

Center for Creative Photography

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Finding aid for the  
Thomas Barrow archive, 1893-2015

AG 202

## Thomas Barrow archive, 1893-2015

### AG 202

#### Creator

Barrow, Thomas (1938- )

#### Abstract

Collection contains papers, photographic materials, audiovisual materials, ephemera and miscellaneous materials documenting the life and career of American photographer and educator, Thomas F. Barrow (1938- ). Included are correspondence, biographical materials, exhibition announcements, clippings, publications, appointment calendars, memorabilia, teaching materials, writings, fine art, photographic prints, negatives, transparencies, and photographic equipment.

#### Quantity/ Extent

69 linear feet/169 boxes

#### Language of Materials

English

#### Biographical Note

Photographer, designer, and educator Thomas Francis Barrow was born September 24, 1938 in Kansas City, Missouri to Luther Hopkins Barrow and Cleo Naomi Francis Barrow. He attended Kansas City Art Institute (KCAI) graduating with a BFA in Graphic Design in 1963. During 1965 he attended classes at Northwestern University in Chicago where he studied film. In the same year he moved with his wife and daughter to Rochester, NY to join the staff of George Eastman House as Assistant Curator of the Research Center. During 1967 he studied with Aaron Siskind and earned an MS in Photography from the Institute of Design at the Illinois Institute of Technology. During 1968-1971 he lectured in history and aesthetics of photography at Rochester Institute of Technology and Buffalo State University. He was awarded his first NEA Fellowship in 1971 and became one of the original members of LIGHT Gallery that year. Barrow became Assistant Director of George Eastman House, and editor of *Image* in 1972. At George Eastman House he formed friendships with people who would become important in his career and life, such as Harold Jones, Beaumont Newhall, and Robert Sobieszek. In 1973 he divorced, accepted the positions of Associate Director of the University Art Museum and Associate Professor of Art at the University of New Mexico and moved to Albuquerque, New Mexico, where he remarried in 1974. That year *The New Industrial Parks Near Irvine, California* is published, designed by Barrow. He resigned as Associate Director of the University of New Mexico Art Museum to teach full time and devote more time to

his work. The same year he directed the University of California, Riverside Summer Photography Institute and had a one man show at LIGHT Gallery in New York City. He became Associate Professor at the University of New Mexico, Department of Art in 1971 and continued in that position until 1981. He earned a second NEA Visual Arts Grant in 1978. He became Professor of Art and Art History at University of New Mexico Department of Art in 1981. Many of his students went on to have prominent careers in photography. During 1982 his book *Reading Into Photography* was published by University of New Mexico and Barrow had a one man exhibition at Friends of Photography in Carmel, California. He became Acting Director of the University of New Mexico Art Museum in 1985. In 1991 he had a heart attack and coronary bypass surgery. In 2000 he became Adjunct Curator of Photography for the University of New Mexico Art Museum and in May of 2001 he retired from the University of New Mexico Department of Art and was designated Professor Emeritus of Photography in 2002. The Center for Creative Photography acquired his archive in 2005.

Barrow's professional career is multifaceted. A nationally known photographer, innovator and educator, his professional career encompasses museums, education, photography, publications, and literature review. His career began in 1965 at George Eastman House, but in 1973 he joined the University of New Mexico where he spent the rest of his career. At both institutions he curated exhibitions, produced publications and wrote reviews. Barrow's early training in graphic design at KCAI influenced his photography and projects in poster, book and publication design and he sustained ties with KCAI throughout his career. Creative and experimental, he has maintained a lively interest in the arts of literature, film and music which influence his work. From the beginning of his career he had a scholarly interest in the history and aesthetics of photography, later publishing the book *Reading Into Photography*. Barrow, along with Louis Baltz and Robert Heinecken, were among photographers experimenting with subject matter, styles and processes of photography during the 1970s. In 1974 Barrow designed the Lewis Baltz monograph, *New Industrial Parks Near Irvine California*, which became a landmark photography publication. During the 1970's Barrow was awarded an NEA Fellowship and two NEA grants and became one of the first photographers represented by LIGHT gallery. As an educator Barrow mentored many students who became prominent in the photography and museums fields.

Barrow has maintained a wide network of friends, former students and colleagues over his career, many of whom were leaders in the photography, fine arts and museum fields. His award-winning photography, teaching and scholarly reputation led to his recognition as a notable figure in contemporary photography. As a result, he participated in many exhibitions, workshops, lectures, panels and competitions over his career.

Two monographs of Barrow's work have been published, *Inventories and Transformations* (1986) and *Cancellations* (2012). Barrow's work has been widely exhibited and is in the collections of many museums.

### Chronology

- 1938 Thomas Francis Barrow born to Luther Hopkins Barrow and Cleo Naomi (Francis), September 24, in Kansas City, Missouri.
- 1963 Graduates with BFA in Graphic Design from the Kansas City Art Institute (KCAI), Kansas City, KS
- 1965 Takes film courses with Jack Ellis at Northwestern University, Chicago, IL. Moves with wife Barbara and daughter Melissa to Rochester, NY.
- 1965 Joins staff of George Eastman House as Assistant Curator of Exhibitions, Associate Curator of Research Center.
- 1967 MS in Photography, Institute of Design, Illinois Institute of Technology (IIT), Chicago, IL. Studies with Aaron Siskind.
- 1968-1971 Lecturer in history and aesthetics of photography at Rochester Institute of Technology (RIT) and Buffalo State University 1969-1970.
- 1970 Son Timothy born
- 1971 NEA Fellowship
- 1971 Becomes one of original members of Light Gallery
- 1971-1972 Assistant Director, George Eastman House, Rochester, NY.
- 1972 Editor of *Image*, George Eastman House. Rochester, NY.
- 1973 Awarded NEA Visual Arts Grant.
- 1973 He accepts position of Associate Director of the University Art Museum and Associate Professor of Art at the University of New Mexico, He and Barbara divorce. TFB moves to Albuquerque, NM.
- 1974 Marriage to Laurie Anderson in New Mexico, November 30.
- 1974 Publication of *The New Industrial Parks Near Irvine, California*. Photographs by Lewis Baltz, designed by Thomas Barrow.
- 1976 Director, University of California, Riverside. Summer Photography Institute.
- 1976 Resigns as Associate Director of University of New Mexico Art Museum to teach full time and devote more time to his work

- 1976 One man show at LIGHT Gallery, New York, NY
- 1976-1981 Associate Professor at University of New Mexico, Department of Art, Albuquerque, NM.
- 1978 Awarded second NEA Visual Arts Grant.
- 1980 Son Andrew born.
- 1981 Appointed Professor of Art and Art History at University of New Mexico Department of Art
- 1982 One man exhibition at Friends of Photography, Carmel, California
- 1982 Publication by UNM Press of his *Reading Into Photography*
- 1983 Designated Honored Photographer at SPE West/Southwest Conference
- 1985 Acting Director, University Art Museum, University of New Mexico
- 1986 Monograph of his work, *Inventories and Transformations* published.
- 1986-1992 Trustee of Friends of Photography
- 1985-1990 Presidential Professorship Award, University of New Mexico
- 1991 Heart attack and coronary bypass surgery.
- 2000 Adjunct Curator of Photography for the University of New Mexico Art Museum
- 2001 Retires from University of New Mexico Department of Art, Albuquerque, NM in May
- 2002 Becomes Professor Emeritus of Photography, University of New Mexico
- 2005 Center for Creative Photography acquires his archive
- 2012 Monograph of his work from the 1970's and 1980's, *Cancellations* published.

### Scope and Content Note

The collection is divided into 15 series: Correspondence, 1950s-2000s; Biographical Materials, 1950s-2000s; Activity Files, 1960s-2000s; Writings, 1970s-2000s; Photographic Materials, 1960s-1970s; Photographic Equipment 1960s-1990s; Non-photographic Art Work, 1970s-1980s; Memorabilia, 1960s-1970s; Personal Art Collection, 1970s-2000s; Personal Library; and Accruals from 2014 through 2018. There are three appendices: Selected Correspondence, Guide to Frequent Correspondents, and Photographic Equipment Inventory.

The first series, Correspondence dates from the 1950s through the 2000s. Barrow maintained an active correspondence with friends, colleagues and students throughout the years. Correspondence includes incoming and outgoing letters, postcards, greeting cards and notes from friends, other photographers, students, editors, critics, galleries, museums and others arranged alphabetically and filed together. Family correspondence is grouped separately. Correspondence is also scattered throughout the collection. Appendix A contains an index of selected correspondents and Appendix B is a Guide to the Names of Frequent Correspondents with Thomas Barrow. It cross lists first name signatures with last names.

The second series, Biographical Materials, 1950s-2000s includes a chronology, resumes, materials related to Barrow's education, a thesis, biographical directory listings, personal journals and interviews. Of note is early work for his BFA and MFA, and work done while studying under Aaron Siskind.

The third series, Activity Files, 1960s-2000s documents Barrow's career in photography and teaching. It includes correspondence, publicity, announcements, and clippings related to professional and private activities including committees and organizations he participated in, grants and fellowships awarded, research files, lectures, workshops, panels, judging competitions. This series includes journals/day planners, financial records, reviews, papers and clippings related to Barrow's professional and private activities including committees and organizations he participated in, grants and fellowships awarded, George Eastman House projects, research files collected, lectures, workshops, panels, and judging competitions.

Exhibition materials in the Activity Files consist of announcements, correspondence, gallery notes, brochures, clippings, posters, and Barrow's lists of prints for exhibitions. The materials in the series are related to exhibitions of Barrow and others. Of note are papers relating to his relationship with LIGHT Gallery and a collection of announcements of exhibitions of others collected by Barrow, 1970s -2000s.

Financial materials in the Activity Files series contain checkbooks, receipts, bills, correspondence, and insurance papers relating to household and business expenses. Included are book royalties, photography sales and donations. Personal and professional records are arranged alphabetically in Barrow's original order.

Materials from George Eastman House in the Activity Files contain correspondence and papers documenting Barrow's activities and projects at GEH, including catalogs and exhibitions created by him.

Research files in the Activity Files consist of clippings from magazines and newspapers on topics of interest and visual references collected by Barrow.

Teaching Materials in the Activity Files are related to his various academic positions, principally at the University of New Mexico. Files include lecture notes, lecture recordings, and student work. Also included are papers documenting his activities with the Society for Photographic Education, Friends of Photography, and workshops, conferences, panels and judging competitions in which Barrow participated.

Series four, Writings, 1960s-2000s; consists of unpublished manuscripts by Barrow and others, monographs, periodicals and clippings by and about Barrow and others. Of note are exhibition catalogs, 1980s-2003, (bulk 1980-1990) collected by Barrow for an unwritten *History of Photography Since WWII* and an unpublished manuscript on Sadakichi Hartman.

Series five, Photographic Materials, 1960s-1970s contains negatives, contact sheets, study prints, transparencies, props used in his photographs as well as photographs taken by Barrow and others. Includes photographic greeting cards of correspondents and their families and photographs found loose in the Barrow papers.

Series six, Photographic Equipment, 1960s-1980s includes cameras, props and equipment used by Barrow throughout his career in the creation of his photographs. See Appendix C for a detailed list of boxes 101 through 104.

Series seven, Non-Photographic Artwork, 1970s-1980s contains artwork made by Barrow, not based in photography, including some of his student work. Included are drawings, etchings and collages.

Series eight, Memorabilia, 1960s-1970s includes miscellaneous items collected by Barrow such as t-shirts, playing cards, ceramic camera, etc.

Series nine, Personal Art Collection contains art work collected by Barrow, including paintings, artists' books, drawings, and collages.

Series ten, Personal Library consists of monographs, periodicals, and exhibition catalogs collected by Barrow and correspondence relating to orders with book dealers.

An additional 12 linear feet was accessioned between 2014 and 2018 and remains largely unprocessed. These accruals include artifacts and memorabilia, correspondence, publications, exhibition catalogues and announcements, books, and photographic materials. They have been added to the finding aid as Series 11-15, arranged chronologically by the year each series was accessioned.

## **Arrangement**

[Series 1: Correspondence, 1950s-2000s, 30 boxes](#)

[Series 2: Biographical materials, 1950s-2000s, 6 boxes](#)

[Series 3: Activity files, 1960s-2000s, 47 boxes](#)

[Subseries 1: Other materials, n.d., 1986-2002, 4 boxes](#)

[Subseries 2: Exhibitions, n.d., 1969-2005, 18 boxes](#)

[Subseries 3: Financial records, n.d., 1960s, 1 box](#)

[Subseries 4: George Eastman House, n.d., 2 boxes](#)

[Subseries 5: Research, n.d., 1980s-2003, 3 boxes](#)

[Subseries 6: Teaching materials, n.d., 1963-1964, 19 boxes](#)

[Sub-subseries 1: Other materials, n.d., 16 boxes](#)

[Sub-subseries 2: Workshops, Seminars, n.d., 1963-1964, 3 boxes](#)

[Series 4: Writings, 1970s-2000s, 13 boxes](#)

[Subseries 1: Manuscripts \(unpublished\), n.d., 2 boxes](#)

[Subseries 2: Publications by Barrow, n.d., 1970s-1980s, 8 boxes](#)

[Subseries 3: Publications collected by Barrow about himself and others, 1967-1975, 1 box](#)

[Subseries 4: Miscellaneous, n.d., 1960s-1980s, 2 boxes](#)

[Series 5: Photographic materials, 1960s-1979s, 26 boxes](#)

[Subseries 1: By Barrow, n.d., early 1960s-1995, 20 boxes](#)

[Sub-subseries 1: Prints/Contact sheets, n.d., 6 boxes](#)

[Sub-subseries 2: Negatives, n.d., 2 boxes](#)

[Sub-subseries 3: Transparencies, n.d., early 1960s, 3 boxes](#)

[Sub-subseries 4: Props, n.d., late 1970s-early 1980s, 4 boxes](#)

[Sub-subseries 5: Contact sheets, n.d., 1966-1995, 5 boxes](#)

[Subseries 2: By others, n.d., 6 boxes](#)

[Sub-subseries 1: Prints, n.d., 5 boxes](#)

[Sub-subseries 2: Transparencies, n.d., 1 box](#)

[Series 6: Photographic equipment, 1960s-1990s, 13 boxes](#)

[Series 7: Non-photographic art work, 1970s-1980s, 3 boxes](#)

[Series 8: Memorabilia, 1960s-1970s, 3 boxes](#)

[Series 9: Personal art collection, 1970s-2000s, 3 boxes](#)

[Series 10: Personal library, n.d., 1 box](#)

[Series 11: 2014 Accrual, n.d., 2 boxes](#)

[Series 12: 2015 Accrual, n.d., 1957-2015, 8 boxes](#)

[Series 13: 2016 Accrual, n.d., 1893-2001, 6 boxes](#)

[Series 14: 2017 Accrual, n.d., circa 1973-2013, 5 boxes](#)

[Series 15: 2018 Accrual, n.d., 1965-2015, 3 boxes](#)



There are three appendices:

[Appendix A: Selected Correspondence](#)

[Appendix B: Guide to the names of frequent correspondents with Thomas Barrow](#)

[Appendix C: Photographic Equipment Inventory](#)

### Names and Subject Terms

Barrow, Thomas [<http://vocab.getty.edu/ulan/500046165>]

Chiarenza, Carl [<http://vocab.getty.edu/ulan/500333278>]

Coke, Van Deren [<http://vocab.getty.edu/ulan/500108666>]

Deal, Joe [<http://vocab.getty.edu/ulan/500037034>]

Fichter, Robert [<http://vocab.getty.edu/ulan/500107448>]

Friends of Photography [[id.loc.gov/authorities/names/n79084321](http://id.loc.gov/authorities/names/n79084321)]

Flick, Robbert [<http://vocab.getty.edu/ulan/500079090>]

George Eastman House [<https://lccn.loc.gov/n79086438>]

Heinecken, Robert [<http://vocab.getty.edu/ulan/500101250>]

Jones, Harold [<http://vocab.getty.edu/ulan/500027805>]

LIGHT Gallery [<http://vocab.getty.edu/ulan/500303603>]

Newhall, Beaumont [<http://vocab.getty.edu/ulan/500037130>]

Siskind, Aaron [<http://vocab.getty.edu/ulan/500024299>]

Society for Photographic Education [<https://lccn.loc.gov/n82082659>]

### 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**

Gift of Thomas Barrow, starting in 2005. Additional materials were received in 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017 and 2018.

**Accruals**

Additional materials were acquired in 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, and 2018.

**Related Materials**

Carl Chiarenza (AG 87)

Coke, Van Deren (AG 140)

Joe Deal (AG 229)

Robert Fichter (AG 109)

Robbert Flick (AG 213)

Friends of Photography (AG 186)

Robert Heinecken (AG 45, AG 235)

Rachel Homer (AG 211)

Harold Jones (AG 67)

LIGHT Gallery (AG 194)

Newhall, Beaumont (AG 48, AG 125)

Aaron Siskind (AG 30, AG 26)

Robert Sobieszek (AG 232)

Society for Photographic Education (AG 78)

**Preferred Citation**

Thomas Barrow archive, 1893-2015. AG202. Center for Creative Photography, University of Arizona, Tucson, AZ.

**Processing Information**

Processed by Amy Rule, Leslie Squyres. Finding aid was updated by Tai Huesgen in 2019.

## Container List

### Series 1: Correspondence, 1950s-2000s

Note: boxes 2-26 arranged alphabetically.

Extent: 30 boxes

Box	Folder
2	A-AP
3	B-Bal
4	Bar-Bat (includes Barrow notes)
5	Be-Ca
6	Ce-Da
7	De-En
8	F-Fichter
9	Fichter-G
10	Ge-Gu
11	H-Hah
12	Har-In
13	J-Jo
14	K-Kz
15	L-Li
16	Li-Ly
17	M-Ma
18	Mertin
19	Mi-Ne
20	Ni-Pa
21	Par-Ra
22	Re-S
23	Sa-Sm

24	So-Sz
25	T-U
26	V-Z
1	Earliest correspondence, 1950s -1960s, arranged chronologically
27a	Family Correspondence, (1960s) includes color transparencies of family
27b	Family Correspondence
28	Correspondence and clippings [oversize] about Barrow
130	Accrual 2012, 70 <sup>th</sup> birthday cards, 2008

**Series 2: Biographical materials, 1950s-2000s**

Extent: 6 boxes

Box	Folder
29	Biographical listings, chronologies, diplomas, thesis, resumes, interviews
29a	Personal journals, 1962-1965
119	Barrow early work done for BFA, MFA, some done while under Siskind Portraits & candid
107	Photographs of Barrow
114	Photographs, misc. portraits, circa 1962-1963 from KCAI (by Barrow?)
120	Portraits of Barrow

**Series 3: Activity files, 1960s-2000s**

Extent: 47 boxes

**Subseries 1: Other materials, n.d., 1986-2002**

Extent: 4 boxes

Box	Folder
31	Day calendars, 1986-2002
32	Papers and Publications related to Barrow's career, by and about Barrow
36	Awards, misc. business cards, committees, organizations, grants
131	Accrual, 2012, mixed materials, videos, CD's, files, papers

**Subseries 2: Exhibitions, n.d., 1969-2005**

Extent: 18 boxes

- 59 Exhibitions of Barrow, auctions of, collections containing Barrow
- 60 Exhibitions of Barrow, misc.
- 61 Exhibitions of Barrow, alphabetically by name of exhibition, A-P
- 62 Exhibitions of Barrow, alphabetically by name of exhibition, Q-Z
- 63 Exhibitions of Barrow, misc., including those curated by him
- 64 Exhibitions of Barrow, LIGHT Gallery
- 75 Exhibition announcements [oversize], Barrow and others
- 121 Framed *Los Angeles Herald* article March 9, 1987, containing photo of Barrow at Los Angeles County Museum of Art opening
- 65 Exhibition announcements, misc., NOT Barrow
- 66 Exhibition announcements, misc., NOT Barrow
- 67 Exhibition announcements, misc., NOT Barrow, early 1980s
- 68 Exhibition announcements, misc., NOT Barrow
- 69 Exhibition announcements, misc., NOT Barrow, 1969-1978
- 70 Exhibition announcements, misc., NOT Barrow, 1990-2005
- 71 Exhibition announcements, misc., NOT Barrow, 1979-1986
- 72 Exhibition announcements, misc., NOT Barrow, 1987-1989
- 73 Exhibition announcements, NOT Barrow catalogs, misc.
- 74 Exhibition announcements, NOT Barrow, catalogs, clippings, misc., 1976-1980

Subseries 3: Financial records, n.d., 1960s

Extent: 1 box

- 83 Financial papers [his original alphabetical arrangement], regarding exhibition costs, photo donations, medical bills, addition to house, cancelled checks from 1960s, book royalties, photo sales to galleries and museums. **RESTRICTED?**

Subseries 4: George Eastman House, n.d.

Extent: 2 boxes

- 43 George Eastman House Projects
- 44 George Eastman House papers, misc., including correspondence

Subseries 5: Research, n.d., 1980s-2003

Extent: 3 boxes

- 38 Research files
- 39 Research files, miscellaneous notes
- 80 Catalogs collected by Barrow (for unwritten History of Photography Since WWII), 1980s-2003, bulk 1980-1990

Subseries 6: Teaching materials, n.d., 1963-1964

Extent: 19 boxes

Sub-subseries 1: Other materials, n.d.

Extent: 16 boxes

- 49 Teaching materials
- 50 Teaching materials, syllabi, student grades, **RESTRICTED**
- 51 Teaching materials, tapes
- 52 Teaching, student papers, grade sheets, **RESTRICTED**
- 53 Teaching, student theses
- 54 Teaching, student papers
- 55 Teaching, student work
- 45 (UNM?) misc. files, exhibition announcements, books, research/teaching files
- 46 UNM misc. files, catalogs, correspondence
- 48 Teaching files (UNM?)
- 56 Society for Photographic Education (SPE) papers
- 57 Papers, including Friends of Photography (FOP)
- 58 FOP, NEA, posters, UNM bulletins, covers designed by Barrow, book mockups. [Oversize papers]
- 37 Lectures, workshops, conferences, panels, photo jury activity
- 84 Cassette tape of lecture, student projects, small sketch book
- 91 "TFB lecture notes, misc. notes and reading"

Sub-subseries 2: Workshops, Seminars, n.d., 1963-1964

Extent: 3 boxes

- 89 "Fashion Seminar Research"  
90 "Exhibition materials, fashion videos"  
124 Student work, study prints, 1963-1964

**Series 4: Writings, 1970s-2000s**

Extent: 13 boxes

Subseries 1: Manuscripts (unpublished), n.d.

Extent: 2 boxes

Box Folder

- 40 Written by Barrow (on Sadakichi Hartman, unpublished)  
42 Written by Barrow; chiefly exhibit catalogs and museum bulletins

Subseries 2: Publications by Barrow, n.d., 1970s-1980s

Extent: 8 boxes

- 30 Writings by and about Barrow, both published and unpublished. Includes thesis, reviews, and unpublished writings about Barrow by Harold Jones and Joel-Peter Witkin.  
34 Publications written by Barrow or illustrated by Barrow, arranged alphabetically. [Includes printer's proofs for some and floppy disks]  
35 Publications written by Barrow, alphabetical  
41 Written by or about Barrow; chiefly exhibition related, includes some correspondence  
47 Publications by and about Barrow; includes UNM Art Museum Bulletins, 1970s 1980s, designed, co-authored and edited by Barrow.  
81 Publications by Barrow [museum bulletins, books using his images]  
82 Publications collected by Barrow [includes unpublished writings of others]  
129 Accrual 2012

Subseries 3: Publications collected by Barrow about himself and others, 1967-1975

Extent: 1 box

- 79 Catalogs, announcements, clippings, other photographers, 1967-1975

Subseries 4: Miscellaneous, n.d., 1960s-1980s

Extent: 2 boxes

- 76 Publications, 1960s-1980s, collected by Barrow [received 2007]  
78 Publications by others [oversize]

**Series 5: Photographic materials, 1960s-1995**

Extent: 26 boxes

Subseries 1: By Barrow, n.d., early 1960s-1995

Extent: 20 boxes

Sub-subseries 1: Prints/Contact sheets, n.d.

Extent: 6 boxes

Box Folder

- 110 Photographs by Barrow, "Fall/Winter, 1963 (Plant forms, etc.)"  
111 Photographs by Barrow  
112 Photographs by Barrow, "Materials for making Verifax prints"  
113 Photographs by Barrow, "Color study prints"  
133 "Studio Notes", Tamarind Institute project by Barrow [Polaroids, transparencies, negatives, contact sheets]  
134 Loose leaf binder of SX-70 Polaroids (100+), **NOT TO BE EXHIBITED**

Sub-subseries 2: Negatives, n.d.

Extent: 2 boxes

- 117 Negatives, contact sheets by Barrow  
118 Negatives, contact sheets by Barrow

Sub-subseries 3: Transparencies, n.d., early 1960s

Extent: 3 boxes

- 105 Transparencies, 35mm, 2 metal boxes  
106 Transparencies, 35mm, 2 metal boxes  
123 Transparencies, 2 ¼, by Barrow early 1960s

Sub-subseries 4: Props, n.d., late 1970s-early 1980s

Extent: 4 boxes

- 88 Toys and found objects used in pictograms in late 1970s-early 1980s  
97 Materials used in Barrow photograms  
127 "Sketches" for photographs, objects made by Barrow



128 "Sketches" for photographs, objects made by Barrow

Sub-subseries 5: Contact sheets, n.d., 1966-1995

Extent: 5 boxes

- 138 Contact Sheets and corresponding film, Jan. 1965-Oct. 1966
- 139 Contact Sheets and corresponding film, Nov. 1966-Dec. 1968
- 140 Contact Sheets and corresponding film, Dec. 1971-Dec. 1974
- 141 Contact Sheets and corresponding film, Jan. 1969-Dec. 1971
- 143 Contact Sheets and corresponding film [Includes Cancellation Series] n.d.; Jan.-Dec., 1975; Jan.-March, May-Dec. 1976; Jan.-March, May-Nov. 1977; Jan., March-May, Oct.-Dec. 1978; Feb.-Aug., Sept-Oct., Dec.1979; Jan.-March, , June-Oct., Dec., 1980; Jan-Feb., May-June, Oct.,Dec. 1981; Jan-Feb., May-June, August, Dec. 1982; "N.M. Survey 1982-1983;" Aug.-Nov., 1983; Sept. 1994, "Portraits of TFB, Jan. 4, 1995 by Morgan Kuzio;" 1995 Luger ("spec for AI cover")

Subseries 2: By others, n.d.

Extent: 6 boxes

Sub-subseries 1: Prints, n.d.

Extent: 5 boxes

- 108 Photographs NOT by Barrow
- 109 Vintage photographs collected by Barrow
- 115 Two photographs by Tyrone Martinsson
- 116 Photographs [oversize] by unknown photographers
- 126 Work by friends and students of Barrow

Sub-subseries 2: Transparencies, n.d.

Extent: 1 box

- 122 Transparencies, 35mm, of other photographers work

**Series 6: Photographic equipment, 1960s-1980s**

Contents of boxes 101-104 are listed in Appendix C.

Extent: 13 boxes

Box Folder

- 92 Cameras and photographic ephemera
- 93 Camera, 35mm Konica, camera bag and accessories

- 94 Camera, 35mm Nikkormat, ceramic camera cup, "the Red Book" color bar sample
- 95 "Ultrablitz" electronic flash, misc. photo equipment manuals
- 96 Vivitar Instant Slide Printer
- 98 "Minolta 110 Zoom SLR", "Misc. 110 projects, 1992"(photos)
- 99 "Comet" camera and photos, Barrows' first camera
- 100 "Polaroid 250" and accessories used in his work
- 101 "Box 1 of cameras, photographic toys, and photographic ephemera collection"
- 102 "Box 2 of cameras, photographic toys, and photographic ephemera collection"
- 102A Box 2a containing Big Shot camera and instruction booklet
- 103 "Box 3 of cameras, photographic toys, and photographic ephemera collection"
- 104 "Box 5 of cameras, photographic toys, and photographic ephemera collection"

**Series 7: Non-photographic artwork, 1970-1980s**

Extent: 3 boxes

- | Box | Folder |  |
|-----|--------|--|
| 125 |        | Posters and silkscreens by Barrow  |
| 132 |        | Art work by Barrow   |
| 135 |        | Two "visual journals" (1977) /postcard book; miscellaneous collage materials |

**Series 8: Memorabilia, 1960s-1970s**

Extent: 3 boxes

- | Box | Folder |  |
|-----|--------|--|
| 85  |        | Ceramic camera   |
| 86  |        | T-shirts, book, Neil Weston frame, photo sculpture, early 1960s bibliographical reference index cards, 1960s-early 1970s |
| 87  |        | Miscellaneous, playing cards   |

**Series 9: Personal art collection, 1970s-2000s**

Extent: 3 boxes

Box Folder

- 77 Artist's Books, misc.  
136 Painting by Harold Jones  
137 Miscellaneous art collected by Barrow

**Series 10: Personal library, n.d.**

[No list of books]

Extent: 1 box

Box Folder

- 33 Papers regarding personal library

**Series 11: 2014 Accrual, n.d.**

Extent: 2 boxes

Box Folder

- 142a Negative holder, sketches, notes and correspondence.  
142b Poster, publications

**Series 12: 2015 Accrual, n.d., 1957-2015**

Extent: 8 boxes

Box Folder

- 144a Correspondence, ca. 2014  
144b Artists' books collected by Barrow  
144c *Inventory of Image Maps* by Bonnie Gordon, Visual Studies Workshop Press  
Fred & Elizabeth Pajerski – Literature on Photography catalogues  
Snapshots, retirement party, 2001  
Correspondence from books gifted to Barrow: Elijah Gowin, James Nagawa, Anne Noggle, Kent Rush, April Watson –[books cataloged for CCP Library]  
*Visualizing Albuquerque: Art of Central New Mexico* by Joseph Traugott, 2015 [image and postcard by Thomas Barrow; related exhibition announcements]  
Exhibition announcements  
"Flaming Carrot Comics" – collected during Burning House series

- Inventory of Image Maps* by Bonnie Gordon, Visual Studies Workshop Press
- 144d Sports car race program, 1961; poster for car race, ca. 1957-1958  
Poster: Thomas Barrow lecture at Ryerson's School of Image Arts, May 12, [2000 or 2006]  
Poster: Rochester Institute of Technology: Photographs, n.d.  
Poster: Sol LeWitt: Drawing and Wall Drawings, 1975  
Verifax Positive prints – set sent to NEA for his first grant in 1973; received ca. \$1500  
Test Proofs from "Detritus" Ranch Road Press  
Etchings by Barrow, 1964
- 144e "Detritus Book #1 - #8, 2001-2004" [Eight ring binders with materials for Barrow's Detritus series]
- 144f Books used in "early seminars", 1960s-1970s: *Art As Experience* by John Dewey [contain Barrow's notes], *Anatomy of Criticism* by Northrop Frye [contains Barrow's notes], *Light Readings A Photography Critic's Writings*, 1968-1978 by AD Coleman  
Dissertation, "The Creative Thought Process in Scientific and Artistic Problem Solving," by James Michael Scott, May 1975 Exhibition announcements  
*Robert Frank: Moving Out*, Sarah Greenough, 1995 [inscribed to Tom and Laurie Barrow by Sarah Greenough  
"It's Art, But Is It Photography, A Dialogic Essay for Robert Smithson: Trespassage (Princeton University Press), by James R. Hugunin, 2002.  
"Three Phenomenological Artworks" by James Richard Hugunin, 1974  
*Fraction of a Second*, exhibition catalog, David Bram curator, 2015 [contains photograph by Barrow]  
Behind the Eyes, exhibition catalog by Van Deren Coke, 1986 [includes other materials documenting VDC exhibitions]  
Russian book jacket for Artificial Intelligence book by Luger  
Exhibition catalog, "Patrick Nagatani: Confessions of a Tapist / Attention to Detail: 12 Artists", 2007  
*The Life of Forms in Art* by Henri Focillon, 1966 [reading notes by TB inside]  
Exhibition announcement, "Ace in the Hole: The Legacy of Peter Walch," University of New Mexico Art Museum, 2015  
*House & Garden* magazine, December 1986  
*The Invention of Photography and Its Impact on Learning*, Eugenia Parry, Janis, Harvard University Library, November 1989  
*The Machine in the Garden: Technology and the Pastoral Ideal in America*,

Leo Marx, 1967 [reading notes by TB inside]  
*Crime Album Stories Paris 1886-1902*, Eugenia Parry, 2000 [inscribed to TB]

“Avengers” archive/research material

- 145a “Avengers” T-shirt  
3 folders of papers related to Barrow’s career  
4 8x10, black-and-white photographs by Nick Kolia, circa 1963-1964; includes portrait of Tom Barrow  
1 8x10, black-and-white photograph, landscape, by unidentified photographer, possibly Tom Barrow  
2 poetry books for 1970s project  
Installation views, *Works by Thomas Barrow: 1974-2010*, Derek Eller Gallery, New York, NY, 2012-2013  
Barrow’s name tag collection
- 145b 1 box of “clippings” used as stock for Barrow’s magazine/page photograms or “print-thrus”. These were made in the 1960s and are generally called his “Fashion” series.

**Series 13: 2016 Accrual, n.d., 1893-2001**

Extent: 6 boxes

Box Folder

- 146 2 binders of slides of Barrow’s work, “from the beginning” – 2001
- 146a Correspondence from Robert Heinecken  
Correspondence from Harold Jones  
Correspondence and clippings removed from books by Nicolai Cikovsky, Jr.  
Miscellaneous correspondence, clippings, reviews  
Books moved to bookshelves:  
Cikovsky, Nicolai Jr, *The Life and Work of George Inness*, 1977.  
[“for my best, if not severest, critic on his birthday, 1977. Nick”]  
*Lectures on the Affinity of Painting with the Other Fine Arts by Samuel F. B. Morse*. Edited by Nicolai Cikovsky, Jr., 1983  
[“for Tom. Devoted friend, gentle critic, NC”]  
Cikovsky, Nicolai Jr, *George Inness*, 1971
- 146b Memorabilia:  
“Anatomical Model of a Horse,” Vinton’s Live Stock  
Models No. 1, 3<sup>rd</sup> edition. London: Vinton & Co., circa 1900  
[influence on Barrow]

"Slicks K.C.T.A., 1950s. Aluminum casting, from Kansas City, he did not make it or design it but was given to all car club members, and he was a member

(2) aluminum offset printing plates, 1950s. From "Kansas City Star," positive and negative set; Barrow did not design or make these but were given to him since he always went to the race.

"The Westinghouse Air Brake Company, Instruction Book, The Quick Action Automatic Brake," Pittsburg, 1893. [influence on Barrow]

Reprints: "Writing Kodak Letters: Choice of Words," Book no. 1, Rochester: New York, originally printed in circa 1920; "Writing Kodak Letters: Treatment of Subject Matter," Book no. 2, Rochester: New York, originally printed in circa 1920; "Writing Kodak Letters: Courtesy and Goodwill," Book no. 3, Rochester: New York, originally printed in circa 1920

Negatives (35mm). Mostly personal, there are artist friends included. Some negatives are of John Sutton (sculptor) – friends, parties, vacation, family negatives.

146c

Photographs: Barrow says negatives are here; some of the photographs (apx. 5x7") have been hand-colored and are mostly sketches. He has signed everything on the back, mostly dated. The larger photographs (apx. 8x10") are numbered, not a full set. Photograph of Harold Jones. Photographs of his first house on Dover Park Blue photographs – printed on tinted paper. Mimics a cyanotype which he was always interested in but never attempted cyanotypes. Some of the pink toned images are processed with a gold toner. Flash/ open flash experimental photographs. Set of Chicago photographs, possibly graduate student work from 1963-1964.

146d

7 posters. Collected at exhibitions; Barrow liked the graphics/interesting/influential

146e

Correspondence, notes found in books, Harold Jones correspondence, exhibition announcements

**Series 14: 2017 Accrual, n.d., circa 1973-2013**

Extent: 5 boxes

Box Folder

147a

Folder of miscellaneous analog (wet) darkroom instructions and

- brochures
- Folder of miscellaneous notes on photographing, photography, literature
- One 3 ¼ inch reel, audio recording [tape is blank OR contains Larry Miller's favorite Barrow lecture, circa 1973-1974]
- One negative carrier used for printing "Cancellations"; helped prevent Newton rings [glass]
- Clippings, correspondence
- Consequences: Panoramic Photographs by Jim Alinder, 1974* [inscribed to Barrow]
- Approaching the Shadow, Jerry N. Uelsmann, Nazraeli Press, 1999* [inscribed to Barrow]
- Lincocuts by Jim Jacob, Barcelona: Institute of North American Studies, 1998* [from Barrow: "I think I have already gifted some of Jim's work – close friend for many years – UNM faculty"]
- "Artists in Mid-Career," exhibition catalog, San Francisco Museum of Modern Art, May 29-July 20, 1986
- Folder of miscellaneous notes on photographing, photography, literature
- 147b 7 black-and-white, 11x14, photographs, 1992; used to create Studio Notes
- 147c Black-and-white, 11x14 photographs; untuned – would have become part of "Pink Dualities" but two toner (sepia, gold) was discontinued and Barrow could not achieve same color
- "Studio Notes," work prints, contacts
- Publications:
- Artforum. 51:7 (March) 2013 [exhibition announcement for Barrow]
- The Way out West Desert Landscapes, Michelle Van Parys, essays by Lucy R. Lippard and Geoffrey Batchen, The Center for American Places at Columbia College Chicago, 2008
- Clinton Adams, A Retrospective Exhibition of Lithographs, University of New Mexico Art Museum, 1973 [designed by Thomas Barrow]
- Camerawork 28:2 (Fall/Winter) 2001
- Miscellaneous papers, letters, postcards, exhibition announcements (1 folder)
- 147d Reproduction prints, transparencies, negatives
- 147e Polaroids, 1990s; color transparencies of studio wall; glass negatives; family photographs; early work

**Series 15: 2018 Accrual, n.d., 1965-2015**

Extent: 3 boxes

Box	Folder	
148a		<p>2 hand painted t-shirts from Tom Barrow graduate students                      7 envelopes of disposable camera images, negatives, and proof sheets                      Lists of 20<sup>th</sup> century novelists, 1980s                      Correspondence, misc.                      Greenough, Sarah, 1983                      Green, Thomas, 1976                      Departure music program from Glasgow School of Art, 1986</p>
148b		<p>Color snapshots of studio – just before packing-up and closing, 2015                      Color photographs of studio – just before packing-up and closing, 2015                      B/W snapshots of studio, Ilford disposable camera, ca. 2009                      35mm color negatives, TFB’s museum retirement party, 05/05/2001                      35mm color negatives, TFB’s 50<sup>th</sup> Birthday party, 1988                      Portraits of TFB                      Plate commissioned by the Santa Fe Museum, 1994 – (moved to fpc)                      Book: <i>Multitude, Solitude. The Photographs of Dave Heath</i>. Keith Davis.                      New Haven: Yale University Press, 2015. (moved to CCP Library)                      Correspondence with: Alan Manley, 2003-2006; Keith Davis, April                      Watson, 2008, 2015;                      Snapshots, 1965-1969, by Tom Barrow’s father of Rochester.</p>
148c		<p>Lagerfeld display light</p>
149a		<p>[2019 accrual]                      2 lecture posters                      Book cover with Barrow images                      Correspondence                      Exhibition announcements                      “Homage to Aaron Siskind” [2002 by Tom Barrow]  <i>Mirage Magazine</i>, Fall 2018  <i>The Future of the Book of the Future</i>, Gail Rubini &amp; Conrad Gleber, FSU                      Museum of Fine Arts, 1994  <i>Apparitions the photograph and its image</i>, Adam Art Gallery, Victoria                      University of Wellington, 2017  <i>Sandra Semchuk</i> by Pierre Dessureault, MCPC/CMCP, 1995  <i>Earth, the Daily Show with Jon Stewart</i>, 2010 [“Tom &amp; Laurie, Happy                      Earth Christmas 2010 Love, Harold, Frances, Willow woof, woof”]  <i>Art and Photography</i>, edited by David Company, Phaidon, 2003  <i>L’Amour Fou: photography and surrealism</i>, Rosalind Krauss &amp; Jane                      Livingston, Abbeville Press, 1985  <i>Collaborative Works from the Visual Arts Research Institute</i>, Arizona State                      University, 1986</p>



LACMA, Department of Photography, Annual Report, 1994  
The Tamarind Papers: A Journal of the Fine Print  
-volume 10, no. 2, fall 1987  
-volume 1, no. 8, winter 1977-78  
*Television's Impact on Contemporary Art*, The Queens Museum, 1986  
*Acceptable Entertainment*, Independent Curators Incorporated, 1988-1990  
*Modern Photography*, volume 44, no. 4, April 1980  
*Art in America*, May 2013  
*Artspace*, Fall 1988

### Appendix A: Selected Correspondence

Correspondence to and from Barrow, grouped alphabetically by name within the listed boxes. The index is not exhaustive.

- 219 Gallery, Box 2
- A
  - Adams, Ansel, Box 2
  - Albuquerque Museum, Box 2
  - Alinder Gallery (Jim & Mary), Box 2
  - Andrew Smith Gallery, Box 2
  - Aperture Foundation, Box 2
- B
  - Babican Art Gallery, Box 3
  - Baird, Ken, Box 3
  - Baltz, Lewis, Box 3
  - Barendse, Henri Man, Box 4
  - Barrow (Notes included with gift materials), Box 4
  - Barrow Family Correspondence, Boxes 27a-27b
  - Batchen, Geoffrey, Box 4
  - Bell, Art, Box 5
  - Billings, Bob, Box 5
  - Bishop, Michael, Box 5
  - Black, Kevin Jack, Box 5
  - Block, Ricardo, Box 5
  - Bloom, John, Box 5
  - Brown, Dean, Box 5
  - Bullock, Wynn, Box 5
  - Bunnell, Peter, Box 5
- C
  - Callis, Jo Ann, Box 5

Camera Arts, Box 5  
Camera Magazine, Box 5  
Caponigro, Paul, Box 5  
Carrey, Bobbi, Box 5  
Center for Creative Photography, Box 6  
Chiarenza, Carl, Box 6  
Choice, Box 6  
Chrysler Museum, Box 6  
Cikovsky, Nicolai, Box 6  
Coke, Van Deren, Box 6  
Conger, Amy, Box 6  
Conner, Linda, Box 6  
Cowin, Eileen, Box 6  
Creative Camera, Box 6  
Curran, Darryl, Box 6

D

Davis, Keith, Box 6  
Deal, Joe, Box 7  
Diamond, Steven, Box 7  
Dickinson, Don, Box 7  
Douthat, Anita, Box 7

E

Early Barrow Correspondence, Box 1  
Editions Camera Obscura, Box 7  
Enyeart, Jim, Box 7

F

Fichter, Robert, Box 8-9  
Friedlander, Lee, Box 9  
Friends of Photography, Box 9

G

George Eastman House, Box 10  
Getty Museum, Box 10  
Gillett, Marnie, Box 10  
Golden, Judith, Box 10  
Gowin, Elijah, Box 10  
Gowin, Emmett, Box 10  
Greenough, Sarah, Box 10  
Gutman, Judith, Box 10

H

Hahn, Betty, Box 11  
Harder, Susan, Box 12

Haworth-Booth, Mark, Box 12  
Heinecken, Robert, Box 12  
Hirsch, Robert, Box 12  
Hiser, Cheri, Box 12  
Homer, Rachel, Box 12  
Hosoe, Eikoh, Box 12  
Houston Center for Photography, Box 12  
Huginin, James, Box 12  
Huxtable, Ada Louise, Box 12

I

International Museum of Photography, Box 12

J

Janis, Eugenia Parry, Box 13  
Jay, Bill, Box 13  
Jenkins, Bill, Box 13  
John Michael Kohler Arts Center, Box 13  
Johnstone, Mark, Box 13  
Jones, Harold, Box 13  
Josephson, Kenneth, Box 13

K

Kansas City Art Institute, Box 14  
Kasten, Barbara, Box 14  
Kolias, Nick, Box 14  
Krimms, Leslie, Box 14  
Kroengold, Eric, Box 14

L

Lampkin Camera Work Gallery, Box 15  
Landweber, Ellen & Victor, Box 15  
Larson, William, Box 15  
Latent Image, Box 15  
Laughlin, Clarence John, Box 15  
Laurence Miller Gallery, Box 15  
Lee, Kermit, Box 15  
LIGHT Gallery, Box 15  
Lomeo, Angelo & Bullaty, Sonja, Box 16  
Los Angeles County Museum of Art (LACMA), Box 16  
Lowe Art Museum, Box 16  
Lyons, Nathan, Box 16

M

Mann, Margery, Box 17  
Mertin, Roger, Box 18

Minneapolis Institute of Art, Box 19  
Misrach, Richard, Box 19  
Morgan, Andrew, Box 19  
Morgan, Barbara, Box 19  
Moulton, Margaret, Box 19  
Museum of Fine Arts, Houston, Box 19  
Museum of New Mexico Box 19  
Myers, Joan, Box 19

N

Nagatani, Patrick, Box 19  
Nelson Atkins Museum of Art, Box 19  
Nettles, Bea, Box 19  
Nevada Historical Society, Box 19  
Newhall, Beaumont , Box 19  
Nixon, Nicholas, Box 20  
Noggle, Anne, Box 20  
North, Kenda, Box 20  
Northlight Gallery, Box 20

O

P

Pace/Macgill Gallery, Box 20  
ParkeHarrison, Bob & Shana, Box 20  
Parker, Fred, Box 20  
Pfahl, John, Box 21  
Polaroid, Box 21  
Powell, Anthony, Box 21  
Priestley, J. B., Box 21  
Princeton University Art Museum, Box 21  
Princeton University Department of Art & Archaeology, Box 21

Q

R

Rainey, B. Michael, Box 21  
Reference Letters written by Barrow (**RESTRICTED**), Box 22  
Restricted, Personal, Box 22  
Revelle, Barbara Jo, Box 22  
Rice, Leland, Box 22  
Richard Levy Gallery, Box 22  
Robert Freidus Gallery, Inc. Box 22  
Rochester Institute of Technology, (R.I.T.), Box 22  
Rubenstein, Maridel, Box 22

S

Samore, Samuel W., Box 23  
San Francisco Museum of Modern Art, Box 23  
Schrager, Victor, Box 23  
Shad, Tennyson & Fern , Box 23  
Shore, Stephen, Box 23  
Simon, Michael, Box 23  
Siskind, Aaron, Box 23  
Smith, Keith, Box 23  
Sobieszek, Robert, Box 24  
Society for Photographic Education (SPE), Box 24  
Sotheby's, Box 24  
Spectrum Gallery, Inc., Box 24  
Stratton, Margaret, Box 24  
Susan Spiritus Gallery, Box 24  
Swedlund, Charles, Box 24  
Szarkowski, John, Box 24

T

Tamarind Institute, Box 25  
Teske, Edmund, Box 25  
Time Life Books, Box 25  
Traub, Charles, Box 25  
Traube, Alex, Box 25

U

Uelsmann, Jerry, Box 25  
University of Arizona, Box 25  
University of California, Box 25  
University of New Mexico, Box 25  
University of New Mexico Art Museum, Box 25  
University of New Mexico Faculty (**RESTRICTED**), Box 25  
University of New Mexico Hospital Art Gallery, Box 25  
University of New Mexico Students, Box 25

V

Vestal, David, Box 26  
Virginia Museum of Fine Arts, Box 26  
Visual Resources, Box 26  
Visual Studies Workshop, Box 26  
Volkerding, Laura, Box 26

W

Walker, Todd, Box 26  
Wegman, William, Box 26  
Welpott, Jack, Box 26

Whaley, Jo, Box 26  
 White, Minor. Box 26  
 Whitney Museum of Art, Box 26  
 Winningham, Geoff (see Latent Image)  
 Witkin Gallery, Box 26  
 Witkin, Joel-Peter, Box 26

X,Y,Z, Box 26

### Appendix B: Guide to the names of frequent correspondents with Thomas Barrow

List of people who corresponded with Barrow, either continuously or at certain periods of his life and signed only their first names or initials. Not everyone from the correspondence files is included. Arrangement is alphabetical, with the first column containing signature; second column associated last name(s), spouse name, state of residence and/or affiliation to aid in identification of correspondent.

Signature      Last names, spouse, and/or affiliation

A	Andrew Morgan (KACI)
Adrienne	Salinger
Alan	Trachtenberg (Yale)
Alex	Traub
Alicia	Miller,
Andrew	Morgan, son Andrew Barrow
Anita	Douhat (Photo. Res. Ctr. Boston U)
Anne	Tucker (MFA Houston)
Annie	Hickman
Arezo	Moseni or Mosheni
Andrew	Morgan, Barrow (son)
Barbara	Anderson(Getty),
Betsey & Joe	Ruppa & Deal
Betty	Hahn
Bibo	Family
Bill	Buchanan (Glasgow), Edwards, Jenkins (Tempe), Turnage
Bob	Billings (library,CT),Hirsch, Nicholls (& Diane MIT), Sobieszck
Brian	Steele, Taylor (FOP),
Bryan	Konefsky
Bruce	Flohr (TX)
Bush Press	Dietsch
Cameraworks	Lampkin
Carla	Williams
Carol,Amy,Nicolas, Michael	Simon(WI)
Carlos	Trujillo
Cewzan, CEW	Grayson
Cindy	McHone (UK)

Christopher	Mead, Penhal (& Michele), Kaltenbach
Claire	Sykes
Collette	Giuliano
DD or Don	Dickinson (Ryerson, Toronto, CN)
Danny	Mary Daniel Hobson, Lyon
Darwin	Marable
David	Batchen (& Gillian,AU)Craven, Robinson (Ca),Turner (Museum of NM
Dennis	Grady
Denny	Farber
Diana	DuPont (SFMoma),Gaston(& Ken Sorenson, Curator,MOPA,San Diego),Keane
Diane	Keane, Zuliani
Diane & Gigi	Barendse
Dietsch	Bush Press
Donna	Fletcher (NM)
Duke	Lewis Baltz
Ed	West (Chicago Art Inst.)
Elen	Feinberg (UNM)
Ellen	LandWeber, Landis (Alb.Mus), Cosgrove (UNM),
EPJ	Eugenia Parry Janis
Eric	Johnson (&Cindy),
Fred	Endsley(LACMA), Parker (Pasadena)
Frank	Clifford (LA Times,CA), Gohlke, Koldony(HUGE signature)
Gay	Block (Houston)
Gene	Ostroff (Smithsonian)
Gary	Monroe(and Andy Sweet)
Gauss	Kathleen (LACMA)
Geoff	Batchen (UNM),Winningham(Latent Image)
George	Metz, Pratt
Gig (& Diane)	Henri Man Barendse
Gina & Jessica	Dominique
Greg	MacGregor
Guy	Williams
Harold	Jones
Hoosieroid	Bill Whorrall
Hub	Yonkers
Ian	Van Coller
Jake	Romero (CA)
James	Crump (Arena Editions)
JB or Jean	Jean Baird (UK)
Jacqueline	Thurston (Cal State,San Jose)
"Janet, Judy,S"	Pritchardthorpe
Janet (&Bruce)	Flohr (TX)

Jasmine	(Swiss Inst.), Alinder
Jason	Jones(& Suzanne Corley)
Javier	Carmona
Jennifer	Barrett, Millet(PA)
Jim	Alinder, Bauman,Ferguson,Henkel (U of MN), McQuaid (Photography Source),Jacob (UNM)
Jo	Whaley(& Greg MacGregor)
Joan	Myers (Mus of NM), Coke,
Joanie	Elmer
Joe (& Betsy)	Deal
Joel	Swartz
John	Bloom(CA),Messina
John B	Brinkman
John & Bonnie	Pfahl
Joseph	Marshall
Joyce	Rudinsky, & Ted Strauss
Judy	Gutman, & Hub=Yonkers
Karen & Gil	Remmer & Merckx
Karen H-T, Karen,Lyle,Andre	Hymer-Thompson
Karl	Koenig
Kathy	Campbell (&Rod),
Kate	Ware (Getty)
Keith	Davis (Nelson-Atkins, KC),Smith (Art Int. Chicago), Sun Valley
Ken	Little (TX)
Kim	Steele
Kent	Rush (TX)
Kris, Krispy	Mills
Kurt	Suescum(&Victoria)
Lampkin	See Cameraworks
Larry	Gregory, McNeil,Miller
Laurence	Miller (Gallery)
Lee	Leeland Rice (Pomona,CA)
Libby	Lumpkin
Liz	Glassman (Menil,Houston), Kay (Andrew Smith Gallery), Ward
Lynn,Ian,Bill (Photos w/pug)	Herbert (Houston,TX)
Marcell	Hackbardt
Margaret	Stratton
Margaret&Rob	Moulton & Shaeffer
Marjan & Tom	Butler
Mark	Hinderacker (AHS), Johnstone
Marnie	Gillett
Martha	Madigan



Mary	Brown (CA),Lutz, McIlwain, Whalen,
Mary Jane MJA	Appel (& Steve Hemlin)
McQuaid, Jim	Photography Source
Michaela	Murphey, Penhal(Christopher)
Michael	Hoffman (Aperture),Rainey,Simon, Stone
Michele	Edelson (FL),Penhall (curator of P&Ph)
Miguel	Gandert
Mike	Becotte (Elkins,PA), Pevan, Weaver (Amer.Arts Doc. Ctr,UK)
Mike R	Rainey
Morag	Charlton
Moseni	Mosheni (Arezo)
Murray	Riss (Memphis Ac.of Art)
Myra	Green
Myrna	Jacobs
N	Nicoli(Cikovsky)
Nancy	Marsh,Whalen,CVohen
Nathan	Richards
Nia	Eugenia Parry Janis
Nick	Koltas, Kolias
Nikoka	Yamagata
Parker	Fred (Pasadena)
Pat	Clancy
Paul	Berger (U of Washington)
Peggy	Feenick( ), Jones (SC)
Peggy Ann	Jones
Peter	Bunnell, Walch
Rachel	Homer, Stuhlman (GEH), Edwards
Rebecca	Comwth of VA, Massie
Richard	Levy, Reed (Memphis)
Rita	DeWitt
Robert & Audra	Reck
Robert	Brightman(NY&FL),Fichter (U of FL), Flick (CA,LARGE hndwrtg), ParkHarrison, Sobiesczk,
Roger	Martin, Mertin (&Michaela Murphey)
Roxanne	Haynes (CO)
Sandra	Semchuk(CN)
Sarah	Greenough (&Nickoli)
Scott & Faye	Lamkin
Shelly	Armitrage
Stephen	& Michelle Crawford
Steve	Yates(MofNM), Hemlin (Appel),Kahn (CA),
Susan	Benforado, Blaisdall(MA), Ehrens (B&W magazine),Harder(NYC), Peters(NY,IMP), Purdue, Rankaitis &Robert Flick, Ressler, Spiritus(CA)

Suzanne	Gonzalez(KY), & Jason Jones, Sbarge(516 Artspace, Albq)
Therese	Mulligan (RIT, GEH)
Tim	App
Todd	Baxter
Van	Coke
Victor	Schrager
Vidie	Lange
Virginia	Adams

### Appendix C: Photographic Equipment Inventory

Cameras, toy cameras and camera ephemera collected by Thomas Barrow. List of contents of record boxes 101, 102, 103 and 104; cameras, photographic toys, and photographic ephemera collection.

#### Box 101

1. *Lagerfeld Photo* [small shopping bag], n.d. Contains two sealed metallic bags (6 x 3 inches) and two sample bottles of Lagerfeld Photo Eau de Toilette.
2. *Crazy Camera*, Fisher-Price, 1988. Original packaging of the plastic body of a 35mm toy camera with flash attachment; includes instruction manual.
3. *Masters of the Universe He-Man™ 110 Camera*, Mattel, Inc., 1985. Original packaging contains plastic flash camera in the shape of a warrior standing in front of a skull fortress.
4. *Trick Squirt Camera*, Accoutrements, Seattle, WA, 1996. Original sealed packaging contains plastic fake camera that could be loaded with water to squirt subjects instead of photographing them.
5. *Starboy, Bickri Camera Magic Water*, Japan, n.d. Original sealed packaging contains plastic fake camera that could be loaded with water instead of film.
6. *Cohen Photo Film Camera*, Hong Kong, n.d. Plastic miniature camera, possibly for water squirting.
7. *Snappy Shots™*, Tomy Corp, 1979. Original packaging containing plastic toy camera for infants. Camera resembles a Polaroid and ejects instant pictures after they pass over a moistened, internal sponge.
8. *Talking Port-a-cam™*, Hilco Corp., 1993. Original sealed packaging containing plastic, battery operated toy that resembles a videocamera.
9. *Water Camera*, Hong Kong, n.d. Original sealed packaging containing plastic fake camera that could be loaded with water instead of film.
10. *Snapshot: Parker Brothers Photographic Memory Game*, 1972. Original packaging containing rules, tokens, and cards for game.
11. *Green Pine* plastic camera for squirting water, Hong Kong, n.d. Dick Tracy comic characters on front. Hand strap.
12. [three pieces of plastic that may or may not go together; pieces of "Official Photographer" toy camera] no manufacturer, Hong Kong, n.d.

13. *GI Joe Adventure Team, Action Outfit, Photo Recon*, Hasbro Industries, Inc., Pawtucket, R.I., 1974. Original packaging includes jumpsuit and camera for GI Joe action figure.
14. *Nickelodeon Photo Blaster*, Long Hall Technologies, Viacom International, 1997. Plastic toy 35 mm camera with flash.
15. *Barbie for Girls™ Hollywood Star*, China, n.d. Pink plastic toy camera for 110 film.
16. Souvenir color transparencies of Australia in small plastic camera keychain, China, n.d. Note from Barrow: "From Geoff Batchen."
17. *Cap'n's Cam*, 1991. Cap'n Crunch breakfast cereal promotional toy with picture strips viewed through plastic lens in assemble-it-yourself cardboard "camera."
18. *Art on TV: The Impressionists*. Accoutrements, Seattle, WA, 1995. Original packaging with plastic viewer in the shape of a television set. Note: this object may have been altered to display a joke photo of a dog dressed as a photographer.
19. *Snoopy Hand Painted Switchplate: "Lights! Camera! Action!"* United Feature Syndicate, 1965. Original packaging with plastic light switch cover plate showing cartoon characters from "Peanuts" -- Snoopy as motion picture director and Woodstock as camera operator.

Box 102

1. *Graflex Graflite Super Graphic Camera Jumper Cord*, n.d. Original packaging with electrical connections still in vacuum sealed wrap.
2. *Action Tracker™ Camera*, China, n.d. Original packaging of 35 mm, 4-sequence, 35 mm camera. Includes instruction manual. "HTC International, San Diego, California."
3. *Action Line® Camera AC 110*, n.d. Original packaging of promotional camera from Citibank Espana.
4. "Kodak Paper Sampler," 1981. Kodak publ. P7-26.
5. *Milk Chocolate Film in Net*, Lemberger Candy Corp., Paramus, NJ, n.d. Three chocolate pieces wrapped to look like canisters of 35 mm Kodak film.
6. *Kodak Duraflex Camera*, n.d. 2 ¼ inch format camera with original lens shield, neck strap, and instruction manual.
7. Ceramic coffee mug from the Alinder Gallery, Gualala, California, n.d.
8. *Brownie Target Six-20 Camera*, Kodak, n.d. Camera is accompanied by Barrow's note saying that the camera was a "wedding present from Van Deren Coke, 11/30/1974."
9. *Polaroid SX-70 Land Camera Accessory Kit*, n.d. Original packaging containing close-up lens and flash diffuser; tripod mount; remote shutter; accessory holder, and lens shade.
10. *The Swinger: Polaroid Land Camera Model 20*, Polaroid, Great Britain, 1968 (?). Original packaging containing instruction manual and camera.
11. Instruction manual for Kodak Instamatic 304 camera, 15 pp., n.d.
12. *Sonne W-2 Calculator*, Chicago Aerial Survey Company, Chicago, IL, n.d. Plastic volvelle in original cardboard sleeve. Used for calculating image motion and focal length in aerial photography.
13. *Pin Zip "A precision pinhole camera,"* The Time-Field Company, Newark, Delaware, 1984. Original cardboard box packaging, with instruction manual, history of the pinhole

camera, and cardboard camera for 126 film cartridges. Note from Barrows states: "First pin-hole pics were made with this mid-80s – long before Joe Traugott made me the modified p-hole. 12/07"

14. *Baby-Baby Gogocam*™. Target Brands, Inc., 2001. Original packaging with 35 mm camera. Photograph of infant is printed on the front of the blue camera.
15. Click 'n smile camera. The First Years, 1993. ["12 May 1994 A small token of my deep appreciation for all your support this past semester. It means a lot to me!! To the 'smile 'n click times ahead. Love Therese [Mulligan]"]

#### Box 102A

1. *Polaroid Portrait Land Camera "Big Shot"*, Polaroid Corp., n.d. Camera uses Type 108 color film and Magicubes. No packaging included. Instruction booklet.

#### Box 103

1. *Leadworks* plastic oversize camera "prop" with strap, made in Italy, n.d.
2. Ball point pen with promotional text: "Process C-41. 200 Kodacolor Vr. 35 mm film for color prints. KLR Photographics, 2929 Monte Vista N.E. 265-3562."
3. Graflex flashbulb holder, mid-1960s. Accompanied by note from Barrow: "These flashbulb holders were the 'thing' to have in the mid-60s. Roger Mertin had the first and soon we all had them. Very inexpensive because the strobe had made the f-bulb obsolete."
4. Polaroid camera, SX-70. All black body with neck strap and flash integrated into the design.
5. Polaroid camera, SX-70. Brown leather details and separate flash attachment from Montgomery Ward.
6. *Focus Free PN2011 Vivitar*, China, n.d. Original packaging of the plastic-body 35 mm camera.
7. Polaroid flash attachment 2352.
8. *Objective Distortion Camera*, by Garth Amundson, 1999. Includes handmade camera, instructions, gallery guide and announcement for exhibition of "Objective Distortions" shown at Morgan Gallery, Wooster Art Museum, Wooster, OH. Also included is ephemera related to the *Objective Distortion Camera*: 1.) original cancelled check for \$39.68 from Thomas Barrow to Garth Amundson in payment for the camera. 2.) Garth Amundson's business card with handwritten note to Barrow "Thanks for giving one of my funny cameras a good home."
9. Flashbars (4) for Polaroid SX-70 Land Camera, General Electric, used and unused flashbars, one in original packaging, n.d.

#### Box 104

1. Minolta ac 101(1983) camera with case. Disc camera designed by French designer André Courreges . A more advanced Disc camera by Minolta. It has a 12.5mm (f2.8) zone-focusing lens and two shutter speeds 1/100 and 1/200. Other features are a flash and a close-up lens. This ac 101 model is a pastel blue and white with a wave pattern; matching case with silver strap. Made in Japan.

2. The Can Camera, Re-Usable 35mm camera with build-in flash in the shape of a Pepsi can. Pepsico, Inc., 1998. In original packaging.
3. Kodak Vigilant SIX-20 camera, uses Kodak 620 film, K.A. f/6.3, No. 143, Dakon Shutter. In original box and includes Snapshot Kodaguide for exposure calculation. Note from Barrow, "Negs from this camera will eventually get to CCP – Never did anything of interest with it. It had been in my father's drug store inventory for years and he gave it to me – price tag is in his hand."
4. Brownie Holiday camera, Eastman Kodak Company, Kodet Lens. No case. Camera was made 1953-1957.
5. "Voltron Defender of the Universe," Star Shooter 110mm Working Camera, ©Impulse LTD, 1985. Robot converts to camera. In original packaging.
6. "Mick-A-Matic." Camera in the shape of Mickey Mouse head that uses 126 instant loading cartridge film. Includes instructions and flashcubes. ©Walt Disney Productions. Made in U.S.A, undated.
7. Toy, wind-up, walking camera with eye-ball for a lenses and hands holding a magnifying glass by TOMY. Made in Singapore.
8. Toy, wind-up, walking camera with face for lens. Made in Hong Kong.
9. "Convertors, Spies Focus" a toy that converts from robot to camera. Made in Japan, ©1984. In original packaging.