war, effects and aftermath
Nude – 19th century
Nudes
Nudes
Nudes (6 issues of Camera magazine)
Nudes (censorship)
Nudes (children)
Nudes (male)
Nudes (prostitutes)
Nude (19th century periodicals)
Nudes / models – erotic photography

**Cabinet 5, Drawer 1**
Nueva lente
Obernettex process
Obituaries
Obscenity
Obscura magazine
Occupational Outlook Handbook
Odd images
Off-set
Office of War Information
Ohio
Oil coloring
Oil-printing
“Oilograms”
Oleography
Olympic Games
One Bond
Once Invisible
On Seeing magazine
Open Space Gallery
Opera
Opera (Metropolitan Opera House)
Opium (war)
Optics
Optical devices, to make
Oral history
Oral history of British photography – Val Williams
Opalotypes
Oregon
Orotones
Orthochromatic plates
Ostrich (in Arizona)
Owens Valley Photo Workshops
Oxford Scientific Films
Oxyhydrogen
Oxford photography
Oxymel process
Ozobromes & ozotypes
Ozone
Pace/Macgrill Gallery
Painting and photography
Palladium print
Palmistry
Pal paper
Panama Canal and photography
Pamphengos
Panorama
Panoramic photography and photographers
Pantograph
Pantascopic camera
Paper negatives
Paper weights
Papyrotint process
Papyroxline
Parapsychology
Parapsychology – bibliography
Paris
Parsons School of Design
Parts Gallery

Cabinet 5, Drawer 2
Patents
Patterns of influence
Peak experiences – sports
Peculiar to photography
Peep show
Pellets process
Pencil of Nature
Penthouse
Penrose Annual
Periodicals, 19th c.
Periodicals, 20th c.
Peripatetic photography
Persia
Personal visions
Peru
Pet cemetery
P/F magazine
Phantascope
Phantasy
Phenakistoscope
Pinson’s process
Philadelphia
Philadelphia Art Alliance
Philadelphia Photographic Salon
Philippines
Philosophy and photography
Philadelphia Photographer Index
Philosophical Research Society
Philosophy, 19th century
Phoenix Art Museum
Phoenix – early photographers
Phonautography
Phonograph
Phosphorescent photos
Photo album of literature and art, 6 May 1858
“Photo Album” rare book shop
Photo aquarelle
Photo art for sale
Photo Art workshops
Photo Arts and Sciences Foundation, Inc.
Photo books (19th c.)
Photo books (20th c.)
Photo booths
Photo buttons
Photo ceramics
Photo chemistry
Photo chromotherapy
Photo clubs
Photo communiqué
Photo copy restorations
Photo-crayons
Photo criticism
Photo drawing
Photo educator
Photo engraving
Photoelasticity
Photo engraving
Photo essays
Photo etching
Photo exhibitions, 19th c.
Photo Express, The
Photo-Eye
Photo fabrics
Photo-fictions
Photo-finish
Photo-Forum
Photo Forum
Photo Forum, Inc.
Photo Forum (New Zealand)
Photogobbeldygook
Photo historians - list
Photo illustrated books
Photo image
Photo Imaging Education Assn.
Photo jewelry
Photo Journal
Photo journalism
Photo journalism
Photo journalism (color)
Photo journalism (history)
Photo journalism photo essay
Photo journals (19th c.)
Photo-League
Photo literature (19th c.)
Photo lithography
Photo lithography (Tamarind Papers)
Photo magazines
Photo mechanical processes
Photo-mechanical reproduction
Photo medallions
Photo mezzotype

**Cabinet 5, Drawer 3**

Photo microscopy
Photo paper
Photo periodicals (19th c.)
Photo processing
Photo publications (20th c.)
Photo realism
Photo reliefs
Photo sculpture
Photo sculpture
Photo sculpture
Photo secession
Photo therapy
Photo vans
Photoblätter
Photochromy
Photoelasticity
Photogalvanography
Photogenic drawing 1
Photogenic drawings - experiments
Photoglyphy (W. H. Talbot)
Photogram
Photogrammetry
Photograms
Photograph Magazine
Photographer, The
Photographer's Choice
Photographer's Forum
Photographer's Gallery
Photographer's Market Newsletter
Photographer's Place
Photographers, addresses
Photographers, place names
Photographers @ Work
Photographers Gallery
Photographers, portraits of “1”
Photographers, portraits of “2”
Photographers portraits of “3”
Photographers' Indispensable Monthly, 1891
Photographia
Photographic Club
Photographic Collector, The
Photographic criticism
Photographic Exchange Clubs
Photographic History Quarterly
Photographic illusion
Photographic Journal
Photographic News
Photographic notes
Photographic organization charts
Photographic Quarterly, The
Photographic Record
Photographic Resource Center
Photographic Review of Reviews
Photographic societies
Photographic Society exhibition
Photographic surveys
Photographist, The
Photographometer
Photographs of photographers (19th c.)
Photography and ownership
Photography Book Society
Photography Hall of Fame
Photography Museum
Photography Today magazine
Photography, 20th century
Photography, 19th century
Photography Until Now
Photogravure
Photokina
Photomacrography
Photometer
Photomicrography
Photomontage
Photoret
Photoscope
Photoshoots (Arizona)
Photoshow magazine
Photozone
Phozometer

Cabinet 5, Drawer 4
Phrenology
Physiognomy
Physionotrace
Phytoglyphy
Picture agencies
Picture Project Inc.
Pictorialism / Salon photography
(Picture) Magazines
Picture House
Picture Post
Picture Project
Picture Research
Picture Telegraphy
Pietown
Pianola
Pigeon post
Pinacrome
Pinatypy
Pine process
Pinhole
Pinhole camera
Pinhole photography
Plastering
Plateau
Platinotype
Platinum process
Playboy magazine
Pleasant Street Gallery
Phenomenology
Plymouth College of Arts and Design

**Cabinet 5, Drawer 5**
Poetry and photography
Poets (19th c.)
Poem
Poisons
Poisonings
Poland
Polaroid
Police photography
Political correctness
Politics and art
Polychrome photos
Polytechnic
Pompidou Center, Paris
P.O.P. [see Printing-out paper]
Popular Photography
Populist Party
Porcelain
Porcelain paper
Pornography
Portfolios
Portland School of Art
Portraits (19th c.)
Portugal
Posing chairs
Positives – direct
Postcards
Postcards
Postcards
Post modernism
Post modernism
Postage stamps
Post mortem

Cabinet 6, Drawer 1
Potassium cyanide
Potrative
Powder process
Practical photographer
Prague
Prakapas Gallery
Precisionist painting and photography
Pre history (film)
Pre history
Pre-history II – Boulton Case
Pre-Raphaelite photography
Preservatives
“Pretty Baby” movie script
Primuling process
Printers
Printing
Printing-out paper
Print study room (Art Museum)
Prisons (copy prints)
Prisons
Processes (19 c. photo. pos. proc.)
Processes 19c (unusual)
Process Year Book
Progress Medal (R.P.S.)
Projectors
Propaganda
Prostitution
Pseudoscope
Psychic
Psychic photography
Psychography
Psychography
Psychology and photographer
Psycokinesis
Psychometry
Publications – 19th c.
Publications – 20th c. (film)
Publishers

Cabinet 6, Drawer 2
Puck Magazine
Puerto Rico
Pulitzer Prize photos
Pumping iron
Punch cartoons
Punch
Punk rock
Putty
Pyrophotography
Pyroxylene
Print quality
QTVR Process
Quality Paperback Book Program
“Quality of Life” exhibition
Quantum physics
Quartet Books
Queen's London, The
Quickstuff
Quinine
Quiz
Quotes
Radiesthesia
Radionics & Radiesthesia
Railways (U.S.A.)
Raptors
Reaction
Recipes
Reciprocity
Red couch
Reducers
Reference
Relay Zone Gallery (video)
Relievo process
Religious subject
Rembrandt lighting
Renovation
Rephotographic survey
“Reportage” magazine
Reproduction
Research fellowships in the Arts
Research resources
Resin-coated papers
Restoration
Restrainer
Reticulation
Retinal images and murder
Retinal photography
Retouching
Reversal processing
Rives
Robert Freidus Gallery
Rochester
Rochester Institute of Technology
Rocky Mt. Magazine
Roll film
Romania
Rome
Ross
Royals
Royal College of Art
Royal archives
Royal Geographical Society
Royal Photographic Society collection
Royal Photographic Society (Library catalogues)
Royalty and photography

**Cabinet 6, Drawer 3**
Rosier Studio
Russia
Rutgers Art Review
Ryman
Sabatier effect
Sacred subjects
Safelight
St. Louis Exhibition
Salon
Salt Center for Documentary Field Studies
Salt prints or papers
Salt River Valley Canal System
Sandwich Islands
San Francisco
San Francisco Art Institute
Santa Fe
Santa Fe, College of
Santa Lyka
Satellite photos
Saturday Evening Post
Scandinavia
Scenograph
Scheinbaum & Russek Ltd.
Schlieren Photography
School of London landscape
School of Military Engineering
Schools of photography – U.K.
School of Visual Arts
Schwarzbunt
Science Museum [London]
Scientific American
Sciopticon
Scotland – 19th c.
Scott Meredith Agency
Seascapes
Seattle
Second Sight magazine
Seeds (dry plates)
Self-portrait
Self-portrayal
Self-publishing
Selling photos
Segal Collection
Semantics
Semiotics
Semitic Museum
Senses magazine
Sensitometry
Sequences
Sette Gallery
Seventeen
Sex
Sexual harassment
Sharlot Hall Museum
Shelby School
Ships
Shroud of Turin
Shroud, Holy of Turin
Shroud of Turin
Shroud of Turin
Shutters
Shutterbug
Siam
Sierra Club
Sierra Leone
Silhouette
Silk
Silk prints
Silk screen
Silver
Silver Bullet Gallery
Silver ink
“Silver Ink” – essential document in history of photography
Silver Mountain Foundation
Silver nitrate
Silver recovery
Simpson type process
Simon says
Simulacra
Sixties continuum
Sizes
Sketch
Skiing and photography
Skies
Skylights
Skin barrier
Sky magazine
Slide making
Slides

Cabinet 6, Drawer 4
Slide sets
Slums
Smells and photography
Smithsonian Institution
Smoke
Smoking
Snapshots and hand camera
Snapshots
“Snapshots from Home”
Snapshots
Snell & Wilmer
Snow
Societies of Photogr.
Society of Night photographers
Society of photographic scientists and engineers
Society for photographing relics of old London
Socio-political photo
Sociology & A photography
Soft focus
Soho Photo Gallery
Solar cameras
Solar clubs
Solio paper
Sound
Source & Resource
South Africa
South America
South Ash Press
Southeast Museum of Photography
South Hampton University
South Kensington Museum
Southern Illinois University
Southwest
Southwest
Southwest Geological Survey
Southwest – sex
Southwest (U.S.A.)
Southern School of Photography, The
South Carolina
Soviet Union
Soziete Francaise de Photographie
Space
Space
Spain
Spam
Spanish Civil War
Spanish photography
Speos

Cabinet 7, Drawer 1
Speech recognition software
Spirit 1
Spirit 2
Spirit (illustrative)
Spirits, ghosts, etc.
Spirit photo
Spirit photography
Spirit photography
Spirit
Spirit photography (& psychic)
Spirit
Spirit (loose leaf binder)
Sphereotype Sports, 19th c.
Sports photo
Stabilizer processing
Staffordshire Polytec Stains – silver nitrate
Stamps (photo)
Stanhopes Stannotype
Statistics – 19th c. photography – prices, statistics, odd ingredients
Statistics – exp. Times
Statistics – number of photographers
Statistics – print prices
Statistics – sizes
Statistics
Statistics – U.S.A.
Statistics
Statistics Statue of Liberty Status (of photo)
Stereo

Cabinet 7, Drawer 2
Stereo – Arizona Stereo – California Stereo – Ireland Stereo – prices
Stereographs Stereoscopv
Stereopticon
Still life Story of photography group
Strobe Student forum publication Studio, The (magazine) Studio, 19th c. Studio, 20th c.
Studios (Backsteet)
Stun gun Still video cameras Stock agencies Subjective footage Subliminal advertising Sun Sun
and shade Sunday Times Sun Valley Center
Superstition
Surrealism
Surrogate Figure, The (exhibit)
Photographic surveillance techniques
Suzanne Brown Gallery
Swann
Swanstock
“Sweating”
Sweden
Swiss photographers
Switzerland
Sygma (agency)
Symbols
Table tops
Taiwan
Tao
Talbot Album Club
Talbot – Klic process
Tannin process
Taupenot’s Process
Tapioca paper
Tea process
Teaching vacancies
Technicolor
Telegraph
Telephones
Telephotography (telegraphy)
Television
Telluride
Tempe Historical Society
Tennessee
Tent
Texas
Texas Christian University
Texas Photographic Society
Text (w/ pictures)
Textiles
Thaumatrope
Theatre
Theatre magazine
Therapy
Thermography
Theses / dissertations
Three – D (3-D)
Thought photography
Tichborne case
Time magazine
The Times (of London)
Timmins Collection
Tintype
TIO Fotografer
Tisch School of Art
Tithonotype
Toning (platinum)
Toning
Tontozona Camp
Tourism
Towards a Social Landscape
Tracings
Transactional analysis
Transparent photos
Transferrotype
Transmitted photos
Travel (health)
Travel
Trees
Trent Polytechnic
Trick photography
Trilby
Trinidad
Tripod
Triptographic portraits
Trompe l’oeil
Turmeric
Turkey
Twenties
21st Journal of Contemporary Photography
Typography
U.F.O.
U.F.O.
U-Turn (journal)
Underground
Underground Gallery
Underwater
Underwater (file #2)
Underwater (20th c.)
Underwood News Photos
Unesco
Union cases
United Nations
U. S. Geological Survey
Untitled

**Cabinet 7, Drawer 3**
Universities (Britain)
University – MFA Programs
University at Buffalo
University of Colorado – symposium, Sept. 77
University of Louisville
University of Missouri
Unidentified copy prints
University of New Mexico
University of Washington
Uranium prints
Uranium process
Uropi
USAF
US Magazine
Van Dyke process
Vanity Fair
Vantage point
Vapor
Vari
Varnishing
Velox paper
Venezia La Fotografica
Venezuela
Venus
Vest camera
Victorian Age
Victorian Age – architecture
Victorian Age – Blacks
Victorian Age – children
Victorian Age – crinolines
Victorian Age – fashion
Victorian Age – fashions, women
Victorian Age – fashions, men
Victorian Age – food
Victorian Age – furniture
Victorian Age – (Great Eastern & I. K. Brunel)
Victorian Age – immigration
Victorian Age – immigration U.S.A.
Victorian Age – London
Victorian Age – photographs
Victorian Age – prostitution
Victorian Age – the poor
Victorian Age – sex
Victorian Age – sex
Victorian Age – smog
Victorian Age – statistics
Victorian Age – travel, includes railroads
Victorian Age – women
Victorian Age – work
Victorian Society of America
Video
Video – movies
Videos on photography
Vietnam
Vietnam War
View cameras
Viewfinder
Views magazine (New England)
Virginia Museum of Fine Arts
Visionaire
Vision Gallery
Visual communication
Visual Dialogue Foundation
Vitrified photography
Viva
Vocal chords

**Cabinet 7, Drawer 4**
Vorticism
Vortographs
Waking dream
Wales
Walton – books
War
War – 20th c.
War photographs – 19th c.
Warnerke’s Process
Waterbed
Water house
Watch cases and photos
Washington
Waxed paper process
Weather
Web sites
Welsh Arts Council
The West
Western Eye
Wet-plate process (collodion)
Whipple’s process
Whey process
Whitening (inside of camera)
Whitney Museum of American Art
Wide angle
Wildlife
Wind and photography
Windows
Winona School
Witchcraft
Witkin Gallery
Woman Image Now
Workshops
Women in photography
Women in photography – 19th c.
Women
Women in photography
Women in photography – 20th c.
Women in the arts
Wonder camera
Wood, photography on
Woodburytype
Wood engraving and photography
Woodstock Center for Photography
Worcestershire
Words and images
Word and photographs
World Fairs
Working indoors
Wortley’s process
Wothlytype
Writing
Writing – non-fiction
W.W.W. (list)
X-Rays
X-Ray photography
Xerox
Xylographic process
Yachting
Yosemite
Yucca Naturist Club
Yugoslavia
Yosemite
Z Press
Zeiss – Ikon
Zen and photography
Zinc
Zoellner’s process
Zograscope
Zone system
Zone VI
Zoom magazine
Zoetrope
Zoo
Zoopraxiscope