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Photocopying unpublished material is not allowed without the permission of the author.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
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
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.
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.
Subgroup 10

Subgroup 11

Subgroup 12

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

Subgroup 15

Subgroup 16

Subgroup 17

Subgroup 18

Subgroup 19
**Subgroup 20**  

**Subgroup 21**  

**Subgroup 22**  
Student papers submitted for History of Photography courses at the University of Arizona, ca. 1977-1979.  .25 linear foot

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

Smelster, Carolyn  
*A Comparison of Edward Weston’s “Pulqueria,” Mexico 1926 and Walker Evans’ “Minstral Poster,” Alabama, 1936*  
1979

Snyder, Janet T.  
*W. Eugene Smith*  
1977

Sterrett, Debbie  
*Edward Henry Weston – Photographer*  
1977

Stilb, Lisa  
*Reflections (Florence Henri, Man Ray, Moholy-Nagy, Coburn)*  
1977

Thiele, Ed  
*Equivalence: Aaron Siskind and Minor White*  
1977

Volpe, Heidi  
*Diane Arbus*  
1977

Wilshin, Lori  
*The Life and Times of Ansel Adams*  
1977

Winslow, Donna  
*A Study of “Windowsill Daydreaming” by Minor White*  
1979

**Subgroup 23**


**Subgroup 24**


**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)


**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**


**Subgroup 28**


**Subgroup 29**
“Bibliography: Dorothea Lange and Documentary Photography” by Jane E. Boyd, University of Delaware. (10 pp.)

Subgroup 30
Microfilm copy of Carleton Watkins letters in the collection of the Bancroft Library, University of California, Berkeley.
(one box, one short reel)

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
(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
(one folder; 18 pp)
Gift of James Baltaxe, n.d.

Subgroup 35
(unpaginated; one folder)

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.

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

Subgroup 39
Henry Jackson in England?” by Andrew Hershberger.

Subgroup 40
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, Ryerson University and George Eastman
House International Museum of Photography and Film, 2014.