William Mortensen collection, circa 1890s-1986

AG 147

Creator
Mortensen, William (1897-1965)

Abstract
Papers and photographic materials, 1890s-1986, of William Mortensen (1897-1965), photographer, author, and teacher. The bulk of the collection dates from 1950-1965. Includes manuscripts by and about Mortensen, incoming and outgoing correspondence with publishers, personal letters, family photographs, clippings, tear sheets, and posthumous correspondence between his widow and biographers and researchers including photographic historian Deborah Irmas. Documentation of the 1979 retrospective The Magic of William Mortensen at Oakland Museum is also included.

Quantity/ Extent
29 linear feet

Language of Materials
English

Biographical/ Historical Note
Albert W. Mortensen—this is what is recorded as his name on the Utah 1900 census record—was born in 1897 in Park City, Utah. His family moved to Salt Lake City when he was 11 years old. He was interested in painting and was trained by his high school teacher, and possibly took lessons before that. He was inducted into the army in 1916 and discharged in 1918. Upon his release from the army, Mortensen spent 1919 and at least part of 1920 in New York City, possibly attending the Arts Students League while there. He traveled to Greece in 1920 and returned the same year. Traveling back to Utah, he took a job teaching art at his alma mater in Salt Lake City. By the end of the school year he left his job at East Side High School, and in 1921 traveled by train escorting a friend's sister to Hollywood. (The sister was Fay Wray.)

Mortensen evidently knew someone in Los Angeles who put him in contact with film director King Vidor. He worked in the burgeoning film industry alternately painting scenery, making masks, and engaging in various film art-related services. Simultaneously he began work at Western Costume Company photographing silent film stars in costume.

In 1924 he married Courtney Crawford, a librarian, and moved into her home on Hollywood Boulevard, where he maintained a studio from 1925-1931. Also, during this
time, he began to enter and show in photographic salons both here and abroad. His work was published in various journals and newspapers, including *Photograms of the Year*, *American Annual of Photography*, *Vanity Fair*, and the *Los Angeles Times*.

Mortensen moved to Laguna Beach in 1931 and opened a studio on the Pacific Coast Highway (then called South Coast Highway)—the first of four spaces that he rented over the next thirty years. His school, the Mortensen School of Photography, officially opened in 1931 and always occupied the same address as his studio.

In 1933 Mortensen married Myrdith Monaghan and met George Dunham who became a friend and model. More importantly, 1933 is also the year when he began his long writing collaboration with Dunham, which didn’t end until 1960 with an incomplete manuscript titled *Composition*. The 32-year collaboration yielded 9 books in multiple editions and printings, 4 pamphlets, and over 100 articles in magazines and newspapers. Both Myrdith and Dunham proved to be his most significant models, helping him to produce his most important body of work. The school remained open until a short time after his death from leukemia in 1965.

**Scope and Content Note**

*Series one, personal papers, 1897-1968*, includes correspondence to and from Mortensen, biographical materials and scrapbooks, exhibitions, writings by and about Mortensen, and memorabilia.

*Series two, publications, circa 1925-1965*, contains monographs, periodicals, clippings, and materials from Mortensen’s personal library.

*Series three, posthumous materials, 1965-1986*, include clippings and periodicals about Mortensen, in addition to the papers of Mortensen’s wife, Myrdith Mortensen; scholar R. S. Balcomb; and curator Deborah Irmas.

*Series four, photographic materials, circa 1800s-1960s*, includes photographs, transparencies, paper negatives, and printing plates.

*Series five, original art, 1919-1920, 1953, 1964*, includes drawings and etchings by Mortensen.

**Arrangement**

*Series 1: Personal Papers, 1897-1968*

- Correspondence, 1920-68
- Biographical Materials, 1920s-1965
  - Scrapbooks, 1897-1961
  - Oversize, 1930s-1948
- Exhibitions, 1927-ca. 1965
- Writings, [undated], ca. 1947, 1961
Memorabilia, [undated], 1945, 1960

**Series 2: Publications, circa 1925-1965**
- Monographs, ca. 1925-1943
- Personal library, 1937-1953
- Periodicals, 1925-1962
- Clippings, [undated], 1925-1965

**Series 3: Posthumous Materials, 1965-1986**
- R. S. Balcomb Papers, 1965-1980
- Deborah Irmas Papers, 1972-1986
- Myrdith Mortensen Papers, 1963-1979
- Periodicals, 1965-1980
- Clippings, 1966-1980

**Series 4: Photographic Materials, 1800s-1960s**
- Photographs, 1800s-1960s
- Transparencies and copy negatives, ca. 1950s-1980s
- Oversize paper negatives/transparencies (11”x14”), [undated]

**Series 5: Original Art, 1919-1920, 1964**

- Appendix A: Scrapbook "A" Contents
- Appendix B: Scrapbook "B" Index to Correspondence
- Appendix C: Etchings/Intaglio Descriptions
- Appendix D: Alphabetical list of student names from “student lists, 1933-1962”
- Appendix E: Oversize Paper Negatives/Transparencies (11”x14”)
- Appendix F: Oversize Paper Negatives/Transparencies (11”x14”)

**Names and Subject Terms**
- Mortensen, William [http://vocab.getty.edu/ulan/500064799]
- Dunham, George [http://id.loc.gov/authorities/names/n90652596.html]
- Pictorialist [http://vocab.getty.edu/aat/300111559]

**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
The collection was acquired from the estate of William Mortensen's widow Myrdith Mortensen by Deborah Irmas, who subsequently donated it to CCP in September 1993.

Related Materials
The Center has several archival collections containing materials documenting the life and career of William Mortensen. Researchers are invited to consult the:

- William Mortensen Archive (AG147)
- William Mortensen & George Dunham Collection (AG43)
- William Mortensen Miscellaneous Acquisitions Collection (AG191)

In addition, CCP has collections acquired from a number of Mortensen’s students:
- Robert Balcomb (AG180)
- Anson Beman (AG185)
- Richard Bennet (AG191)
- R. H. Cochran, Jr. (AG191)
- Ralph D. Hosenpud (AG227)
- Ben Maxey (AG112)
- Grey Silva (AG134)

CCP also has collections related to other photographers from the Pictorialist tradition:
- Paul Anderson (AG40)
- Aubrey Bodine (AG139)
- Adolf Fassbender (AG168)

Preferred Citation
William Mortensen collection, circa 1890s-1986. AG 147. Center for Creative Photography, University of Arizona, Tucson, AZ.

Processing Information
## Container List

**Series 1: Personal Papers, 1897-1968**

**Subseries 1: Correspondence, 1920-1965**

Note: Letters, telegrams, and postcards to and from William Mortensen. Includes personal, family, and business correspondence. The business correspondence is primarily royalty statements and correspondence with publishers in the 1950s and 1960s. Incoming and outgoing correspondence are filed together. Extent: 1 box.

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>General, 1920-1965</td>
</tr>
<tr>
<td>2</td>
<td>Postcards, 1922-1951</td>
</tr>
<tr>
<td>3</td>
<td>Business, 1926-1965</td>
</tr>
</tbody>
</table>

**Subseries 2: Biographical Materials, n.d., 1920s-1965**

Note: Brochures, promotional literature, correspondence, blank postcards, travel diary, sketchbook, scrapbooks, and other materials that document Mortensen's life and career. Included is information about the Mortensen School of Photography in Laguna Beach, California, a bound volume and box of signed releases by the models in Mortensen's photographs. Extent: 3 boxes.

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Travel diary and sketch book, Europe and New York City, 1920s</td>
</tr>
<tr>
<td>5</td>
<td>Model releases, 1926-1958, bound volume. See also Model release forms, [undated], 1926-1955, AG147:/1B</td>
</tr>
<tr>
<td>6</td>
<td>Advertisements for monographs, [undated], 1933-1950</td>
</tr>
<tr>
<td>7</td>
<td>Mortensen School of Photography, Laguna Beach, CA, ca. 1933-1957</td>
</tr>
<tr>
<td>7a</td>
<td>Mortensen School of Photography, Laguna Beach, CA, Instructions for processes, [undated]</td>
</tr>
<tr>
<td>8</td>
<td>Student lists for Mortensen School of Photography, Laguna Beach, CA, 1933-1962 [bound book] See Appendix D for full listing of names in the student lists</td>
</tr>
<tr>
<td>9</td>
<td>Greeting cards by Mortensen and family, [undated], 1957, 1960</td>
</tr>
</tbody>
</table>

**1A**

1. Postcard collection, [undated]
2. “Postcard” reproductions of Mortensen paintings, [undated]
3. Laguna Cattery, [undated]
4. Anonymous poem from scrapbook, [undated]
5. Photographic Society memberships, [undated], 1953
6. Mortensen stationery, ca. 1963
7. Funeral service leaflets, 1965

**1B**

Model releases, [undated], 1926-1955. See Also Model releases, 1926-58
Subseries 3: Scrapbooks, 1897-1961
Note: Scrapbook A is a brown leather album with "William Mortensen" embossed in gold lettering on the cover. All materials have been removed from the album and placed in a folder. Contains exhibition announcements, promotional literature, achievement awards, and photographs. See Appendix A for list of contents. Scrapbook B is a Bound volume in blue leather; frontispiece reads, "For Bill Xmas '47"; items were taped or glued to album pages and some are loose; scrapbook was made by Myrdith Mortensen for William Mortensen, Christmas 1947. Contains drawings, clippings, correspondence, and photographs. Sections are labeled: "Early Years, And Then...Photography, Hollywood and Laguna Beach, Brickbats And/Or Bouquets, Willie's Women." See Appendix B for index to correspondence in the scrapbook. Extent: 1 box; 2 items.

Box Folder

2 Scrapbook B, 1897-1947

Subseries 4: Oversize Materials, 1930s, 1948
Extent: 1 box; 2 items.

Box Folder

2 Blank diploma from Mortensen School of Photography, 1930s
2 *Rand McNally road atlas* (Chicago: Rand McNally Co., 1948) with annotations on mileage from Laguna Beach, CA to Austin, TX

Subseries 5: Exhibitions, n.d., 1927- circa 1965
Note: Exhibition announcements and labels documenting exhibitions of Mortensen's work. See also Posthumous materials: Deborah Irmas papers for information about exhibitions after Mortensen's death. Extent: 1 box.

Box Folder

1A 8 Exhibition labels, undated, 1927-1959
9 Exhibitions, 1929-1938, 1951, circa 1965

Subseries 6: Writings, circa 1947-1961
Note: Writings by Mortensen including drafts for unpublished articles and monographs. See also AG43 Mortensen/Dunham Collection for additional published and unpublished Mortensen writings, ca. 1930-1965. Extent: 1 box.

Box Folder

1A 10 "Importance," manuscript, 4 pages, [undated]
11 "Meditations of a reformed pedagogue," manuscript, 5 pages, incomplete autobiographical information, [undated]
12 "The Female figure," monograph outline with foreword; includes essay titled, "The academic nude," [undated]
13 Published articles, including "The academic nude," and two articles

14 Film script, “Monsters and madonnas: a story of William Mortensen;” and contract with Earl Stone, Jr., [undated], 1964

Subseries 7: Memorabilia, n.d., 1945, 1960
Extent: 1 box.

Box Folder
3 Award plaque to Mortensen by the Johannesburg Photographic Society, 1945
Devotional card, [undated]
Award plaque in honor of Mortensen by Professional Photographers of Southern California, 26 January, 1960

Series 2: Publications, circa 1925-1965
Subseries 1: Monographs, circa 1925-1956
Note: Monographs written by or containing photographs by Mortensen. Extent: 2 boxes.

Box Folder
4 The rubáiyát of Omar Khayyám [Hollywood, Ca: self-published, ca. 1925]
14 full-page gelatin silver photographs; patterned glassines bound between photographs; the words “Wescosco Studio” and Mortensen’s signature appears written in pencil below each photograph; a quotation from The rubaiyat written in pencil below the image.

[plate 1] “Wake! For the Sun who scatter’d into flight
 The Stars before him from the Field of Night
 Drives Night along with them from Heav’n, and strikes
 The Sultan’s Turret with a Shaft of Light."

[plate 2] “Yon rising Moon that looks for us again –
 How oft hereafter will she wax and wane;
 How oft hereafter look for us
 Through this same Garden – and for ONE in vain!”

[plate 3] “Shapes of all Sorts and Sizes, great and small,
 That stood along the floor and by the wall;
 And some loquacious Vessels were; - and some
 Listen’d perhaps, but never talk’d at all.

[plate 4] “For I remember stopping by the way
To watch a Potter thumping his wet Clay;
And with its all-obliterated tongue
It murmur’d – ‘Gently, Brother, gently, pray!’”

“And Much as Wine has played the Infidel
And robb’d me of my Robe of Honour – Well,
I wonder often what the Vinters buy
One half so precious as the stuff they sell.

“As then the Tulip for her morning sup
Of heav’nly Vintage from the soil looks up,
Do you devoutly do the like, till Heav’n
To Earth invert you like an empty Cup.

“The Moving finger writes”

“As under cover of departing Day
Slunk hunger-stricken Ramazan away,
Once more within the Potter’s house alone
I stood, surrounded by the Shapes of Clay.

“Look to the blowing Rose about us – ‘Lo,
Laughing,’ she says, ‘into the world I blow,
At once the silken tassel of my Purse
Tear, and its Treasure on the Garden throw.’”

“Why, all the Saints and Sages who discuss’d
Of the Two Worlds so learnedly are thrust
Like foolish Prophets forth; their Words to Scorn
Are scatter’d, and their Mouths are stopt with Dust.”

“The Grape that can with Logic absolute
The Two-and-Seventy jarring Sects confute:
The sovereign Alchemist that in a truce
Life’s leaden metal into Gold transmute:”

Note: Verses from plate 12 are also written on the preceding glassine between plates 11 and 12.

“Think, in this battered Caravanserai
Whose Portals are alternate Night and Day,
How Sultan after Sultan with his Pomp
Abode his destin’d Hour, and went his way.”

“A Book of Verses underneath the Bough,
A Jug of Wine, a loaf of Bread – and Thou
Beside me singing in the Wilderness –
Oh, Wilderness were Paradise now!”
Note: Verses from plate 1 are written on the glassine between plate 13 and 14.

[plate 14]  “Come, fill the Cup, and in the fire of Spring
Your Winter-garment of Repentance fling;
The Bird of Time has but a little way
To flutter – and the Bird is on the Wing”

Blue and gold: a complete record of the college year of 1925-1926
(University of California, Berkeley: Associated Students, 1926) [college yearbook]

The seven ages of woman (Hollywood, California: self-published, 1927)
limited edition, 1 of 3

Projection control (San Francisco, CA: Camera Craft Publishing Company,
second edition, second printing, “revised and enlarged”, Dec. 1935,
c1934)

Projection control (San Francisco, CA: Camera Craft Publishing Company,
“reprinted with additional material, from November and December 1933
issues of Camera craft”, c1934), softbound

The command to look (San Francisco: Camera Craft Publishing Co., 1937,
third printing, 1943)

The command to look (San Francisco: Camera Craft Publishing Co,
[undated]), softbound, copy 2

The model: a book on the problems of posing (San Francisco, CA: Camera
Craft Publishing Company, “First edition”, fourth printing, September
1943, c1937)

Print finishing (San Francisco, CA: Camera Craft Publishing Company,
“First edition”, second printing, January 1940, c1938)

Outdoor portraiture: problems of face and figure in natural environment
(San Francisco, CA: Camera Craft Publishing Company, first edition, third
printing, September 1945, c1940)

Flash in modern photography [with] supplementary notes by Don M. Paul
(San Francisco, CA: Camera Craft Publishing Company, second printing,
July 1944, c1941)

Flash in modern photography [with] supplementary notes by Don M. Paul
c1947)
The female figure: flesh and symbol (Newport Beach, CA: Jay Curtis Publications, second printing June 1955, c1954), softbound

The female figure: flesh and symbol (Newport Beach, CA: Jay Curtis Publications, second printing June 1955, c1954), softbound, copy 2

The paper negative (Newport Beach, CA: Jay Curtis Publications, c1954)

The texture screen (Newport Beach, CA: Jay Curtis Publications, c1954), softbound


The King of Kings: as portrayed by photographic reproductions of scenes and characters from the motion picture: camera studies), limited edition of 50, ca. 1925

Subseries 2: Personal Library, 1937-1953
Extent: 1 box.

Box Folder

Art monographs from Mortensen’s personal library include:

- Degas (New York: Skira, [undated])
- Dessins français du XVIème [siècle], introduction by Louis Dimier (Paris: Editions Alpina, 1937)
- Edouard Manet, text by S. Lane Faison, Jr. (New York: Harry N. Abrams, 1953)
- French impressionists, text by Herman J. Wechsler (New York: Harry N. Abrams, 1952)
- Maurice Utrillo, text by Alred Werner (New York: Harry N. Abrams, 1952)
- Renoir, text by Hans Weigert (Milan: The Uffici Press, ca. 1952)

Periodicals from Mortensen’s personal library, 1947-1954:

- Camera club journal, 67:7 (Sep. 1947)
- Laguna federal highlights, 5:3 (March 1951)
- Laguna federal highlights, 3 page fragment, [undated]
- Metro news, 14: 2 (April 1950)
- Pictorial Division bulletin (Photographic Society of America), 2:2 (March-April 1954)

Subseries 3: Periodicals, 1925-1965
Note: Periodicals with photographs by or articles about Mortensen. Extent: 1 box.
Box Folder

7

Better homes--modes & manners, 3:3 (Dec/Jan 1928/1929)
Better homes--modes & manners, 3:5 (Apr/May 1929) (2 copies)
Better homes--modes & manners, 4:1 (Sep 1929)
Camera craft articles, [bound together] “Color in photography,” Pt. I (May 1938); Pt. II (Jun 1938); Pt. III (Jul 1938); Pt. IV (Sep 1938)
Ciné revue, 32:14 (Apr 1942)
Collier's, 80:14 (1 Oct 1927)
Laguna federal highlights, 5:7 (Jul 1951)
The lens, Oct [1957]
Photo art monthly, 8:4 (Apr 1940)
The professional photographer, 78:1668 (May 1951) (missing)
The register: Orange County leisuretime magazine, (19 Aug 1962)
Rangefinder, 14:9 (Sep 1965)
Theatre magazine, 46:316 (Jul 1927)
Theatre magazine, 47:1 (Jan 1928)
Town talks, 2:1 (Jan 1952)
Vanity fair, 24:6 (Aug 1925)
Vanity fair, 30:6 (Aug 1928)

Subseries 4: Clippings, n.d., 1925-1965
Note: Clippings with articles by and about Mortensen. Includes photocopies of a weekly column he wrote for the Los Angeles times in 1941. [See also clippings in Posthumous Materials: Deborah Irmas Papers]. Photocopies of newspaper clippings and other fragile papers have been provided for research use. The originals, which are in separate folders, should not be handled. Extent: 1 box.

Box Folder

8

1 [undated], 1925-1938 (photocopies of originals)
2 1941 (photocopies only)
3 1953-1965 (photocopies only)
4 Originals, 1925-1965

Series 3: Posthumous Materials, 1965-1986
Subseries 1: R. S. Balcomb Papers, 1965-1980
Note: Includes correspondence between Myrdith Mortensen, R. S. Balcomb, and others. Correspondence documenting Balcomb's writing of a biography of Mortensen, "Mortensen: artist with a camera." Also included is Myrdith Mortensen's interest in promoting Mortensen's photography and photographic techniques, correspondence with publishers regarding copyright and copyright infringements, and materials relating to Jacques de Langre who republished two of Mortensen's books and used the Mortensen texture screen process. Extent: 1 box.
9 1-2 Correspondence to and from R. S. Balcomb, 1965-1980
3 “Mortensen: artist with a camera,” unpublished manuscript by R. S. Balcomb, overview of biographical monograph, ca. 1969
4 "Mortensen: artist with a camera," unpublished manuscript by R. S. Balcomb, preface to biography of Mortensen, 1969
5 "Mortensen: artist with a camera," unpublished manuscript by R. S. Balcomb, circa 1974
6 Jacques de Langre advertisements and other materials, 1965-1970s

Subseries 2: Deborah Irmas Papers, 1972-1986
Note: Correspondence, exhibition announcements, study prints, clippings and other materials that document Irmas' dissertation, writings, and the retrospective exhibition, The photographic magic of William Mortensen, which she curated in 1979. Extent: 1 box.

Box Folder
9 7-15 Correspondence, arranged alphabetically, 1972-1981, 1986
16-18 William Mortensen photograph inventory, [undated]
19-20 Research materials, 1930s-1980s
29 Deborah Irmas proposal for dissertation, 1978
30 Deborah Irmas book review of Monsters and madonnas (manuscript and photocopy of published version), [undated]

Subseries 3: Myrdith Mortensen Papers, 1965-1979
Note: Personal and business correspondence, both incoming and outgoing, of Myrdith Mortensen. Correspondents included are Deborah Irmas, publishers (including royalty statements), galleries, former students, museums, auction houses, and photographic societies. Correspondence reflects Myrdith Mortensen's interest in promoting Mortensen's photography. Also included are correspondence with publishers regarding copyright and copyright infringements and materials relating to Jacques de Langre's use of Mortensen's texture screen process. Extent: 1 box.

Box Folder
9A 1-13 Correspondence, arranged alphabetically, 1965-1979
14 Texture screen advertisements, circa 1963-1970
15 Texture screens – positives, 1972
16 Texturefects, undated, 1970

Subseries 4: Periodicals, 1970-1980
Note: Posthumous periodicals with photographs by or containing articles about Mortensen. Extent: 1 box.

Box Folder
10 Boogie woogie review, 1:1 (Nov/Dec 1979) (4 copies)
Camera arts, 2:1 (Jan/Feb 1982)
Los Angeles Center for Photographic Studies calendar, Nov 1980
Obscura, 1:2 (Nov/Dec 1980)
Petersen’s photographic magazine, 7:3 (Jul 1978)
Photograph, 1:4 (Jul 1977) (4 copies)
Rangefinder, 17:8 (Aug 1968)
Rangefinder, 19:3 (Mar 1970)
Rangefinder, 19:8 (Aug 1970)
Rangefinder, 23:11 (Nov 1974) [texture screens]
USC chronicle, [University of Southern California magazine article by Irmas] (Nov 1980)
Western photographer, 10:7 (Jul 1970)
Western photographer, 10:8 (Aug 1970)
Western photographer, 10:9 (Sep 1970)
Western photographer, 11:8 (Aug 1971)

Subseries 5: Clippings, 1966-1980
Note: Posthumous clippings about Mortensen. Photocopies of newspaper clippings and other fragile papers have been provided for research use. The originals, which are in separate folders, should not be handled. Extent: 1 box.

Box Folder

Series 4: Photographic Materials, 1800s-1960s
Subseries 1: Photographs, 1800s-1960s
Note: Black-and-white photographs documenting Mortensen's commercial work including his pigment process prints and the materials to produce them, examples of texture prints, and portrait work from the 1920s and 1930s. The bulk of the photographs are portraits of William and portraits and nudes of Myrdith made by William Mortensen. Also documented are the Mortensen family, houses, gardens, friends, and pets. Except for the early Mortensen family photographs, most photographs appear to have been made by William Mortensen. Extent: 9 boxes.

Box Folder
11 Commercial work: pigment process prints and production materials, circa 1952 [includes print with accession number 81:093:022]
Commercial work: texture prints, 1961
12 Commercial work: studio portraits, 1920s-1930s
Commercial work: still from “King of Kings, 1926
Family photographs; includes William and Myrdith Mortensen in family group photographs, 1800s-1960s
Framed family photographs from the Mortensen home, [undated]
Photographs found in wallets, [undated]
Unidentified personal photographs
Photographs of Mortensen’s dogs

13 Portraits of William Mortensen, ca. 1897-1960s
14 Portraits of Myrdith Mortensen, 1920s-1970s
15 Mortensen house, gardens, landscapes, [undated]
16 Family photograph album with William and Myrdith Mortensen, friends and family, ca. 1940s
17 Oversize family photographs of William and Myrdith Mortensen, [undated]
William Mortensen school class photograph, 1912
Mortensen's parents (?), [undated]
Watercolor portraits, [undated]

18 Portraits of William and Myrdith Mortensen, family, friends, pets, [undated]
19 Work prints and duplicate prints in the fine print collection, 1929, [undated]

Subseries 2: Transparencies, copy negatives, and printing plates, circa 1950s-1980s
Note: Primarily 35mm color transparencies by William Mortensen documenting his life and work. Transparencies of Myrdith Mortensen and Mortensen's pets, houses, gardens, and work. Also included are transparencies of Mortensen's work that were made after his death by the estate; and plates and negatives for producing pigment prints. No original Mortensen negatives are in this collection. Extent: 6 boxes.

Box Folder

20 1 Color transparencies, "Morale Dept." [Myrdith Mortensen and Mortensen dogs]
2 Color transparencies, [William and Myrdith Mortensen, animals]
3 Color transparencies, "Mollie, Julian, Mortensen Estate"
4 Color transparencies, [Models]
5-6 Color transparencies, [Models, women]
7 Color transparencies, "Camera Club pix of Bill, 4/65"

21 1 Color transparencies, [Gardens, Myrdith Mortensen]
2 Color transparencies, [Myrdith Mortensen]
3 Color transparencies, [Myrdith Mortensen, family, animals]
4-7 Color transparencies, [Mortensen house, garden, and landscapes]
8 Color transparencies, "Old house and garden," [undated]
9 Color transparencies, "New house gardens," 1963
10 Color transparencies, Mortensen painting owned by Anderson," 1969
11-12 Color transparencies, [Framed prints by Mortensen, numbered 1-40], 1969
13   Color transparencies, "General collection received 2/26/71; PSA not included [transparencies of framed Mortensen prints], 1969-1970
14   Color transparencies, [Framed Mortensen prints], 1982
22   (59) Color stereo transparencies
23   Copy negatives, two images
One black-and-white transparency of Mortensen house
(18) 35mm black-and-white negatives for Deborah Irmas, 1974
24   4x5, black-and-white, glass negatives and transparencies
25   Printing plates

Subseries 3: Oversize paper negatives and transparencies, n.d.
Note: Mostly 11”x14”. Extent: 2 boxes.

Box   Folder
26   Folders of oversize paper negatives/transparencies made by William Mortensen. [See Appendix E for descriptive list]. Many folders and negatives have handwritten exposure/development times.
27   Folders of oversize paper negatives/transparencies made by William Mortensen [See Appendix F for descriptive list]. Many folders and negatives have handwritten exposure/development times.

Series 5: Original Art, 1919-1920, 1953, 1964
Note: See also sketchbook in biographical materials. Extent: 3 boxes.

Box   Folder
28   Etchings/ intaglio by William Mortensen, 1919-1920. See Appendix C for descriptive list.
29   Ten drawings by William Mortensen in various media including pastel, ink, and oil, [undated], 1953, 1964 [1953 drawing had accession number 81:093:029]
30   Oversize artwork
Appendix A: Contents of Scrapbook “A” in AG147:2
Note: arrangement by order in the scrapbook.

(1) Diploma de cooperación de la Sociedad Fotografica de Zaragoza - V Salón Internacional, 27 de Octubre de 1929

(2) "Example of Mortensen Texture Process," ca. 1934

(3) Exhibition announcement, Hollywood, CA. The Stendahl Art


(5) Color photograph of painting by Mortensen, [undated]

(6) Achievement Award, Professional Photographers of Southern California, 26 January 1960

(7) 13 January 1961 letter from George Allen Young, Ziff-Davis Publishing Company to Mortensen about How to pose the model

(8) Promotional brochure from Camera craft for 2nd edition of Monsters and Madonnas, ca. 1936


(10) Exhibition announcement with Mortensen photograph, Laguna Beach, CA. "1951 Festival of the arts," 21 July-5 August

(11) Ad proof for Camera craft announcing Mortensen School of Photography in San Francisco, [undated]

Appendix B: Index to correspondence in Scrapbook “B” in AG147:2

Aller, Herbert, 1942
Amos 'n' Andy. See Correl

Bill, Fred R., 1937
Browne, Willard, 1937

Cecil B. DeMille Pictures Corporation, 1926
Chinnery, Sonia, [undated]
Coronet Magazine. See Dystel
Correl, Charles J., 1942

DeMille, Cecil B., 1942
DuPont, James, 1935
Dystel, Oscar, 1941

Harlow, Jean, 1931
Hexter, Paul L., 1942
Hicks, Mildred, 1947
Horton, Mrs. C.C., ca. 1930
Jacobs, William, 1942
Kuhlmann, Wesley W., 1935
Mortensen, Ellen. See Staley
Mortensen, William H., 1937
Mortensen, William P., 1920
Mudd, John P., 1935
Oppenheimer, Carl J., 1934
Quesado, Francisco M., 1934
Rose, Art, 1920
Rosson, Gladys, 1942
Sartori, Frank A., 1935
Staley, Ellen, 1947
Stilliani, 1920
Thorek, Dr. Max, 1935

**Appendix C: Description of etchings/ intaglio in AG147:23**

1. [Street scene], signed
2. [Street scene]
3. [Street scene; park and people], signed, 1919
4. [Cityscape], signed, 1919
5. [Street scene]
6. [Street scene], 1 of 2 prints from same plate
7. [Street scene], 2 of 2 prints, signed, 1919
8. [Street scene], signed, 1919
9. [Street scene, France]
10. [Landscape]
11. [Street scene]
12. [Waterscape: city in distance], signed, 1919
13. [Street scene: Chinatown], signed, 1920
14. [Street scene with harbor]
15. [Street scene with harbor]
16. [Street scene: tenements], 1 of 2 prints from same plate, signed, 1920
17. [Street scene: tenements], 2 of 2 prints from same plate, signed, 1920
18. [Waterscape: city in distance]
19. "Street lower east side - New York" and "Merry Christmas from," 1 of 3 prints from same plate, signed, 1919
20. "Street lower east side - New York" and "Merry Christmas from," 2 of 3 prints, signed, 1919
21. "Street lower east side - New York" and "Merry Christmas from," 3 of 3 prints, signed, 1919
22. [Waterscape: city in distance], 1 of 2 prints from same plate, signed 1920
23. [Waterscape: city in distance], 2 of 2 prints, signed 1920
24. [Cityscape: view from underneath a pier], signed
25. [Street scene], 1 of 3 prints from same plate, signed (See also Biographical Materials: greeting cards)
26. [Street scene], 2 of 3 prints, signed
27. [Street scene], 3 of 3 prints
28. [Portrait of a woman], signed
29. "Proof 1" [Portrait of a young girl], initialed W.M.
30. "Advanced art student - N.Y. (over)"; [verso:] "Advanced in years" [portrait of a woman], signed, 1920
31. [Cityscape], signed, 1919
32. [Portrait of a woman], 1 of 2 prints from same plate
33. [Portrait of woman; grease pencil over image], 2 of 2 prints
34. [Street scene: laundry and tenements], 1 of 4 prints from same plate, signed, 1920
35. [Street scene: laundry and tenements], 2 of 4 prints, signed, 1920
36. [Street scene: laundry and tenements], 3 of 4 prints, signed, 1920
37. [Street scene: laundry and tenements], 4 of 4 prints
38. [Landscape with trees and mountains], signed
39. [Tree], [on plastic]
40. [Street scene; house and tree], signed
41. [Stairway], signed
42. [Arches with palm tree shadow], signed
43. [Arch], signed
44. [Street scene; house and tree], signed
45. [Nudes; female figure and female torso]
46. [Waterscape], signed
47. "Harlem River on 134 Street"
48. "Portrait of an Old Lady - Rembrandt - 1631"

Appendix D: Chronological/ alphabetical list of student names from “Student lists, 1933-1962” in AG147:1/8

“Metallic Color Students, prior to Metal-Chrome”
1933  Jac Bradley
1936  Feremz Fedor
1936  Terey L. Ford
1936  Edward A. Patty
1937  Josephine Beach
1937  Earle Lee Danis
1937  Arnold Graff
<table>
<thead>
<tr>
<th>Year</th>
<th>Name and Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1937</td>
<td>Pat Leneugth</td>
</tr>
<tr>
<td>1937</td>
<td>Mrs. Fred Lewis</td>
</tr>
<tr>
<td>1937</td>
<td>A.S. Mellatte</td>
</tr>
<tr>
<td>1937</td>
<td>Prudence Roberts</td>
</tr>
<tr>
<td>1937</td>
<td>Kenneth Trapps</td>
</tr>
<tr>
<td>1938</td>
<td>Paul Beusdorfer</td>
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<tr>
<td>1938</td>
<td>Denis Ewing</td>
</tr>
<tr>
<td>1938</td>
<td>Max Feingold</td>
</tr>
<tr>
<td>1938</td>
<td>John I. Halbrook</td>
</tr>
<tr>
<td>1938</td>
<td>J.L. Hansbrough (deceased)</td>
</tr>
<tr>
<td>1938</td>
<td>Paul Hexter</td>
</tr>
<tr>
<td>1938</td>
<td>Inlgren</td>
</tr>
<tr>
<td>1938</td>
<td>Barb Jelke</td>
</tr>
<tr>
<td>1938</td>
<td>Charles Laitsch</td>
</tr>
<tr>
<td>1938</td>
<td>Julien Lamme</td>
</tr>
<tr>
<td>1938</td>
<td>Victor Lufkin</td>
</tr>
<tr>
<td>1938</td>
<td>Kenneth L. Masher</td>
</tr>
<tr>
<td>1938</td>
<td>Janet McIllraith</td>
</tr>
<tr>
<td>1938</td>
<td>R.R. Piperaux</td>
</tr>
<tr>
<td>1938</td>
<td>Elmer Roberts (deceased)</td>
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<tr>
<td>1938</td>
<td>J.I. Rosenthal (commander)</td>
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<td>1938</td>
<td>Queen Sang</td>
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<tr>
<td>1938</td>
<td>Marilyn S. Scott</td>
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<tr>
<td>5-1938</td>
<td>Amos and Andy, Beverely Hills and Palm Springs, CA</td>
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<tr>
<td>8-26-1938</td>
<td>J.C. Jamison, Martinez, CA</td>
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<tr>
<td>8-31-1938</td>
<td>Joe E. Kennedy, Tulsa, OK</td>
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<tr>
<td>11-1-1938</td>
<td>E.A. Rykenboer, Lewiston, NY</td>
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<tr>
<td>11-10-1938</td>
<td>Desmond Maitavish, Hawaiian Islands</td>
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<tr>
<td>11-18-1938</td>
<td>Julius H. Budman, Beverly Hills, CA</td>
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<tr>
<td>1-03-1939</td>
<td>S. J. Lamome, Jr., Oklahoma City, OK</td>
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<tr>
<td>1-20-1939</td>
<td>Harvey W. Brown, Fort Worth, TX</td>
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<tr>
<td>02-07-1939</td>
<td>Roy H. Dovia, Cook Co., IL</td>
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<tr>
<td>02-28-1939</td>
<td>C.S. Brisbane, London, England</td>
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<tr>
<td>10-04-1939</td>
<td>Thorne Donnelley, Chicago, IL</td>
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<td>10-04-1939</td>
<td>H.K. Fawkes, NY, NY</td>
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<tr>
<td>10-09-1939</td>
<td>Robert Cochrane, Jr, Battleborough, VT</td>
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<td>10-31-1939</td>
<td>Hardy Hutchinson, Hilo, HI</td>
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<tr>
<td>1940</td>
<td>Alex Lilburn</td>
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<tr>
<td>02-09-1940</td>
<td>N.H. Blanch, Denver, CO</td>
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<tr>
<td>Date</td>
<td>Name</td>
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<tr>
<td>03-04-1941</td>
<td>Louis Jennings</td>
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<td>04-15-1941</td>
<td>D.L. Hawkins</td>
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<td>04-16-1941</td>
<td>Caroline Marhis</td>
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<td>06-05-1941</td>
<td>James Coleman</td>
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<td>07-01-1941</td>
<td>E.H. Robbins</td>
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<tr>
<td>07-08-1941</td>
<td>Kent W. Bartlett</td>
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<tr>
<td>08-19-1941</td>
<td>John V. Summerlin</td>
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<tr>
<td>11-17-1941</td>
<td>B. Gray Warner</td>
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<td>01-29-1943</td>
<td>Mr. and Mrs. W.P. Mahaffey</td>
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<tr>
<td>02-03-1942</td>
<td>E.B. Hess</td>
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<tr>
<td>03-03-1942</td>
<td>Mary Millar</td>
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<tr>
<td>04-23-1942</td>
<td>Betty Gayhart</td>
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<tr>
<td>12-13-1942</td>
<td>Merle McAneny</td>
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<tr>
<td>01-29-1943</td>
<td>Victoria Strojny</td>
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<tr>
<td>03-27-1943</td>
<td>Martha Burleigh</td>
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<td>04-26-1943</td>
<td>M.C. Rypinske</td>
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<td>06-12-1943</td>
<td>Peter K. Engle</td>
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<tr>
<td>02-16-1944</td>
<td>Alberta Miller</td>
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<tr>
<td>04-03-1944</td>
<td>Robert Stevens</td>
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<tr>
<td>08-13-1944</td>
<td>Luther E. Freeman</td>
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<tr>
<td>02-15-1945</td>
<td>Sy M. Landau</td>
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<tr>
<td>03-06-1945</td>
<td>Mrs. J.B. Noble Jr.</td>
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<tr>
<td>04-17-1945</td>
<td>Morton Allen</td>
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<td>05-16-1945</td>
<td>Harold du Charme</td>
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<tr>
<td>08-10-1945</td>
<td>William C. Seare</td>
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<tr>
<td>08-22-1945</td>
<td>David D. Stein</td>
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<tr>
<td>10-03-1945</td>
<td>Elna Wilkinson</td>
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<tr>
<td>1946</td>
<td>Jack Howard</td>
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<tr>
<td>1946</td>
<td>Ray Wise</td>
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<tr>
<td>02-13-1946</td>
<td>Maxwell C. Hunton</td>
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<tr>
<td>03-16-1946</td>
<td>Howard Miller</td>
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<tr>
<td>03-24-1946</td>
<td>Leslie W. Horagland</td>
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<tr>
<td>06-06-1946</td>
<td>G.R. Menhennick</td>
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<tr>
<td>07-22-1946</td>
<td>Richard Blustein</td>
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<tr>
<td>08-04-1946</td>
<td>S. Donald Weeks</td>
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<tr>
<td>08-06-1946</td>
<td>Fred Kahali</td>
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<tr>
<td>09-08-1946</td>
<td>R.J. Wren</td>
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</table>
02-26-1947  Alex Lighter  
04-23-1947  Frank Guitlard, Piedmont, CA  
06-20-1947  Virginia Frunegen, Baltimore, MD  
09-30-1947  R.E. Robinson, Fairbury, NE  

01-20-1948  Frederica Latrash  
02-18-1948  Eleanor Cox, Springfield, MO  
07-20-1948  W.W. Hunt, Westwood, CA  
07-28-1948  D.C. Hodge, Salisbury, NC  
10-26-1948  William L. Hatch, San Francisco, CA  
12-15-1948  Angus Love, Chicago, IL  

1949  Kate and Burt Orwen  
02-16-1949  H.C. Massey, Riverside, CA  
03-24-1949  Dennis R. Anderson, New Castle, IN  
06-30-1949  A. Fred Daniel, Jackson, MI; Memphis, TN  
07-06-1949  W.B. Molony, Redlands, CA  
07-27-1949  Rolland D. Clark, Kansas City, MO  
09-19-1949  E.C. Noel, Keflavik, Iceland  
12-01-1949  Aldo P. Basso, San Mateo, CA  
12-03-1949  R.L. Duggar  

01-04-1950  Henry Lurman, Kearney, NJ  
05-27-1950  Kelly Taulbee, Los Angeles, CA  
07-01-1950  Robert Guimper, Gross Point, MI  
08-05-1950  Lillian Schimmel, Harrison, PA  
08-19-1950  Doug Clark, Los Angeles, CA  
12-19-1950  Russell C. Gage, B.C., Canada  

1951  No MC students  

01-06-1952  Anson L. Beman, Los Angeles, CA  
02-26-1952  Harry C. Teller, Portland, OR  
03-21-1952  Eric L. Smedley, Port Angeles, WA  
06-21-1952  Tad Harino, Los Angeles, CA  
07-23-1952  N.A. Trett, Sydney, Australia  
09-16-1952  Karl Hartig, Kansas City, MO  
09-20-1952  Charles Tucker  

01-03-1953  Dennis Rouzer  
02-10-1953  Mrs. Allison Morton  
07-25-1953  Douglas Green, Canada  
10-21-1953  John Lahman
Appendix E: Description of oversize file contents of AG147:27

Note: arrangement by order within file.

<table>
<thead>
<tr>
<th>File Content</th>
<th>Subject</th>
<th>Folder title</th>
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</thead>
<tbody>
<tr>
<td>1. Transparency, negative, b/w</td>
<td>Nude</td>
<td>“The Marble Torse”</td>
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<tr>
<td>2. Negative, paper</td>
<td>Portrait</td>
<td>“Wm Mortensen, portrait 1947”</td>
</tr>
<tr>
<td>3. Negative, paper</td>
<td>Nude</td>
<td>“Vanity”</td>
</tr>
<tr>
<td>4. Negative, paper</td>
<td>Nude</td>
<td>“Nude study”</td>
</tr>
<tr>
<td>5. Negative, paper</td>
<td>Nude</td>
<td>“Asleep”</td>
</tr>
<tr>
<td>6. Negative, paper</td>
<td>Portrait</td>
<td>“Ray Fox”</td>
</tr>
<tr>
<td>7. Negative, paper</td>
<td>Figure, costumed</td>
<td>“In the woods, Minnetta”</td>
</tr>
<tr>
<td>Number</td>
<td>Description</td>
<td>Type</td>
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<tr>
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<tr>
<td>8</td>
<td>Negative, paper&lt;br&gt;Portrait&lt;br&gt;signed reverse, “William Mortensen ‘49”</td>
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<tr>
<td>9</td>
<td>Negative, paper&lt;br&gt;Portrait, costumed</td>
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</tr>
<tr>
<td>9a</td>
<td>Negative, paper; Portrait</td>
<td></td>
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<tr>
<td>9b</td>
<td>Negative, paper; Portrait&lt;br&gt;signed reverse, “William Mortensen ‘37”</td>
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<tr>
<td>10</td>
<td>Transparency, negative, b/w&lt;br&gt;Portrait</td>
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<td>11</td>
<td>Negative, paper&lt;br&gt;Portrait</td>
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<td>12</td>
<td>Negative, paper; Portrait&lt;br&gt;signed reverse, “William Mortensen ‘47”</td>
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<td>12a</td>
<td>Transparency, negative, b/w&lt;br&gt;Portrait</td>
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<td>13</td>
<td>Negative, paper&lt;br&gt;Couple, costumed</td>
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<td>14</td>
<td>Negative, paper&lt;br&gt;Figure, costumed</td>
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<td>15</td>
<td>Negative, paper&lt;br&gt;Portrait, costumed</td>
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<td>16</td>
<td>Negative, paper&lt;br&gt;Portrait, dog</td>
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<td>17</td>
<td>Negative, paper&lt;br&gt;Portrait</td>
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<td>18</td>
<td>Transparency, negative, b/w&lt;br&gt;Portrait</td>
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<tr>
<td>19a</td>
<td>Negative, paper&lt;br&gt;Portrait</td>
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<tr>
<td>19b</td>
<td>Transparency, negative, b/w&lt;br&gt;Portrait</td>
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<tr>
<td>19c</td>
<td>Transparency, positive, b/w&lt;br&gt;Portrait</td>
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<td>20</td>
<td>Negative, paper&lt;br&gt;Female figure w/ vase</td>
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<td>21</td>
<td>Negative, paper&lt;br&gt;Nude on chair</td>
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<tr>
<td>22</td>
<td>Negative, paper&lt;br&gt;Girl on donkey w/ dog</td>
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<td>23</td>
<td>Negative, paper; Portrait&lt;br&gt;signed reverse in two places, “William Mortensen”, “stamp on reverse “WM”</td>
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<td>24</td>
<td>Negative, paper&lt;br&gt;Book cover?</td>
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<td>25</td>
<td>Transparency, positive, b/w&lt;br&gt;Still life with portrait</td>
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<td>26</td>
<td>Empty</td>
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<tr>
<td>27a</td>
<td>Transparency, positive, b/w&lt;br&gt;Drawing of nude</td>
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</tr>
<tr>
<td>27b</td>
<td>Negative, paper&lt;br&gt;Drawing of nude</td>
<td></td>
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</tbody>
</table>
28a. Negative, paper
   Nude on beach       “Nude reclining on beach”
28b. Transparency, positive, b/w
   Nude on beach       “Nude running on beach”
28c. Negative, paper
   Nude on beach       “Nude running on beach”
29. Negative, paper
   Costumed figure     “Kelp,” “(Mary Ellen)”
30. Negative, paper
   Nude in hat         “The black hat”
31. Negative, paper
   Reclining nude      “Torse”
32. Negative, paper
   Portrait, costumed man “The tailor”
33. Negative, paper
   Figure, costumed    “The lacemaker”
34a. Negative, paper
   Nude on chair       “The little chair”
34b. Negative, paper
   Tear sheet          “The little chair”
(Tear sheet from the International Photographer, January, 1943)
35. Negative, paper
   Seated nude
36. Negative, paper
   Portrait            “What a dream (copy),” and Glamour “Martha Vickers”
37. Negative, paper;
   Figure, costumed    “Capistrano interior”
   signed reverse, “William Mortensen”
38a. Negative, paper
   Figure on telephone  “Jeanne Crain ([1 of] 4 negatives)” [only 3 in folder]
38b. Negative, paper
   Portrait             “Jeanne Crain ([2 of] 4 negatives)” [only 3 in folder]
38c. Negative, paper
   Portrait             “Jeanne Crain ([3 of] 4 negatives)” [only 3 in folder]
39. Negative, paper
   Portrait             “Girl with old book”
40a. Negative, paper;
   Nude                 “Misc. nudes draped”
   negative signed “Mortensen”
40b. Transparency, negative, b/w
   Nude with pitcher    “Misc. nudes draped”
40c. Transparency, positive, b/w
   Nude                 “Misc. nudes draped”
40d. Negative, paper;
   signed reverse, “William Mortensen”
   Nude                 “Misc. nudes draped”
41. Negative, paper
   Figure, costumed    “Pouring milk”
42. Negative, paper
   Figure, costumed    “Hope”
43. Negative, paper
   Costumed male figure “The Balkan”
44. Negative, paper | Hands | “Piety”
45. Negative, paper | Portrait | “Othello,” “Portrait of student in costume, Alex Lighter”
46. Negative, paper | Nude | “Seated nude,” “Pat, 1942”
47. Transparency, negative, b/w; | Portrait, costumed | “Leslie Kimmel”
title on transparency: “Leslie Kimmel as Andrew Jackson”

**Appendix F: Description of oversize file contents of AG147:27**

Note: arrangement by order within file.

<table>
<thead>
<tr>
<th>File Content</th>
<th>Subject</th>
<th>Folder title</th>
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<td>1a. “Circe” not in folder</td>
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<td>“Circe”</td>
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<tr>
<td>1b. Negative, paper</td>
<td>Female portrait</td>
<td>“Johan the Mad”</td>
</tr>
<tr>
<td>1c. Negative, paper</td>
<td>Female portrait</td>
<td>“Johan the Mad”</td>
</tr>
<tr>
<td>1d. Negative, paper</td>
<td>Female portrait</td>
<td>“Johan the Mad”</td>
</tr>
<tr>
<td>2. Negative, paper</td>
<td>Figure, costumed</td>
<td>“Papa and his pipe”</td>
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<tr>
<td>3. Negative, paper</td>
<td>Figure, costumed</td>
<td>“The sculptor”</td>
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<td>4. Empty</td>
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<td>“Doloras”</td>
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<td>5a. Transparency, negative, b/w</td>
<td>Seated costumed</td>
<td>“Zaragoza”</td>
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<tr>
<td>5b. Negative, paper</td>
<td>Seated costumed</td>
<td>“Zaragoza”</td>
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<tr>
<td>5c. Photographic print</td>
<td>Seated costumed</td>
<td>“Zaragoza”</td>
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<td>5d. Transparency, negative, b/w</td>
<td>Seated costumed</td>
<td>“Zaragoza”</td>
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<td>5e. Transparency, positive, b/w</td>
<td>Seated costumed</td>
<td>“Zaragoza”</td>
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<td>6. Negative, paper</td>
<td>Portrait, costumed</td>
<td>“Balboa”</td>
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<td>7. Negative, paper</td>
<td>Portrait, costumed</td>
<td>“My mother”</td>
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<td>8a. Negative, paper</td>
<td>Nude</td>
<td>“Venus de Milo”</td>
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<td>8b. Transparency, negative, b/w</td>
<td>Nude</td>
<td>“Venus de Milo”</td>
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<tr>
<td>8c. Transparency, negative, b/w</td>
<td>Nude</td>
<td>“Venus de Milo”</td>
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<tr>
<td>9. Empty</td>
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<td>“Woman of Languedoc”</td>
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<td>10. Negative, paper</td>
<td>Dog</td>
<td>“Goldie Boy”</td>
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<td>11a. Negative, paper;</td>
<td>Portrait, costumed</td>
<td>“The gondalier” [sic]</td>
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<td>“Fisherman of Barcelona” written on negative</td>
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</table>
11b. Transparency, negative, b/w Portrait, costumed
   (2 small cropped paper positives taped to outside of folder)

12a. Negative, paper House (“Volcan, Henshaw, Julian”)
12b. Negatives, paper, 12 Trees “Old house, landscapes”
12c. Negatives, paper, 2 Landscape
12d. Transparency, negative, b/w Trees

13. Negative, paper Nude “Portfolio cover, set No II,”
   (on negative: “Compositions”) “(Figure studies) 19-V”

14. Negative, paper Portrait, costumed “The corset”
15a. Negative, paper Portrait “My father”
   (on negative: “Compositions”)

15b. Negative, paper Portrait

17. Negative, paper Portrait “Girl from Milano”
18. Negative, paper Nude “A young model,”
   “Also called ‘Red skirt’”

19a. Negatives, paper, 8 Portraits “Recent portraits, George Dunham”
19b. Positive, paper, 1 Portrait

20. Negative, paper Portrait “Mr. Thresher”
21. Negative, paper Figure, costumed “The donkey serenade”
22. Negative, paper Portrait, costumed “The aristocrat”
23. Negative, paper Portrait “Pat Ryan”
24. Negative, paper Portrait “Channing spotting print,”
   “Salt bank 4 hrs.”

25. Negative, paper Figure, costumed “Guido”
26. Transparency, negative, b/w Portrait, costumed “Harold Massy”
27. Negatives, paper, 2 Figure, costumed “Harlequin”
28. Negative, paper Figure, costumed “The big man”
29. Negative, paper Figure, costumed “The fancy fakir”
<table>
<thead>
<tr>
<th>No.</th>
<th>Type</th>
<th>Description</th>
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<tr>
<td>30</td>
<td>Negative, paper</td>
<td>Figure, costumed &quot;Hoboken&quot;</td>
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<tr>
<td>31</td>
<td>Negative, paper</td>
<td>Figure &quot;A lady and a picture&quot;</td>
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<tr>
<td>32</td>
<td>Negative, paper</td>
<td>Figure, costumed &quot;Myrdith as an Indian girl at Mission San Juan Capistrano, October 1933&quot;</td>
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<td>33</td>
<td>Negatives, paper, 2</td>
<td>Portraits &quot;Jan Holm (copy)&quot;</td>
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<td>34</td>
<td>Negative, paper;</td>
<td>Figure, costumed &quot;A Flemish maid&quot;</td>
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<tr>
<td></td>
<td>signed reverse,</td>
<td>&quot;William Mortensen, A Flemish maid&quot;</td>
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<td>“William Mortensen”</td>
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<td>35</td>
<td>Negative, paper</td>
<td>Figure, costumed &quot;The sculeon&quot; [sic]</td>
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<td>36</td>
<td>Negative, paper</td>
<td>Portrait &quot;Wong&quot;</td>
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<td>37</td>
<td>Negative, paper;</td>
<td>Nude &quot;Nude study 1945&quot;</td>
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<td>stamped reverse,</td>
<td>&quot;Wm Mortensen&quot;</td>
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<td>“Wm Mortensen”</td>
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<td>Negative, paper</td>
<td>Nude &quot;Figure [and] pictorial cover, 2nd set&quot;</td>
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<td>39a</td>
<td>Negative, paper</td>
<td>Figure, costumed &quot;The old stairway&quot;</td>
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<tr>
<td>39b</td>
<td>Transparency, negative, b/w</td>
<td>Figure, costumed &quot;The old stairway&quot;</td>
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<td>40</td>
<td>Negative, paper</td>
<td>Portrait, costumed &quot;Arab, Mr. Hanna&quot;</td>
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<td>Negative, paper</td>
<td>Nude &quot;Boredom&quot;</td>
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<tr>
<td>41b</td>
<td>Negative, paper</td>
<td>Nude &quot;Boredom&quot;</td>
</tr>
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<td>Negative, paper</td>
<td>Portrait &quot;Tragedy&quot;</td>
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<tr>
<td>43</td>
<td>Negative, paper</td>
<td>Portrait &quot;Untitled&quot;</td>
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