

FINDING AID FOR

LECTURES, WRITINGS, MANUSCRIPTS

AG 101

**Center for Creative Photography
University of Arizona
Tucson, AZ 85721-0103**

For further information about the archives at the Center for Creative Photography, please contact the Archivist: phone 520-621-6273; fax 520-621-9444

DESCRIPTION

This collection contains written materials in various formats documenting the lives and careers of photographers as well as subjects relating to the field of photography. Each group of materials is described separately.

The collection is active.

1 linear foot

PROVENANCE

Materials acquired from miscellaneous sources.

RESTRICTIONS

Photocopying unpublished material is not allowed without the permission of the author. Other restrictions may apply. See the Archivist for information.

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.

Subgroup 1

Photocopy of Ph.D. dissertation by Joel Stewart Zuker titled *Ralph Steiner: Filmmaker and Still Photographer*, June, 1976. A study of the career and photographic achievements of Ralph Steiner (1899-1986), photographer and filmmaker. 453 pages, with illustrations and appendices.

Gift of Joel Stewart Zuker, 1984.

5 folders.

Subgroup 2

Original handwritten poem, "Blue Gentians," by F.H.K., Cambridge, Massachusetts, 6 December 1908, dedicated to Laura S. Seeley.
1 folder.

Subgroup 3

Five typewritten pages by Cecil B. Atwater detailing "The Paper Negative Process." Essay is undated.
1 folder.

Subgroup 4

Transcript of a lecture given by Rudolph Wolf to the Cleveland Photographic Society, 24 September 1941, titled "Pictorial Photography." 13 typewritten pages.
1 folder.

Subgroup 5

Thesis titled "A Center for Creative Photography at the University of Arizona" written by Susan Schaefer. Thesis was written as part of her Bachelor Degree of Architecture, Cornell University, December, 1985.

Subgroup 6

Two photocopies of text for a wall label for an exhibition at the Metropolitan Museum of Art, 1986. Label is titled "Advocating Photography: The David Hunter McAlpin Fund." Label was written by Maria Morris Hambourg.
Gift of Maria Morris Hambourg, 1986.
1 folder.

Subgroup 7

Photocopy of manuscript written in 1983 titled "O. Winston Link and His Working Method" by Thomas H. Garver for inclusion in a book about O. Winston Link. Manuscript was not published.
Gift of Thomas H. Garver.
1 folder.

Subgroup 8

Tearsheets, advertising, and review material for *Land's Polaroid*, a book written by Peter Wensberg, October, 1987.
Gift of Peter Wensberg, 1987.
1 folder.

Subgroup 9

Carbon typescript copy of manuscript titled "The MPDFA: Its birth and 50 years of Progress," by Art Cunningham, ca.1975.
Details the history of the Master Photo Dealers and Finishers Association from 1923-1970.
1 volume, 156 pages. Gift of Art Cunningham, 1984. 2 folders.

Subgroup 10

Limited edition broadside of poem titled "Our Phather" by Thomas E. Curran III. Printed by Two Windows Press, 1982. Number 19 in edition of 1,000. Gift of Amy Rule, 1989. 1 folder.

Subgroup 11

Journal of Regional Criticism, 1987, by Joseph A. Uphoff, Jr. Includes the surrealist novel, "Artemis." 211 photocopied pages with 35 mm color slides and several business cards. Gift of Joseph A. Uphoff, Jr., 1987. 2 folders.

Subgroup 12

"The Stolen Image: Photography and the Law (Two Case Studies)" by Gillian Greenhill Hannum, Manhattanville College. 15 page copy of paper presented at College Art Association annual conference, New York City, 1996. Gift of author, 1996. 1 folder.

Subgroup 13

"Tape-Recorded Interview with Hans Namuth at his Studio in New York City, August 12, 1971, and September 8, 1971. Interviewer, Paul Cummings." 26 page transcript of interview conducted by the Archives of American Art, 1971. Copyright to this interview is held by the Archives of American Art. Permission to copy, quote, or otherwise use this text must come from them. 1 folder.

Subgroup 14

Making History: Beaumont Newhall's 1937 Catalogue for the Museum of Modern Art by Allison P. Bertrand. Thesis, Master of Arts, Arizona State University, May 1995. (87 pp.) 1 folder. Gift of the author.

Subgroup 15

The Witkin Gallery, 1969-1976: A Critical Reading of the Paradigm of Photographic Display by Jessica Lyn Mackta. Thesis, Master of Arts, The University of Arizona, 1997. (61 pp.) 1 folder. Gift of the author.

Subgroup 16

"John Szarkowski, Garry Winogrand, and the Myth of the Modernist Author," paper written by Sarah Watson for Professor Ulrich Keller, University of California, Santa Barbara, December 1994. (18 pp. plus illustrations) 1 folder. Gift of the author.

Subgroup 17

Voices for the Earth: The Legacy of Ansel Adams and the Evolution of Environmental Photography by Katharine N. Wang. Senior thesis, American Studies Program, Georgetown University, 1995. (76 pp. plus appendices) 1 folder. Gift of the author.

Subgroup 18

Louise Dahl-Wolfe: A Fashion Photographer Redefined by Jennifer Sommerville Edwards. Thesis, Master of Arts, The University of Arizona, 1996. (165 pp.) 2 folders. Gift of author. 1 folder

Subgroup 19

Voyages (per)Formed: Photography and Tourism in the Gilded Age by Alison Devine Nordström. Dissertation, (Ph.D.), The Union Institute, Cincinnati, Ohio, 2000. (125 pp.). Gift of the author.

1 folder

Subgroup 20

Displaced Memories: Paul Strand, Aaron Siskind & Emmet Gowin in Italy. by Maria Antonella Pelizzari. Dissertation, (Ph.D), The University of New Mexico, Albuquerque, New Mexico, 1998. (324 pp). 1 folder.

Subgroup 21

Discipline and Photograph: The Prison Experience by James R. Hugugin. 1991. 1 folder.

Subgroup 22

Student papers submitted for History of Photography courses at the University of Arizona, ca. 1977-1979.

.25 linear foot

AUTHOR	TITLE	YEAR
(no author)	<i>Duane Michals</i>	(no date)
Altuna, Annette	<i>Lewis W. Hine</i>	1977
Buxton, Elizabeth	<i>Landscape Photography in the Southwest: An Exploratory Essay</i>	1978
Cassens, Linda	<i>Visual Perception and the Photograph</i> (Lange & Evans)	1977
Cloud, Lela	<i>Walker Evans</i>	1977
Colachis, Roseanne	<i>Minor White</i>	1977
Conners, Catherine	<i>Paul Caponigro</i>	1977
D'Agostino, Domenic	<i>Armco, 1941 by Edward Weston</i>	1979
Danielson, Elizabeth	<i>Ralph Gibson</i>	1977
Denton, Sherrie	<i>Duane Michals As He Presents Himself in Words & Images</i>	1977
Fedorcsak, David	<i>Ansel Adams: Photographer</i>	1977
Fogel, Gary	<i>Ansel Easton Adams</i>	1977
Freeman, Richard	<i>Weegee</i>	1977
Greenberg, Lorne	<i>A Portrait of Max Ernst</i> (Fred Sommer)	1979
Gross, Dan	<i>Cubism and Photography: Paul Strand</i>	1979
Gutmacher, Michael	<i>Edward Weston: Photographer</i>	1977
Hilbun, Lindsey	<i>Leslie Krims</i>	1978
Joffe, Lyz	<i>Photo Journalism</i> (Stryker, Liebovitz, Cowherd, Kane)	1977
Johnson, Walter J.	<i>Report on Edward Steichen</i>	1977
Landes, Brenda	<i>Wynn Bullock</i>	1977
Lee, Debbie	<i>Harold Edgerton</i>	1977
London, Laura	<i>An Independent Study Project</i> (Study of Original Prints by Jack Roche, Nicholas Muray, Edward Steichen and Ruzzie Green at the Center for Creative Photography)	1979
Maraschiello, C.F.	<i>The Landscape Photographic Activities of William Henry Jackson, Carleton E. Watkins, Timothy H. O'Sullivan and Edward J. Muybridge Between the Years 1860-1885.</i>	1978
May, Martha Ann	<i>An Analysis of Wynn Bullock's <u>Tidepool</u>, 1957 with Explanations of Relating Theories, Prior and Concurrent</i>	1979
Murov, Debra	<i>Aaron Siskind</i>	1977
Palmer, Briggs	<i>Lee Friedlander</i>	1977
St. John, Michael	<i>Brett Weston, Son of Edward Weston</i>	1977
Santini, Jacque	<i>Harry Callahan</i>	1977
Silver, Vivienne	<i>Bonfils – An Introduction to the Julia Corson Collection at the Centre for Creative Photography, Tucson, Arizona</i>	(no date)
Silver, Vivienne	<i>An Introduction to the Mexican Years of Paul Strand</i>	1979

Silver, Vivienne	<i>Two Nudes by Jack Welpott</i>	1979
Smelster, Carolyn	<i>A Comparison of Edward Weston's "Pulqueria," Mexico 1926 and Walker Evans' "Minstral Poster," Alabama, 1936</i>	1979
Snyder, Janet T.	<i>W. Eugene Smith</i>	1977
Sterrett, Debbie	<i>Edward Henry Weston – Photographer</i>	1977
Stilb, Lisa	<i>Reflections</i> (Florence Henri, Man Ray, Moholy-Nagy, Coburn)	1977
Thiele, Ed	<i>Equivalence: Aaron Siskind and Minor White</i>	1977
Volpe, Heidi	<i>Diane Arbus</i>	1977
Wilshin, Lori	<i>The Life and Times of Ansel Adams</i>	1977
Winslow, Donna	<i>A Study of "Windowsill Daydreaming" by Minor White</i>	1979

Subgroup 23

Harry Callahan's Eleanor Photographs: Woman/Wife by Emily Kathryn Morgan. Thesis, Master of Arts, Department of Art History, The University of Arizona, 2006. (124 pp.; one folder) Gift of the author.

Subgroup 24

The Impact of the Photographer on Wilderness Appreciation: A Case Study of Ansel Adams by Renee Ann Haip. Thesis, Master of Landscape Architecture, School of Renewable Natural Resources, The University of Arizona, 1990. (84 pp.; one folder) Gift of the author.

Subgroup 25

Three manuscripts by Robert Sobieszek:

"The Composite Image: or the Twentieth Century is only the nineteenth badly pronounced," 1967. (26 pages)

"Realism and Photography in the Second Empire: a re-examination of a relationship," 1967. (27 pages)

"Composite Imagery in Nineteenth Century Photography: a study in popular picture making," 1967. (42 pages, photocopy)

Subgroup 26

"Cartes de Visite," by Meredith Friedman, paper for History of Photography, ARH 524A, University of Arizona, 7 November, 2006 (19 pages and 2 DVDs). This paper discusses and includes images from an album in Box 6 and described as "Family album dated Christmas 1876 with monogram EAC." Includes portraits of famous people. (76:047:000). (one folder) Gift of the author, 2006.

Subgroup 27

"Hansel Mieth's *Life Stories*: The public pictures and private words of a pioneering photojournalist" by Dolores Flamiano, n.d. (25 pp.)

(one folder)

Gift of Dolores Flamiano, 2003.

Subgroup 28

"Fingering Photography: Index *and* Digit" by James R. Hugunin. A talk presented at Purdue University on November 10, 1994. (12 pp.)

Gift of James R. Hugunin, 1994.

Subgroup 29

“Bibliography: Dorothea Lange and Documentary Photography” by Jane E. Boyd, University of Delaware. (10 pp.)

Gift of Jane E. Boyd, 1994.

Subgroup 30

Microfilm copy of Carleton Watkins letters in the collection of the Bancroft Library, University of California, Berkeley.

(one box, one short reel)

Gift of Amy Rule, 1990.

Subgroup 31

Complete sheet of the *Masters of American Photography* United States postage stamps (2002) along with photocopied essay “Photography Meets Philately: Cultural identity, photographic history, and visual literacy in the U.S. Postal Service’s *Masters of American Photography*,” by Richard N. Masteller as it appeared in *Exposure* 37:2 (2004). Also includes a photocopy of an essay in the *U. S. Stamp Yearbook 2002* with detailed information about the stamp issue (pp. 56-73) and the sources for the images on the stamps. Donor also sent a printout from the United States Postal Service website. This item is the official press release for the release of the photography stamps.

(one folder)

Gift of Peter Bunnell, 2005.

Subgroup 32

Transcription of “The Charlie Rose Show, February 9, 2005: A discussion with ... photographer, former MOMA curator John Szarkowski on his new book of images.”

(10 pages; one folder)

Purchase.

Subgroup 33

Photocopy of “James D. Givens: the Presidio’s Photographer,” by John a Martini, Fairfax, California, 2000. (44 pages)

(one folder)

Gift of Barbara Janis, Presidio Trust, San Francisco, n.d.

Subgroup 34

Copy of “An Annotated Bibliography of Anthropological Photography,” by James Baltaxe, 1970.

(one folder; 18 pp)

Gift of James Baltaxe, n.d.

Subgroup 35

“Photography, Embodiment and the ‘Athletic Experience’,” MA thesis by Henry E. Iddon, De Montfort University, Leicester, England, May 1999.

(unpaginated; one folder)

Gift of Henry E. Iddon, 1999.

Subgroup 36

“Beyond the Borders: methodology for material consideration of the framing of photographs,” paper by Laura Downey [Staneff] for Art History 582, *Vernaculars: Towards another History of Photography*, Dr. Geoffrey Batchen, March 2002.
Gift of Betsi Meissner, 2009.

Subgroup 37

“More than model, more than muse. Edward Weston’s collaborations with women,” M.A. thesis by Rhys Conlon, Hunter College, the City University of New York, December 2010.
Gift of Rhys Conlon, 2011.

Subgroup 38

Imágenes Latenetas. Los Fotomontajes de Lola Álvarez Bravo, un Estudio Sociológico. Thesis by Javier Roque Vázquez Juárez, Universidad Nacional Autónoma de México, 2013.

Subgroup 39

Paper for Bill Jay’s class, 19th Century Photography, ARS 598, January 10, 1994. “William Henry Jackson in England?” by Andrew Hershberger.

Subgroup 40

Thesis by Sumiko Suga, 1996, “Tracing American Democracy: A Study of Representation of Coney Island.”

Subgroup 41

This Is the American Earth: An Exhibition and Book by Ansel Adams, Nancy Newhall, and the Sierra Club, M.A. thesis by Josephine Minhinnett, Rhyerson University and George Eastman House International Museum of Photography and Film, 2014.