Finding aid for the
Rosalie Thorne McKenna collection, 1896-2008
AG 228

Finding aid updated by Alexis Peregoy, 2017
Rosalie Thorne McKenna collection, 1896-2008

AG 228

Creator
McKenna, Rosalie Thorne, 1918-2003

Abstract
Papers, photographic materials, and audio-visual materials, (1896-2008), of Rosalie Thorne McKenna (1918-2003) photographer, filmmaker, and writer. Includes correspondence, biographical materials, writings, research files, publications, exhibition files, negatives, study and contact prints, and other materials documenting the life and career of Rosalie Thorne McKenna.

Quantity/Extent
90 linear feet

Language of Materials
English

Biographical Note
Rosalie “Rollie” Thorne McKenna was born in Houston, Texas in 1918 and shortly after, her family relocated to Connecticut so her father could continue his education at Yale University. McKenna was given the nickname “Rollie” by her family which she continued to use both in her personal life and throughout her career. Around 1921, her parents separate, and McKenna moves with her mother to Mississippi and placed under the care of her grandparents. At this time she also develops a love of sailing that lasts into her adulthood.

In 1926, McKenna and her family develop The-Inn-By-The-Sea but by 1929 a financial crisis leaves the family with little assets, including the inn. The family moves along the coast for several months and eventually leases space in abandoned Fort Gaines buildings and opens The-Sea-Fort-Inn on Dauphin Island, Alabama. Between 1932 and 1935, McKenna moves with her mother and stepfather to Paris’ Left Bank where the family continues to struggle financially, and eventually return to the states, settling in St. Louis, Missouri. Her mother gets a second divorce.

Between 1935 and 1937 McKenna attends Gulf Park Junior College in Gulf Park, Mississippi and later enters Vassar College in New York. After a brief engagement to Jack Hulburd, a Navy airman, McKenna graduates from Vassar and buys property in
Millbrook, New York. During this same year (1940), McKenna visits the Southwest for the first time and stays at Victor Thorne’s Taos, New Mexico home.

In 1941, McKenna becomes a medical technician in the Vassar College infirmary, and is hired by *Time* as a researcher in science and medicine. She also takes physics and chemistry classes at Columbia University while briefly considering becoming a doctor. Following the Pearl Harbor attack in 1942, Congress creates WAVES – Women Accepted for Voluntary Emergency Service and McKenna enters the U.S. Naval Reserve.

McKenna weds Henry Dickson McKenna in 1945 and both leave the Navy and settle in New York. McKenna becomes a researcher at *Life* and accompanies photographers on assignments. Two years later, her paternal grandfather passes away and McKenna secures a small inheritance and quits her job at *Life*.

In 1948, McKenna begins master’s classes in Art History at Vassar College upon the urging of Agnes Claflin, Vassar Art Department Head, and Richard Krautheimer, Professor of the History of Architecture. McKenna travels to Europe as a supplement to her coursework, and there she buys her first camera, a Pontiac 35mm French camera with 50mm lens. McKenna then returns to the states to enter her final year at Vassar and settles down in Millbrook full-time. McKenna and her husband divorce in 1949.

McKenna begins a residency at Fort Walton Beach, Florida where she stays with family in 1949. She adds more cameras to her collection, including a Rolleiflex and a Linhof Teknika 4x5, while also learning the printing process. She then returns to Europe from 1950 to 1951 where she studies the architects Brunelleschi, Alberti and Palladio, which will later inspire her 1952 *Three Renaissance Architects* exhibition. McKenna also meets John Malcolm Brinnin, who will become a lifelong friend and business associate.

Between 1951 and 1953, McKenna begins taking portraits of poets, writers, and other artists, initially through connections at the Poetry Center in New York and later by word of mouth. She begins exhibiting her work and contributing to several publications. McKenna meets Dylan and Caitlin Thomas through John Malcolm Brinnin, and the couple stays for a weekend at her home in Millbrook. In response to the growth of her career, McKenna rents her house in Millbrook and sets up her base in New York. McKenna photographs Dylan Thomas on various occasions— at her home in Millbrook, while visiting the Thomas’s in Laugharne, Wales, and again in New York when Thomas’s play, *Under Milk Wood* opens in 1953. Dylan Thomas dies November 9, 1953 in New York.

McKenna then tours Latin America in 1954 and 1955, led by architecture historian, Henry-Russell Hitchcock, on a photographic assignment sponsored by the Museum of Modern Art. McKenna’s photographs from this tour represent nearly half of MoMA’s 1955 exhibition, *Latin American Architecture since 1945*. McKenna continues to work steadily over the next several years for a variety of clients including MoMA, the United
States Information Agency, and *America Illustrated*. A renewed relationship evolves between McKenna and her father, Henry Thorne, before his death in 1959. The inheritance McKenna receives from her father, allows her to pursue her dream of developing a film about Dylan Thomas.

Between 1961 and 1965, McKenna buys a home in Stonington, CT. Soon after, one of McKenna’s childhood friends and mentors, Danny Jones, introduces her to Patricia, ‘Pat,’ Wilson at a party. Patricia and McKenna become friends, and later neighbors, at which point McKenna considers Pat and her four children to be family. McKenna moves her business from New York to Stonington in 1965 and raises the children with Patricia. In the same year, McKenna completes her award winning film, *The Days of Dylan Thomas*.

In 1970, the second edition of *The Modern Poets: An American-British Anthology*, edited by John Malcolm Brinnin and Bill Read with photographs by McKenna is published. (The first edition was published in 1963.) In 1975, *Harbor Tug* by Peter Burchard with photographs by McKenna is published.


Around 1985, McKenna undergoes a successful open heart surgery for a mitral valve problem. Following the surgery, she begins work on a photographic autobiography, *Rollie McKenna: A Life in Photography*. McKenna spends her winters in Key West, FL, and continues to work on several other projects in addition to the autobiography.

In 1991, McKenna’s autobiography, *Rollie McKenna: A Life in Photography* is completed. A retrospective of McKenna’s work is held at the National Portrait Gallery in London in 2001. McKenna dies at age 84 in Northhampton, MA on June 14, 2003. United States poet laureate Richard Wilbur wrote the foreword for McKenna’s autobiography, and described the scope of her portraits as “warm and sociable” despite the diversity and difficulty of her subjects.

Source: *Rollie McKenna: A Life in Photography* by Rollie McKenna, 1991

**Scope and Content Note**

The Rosalie Thorne McKenna archive is comprised of correspondence files, biographical materials, project files and photographic materials. The bulk of the collection is professional in nature, dating from the early 1950s, when around the age of 30, McKenna began to develop an interest in a career as a photographer. McKenna held several professional roles in her lifetime including photographer, filmmaker, and writer, all of which are well-documented within the collection.
Correspondence files (1950s-1990s) constitute 3 linear feet of the collection. Professional correspondence forms the majority of the series, though it is evident that McKenna developed friendships and ongoing partnerships with many of those she worked with, including several of the subjects of her photography. Friends and colleagues such as John Malcolm Brinnin (1950s-1990s) and Richard Krautheimer (1950s-1980s) along with institutions such as the United States Information Agency (1950s-1980s) are well represented, as are various museums, galleries, and publishers. Correspondence may also be found in other parts of the collection such as Writing and Photography Project Files and the Dylan Thomas series.

There is also a series dedicated to McKenna’s extensive work surrounding the famed Welsh poet and writer, Dylan Thomas. The Dylan Thomas series is comprised of biographical, research, and photographic materials related to McKenna’s work with Dylan Thomas and the three major book and film projects on Dylan Thomas: The Days of Dylan Thomas (book, 1964), Portrait of Dylan: A Photographer’s Memoir (book, 1982), The Days of Dylan Thomas (film, 1965). The series also contains correspondence with Dylan Thomas’s family: especially with his mother, his wife Caitlin, and their children.

The collection contains 58 linear feet of photographic materials, namely contact sheets, negatives, and study prints documenting McKenna’s over forty year career as a photographer. Features within her body of work include an Italian Architecture series, a Latin American Architecture series and ongoing activities at the Museum of Modern Art in New York – both commissioned by the museum, a series documenting New York Harbor’s tug boat industry for the publication, Harbor Tug, along with various assignments for the United States Information Agency and America Illustrated. McKenna is particularly regarded for her works of portraiture depicting literary figures and artists such as Edith Sitwell, Robert Frost, Alexander Calder, Leonard Bernstein, W. H. Auden, and Anne Sexton. Materials related to McKenna’s photographic work may also be found in other parts of the collection such as Writing and Photography Project Files and Publications.

Other types of materials found in the collection include biographical materials, research files, publications, exhibition files.

**Arrangement**

Series 1: Correspondence, 1950 – 1997, 5 boxes


Series 5: Publications, 1942 – 1994, 1 box

Names and Subject Terms

Krautheimer, Richard [http://vocab.getty.edu/ulan/500248366]
McKenna, Rosalie Thorne [http://vocab.getty.edu/ulan/500105456]
Thomas, Dylan, 1914-1953 [http://id.loc.gov/authorities/names/n79021315]

Restrictions

Conditions Governing Access

Photocopies of fragile newspapers clippings and other papers have been provided for research use. The originals, which are sleeved or bagged, should not be handled.

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

Conditions Governing Use

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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

This collection was a gift of the Rosalie Thorne McKenna Foundation in 2009.

Preferred Citation

Rosalie Thorne McKenna collection. AG 228. Center for Creative Photography, University of Arizona, Tucson, AZ.

Processing Information

Container List

Series 1: Correspondence, 1950 – 1997
Note: arranged alphabetically. This series includes letters, telegrams, postcards, and greeting cards written to and by Rosalie Thorne McKenna, though the majority is incoming correspondence. Incoming and outgoing correspondence is filed together. Envelopes with information value have been retained. Selected correspondence to and from museums, galleries, and important people in McKenna’s life is arranged alphabetically, and Business Correspondence is arranged chronologically as established by McKenna. A small amount of unidentified family correspondence is grouped separately in the Biographical Materials series. A selected index to the correspondence is included. Additional correspondence with Rosalie Thorne McKenna may also be found in other parts of the collection such as Writing and Photography Project Files, the Dylan Thomas series, Exhibition materials, and Publications. Extent: 3 linear feet.

Subseries 1: Selected Correspondence, n.d., 1950-1997
Note: arranged alphabetically. This series contains both personal and business correspondence that was pulled from various places throughout the collection. Extent: 2 linear feet.

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<td>“B”</td>
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<td>5</td>
<td>Bishop, Elizabeth, 1954 – 1956, 1971</td>
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<td>6</td>
<td>Blais, Marie-Claire, 1985 – 1995</td>
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<td>18</td>
<td>Brodsky, Joseph, 1988, 1990</td>
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<td>2</td>
<td>“C”</td>
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<td>Clifton, Lucille, 1995 – 1996</td>
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<td>4</td>
<td>“D”</td>
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<td>5</td>
<td>Daytona Beach Community College, Southeast Museum of Photography, 1991 – 1993</td>
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<td>6</td>
<td>Dickey, James, 1969 – 1997</td>
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<td>7</td>
<td>Dyson-Hudson, Rada, 1955 – 1962</td>
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<td>8-9</td>
<td>“E”</td>
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<td>10</td>
<td>Eidlitz, Liz, 1950 – 1951</td>
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<td>12</td>
<td>“F”</td>
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<td>“H”</td>
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<td>15-17</td>
<td>“I” – “K”</td>
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<td>3</td>
<td>Keller, Helen. See Writings and Photography Projects</td>
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<td>5-7</td>
<td>“L”</td>
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**INDEX TO CORRESPONDENCE**

c = Correspondence  
bc = Business Correspondence

AL HAYAT. *See* c United States Information Agency 1960 – 1961  
Adlmann, Jan E. *See* c Vassar College  
Aiken, Conrad. *See* c “A”  
Alfred A. Knopf Incorporated. *See* Publications, Rollie McKenna: A Life in Photography  
Allner, Mrs. Walter. *See* c United States Information Agency, 1958  
Alther, Lisa, 1995. *See* c “A”  
Amberson Enterprises, Inc., New York, NY. *See* Writings and Photography Projects, Bernstein, Leonard  
*America Illustrated* magazine. *See* c United States Information Agency, 1956 – 1961
American Society of Magazine Photographers. See bc 1984 “B – H”
Aswell, Mary Lou. See c Brinnin, [n.d.], 1951, 1958
Bailey, Anthony. See c “B”
Beacon Press, Boston, MA. See bc 1986 “A – M”
Beattie, Ann. See c “B”
Bernstein, Leonard. See Writings and Photography Projects, Bernstein, Leonard
Berryman, Eileen. See c “B”
Berryman, John. See c “B”
Birnbaum, Hubert C. See c Dyson-Hudson, 1960 – 1962
Bogan, Louise. See c “B”
Booth, Philp. See c “B” and “H”
Brandt, Bill. See c “B”
Bronstein, Herbert. See c United States Information Agency, 1959
Brower, Lisa. See c New York Public Library
Brown, Eric. See c “S” – “T”
Cahan, Dr. Amos. See c “C”
Calder, Alexander. See c “C”
Campbell, Carol W. See c Bryn Mawr College “Women in Photography” Conference
Capote, Truman. See c “C”
Caputo, Philip. See sc “C”
Carlson, Donna. See c Vassar College
Castelnuovo-Tedesco, Mario. See c “C”
Catlin, Judy. See c United States Information Agency, 1959
Chamberlin, Lee. See c “C”
Chamberlain, Margaret. See c “C”
Clark, William S. See c “B”
Cole, William Rossa. See c “C”
Columbia University, Department of English and Comparative Literature. See c “K”
Connecticut College. See c “C”
Connecticut Magazine. See bc 1986 “A – M”
Contemporary Literary Criticism. See bc 1984 “B – H”
Cook, Mary. See c United States Information Agency, 1957
Cook, Molly M. See c “C”
Cooper, Jane. See c “C”
Corke, Hilary. See c “C”
Corn, Alfred. See c “C”
Dalby, Mrs. D. J. See c United States Information Agency, 1960 – 1961
Darling, Joan. See c “H”
Davison, Peter. See c “D”
Demerec, Mary. See sc Dyson-Hudson, 1955 – 1959
Dodd, Senator Christopher, J. See c U.S. Congress
Dorothea Liebes, Textiles, Inc. See c “D”
Doty, Robert M. See c Vassar College & See bc 1986 “A – M”
Dowell, Connie V. See c “C”
Durrance, Margaret. See c “D”
Ealand, Maria. See c United States Information Agency, 1957 – 1962
Eberhart, Richard. See c “E”
Edington, Blanche. See c United States Information Agency, 1959
Ehrenreich, Barbara. See c “E”
Epstein, Barbara. See bc 1986 “A – M”
Faber and Faber Ltd., London. See c Eliot, T.S.
Farrar, Straus & Giroux, Inc., New York, NY. See c “G”
Feininger, Andreas. See c “F”
Feldman, Irving. See c “F”
Fergusson, Frances D. See c Vassar College
Fitzgerald, Clark B. See c “F”
Florida Keys Magazine. See bc 1985
Ford, Harry. See Publications, Rollie McKenna: A Life in Photography
Fortser, John. See c United States Information Agency, 1957
Frankenberg, Lloyd and Maclver, Loren. See c “F”
Freeman, George. See c United States Information Agency, 1959
Freye, Melissa A. See c Muskegon Museum of Art
Frost, Robert. See Writings and Photography Projects
Furst, Sidney. See c “G”
G. P. Putnam’s Sons. See Photographic Materials, Harbor Tug
Gallery VII. See c “C”
Garland Publishers. See c “G”
GAP Production. See c “G”
Garrigue, Jean. See c “G”
Gates Smith, Jill. See c Bryn Mawr College
Gejdenson, Congressman Sam. See c U.S. Congress, 1987
Georgetown University, Department of English, Washington D.C. See c “H”
Gerber, Dan. See c “G”
Giacometti, Alberto, sculpture. See c “I” – “J” (Janson)
Ginsberg, Allen. See c “G”
Giroux, Robert. See c “G”
Giusti, Franco. See c “C”
Greenberg, Howard. See c Vassar College
Guggenheim. See c “G”
Haaften, Julia Van. See c New York Public Library
Hale, Nancy. See c “H”
Hall, Donald. See c “H”
Hamilton, Edith. See Writings and Photography Projects
Hand of the Poet, The: 100 Great Poets in Manuscript. See c New York Public Library
Hanks, Jacqueline. See Publications Rollie McKenna: A Life in Photography
Hardwick, Elizabeth. See c “H” & Giroux, Robert, 1989
Harper’s Bazaar. See c Brinnin, 1951 & “C” (Capote)
Harrison, Jim. See c “G”
Hartshorn, Sue Peirce. See c Vassar College
Harvard, Department of English and American Literature and Language. See c “H”
Harvard University Press. See bc 1986 “A – M”
Heaney, Seamus. See c “H”
Hecht, Anthony. See c “H”
Hersey, John. See c “H”
Hersey, Barbara. See c “H”
Hine, Daryl. See c “H”
Hoffman, Daniel. See c “H”
Holmes, Donald C. See c United States Information Agency, 1957
Hooten, Peter. See c “H”
Hopkins Center for the Arts, Hanover, NH. See c “E”
Horgan, Paul. See c “H”
House of Representatives, Congress of the United States. See c U.S. Congress
Howard, Richard. See c “H”
Howes, Barbara. See c “H” and “A”
Hulley, Laura. See c United States Information Agency, 1958
Institute of Contemporary Arts. See c “I” – “J”
Italy. See c Eidlitz, Liz
Janson, Anthony F.  See c “I” – “J”
Jarrell, Randall.  See c “I” – “J”
Kaufman, Bob.  See c “G”
Kazantzis, Judith.  See c “K”
Keller, Helen.  See Writings and Photography Projects
Kelly, John F.  See c United States Information Agency, 1958
Kennedy, Kay.  See c United States Information Agency, 1960 – 1961
Kepler, Frank R.  See c United States Information Agency, 1957
Kinnel, Galway.  See c “K”
Koch, Kenneth.  See c “K”
Kramer, Jane.  See c “K”
Kumin, Maxine.  See c “K”
Kunitz, Stanley.  See c “K”
Larkin, Philip.  See c “L”
Lash, Joseph P.  See c “L”
Lawrence, Geratome.  See c “L”
Lawrence, Seymour.  See c Brinnin, 1962
Lawton, Rebecca E.  See c Vassar College, 1992
Lear, Liz.  See c “L”
Lees, David.  See c “L”
Lees, Dorothy Nevile.  See c “L”
Lerman, Leo.  See c Brinnin, 1961 – 1962
Levertov, Denise.  See c “L”
Levin, Morton B.  See c United States Information Agency 1956
Little, Brown and Company, Boston, MA.  See bc 1985
Lord, George.  See c “L”
Lowell, Charlotte.  See c “L”
Lowell, Robert.  See c “L”
Lurie, Alison.  See c “L”
Maclver, Loren.  See c “F”
Matthews, Henry.  See c Muskegon Museum of Art, 1996
McGushin, Herb.  See c United States Information Agency, 1956
McMahon, John P.  See c National Portrait Gallery
Meneely, A. Howard.  See c “E”
Mitchell, Margaretta.  See c Bryn Mawr College & “Women in Photography Conference”
Museum of Modern Art, New York, NY.  See c United States Information Agency files
Mundy, James.  See c Vassar College, 1992
Murray, Ruth Brown.  See c “B”
Muskegon Museum of Art.  See c Muskegon Museum of Art
Mystic Art Association, Inc., Mystic, CT.  See bc 1986 “A – M”
Nagel, Charles.  See c “F”
Noonday Press, The, New York, NY.  See c “G”
Nordström, Alison Devine.  See c Daytona Beach Community College
Okamoto, Yoichi R.  See c United States Information Agency, 1958
Olney, Austin.  See c Bishop, 1955
Omni-Photo Communications, Inc.  See bc 1984 “J – P”
Oxford University Press.  See bc 1984 “J– P,” 1985
Parsons, Marjorie.  See c United States Information Agency, 1957 – 1958
Peck, George A.  See c “B”
Philip, Julia.  See c United States Information Agency, 1957
Phillips, Rodney.  See c New York Public Library
Phillips, Sandra S.  See c Vassar College, 1986 – 1987
Phinney, Gail.  See c Muskegon Museum of Art
Principato, Joseph G.  See c United States Information Agency 1956
Purcell, John.  See c Dyson-Hudson, 1955 – 1962
Random House, Inc.  See Publications, Rollie McKenna: A Life in Photography
Read, Bill.  See c Eberhart, Richard, 1951 – 1969
Richman, Robert.  See c “I” – “J”
Rittenhouse, Caroline.  See c Bryn Mawr College & “Women in Photography Conference”
Rosen, Michael J.  See Publications, Rollie McKenna: A Life in Photography book project files
Rotkin, Charles E.  See c United States Information Agency, 1958
Scotford Jr., John R.  See c “E”
Sharon Arts Center.  See bc 1984 “R – W”
Shaw, Elizabeth, Sharon, NH.  See c United States Information Agency, 1958 – 1959
Shirley, Jock.  See c Bryn Mawr College
Simon and Schuster.  See bc 1985
State University of New York at Buffalo, Buffalo, NY.  See c “F”
Stephenson, Holly Stevens.  See c Brinnin, 1961
Stonington Art Gallery, Stonington, CT.  See c “S” – “T”
String, Rick. See c Muskegon Museum of Art
Teale, Edwin Way. See c United States Information Agency, 1957
Thurber House, The. See Publications, Rollie McKenna: A Life in Photography
Thurston, Laura. See c United States Information Agency, 1959
Tibor de Nagy Gallery, New York, NY. See c “S” – “T”
Unruh, Patricia, A. See Publications, Rollie McKenna: A Life in Photography
Vanity Fair. See bc 1984 “R – W”
Vaughan, Babs. See c Muskegon Museum of Art
Vogue magazine. See c “C,” “E”, and “L”
Wales Tourist Board. See bc 1985
Westering, Karen Van. See c New York Public Library
Wheaton College, Norton, MA. See c “E”
Wood, Barbara Brandt. See c “F”
Wood, Leighton C. See c “F”
Woodwell, Margot Bell. See c Vassar College, 1987
Zeidberg, David S. See c University of California, Los Angeles

Note: includes biographical documents, unidentified family correspondence, and photographs of family and friends. Extent: 2 boxes.


<table>
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<td>Bacon, Bill with Page Bacon, 1939 [family]</td>
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<td>13</td>
<td>Bacon, Henry Douglas with Mable Marks [maternal grandparents of Rosalie Thorne McKenna], 1896, circa 1918, circa 1917</td>
</tr>
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<td>14</td>
<td>Bacon, Mabel [mother of Rosalie Thorne McKenna], 1983, undated</td>
</tr>
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<td>15</td>
<td>Bacon, Mabel with Douglas Bacon, Page Bacon, and Bel Bacon [family]</td>
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<td>16</td>
<td>Generally, Roger [stepfather of Rosalie Thorne McKenna], 1926</td>
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<td>17</td>
<td>Marks, Jeanette, Mt. Holyoke [great aunt of Rosalie Thorne McKenna], 1942</td>
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<td>Thorne Family Home, New Mexico</td>
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<td>24</td>
<td>Mathews, Henry and Marie Caix, Key West, [Florida], 1993 [friends]</td>
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<td>25-26</td>
<td>“Camping Trip with Bob Richardson and Annie Dillard”, 1996 [friends]</td>
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<td>27</td>
<td>“New York City and Camping Trip with Bob Richardson and Annie Dillard,” 1996 [friends]</td>
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<td>28</td>
<td>Certificate [photographic duplication], Marks, William Dennis; Inn-By-The-Sea, Pass Christian, Mississippi [Hotel developed by Henry Douglas Bacon]</td>
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<tr>
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<td>Arthur Manby [owner of Thorne family home in New Mexico from whom Victor Corse Thorne, paternal Rosalie Thorne McKenna, purchased the property]</td>
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</tbody>
</table>
Note: includes unpublished manuscripts, journals, correspondence, notes, research files, and clippings related to McKenna’s writing and photography projects. See also series 6 for materials related to the Dylan Thomas projects. Arranged alphabetically. Extent: 2 boxes.

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
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<tbody>
<tr>
<td>7</td>
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<td>11</td>
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<td>16</td>
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<td>17</td>
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<td>8</td>
<td>1-4</td>
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<td>7-10</td>
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</tbody>
</table>

Note: includes exhibition correspondence, announcements, organizational notes, installation views, price lists, and reviews. Arranged chronologically. Extent: 2 boxes.

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
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<tbody>
<tr>
<td></td>
<td>5</td>
</tr>
</tbody>
</table>
“Artists at Large,” Announcements and correspondence, 1979 – 1984 (cont. Box 11)


“Rollie McKenna – Photography,” Mystic Art Association Gallery, Mystic, CT, Aug. 21 – Sept. 14, 1986

“Portraits, a Literary Photographic Exhibit,” East Martello Museum, Key West, Florida, Miami-Dade Cultural Center, Miami, Florida, Broward County Library, Ft. Lauderdale, Florida April 2 – 30, 1987


Miscellaneous:
- Group Exhibitions
- “Rollie McKenna – Photographer,” [general prospectus], 1989 – 1990
- Misc. exhibition and lecture materials
- Exhibition brochures of other artists

Note: includes materials for publications authored by McKenna and with McKenna photography including correspondence, drafts, hardcopies, publisher information, contract forms, image lists, royalty reports, reviews, book tour information, and lecture announcement and notes. McKenna's collection of books authored by John Malcolm Brinnin is also included. Extent: 1 box.

Subseries 1: Publications authored by McKenna, 1959, 1988-1994
Note: arranged chronologically. See also Dylan Thomas series.

Box Folder

“Why Can’t a Woman,” Yachting, August 1959.

Rollie McKenna: A Life in Photography Book Project
- Correspondence: Adams, Ruth, 1988 – 1990
- Book Tour information, 1991 – 1992
- Lecture announcements and notes, The Thurber House, Columbus, OH, 1992
- Reviews and clippings, 1991
- Pre-print copy
- Pre-print copy [page notes by McKenna]
- Xerox mock-up
Misc. notes, 1990

Subseries 2: Publications with McKenna photography, 1958-1994
Note: arranged alphabetically. See also Project Files for various other publications and clippings.

Box Folder

12  9  Barnard Alumnae Magazine, February 1958, November and April 1959, and Fall 1960 issues (McKenna images throughout)


11  [Miscellaneous clippings], 1971, 1988

Note: arranged chronologically. See also Project Files for various other publications and clippings.

Box Folder


Series 6: Dylan Thomas, 1939-2008

The series contains correspondence with Dylan Thomas’s family: especially with his wife Caitlin, his mother, and his children. The photographic materials are of two separate shoots in Wales and New York City, and contain
negatives and prints. The series also includes prints of Dylan Thomas by other photographers that were used in the book.

The book project, *Portrait of Dylan: A Photographer’s Memoir*, includes many draft revisions and mock-ups of the book. The project files contain materials pre and post production, including legal correspondence, royalty receipts, and media coverage and reviews. *The Days of Dylan Thomas* film was entered into many film festivals and there is extensive research materials surrounding these endeavors, in addition to several copies of the finished film reels.

**Subseries 1: Dylan Thomas Project Files, 1939-2008**
Extent: 11 boxes.

**Sub-subseries 1: Book Project- The Days of Dylan Thomas**
Note: By Bill Read, Photographs by McKenna, 1964. Extent: 1 box.

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
</tr>
</thead>
<tbody>
<tr>
<td>13</td>
<td>1 Photograph list for book, credits, 1964</td>
</tr>
<tr>
<td></td>
<td>2 Correspondence from Bill Read, notes, drawing, 1947, 1963-65, 1974</td>
</tr>
<tr>
<td></td>
<td>3 Book reviews, clippings, 1965</td>
</tr>
<tr>
<td></td>
<td>5-6 McGraw-Hill royalties, 1966-1983</td>
</tr>
</tbody>
</table>

**Sub-subseries 2: Book Project- Portrait of Dylan: A Photographer’s Memoir**

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
</tr>
</thead>
<tbody>
<tr>
<td>14</td>
<td>1 Correspondence to and from Caitlin Thomas, 1953-1982</td>
</tr>
<tr>
<td></td>
<td>2 Correspondence to and from Florence Thomas, 1954-1958</td>
</tr>
<tr>
<td></td>
<td>3 Correspondence from Aeron Thomas, 1968-1994</td>
</tr>
<tr>
<td></td>
<td>4 Correspondence from Llewelyn Thomas, 1982</td>
</tr>
<tr>
<td></td>
<td>5 Correspondence from McKenna to Dylan Thomas, 1953</td>
</tr>
<tr>
<td></td>
<td>6 Miscellaneous correspondence, 1953-1992</td>
</tr>
<tr>
<td></td>
<td>7 Photocopies of Thomas family correspondence, n.d.</td>
</tr>
<tr>
<td></td>
<td>8 Caitlin Thomas obituary, 1994</td>
</tr>
<tr>
<td></td>
<td>9 Drawings from around the time of Dylan Thomas’ death, 1952</td>
</tr>
<tr>
<td></td>
<td>10 Memorabilia from around the time of Dylan Thomas’ death, 1953</td>
</tr>
<tr>
<td></td>
<td>12 Dylan Thomas biographical materials, n.d.</td>
</tr>
<tr>
<td></td>
<td>13 Misc. research materials</td>
</tr>
<tr>
<td></td>
<td>14 Photographs of dummy book. See AG228:17 (actual book)</td>
</tr>
<tr>
<td></td>
<td>15 Book outline and chronology, n.d.</td>
</tr>
<tr>
<td></td>
<td>16 Correspondence and drafts with John Brinnin, ca. 1981</td>
</tr>
</tbody>
</table>
17-18  Drafts with Brinnin and McKenna notes, ca. 1981
15  1-5  Drafts, ca. 1981
6  Brinnin introduction, ca. 1981
7  Illustration: Map of Wales, ca. 1981
8-9  Text: Publisher’s galley’s (long format), n.d.
11  Stemmer House catalog
12-13  Correspondence with Stemmer House, 1981-1983
14  Misc. correspondence
15  Guest list for book party, 1982
16  Fan mail
16  Earliest photograph and text layouts for a photograph book on Thomas. Photographs cut from contact sheets and pasted onto index cards (many of images are falling off the index cards). Some with notes, circa 1955
17  Dummy Photograph Book (1955), fragile. Put together by McKenna to show publishers.
18  Nineteen black & white photographs mounted on laminate wood panels (Masonite) with text from the book, Portrait of Dylan: A Photographer’s Memoir.
19  1  Reproduction prints, drawings and maps for the book, placed in page layout formats. Thirty-two 11 x 14
2  Cwmdoukin Drive in Swansea, Wales, one 11 x 14”
3-4  Black & white photographs includes the Welsh landscapes, Swansea Wales, Cwmdoukin Street & Park [where D. Thomas grew up], Catlin and Llewellyn Thomas, 1957
5  Black & white photographs of Thomas family. Not by McKenna, Seven 12 x 15”, 1939

Sub-subseries 3: Film Project- The Days of Dylan Thomas
Extent: 2 boxes.

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
</tr>
</thead>
<tbody>
<tr>
<td>20</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Research materials, n.d.</td>
</tr>
<tr>
<td>2-4</td>
<td>Scripts, with notes 1964</td>
</tr>
<tr>
<td>5</td>
<td>Title and credits, 1965</td>
</tr>
<tr>
<td>6</td>
<td>Misc. invoices for photographic processing, 1965</td>
</tr>
<tr>
<td>7</td>
<td>Music: contract, 1964, 1965</td>
</tr>
<tr>
<td>8</td>
<td>Music: John Duffy composer, correspondence and biographical info, 1964</td>
</tr>
<tr>
<td>9</td>
<td>Musical scores, n.d.</td>
</tr>
<tr>
<td>10</td>
<td>Misc. correspondence, 1964-1966</td>
</tr>
</tbody>
</table>
11 Correspondence: Marilin Carter to McKenna, 1994
12 McGraw-Hill royalties, 1974-1985
13 Freemantle Int’l royalties, 1965-1972
21 1 Correspondence: Promotion, 1962-1966
2-3 Promotional leaflet, brochures, ca. 1965, 1966
4 Promotional advertising and newspaper clippings, screened with La Fuga at the Paris Theater, 1965-1966
5 Reviews, media and newspaper clippings, correspondence, 1965-1966
6-12 Film festival files, 1965-1968
13 Bergamo Film Festival, 1965

Sub-subseries 4: Other Dylan Thomas Projects
Note: collaborations, exhibitions, lectures and other uses of McKenna’s film and photographs. Extent: 1 box.

Box Folder
5 Canadian Broadcasting Corp. special: “Dylan Thomas”, with McKenna photographs. Correspondence and agreements, 1962.
6 Jack Howell’s Dylan Thomas film. Correspondence, 1961
7 Titus Nolte “A Different Kind of Energy”, public art project, Netherlands, 1995
8-9 Misc. use of photographs, publications and clippings, 1953-1983
10 “A Dylan Thomas Memoir” by Bayley Silleck, correspondence and legal agreements, 1972
12 U.K. Year of Literature, Dylan Thomas Exhibition. Correspondence removed from inside of included publication, 1994
13 The Concerned Photographer III lecture series, “Dylan Thomas and Other Poets” by McKenna, 1971

Sub-subseries 5: Awards and Oversize Items
Extent: 1 box.

Box Item
<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>23</td>
<td>1</td>
<td>Awards from national and international film festivals for <em>The Days of Dylan Thomas</em>, and other related collaborative projects, ca. 1965</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>A matted letter from President Jimmy Carter thanking McKenna for her book <em>Portrait of Dylan</em>, 1982</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Oversized book jacket of <em>Portrait of Dylan</em>, 1982</td>
</tr>
</tbody>
</table>

**Subseries 2: Photographic Materials, circa 1900-1982**

Note: includes contact sheets, black-and-white study prints, color photographs and negatives. The photographs are of Dylan Thomas, his wife, Catlin, or his family. Also includes landscapes of Wales – Laugharne, The Gower and Swansea. Unless noted, all photographs are by Rollie McKenna. Extent: 7 boxes.

**Sub-subseries 1: Negatives**

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
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</thead>
<tbody>
<tr>
<td>24</td>
<td>1</td>
<td>“DT-A” black &amp; white 2 ½ x 2 ½ and 35mm negatives labeled “Dylan Thomas (1952 1953)” with index. 582 negatives.</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Copy negatives from photographers other than McKenna, twenty-six 5x7”, 35mm, and 4x6” black and white negatives, n.d., circa 1900</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Artifacts from copy negatives from other photographers, n.d. See AG228:/?2</td>
</tr>
<tr>
<td>25</td>
<td>1</td>
<td>“DT-B” black &amp; white 2½ x 2½ &amp; 35mm negatives. 1952-1953, 1957. 1039 negatives</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Color transparencies of Laugharn, Wales, and Dylan Thomas’ grave, seventeen 35mm transparencies, 1981</td>
</tr>
</tbody>
</table>

**Sub-subseries 2: Contact Sheets**

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
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<tbody>
<tr>
<td></td>
<td>2-3</td>
<td>Black &amp; white contacts, 38 sheets, 1952-1953</td>
</tr>
<tr>
<td></td>
<td>4-7</td>
<td>Contacts to the negatives in the box labeled “DT-B”, corresponding sheet numbers, 1957</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>D. Thomas – various contact sheets – 43 total sheets, 1952-53, 1957</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>Photocopies of contact sheets</td>
</tr>
</tbody>
</table>

**Sub-subseries 3: Black & White Study Prints**

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
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</thead>
<tbody>
<tr>
<td>27</td>
<td>1</td>
<td>D. Thomas &amp; Catlin [with their dog Mably in Laugharne, Wales (1952) and posed pictures in Millbrook, New York (1952)] - 16 photographs</td>
</tr>
</tbody>
</table>
2  D. Thomas – Thomas in his study at the Boat House, Laugharne, Wales (1953). One landscape of a castle ruin, one photograph of Catlin, 24 photographs


4  D. Thomas (Brown’s Hotel) – [Thomas with Ivy & Ebie Williams in the kitchen of the Brown’s Hotel, Laugharne, Wales (1953) - 3 photographs. Photographs of Ivy and Ebie Williams as well as interior & exterior photographs of Brown’s Hotel (1957)] - 26 photographs

5  D. Thomas – [Thomas at his Boat House, in dining room & on the porch with Catlin and John Malcolm Brinnin, Laugharne, Wales (1953)] - 37 photographs

6  D. Thomas – [various photographs of Thomas, Catlin, the children, Thomas’ Mother, Wales landscapes and Chelsea Hotel. Also, there is an early photograph of Dylan & Catlin (1937?) taken by Vernon Watkins as well as 4 photographs of Dylan at the BCC Broadcasting House and one of Thomas & Catlin copyrighted by Radio Times Hulton Pictures] - 29 photographs

7  D. Thomas (card game) – 28 photographs

8  D. Thomas (card game) – 45 photographs

9  D. Thomas (card game) – 66 photographs

28 1  D. Thomas – [Thomas at the Poetry Center - Young Men’s & Women’s Hebrew Association (YM-YWHA) in New York City, May 7, 1953] - 18 photographs

2  D. Thomas I & II - [reading Under Milk Wood, YM-YWHA May, 1953], 35 photographs


4  D. Thomas in Millbrook – 59 photographs

5  D. Thomas I & II – 39 photographs

6  D. Thomas I & II – [reading and others] 33 photographs

7  [New York City street scenes, bars, restaurants, hotel rooms] – 39 photographs

Sub-subseries 4: Color and Black and White Photographs

Box  Folder

29 1  Dylan Thomas’ 1982 honor dedication at Poet’s Corner, Westminster Abbey, Aeron and Colm Thomas, and grandchildren, 8 photographs
One 5x7 black & white photograph of Rollie McKenna with poets Richard Wilbur and James Merrill and writer/critic John Malcolm Brinnin and one other unidentified man – possibly John Kenneth Galbraith, 1982


3 D. Thomas 1953 & 1957 (Brown’s Hotel) – 30 photographs

4 D. Thomas 1957 – [Catlin and family]

5 D. Thomas 1957 – [Boat House], 22 photographs

6 D. Thomas 1957, writing shack, grave, 29 photographs

7 D. Thomas – [not McKenna’s, photographers include: Yvone Macnamara, Alfred Janes, John Malcolm Brinnin, Bunny Adler, unknown] – 56 photographs

8 D. Thomas – [not McKenna’s; photographers include: Pamela Snow, Yvone Macnamara, Nora Summers, John Deakin, Bunny Adler, and Ann Zane Shanks] – 75 photographs and contacts sheets

30 Study prints of Dylan Thomas and family, by other photographers including: Yvone Macnamara, John Malcolm Brinnin, Pamela Snow, Patrick Dickinson, Bill Read, Nora Summers, John Deakin, and unknown, 1925-1953


Note: includes 16mm films of The Days of Dylan Thomas, reel-to-reel mixed track sound recordings, music, narration and outtakes of the film and sound recordings of the radio play, Under Milk Wood (1954) directed by Dylan Thomas. Extent: 1 box.

Sub-subseries 1: 16mm Film Reels

<table>
<thead>
<tr>
<th>Box</th>
<th>Item</th>
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<tbody>
<tr>
<td>31</td>
<td>1</td>
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<tr>
<td>2</td>
<td>The Days of Dylan Thomas, 10½” 16mm film, black and white. Damaged section about (16 Frames) at the Paper Mark, 1978</td>
</tr>
</tbody>
</table>
| 3   | One 10½” 16mm print film, black and white, *The Days of Dylan Thomas*

Sub-subseries 2: Sound Recording Tapes (Reel to Reel)

<table>
<thead>
<tr>
<th>Box</th>
<th>Item</th>
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<tbody>
<tr>
<td>31</td>
<td>1</td>
</tr>
</tbody>
</table>
| 2   | Two 10½” and one 7½” sound recordings, *The Days of Dylan Thomas*, Original – Mixed Tracks, Reel 1, Mixed 4 March 1965. (The first
two reels are in the envelope and the third reel is in its box and then all three reels are tied together by a string

3  One 7½” sound recording, *Music for Dylan Thomas*, by Clay Leonard
4  One 7½” sound recording, *Narration + Music* (Duplicate protection tape of Rollie’s original marked)
5  One 7½” sound recording, *Dylan Narration*, by Rollie McKenna
6  One 7½” sound recording, *Narration + Music, 1st Cutting*
7  One 7½” sound recording, *Outtakes from The Days of Dylan Thomas*
8  One 5” sound recording, *Dylan Narration, Reel 1 + Reel 2*
9  One 10½” sound recording, *Under Milk Wood, Reel 1 of 2, 1954*
10 One 10½” sound recording *Under Milk Wood, Reel 2 of 2, 1954* (There is mold on the box and side of the tape)
11 One 5” sound recording - open reel no box and no labels

**Subseries 4: Publications, 1947-1990**
Note: includes monographs, periodicals, news clippings and a theater playbill. Extent: 3 boxes.

**Sub-subseries 1: Books**
Note: the books in this collection are either authored by Dylan Thomas or other authors writing about his poetry, writings and life. Books belonged to Rollie McKenna and some contain her personal notes and marginalia. In addition, some have been autographed by the authors and sent as gifts to McKenna.

<table>
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<tr>
<th>Box</th>
<th>Item</th>
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<tbody>
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<td>6</td>
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<tr>
<td>7</td>
<td>7</td>
</tr>
</tbody>
</table>
& M. Alyn, Pierre Seghers Editeur (1962)

8  A garland for Dylan Thomas, Advisory Editor Oscar Williams, Clarke & Way, Inc. (1963)

9  The Days of Dylan Thomas: a pictorial biography, Bill Read & Rollie McKenna, McGraw-Hill Book Company (1964) [1 hardback with book jacket & 2 copies soft paperback]


11  Dylan Thomas: no man more magical, Andrew Sinclair, Holt, Rinehart & Winston (1975)

12  Dylan Thomas' New York, Tryntje Van Ness Seymour, Stemmer House Publishers, Inc. (1977) [front cover photograph by McKenna – 2 copies]

13  Dylan: druid of the broken body, Aneirin Talfan Davies, Christopher Davies Publishers Ltd. (1977)

14  Welsh Dylan: Dylan Thomas' life, writing, and his Wales, John Ackerman, John Jones Ltd. (1979) [hardback]

15  Welsh Dylan: Dylan Thomas' life, writing, and his Wales, John Ackerman, Granada Publishing Ltd. (1980) [soft paperback with Post-it notes marking a few pages]


Sub-subseries 2: Periodicals

Box  Item

33   1  Adam International Review: A Literary Monthly in English and French 238 (1953) [A memorial issue to Dylan Thomas]

2   Mademoiselle (February 1954) [Feature Article by John Malcolm Brinnin]

3  The Yale Literary Magazine 122:2 (November 1954)

4  The Atlantic 196:4 (October 1955) [Feature Article by John Malcolm Brinnin] Saturday Review (October 12, 1957) [Review of C. Thomas’ Book Leftover Life to Kill]

5  The Saturday Evening Post (January 25, 1964)

6  Newsweek (January 27, 1964)

7  The Orange Disc (November/December 1970) [Gulf Oil Company
Sub-subseries 3: News Clippings

Box    Folder
34    1-2    Thomas’ writings, book reviews, death and dedications. Also includes articles on Rollie McKenna, John Malcolm Brinnin, Caitlin Thomas as well as travel articles Laugharne, Wales, 1953-1990
3     Book reviews for McKenna’s *Portrait of Dylan* book (May 1982-April 1983)

Note: arranged chronologically. Includes 35mm, 2 ¼”, and 4 x 5” negatives and contact prints. The photographic materials are black and white unless otherwise noted. Some of the series include corresponding study prints, though the majority of the collection’s study prints can be found in the Study Prints series. Extent: 80 boxes.

Note: original order. The series appears to include photographs taken during a 1948 trip McKenna took while a master’s student at Vassar College, however, the bulk of the work is from her 1950 – 1951 study Renaissance Architecture. Includes 4 x 5,” 35mm, and 2 ¾” contacts and negatives and study prints (5 x 7 and smaller, 8 x 10, 11 x 14, 12 x 16). Extent: 3 boxes.
### AG 228: Rosalie Thorne McKenna collection - page 28

<table>
<thead>
<tr>
<th>Box Folder</th>
<th>Subseries 2: “Lorenzo Ghiberti,” [book project], 1951</th>
</tr>
</thead>
<tbody>
<tr>
<td>35</td>
<td>Various Italian sites with some images of England and France</td>
</tr>
<tr>
<td>36</td>
<td>Duplicate negatives and contacts of Florence, Fiesole, and Impruneta. Contacts and negatives of Verona, Vicenza, Prato, Rome, and Siena</td>
</tr>
<tr>
<td>37</td>
<td>Study prints of Florence, Vincenza, San Gimignano [Siena, Tuscany], Rome and Bomarzo (5x7 and smaller, 8x10, 11x14, 12x16)</td>
</tr>
</tbody>
</table>

**Note:** original order. During McKenna’s 1951 trip to Italy, she was commissioned by Richard Krautheimer, a friend and former professor at Vassar College, to photograph Lorenzo Ghiberti’s “Gates of Paradise” for his book *Lorenzo Ghiberti*, published in 1956. Extent: one box.

<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>38</td>
<td>Includes 8x10 study prints and smaller</td>
</tr>
</tbody>
</table>

**Note:** original order. These photographs were taken during McKenna’s 1954 – 1955 tour of Latin America led by architecture historian, Henry-Russell Hitchcock, and sponsored by the Museum of Modern Art. McKenna’s photographs represented nearly half of MOMA’s 1955 exhibition, *Latin American Architecture since 1945*. Some of the architectural construction dates are available and included in parentheses. The series includes 2 ¾” and 4 x 5” negatives and contacts. The titles correspond to labels established by McKenna. Extent: one box.

<table>
<thead>
<tr>
<th>Box Folder</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>39 1</td>
<td>Eva Peron’s House, Argentina</td>
</tr>
<tr>
<td>2</td>
<td>Apartment House Murals, [Roberto] Burle Marx, Brazil</td>
</tr>
<tr>
<td>3</td>
<td>Dr. P. Sichero House, [Raúl Sichero] Bouret, Petropolis</td>
</tr>
<tr>
<td>4</td>
<td>House for George Hime (1950), [Henrique] Mindlin, Petropolis, Brazil</td>
</tr>
<tr>
<td>5</td>
<td>[Roberto] Burle Marx, Rio de Janeiro, Brazil</td>
</tr>
<tr>
<td>6</td>
<td>Dr. Souza’s House, Sergio Bernardes, Rio de Janeiro, Brazil</td>
</tr>
<tr>
<td>7</td>
<td>[Misc. Rio de Janeiro]</td>
</tr>
<tr>
<td>8</td>
<td>Moreira Salles’s House, [Redig de] Campos, Rio de Janeiro, Brazil</td>
</tr>
<tr>
<td>9</td>
<td>Niemeyer’s House (1953 – 1954), Niemeyer, Rio de Janeiro, Brazil</td>
</tr>
<tr>
<td>11</td>
<td>Parque Guinle, [1948], [Lúcio] Costa</td>
</tr>
<tr>
<td>12</td>
<td>Pedrehulno, Reidy, Rio de Janeiro, Brazil</td>
</tr>
<tr>
<td>13</td>
<td>Primary School and Gymnasium, (1948 – 1950), [Affonso Eduardo] Reidy, Rio de Janeiro, Brazil</td>
</tr>
<tr>
<td>14</td>
<td>Santos Dumont Airport, M. Roberto, Rio de Janeiro, Brazil</td>
</tr>
<tr>
<td>15</td>
<td>House of Gomes, Rino Levi, San José dos Campos, Brazil</td>
</tr>
</tbody>
</table>
16  Cancer Hospital and Clinic, (1949 – 1954), [Rino] Levi, [Roberto Cerqueira]  
    Cesar, Sao Paulo, Brazil  
17  Department of Sports (1952 – 1953), Mello, Sao Paulo, Brazil  
18  House for the Architect (1953), [Oswaldo Arthur] Bratke, Sao Paulo, Brazil  
19  [Unidentified Buildings], Brazil  
20  [Unidentified Niemeyer Buildings], Brazil  
21  American Embassy, Harrison Ambramovitz [Architects], (1952 – 1953),  
    Havana, Cuba  
22  Apartment House, Antonio Boada, Havana, Cuba  
23  [Unidentified buildings], Havana, Cuba  
24  Punta Ballena, Punta Ballena, Cuba  
25  Santiago, Santiago, Cuba  
26  Carmen Artigas’s House, Francisco Artigas, Mexico  
27  Ciba Lab, Félix Candela, Mexico  
28  Jardines Del Pedregal- House for Frederico Gomez (1952), [Francisco]  
    Artigas, Mexico  
29  Kindergarten Sculpture, Mexico  
30  [Misc. Mexico]  
31  Olympic Stadium, Ciudad Universitaria, [Mexico City], (1951 – 1952),  
    [Augusto] Pérez Palacios, [Jorge] Bravo, [Raúl] Salinas  
32  [Unidentified buildings], Mexico  
32A  Architect, Max Cetto’s House, 1949 (living room and studio)  
33  University Humanities Building, Mexico  
34  University Library, [Mexico City], [1952], [Juan Martinez de] Velasco,  
    [Gustavo] Saavedra, [Juan] O’Gorman  
35  Insurgentes Norte, Mexico- Warehouse in Construction (1954), [Félix]  
    Candela  
36  House for SRA, San Angel, Mexico (1953), [Francisco] Artigas  
37  School of Administration/ University of Panama, Deroux, Panama  
38  Unidentified buildings, Panama  
39  House of the Architect, Sayan, Lima, Peru  
40  [Unidentified buildings], Puerto Rico  
41  South America- Misc.  
42  Punta del Este, Uruguay  
43  [Raúl] Sichero Bouret’s House, Montevideo, Uruguay  
44  Rambla & Guayaqui Apartment House (1952), [Raúl] Sichero Bouret,  
    Montevideo, Uruguay  
45  [Unidentified house], Montevideo, Uruguay  
46  House for Gabriel Berlingieri (1946 – 1947), [Antonio] Bonet, Punta  
    Ballena, Uruguay  
47  [Misc. Uruguay]
<table>
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<td>“Architecture for Business and Government” exhibit, February, 1957 (30 negatives, 11, 4 x 5”; 17, 2 ¾”; 2, 35mm; 7 contact sheets)</td>
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<td>ARP-</td>
<td>Preparations for “Architecture for Business and Government” Exhibit, February, 1957 (19 negatives, 7, 35mm; 12, 2 ¾”)</td>
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<td>4</td>
<td>ARR-</td>
<td>Opening for “Architecture for Business and Government” Exhibit, February, 1957 (72, 35mm negatives; 5 contact sheets)</td>
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<td>BL-</td>
<td>Biennial Loading: Brazil Biennial, July, 1957 (48, 35mm negatives; 6 contact sheets)</td>
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<td>6</td>
<td>BLD-</td>
<td>MOMA Building, view from 53rd St., [n.d.] (17 negatives, 6, 2 ¾”; 11, 35mm; 2 contact sheets)</td>
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<td>7</td>
<td>EN-</td>
<td>MOMA Entrance, [n.d.] (102, 35mm negatives; 10 contact sheets)</td>
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<td>EXA-</td>
<td>Exhibitions, 1957 (35, 35mm negatives)</td>
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<td>9</td>
<td>FL-</td>
<td>Film Library, October, 1958 (46 negatives, 3, 4 x 5”; 14, 2 ¾”; 29, 35mm; 4 contact sheets)</td>
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<td>10</td>
<td>FR-</td>
<td>Fire, April 1958 (104 negatives, 84, 35mm; 20, 2 ¾”; 7 contact sheets)</td>
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<td>GAF-</td>
<td>Garden in fall, [n.d.] (29 negatives, 12, 2 ¾”; 3, 4 x 5”; 14- 35mm; 1 contact sheet)</td>
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<td>12</td>
<td>GGW-</td>
<td>Garden in winter, February, 1957 (28, 35mm negatives; 1 contact sheet)</td>
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<td>13</td>
<td>GP-</td>
<td>Permanent Collection, [n.d.] (8, 4 x 5” negatives with 1 contact sheet)</td>
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<td>14</td>
<td>MMT-</td>
<td>Monet Exhibition, November, 1959 (47 negatives, 7, 4 x 5”; 40, 35mm; 1 contact sheet)</td>
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<td>MO-</td>
<td>Adult Education: Mosaics (stone cutting), October, 1957, (36, 35mm negatives; 2 contact sheets)</td>
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<td>16</td>
<td>MP-</td>
<td>Preparation for Munch Exhibition, February, 1957 (13, 35mm negatives; contact sheets)</td>
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<td>17</td>
<td>OD-</td>
<td>Objects Display, [n.d.] (12, 4 x 5” negatives; 3 contact sheets)</td>
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<td>18</td>
<td>OP-</td>
<td>Osawa Painting, [n.d.] (3, 4 x 5” negatives; 1 contact sheet)</td>
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<td>19</td>
<td>PB-</td>
<td>Published Books, October, 1958 (4, 4 x 5” negatives; 1 contact sheet)</td>
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<td>20</td>
<td>PC-</td>
<td>Adult Education: People’s Art Center, October, 1957 (21, 35mm negatives; 2 contact sheets)</td>
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<td>21</td>
<td>PEN-</td>
<td>Penthouse Cafeteria, 1957 (34, 35mm negatives; 3 contact sheets)</td>
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<td>22</td>
<td>PO- Pollock Exhibition Opening, 1957, [Actually opened December 19, 1956] (86, 35mm negatives; 6 contact sheets)</td>
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<td>23</td>
<td>PP- Adult Education: Photography and Painting, October, 1957 (61, 35mm negatives; 6 contact sheets)</td>
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<td>24</td>
<td>PR- Painting Restoration, [n.d.] (28 negatives, 23, 35mm; 5, 2 ¼”; 2 contact sheets)</td>
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<td>25</td>
<td>PS- Picasso Exhibition, August 15, 1957 (37 negatives, 23, 35mm; 12, 2 ¼”; 2, 4 x 5”; 1 contact sheet)</td>
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<td>26</td>
<td>SC- Sculpture Class, October, 1957 (16, 35mm negatives; 1 contact sheet)</td>
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<td>27</td>
<td>SOLOB- Calder Lobster Mobile, [n.d.] (27 negatives, 4, 4 x 5”; 23, 2 ¼”)</td>
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<td>28</td>
<td>SGJ- Seurat: La Grande Jatte Exhibition, [“Paintings and Drawings” Exhibition March 18, 1958 (128 negatives, 116, 35mm; 12, 2 ¼”; 11 contact sheets)</td>
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<td>29</td>
<td>SO- Opening of Sunday Gallery, fall, 1958 (65, 35mm negatives; 1 contact sheet)</td>
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<td>30</td>
<td>SOBFU- Bukminster Fuller Exhibition, [n.d.] (61 negatives, 32, 35mm; 29, 2 ¼”)</td>
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<td>31</td>
<td>SOBZAC- Balzac Sculpture, [n.d.] (7, 35mm negatives)</td>
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<td>32</td>
<td>SOGDS- Second Floor Galleries, [n.d.] (115 negatives, 59, 2 ¼”; 56, 35mm; 9 contact sheets)</td>
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<tr>
<td>33</td>
<td>SODOM- Directors, [n.d.] (37 negatives, 25- 35mm; 12- 2 ¼”; 2 contact sheets)</td>
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<td>34</td>
<td>SO (EP) – Preparations for Opening after Fire, 1958 (7 35mm negatives; 1 contact sheet)</td>
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<td>35</td>
<td>SOGAL- Gallery, 1958 (56 negatives, 52, 35mm; 4, 2 ¼”; 3 contact sheets)</td>
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<tr>
<td>36</td>
<td>SOGARD- Gardens, [n.d.] (31, 35mm negatives)</td>
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<td>37</td>
<td>SO (PHOS) Photography Show, [n.d.] (69, 35mm negatives; 5 contact sheets)</td>
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<td>38</td>
<td>TS- Textile Show, [n.d.] (73, 35mm negatives; 3 contact sheets)</td>
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<td>39</td>
<td>TV CC- Children’s Carnival/ CBS Television’s “Let’s Take a Trip,” January 1957 (178, 35mm negatives; 10 contact sheets)</td>
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41 8 x 10 study prints, ARE – GAF. Consult “MOMA Index to Contacts and Negatives”

42 8 x 10 study prints, OP – SOGDS. Consult “MOMA Index to Contacts and Negatives”

**Subseries 5: Harbor Tug [book project], circa 1975**

Note: these photographs were taken for the book, *Harbor Tug*, written by Peter Burchard, and published in 1975. The book depicts tugboats and captains operating in the port of New York. All but a few hundred of these books were destroyed in a warehouse flood. Includes study prints, contacts, and negatives of various sizes, as well as correspondence, and royalty reports. Extent: one box.

<table>
<thead>
<tr>
<th>Box Folder</th>
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<tr>
<td>43 Harbor Tug prints, contact sheets, negatives, and other materials relating to book project</td>
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**Subseries 6: Miscellaneous contacts and negatives, [n.d.], 1951-1995**

Note: arranged alphabetically. Extent: two boxes.

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</table>
40-41  Marlboro Festival, [n.d.] (5, 2 ¼" contact sheets; 22, 35mm contact sheets)
42     Mathews, Harry and Caix, Marie, [n.d.] (2, 35mm partial contact sheets)
43     McIver, Loren, [n.d.] (2, 35mm contact sheets)
44     McKenzie, Rachel, [n.d.] (2, 35mm contact sheets)
45     Meigs, Mary, 1989 (1, 35mm contact sheet)
46     Model, Lisette, [n.d.] (2, 2 ¼" partial contact sheets)
47     Noguchi, Isamu, [n.d.] (3, 35mm contact sheets, 1 partial)
48     Palma, Majorca, 1969 (14, 35mm negatives; 1 contact sheet)
49     Patterns and Textures, [n.d.] (12, 4 x 5" negatives)
50     Poets Exhibition, [Unidentified installation views], [n.d.] (10, 4 x 5" negatives)
51     Pokorny House & Apartment, [n.d.] (3, 2 ¼" negatives; 1, 4 x 5" negative)
52     Potter, Danny, [n.d.] (1, 35mm contact sheet)
53     Record Jackets, [n.d.] (3 color 4 x 5" negatives)
54     Salter, Mary Jo, 1978 (1, 35mm contact sheet)
55     San Francisco, CA Sanchez, Thomas and Stephanie, 1985, 1989 (3, 35mm contact sheets)
56     Schwartz, Lloyd, [n.d.] (1, 35mm partial contact sheet)
57     Scott, Winfield Townley, [n.d.] (3, 35mm contact sheets)
58     Segrave, Elsa, [n.d.] (1, 35mm partial contact sheet)
59     Shanks, Robert, with Ann and Pat in compound garden, [n.d.], (35mm partial contact sheets)
60     Stucky, Robby and boys, [n.d.], (3 partial 35mm contact sheets)

45  1     Throwbridge, Anthony and Taney, 1967 – 1968, (6, 35mm contact sheets; 1, 2 ¼" contact sheet; 3 pages of 35mm color slides)
2     Trumball, Miss, [n.d.] (3, 35mm negatives, 3 contact prints)
3     Village and Estuary, [n.d.] (8, 35mm negatives)
4     Wallach, Mrs. Rob, [n.d.] (35mm and 2 ¼" partial contact sheets)
5     Wilbur, Richard, 1950s-1994 (22, 35mm contact sheets; 1 study print photocopy)
6     Wilkins, Teddy, [n.d.] (4, 2 ¼" contact sheets)
7     Wolfson, S. [n.d.] (2 partial 2 ¼" contact sheets)
8     Woods, [n. d.] (3, 35mm negatives)
9     York, Coucou, Mrs. E.P., and Mimi Lincoln, [n.d.] (2, 35mm negatives; partial contact sheets)
10    Young family, Silverdale, 1981 (1 partial 35mm contact sheet)
11-13 Miscellaneous
9      [Unidentified contacts and negatives (35 mm color transparency of unidentified woman, unidentified infant and baby shower), n.d.]
      Inventories and Photocopies of the Vassar Collection, [n.d.]
      “People Photographed as of 12/87” (list)

Note: original order. Each box of portrait negatives contains an original index listing the contents and the number of negatives for each subject. Some of the dates are available. Negative sizes include 35mm, 2 ¼” & 4 x 5.” Extent: twelve boxes.

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<td>Aleuras, Porania. See Merrill, James</td>
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<td>Amis, Kingsley, 1957</td>
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<td>Ammons, A. R., 1969</td>
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<td>Angelo and his family, Florence Italy, 1950</td>
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<td>Arlen, Michael, [n.d.]</td>
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<td>Auden, W. H., 1952</td>
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<td>Aushalomov, Jacob, ca. 1955</td>
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<td>Austin, Lyn, ca. 1955</td>
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<td>Beattie, Ann, 1992,</td>
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<td>Benedikt, Michael, [n.d.]</td>
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<td>Berryman, John, 1956, 1969</td>
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<td>Betjeman, John, 1960</td>
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<td>Bianchini, Paul, with Paola, Patti, and “others,” 1969 – 1971</td>
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<td>Bishop, Elizabeth, 1951, 1954, 1961</td>
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<td>Blackmur, R. P., ca. 1951</td>
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Blanding, Sarah, [n.d.]
Bogan, Louse, ca. 1951
Bomba, Mary, 1986
Booth, Philip, 1960, 1969, [n.d.]
Boyd, Blanche, 1984, 1985
Brandt, William, 1953
Brett, Dorothy, 1962
Breuer, Marcel, [n.d.]
Brodsky, Joseph, with wife, Maria and Rollie McKenna [n.d.]
Buckley, Christopher, 1986
Burchard, Peter, with Rollie McKenna, 1975
Burton, Phillip, 1986
Bynner, Witter, [n.d.]
Calder, Alexander, [n.d.], 1958. See also Misc. negatives
Capote, Truman, [with John Malcolm Brinnin], 1950
Caputo, Phillip, [n.d.], 1986
Carewe, Sylvia, 1961
Carr, Revell, [n.d.]
Hodding, Carter, 1954
Castelnuovo-Tedesco, Mario, 1952
Cerio, Laetitia, [n.d.]
Chamberlin, Lee, [n.d.]
Chatham, Russell, [n.d.]
Ciardi, John, [n.d.]
Clafin, Agnes, with Phillip and a heifer, [n.d.]
Claire, William, [n.d.]
Clifton, Lucille, [n.d.]
Cole, William, [n.d.]
Combs, Tram, [n.d.]
Conquest, Robert, 1957
Cook, Ben with K.M., [n.d.]
Cooper, Jane, [n.d.]
Cooperman, Stanley, [n.d.]
Cori, Carl, [n.d.]
Corke, Hilary, ca. 1960
Corn, Alfred, [n.d.]
Creekmore, Herbert, 1954
Cronin, Anthony, [n.d.]
Curtis, Susan, wedding, 1967
Danforth, Ted, Stonington, [CT], 1990
Dasberg, Andrew, [n.d.]
Davison, Peter, [n.d.]
de Brunhoff, Laurent, with wife, Phyllis Rose, [n.d.]
Detre, Jean, [n.d.]
Dickey, James, with son, Christopher, 1969, 1995
Dillard, Annie, 1992, with unidentified girl and Rollie McKenna
Eberhart, Richard, 1951, 1969
Ehrenreich, Barbara, 1994, Key West, [FL]
Eliot, T. S., 1951
Enright, D. J., [n.d.]
Evans, Mari, [n.d.]
Feldman, Irving, 1960, 1969
Fitz-Gerald, Clark, with children and friends, [n.d.], ca. 1957, ca. 1969
Fitzgerald, Robert, [n.d.]
Frankenberg, Lloyd, with Loren McIver, 1951, [n.d.]
Freeman, Arthur, 1961, [n.d.]
Frost, Robert, [1951],
Garrigue, Jean, [n.d.]
Gascoyne, David, [n.d.]
Gendron, Maurice, 1958
Gerber, Dan, 1995
Gezari, Janet, 1990 – 1991
Ghose, [Zulfikar], [n.d.]
Gilpin, Laura, 1977
Ginsberg, Allen, [n.d.]
Graham, W.S. + David Gascoyne, 1957
Graves, Robert, 1961, 1969
Guilevic, Eugene, [n.d.]
Gunn, Thom, 1957, 1969, 1993
Hale, Nancy, 1960
Hall, Donald, 1962, 1995
Hall, J. C., [n.d.]
Halprin, Lawrence, 1959
Hamburger, Michael, with family, 1957
Hamilton, Edith, [n.d.]
Hamlin, Luly, [n.d.]
Hardwick, Elizabeth, 1962
Harmon, Jock, [n.d.]
Harrison, Jim, [n.d.]
Hart and Metz, [n.d.]
Harvey, Jason, with wife, Jane and son, Stephen, [n.d.]
Harwood, Paul and Sybil, [n.d.]
Hawkes, John, 1971
Hawkins, Eric, 1986
Hayden, David, 1985
Hayden, Robert, [n.d.]
Jackson, David. See Merrill, James
Leonard, Claire. See Merrill, James

Hayes, Nelson and wife, Emmy, Lorenzo and family, Victoria Cay, [n.d.]
Heaney, Seamus, [n.d.]
Heath-Stubbs, John, ca. 1951
Hegan, Noel, [n.d.]
Heron, Patrick, 1951
Hersey, John and Barbara, with Samson (Hersey’s dog), Key West, FL, 1988
Hine, Daryl, [n.d.]
Hitchcock, George, [n.d.]
Hitchcock, Russell, 1954
Hoffman, Daniel, 1951, 1969
Holmes, [n.d.]
Hope, A.D., [n.d.]
Horgan, Paul, Middleton, CT, [n.d.]
Howard, Richard, [n.d.]
Howe, Kathy, 1962
Howes, Barbara, 1953, 1969, [n.d.]
Huff, Robert, [n.d.]
Hughes, Toni, [n.d.]
Ignatow, David, 1969
Jackson, Amy and son, Peter, 1993
Jackson, David, [n.d.]
Jarrell, Randall, 1952
Jenkins, Newell, ca. 1951
Jennings, Elizabeth, 1957
Johnson, Spud, [n.d.]
Jones, D. and J. W., 1970
Joslin, Elliot, 1972
Justice, Donald, [n.d.]
Kara, Art, 1989
Kaufelt, David, with John Malcolm Brinnin, 1986
Kaufman, Bob, [n.d.]
Kazantkis, Judith, 1989

Keller, Helen, 1958
Kennedy, X. J. [n.d.]
Kinney, Ross, [n.d.]
Kinsella, Thomas, [n.d.]
Knauth, Percy, [n.d.]
Knoop, Giutu, [n.d.]
Knox, Caroline, 1987
Koch, Kenneth, [n.d.]
Krautheimer, Richard, [n.d.]
Kumin, Maxine, 1968, [n.d.]
Kunitz, Stanley, [n.d.]
Lambert, Phyllis, [n.d.], 1989
Langland, Joseph, 1961, [n.d.]
Larkin, Philip, [n.d.]
Lash, Joseph P., Key West [FL]
Laurie, Mme., 1950
Liz, Lear, [n.d.]
Leeming, David, Stonington [CT], [n.d.]
Lees, David, 1950
Lehman, John, [n.d.]
Levertov, Denise, [n.d.]
Lewis, C. Day, 1951
Liebes, Dorothy, 1957
Lord, George, 1986
Lucie-Smith, Edward, [n.d.]
MacLeish, Archibald, 1952
MacNiece, Louise, + Hedli Anderson, 1954
Mailer, Norman, 1982, 1985
Marini, Marino, sculpture, 1949 – 1950, 1951,
Marshall, Thurgood, 1962
Maselli, Titina, 1954
Mathews, Harry and Marie Caix, [n.d.]
Mayer, Grace, [n.d.]
McCarty, Kevin, [n.d.]
McCarthy, Mary, 1969
McCright, Sandy, 1977
McCullers, Carson, with Tennessee Williams and John Malcolm Brinnin
   ca. 1956
McElver, Loren, 1986
McKenzie Rachel, [n.d.]
McPherson, William, 1985
McKenna, Rollie.  See Brinnin, John Malcolm and Sanders, Walter
Meigs, Mary, 1989, 1995
Meiss, Millard and Eleanor, 1957
Merrill, James, 1950’s – 1990’s
Metz, Betty. See also Brinnin, John Malcolm
Middleton, Christopher, 1969
Milosz, Czeslaw, 1968
Ming, Cheong Ching, 1989
Minton, John, 1951
Model, Lisette, 1951
Montieux, Pierre, 1959
Moore, Henry, 1951
Moore, Honor, 1995
Moore, Marianne, 1951
Morris, Mary, 1991
Moss, Howard, 1954
Munro, Eleanor, [N.D.]
Nadler, Susan, 1986
Nejgebauer, Aleksander, 1968
Nemerov, Howard, 1961
Noguchi, Isamu, 1987
Ojeda, Enrique, 1954
Oppen, George, 1969
Oppenheimer, Joel, 1968
Osborne, John, 1951
Pack, Robert, 1955
Parra, Nicanor, 1954
Patterson, Raymond, 1968
Percy, Walker, 1971
Perenyi, Eleanor, 1974
Piercy, Marge, 1969
Piper, John, 1951
Plant, David, 1951
Ploker, William, 1960
Pokorny, Jan, with Elizabeth, 1955
Pomeroy, Ralph, 1962
Pool, J. Lawrence, M. D., 1982
Porter, Aline, 1962
Porter, Katherine Anne, 1956
Potter, Danny, [n.d.]
Potter, Melisande, 1986
Pound, Ezra, 1968
Quasha, George, 1968
Raine, Kathleen, 1952
Ransom, John Crowe, 1962
Raymond, Lilo, 1985, 1991
Read, Bill, [N.D.], 1961, 1969
Read, Sir Herbert, 1954
Salter, Mary Jo, Key West, FL, 1993
Sanchez, Stephanie, 1989
Sanchez, Thomas, 1985
Sanders, Walter, 1955
Sanford, Neville, ca. 1957
Schwartz, Delmore, 1961
Schwartz, Lloyd, 1994
Scott, Winfield Townley, 1962
Scully, James, 1969, [n.d.]
Sebersky, Jane, Curator of Vassar College Art Museum, 1955
Segrave, Elsa, [n.d.]
Seth, Vikram, 1988
Sexton, Anne, 1961, 1969
Shapiro, Karl, 1961
Sneed, Wilfred, [n.d.]
Silkin, John, 1968
Silverstein, Eliott, ca. 1954
Simpson, Louis, ca. 1970
Sims, Agnes, 1962
Sissman, Le, 1968
Sitwell, Dame Edith, 1953
Sitwell, Sir Osbert and Dame Edith Sitwell, 1953
Smith, John, 1957
Smith, William Jay, with son, David, and wife, Bar, 1952, ca. 1952, [n.d.]
Snodgrass, W., 1961
Stafford, Jean, 1964
Starbuck, George, 1961
Stevens, Wallace, 1952
Stone, Robert, Key West, [FL], [n.d.]
Stout, Pola, ca. 1957
Strand, Mark, 1969, 1994
Strom, Else, 1954
Stucky, Robby, [n.d.]
Styron, William, 1963
Sutherland, Graham, 1951
Swenson, May, ca. 1953
Shepherd, Richard. See also Brinnin, John Malcolm
Smith, J., see Abse, Dannie
Tandy, Jessica, 1961
Tate, Allen, 1960
Tate, James, 1968
Taylor, Frank, 1985
Teale, Edwin, ca. 1957
Todd, Ruthen, 1969
Tomlinson, Charles, 1969
Trillin, Calvin, 1991
Trilling, Lionel, 1957
Trowbridge, Mr. & Mrs., 1967
Tucker, Howard, with Debra, 1975
Turner, Frederick, [n.d.]
Ungaretti, Giuseppe, with Allen Ginsberg, ca. 1969
de la Valdene, Guy, [n.d.]
Van Duyn, Mona, 1986
Vasilikov, Vassily, 1987
Vaughan, Keith, 1951
Viereck, Peter, ca. 1952
Vishniac, Roman, 1959, 1969
Williams, Tennessee. See McCullers, Carson
Wright, D. See Abse, Dannie


Note: original order. Similar to the portrait negatives above, these boxes contain original indexes listing the contents and the number of negatives for each subject. Some of the dates are available. Negative sizes include 35mm, 2 ¼” & 4 x 5.” Extent: two boxes.

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
</tr>
</thead>
<tbody>
<tr>
<td>58</td>
<td>Barge trip, 1981</td>
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<tr>
<td></td>
<td>Bees, [Basil and Roberta Rauch bee farm], [n.d.]</td>
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<td>Birds, Florida, 1952</td>
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<td>Birds, Cormorants/Pilings, Stonington, CT, ca. 1965 – 1967</td>
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<td>Birds, Swans &amp; Snowball, Stonington, CT, 1965 – 1966</td>
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<td>Abaco Angler, 1961</td>
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<td>Amphicar, 1962</td>
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<td>Boats, Baum Charter, with “Little Piper” in print, [n.d.]</td>
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<td>Boat show- [Coliseum], [n.d.]</td>
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<td>Boatyard- Stonington, CT, [n.d.]</td>
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<tr>
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<td>Boats, Chuck Harding’s Race, 1980</td>
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<tr>
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<td>Boats, “Columbia,” 1964</td>
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<tr>
<td></td>
<td>Boats, Electric Boat/ Submarine Launching, 1964</td>
</tr>
<tr>
<td></td>
<td>Boats, Hamburg, Germany, 1974</td>
</tr>
<tr>
<td>59</td>
<td>Boats – Hexel , [n.d.]</td>
</tr>
<tr>
<td></td>
<td>Boats, “Little Piper,” 1961</td>
</tr>
<tr>
<td></td>
<td>Boats, Mystic Mariner Program, CT, 1973</td>
</tr>
</tbody>
</table>
Boats, Mystic Seaport, [n.d.]
Boats, Mystic Seaport, 1973
Boats, Mystic Seaport, Maynard Bray, 1974
Boats, Mystic Seaport, Henry Jarvis, Shipwright, 1974
Boats, Triton, 1959
Boats, Victory Chimes, Castine, ME, 1960
Candids, New York City, [NY], Fulton Fish Market, 1956
Ford- [United States Information Agency], [n.d.]
Gerrards Cross, 1957,
Chevy close-up, [n.d.]
Cemeteries, Arlington, VT
Cemeteries, [n.d.]
Children, East house children, [n.d.]
Children, South American School, [n.d.]
Churches, Old Mystic Baptist, [Mystic, CT], [n.d.]
Unidentified church, [n.d.]

Note: this series contains an original index listing subject titles divided into three categories: “Portraits,” “Sculpture,” and “Places.” Negative sizes include 4 x 5” and 2 ¼” and there are corresponding contact prints for a few of the subjects. Though the series is largely undated, some dates are available. Extent: one box.

Box Folder

60 1 Index to Portraits, Sculpture, Places

Sub-subseries 1: “Portraits”

Box Folder

60 2 Anderson, Jean, [n.d.] (6, 4 x 5” negatives)
3 Askew, Pamela, [n.d.] (20, 4 x 5” negatives)
4 Bacon, Bill [+ Page Bacon, Mabel Bacon], [n.d.] (7, 4 x 5” negatives)
5 Barber, Leila, [n.d.] (9, 4 x 5” negatives)
6 Brokaw, C., [n.d.] (3, 4 x 5” negatives)
7 Brooks, Gerald, [n.d.] (1, 4 x 5” negative)
8 Clafin, Agnes R., [n.d.] (4, 4 x 5” negatives)
9 Clafin, Philip, [n.d.] (3, 4 x 5” negatives)
10 Eidlitz, Liz, [n.d.] (11, 4 x 5” negatives)
11 Erck, Theodore, [n.d.] (5, 4 x 5” negatives)
12 Harris, Hilary, [n.d.] (3, 4 x 5” negatives)
13 Harvey, Jason, [n.d.] (2, 4 x 5” negatives)
14 Jackson, J. L., [n.d.] (6, 4 x 5” negatives)
15 Wedding, Rollie Thorne and Dickson McKenna, [April 27, 1945] (33, 4 x 5” negatives)
16 Ravaies’s Farm, The, [n.d.] (4, 4 x 5” negatives) continue to fix formatting
17 Metz, Mrs., 1955 (7, 4 x 5” negatives)
18 Pokorny, Jan, [n.d.] (8, 4 x 5” negatives)
19 Pope, Bel Bacon, [n.d.] (2, 4 x 5” negatives)
20 Pope, Franklin, [n.d.] (2, 4 x 5” negatives)
21 Rauch, Basil and Roberta, [n.d.] (2, 4 x 5” negatives)
22 Solomon, Peter, [n.d.] (2, 4 x 5” negatives; 2 contact prints)
23 Weaver, Clare and William, [n.d.] (11, 4 x 5” negatives)
24 Wolfson, S., [n.d.] (3, 4 x 5” negatives)

Sub-subseries 2: “Sculpture”

Box  Folder
60  25 Moore, Henry, [n.d.] (17, 2 ¼” negatives; 8 contact prints)
26 Battersea Park, London, [n.d.] - Arp, Hans; Giacometti, [Alberto]; Gill, [Eric]; Hepworth, [Barbara]; Lehbruck, [Wilhelm]; Maillol, [Aristide]; Marini, [Marino], McWilliam, [F. E.]; Sutherland, Graham, (19, 2 ¼” negatives)
27 Calder, Alexander, [n.d.] (7, 4 x 5” negatives)

Sub-subseries 3: “Places”

Box  Folder
60  28 Castle House, Stonington, CT, June/July, 1960 (13, 4 x 5” negatives)
29 Stonington Blessing of the Fleet, [n.d.] (4, 4 x 5” negatives)
30 Salhaven, Fl., [n.d.] (1, 4 x 5” negative)
31 Sergeant, Rev. John, House, (1739), Stockbridge, MA, [n.d.] (4, 2 ¼” negatives)
32 Wolfson House/ Marcel Bruer, Clinton Corners, NY, [n.d.] (6, 4 x 5” negatives)
33 Canoe Hill House, Millbrook, NY, [n.d.] (6, 4 x 5” negatives)
34 Guggenheim Museum, New York, NY, 1960 (6, 4 x 5” negatives, 1 color 4 x 5” negative)
35 Idlewild Airport, New York, NY, 1960 (12, 4 x 5” negatives, 6 color 4 x 5” negatives)
36 New York Public Library, New York, NY, [n.d.] (2, 4 x 5” negatives)
37 Pratt Institute, New York, NY, [n.d.] (20, 4 x 5” negatives)
38 Scribner’s Book Shop, New York, NY, November, 1960 (7, 4 x 5” negatives)
39 Seagram Building, New York, NY, [n.d.] (25, 4 x 5” negatives)
<table>
<thead>
<tr>
<th>Box</th>
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<tr>
<td>61</td>
<td>Abilities, Inc. (ARI) (9/59)</td>
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<td>Adams, Ruth</td>
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<td>Amis, Kingsley (Summer 1957)</td>
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<td>Angelo (and wife and grandchild)</td>
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<td>Anderson, Jean, MD</td>
</tr>
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<td>Animals (miscellaneous)</td>
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<tr>
<td>62</td>
<td>Arab Embassies, Washington, DC</td>
</tr>
<tr>
<td></td>
<td>Arab Students at BU (May 1959)</td>
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<tr>
<td></td>
<td>Books about Arabs</td>
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<td>Arabian Magazine Cover (April 1959)</td>
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<td>Architects – S. American, Mexican, Puerto Rican (negatives and contact sheets)</td>
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<td>Architects – S. American, Mexican, Puerto Rican (and architecture)</td>
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<td>Architects – Argentinean (Hardoy Ferrari, Amagio Williams)</td>
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<td>Architects – Brazilian (Oswaldo Arthur Bratke, Lucia Costo, Roberto Burle Marx)</td>
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<td>Architects – Chilean (Emilio Durhart, Sergio Larraín)</td>
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<td>Architects – Cuban (Antonio Boada)</td>
</tr>
</tbody>
</table>
9 Architects – Mexican (August Alvarez, Francisco Artigas, Luis Barragan, Max Cetto, Felix Candela, Enrique De La Mora, Mathias Goeritz, Juan Sordo Madaleno, Juan O’Gorman, Mario Pani, Alejandro Prieto)
10 Architects – Peruvian (Mario Brianco, Manuel Villaran Freire, Paul Linder, Luis Miro Quisada, Enrique Seone Ross, Manuel Valega Sayan)
11 Architects – Puerto Rican (Miguel Ferrer, Henry Klumb, Oswaldo Luis Toro)
12 Architects – Uruguayan (Raul A. Sichero Bouret, Guillermo Jones Oriozola)
13 Architects – Venezuelan (Moise B. Corot, Carlos Raul Villanueva)

63 1 Architecture – Argentina
2 Architecture – Brazil
3 Architecture – Brazil
4 Architecture – Chile
5 Architecture – Cuba
6 Architecture – Italian (unidentified)
7 Architecture – Mexico, Taxco
8 Architecture – Mexico, Taxco
9 Architecture – Panama
10 Architecture – Puerto Rico
11 Architecture – Rome
12 Architecture – South America
13 Architecture – Mixed Latin American Architecture

64 1 Architecture – South America
2 Architecture – Venezuela
3 Ashbery, John
4 Askew, Pamela
5 Auden, W.H.
6 Austin, Lynn
7 Avellar, Ray
8 Avshalomov, Jacob
9 Awooner-Williams, George
10 Bagg, Robert
11 Bahamas
12 Bartok, Peter
13 Bynner, Witter
14 Brighten
15 Brookings
| 12 | Bailey, Anthony (and family, Liz and Annie) |
| 65 | Baldwin School |
| 1 | Baldwin School |
| 2 | Baldwin School |
| 3 | Baldwin School |
| 4 | Barber, Leila |
| 5 | Barker, George |
| 6 | Barnard College (1955) |
| 7 | Barnard College (1955) |
| 8 | Barnard College (1955) |
| 9 | Barnard College (1956) |
| 66 | Barnard College (1956) |
| 2 | Barnard College (March 1958) |
| 3 | Barnard College (1958 and 1959) |
| 4 | Barnard College (1958 and 1959) |
| 5 | Barnard College (1958 and 1959) |
| 6 | Barney's Men's Store |
| 7 | Baro, Gene |
| 67 | Barr, Alfred (at MOMA, April 1959) |
| 2 | Barr, Tory |
| 3 | Betjeman, John |
| 4 | Bocayuva, Vera |
| 5 | Beach and Sea Scenes |
| 6 | Beattie, Ann |
| 5 | Bellevue Hospital (May 1960) |
| 6 | Benedikt, Michael |
| 7 | Bernstein, Leonard |
| 8 | Benedikt, Michael |
| 9 | Berryman, John |
| 10 | Bianchini, Patti and Paul |
| 11 | Bidart, Frank |
| 10 | Betjeman, John (smaller folder with 2 contact sheets) |
| 11 | Birds |
| 68 | Bishop, Elizabeth |
| 2 | Blackmur, RP |
| 3 | Blais, Marie Claire |
| 4 | Meigs, Mary |
| 4 | Malhot, Michele |
| 5 | Blanding, Sarah |
| 5 | Boat Show – Coliseum (January 1957) |
| 6 | Boat Show – Coliseum (January 1957) |
| 7 | Boating, Sailing and Yachts (miscellaneous) |
| 7 | Bogan, Louise |
| 8 | Bomba, Mary |
69
1  Boston Views
2  Bottle Fence, (Carolyn Gorton Fuller’s) [n. d.]
3  Boyd, Blanche
4  Brandt, Bill – London (1953)
5  Brentano's Bookstore
6  Brett, Dorothy
7  Breuer, Marcel & Connie
8  Brinnin, John Malcolm (1950-1995)
9  Brodsky, Joseph
10  Bronx Science High School

70
1  Buckley, Christopher
2  Burchard, Peter
3  Burton, Philip
4  Bullfight – Lima, Peru (October 31, 1954)
5  Bullfight – Lima, Peru (October 31, 1954)
6  Bullfight – Lima, Peru (October 31, 1954)
7  Bynner, Witter
8  Caedmon Gals
9  Cahan, Dr. Amos
10  Calder, Alexander (and Carol Bradford)
11  Calnon, Martha
12  Couch, Helen
13  Capote, Truman
14  Capote, Truman
15  Capote, Truman and John Malcolm Brinnin

71
1  Caputo, Philip
2  Carewe, Sylvia
3  Carnegie Hall
4  Carr, Revell
5  Carter, Hodding
6  Castelnuovo-Tedesco, Mario
7  Cerio, Laetitia
8  Chamberlain, Lee
9  Chatham, Russell
10  Chang, Diana (Barnard Magazine Illustration)
11  Churches – Old Mystic Baptist
12  Ciardi, John
13  Claflin, Agnes – Philip and Kate
14  Clare, William

72
1  Clifton, Lucille (Mrs. Fred)
2  Cole, William (manila folder)
3  Columbia University - Admission Office (March, 1960), Views (April 1959)
4  Combs, Tram
5  Conquest, Robert
6  Cooper, Jane
7  Cooperman, Stanley, 1968
8  Cori, Carl
9  Corke, Hilary
10 Corn, Alfred
11 Creekmore, Hubert
12 Crist, Ronald, [n.d.]
13 Cronin, Anthony (summer 1957)
14 Curtis, Daniel and Pamela
15 Curtis, Susan

73 1  Dasberg, Andrew
2  Davison, Peter
3  Dickey, James
4  Daves, Mary
5  Dillard, Annie
6  Dillard, Annie (small lettersize folder)
7  Dillard, Annie (small lettersize folder)

74 1  Driscoll, Judy
2  Dugan, Alan
3  Eaton, D. (and mother-in-law)
4  Eberhart, Richard
5  Edinburgh – scenes, Tattoo (August 1957)
6  Edinburgh – Fringe Festival Events (August 1957)
7  Edinburgh – Fringe Festival Events (August 1957)
8  Edinburgh
9  Edinburgh
10 Edinburgh
11 Edwards, Barnaby

75 1  Edwards, Lucretia
2  Ehrenreich, Barbara
3  Eidlitz, Liz
4  Eliot, T.S.
5  Elizabeth Street, [woman on porch with fan]
6  Enright, D.J. (summer 1957)
7  Evans, Mari
8  Feldman, Irving
9  Fern Hill, Trip, chapel
10 Fitzgerald, Clark B.
11 Fitzgerald, Robert – NYC (April 16, 1961)

76 1  Florence – David, Gates of paradise, Baboli Gardens, Library
2  Florence – Duomo, Exteriors
3 Florence – Pazzi Chanel, Exteriors, Interiors
   Florence – Santa Maria Novella
4 Florence – Palazzo Pitti
5 Florence – San Lorenzo
6 Florence – San Lorenzo
7 Florence – San Spirito (Brunelleschi)
77 1 Florence – San Spirito (Brunelleschi)
   2 Florence – San Spirito (Brunelleschi)
   3 Florida
   France
   Frieze
4 [Flowers, (lavender colored), against wooden shingles, n. d.]
5 Frankenberg, Lloyd (and Maclver, Loren)
6 Freeman, Arthur
7 Friedman, Mr. & Mrs.
8 Frost, Robert
9 Fulbright Arts & Crafts
10 Ganthiers, Louise
78 1 Garrigue, Jean – Millbrook (1953)
   2 Gascoyne, David – London (1951)
   3 Gendron, Maurice
   4 Gerber, Dan
   5 Ghose, Zulfikar, 1968
   6 Gilpin, Laura
   7 Gimbel, Mrs. Peter and child
   8 Ginsberg, Allen
   9 Graham, W.S.
   10 Graves, Robert
   11 Greece, Church at Mykonos, [n.d.]
   12 Grieff, Mann (wedding)
79 1 Group 20 (negs) - c.20 sheets of negs (see also Nancy Wickwin Fritz Weaver Theatrical Group) *
   2 Group 20- selection of a few prints (see also Nancy Wickwin Fritz Weaver Theatrical Group)
   3 Group 20
   4 Guggenheim Museum (October 1959)
   5 Guillevic, Eugene
   6 Gunn, Thom – London (September 1957)
   7 Gyurky, Judith
   8 Hacketstown
   9 Hale, Nancy (Bowers) – New York (October 26, 1960)
   10 Hall, Donald
   Hall, J.C. (see also Cronin – Group)
   Halprin, Lawrence (summer 1957)
<table>
<thead>
<tr>
<th>Page</th>
<th>Entry</th>
</tr>
</thead>
<tbody>
<tr>
<td>80</td>
<td>Hamburger, Michael and family – Reading (August 1957)</td>
</tr>
<tr>
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<td>Hamilton, Edith</td>
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<td>Harding Club</td>
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<td>Harvard Libraries (spring 1959)</td>
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<td>Harvey, Jason (and Jane Anne, Stephen and shop)</td>
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<td>Harwood, Paul and Sybil</td>
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<td>Hawkins, Eric</td>
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<td>Hayden, Robert</td>
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<td>81</td>
<td>Hayes, Nelson (Lorenzo and family)</td>
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</tr>
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<td>82</td>
<td>Hoffman, Daniel</td>
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<td></td>
<td>Hollander, John (April 28, 1961)</td>
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<td></td>
<td>Hooten, Peter</td>
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<td>Hospital of the Innocent (Florence)</td>
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<td>Hughes, Ted (and Sylvia Plath)</td>
</tr>
<tr>
<td></td>
<td>Hughes, Toni (see also Sculpture – Mobiles)</td>
</tr>
<tr>
<td>83</td>
<td>Hurricane – Sea wall, Storms, etc.</td>
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7 Hurricane – Sea wall, Storms, etc.
8 Hyde Park School – USIA (November 1957)
9 Hyde Park School – USIA (November 1957)

84 1 Idlewild Airport (now JFK Airport) (April 1960)
2 Idlewild Airport (now JFK Airport) (April 1960)
3 Ignatow, David
4 Ironside, Robin (also Ironside & Ross)
5 Jackson, Amy, [n.d.]
6 Jackson, David
7 Jackson, J. L.
8 Jarrell, Randall
9 Jennings, Elizabeth (and Jimmy) – Oxford (1957)
10 Jones, D.W. (see also NY Times)
    Johnson, Spud
    Jones, James Earl
11 Jones, Robert
12 Justice, Donald
13 Kann, Peter
    Kara, Art
14 Kaufelt, David
    Kaufman, Bob
15 Kazantzis, Judith

85 1 Keller, Helen (contact sheets)
2 Keller, Helen
3 Keller, Helen
4 Keller, Helen
5 Keller, Helen
6 Keller, Helen
7 Kennedy, X.J.
8 Kinnell, Galway
9 Kinney, Ross
    Kinsella, Thomas

86 1 Knoop, Guitu
2 Knauth, Percy
    Knox, Caroline
3 Koch, Kenneth
    Kramer, Jane
3 Krautheimer, Richard
    Kumin, Maxine
4 Kunitz, Stanley – NYC (May 3, 1961)
5 Kuwait
6 Kuwait
7 Kuwait
8 Kuwait
87
1  Kuwait
2  Kuwait
3  Kuwait
4  Lambert, Phyllis (1958)
5  Langland, Joseph (January 1961)
6  Laugharne
7  Laugharne
8  Laugharne
9  Laugharne

88
1  Laugharne
2  Laugharne
3  Laugharne
4  Lanyan, Peter
5  Larkin, Philip – London (1960)
6  Lash, Joseph P., ca. 1985 – 1986
7  Leeming, David Laurie, Mme. – Stonington (1993)
8  Lees, David (and Neville and Dorothy)
9  Lehman, John – London (August 1960)
10  Leuthardt, Henry
11  Lever House
12  Lever House
13  Lever House

89
1  Leverton, Denise
2  Lewis, Sir Cecil Day
3  Library of Congress
4  Library of Congress
5  Liebes, Dorothy
6  Lanybri – Mud Beach
7  Mrs. Thomas and Aeron
8  London
9  London (1957)
10  London – Skiffle

90
1  Lord, George
2  Lowell, Robert
3  Luening and Ussa Chevsky
4  Lucie-Smith, Edward
5  Lurie, Alison
6  Lynch, et al.
7  Macleish, Archibald
8  Macneice, Louis
9  Mailer, Norman, [n.d.]
10  Mantua – Palazzo, Casa Romano, Rucellai, Medici
11  Mantua – San Sebastiano
11 Mantua – Sant’André

91 1 Marini, Marino
2 Marini, Marino
3 Marlboro School of Music
4 Marlboro School of Music
5 Marlboro School of Music
6 Marshall, Thurgood
7 Masselli, Titina
8 Mayer, Grace
9 McCarthy, Kevin
10 McCarthy, Mary (Mrs. James West)
   McClatchy, Sandy (J.D.)
11 McCullers, Carson and Williams, Tennessee

92 1 McIntosh, David
2 McKenna, Rollie
3 McLane, (fem name?)
   McPherson, William – Connecticut College (1985)
4 Meiss, Mr. and Mrs. (and Eleanor) (1957)
   Meigs, Mary – Key West (1995)
5 Merrill, James
6 Merrill, James
7 Merrill, James
8 Merrill, James
9 Merrill, James

93 1 Merwin, W.S. (January 1961)
2 Metropolitan Museum of Art – Antiquity Show (Near East Exhibit)(February 1960)
3 Metz, Betty
4 Metz, Pamela (Xmas story for USIA?)
5 Metz, Pamela (Xmas story for USIA?)
6 Metz, Pamela (Xmas story for USIA?)
7 Metz, Mrs. (and Mr., Betty and dog)
8 Mexico

94 1 Middlebury Language School – Vermont (1958)
2 Middleton, Christopher
3 Millbrook, New York
4 Miller, T.L. (1964)
   Milosz, Czeslaw
   Ming, Cheung Ching
5 Minton, John
6 Mississippi
7 Mississippi

95 1 MOMA
2 MOMA
3  MOMA
4  MOMA
5  MOMA (negatives, contacts and prints)
6  MOMA (negatives, contacts and prints)
7  MOMA (negatives, contacts and prints)
8  MOMA (negatives, contacts and prints)
9  MOMA (negatives, contacts and prints)

96  1  MOMA – Fire
2  MOMA – Monet (1959)
3  MOMA – Seurat (March 18, 1958)
4  Moore, Henry
   Moore, Honor
5  Moore, Marianne
6  Moore, Rebecca, Sarah, etc.
   Moore, Tommy
   Moore, Paul
   Morris, Mary (Rebecca's aunt)
7  Montieux, Pierre
8  Mosque – Washington, DC
9  Moss, Howard
   Munro, Eleanor
10  Nadler, Susan
   Nejgebauer, Aleksander

97  1  National Bureau of Standards
2  National Bureau of Standards
3  National Bureau of Standards
4  National Gallery
5  National Gallery
6  Nature
7  Nature
8  Nature

98  1  Nature
2  Near East Center – Princeton, NJ?
3  Nemerov, Howard
4  New York City Candids
5  New York City Candids
6  New York City Candids
7  New York City Candids
8  New York City Candids
9  New York City Candids
10  New York City Candids

99  1  New York Coliseum (January 1959)
2  New York Coliseum (January 1959)
3  New York Public Library (November 1958)
New York Times (March 1958)

[Noguchi], Isamu

O'Brien (boys, Nonie and K.)
Ojeda, Enrique
O'keefe, Georgia

Okie, Alys

Oppen, George
Oppenheimer, Joel

Osborne, John

Pack, Robert
Page, Suzanne and Jack
Parra, Nicaner
Patterson, Raymond
Percy, Walker
Perenyi, Eleanor

Pfizer Co., Chas (September 1959)

Pierce, Marge
Piper, John (and child)
Plant, David

Pokorny, Jan and Elizabeth
Pomeroy, Ralph
Porter, Aline
Porter, Joe Ashby
Porter, Katherine Anne
Potter, Melisande

Pound, Ezra – Venice (August 1968)

Pratt Institute – Good Design Show, “Penny to a Dollar”

Quasha, George
Raine, Kathleen
Ransom, John Crowe

Rauch, Basil and Roberta (see also Bees Farm)
Raymond, Lilo

Read, Bill (see also Brinnin)
Read, Herbert
Reed, Henry
Reeve, Franklin

Reid, Alistair – London (September 1960)
Rich, Adrienne
Rich, Fran
Richardson, Robert, Jr.
<table>
<thead>
<tr>
<th>Page</th>
<th>Name</th>
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<tbody>
<tr>
<td>102</td>
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<td>Sicken, John</td>
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<td>Spratling, Bill – Takeo, Mexico</td>
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<td>Steinway Hall</td>
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<td>Stevens, Wallace (1952)</td>
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<td>Stewart, Edith</td>
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<td>Stone, Robert</td>
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<td>Stout, Pola (August 1959)</td>
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<td>Strom, Else</td>
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<td>Stunkard, Eunice (see also Betty Ann Metz)</td>
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<td>Swenson, May</td>
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<td>Tanning, Dorothea &amp; Hamlin – Key West</td>
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<td>Tandy, Jessica (small letter size folder)</td>
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<td>Tate, Allen (October 1960)</td>
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<td>Taylor, Ann</td>
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<td>Teale, Edwin W.</td>
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<td>Thorne, Danny (and Mary Jean and Danny)</td>
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<td>Tomluson, Charles</td>
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<td>Trees</td>
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<td>Trilling, Lionel</td>
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<td>Tucker, Howard</td>
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<td>Turner, Fred</td>
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<td>107</td>
<td>Unidentified [man on tractor, n.d.]</td>
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<td>1</td>
<td>Unidentified Study Prints: [B. P. Roberts gravestone, “I told you I was sick,” n. d.], [horse head statue, n. d.], [outdoor appliances and shoes, n. d.]</td>
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<td>2</td>
<td>United Nations</td>
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</tr>
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<td>108</td>
<td>de la Valdene, Guy</td>
</tr>
</tbody>
</table>
Vasilikov, Vassily
2 Vaughan, Keith (see also John Minton)
3 Venice (contact sheets)
4 Venice
5 Vermont (Daniel Webster Day)
6 Vermont (Daniel Webster Day)
7 Vermont (Daniel Webster Day)
8 Vicenza – Basilica

109 1 Vicenza – Velmarana, Loggia del Capitanio, Palazzo Chiericata, L'Impruneta
2 Vicenza – Villa Rotunda
3 Viereck, Peter
4 Villa – Stra, Brenta, Master-Villa Volpi, Duomo exterior details, Brenta Canal, Villa Foscari (Malcontenta)
5 Virginia (Colored Areas - White Area)
6 Vishniac, Roman
7 Vishniac, Roman
8 Vishniac, Roman

110 1 Vishniac, Roman
2 Vishniac, Roman
3 Vishniac, Roman
4 Vishniac, Roman
5 Vishniac, Roman
6 Wain, John (summer 1957)
7 Walcott, Derek
8 Warren, Robert Penn

111 1 Washington, DC (churches)
2 Washington, DC (churches)
3 Watkins, Vernon & Family – Penard Cliffs, Swansea (September 1957)
4 Weaver, William
5 Weber, Hugo
6 Weber, Katherine
7 Weiss, Theodore
8 Welty, Eudora
9 West, Edmund
10 Westerly Hospital
11 Wevill, David

112 1 Wickwire, Nancy
Whistmant, Lynn
White, Edmund
White, Terence de Vere
Whitmore, Reed
2 Wilbur, Ellen
<p>| | |</p>
<table>
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<td>Williams, Miller</td>
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<td>Williams, William Carlos (and Mrs. Williams)</td>
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<td>Wilson, Edmund</td>
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<td>Wimpheimer, Jacques</td>
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<td>Wolfe, Tom (September 29, 1970)</td>
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<td>Wolfson, S. (see also House)</td>
</tr>
<tr>
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<td>Worcester Art Museum (March 1958)</td>
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<td>114</td>
<td>Wright, David (summer 1957) (see also London - 1951)</td>
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<td>Wright, James (see also Heath-Stubbs; Cronin - group)</td>
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<td>Wright, Sylvia</td>
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<td>Wright, William</td>
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<td>Yale – Ingall's Hockey Arena (1960)</td>
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<td>Yenser, Steven – Key West (March 3, 1986)</td>
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<td>York, Coucous, Mrs. E.P. and Mimi Lincoln</td>
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<td>Young family, Silverdale, 1981</td>
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