

Center for Creative Photography

The University of Arizona

1030 N. Olive Rd.

P.O. Box 210103

Tucson, AZ 85721

Phone: 520-621-6273

Fax: 520-621-9444

Email: [info@ccp.arizona.edu](mailto:info@ccp.arizona.edu)

URL: <http://creativephotography.org>

Finding aid for the  
Naomi Rosenblum collection, 1862-1999

AG 226

## Naomi Rosenblum collection, 1862-1999

### AG 226

#### Creator

Rosenblum, Naomi (1925- )

#### Abstract

Papers and research materials (1862-1999, bulk 1976-1998) for books, articles, and reviews by photography historian, Naomi Rosenblum (1925- ). Includes notes, clippings, publications, correspondence, and slides that were collected as research materials for the 2009 revision of Rosenblum's 1994 monograph *A History of Women Photographers*; lecture notes; and exhibition materials. Of special note are her research files assembled while writing her 1978 dissertation on Paul Strand.

#### Quantity/ Extent

13.5 linear feet

#### Language of Materials

English

#### Biographical Note

Naomi Rosenblum, born January 16, received a B.A. degree in Fine Art from Brooklyn College, CUNY, in 1948. It was around this time that she married photographer Walter Rosenblum. She earned her master's degree from City University of New York (CUNY) in 1975 and her doctorate from CUNY in 1978. From 1959 to 1990 Rosenblum has taught art history and education at various schools, including Brooklyn College, York College (CUNY), Parsons School of Design, and Tisch School of the Arts. Author of numerous books on photography, her most important are *A World History of Photography* (Abbeville Press, 1983) and *A History of Women Photographers* (Abbeville Press, 1994), both of which won the American Photographic History Society Award for best photographic history book. In addition to teaching and writing, Rosenblum has curated numerous photographic exhibitions and served on many committees and advisory boards related to photography. In 1998 she and her husband received the Infinity Award for Lifetime Achievement by the International Center for Photography. Her association with Paul Strand began with her contribution to *Paul Strand: 60 Years of Photographs* (Aperture, 1976) and her doctoral dissertation, *Paul Strand, the Early Years, 1910-1932*. She was a member of the Board of Advisors for the Paul Strand Archive from 1983 to 1993. In 1990 she and her husband wrote texts for *Orgeval: a Remembrance of Paul Strand* (Lumiere Press).

## Chronology

- 1925** Born January 16.
- 1941-1942** Attends Tyler School of Fine Art, Temple University, Philadelphia.
- 1943-1948** Attends Brooklyn College, Brooklyn, New York; graduates with a B.A. in Fine Art; marries Walter Rosenblum.
- 1950** Daughter Nina born September 20.
- 195?** Daughter Lisa born.
- 1959-1962** Adjunct lecturer, Art Education, Engineering Drawing, at Brooklyn College, CUNY.
- 1962-1972** Teacher of fine art/art history at High School of Music & Art.
- 1974-1976** Adjunct instructor of Art History, York College, CUNY.
- 1975** Receives master's degree from the City University of New York (CUNY)
- 1976** Contributor to "Paul Strand: 60 Years of Photographs," Aperture.
- 1976-1990** Adjunct professor, art history department, Parsons School of Design, New York.
- 1977** Co-author of *America and Lewis Hine*, with Walter Rosenblum and Alan Trachtenberg for Aperture; Co-curator of the *Lewis Hine Retrospective*, Brooklyn Museum; helps to coordinate the photography section of "The Modern Spirit" shown in Edinburgh.
- 1978** Receives doctorate from CUNY. Dissertation is *Paul Strand, the early years, 1910-1932*.
- 1978-1979** 1978-1979 adjunct professor of Art History, Brooklyn College, CUNY
- 1979** Co-authors *History of American Art* with Brown, Hunter, Jacobus and Sokol for Harry N. Abrams; *Lewis Hine Retrospective* travels to the Venice Biennale; chairs "New Perspectives on American Art, 1890-1940," symposium in honor of Milton W. Brown.
- 1980** *Lewis Hine Retrospective* travels to China; Professor of photographic history, Parsons Program at Arles, France (summer).
- 1981** Contributes to "Contemporary Photographers," St. James Press.
- 1983** Publishes *A world history of photography*, Abbeville Press.
- 1983-1993** Member, Board of Advisors, Paul Strand Archive.

**1984-1985** Adjunct professor, history of photography, Tisch School of the Arts, New York University.

**1985** *A world history of photography* wins best photographic history book from American Photographic Historical Society; adjunct professor, art history department, Graduate Center, CUNY.

**1985-1992** Member, Board of Advisory, Aperture Foundation.

**1989** Authors "Changing Chicago: A photodocumentary," University of Illinois Press.

**1990** Getty scholar along with husband Walter; authors "Orgeval: A remembrance of Paul Strand," Lumiere Press.

**1992-?** Member of Acquisitions Committee, International Museum of Photography Eastman House.

**1993-?** Member, Advisory Board, Cambridge Perspectives on Photography, Cambridge University Press.

**1994** Publishes *A history of women photographers*, Abbeville Press, which wins American Photographic History Society Award for best photographic history book.

**1995** Scholar in residence, Ecole Nationale de Photographie, Arles, France.

**1996-1997** Co-curator with Barbara Tannenbaum of *A history of women photographers*, an exhibit based on Rosenblum's book, New York Public Library, NYC; National Museum of Women in the Arts, Washington, D.C.; Santa Barbara Museum of Art, Santa Barbara, CA; Akron Art Museum, Akron, OH

**1998** She and her husband Walter were awarded the Infinity Award for Lifetime Achievement by the International Center for Photography.

**1998** Co-author of "Berenice Abbott: New York Anni Trenta," with Italo Zannier, Art Books International, Ltd.

**1999** Co-authored "Documenting a myth: The South as seen by three women photographers, Chansonetta Stanley Emmons, Doris Ulmann, Bayard Wootten 1910-1940," with Susan Fillin-Yeh, University of Washington Press.

**2003** Authors "Women seeing women: a pictorial history of women's photography from Julia Margaret Cameron to Annie Leibovitz," W W Norton & Co. Inc.

**2007** Co-authors "Chernobyl: the hidden legacy," with Pierpaolo Mittica and Rosalie Bertell, Trolley Books.

**2008** Women in Photography International, an online resource center (<http://www.womeninphotography.org/wipihome.html>), uses her text to establish their list of the top 100 women photographers.

**Biographical:** Born Jan. 16, 1925. [info from 2 sources: copy of insurance card in Box A Folder 16, and copy of passport in Box A Volga Peace Cruise folder] Rosenblum is an independent scholar who has taught, written photography history books, articles, book reviews, lectured widely and co-curated several exhibits. Her texts, *A world history of photography* and *A history of women photographers* are used in photography and photo history classes worldwide. Her husband was Walter Rosenblum, (1919-2000) a photographer, professor and member of the Photo League.

## Rosenblum Bibliography

### Books

Contributor, *Paul Strand: 60 years of photographs*, Aperture, Millerton, New York, 1976.

Co-author, *America and Lewis Hine*, with Walter Rosenblum and Alan Trachtenberg. Aperture, Millerton, New York, 1977.

Author, *Paul Strand, the early years, 1910-1932*, PhD thesis for City University of New York, 1978.

Co-author, *History of American art*, with Brown, Hunter, Jacobus and Sokol. Harry N. Abrams, New York, 1979.

Contributor, *Contemporary photographers*, St. James, London, 1981.

Author, *A world history of photography*, Abbeville Press, New York, 1983.

Author, *Changing Chicago: a photodocumentary*, University of Illinois Press, 1989.

Author, *Orgeval: a remembrance of Paul Strand*, Toronto: Lumiere Press, 1990.

Author, *A history of women photographers*, Abbeville Press, New York, 1994.

Co-author, *Berenice Abbott: New York anni Trenta*, with Italo Zannier, Art Books International, Ltd., 1998.

Co-author, *Documenting a myth: the South as seen by three women photographers: Chansonetta Stanley Emmons, Doris Ulmann, Bayard Wootten 1910-1940*, with Susan Fillin-Yeh, University of Washington Press, 1999.

Author, *Women seeing women: A pictorial history of women's photography from Julia Margaret Cameron to Annie Leibovitz*, W. W. Norton & Co. Inc., New York, 2003.

Co-Author, *Chernobyl: the hidden legacy*, with Pierpaolo Mittica and Rosalie Bertell, Trolley Books, London, 2007.

### Catalogues and portfolios

Portfolio essay in *The Lewis W. Hine document*, Brooklyn Museum, Brooklyn, New York, 1977.

"Photography, 1908-1935" in *The modern spirit, American painting 1908-1935*, by Milton W. Brown, Arts Council of Great Britain, London, 1977.

"Paul Strand Chronology" in *The collection of Alfred Stieglitz*, by Weston Naef, Metropolitan Museum of Art, New York, 1978.

"Lewis W. Hine" in *Photography: Venice '79*, Rizzoli, New York, 1979.

## Scope and Content Note

This collection contains the working papers of Naomi Rosenblum including research materials, correspondence and manuscripts for her writing projects (including books, articles and reviews) and lectures, materials on her curatorial work and correspondence for her work as a member of various photography-related boards.

Series 1 contains research files that are arranged alphabetically. Series 2 contains miscellaneous research files. Series 3 contains research files related to Paul Strand. Series 4 contains project files dated 1862-1998. Of special interest are a transcript of the 1962 talks between Strand and Robert Katz of KQED-TV, San Francisco's educational television station; "Paul Strand: 16 gravures" from *Photography Year Book 1963*, with an appreciation by Milton W. Brown; a small original snapshot of Strand in grade school, no location, no date, no indication of which of the small boys is Strand; and small original snapshots of Strand in his U.S. Army uniform, in Minnesota, 1918/1919. Series 5 contains files related to Rosenblum's book, *A World History of Photography*, dated 1992-1996. Series 6 contains files related to women photographers and her book, *A History of Women Photographers*, dated 1886-1999. Series 7 contains color snapshots of women photographers' photographs and of Naomi Rosenblum at an exhibition.

## Arrangement

[Series 1: Research files, alphabetical, n.d., 4 boxes](#)

[Series 2: Research files, miscellaneous, n.d., 1 box](#)

[Series 3: Paul Strand research files, 1890-1976, 1 box](#)

[Series 4: Project files, 1862-1998, 3 boxes](#)

[Series 5: \*World history of photography\* files, 1992-1996, 1 box](#)

[Series 6: Women photographer files, 1886-1999, 2 boxes](#)

[Series 7: Color snapshots, n.d., 1 box](#)

## Names and Subject Terms

Rosenblum, Naomi [<http://id.loc.gov/authorities/names/n78091905>]

Strand, Paul, 1890-1976 [<http://vocab.getty.edu/ulan/500003133>]

Photography, Artistic—History [<http://vocab.getty.edu/aat/300178594>]

Women photographers [<https://lccn.loc.gov/sh85147673>]

## Restrictions

### Conditions Governing Access

Access to promotion reviews is restricted.

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

### **Conditions Governing Use**

Copyright to original manuscripts is held by Naomi Rosenblum.

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 Naomi Rosenblum starting in 2008. Additional materials were received in 2009, 2011, 2013, and 2019.

### **Related Materials**

[http://www.rosenblumphoto.org/rp\\_home.html](http://www.rosenblumphoto.org/rp_home.html)

### **Preferred Citation**

Naomi Rosenblum collection, 1862-1999. AG226. Center for Creative Photography, University of Arizona, Tucson, AZ.

### **Processing Information**

Finding aid was updated by Tai Huesgen in 2019.

## Container List

### Series 1: Research files, alphabetical, n.d.

Extent: 4 boxes

Box	Folder
1	Research files, A-C
2	Research files, D-K
3	Research files, L-P
4	Research files, R-Z

### Series 2: Research files, miscellaneous, n.d.

Extent: 1 box

Box	Folder
5	Research files, miscellaneous

### Series 3: Paul Strand research files, 1890-1976

Series note: Organized in chronological order. Containing a variety of materials relating to Strand's life and career filed year by year. Included are original photographs, clippings, magazine articles, copies of original documents in other repositories (such as Strand's high school report card and US Army documents), copies of letters in the Strand Collection, original copies from the Strand Collection, and Rosenblum's notes. Some of her notes contain quotes from Strand that may have come from actual interviews with him, but are unattributed. **Note: many of the copies of documents are deteriorating Thermofaxes and many are held together with brittle, deteriorating transparent tape.**

Extent: 1 box

Box	Folder
6	Paul Strand research files, 1890-1976

### Series 4: Project files, n.d., 1862-1998

Extent: 3 boxes

Box	Folder
7	<p>Photographic Resource Center, Boston; Juror for Reva and David Logan Grants, 1985-1986 (2 folders)</p> <p>Lecture, J. Paul Getty Museum (lecture and consultation correspondence), 1988</p> <p><i>Photo poche</i>, No. 50, Lewis Hine, Centre National de la Photographie (correspondence and manuscript), 1991-1993</p> <p>"Braun letters" (Adolphe Braun, manuscript, correspondence about, publications), 1977-1980</p>



“Strand Fund,” Executive Committee, Aperture Foundation, Paul Strand Archive, 1989-1991

Carl Van Vechten lecture, Lehman College, NYC (correspondence), 1989

“American art,” correspondence with Prentice Hall, 1980

“Heaven will protect the working girl” (documentary), correspondence with Agnese N. Haury, 1990-1992

Oakland Museum, manuscript, “f.64 and modernism,” 1993

Insdorf (Columbia University) and Haury (Agnese Nelm Lindley Foundation), correspondence, 1991-1992

NY Public Library and Haury (Agnese Nelm Lindley Foundation), correspondence, 1991-1993

“American art” clippings, 1979

Carl Van Vechten portfolio, Brooklyn Museum (project proposal and correspondence), 1986-1987

Agnese N. Haury, Agnese Nelm Lindley Foundation (correspondence), 1991-1993 (2 folders)

“American art,” Harry N. Abrams (correspondence, contract, and proofs), 1977-1980

J. Paul Getty Museum, guest scholar (correspondence and related papers), 1989-1992

El Salvador exhibition, The Travelling Museum, Keene, NH (correspondence), 1991

Book loans, Whitney Museum (loan agreements, shipment documentation), 1992

*Mother Jones* photo competition (brochure, application forms, letter), 1992

Naggar and Ritchin, “Mexico through foreign eyes” (letters of permission), 1993

Dissertation ms. (Strand/Stieglitz letters), Yale University Press and UMI (correspondence), 1979-1982

Lecture, Camera Club NY (letter), 1991

“Georgia O’Keefe and the weight of biography” (ms. revision), 1992

“Georgia O’Keefe and the weight of biography,” book review (correspondence, clippings, notes, ms.), 1991

“The documented versus the arranged image,” essay, AFA newsletter (correspondence, 3 copies), 1988

“The Camera and the city,” lecture, Minnesota Humanities Commission conference (correspondence, conference materials, ms.), 1986

“Contemporary photographers,” St. James Press (order form, press release), 1988

“Stieglitz and Strand,” lecture, Photographic Historical Society conference

(ms, conference materials, correspondence), 1985  
"All one needs is courage," lecture, Society for Photographic Education  
conference (program booklet), 1986  
"A photographic history of labor in the United States," essay for "Art and  
culture of the American labor movement" exhibition  
(correspondence, ms, exhibition materials), 1982-1986  
Symposium, "New perspectives on American Art, 1890-1940," City  
University of New York, Oct. 26-27, 1979  
Volga Peace Cruise (photos, miscellaneous papers), 1983  
"The modern spirit" (exhibition), Arts Council of Great Britain  
(correspondence, clippings, exhibition materials), 1977  
"Focal Encyclopedia of Photography" (correspondence, style sheet,  
subject index), 1991  
Fund for Documentary Photography (prospectus, letter), 1988  
Lehman College Art Gallery, City University of NY, (exhibition proposal),  
1990  
"The art of photography," review, History of photography  
(correspondence, ms.), 1989-1990  
Getty Fellowship (correspondence, miscellaneous papers), 1990  
"From protest to affirmation," essay for "Decade by decade"  
(correspondence), 1987-1988  
Book reviews (correspondence, mss.), 1976-1980  
Pittsburgh Photographic Library, consultation (correspondence, notes,  
report), 1981  
Lewis Hine (requests for reproduction prints, permissions, lecture), 1977-  
1982  
Promotion review, 1997 RESTRICTED  
"Beyond the three Ss," lecture given at NYU Conference (abstract for  
lecture, miscellaneous papers from the conference), 1998  
Lecture at Florida International University (letter, clippings), 1988  
Aperture Foundation Board of Advisors (correspondence, portfolio of  
materials from the Board), 1997-1998  
Review of book proposal "Doctoring the Midwest," University of  
Nebraska Press (correspondence, ms. of book proposal, UNP  
catalogs), 1997  
Lecture on women in photography at MOMA (letter), 1997  
Lecture in Iceland, Reykjavik Museum of Photography (correspondence,  
clipping, photocopies of articles on photography), 1997-1998  
Kraszna-Krausz Award (correspondence), 1996-1997  
"Beyond the three Ss," lecture given at NYU conference (correspondence,  
ms.), 1997-1998

- "The garden of photographic delights and how it grew," lecture given at SPE conference (correspondence, ms, miscellaneous related materials), 1997-1998
- Fred Stein (clippings, catalog, letter from son), 1998
- "All You Need Is Courage," lecture, Dayton Art Institute (correspondence, ms, miscellaneous related materials), 1997
- "Transforming the ordinary," lecture by NR and WR, Metropolitan Museum of Art (correspondence), 1997-1998
- National Geographic project (correspondence, project proposal), 1998
- Introduction for exhibition, Norfolk Library, Norfolk CT (correspondence, ms.), 1998
- Consultant for collection assessment, Norfolk Historical Society, Norfolk CT (correspondence, grant proposal), 1998
- Society for Photographic Education lecture (notes), [1997?]
- Santa Barbara Museum of Art, San Diego, lecture, "The persistent presence," 1997
- Museum of Contemporary Photography, Chicago, press kit, [1995?]
- George Eastman House Acquisitions Committee, papers, 1996-1997
- Mead Art Museum, Amherst, lecture, "The persistent presence," 1998
- National Museum of Women in the Arts, Washington, DC, lecture, 1997
- Detroit Institute of the Arts, symposium moderator, 1996
- "Documentary photography: past and present," manuscript, [1997-1998?]
- "Lotte Jacobi and the modern movement," manuscript, [1996-1998?]
- Akron Art Museum, "A history of women photographers," loans for exhibit (correspondence, loan agreement forms), 1996
- Akron Art Museum, "A history of women photographers," exhibit, correspondence, clippings, promotional materials, 1996-1998 (4 folders)
- George Eastman House, "Women in photography," lecture, manuscript, [no date]
- National Gallery of Canada, "All it takes is courage," lecture (correspondence, ms, related papers), 1997
- Maier Museum of Art, Lynchburg VA, "All it takes is courage," lecture, manuscript, 1997
- University of North Carolina Press, "Light and air: the photography of Bayard Wootten," critique and book blurb (correspondence, ms. of "Light and air"), 1993-1998
- Douglas F. Cooley Memorial Art Gallery, Portland OR, "Documenting a myth," co-curator (correspondence, ms, miscellaneous related material), 1998

9

Kean College, Union NJ, "The persistent presence," lecture (ms, correspondence, miscellaneous material), 1997

Portland Art Museum, Portland OR, lecture (correspondence), 1997

A timeline of events, 1839-1975, manuscript, [no date]

Coville Photographic Art Foundation, Warren and Margot Coville photographic collection inventory, 1996

Akron Art Museum, 75<sup>th</sup> anniversary catalogue, articles (correspondence, clippings on Struth, 2 prints, 1 negative, mss.), 1998

NBC, Paris, "Modernist eye, responsive heart: the work of Dorothea Lange," essay for exhibit (correspondence, ms.), 1998

Reed College, Portland OR, Ulmann, Emmons and Wooten exhibition, curator (notes, clippings, correspondence, itinerary, prospectus, catalogues, business card, *At Reed*, April 6-12, 1998, exhibition checklists, announcement), 1936, 1995-1998 (2 folders)

Society for Photographic Education, Baltimore MD, conference speaker, 1986

St. James Press, "Contemporary Photographers," 2<sup>nd</sup> ed., essays for (mss, proofs, correspondence), 1980-1982, 1986

Humanities Institute, Brooklyn NY, "Paris and photography," conference presentation (ms, correspondence, conference program), 1986

New York State Museum, Bronx photographers, exhibit proposal, 1984

New York Council for the Humanities, NYC, Films in the Humanities (film and lecture series), lecture on Paul Strand (correspondence, program, clipping), 1985

Instituto de Estudos Avançados, São Paulo, Brazil, lecture (notes, correspondence, clippings), 1986-1987

Delaware Art Museum, Hine lecture (miscellaneous related materials), 1980

NEH grant (responses from reviewers, guideline booklet), 1987

*Rotkin review*, review of *A history of world photography* (ms, copies of the *Rotkin review*, correspondence), 1986

NEH summer art history seminar in Paris, (proposal, notes, correspondence), 1982-1983

Oakland Museum, "f.64 and the California contribution to photography," lecture (correspondence, ms.), 1988-1989

Akron Art Museum, "Pure or embellished," lecture (correspondence, ms, miscellaneous related materials), 1987

Media Arts Center, Pittsburgh, residency (correspondence, miscellaneous related materials), 1988

Allen Memorial Art Museum, Oberlin OH, "The camera and the other America," lecture (letter, ms, exhibition brochures), 1988

Center for Creative Photography, "Decade of the forties," Tucson decade by decade, symposium (correspondence, ms, clipping, lists of photographers and photographs at CCP), 1989

Focus/Infinity Fund, "Changing Chicago," essays by WR and NR (correspondence, mss. of both essays, clippings), 1988-1989

American Council of Learned Societies, grant application (application form, correspondence, ms. of essay), 1978-1979

Heckscher Museum, Huntington NY, "Photography: a brief history," lecture (brochure, lecture notes, correspondence, miscellaneous related material), 1988

*Photo metro*, interview (correspondence, ms.), 1988

Museum of Contemporary Photography, Chicago, project proposal (letter), 1986

*American photographer*, "15 pictures that changed America," panelist for selection (correspondence), 1988

Third Latin American Colloquium of Photography, Havana, lecture (notes, ms.), 1984

Various places, lectures (correspondence, miscellaneous related material), 1976-1985

Bridgewater State College, Bridgewater MA, lecture (correspondence, program brochure), 1986-1987

North Carolina Museum of Art, Raleigh NC, "Straight photography," lecture (correspondence, various related materials, 1985

Adolphe Braun research (ms, notes, correspondence, clippings, transcriptions of articles and correspondence), 1862-1983 (3 folders)

Adolphe Braun lecture (untitled ms.), [no date]

American Federation of the Arts, San Francisco CA, article for AFA newsletter (correspondence, ms.), 1987-1988

Carnegie Museum of Art, Pittsburgh PA, "Through the lens sharply," lecture (correspondence, ms, program brochure, boarding pass, agreement form), 1986-1987

**Series 5: World history of photography files, 1992-1996**

Extent: 1 box

Box Folder

10	"A world history of photography," revisions, general (notes, photocopies of articles, correspondence), 1994-1995
	"A world history of photography," revisions, early (notes, ms.), 1995
	"A world history of photography," revisions, preface (cover letter, proof

- pages, ms.), 1996
- "A world history of photography," revisions, chapters 11 & 12 (annotated chapter pages, correspondence, ms.), 1995-1996 (2 folders)
- "A world history of photography," revisions, chapter 12 (cover letter, ms.), 1996
- "A world history of photography," revisions, digital photography (letter, notes, clippings, magazines and other material relating to digital photography), 1992-1995
- "A world history of photography," revisions, bibliography, (correspondence, photocopies of articles, section of earlier ed., ms), 1995-1996
- "A world history of photography," revisions, technical section and glossary (cover letter, ms.), 1996
- "A world history of photography," revisions, plates (correspondence, notes, 31 thermal faxes), 1994-1996
- "A world history of photography," revisions, various sections (notes, correspondence, mss, 10 thermal faxes), 1993-1996
- "A world history of photography," revisions, corrections (correspondence, faxes, clipping, ms.), 1996
- "A world history of photography," foreign language editions (correspondence, notes, photocopies of articles), 1995

**Series 6: Women photographer files, n.d., 1886-1999**

Extent: 2 boxes

Box Folder

- 10 "A history of women photographers," book, correspondence, 1996
- "A history of women photographers," book and exhibit, correspondence, 1993-1995
- Akron Art Museum, "A history of women photographers," Nina's video (notes, photocopies of background materials on women photographers, correspondence, list of photos to be used in the video, outline drafts), 1995-1996 (3 folders)
- Akron Art Museum, "A history of women photographers," preparations for exhibit (notes, photocopies of pictures, clippings, correspondence, mss, maps, catalogue, 7 prints, 24 thermal faxes), 1992-1996 (8 folders)
- Akron Art Museum, "A history of women photographers," exhibition checklists (checklists, notes, correspondence, ms, 24 thermal faxes), 1996 (3 folders)
- Akron Art Museum, "A history of women photographers," docent

11

- documents (manuscript), 1996-1997 (2 folders)
- Santa Barbara Museum of Art, "A history of women photographers," exhibit (receipts, invitation, notes, maps, brochures, ticket stubs, 1 print, correspondence, clippings, *Santa Barbara Museum of Art bulletin*, July/August 1997), 1997
- Leeway Foundation, Philadelphia PA, 1996 photography awards, presenter (press materials, correspondence, ms, various related materials), 1991-1996 (2 folders)
- Women in the arts (notes), [no date]
- Women in U.S. history (notes, clippings), 1886-1987
- Women photographers, advertising (brochure, notes), 1986, 1991
- Women photographers, amateurs, before World War I (notes), 1989
- Women photographers and feminism (clippings, notes, brochure, *Photographic insight*, II:4, 1992, grant proposal, curriculum vitae, ms), 1927-1995
- Women photographers, architecture (clipping, notes), 1907, [no date]
- Women photographers, articles by (clippings, notes), 1898, 1926
- Women photographers, articles on (clippings, *Lens on campus*, April 1982, notes, mss), 1891-1906, 1943-1949, 1979-1994 (3 folders)
- Women photographers, assorted (notes, clippings), 1928-1936, 1981-1989
- Women photographers between the wars (notes, clippings), 1927-1991
- Women photographers, bibliography (notes, clippings, catalogues, correspondence, press release, brochure), 1893, 1979, 1986, 1989-1990, 1992-1993 (3 folders)
- Women photographers, biographies & dates (clippings, notes), 1899, 1981, 1983, 1993
- Women photographers, black (notes), [no date]
- Women photographers, Brazil (clipping, notes, postcards, business card), 1990, 1993, [no date]
- Women photographers, Canada (notes, clippings, correspondence, *The archivist*, Jan.-Feb. 1987, *Women in photography*), 1983, 1985, 1987, 1992-1993, [no date]
- Women photographers, catalogues & brochures 1978, [1988], 1993, 1995-1997
- Women photographers, China (clippings, correspondence, 35 prints, biographical sketches, notes, résumé, *Chinese photography*, no.1 and May 1993), 1984, 1986, 1989-1994, [no date]
- Women photographers, conferences and exhibits (brochures, flyers), 1986-1988
- Women photographers, Cuba (notes, brochure, letter), 1990, 1992, [no

- date]
- Women photographers, Czechoslovakia (notes, correspondence, clippings, brochure), 1989, 1992-1993, [no date]
- Women photographers, daguerreotypists (clippings, notes, letter), [1967], 1993, [no date]
- Women photographers, dance photography (clipping), [1989-1991?]
- Women photographers, Europe (notes, brochures, letter, catalogue, correspondence, clipping), 1987-1991 (2 folders)
- Women photographers, exhibitions, feminist (clippings, handbill), [1974], [1980s], 1992
- Women photographers, exhibitions, general (brochures, exhibition catalogue, clipping, handbill, notes), 1930-1994 (2 folders)
- Women photographers, exhibitions, women only (notes, brochures, clippings, press release, exhibition catalogues), 1906-1995
- Women photographers, fashion photography (notes, correspondence), 1992
- Women photographers, Finland (letter, clipping), 1992, 1994
- Women photographers, France (clippings, notes, brochure, handbill), 1902, 1989-1991, 1994
- Women photographers, general background material (notes, clippings), 1921-1922, [1990s]
- Women photographers, Germany (correspondence, clippings, brochures, 13 prints, notes, biographies), 1990-1995 (2 folders)
- Women photographers, Great Britain (clippings, correspondence, brochure, notes), 1987, 1989-1994, [no date]
- Women photographers, Great Britain, 19<sup>th</sup> century (notes), [no date]
- Women photographers, hand colored photos (University of New Mexico Press catalogue), 1991-1992
- Women photographers, Hollywood celebrity portraits (photocopied pages from John Kobal book), 1980
- Women photographers, illustrations (photocopies), 1978, [no date] (2 folders)
- Women photographers in collections (brochure, correspondence), 1988, 1991, 1993
- Women photographers, Italy (slides), 1996
- Women photographers, Japan (notes, biographies, clippings, exhibition catalogues, correspondence), 1991-1995
- Women photographers represented in books (notes, clipping), 1976, [no date]
- Women photographers, vocation (clippings, notes, 1 photo print, 2 cartes de visite), 1924, 1937, 1987, [no date]



“All it takes is courage,” lecture (ms, photocopy of introduction to “A history of women photographers”), 1997

Children as subjects of photos (notes, clipping, exhibition catalogue), 1985, 1987, [no date]

F64 (notes), [no date]

School of Visual Arts, NYC, lecture [“All it takes is courage”] (ms, *Photo review*, Spring 1997), [no date]

University of Maryland, Baltimore County, lecture for “Eye of the storm” exhibit (correspondence, brochure, ms), 1998-1999

**Series 7: Color snapshots, n.d.**

Extent: 1 box

Box Folder

12 Color snapshots of women photographers’ photographs with collection name [probably used as selections for the exhibition]  
Color snapshots of Naomi Rosenblum at exhibition opening