

Center for Creative Photography

The University of Arizona

1030 N. Olive Rd.

P.O. Box 210103

Tucson, AZ 85721

Phone: 520-621-6273

Fax: 520-621-9444

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

URL: <http://creativephotography.org>

Finding aid for the  
Ben Rose Archive, 1940-1980

AG 57

## **Ben Rose Archive, 1940-1980**

### **AG 57**

#### **Creator**

Rose, Ben, 1916-1980

#### **Abstract**

Activity files, publications and tearsheets, photographs, transparencies, negatives and contact sheets, slides, audio-visual materials, and electronic equipment, 1940-1980, pertaining to the career of Ben Rose (1916-1980), photographer and inventor.

#### **Quantity/ Extent**

36 linear feet

#### **Language of Materials**

English

#### **Biographical/ Historical Note**

1916 Born in Philadelphia, PA.

1930s Attended Philadelphia College of Art; studied in the 1940s under Alexy Brodovitch; began editorial career with *Harper's Bazaar*, and advertising assignments with N.W. Ayer

1953 Worked on techniques involving use of the circuit camera

1954 Developed device for triggering strobe lights with radio signals

1962-65 Served two consecutive terms as President of the American Society of Magazine Photographers

1980 Died June 8 at age 64

#### **Scope and Content Note**

This collection was given to the Center after Rose's death in 1980. The bulk of the material consists of photographs, negatives, and slides, with only small amounts documenting Rose's personal life, professional studios, exhibitions, and experiments. With the exception of slides and negatives, the collection was largely unorganized on receipt. Material was sorted and the following series assigned:

### **Activity Files**

Series one: Activity files, circa 1940-1980. Contains correspondence on and calculations for a project on photographing the phases of the Moon; computer print-outs and study prints documenting photographic assignments; a typed, final draft of a home study course in photography offered by Creative Photographers Association (New York); a list of awards given to Rose; and announcements for his exhibitions and studio openings. There is no personal or professional correspondence. Office files, lecture notes, teaching and research files which may have documented his career in advertising, experience with multiple and computer imagery, and photographic experiments are also missing.

### **Publications and Tearsheets**

Series two: Publications and tearsheets, circa 1940-1980. Contains printed materials by or about Rose, mostly from the 1970s. Also included are photographs, including some record covers, by Rose for such clients as Hiram Walker Imperial Whiskey, Reed and Barton, National Dairy Products Corporation, *Esquire*, Honeywell, and *Playboy*. There are articles profiling Rose and his imagery, but none containing a comprehensive biographical portrait of him.

### **Photographs**

Series three: Photographs, circa 1940-1970s. Contains approximately 346 black-and-white and 194 color prints. Subjects include advertising assignments and multiple image experiments. Matted prints have been separated from unmatted ones; few prints are identified or dated. Some photographs will eventually be transferred to the Center's Fine Print Collection. There is also about 2,400 Polaroid prints, ca.1970s, probably used by Rose as studies for his commercial assignments and photographic experiments.

### **Negatives, Contact Sheets, and Transparencies**

Series four: Negatives, contact sheets, and transparencies, circa 1955-1976. Includes both black-and-white and color negatives and transparencies, ranging in size from 35 mm. to 8x10 in. The negatives, some with accompanying contact sheets, represent commercial work on such topics as fashion, food, automobiles, and household products. Major clients include *Town and Country*, *Life*, *Harper's Bazaar*, *Fortune*, *Scientific American*, and *Esquire*. Of particular interest are fifty-four 180 and 360 negatives, apparently made with a circuit camera. These negatives, some as large as 10x62 in., depict New York and environs during the 1950s. Negatives have been filed by original numerical order, although many appear missing. A few personal projects (e.g. Christmas cards) are also included. A photocopy of Rose's index cards arranged by client and subject is included.

There are approximately 8,760 35-mm. transparencies, mostly color, detailing Rose's experimental work. Slides have been arranged by Rose's own system which utilized

subjects or projects as organizing units. Many, including entire subdivisions, are missing. Box 15 includes a photocopy of Rose's index cards.

### **Audio-visual Materials**

Series five: Audio-visual materials, circa 1960-1980. Contains two reel-to-reel videotapes; seven 16 mm. Black-and-white and color films; four 35 mm. color prints and negatives of moving pictures; and five 1/4 in. reel-to-reel magnetic audiotapes. Most supplement Rose's commercial assignments or document his motion studies. The audiotapes record Rose working in his studio and may have served as the soundtrack for a film not included in the collection.

### **Equipment**

Series six: Equipment, circa 1960s. Included are a Karp Programmer invented by Rose's colleague, Tony Rose, and probably used for control of multiple flash units during a studio session; an auto strobe unit; and three circuit panels. No operating instructions or descriptions of use are present. Other equipment invented and used extensively by Rose (e.g. bicycle wheel strobe units) are not included in the collection.

### **Arrangement**

Series 1: Activity files, circa 1940-1980

Series 2: Publications and tearsheets, circa 1940-1980

Series 3: Photographs, circa 1940-1970s

Series 4: Negatives, contact sheets, and transparencies, circa 1955-1976

Series 5: Audio-visual materials, circa 1960-1980

Series 6: Equipment, circa 1960s

### **Names and Subject Terms**

Rose, Ben, 1916-1980 [<https://lccn.loc.gov/n90656009>]

### **Restrictions**

#### **Conditions Governing Access**

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

#### **Conditions Governing Use**

It is the responsibility of the user to obtain permission from the copyright owner (which could be the institution, the creator of the record, the author or his/her transferees,

heirs, legates or literary executors) prior to any copyright-protected uses of the collection.

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

### **Provenance**

Ben Rose's widow Miriam Rose beginning in 1982 gave this collection to the Center.

### **Preferred Citation**

Ben Rose Archive, 1940-1980. AG 57. Center for Creative Photography, University of Arizona, Tucson, AZ.

### **Processing Information**

Processed in 1985 by David Peters and Roger Myers. Revised in 1987. The finding aid was updated by Paloma Phelps in 2017.

### **Container List**

#### **Series 1: Activity files, circa 1940-1980**

Arrangement: Alphabetical

#### Box

- 1 Awards given to Rose, 1944-80  
Computer print-outs, 1979-80  
Exhibitions, 1940s-70s  
Lunar Stereoscope project, 1957-58  
Programmer worksheets, circa 1970s  
Stationary samples, n.d.  
Studio announcements, n.d.

#### **Series 2: Publications and tearsheets, circa 1940-1980**

Arrangement: Alphabetical by title

#### Box

- 1 *AD*, 1941  
*Advertising Agency*, 46:53 (7 Dec. 1953)  
*American Photography*, 2:6 (June 1979);  
3:5 (Nov. 1979); 5:2 (Aug. 1980) *Ben Rose Archive, Center for Creative Photography, The University of Arizona* 4

*Ameryka*, 144 (Jan. 1971)  
*Applied Photography International*, 9 (1971)  
*ASMP Newsletter of Photography in Communications*, (July 1980)  
*Better Impressions*, 1:4 (1941)  
*Color Photography*, (1974)  
*Commercial Camera*, 4:2 (1951)  
*Commercial Photo*, 182 (1978)  
*Esquire*, 71:6 (June 1969); 72:2 (Aug. 1969); 86:1 (July 1976)  
*Flash Foto*, 56 (Feb. 1979)  
*Fotografia SUA*, (1976)  
*Infinity*, 20:5 (May 1971)  
*Modern Photography*, 38:9 (Sept. 1974)  
*Money*, 8:4 (April 1979)  
*New York Photo District News*, 1:2 (July 1980)  
*Nikon World*, 13:2 (Aug. 1980)  
*Omni*, 1:12 (Sept. 1979)  
*Photo*, 105 (June 1976)  
*Photo*, 49:3 (1976)  
*Photo Reporter*, 6:12 (dec. 1976)  
*Playboy*, (German ed.), 1:10 (Oct. 1972)  
*Playboy Pad*, (1974)  
*Popular Photography*, 73:1 (July 1973); 80:5 (May 1977)  
*Popular Photography*, (Italian ed.), 143 (Sept. 1969)  
*Southern Flight*, 13:10 (Oct. 1978)

2            Tearsheets from publications containing Rose's work

### **Series 3: Photographs, circa 1940-1970s**

Box

- 3            Black-and-white, matted, circa 1940-
- 4            Black-and-white, unmatted, circa 1940-
- 5            Black-and-white, unmatted, circa 1940-
- 6            Color, matted, circa 1970s
- 7            Color, unmatted, circa 1960s
- 8            Polaroids, n.d.
- 9            Polaroids, n.d.

### **Series 4: Negatives, contact sheets, and transparencies, circa 1940-1980**

Arrangement: Rose's system (photocopies of Rose's index cards arranged by client and subject are in boxes 13 and 15)

Box

- 10 Negatives, contact sheets, and transparencies, circa 1955-1956; sets 4-2929; commercial and personal work [126 sets; *American Weekly*, Foote Cove Belding, *Fortune*, *Harper's Bazaar*, Hewett-Ogilvy, *Life*, *Town and Country*]
- 11 Negatives, contact sheets, and transparencies, circa 1957-1968; sets 3008-6099; commercial and personal work [109 sets; Foote Cove Belding, Hockaday, *Life*, *McCalls*, *Scientific American*, *Town and Country*, Warrick and Legler]
- 12 Negatives, contact sheets, and transparencies, circa 1966-1976; sets 6102-6783' commercial and personal work [123 sets; *Esquire*, *Scientific American*]
- 13 Negatives, contact sheets, and transparencies, circa 1955-1976; miscellaneous commercial and personal work. Oversize transparency, circa 1966-1976, from project  
6124 Index to negatives
- 14 Negatives, black-and-white, 360 degree panoramas, circa 1955; primarily New York  
Bay Street, Nassau (3)  
Ben Marcus Home Oct. 1956  
Ben Rose house interior  
Ben Rose house construction  
Bethesda[?] Plaza (3)  
Botanical Gardens  
Botanical Gardens Greenhouse (2)  
Brooklyn Bridge (2)  
Central Park  
Central Park Music Shell  
Central Park Wisteria Arbor, Corinne Connor  
Chicken farm  
Coney Island marina (5)  
Coney Island street  
Corinne [?] Calvet Untermeyer Estate (2)  
Corinne Conner Studio (3)  
Ext. House, start of home construction  
From roof, 421 E. 54th Street (2)  
Harlem River Bridges (2)  
Home, Oct. 1956 (one print retained by MBR)  
Kew Gardens  
Lambertville, NJ, Halloween  
Marine Stadium, James Beach  
McAdams staff 1958 (3)

Palisades Park Roller Coaster (2)  
Rotunda, Untermeyer Estate  
Station wagon interior (one retained by MBR)  
Studio experiments; Rose, Sander, Mednick; 421 E. 54th Street (4)  
Times Square (2)  
United Nations Building 1956 (2)

- 15      Transparencies, A-F, circa 1957-1980 [35mm.]  
          Index to transparencies
- 16      Transparencies, G-L, circa 1957-1980 [35mm.]
- 17      Transparencies, M-S, circa 1957-1980 [35mm.]
- 18      Transparencies, T-X, circa 1957-1980 [35mm.]
- 19      Transparencies, miscellaneous, circa 1957-1980 [35mm.]

**Series 5: Audio-visual materials, circa 1960-1980**

Box

- 20      Videotapes, two 1/2-in. helical scan black-and-white reel-to-reel tapes, circa 1970s  
          [experimental shooting of a still image basketball player]  
  
          Moving picture, 16mm. black-and-white answer print, circa 1960s  
          ["Supermarket" commercial]  
  
          Moving picture, 16mm. black-and-white work print, circa 1960s  
          ["Supermarket" commercial]  
  
          Moving pictures, two 16mm. black-and-white final prints, 40 sec., circa 1960s  
          ["Phillip Morris" commercial]  
  
          Moving picture, 16mm. black-and-white print, circa 1960s ["Bird Cage"]  
  
          Moving picture, 16mm. color print, 60 sec., circa 1970s  
          ["Dupont Zerex Anti-Leak"]  
  
          Moving picture, 16mm. color negative, circa 1970s [unidentified]  
          Moving pictures, two 35mm. color negatives, circa 1970s [basketball player]  
  
          Moving picture, 35mm. color negative, circa 1970s ["Esquire Magazine"]



Audiotapes, five 1/4 in. reel-to-reel tapes, circa 1970s  
[Rose in his studio; no film accompanies]

**Series 6: Equipment, circa 1960s**

Box

21 Karp Programmer; Audio Strobe Unit; 3 circuit panels

22 Film cans for panoramic negatives