

Center for Creative Photography

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Finding aid for the
Wynn Bullock Archive, 1921-1980

AG 10

Finding aid updated by Alexis Peregoy, June 2016

Wynn Bullock Archive, 1921-1980

AG 10

Creator

Bullock, Wynn (1902-1975)

Abstract

Personal papers, correspondence, activity files, audio-visual materials, and photographic materials, 1920 - 1980, relating to the career of Wynn Bullock (1902 - 1975), photographer, teacher, and inventor. The papers offer significant information on the exhibition, publication, and sale of Bullock's photographs; his experiments with solarization; his involvement with the Friends of Photography; and his teaching activities. Less well documented are his tenure as a commercial photographer, his brief career as a concert singer, and his own education at the Art Center School in Los Angeles, California.

Quantity/ Extent

90 linear feet

Language of Materials

English

Biographical Note

Wynn Bullock (1902 – 1975) was born in Chicago and raised in South Pasadena, California. His early career was as a singer, and following high school he moved to New York where he performed in the chorus of Irving Berlin's Music Box Revue and later with the show's Road Company. During the mid-1920s, while performing in Europe, he became fascinated with artworks by Cezanne, Man Ray, and Lazlo Moholy-Nagy. Bullock once wrote, "My first ambition was to become a concert singer....But interpreting others' creative work did not satisfy my own creative impulses and so I turned to photography." Bullock bought a simple box camera and launched into amateur picture making.

In 1938 Bullock enrolled at the Los Angeles Art Center School. Three years later, his work was showcased in one of the Los Angeles County Museum of Art's early solo photography exhibitions. During the 1940s, he conducted pioneering research to control the effect of solarization (a darkroom process for altering an image) and was awarded patents in the U.S., Canada, and Great Britain for a "Photographic Process for Producing Line Image."

Bullock was deeply inspired by fellow photographer Edward Weston, who he met in 1948, and Weston's work motivated him to investigate straight photography. Throughout the 1950s, Bullock clarified his unique point of view, establishing a deep, direct connection with nature. A lifelong learner, he also read widely in the areas of physics, general semantics, philosophy, psychology, Eastern religion, and art.

Bullock came into the public spotlight when Museum of Modern Art curator Edward Steichen chose two of his photographs for the 1955 Family of Man exhibition. When the exhibition was shown at the Corcoran Gallery in Washington, D.C., his photograph *Let There Be Light*, was voted most popular. The second, *Child in Forest*, became one of the exhibition's most memorable images. By the end of that decade, his work was widely exhibited and published worldwide and in 1957, he was honored with a medal from the Salon of International Photography.

During the early 1960s, Bullock departed from the black-and-white imagery for which he was known and produced a major body of work, *Color Light Abstractions*, which expressed his belief that light is a great force at the heart of all being. Further image-making innovation included alternative approaches including extended time exposures, photograms, and negative printing.

During the 1960s and 1970s Bullock expanded his influence through other roles. In 1968, he became a trustee and chairman of the exhibition committee during formative years at Friends of Photography in Carmel, California. He taught advanced photography courses at Chicago's Institute of Design during Aaron Siskind's sabbatical and at San Francisco State College at John Gutmann's invitation. In the last decades of his life, he lectured widely, participated in many photographic seminars and symposia, and was a guest instructor for the Ansel Adams Yosemite Workshops. Bullock died at the age of 73 in November 1975.

Along with Ansel Adams, Harry Callahan, Aaron Siskind, and Frederick Sommer, he was one of the founding photographers whose archives established the Center for Creative Photography in 1975.

Scope and Content Note

The collection offers insight into Bullock's attitudes toward his own work. Notes and diaries, articles written by Bullock, and his correspondence reflect the development of his philosophical approach to photography. There is less evidence of his thoughts on photography in general, although some of the papers do document his attitudes toward

the work of other photographers and the development of the medium. The Bullock collection consists of 223 prints and 90 linear feet of archival materials, including personal papers, diaries, correspondence, activity files, audio-visual and photographic materials. The archive offers significant information on the exhibition, publication, and sale of Bullock's photographs; his experiments with solarization; his involvement with the Friends of Photography; and his teaching activities. The collection offers insight into Bullock's attitudes toward his own work and the development of his philosophical approach to the medium.

The **first series** contains correspondence (1921-1980) between Bullock and other photographers, gallery and museum staff, editors, students, photographic sales agents, and others. Subjects covered include the sale, publication, and exhibition of photographs; aesthetic issues relating to photography; Bullock's photographic experiments; teaching positions; and other topics. Extent: 6.5 linear feet.

The **second series** of activity files contains publications and writings, exhibition files, education files, membership organizations, business records, technical materials, personal and financial papers, and miscellaneous papers.

Under activity files, subseries one through six include publications and writings (1950-1976), which include manuscripts, tear sheets, correspondence, and similar material relating to publications by Bullock and those written about him by others. Also included are Bullock's diaries and notes on photography, transcripts of interviews with Bullock, files concerning the publication of his photographs, and copies of publications in which his photographs appeared. Extent: 3 linear feet.

The seventh subseries contains catalogs, scripts, lists of photographs, notices, contracts, correspondence and other material relating to exhibitions of Bullock's photographs. See also the notebooks of Bullock's negative numbers (AG10:11/ 23-24), which include lists of prints Bullock sent to various exhibitions. Extent: 1 linear foot.

The eighth subseries, education (1939-1980), includes correspondence, lists of students, course descriptions and announcements, minutes of professional association meetings, and similar material relating to photographic courses and workshops taught by Bullock. Also included are three folders of material from the Art Center School in Los Angeles, which Bullock attended from 1939 to 1940. Extent: .5 linear feet.

The ninth subseries includes correspondence, minutes and meeting material, reports, exhibition and publication notices, and other material relating to Bullock's involvement with the Friends of Photography (FOP) between 1967-1975. Bullock served as chairman of the FOP's exhibitions committee. Extent: .5 linear feet.

The tenth subseries contains business records relating to Bullock's photographic businesses (1951-1965). Materials include correspondence, invoices, balance sheets, lists of supplies, and other material. These commercial enterprises were ARTCO, Inc., Arrow Portrait Studio,

Arrow Photo Finishers, and Santa Maria Photo Finishers. The records pertaining to these businesses are sketchy and incomplete. Extent: .25 linear feet.

The eleventh subseries contains technical materials (1936- circa 1975), such as legal papers, correspondence, articles, and other material relating to the two photographic processes patented by Bullock – “Photographic Process for Producing Line Images” (1948) and “Method for Matching Opposing Densities in Photographic Film” (1957). In these experiments, Bullock worked with processes that he hoped would take the place of hand drawn technical illustrations. Material relating to Bullock’s photographic equipment is also included. Extent: 1.25 linear feet.

The twelfth subseries contains miscellaneous papers (1921-1975) that includes correspondence, bibliographies of Bullock’s publications and exhibitions, press releases, model releases, newspaper clippings, and other material relating to a wide variety of activities. Extent: 1 linear foot.

The thirteenth subseries contains personal and financial papers (1921-1970s) related to correspondence, army, school, and medical records, personal financial material, newspaper clippings, and similar items. Two scrapbooks of clippings, correspondence, brochures, articles, and similar material relating to Bullock’s career as a concert singer and photographer. Extent: .25 linear feet.

The **third series**, other materials, include newspaper and magazine clippings, books and periodicals, audio tapes, film and video tapes, and posters. The newspaper and magazine clippings (circa 1920-1975) are related to events of Bullock’s career, including exhibitions, publications, lectures, and related activities. A few of the clippings are examples of Bullock’s commercial work. The clippings are from a wide variety of publications, primarily newspapers. The books and periodicals come from Bullock’s personal library collection. The works deal with photography, philosophy, art and related subjects. Some of the books are annotated or signed by Bullock, but none contain his photographs or writings.

The **fourth series**, photographic materials, contains photographic equipment, photographs, negatives, and transparencies of Bullock’s work. In 1975, after Wynn Bullock had designated the Center for Creative Photography for his archive, he selected 140 prints as representative of his artistic oeuvre. These prints form the Core Collection of the Wynn Bullock Archive. At the same time, Bullock designated 159 prints as rejected prints, largely on technical grounds. An additional 700 prints from Bullock’s non-commercial, non-student work form a separate study collection. Early work, student work, commercial photographs, patent experiments, and family snapshots form five additional sections of Wynn Bullock’s photographs.

There are approximately 15,000 negatives ranging in size from 35mm to 8x10 inches. The negatives are often accompanied by Bullock's notations, which usually include his negative number, title, or date. A few of the negatives are accompanied by contact prints. Note: the notebooks in which Bullock listed his negative numbers are in his papers (box 11).

The collections also includes approximately 1750 color transparencies of light abstractions, nudes, commercial work, family and friends, Bullock's black and white photographs, and other subjects. Also included are color stereo transparencies of a variety of subjects and a series of transparencies that illustrate Bullock's method of making light abstractions. An extensive inventory exists for the photographic materials in the Wynn Bullock Archive. This may be viewed in the Study Center, or a copy requested from the archivist.

Arrangement

Series 1: Correspondence (1921-1980)

Series 2: Activity Files (1921-1980)

Subseries 1: Files Concerning Publications and Writings by Wynn Bullock

Subseries 2: Files Relating to Publications of Bullock's photographs

Subseries 3: Transcripts of Interviews with Wynn Bullock

Subseries 4: Files Concerning Writing about Wynn Bullock by Others

Subseries 5: Publications in which Bullock's writing or photographs appear

Subseries 6: Oversize Materials

Subseries 7: Exhibitions

Subseries 8: Education

Subseries 9: Friends of Photography

Subseries 10: Business Records

Subseries 11: Technical Materials, Patents

Subseries 12: Miscellaneous Papers

Subseries 13: Personal and Financial Papers

Series 3: Other Materials

Subseries 1: Newspaper and Magazine Clippings

Subseries 2: Wynn Bullock's Personal Library

Subseries 3: Audio Tapes

Subseries 4: Film and Video Tapes

Subseries 5: Posters

Series 4: Photographic Materials

Subseries 1: Photographic Equipment

Subseries 2: Photographs

Subseries 3: Negatives

Subseries 4: Transparencies

Names and Subject Terms

Bullock, Wynn, 1902-1975

Restrictions

Conditions Governing Access

Negatives are in cold storage and require a two-week notice. For permission to view the negatives, please consult the archivist. Requests will be considered on the basis of need and physical condition of the negatives.

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

Conditions Governing Use

Copyright to Bullock's photographs and writings is held by Bullock Family Photography, L.L.C.

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.

Separated Materials

Boxes 86-90 are photographic prints that have been transferred to the CCP Fine Print collection.

Provenance

The Wynn Bullock Archive was purchased from the photographer in 1975.

Preferred Citation

Wynn Bullock collection, 1921-1980. AG 10. Center for Creative Photography, University of Arizona, Tucson, AZ.

Processing Information

Processed by Charles Lamb and Cynthia Ludlow, 1982. Information was updated in October 2005. Materials were rehoused and further processing completed by Leah Rios, 2015. Finding aid was updated by Alexis Peregoy and CCP staff in 2016.

Container List

Series 1: Correspondence, 1921-1980

Arrangement: Alphabetical; Quantity: 13 boxes; 6.5 linear feet

Box	Folder	
1	1	Adams, Ansel, 1956, 1961-1962, 1964-1965, 1969, 1970-1976
	2	American Society of Magazine Photographers, 1958, 1961-1964, 1969, 1971, 1972
	3	Aperture, 196-1961, 1967-1970, 1974, 1976-1977
	4	Ab – Am
	5	An – Az
	6	Benson, Kaye, 1966-1967, 1969, 1970-1975
	7	Berger, Eileen, 1971-1976
	8	Bernhard, Ruth, 1961-1962, 1964, 1967, 1973-1976
	9	Better Homes and Gardens, 1961-1965
	10	Bibliothèque Nationale, 1961-1965
	11	Brown, Calvin, 1954-1955, 1958-1961, 1964-1966
	12	Bullock, Georgia, 1929-1930, 1952-1956
2	1	Ba – Ben
	2	Ber – Bo
	3	Br – Bz
	4	Cameracraftsman of America, 1967, 1970-1972, 1975
	5	Camhi, Morrie, 1969-1973
	6	Carl Siembab Gallery, 1960-1963, 1967
	7	Creative Camera, 1969-1974
	8	Cunningham, Imogen, 1952, 1955, 1962, 1964-1965, 1968, 1970, 1973-1975
	9	Current, William and Karen, 1964, 1969, 1971-1973, 1974-1975
	10	Ca – Cn
11	Cev – Col	
3	1	Con - Cz
	2	De Keyser, Gilbert, 1960 - 1961
	3	De Young Memorial Museum, 1955 - 1956
	4	Déjà vu Galleries, 1975, 1977
	5	Design Photographers International, 1960 – 1961, 1965 - 1966
	6	D - Da
	7	De - Du
	8	Eastman Kodak Company, 1962, 1968 - 1970
	9	Eb - Ex

- 10 Focus Gallery, 1973 - 1975
11 Friends of Photography, 1970 – 1971, 1973 – 1974, 1976
12 Fe – Fz
4 1 George Eastman House, 1950, 1953 – 1966, 1969 - 1972
2 Gilbert, Arnold M., 1974 - 1975
3 Ga - Go
4 Gr - Gz
5 Halstad 831 Photographic Gallery, 1969 – 1973, 1975
6 Homestead Productions
7 Hora, Karel Jan, 1955, 1957 - 1958
8 Ha - Hei
9 Hel – Hol
130 1 Hop - Hz
2 Inner Visions Gallery, 1974 - 1975
3 I
4 Jackson, Ruth A., 1956 – 1958, 1961, 1963 – 1964, 1969 – 1970, 1973 -
1975
5 John Simon Guggenheim Foundation, 1955, 1960, 1966 – 1967, 1971 - 1975
6 Ja - Ji
7 Jo - Jz
8 K - Ki
9 Kn – Kz
131 1 Laughlin, Clarence John, undated, 1955-1961
2 LIFE, 1959, 1961 – 1963, 1966
3 Light Gallery, 1971 - 1972
4 Light Gallery, 1973 - 1975
5 Logan, Davis S. (Reva and David Logan Foundation), 1972, 1974 - 1975
6 Los Angeles Chemical Company, 1954 – 1955, 1957 - 1960
7 La
8 Le - Ly
9 Marshall, Susan, 1960 - 1975
10 Miller, Henry, 1954 – 1955, 1957 – 1958, 1963, 1969, 1971
132 1 Monterey Peninsula College, 1964 – 1966, 1970 - 1972
2 Morris, Mary Vail, 1954 – 1960, 1962, 1974
3 Murray, Joan, 1969 - 1975
4 Museum of Modern Art, 1954 - 1964
5 Ma - Mc
6 Me - Mo
7 Mo – My
133 1 New Roses Gallery, 1975
2 Newhall, Beaumont, 1953 – 1954, 1961, 1971, 1975

- 3 Newhall, Nancy, 1953, 1957 – 1958, 1961, 1966 – 1968, 1970
4 N.W. Ayer and Son Inc., 1959 – 1962, 1964 – 1965, 1967 - 1968
5 N
6 O
7 Padula, Fred, 1962 – 1967, 1970 – 1971, 1975
8 Palmer, Phil, 1955 – 1956, 1959, 1961 – 1967, 1969 - 1976
9 Parrella, Lew, 1955 – 1957, 1959 - 1960
10 Photography in the Fine Arts, 1960 - 1967
11 Photography Yearbook, 1956 – 1961, 1963
12 Pollock, George F., 1964 – 1965, 1968 – 1969, 1971 – 1975
134 1 Pa - Phoe
2 Photo - Pl
3 Pl - Pu
4 Routh, Robert D., 1962 – 1963, 1971 – 1972, 1974
5 Royal Photographic Society, 1954 – 1962, 1964
6 Ra - Ri
7 Ro – Rz
135 1 San Francisco Museum of Art
2 San Francisco State College, 1954, 1958 – 1960, 1962 – 1963, 1966, 1968,
1971
3 Sa - Sh
4 Si - Sq
5 St - Sz
6 Thurston, Jacqueline, 1966, 1970, 1973 - 1976
7 Turnage, William A., 1975
8 T - Ti
9 To – Tz
136 1 University of California, 1954 – 1955, 1960 – 1961, 1965, 1969, 1971 - 1976
2 University of Florida, 1959 – 1960, 1963 – 1964, 1967 – 1968, 1970 - 1972
3 University of Oregon, 1965 – 1968, 1974 - 1975
4 University of Wyoming, 1971 - 1976
5 U.S. Camera, 1955 – 1958, 1964 - 1965
6 Uc - Un
7 Un - Uz
8 V
137 1 Ward, Jack D., 1970 - 1975
2 Witkin Gallery, 1969 - 1971
3 Wa - We
4 Wh - Wil
5 Wim - Wr
6 Y

	7	Z
138	1	Miscellaneous, Greeting Cards (immediate family), c. 1950's
	2	Miscellaneous, Greeting Cards, c. 1975
	3	Miscellaneous (personal and family), 1914 - 1975
	4	Miscellaneous, Undated
	5	Miscellaneous, Unidentified, 1957 - 1964
	6	Miscellaneous, Unidentified, 1966 - 1975

Series 2: Activity Files

Subseries 1: Files Concerning Publications and Writings by Bullock, circa 1950-1970s

Box	Folder	
5	1-3	<i>Wynn Bullock</i> . San Francisco: Scrimshaw Press, 1971, publication material, 1971-74
	4-7	<i>Wynn Bullock, Photography: A Way of Life</i> . Hastings-on-Hudson: Morgan and Morgan, 1973, publication material, 1971-73. See also book dummy in AG10:8
	8	Untitled manuscripts on photography, n.d.
	9	"Feet," n.d.
	10	"The Small and the Large Camera," n.d.
	11	"Photography - Eight by Ten," n.d.
	12	"Photography in the Fourth Dimension," n.d.
	13	"The View Camera," ca. 1956
	14	Manuscripts on line photography, ca. 1950s
	15	"Partial Line Reversal," <i>The Photographic Journal</i> (April 1955)
	16-18	"Line Photography," <i>Medical and Biological Illustration</i> (April 1957)
	19	"Partial Reversal Line Photography," <i>Medical and Biological Illustration</i> (October 1957)
	20	"Space-Time as the Fourth Dimension in Photography," 1957
	21	"The Psychological Error of Object-Thinking," 1958
	22	Untitled manuscript on photography, ca. 1959
	23	"Thoughts on Space-Time," 1959
	24	Notes sent to Nat Herz for an article in <i>Infinity Magazine</i> (November 19 6)
	25	"Space-Time Photography," 1967
	26	Introduction to <i>Multiple Images</i> , a portfolio by Carla Romeike, 1968
	27	Introduction to the <i>Japanese Portfolio</i> by Brett Weston, 1970
	28	Introduction to <i>Discovery: Inner and Outer Worlds</i> , The Friends of Photography Portfolio II, 1970

- 29 Introduction to *Edward Weston*, a portfolio offered by Witkin-Berley Ltd., 1971
- 30 "Wynn Bullock," *Untitled 5* (1973)
- 31-41 Notes and diaries on photography kept by Wynn Bullock, 1950s-1970s

Subseries 2: Files Relating to Publication of Wynn Bullock's Photographs, circa 1950s-1970s

Box	Folder	
5	42	Ruth Jackson, "Postman to Paradise"
	43	Emil White, ed., <i>Monterey Peninsula and Big Sur: A Guide to State Highway One from Monterey to Morrow Bay</i> , 195
	44	List of photographs published and photographs in permanent collections, ca. 1965
	45	Richard Mack and Wynn Bullock, <i>The Widening Stream</i> , 1965
	46-47	Miscellaneous uses of Bullock photographs, 1950s-1970s
	48	Fuji Service and Trading Company, Tokyo (photographic agents for Bullock, 1955-1970)
	49	Jonathan Williams, "Wynn Bullock: A Tribute," <i>Aperture</i> 77 (1976)

Subseries 3: Transcripts of Interviews with Wynn Bullock, 1970-1975

Box	Folder	
5	50	Interview on specific Bullock photographs (no interviewer indicated), 1970
	51	"From Objects to Events: An Interview with Wynn Bullock," conducted by Paula Muller, 1974
	52	Interview conducted by Hughes Boucher, 1974
	53	Extensive interviews with Bullock and his family (conducted for the film <i>Wynn Bullock: Photographer</i>). Original tapes are in the Bullock Archive, ca. 1975. See AG10:19-23.

Subseries 4: Files Concerning Writing about Wynn Bullock by Other Writers, circa 1955-1975

Box	Folder	
5	54	Peter Thompson, "Bullock," manuscript based on an interview with Bullock
	55	Jacob Deschin, "Western Style, Bullock is Typical of California School," <i>New York Times</i> , September 11, 1955
	56	Shigemine Kanemaru, "Bullock and His Policy on Large Contact Prints," <i>Asahi Camera</i> 12 (1955)
	57	Lew Parrella, "Wynn Bullock," <i>U.S. Camera</i> (1956)
	58	Shoichi Abe, "From Concert Singer to Photographer - Wynn Bullock," <i>Photo Art</i> (1956)

- | | |
|-------|--|
| 59 | George Baker, "Wynn Bullock and the Camera eye," <i>The Argonaut</i> (June 1958) |
| 60 | George Baker, "Bullock: The Nude in Nature," 1962 |
| 61 | Correspondence concerning inclusion in <i>Who's Who in America</i> , 1961 and <i>Columbia College Register</i> , 1966 |
| 62 | George F. Pollack, "The Act of Photography," <i>Amateur Photographer</i> (1966) |
| 63 | Margery Mann, "Wynn Bullock: In the Midst of Life We Are in Death," <i>Popular Photography</i> (July 1970) |
| 64-65 | Barbara Bullock and Jerry Uelsmann, "Wynn Bullock: Tracing Man's Roots in Nature," <i>Modern Photography</i> (May 1970) |
| 66 | Jean-Claude Gautrand, "The Philosophical Inquiry of Wynn Bullock," <i>Photo Cine Revue</i> (February 1973) |
| 67 | Philip Flower, "Wynn Bullock, A Critical Analysis," 1974 |
| 68 | Gerry Badger, "Wynn Bullock, A Critical Appreciation," (a version of this manuscript appeared in <i>Photographic Journal</i> , May 1975) |
| 69-73 | Student papers on Bullock, 1972-75 |

Subseries 5: Publications in which Bullock's Writings or Photographs Appear, 1949-1979
(incomplete)

Box Folder

- | | |
|-------|--|
| 6A-6D | 63 publications [split into 4 smaller boxes for ease of use] |
| 7 | 34 publications |

Subseries 6: Oversize Material, 1973

Box Folder

- | | |
|---|--|
| 8 | Introduction to a 1973 portfolio of Bullock's photographs, written by Ansel Adams; two commercial layouts, an album cover using Bullock photographs, book dummy. |
|---|--|

Subseries 7: Exhibitions, 1933-1980

Box Folder

- | | | |
|---|-------|--|
| 9 | 1 | Lists of exhibitions of Bullock's photographs, lists compiled circa 1968, 1971 |
| | 2 | Exhibitions, n.d. |
| | 3-17 | Exhibitions, 1939-1980 |
| | 18-21 | Traveling exhibitions |
| | 22 | Exhibitions juried by Bullock, 1933-1975 |
| | 23 | Photography of Bullock's exhibition installations, circa 1970s |

Subseries 8: Education, 1938-1975

Box	Folder	
10	1	Photographic Instructors Association, n.d.
	2	San Francisco State College, 1959
	3	Workshops, ca. 1959-1975
	4-5	Art Center School, Los Angeles, class notebooks, 1938-1939
	6	Art Center School, Los Angeles, miscellaneous, ca. 1938-1939, ca. 1962-1966
	7	Monterey Community College, Photographic Technological Advisory Committee, 1965
	8	Illinois Institute of Technology, Chicago Institute of Design, 1967
	9	Society for Photographic Education, ca. 1967-1974
	10	University of Santa Clara, 1975
	11	University of California, Los Angeles and Santa Cruz, 1975
	12	Miscellaneous photographic schools and clubs, 1957-1975
	13-20	Lecture notes, lecture transcripts, and miscellaneous material, 1957-1975

Subseries 9: Friends of Photography, 1967-1975

Box	Folder	
10	21	FOP By-Laws, n.d.
	22	Minutes of FOP meetings, 1967-75
	23-25	Material for FOP meetings, 1973-1975
	26	Exhibitions committee correspondence, 1967-1975
	27	Exhibition announcements, 1971-1975
	28	Executive committee, 1973-74
	29	Trustees, 1968-73
	30	Committee on the future of FOP, 1974-75
	31	Correspondence with Ansel Adams and Rosario Mazzaio, 1969
	32	Correspondence received by FOP, 1969-1974
	33	Correspondence and memos (internal), 1968-1975
	34	Memos to ~FOP members, 1972-75
	35	Finances, 1969-74
	36	Workshops, 1972-75
	37	Memberships, ca. 1973-73
	38	Ferguson Fund, 1971-72
	39	Fred Parker, 1971
	40	Publications, ca. 1970-71
	41	Newsletter, 1971

Subseries 10: Business Records, circa 1945-1965

Box Folder

- | | | |
|----|-------|---|
| 10 | 42 | ARTCO, Inc., circa 1951 |
| | 43-44 | Arrow Portrait Studio, Arrow Photo Finishers, 1951-65 |
| | 45 | Santa Maria Photo Finishers (?), circa 1945 |

Subseries 11: Technical Material, 1936-circa 1975

- | Box | Folder | |
|-----|--------|--|
| 11 | 1-9 | United States Patents, 1941-65 |
| | 10-13 | Great Britain Patents, 1936-58 |
| | 14 | Canadian Patent, 1951-53 |
| | 15 | Correspondence, sale of solarized line after patent, ca. 1960 |
| | 16 | Correspondence, J. Calvin Brown (Bullock's lawyer) 1946-58 |
| | 17 | Correspondence, miscellaneous, 1955 |
| | 18 | Statements of process (descriptions for patent), drafts, n.d. |
| | 19 | Articles on solarization (not written by Bullock), 1945-48 |
| | 20 | Technical notebook (kept by Bullock), n.d. |
| | 21-22 | Eastman Reference Manual for Salesmen, n.d. |
| | 23-24 | Notebooks of negative numbers kept by Bullock, ca. 1956-74. (Notebooks also contain lists of prints sent to various exhibitions, 1960s-70s). |
| | 25-37 | Photographic equipment; manuals, literature, etc., ca. 1950-75. |
| 11A | | Negative Log (Original) |
| 11B | | Negative Log (Copy) |

Subseries 12: Miscellaneous Papers, 1921-1975

- | Box | Folder | |
|-----|--------|--|
| 12 | 1 | Address books, 1940(?), and appointment calendars, 1969, 1974-75 |
| | 2 | American Society of Magazine Photographers, 1958-62 |
| | 3 | Awards, 1953-77 |
| | 4-7 | Bibliographic - biographic material, ca. 1940-75 |
| | 8 | Bookplate, n.d. |
| | 9 | Films, <i>Two Photographers</i> by Fred Padula, 1967-75 |
| | 10 | Films, <i>Wynn Bullock: Photographer</i> by Thom Tyson, Peter Thompson, and David Fuess, ca. 1975 (For transcripts of interviews done for this film, see AG10:5/53 for the original tapes of these interviews, along with other audio tapes and working materials used in making this film, see AG10:19/23). |
| | 11 | Invitations, 1961-64 |
| | 12 | Memberships, ca. 1950s-70s |
| | 13 | Miscellaneous, 1960-75 |
| | 14-15 | Model releases, ca. 1953-71 |
| | 16 | Newsletters, 1955-73 |

17	Obituaries (Bullock's), 1975
18	Press releases, 1966-76
19	Proposed exhibition service (Henry Holmes Smith), n.d.
20	Professional Photographers of California, Professional Photographers of Northern California, Professional Photographers of America, ca. 1960-64
21-23	Publications and newspaper clippings on art, photography, and other subjects, ca. 1940s-70s
24	Publicity for a Paul Caponigro Portfolio, n.d.
25	Recommendations written for Bullock, 1942-52
26	Requiem Mass for Bullock, 1975
27	Signature facsimile (Bullock's), n.d.

Subseries 13: Personal and Financial Papers, circa 1921-1970s

Box	Folder	
12	28	Newspaper clippings on Bullock's family, circa 1950-1965
	29	Personal documents (school, army, and others), 1921-60
	30	Letters, cards, programs (including a few items relating to Bullock's singing career), circa 1920-40s
	31	Wynn Bullock's horoscope, n.d.
	32	Medical, 1956-71 (see also X-rays in AG10:13)
	33	Miscellaneous personal papers, 1956-73
	34	<i>Copa de Oro</i> , South Pasadena High School Yearbook, 1925
	35	Singing career newspaper clippings and other material, 1921-39
	36-38	Invoices and receipts (primarily for sales of photographs), ca. 1954-71
	39-41	Investment brochures and newsletters, 1961-74
	42-43	Property and real estate, ca. 1940s-50s
	44	Miscellaneous financial papers, 1955-64
13		Two scrapbooks of clippings, correspondence, and other items relating to Bullock's career as a singer and photographer; also, medical X-rays.

Series 3: Other Material

Subseries 1: Newspaper and Magazine Clippings, circa 1920-1975

Box	Folder	
14	1-2	Undated
	3-4	1920-1950
	5-6	1951-1954
	7-8	1955-1959
	9-10	1960-1969
	11-12	1970-1980

- 13-14 Miscellaneous clippings on photography and art, n.d.
84 Newspaper clippings
85 Newspaper clippings, correspondence, auction, exhibitions

Subseries 2: Wynn Bullock's Personal Library

Box

- 15 Books annotated by Bullock
16 Books not annotated by Bullock (some are signed by Bullock)
17 Periodicals

Subseries 3: Audio Tapes

Box

- 18 Twenty tapes of lectures and interviews with Bullock, panel discussions, and taped letters.

Subseries 4: Films and Video Tapes

Box

- 19 *Wynn Bullock: Photographer* by Thom Tyson: 48 reel-to-reel audiotapes
19A *Wynn Bullock: Photographer* by Thom Tyson: sound and picture work print
Film:
"H Bomb interneagtive G. Richardson clear"
"Tyson Bullock pic redo"
"W.B. 8/78"
Audiotape: 19 reel-to-reel and 2 cassette
20 *Wynn Bullock: Photographer* by Thom Tyson: sound and picture work print
"Wynn Bullock: Photographer workprint"
"Cabin Sound"
"Living Room A"
"Living Room A / House Interior Garden"
"Point Lobos Picnic"
20A *Wynn Bullock: Photographer* by Thom Tyson: sound and picture work print
"Bullock Dialogue"
"Music Track D Heads"
"Music; Music & Effects"
"Studio B; Photo Talk II of II"
"Cabin I"
21 *Wynn Bullock: Photographer* by Thom Tyson: sound and picture work print
Unlabeled box with small pieces of film
"Living Room: Death Talk + Darkroom"

- “Cabin Picnic Only 2” Picnic – Trims Cont. Story, Wynn Mos cabin walking + photog”
“Cabin Picnic; Tide pool -10 sec, Short ends sound”
“Wynn Bullock Bio; C.T.W.”
“Living Room B / Sound 8”
“Wynn & Barbara in Garden”
“House Interior / Studio A apple re-do massage”
- 21A *Wynn Bullock: Photographer* by Thom Tyson: sound and picture work print
“Sound / Outs; Dialogue Pick-ups”
“Wynn Bullock Photographs”
“Edna MOS; Mimi, Barbara, Lynn 9”
- 22 *Wynn Bullock: Photographer* by Thom Tyson: sound and picture work print
“Stills, Opt. of Eye, Portfolio MOS; + Ansel Adams 4”
“Philosophy, Garden”
“MOS – House Studio”
“Wynn Bullock Photographs”
“Studio A & B II 8”
“Color Work”
- 23 *Wynn Bullock: Photographer* by Thom Tyson: sound and picture work print
“Cabin II”
“Bullock – MOS; Lobos; MPC teaching; Weston Beach, Padula”
“Living Room; Death Talk; B&W Workprint”
[unlabeled blue box] with one reel labeled, “Padula Film”
“F61/x 07 Diff Story #39-7T”
“Assorted Trims / Re-Mix Neg Re-cut”
- 24 *Wynn Bullock: Photographer* by Thom Tyson: sound and picture work print, release prints, release prints and archive negative, soundtrack for *Two Photographers: Wynn Bullock and Imogen Cunningham* by Fred Padula; “Boy Saving Duck in Oil Slick Water” by Wynn Bullock at L.A. Art Center, 1939
“Pt. Lobos Picnic; N.G. Raw stock; Henshey Pt. Lobos outs”
“Archive negative and sound track for *Two Photographers: Wynn Bullock and Imogen Cunningham*”
“Wynn Bullock”
“Two Photographers”
“Car A & B”
“Wynn Bullock Photographer 78”
“Wynn Bullock Photographer 78”

Box
25-30 Bullock's collection of posters of his photographs (7 posters), one man and group exhibitions of his work (16 posters), and posters of photographs by other photographers (8 posters).

Series 4: Photographic Material

Subseries 1: Photographic Equipment

Box
31-36 Cameras, lenses, densitometer, light meters, filters, film holders, enlarger, and other photographic equipment. Also included are 11 glass plates (approximately 12x 15") covered with paint that were used by Bullock as printing masks. Some of the equipment is accompanied by technical notes made by Bullock. For manuscripts material relating to Bullock's photographic equipment see AG10:11/25-37.

129 Photographic equipment
OV Tripods

Subseries 2: Photographs

Box
37 Rejected prints- seascapes
38 Rejected prints- nudes, architecture
39 Rejected prints- roads, bridges, furniture, landscapes, photograms, negative images, solarizations, portraits
40 Rejected prints- design
41 Rejected prints- relics, graveyards, rocks, shells
42 Rejected prints- trees, leaves, plants
43 Study prints- nudes
44 Study prints- relics, graveyards, animals, furniture, architecture
45 Study prints- clouds, moon, plants, leaves, trees, portraits, landscapes
46 Study prints- roads, bridges, fences, design, seascapes
47 Study prints- photograms, negative images, solarizations, light abstractions, rocks, shells
48 Study prints- plants, leaves, trees, portraits, design
49 Study prints- rocks, shells, seascapes
50 Study prints- architecture, nudes
51 Study prints- graveyards, relics
52 Study prints- light abstractions (oversize flat box)
53 Study prints- light abstractions (oversize flat box)
54 Study prints- light abstractions (oversize flat box)
55 Exhibition and award winning prints

- 56 Contact sheets
- 57 Photographs- early work, Art Center work
- 58 Art Center
- 59 Photographs- Art Center work
- 60 Commercial work- "Feet" Monterey Savings and Loan
- 61 Commercial work- Santa Cruz Boardwalk Ranches
- 62 Commercial work- "Postman to Paradise", puppets, Laguana Seca car races, postcards
- 63 Commercial work- Monterey Jazz Festival, Elgin Gates Trophy Series
- 64 Commercial work- studio portraits, miscellaneous work, motels, Hermits of Camaldoli
- 65 Patent experiment photographs
- 66 Photographs- family, friends
- 67 Contact prints- 8x10, 75:001:001-149
- 68 Contact prints- 8x10, 75:001:150-299
- 69 Contact prints- 8x10, 75:001:300-399
- 70 Contact prints- 8x10, 75:001:400-499
- 71 Contact prints- 8x10, 75:001:500-599
- 72 Contact prints- 8x10, 75:001:600-699
- 73 Contact prints- 8x10, 75:001:700-849
- 74 Contact prints- 8x10, 75:001:850-996
- 75 Contact prints- 5x7, 75:003:001-047
- 76 Contact prints- 4x5, 75:004:001-200
- 77 Contact prints- 4x5, 75:004:201-399
- 78 Contact prints- 4x5, 75:004:400-600
- 79 Contact prints- 4x5, 75:004:602-727
- 80 Contact prints- 4x5, duplicates
- 81 Contact prints- 2 ¼ x 2 ¼, 75:005:001-241
- 82 Contact prints- 2 ¼ x 2 ¼, 75:005: 313-599
- 83 Contact prints- 2 ¼ x 2 ¼, 75:005:600-758

Subseries 3: Negatives

Note: negatives include nitrate and acetate materials, and are in cold storage. Access to these materials requires a two-week notice.

Box

- 91 Negatives- 8x10, NG:1:1 1-59
- 92 Negatives- 8x10, NG:1:2 60-141
- 93 Negatives- 8x10, NG:1:3 142-210
- 94 Negatives- 8x10, NG:1:4 211-260
- 95 Negatives- 8x10, NG:1:5 261-324

96 Negatives- 8x10, NG:1:6 325-379
97 Negatives- 8x10, NG:1:7 380-439
98 Negatives- 8x10, NG:1:8 440-496
99 Negatives- 8x10, NG:1:9 501-589
100 Negatives- 8x10, NG:1:10 600-670
101 Negatives- 8x10, NG:1:11 671-727
102 Negatives- 8x10, NG:1:12 751-860
103 Negatives- 8x10, NG:1:13 861-921
104 Negatives- 8x10, NG:1:14 1080-1135
105 Negatives- 8x10, NG:1:15 1136-1209
106 Negatives- 8x10, NG:1:16 1210-1283
107 Negatives- 8x10, NG:1:17 1284-1334
108 Negatives- 8x10, NG:1:18 1335-1361
109 Negatives- 8x10, NG:1:19 1362-1479
110 Negatives- 8x10, NG:1:20 1482-1545
111 Negatives- 8x10, NG:1:21 1548-1627
112 Negatives- 8x10, NG:1:22 1628-1667
113 Negatives- 8x10, NG:1:23 1669-3973
114 Negatives- R/M 1 505
115 Negatives- 4x5, NG:2
116 Negatives- 5x7, 649-2528; 4x5, 20-3681
117 Negatives- 4x5, 499-1776; Negatives- 1 ¼ x 2 ¼, 3705-3920
118 Negatives- 2 ¼ x 2 ¼, 798-3971
119 Negatives- 2 ¼ x 2 ¼, 23-2597
120 Negatives- 2 ¼ x 2 ¼, 2619-3764
121 Negatives- 35mm, M1-M38; L3-L73
122 Negatives- 35mm, L19-L208
123 Negatives- patent experiment
124 Early work and Art Center School work

Subseries 4: Transparencies

Box

125 Transparencies- 8x10, 5x7, 4x5, 2 ¼ x 2 ¼
126 Transparencies- 35mm