

Center for Creative Photography

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Finding aid for the  
Dean Brown archive, circa 1960-1976

AG 18

**Dean Brown archive, circa 1960-1976**

**AG 18**

**Creator**

Brown, Dean, 1936-1973

**Abstract**

Photographic materials and papers, circa 1960 - 1976, of Dean Brown (1936 - 1973), photographer. The bulk of the collection consists of contact sheets, negatives, transparencies, dye transfer materials, and work prints documenting his entire career. The papers relate directly to Brown's photographic career and include business and some personal correspondence, exhibition files, biographical and personal files, photographic assignments and projects, business and financial records, technical literature, and publications.

Most of the material spans only a period of approximately six years. However, these six years encompass Brown's photographic career. This was a period of growth and exploration for Brown. He had abandoned the musical profession to pursue photography full time. One is able to trace his photographic career from its free-lance commercial beginnings to extensive assignments photographing the American wilderness for Time-Life Books. Much information regards his mastering the dye transfer process of print making. Lab notes, correspondence, separation negatives, matrices, and proof prints are abundant. They document the process of trial and error Brown went through to teach himself the technique of dye transfer printing. There is virtually a complete collection of periodicals and tear sheets in which Brown's photographs were published. In addition, there is correspondence regarding these assignments, shooting scripts, assignment notes, film records, expense accounts, and diaries.

**Quantity/ Extent**

62.5 linear feet

**Language of Materials**

English

**Biographical/ Historical Note**

Dean Brown was born July 10, 1936, at Newport News, Virginia and was one of six boys. He was a bright, active child, involved in many hobbies, such as folk dancing, hiking, and ham radio broadcasting. In school, he excelled at mathematics, music, and photography. His first photographs and printings took place in 1946 at the age of 10. He attended high

school in Virginia from 1950-1954, and during the last two years, he worked as a truck driver and delivery man. From 1954-1956, Brown was a student of linguistics at Cornell University, and then studied music from 1957-1961 at Brooklyn College in New York, earning a B.A. In 1960, Brown married Carol Anderson, a painter whom he had met at Cornell. Upon receiving a B.A. from Brooklyn College in 1961, he studied musicology at New York University from which he received an M.A. in 1965. During the next two years he played viola de gamba professionally with the newly formed Waverly Consort, completed all course work at the New York University for a doctorate and taught musicology at Brooklyn College.

In 1967, he left teaching and became a professional, freelance photographer, concentrating on portraits of artists, musicians, family, and wilderness landscapes. Through 1968, he engaged mostly in portraiture and began experimenting in other photographic mediums such as color and Kodalith. He photographed the funerals of Martin Luther King and Robert Kennedy from a television set, and he began working for various publications including *Opera News*. By 1969, Brown was involved in commercial projects for *Opera News*, *New York*, *Fortune*, *Redbook*, *Mademoiselle*, and *Seventeen*, among other magazines. By 1969, Brown abandons black and white photography almost entirely for color.

Brown traveled extensively, photographing opera houses in San Francisco, California; Santa Fe, New Mexico; San Antonio, Texas; and Berlin, Germany. While in Berlin, he did a photographic study of the city. This was also the first year that he and his wife Carol traveled together to the Southwest to photograph and paint the landscape. He also begins using the dye transfer process for his printings and works photographing the Arizona desert. In 1970, Brown hosts his first show, which also featured his wife's work, at the Witkin Gallery in New York. By 1971, the publication *Landscape Gardening* is published through Life-Time Books, and features Brown's work on the east coast, Texas, Arizona, California, Colorado and the Northeast.

Brown's business continued to grow throughout the next three years and included many clients. Much of his work was being done for Time-Life Books, which sent him all over the United States to photograph the wilderness. He continued to make dye transfer prints and work on his own photographic projects. On July 8, 1973, while on an assignment in the White Mountains of New Hampshire for Time-Life Books' *New England Wilds*, Brown died as a result of a fall from a cliff. He was 37 years old.

### **Scope and Content Note**

The first series, Correspondence, contains correspondence with publishers, institutions, business, photographers, friends, and others. The majority of the correspondence concerns Brown's career as a professional photographers. There is very little correspondence of a personal nature. Correspondence with enclosures has been kept

together. There are many carbon copies of letters by Brown. Photocopies of letters from Dean Brown to his wife Carol between 1958 and 1973 are located in "Activity Files" and "Biographical and Personal Files." See also "Activity Files," "Exhibition Files," "Biographical and Personal Files," and "Photographic Assignments and Projects."

The second series, Activity files, contains six subseries: exhibition files, biographical and personal files, photographic assignments and projects, business and financial records, technical literature and notes, and publications.

The exhibition files contain correspondence, announcements, invitations, brochures, and other material relating to exhibitions of Brown's work as a professional photographers.

The biographical and personal files subseries includes diaries, calendars, resumes, notebooks, biographical statements, newspaper clippings, business cards, interviews, and other material relating to Brown's personal life and career as a photographer. Included are excerpts from diaries by Carol Brown about their activities in California and the Southwest between 1969 and 1973. The diaries and notebooks are significant in that they detail Brown's daily activities. Photocopies of letters from Dean Brown to his wife between 1958 and 1973 are included.

The photographic assignments and projects subseries includes correspondence, assignment notes, handwritten and typed manuscripts, tear sheets, film records, model releases, and other material for Brown's major photographic assignments. The material is concerned particularly with assignments that were used in books. For material derived from smaller assignments see "Publications" and "General Correspondence."

The business and financial records subseries contains invoices, receipts, brochures, expense accounts, and other materials related to Brown's professional activities.

The technical literature and notes subseries includes instructional manuals, darkroom layout plans, and Brown's notes on technical aspects of photography, particularly about the dye transfer process.

The publications subseries contains publications that feature Brown's photographs in periodicals, brochures, announcements, programs, and books. This section is divided into periodicals, miscellaneous commercial publications, tear sheets, and books.

The third series, Photographic materials, contains the following subseries: contact sheets, negatives, transparencies, dye transfer materials, and work prints (including personal prints).

The black and white contact sheets covering Brown's years as an amateur professional photographer. This collection contains a dated contact sheet for nearly every roll of

black and white film Brown exposed. These dates make it possible to closely detail Brown's movements from day to day over a ten-year period.

The negatives include mostly black and white 35mm., 6x6 cm., and 4x5 in. negatives which correspond to the contact sheets.

The transparencies include 35 mm slides, mostly in color, of Brown's freelance projects, small commercial assignments, and large commercial projects. Included in the large commercial projects is work for Time-Life Books. Some of the slides were later printed as dye transfer prints by both Brown and Berkey K+L Custom Services. Also included in this series are a small number of larger format color transparencies. The slides are stored in slide pages in boxes and drawers of metal slide cabinets.

The dye transfer materials include separation negatives, matrices, proof prints, and printing notes used by Brown in making dye transfer prints. Also included is dye transfer material done by Berkey K + L Laboratory for a posthumous exhibition in 1976.

The work prints include both color and black and white, done by Brown for personal and commercial purposes.

## **Arrangement**

Series 1: Correspondence, 1962-1973, .5 linear ft. (11 folders)

Series 2: Activity Files, 1958-1982, 9.7 linear ft.

Subseries 1: Exhibition files, 1968-1982, .2 linear ft. (11 folders)

Subseries 2: Biographical and personal files, 1958-1973, 1.75 linear ft. (2 boxes)

Subseries 3: Photographic assignments and projects, 1967-1973, .75 linear ft. (1 box)

Subseries 4: Business and financial records, 1967-1976, 1.2 linear ft. (17 folders)

Subseries 5: Technical literature and notes, circa 1970-1972, .3 linear ft. (4 folders)

Subseries 6: Publications, 1968-1974, 5.5 linear ft. (10 boxes)

Series 3: Photographic Materials, circa 1950s-1976, 52.25 linear ft.

Subseries 1: Contact sheets, 1960-1973, 7.25 linear ft. (12 boxes)

Subseries 2: Negatives, 1960-1973, 6 linear ft. (15 boxes)

Subseries 3: Transparencies, 1961-1973, 33 linear ft. (51 boxes, 5 metal cabinets)

Subseries 4: Dye transfer materials, 1969-1976, 3 linear ft. (6 boxes)

Subseries 5: Work prints, including personal prints, circa 1950s-1976 (6 boxes)

### **Names and Subject Terms**

Brown, Dean [ULAN]

Dye transfer process [AAT]

Photography

### **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**

This collection was donated to the Center by Dean's wife, Carol, in 1979.

### **Related Materials**

There are prints held in the Fine Print collection at the Center.

### **Preferred Citation**

Dean Brown archive, circa 1960-1976. AG 18. Center for Creative Photography, University of Arizona, Tucson, AZ.

### **Processing Information**

The collection was processed circa 1980 by the Center's archivists. Guide Series Number 12, a comprehensive finding guide, was completed in 1985 and is available upon request. The finding aid was updated by Alexis Peregoy in December 2016.

**Container List****Series 1: Correspondence, 1962-1973**

Quantity: 11 folders

Box	Folder	
1	1	Postcards and greeting cards, circa 1967-1973
	2	Correspondence, n.d.
	3	Correspondence, 1962-1964
	4	Correspondence, 1966
	5	Correspondence, 1967
	6	Correspondence, 1968
	7	Correspondence, 1969
	8	Correspondence, 1970
	9	Correspondence, 1971
	10	Correspondence, 1972
	11	Correspondence, 1973

**Series 2: Activity Files, 1958-1982**

Quantity: 9.7 linear feet

**Subseries 1: Exhibition Files, 1968-1982**

Quantity: 11 folders. The exhibition files contain correspondence, announcements, invitations, brochures, and other material relating to exhibitions of Brown's work as a professional photographers.

Box	Folder	
1	12	<u>Photography '68</u> . George Eastman House, Rochester, N.Y., 1968.
	13	<u>Virginia Photographers 1969</u> . Virginia Museum, Richmond, VA., October 17 – November 16, 1969
	14	<u>Photographic Studio Workshop</u> . Photographic Studies Workshop, Rochester, N.Y., March 20 - April 4, 1970
	15	<u>Dean Brown, Carol Brown: Photographs and Watercolors of the Painter Desert</u> . Witkin Gallery, New York, May 6-31, 1970.
	16	<u>1971 Photography Invitational Exhibition</u> . Eastern Michigan University, Ypsilanti, MI., October 18 - November 6, 1971.
	17	<u>Vision and Expression</u> . George Eastman House, Rochester, N.Y., 1972
	18	<u>The Land: 20th Century Landscape Photographs</u> . Victoria and Albert Museum, London, 1975-76.
	19	<u>Color Photography Inventors and Innovators</u> . Yale University Art Gallery, New Haven, CT., 1975-76.
	20	<u>Dean Brown: Photographs of the American Wilderness</u> . Akron, Ohio, 1976.

- 21            Dean Brown: Retrospective Exhibition. Witkin Gallery, New York, April  
27 – May 28, 1977.
- 22            Dean Brown. Center for Creative Photography, The University of Arizona,  
Tucson, AZ., December 20, 1981 - January 28, 1982.

Subseries 2: Biographical and Personal Files, 1958-1973

Quantity: 1.75 linear ft. The biographical and personal files subseries includes diaries, calendars, resumes, notebooks, biographical statements, newspaper clippings, business cards, interviews, and other material relating to Brown's personal life and career as a photographer. Included are excerpts from diaries by Carol Brown about their activities in California and the Southwest between 1969 and 1973. The diaries and notebooks are significant in that they detail Brown's daily activities. Photocopies of letters from Dean Brown to his wife between 1958 and 1973 are included.

Box	Folder	
2	1	Résumés, statements on work, circa 1967-1973
	2	Membership cards, draft card, miscellaneous business cards, 1958-73
	3	Music career, miscellaneous material, ca. 1960s
	4	Application for diving certification, 1968
	5	Miscellaneous business cards, ca. 1960s-73
	6	Application for citizen's band radio license, 1972
	7	Reports about auto accident witnessed by the Browns, 1971
	8	Transcripts of Carol Brown's diaries, 1969-73
	9	Calendar with notations of daily activities, 1971
	10	Calendars with notations of daily activities, 1972-73
	11	Handwritten notes, some in Chinese and Japanese, ca. 1967-73
	12	Handwritten notes and maps, ca. 1967-73
	13	Handwritten notes and maps, ca. 1969-73
	14	Miscellaneous sketches, ca. 1967-73
	15	Interview with Dean and Carol Brown by Beverly Russell for <u>House and Garden</u> , 1973.
	16	Autopsy report and items related to fatal accident, 1973
	17	Notes and film records at time of accident, 1973
	18	Newspaper and magazine obituaries, 1973-74
	19	Photocopies of personal correspondence between Dean and Carol Brown, 1958-73
3	1	Miscellaneous notes, n.d.
	2	Pocket notebook, n.d.
	3	Pocket date book, 1967
	4	Pocket notebook with record of expenses, 1967
	5	Pocket date book, 1968
	6	Pocket diary, 1968

7	Pocket calendar, 1969
8	Pocket notebook, 1969
9	Calendar and address book, 1970
10	Unbound diary and address book, 1970
11	Taxi cab expenses and diary, January-April 1971
12	Pocket notebook, "Southwest, May, 1971"
13	Pocket notebook, 1971
14	Pocket calendar, 1972
15	Pocket notebook, 1972
16	Pocket date book, 1973
17	Pocket diaries, 1967
18	Pocket diaries, 1969
19	Pocket diaries, 1972
94	Hiking maps of Harriman State Park, N.Y., Bear Mountain, N.Y., and the White Mountains, N.H., 1972-1973

### Subseries 3: Photographic Assignments and Projects, 1967-1973

Quantity: .75 linear ft. The photographic assignments and projects subseries includes correspondence, assignment notes, handwritten and typed manuscripts, tear sheets, film records, model releases, and other material for Brown's major photographic assignments. The material is concerned particularly with assignments that were used in books. For material derived from smaller assignments see "Publications" and "General Correspondence."

Box	Folder	
4	1	Miscellaneous photographic assignment notes, n.d.
	2	Lens patent correspondence, 1967
	3	Harbor General Hospital, captions for photographic assignment, booklet with photographs, ca. 1968
	4	New York University assignment, miscellaneous material, 1968
	5	"Me, Test a Shutter?" by Brown for <u>Camera</u> , typed manuscript with notes, 1968-69
	6	Comments on various assignments, 1969-72
	7	Model release forms, signed and dated, 1969-70
	8	Film records from California, 1969
	9	Film records for Arizona and New Mexico, 1969
	10	Time-Life assignments correspondence, 1969-73
	11	Time-Life receipts for material, 1970-72
	12	Navajo rug project proposal, 1970
	13	Lobell, John and Mimi, correspondence, 1971
	14	Lobell, John and Mimi, newspaper article, 1971
	15	Alaska notebook, 1971
	16	<u>Wild Alaska</u> , tear sheets, 1971. See also oversize box 92

- 17 Wild Alaska, film and camera records, 1971
- 18 Russell Wright, House and Garden assignment, 1971
- 19 Creative Artist Public Service Program Request, Canyon de Chelly  
photographic project proposal, 1972
- 20 Winter in Alaska project proposal, 1972
- 21 Time-Life Books policy on free-lance photographers, 1972
- 22 Cactus Country, correspondence, assignment information, n.d.
- 23 Cactus Country and Southwest notebook, 1972
- 24 Time-Life Wilderness series, advertising brochures, ca. 1972
- 25 Time-Life Landscape Gardening, tearsheets, shooting scripts, 1972.  
See also oversize box 92.
- 26 Lyndon B. Johnson Ranch, correspondence, maps, 1972
- 27 Film records from Texas, 1972-73
- 28 Film records for Bear Mountain and Arizona, 1973
- 29 Film records for New England, 1973
- 30 New England Wilds tearsheets, ca. 1973

Subseries 4: Business and Financial Records, 1967-1976

Quantity: 1.2 linear feet, 17 folders. The business and financial records subseries contains invoices, receipts, brochures, expense accounts, and other materials related to Brown's professional activities.

Box	Folder	
5	1	Miscellaneous announcements, 1968
	2	Berkey K + L Custom Services, catalogs and price lists, 1969-70, 1972, 1976
	3	Equipment lists and inventories for insurance and customs, ca. 1969-73
	4	Equipment manuals, ca. 1967-73
	5	Expense account and film records for unknown project, ca. 1972-73
	6	Layouts for letterhead stationery, ca. 1967
	7	Letterhead stationery and business cards, ca. 1967-73
	8	Lists of clients and dealers, 1969, 1973
	9	New York City regulations for street photography, ca. 1967-73
	10	Miscellaneous receipts, 1967-73
	11	National Freelance Photographers Association certificate, 1972
	12	<u>A Guide to Color</u> , Peterson color Laboratory, ca. 1970
	13	Print of the Month, acetate graphics for layout, ca. 1970
	14	<u>Catalogue II, Rare and Contemporary Prints and Books</u> , Witkin Gallery, 1974
6	1	Invoices in a loose-leaf notebook, 1968-70
	2	Invoices in a loose-leaf notebook, 1972-73

### Subseries 5: Technical Literature and Notes, circa 1970-1972

Quantity: .3 linear feet, 4 folders. The technical literature and notes subseries includes instructional manuals, darkroom layout plans, and Brown's notes on technical aspects of photography, particularly about the dye transfer process.

Box	Folder	
5	15	Color printing lab manual with notes, circa 1972
	16	Darkroom plans and ideas, circa 1970
	17	Dye transfer lab notes, circa 1970
	18	Graph paper with notations and lines, circa 1970

### Subseries 6: Publications, 1968-1974

Quantity: 5.5 linear feet, 10 boxes. The publications subseries contains publications that feature Brown's photographs in periodicals, brochures, announcements, programs, and books. This section is divided into periodicals, miscellaneous commercial publications, tear sheets, and books.

Box	Folder	
7		Periodicals, A-F
8		Periodicals, G-N
9		Periodicals, O
10		Periodicals, P-Z
11		Miscellaneous commercial publications, A-Z
12		Tear sheets, A-Z
13		Books, A-Z
92-94		Tear sheets and miscellaneous material, A-Z

### Series 3: Photographic Materials, circa 1950s-1976

Quantity: 52.25 linear feet

#### Subseries 1: Contact Sheets, 1960-1973

Quantity: 7.25 linear feet, 12 boxes. The black and white contact sheets covering Brown's years as an amateur professional photographer. This collection contains a dated contact sheet for nearly every roll of black and white film Brown exposed. These dates make it possible to closely detail Brown's movements from day to day over a ten-year period.

Box	Folder	
16-27		Contact sheets, circa 1960-1973

#### Subseries 2: Negatives, 1960-1973

Quantity: 6 linear feet, 15 boxes. The negatives include mostly black and white 35mm., 6x6 cm., and 4x5 in. negatives which correspond to the contact sheets.

Box Folder

28-42 Negatives, circa 1960-1973

**Subseries 3: Transparencies, 1961-1973**

Quantity: 33 linear feet, 51 boxes and 5 metal cabinets. The transparencies include 35 mm slides, mostly in color, of Brown's freelance projects, small commercial assignments, and large commercial projects. Included in the large commercial projects is work for Time-Life Books. Some of the slides were later printed as dye transfer prints by both Brown and Berkey K+L Custom Services. Also included in this series are a small number of larger format color transparencies. The slides are stored in slide pages in boxes and drawers of metal slide cabinets.

Box Folder

43-49 Miscellaneous projects and assignments, 1961-1973

50-83 Assignments, 1966-1973

CAB1-5 \*Cabinets, Projects and assignments, 1968-1973

**Subseries 4: Dye Transfer Materials, 1969-1976**

Quantity: 3 linear feet, 6 boxes. The dye transfer materials include separation negatives, matrices, proof prints, and printing notes used by Brown in making dye transfer prints. Also included is dye transfer material done by Berkey K + L Laboratory for a posthumous exhibition in 1976.

Box Folder

84-86 Dye transfer material done by Brown, 1969-1973

87-89 Dye transfer material done by K + L Custom Services, 1976

**Subseries 5: Work Prints, circa 1950s-1976**

Quantity: 3 boxes. The work prints include both color and black and white, done by Brown for personal and commercial purposes.

Box Folder

90-91 Work prints, circa 1950s-1976

95 Work prints, 1966-1969