Finding aid for the
Thomas Barrow archive, 1893-2015
AG 202

Finding aid updated by Tai Huesgen, 2019
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AG 202

Creator
Barrow, Thomas (1938- )

Abstract
Collection contains papers, photographic materials, audiovisual materials, ephemera and miscellaneous materials documenting the life and career of American photographer and educator, Thomas F. Barrow (1938- ). Included are correspondence, biographical materials, exhibition announcements, clippings, publications, appointment calendars, memorabilia, teaching materials, writings, fine art, photographic prints, negatives, transparencies, and photographic equipment.

Quantity/ Extent
69 linear feet/169 boxes

Language of Materials
English

Biographical Note
Photographer, designer, and educator Thomas Francis Barrow was born September 24, 1938 in Kansas City, Missouri to Luther Hopkins Barrow and Cleo Naomi Francis Barrow. He attended Kansas City Art Institute (KCAI) graduating with a BFA in Graphic Design in 1963. During 1965 he attended classes at Northwestern University in Chicago where he studied film. In the same year he moved with his wife and daughter to Rochester, NY to join the staff of George Eastman House as Assistant Curator of the Research Center. During 1967 he studied with Aaron Siskind and earned an MS in Photography from the Institute of Design at the Illinois Institute of Technology. During 1968-1971 he lectured in history and aesthetics of photography at Rochester Institute of Technology and Buffalo State University. He was awarded his first NEA Fellowship in 1971 and became one of the original members of LIGHT Gallery that year. Barrow became Assistant Director of George Eastman House, and editor of Image in 1972. At George Eastman House he formed friendships with people who would become important in his career and life, such as Harold Jones, Beaumont Newhall, and Robert Sobieszek. In 1973 he divorced, accepted the positions of Associate Director of the University Art Museum and Associate Professor of Art at the University of New Mexico and moved to Albuquerque, New Mexico, where he remarried in 1974. That year The New Industrial Parks Near Irvine, California is published, designed by Barrow. He resigned as Associate Director of the University of New Mexico Art Museum to teach full time and devote more time to
his work. The same year he directed the University of California, Riverside Summer Photography Institute and had a one man show at LiGHT Gallery in New York City. He became Associate Professor at the University of New Mexico, Department of Art in 1971 and continued in that position until 1981. He earned a second NEA Visual Arts Grant in 1978. He became Professor of Art and Art History at University of New Mexico Department of Art in 1981. Many of his students went on to have prominent careers in photography. During 1982 his book *Reading Into Photography* was published by University of New Mexico and Barrow had a one man exhibition at Friends of Photography in Carmel, California. He became Acting Director of the University of New Mexico Art Museum in 1985. In 1991 he had a heart attack and coronary bypass surgery. In 2000 he became Adjunct Curator of Photography for the University of New Mexico Art Museum and in May of 2001 he retired from the University of New Mexico Department of Art and was designated Professor Emeritus of Photography in 2002. The Center for Creative Photography acquired his archive in 2005.

Barrow’s professional career is multifaceted. A nationally known photographer, innovator and educator, his professional career encompasses museums, education, photography, publications, and literature review. His career began in 1965 at George Eastman House, but in 1973 he joined the University of New Mexico where he spent the rest of his career. At both institutions he curated exhibitions, produced publications and wrote reviews. Barrow’s early training in graphic design at KCAI influenced his photography and projects in poster, book and publication design and he sustained ties with KCAI throughout his career. Creative and experimental, he has maintained a lively interest in the arts of literature, film and music which influence his work. From the beginning of his career he had a scholarly interest in the history and aesthetics of photography, later publishing the book *Reading Into Photography*. Barrow, along with Louis Baltz and Robert Heinecken, were among photographers experimenting with subject matter, styles and processes of photography during the 1970s. In 1974 Barrow designed the Lewis Baltz monograph, *New Industrial Parks Near Irvine California*, which became a landmark photography publication. During the 1970’s Barrow was awarded an NEA Fellowship and two NEA grants and became one of the first photographers represented by LiGHT gallery. As an educator Barrow mentored many students who became prominent in the photography and museums fields.

Barrow has maintained a wide network of friends, former students and colleagues over his career, many of whom were leaders in the photography, fine arts and museum fields. His award-winning photography, teaching and scholarly reputation led to his recognition as a notable figure in contemporary photography. As a result, he participated in many exhibitions, workshops, lectures, panels and competitions over his career.
Two monographs of Barrow’s work have been published, *Inventories and Transformations* (1986) and *Cancellations* (2012). Barrow’s work has been widely exhibited and is in the collections of many museums.

**Chronology**

1938  
Thomas Francis Barrow born to Luther Hopkins Barrow and Cleo Naomi (Francis), September 24, in Kansas City, Missouri.

1963  
Graduates with BFA in Graphic Design from the Kansas City Art Institute (KCAI), Kansas City, KS

1965  
Takes film courses with Jack Ellis at Northwestern University, Chicago, IL. Moves with wife Barbara and daughter Melissa to Rochester, NY.

1965  
Joins staff of George Eastman House as Assistant Curator of Exhibitions, Associate Curator of Research Center.

1967  
MS in Photography, Institute of Design, Illinois Institute of Technology (IIT), Chicago, IL. Studies with Aaron Siskind.

1968-1971  
Lecturer in history and aesthetics of photography at Rochester Institute of Technology (RIT) and Buffalo State University 1969-1970.

1970  
Son Timothy born

1971  
NEA Fellowship

1971  
Becomes one of original members of Light Gallery

1971-1972  
Assistant Director, George Eastman House, Rochester, NY.

1972  
Editor of *Image*, George Eastman House. Rochester, NY.

1973  
Awarded NEA Visual Arts Grant.

1973  
He accepts position of Associate Director of the University Art Museum and Associate Professor of Art at the University of New Mexico, He and Barbara divorce. TFB moves to Albuquerque, NM.

1974  
Marriage to Laurie Anderson in New Mexico, November 30.

1974  
Publication of *The New Industrial Parks Near Irvine, California*. Photographs by Lewis Baltz, designed by Thomas Barrow.

1976  
Director, University of California, Riverside. Summer Photography Institute.

1976  
Resigns as Associate Director of University of New Mexico Art Museum to teach full time and devote more time to his work
1976  One man show at LIGHT Gallery, New York, NY
1976-1981  Associate Professor at University of New Mexico, Department of Art, Albuquerque, NM.
1978  Awarded second NEA Visual Arts Grant.
1980  Son Andrew born.
1981  Appointed Professor of Art and Art History at University of New Mexico Department of Art
1982  One man exhibition at Friends of Photography, Carmel, California
1982  Publication by UNM Press of his *Reading Into Photography*
1983  Designated Honored Photographer at SPE West/Southwest Conference
1985  Acting Director, University Art Museum, University of New Mexico
1986-1992  Trustee of Friends of Photography
1985-1990  Presidential Professorship Award, University of New Mexico
1991  Heart attack and coronary bypass surgery.
2000  Adjunct Curator of Photography for the University of New Mexico Art Museum
2001  Retires from University of New Mexico Department of Art, Albuquerque, NM in May
2002  Becomes Professor Emeritus of Photography, University of New Mexico
2005  Center for Creative Photography acquires his archive
2012  Monograph of his work from the 1970’s and 1980’s, *Cancellations* published.

**Scope and Content Note**
The first series, Correspondence dates from the 1950s through the 2000s. Barrow maintained an active correspondence with friends, colleagues and students throughout the years. Correspondence includes incoming and outgoing letters, postcards, greeting cards and notes from friends, other photographers, students, editors, critics, galleries, museums and others arranged alphabetically and filed together. Family correspondence is grouped separately. Correspondence is also scattered throughout the collection. Appendix A contains an index of selected correspondents and Appendix B is a Guide to the Names of Frequent Correspondents with Thomas Barrow. It cross lists first name signatures with last names.

The second series, Biographical Materials, 1950s-2000s includes a chronology, resumes, materials related to Barrow’s education, a thesis, biographical directory listings, personal journals and interviews. Of note is early work for his BFA and MFA, and work done while studying under Aaron Siskind.

The third series, Activity Files, 1960s-2000s documents Barrow’s career in photography and teaching. It includes correspondence, publicity, announcements, and clippings related to professional and private activities including committees and organizations he participated in, grants and fellowships awarded, research files, lectures, workshops, panels, judging competitions. This series includes journals/day planners, financial records, reviews, papers and clippings related to Barrow’s professional and private activities including committees and organizations he participated in, grants and fellowships awarded, George Eastman House projects, research files collected, lectures, workshops, panels, and judging competitions.

Exhibition materials in the Activity Files consist of announcements, correspondence, gallery notes, brochures, clippings, posters, and Barrow’s lists of prints for exhibitions. The materials in the series are related to exhibitions of Barrow and others. Of note are papers relating to his relationship with LIGHT Gallery and a collection of announcements of exhibitions of others collected by Barrow, 1970s -2000s.

Financial materials in the Activity Files series contain checkbooks, receipts, bills, correspondence, and insurance papers relating to household and business expenses. Included are book royalties, photography sales and donations. Personal and professional records are arranged alphabetically in Barrow’s original order.

Materials from George Eastman House in the Activity Files contain correspondence and papers documenting Barrow’s activities and projects at GEH, including catalogs and exhibitions created by him.

Research files in the Activity Files consist of clippings from magazines and newspapers on topics of interest and visual references collected by Barrow.
Teaching Materials in the Activity Files are related to his various academic positions, principally at the University of New Mexico. Files include lecture notes, lecture recordings, and student work. Also included are papers documenting his activities with the Society for Photographic Education, Friends of Photography, and workshops, conferences, panels and judging competitions in which Barrow participated.

Series four, Writings, 1960s-2000s; consists of unpublished manuscripts by Barrow and others, monographs, periodicals and clippings by and about Barrow and others. Of note are exhibition catalogs, 1980s-2003, (bulk 1980-1990) collected by Barrow for an unwritten *History of Photography Since WWII* and an unpublished manuscript on Sadakichi Hartman.

Series five, Photographic Materials, 1960s-1970s contains negatives, contact sheets, study prints, transparencies, props used in his photographs as well as photographs taken by Barrow and others. Includes photographic greeting cards of correspondents and their families and photographs found loose in the Barrow papers.

Series six, Photographic Equipment, 1960s-1980s includes cameras, props and equipment used by Barrow throughout his career in the creation of his photographs. See Appendix C for a detailed list of boxes 101 through 104.

Series seven, Non-Photographic Artwork, 1970s-1980s contains artwork made by Barrow, not based in photography, including some of his student work. Included are drawings, etchings and collages.

Series eight, Memorabilia, 1960s-1970s includes miscellaneous items collected by Barrow such as t-shirts, playing cards, ceramic camera, etc.

Series nine, Personal Art Collection contains art work collected by Barrow, including paintings, artists’ books, drawings, and collages.

Series ten, Personal Library consists of monographs, periodicals, and exhibition catalogs collected by Barrow and correspondence relating to orders with book dealers.

An additional 12 linear feet was accessioned between 2014 and 2018 and remains largely unprocessed. These accruals include artifacts and memorabilia, correspondence, publications, exhibition catalogue and announcements, books, and photographic materials. They have been added to the finding aid as Series 11-15, arranged chronologically by the year each series was accessioned.

**Arrangement**

*Series 1: Correspondence, 1950s-2000s, 30 boxes*

*Series 2: Biographical materials, 1950s-2000s, 6 boxes*

*Series 3: Activity files, 1960s-2000s, 47 boxes*
Subseries 3: Financial records, n.d., 1960s, 1 box
Subseries 4: George Eastman House, n.d., 2 boxes
  Sub-subseries 1: Other materials, n.d., 16 boxes
  Sub-subseries 2: Workshops, Seminars, n.d., 1963-1964, 3 boxes

Series 4: Writings, 1970s-2000s, 13 boxes
  Subseries 1: Manuscripts (unpublished), n.d., 2 boxes
  Subseries 2: Publications by Barrow, n.d., 1970s-1980s, 8 boxes
  Subseries 3: Publications collected by Barrow about himself and others, 1967-1975, 1 box
  Subseries 4: Miscellaneous, n.d., 1960s-1980s, 2 boxes

Series 5: Photographic materials, 1960s-1979s, 26 boxes
    Sub-subseries 1: Prints/Contact sheets, n.d., 6 boxes
    Sub-subseries 2: Negatives, n.d., 2 boxes
    Sub-subseries 3: Transparencies, n.d., early 1960s, 3 boxes
    Sub-subseries 4: Props, n.d., late 1970s-early 1980s, 4 boxes
    Sub-subseries 5: Contact sheets, n.d., 1966-1995, 5 boxes
  Subseries 2: By others, n.d., 6 boxes
    Sub-subseries 1: Prints, n.d., 5 boxes
    Sub-subseries 2: Transparencies, n.d., 1 box

Series 6: Photographic equipment, 1960s-1990s, 13 boxes

Series 7: Non-photographic art work, 1970s-1980s, 3 boxes

Series 8: Memorabilia, 1960s-1970s, 3 boxes

Series 9: Personal art collection, 1970s-2000s, 3 boxes

Series 10: Personal library, n.d., 1 box


There are three appendices:

Appendix A: Selected Correspondence
Appendix B: Guide to the names of frequent correspondents with Thomas Barrow
Appendix C: Photographic Equipment Inventory

Names and Subject Terms
Barrow, Thomas [http://vocab.getty.edu/ulan/500046165]
Chiarenza, Carl [http://vocab.getty.edu/ulan/500333278]
Coke, Van Deren [http://vocab.getty.edu/ulan/500108666]
Deal, Joe [http://vocab.getty.edu/ulan/50037034]
Fichter, Robert [http://vocab.getty.edu/ulan/500107448]
Friends of Photography [id.loc.gov/authorities/names/n79084321]
Flick, Robbert [http://vocab.getty.edu/ulan/50079090]
George Eastman House [https://lccn.loc.gov/n79086438]
Heinecken, Robert [http://vocab.getty.edu/ulan/500101250]
Jones, Harold [http://vocab.getty.edu/ulan/500027805]
LIGHT Gallery [http://vocab.getty.edu/ulan/500303603]
Newhall, Beaumont [http://vocab.getty.edu/ulan/500037130]
Siskind, Aaron [http://vocab.getty.edu/ulan/500024299]
Society for Photographic Education [https://lccn.loc.gov/n82082659]

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

Accruals

Related Materials
Carl Chiarenza (AG 87)
Coke, Van Deren (AG 140)
Joe Deal (AG 229)
Robert Fichter (AG 109)
Robbert Flick (AG 213)
Friends of Photography (AG 186)
Robert Heinecken (AG 45, AG 235)
Rachel Homer (AG 211)
Harold Jones (AG 67)
LIGHT Gallery (AG 194)
Newhall, Beaumont (AG 48, AG 125)
Aaron Siskind (AG 30, AG 26)
Robert Sobieszek (AG 232)
Society for Photographic Education (AG 78)

Preferred Citation
Thomas Barrow archive, 1893-2015. AG202. Center for Creative Photography, University of Arizona, Tucson, AZ.

Processing Information
Processed by Amy Rule, Leslie Squyres. Finding aid was updated by Tai Huesgen in 2019.
**Container List**

**Series 1: Correspondence, 1950s-2000s**  
Note: boxes 2-26 arranged alphabetically.  
Extent: 30 boxes

<table>
<thead>
<tr>
<th>Box</th>
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<td>3</td>
<td>B-Bal</td>
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<td>4</td>
<td>Bar-Bat (includes Barrow notes)</td>
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<td>5</td>
<td>Be-Ca</td>
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<td>6</td>
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<td>H-Hah</td>
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<td>K-Kz</td>
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<td>22</td>
<td>Re-S</td>
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<tr>
<td>23</td>
<td>Sa-Sm</td>
</tr>
</tbody>
</table>
So-Sz
T-U
V-Z

Earliest correspondence, 1950s -1960s, arranged chronologically

Family Correspondence, (1960s) includes color transparencies of family

Family Correspondence

Correspondence and clippings [oversize] about Barrow

Accrual 2012, 70th birthday cards, 2008

Series 2: Biographical materials, 1950s-2000s
Extent: 6 boxes

Biographical listings, chronologies, diplomas, thesis, resumes, interviews

Personal journals, 1962-1965

Barrow early work done for BFA, MFA, some done while under Siskind

Portraits & candid

Photographs of Barrow

Photographs, misc. portraits, circa 1962-1963 from KCAI (by Barrow?)

Portraits of Barrow

Series 3: Activity files, 1960s-2000s
Extent: 47 boxes

Extent: 4 boxes

Day calendars, 1986-2002

Papers and Publications related to Barrow’s career, by and about Barrow

Awards, misc. business cards, committees, organizations, grants

Accrual, 2012, mixed materials, videos, CD’s, files, papers

Extent: 18 boxes
Exhibitions of Barrow, auctions of, collections containing Barrow

Exhibitions of Barrow, misc.

Exhibitions of Barrow, alphabetically by name of exhibition, A-P

Exhibitions of Barrow, alphabetically by name of exhibition, Q-Z

Exhibitions of Barrow, misc., including those curated by him

Exhibitions of Barrow, LIGHT Gallery

Exhibition announcements [oversize], Barrow and others

Framed Los Angeles Herald article March 9, 1987, containing photo of Barrow at Los Angeles County Museum of Art opening

Exhibition announcements, misc., NOT Barrow

Exhibition announcements, misc., NOT Barrow

Exhibition announcements, misc., NOT Barrow, early 1980s

Exhibition announcements, misc., NOT Barrow

Exhibition announcements, misc., NOT Barrow, 1969-1978

Exhibition announcements, misc., NOT Barrow, 1990-2005

Exhibition announcements, misc., NOT Barrow, 1979-1986

Exhibition announcements, misc., NOT Barrow, 1987-1989

Exhibition announcements, NOT Barrow catalogs, misc.

Exhibition announcements, NOT Barrow, catalogs, clippings, misc., 1976-1980

Extent: 1 box

Financial papers [his original alphabetical arrangement], regarding exhibition costs, photo donations, medical bills, addition to house, cancelled checks from 1960s, book royalties, photo sales to galleries and museums. **RESTRICTED?**

Subseries 4: George Eastman House, n.d.
Extent: 2 boxes

George Eastman House Projects

George Eastman House papers, misc., including correspondence
Extent: 3 boxes

38   Research files
39   Research files, miscellaneous notes
80   Catalogs collected by Barrow (for unwritten History of Photography Since

Extent: 19 boxes

Sub-subseries 1: Other materials, n.d.
Extent: 16 boxes

49   Teaching materials
50   Teaching materials, syllabi, student grades, RESTRICTED
51   Teaching materials, tapes
52   Teaching, student papers, grade sheets, RESTRICTED
53   Teaching, student theses
54   Teaching, student papers
55   Teaching, student work
45   (UNM?) misc. files, exhibition announcements, books, research/teaching
     files
46   UNM misc. files, catalogs, correspondence
48   Teaching files (UNM?)
56   Society for Photographic Education (SPE) papers
57   Papers, including Friends of Photography (FOP)
58   FOP, NEA, posters, UNM bulletins, covers designed by Barrow, book
     mockups. [Oversize papers]
37   Lectures, workshops, conferences, panels, photo jury activity
84   Cassette tape of lecture, student projects, small sketch book
91   “TFB lecture notes, misc. notes and reading”

Sub-subseries 2: Workshops, Seminars, n.d., 1963-1964
Extent: 3 boxes
“Fashion Seminar Research”

“Exhibition materials, fashion videos”

Student work, study prints, 1963-1964

Series 4: Writings, 1970s-2000s
Extent: 13 boxes

Subseries 1: Manuscripts (unpublished), n.d.
Extent: 2 boxes

Box   Folder
40   Written by Barrow (on Sadakichi Hartman, unpublished)
42   Written by Barrow; chiefly exhibit catalogs and museum bulletins

Extent: 8 boxes

30   Writings by and about Barrow, both published and unpublished. Includes thesis, reviews, and unpublished writings about Barrow by Harold Jones and Joel-Peter Witkin.
34   Publications written by Barrow or illustrated by Barrow, arranged alphabetically. [Includes printer’s proofs for some and floppy disks]
35   Publications written by Barrow, alphabetical
41   Written by or about Barrow; chiefly exhibition related, includes some correspondence
47   Publications by and about Barrow; includes UNM Art Museum Bulletins, 1970s 1980s, designed, co-authored and edited by Barrow.
81   Publications by Barrow [museum bulletins, books using his images]
82   Publications collected by Barrow [includes unpublished writings of others]
129   Accrual 2012

Subseries 3: Publications collected by Barrow about himself and others, 1967-1975
Extent: 1 box

79   Catalogs, announcements, clippings, other photographers, 1967-1975

Extent: 2 boxes
Extent: 26 boxes

Subseries 1: By Barrow, n.d., early 1960s-1995
Extent: 20 boxes

Sub-subseries 1: Prints/Contact sheets, n.d.
Extent: 6 boxes

Box Folder

110 Photographs by Barrow, “Fall/Winter, 1963 (Plant forms, etc.)”
111 Photographs by Barrow
112 Photographs by Barrow, “Materials for making Verifax prints”
113 Photographs by Barrow, “Color study prints”
133 “Studio Notes”, Tamarind Institute project by Barrow [Polaroids, transparencies, negatives, contact sheets]
134 Loose leaf binder of SX-70 Polaroids (100+), NOT TO BE EXHIBITED

Sub-series 2: Negatives, n.d.
Extent: 2 boxes

117 Negatives, contact sheets by Barrow
118 Negatives, contact sheets by Barrow

Sub-subseries 3: Transparencies, n.d., early 1960s
Extent: 3 boxes

105 Transparencies, 35mm, 2 metal boxes
106 Transparencies, 35mm, 2 metal boxes
123 Transparencies, 2 ¼, by Barrow early 1960s

Extent: 4 boxes

88 Toys and found objects used in pictograms in late 1970s-early 1980s
97 Materials used in Barrow photograms
127 “Sketches” for photographs, objects made by Barrow
“Sketches” for photographs, objects made by Barrow

Sub-subseries 5: Contact sheets, n.d., 1966-1995
Extent: 5 boxes

138 Contact Sheets and corresponding film, Jan. 1965-Oct. 1966
139 Contact Sheets and corresponding film, Nov. 1966-Dec. 1968
140 Contact Sheets and corresponding film, Dec. 1971-Dec. 1974
141 Contact Sheets and corresponding film, Jan. 1969-Dec. 1971

Subseries 2: By others, n.d.
Extent: 6 boxes

Sub-subseries 1: Prints, n.d.
Extent: 5 boxes

108 Photographs NOT by Barrow
109 Vintage photographs collected by Barrow
115 Two photographs by Tyrone Martinsson
116 Photographs [oversize] by unknown photographers
126 Work by friends and students of Barrow

Sub-subseries 2: Transparencies, n.d.
Extent: 1 box

122 Transparencies, 35mm, of other photographers work

Series 6: Photographic equipment, 1960s-1980s
Contents of boxes 101-104 are listed in Appendix C.
Extent: 13 boxes

Box Folder

92 Cameras and photographic ephemera
93 Camera, 35mm Konica, camera bag and accessories
94  Camera, 35mm Nikkormat, ceramic camera cup, “the Red Book” color bar sample
95  “Ultrablitz” electronic flash, misc. photo equipment manuals
96  Vivitar Instant Slide Printer
98  “Minolta 110 Zoom SLR”, “Misc. 110 projects, 1992” (photos)
99  “Comet” camera and photos, Barrows’ first camera
100  “Polaroid 250” and accessories used in his work
101  “Box 1 of cameras, photographic toys, and photographic ephemera collection”
102  “Box 2 of cameras, photographic toys, and photographic ephemera collection”
102A  Box 2a containing Big Shot camera and instruction booklet
103  “Box 3 of cameras, photographic toys, and photographic ephemera collection”
104  “Box 5 of cameras, photographic toys, and photographic ephemera collection”

Series 7: Non-photographic artwork, 1970-1980s
Extent: 3 boxes

Box  Folder
125  Posters and silkscreens by Barrow
132  Art work by Barrow
135  Two “visual journals” (1977) /postcard book; miscellaneous collage materials

Series 8: Memorabilia, 1960s-1970s
Extent: 3 boxes

Box  Folder
85  Ceramic camera
87  Miscellaneous, playing cards
Series 9: Personal art collection, 1970s-2000s
Extent: 3 boxes
Box Folder
77 Artist’s Books, misc.
136 Painting by Harold Jones
137 Miscellaneous art collected by Barrow

Series 10: Personal library, n.d.
[No list of books]
Extent: 1 box
Box Folder
33 Papers regarding personal library

Extent: 2 boxes
Box Folder
142a Negative holder, sketches, notes and correspondence.
142b Poster, publications

Extent: 8 boxes
Box Folder
144a Correspondence, ca. 2014
144b Artists’ books collected by Barrow
144c Inventory of Image Maps by Bonnie Gordon, Visual Studies Workshop Press
Fred & Elizabeth Pajerski – Literature on Photography catalogues
Snapshots, retirement party, 2001
Correspondence from books gifted to Barrow: Elijah Gowin, James Nagawa, Anne Noggle, Kent Rush, April Watson –[books cataloged for CCP Library]
Visualizing Albuquerque: Art of Central New Mexico by Joseph Traugott, 2015 [image and postcard by Thomas Barrow; related exhibition announcements]
Exhibition announcements
“Flaming Carrot Comics” – collected during Burning House series
Inventory of Image Maps by Bonnie Gordon, Visual Studies Workshop Press

144d Sports car race program, 1961; poster for car race, ca. 1957-1958
Poster: Thomas Barrow lecture at Ryerson’s School of Image Arts, May 12, [2000 or 2006]
Poster: Rochester Institute of Technology: Photographs, n.d.
Poster: Sol LeWitt: Drawing and Wall Drawings, 1975
Verifax Positive prints – set sent to NEA for his first grant in 1973; received ca. $1500
Test Proofs from “Detritus” Ranch Road Press
Etchings by Barrow, 1964

144e “Detritus Book #1 - #8, 2001-2004” [Eight ring binders with materials for Barrow’s Detritus series]

144f Books used in “early seminars”, 1960s-1970s: Art As Experience by John Dewey [contain Barrow’s notes], Anatomy of Criticism by Northrop Frye [contains Barrow’s notes], Light Readings A Photography Critic’s Writings, 1968-1978 by AD Coleman

Robert Frank: Moving Out, Sarah Greenough, 1995 [inscribed to Tom and Laurie Barrow by Sarah Greenough


“Three Phenomenological Artworks” by James Richard Hugunin, 1974
Fraction of a Second, exhibition catalog, David Bram curator, 2015 [contains photograph by Barrow]
Behind the Eyes, exhibition catalog by Van Deren Coke, 1986 [includes other materials documenting VDC exhibitions]
Russian book jacket for Artificial Intelligence book by Luger
Exhibition catalog, “Patrick Nagatani: Confessions of a Tapist / Attention to Detail: 12 Artists”, 2007
The Life of Forms in Art by Henri Focillon, 1966 [reading notes by TB inside]
Exhibition announcement, “Ace in the Hole: The Legacy of Peter Walch,” University of New Mexico Art Museum, 2015
House & Garden magazine, December 1986
The Invention of Photography and Its Impact on Learning, Eugenia Parry, Janis, Harvard University Library, November 1989
The Machine in the Garden: Technology and the Pastoral Ideal in America,
Leo Marx, 1967 [reading notes by TB inside]

Crime Album Stories Paris 1886-1902, Eugenia Parry, 2000 [inscribed to TB]

“Avengers” archive/research material

145a

“Avengers” T-shirt
3 folders of papers related to Barrow’s career
4 8x10, black-and-white photographs by Nick Kolias, circa 1963-1964;
   includes portrait of Tom Barrow
1 8x10, black-and-white photograph, landscape, by unidentified
   photographer, possibly Tom Barrow
2 poetry books for 1970s project
Installation views, Works by Thomas Barrow: 1974-2010, Derek Eller
   Gallery, New York, NY, 2012-2013
Barrow’s name tag collection

145b
1 box of “clippings” used as stock for Barrow’s magazine/page
   photograms or “print-thrus”. These were made in the 1960s and
   are generally called his “Fashion” series.

Extent: 6 boxes

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
</tr>
</thead>
<tbody>
<tr>
<td>146</td>
<td>2 binders of slides of Barrow’s work, “from the beginning” – 2001</td>
</tr>
<tr>
<td>146a</td>
<td>Correspondence from Robert Heinecken</td>
</tr>
<tr>
<td></td>
<td>Correspondence from Harold Jones</td>
</tr>
<tr>
<td></td>
<td>Correspondence and clippings removed from books by Nicolai Cikovsky, Jr.</td>
</tr>
<tr>
<td></td>
<td>Miscellaneous correspondence, clippings, reviews</td>
</tr>
<tr>
<td></td>
<td>Books moved to bookshelves:</td>
</tr>
<tr>
<td></td>
<td>[“for my best, if not severest, critic on his birthday, 1977. Nick”]</td>
</tr>
<tr>
<td></td>
<td>Lectures on the Affinity of Painting with the Other Fine Arts by</td>
</tr>
<tr>
<td></td>
<td>Samuel F. B. Morse. Edited by Nicolai Cikovsky, Jr., 1983</td>
</tr>
<tr>
<td></td>
<td>[“for Tom. Devoted friend, gentle critic, NC”]</td>
</tr>
<tr>
<td></td>
<td>Cikovsky, Nicolai Jr, George Inness, 1971</td>
</tr>
<tr>
<td>146b</td>
<td>Memorabilia:</td>
</tr>
<tr>
<td></td>
<td>“Anatomical Model of a Horse,” Vinton’s Live Stock</td>
</tr>
<tr>
<td></td>
<td>[influence on Barrow]</td>
</tr>
</tbody>
</table>
“Slicks K.C.T.A., 1950s. Aluminum casting, from Kansas City, he did not make it or design it but was given to all car club members, and he was a member

(2) aluminum offset printing plates, 1950s. From “Kansas City Star,” positive and negative set; Barrow did not design or make these but were given to him since he always went to the race.


Negatives (35mm). Mostly personal, there are artist friends included. Some negatives are of John Sutton (sculptor) – friends, parties, vacation, family negatives.

146c Photographs: Barrow says negatives are here; some of the photographs (apx. 5x7”) have been hand-colored and are mostly sketches. He has signed everything on the back, mostly dated. The larger photographs (apx. 8x10”) are numbered, not a full set. Photograph of Harold Jones. Photographs of his first house on Dover Park Blue photographs – printed on tinted paper. Mimics a cyanotype which he was always interested in but never attempted cyanotypes. Some of the pink toned images are processed with a gold toner. Flash/open flash experimental photographs. Set of Chicago photographs, possibly graduate student work from 1963-1964.

146d 7 posters. Collected at exhibitions; Barrow liked the graphics/interesting/influential

146e Correspondence, notes found in books, Harold Jones correspondence, exhibition announcements

Extent: 5 boxes

Box Folder

147a Folder of miscellaneous analog (wet) darkroom instructions and
brochures
Folder of miscellaneous notes on photographing, photography, literature
One 3 ¼ inch reel, audio recording [tape is blank OR contains Larry Miller’s favorite Barrow lecture, circa 1973-1974
One negative carrier used for printing “Cancellations”; helped prevent Newton rings [glass]
Clippings, correspondence
*Consequences: Panoramic Photographs by Jim Alinder, 1974* [inscribed to Barrow]
*Approaching the Shadow*, Jerry N. Uelsmann, Nazraeli Press, 1999
[inscribed to Barrow] *Linocuts by Jim Jacob*, Barcelona: Institute of North American Studies, 1998 [from Barrow: “I think I have already gifted some of Jim’s work – close friend for many years – UNM faculty”]
Folder of miscellaneous notes on photographing, photography, literature
147b 7 black-and-white, 11x14, photographs, 1992; used to create *Studio Notes*
147c Black-and-white, 11x14 photographs; untoned – would have become part of “Pink Dualities” but two toner (sepia, gold) was discontinued and Barrow could not achieve same color
“Studio Notes,” work prints, contacts
Publications:
*Artforum*. 51:7 (March) 2013 [exhibition announcement for Barrow]
*Clinton Adams, A Retrospective Exhibition of Lithographs*, University of New Mexico Art Museum, 1973 [designed by Thomas Barrow]
*Camerawork* 28:2 (Fall/Winter) 2001
Miscellaneous papers, letters, postcards, exhibition announcements (1 folder)
147d Reproduction prints, transparencies, negatives
147e Polaroids, 1990s; color transparencies of studio wall; glass negatives; family photographs; early work

Extent: 3 boxes
148a  2 hand painted t-shirts from Tom Barrow graduate students
7 envelopes of disposable camera images, negatives, and proof sheets
Lists of 20th century novelists, 1980s
Correspondence, misc.
Greenough, Sarah, 1983
Green, Thomas, 1976
Departure music program from Glasgow School of Art, 1986

148b  Color snapshots of studio – just before packing-up and closing, 2015
Color photographs of studio – just before packing-up and closing, 2015
B/W snapshots of studio, Ilford disposable camera, ca. 2009
35mm color negatives, TFB’s museum retirement party, 05/05/2001
35mm color negatives, TFB’s 50th Birthday party, 1988
Portraits of TFB
Plate commissioned by the Santa Fe Museum, 1994 – (moved to fpc)
New Haven: Yale University Press, 2015. (moved to CCP Library)
Correspondence with: Alan Manley, 2003-2006; Keith Davis, April
Watson, 2008, 2015;
Snapshots, 1965-1969, by Tom Barrow’s father of Rochester.

148c  Lagerfeld display light

149a  [2019 accrual]
2 lecture posters
Book cover with Barrow images
Correspondence
Exhibition announcements
“Homage to Aaron Siskind” [2002 by Tom Barrow]
Mirage Magazine, Fall 2018
The Future of the Book of the Future, Gail Rubini & Conrad Gleber, FSU
Museum of Fine Arts, 1994
Apparitions the photograph and its image, Adam Art Gallery, Victoria
University of Wellington, 2017
Sandra Semchuk by Pierre Dessureault, MCPC/CMCP, 1995
Earth, the Daily Show with Jon Stewart, 2010 [“Tom & Laurie, Happy
Earth Christmas 2010 Love, Harold, Frances, Willow woof, woof”]
Art and Photography, edited by David Campany, Phaidon, 2003
L’Amour Fou: photography and surrealism, Rosalind Krauss & Jane
Livingston, Abbeville Press, 1985
Collaborative Works from the Visual Arts Research Institute, Arizona State
University, 1986
Appendix A: Selected Correspondence
Correspondence to and from Barrow, grouped alphabetically by name within the listed boxes. The index is not exhaustive.

219 Gallery, Box 2

A
Adams, Ansel, Box 2
Albuquerque Museum, Box 2
Alinder Gallery (Jim & Mary), Box 2
Andrew Smith Gallery, Box 2
Aperture Foundation, Box 2

B
Babican Art Gallery, Box 3
Baird, Ken, Box 3
Baltz, Lewis, Box 3
Barendse, Henri Man, Box 4
Barrow (Notes included with gift materials), Box 4
Barrow Family Correspondence, Boxes 27a-27b
Batchen, Geoffrey, Box 4
Bell, Art, Box 5
Billings, Bob, Box 5
Bishop, Michael, Box 5
Black, Kevin Jack, Box 5
Block, Ricardo, Box 5
Bloom, John, Box 5
Brown, Dean, Box 5
Bullock, Wynn, Box 5
Bunnell, Peter, Box 5

C
Callis, Jo Ann, Box 5
Camera Arts, Box 5
Camera Magazine, Box 5
Caponigro, Paul, Box 5
Carrey, Bobbi, Box 5
Center for Creative Photography, Box 6
Chiarenza, Carl, Box 6
Choice, Box 6
Chrysler Museum, Box 6
Cikovsky, Nicolai, Box 6
Coke, Van Deren, Box 6
Conger, Amy, Box 6
Conner, Linda, Box 6
Cowin, Eileen, Box 6
Creative Camera, Box 6
Curran, Darryl, Box 6

D
Davis, Keith, Box 6
Deal, Joe, Box 7
Diamond, Steven, Box 7
Dickinson, Don, Box 7
Douthat, Anita, Box 7

E
Early Barrow Correspondence, Box 1
Editions Camera Obscura, Box 7
Enyeart, Jim, Box 7

F
Fichter, Robert, Box 8-9
Friedlander, Lee, Box 9
Friends of Photography, Box 9

G
George Eastman House, Box 10
Getty Museum, Box 10
Gillett, Marnie, Box 10
Golden, Judith, Box 10
Gowin, Elijah, Box 10
Gowin, Emmett, Box 10
Greenough, Sarah, Box 10
Gutman, Judith, Box 10

H
Hahn, Betty, Box 11
Harder, Susan, Box 12
Haworth-Booth, Mark, Box 12
Heinecken, Robert, Box 12
Hirsch, Robert, Box 12
Hiser, Cheri, Box 12
Homer, Rachel, Box 12
Hosoe, Eikoh, Box 12
Houston Center for Photography, Box 12
Hugunin, James, Box 12
Huxtable, Ada Louise, Box 12

I
International Museum of Photography, Box 12

J
Janis, Eugenia Parry, Box 13
Jay, Bill, Box 13
Jenkins, Bill, Box 13
John Michael Kohler Arts Center, Box 13
Johnstone, Mark, Box 13
Jones, Harold, Box 13
Josephson, Kenneth, Box 13

K
Kansas City Art Institute, Box 14
Kasten, Barbara, Box 14
Kolias, Nick, Box 14
Krims, Leslie, Box 14
Kroengold, Eric, Box 14

L
Lampkin Camera Work Gallery, Box 15
Landweber, Ellen & Victor, Box 15
Larson, William, Box 15
Latent Image, Box 15
Laughlin, Clarence John, Box 15
Laurence Miller Gallery, Box 15
Lee, Kermit, Box 15
LIGHT Gallery, Box 15
Lomeo, Angelo & Bullaty, Sonja, Box 16
Los Angeles County Museum of Art (LACMA), Box 16
Lowe Art Museum, Box 16
Lyons, Nathan, Box 16

M
Mann, Margery, Box 17
Mertin, Roger, Box 18
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Minneapolis Institute of Art, Box 19
Misrach, Richard, Box 19
Morgan, Andrew, Box 19
Morgan, Barbara, Box 19
Moulton, Margaret, Box 19
Museum of Fine Arts, Houston, Box 19
Museum of New Mexico Box 19
Myers, Joan, Box 19

N
Nagatani, Patrick, Box 19
Nelson Atkins Museum of Art, Box 19
Nettles, Bea, Box 19
Nevada Historical Society, Box 19
Newhall, Beaumont, Box 19
Nixon, Nicholas, Box 20
Noggle, Anne, Box 20
North, Kenda, Box 20
Northlight Gallery, Box 20

O

P
Pace/Macgill Gallery, Box 20
ParkeHarrison, Bob & Shana, Box 20
Parker, Fred, Box 20
Pfahl, John, Box 21
Polaroid, Box 21
Powell, Anthony, Box 21
Priestley, J. B., Box 21
Princeton University Art Museum, Box 21
Princeton University Department of Art & Archaeology, Box 21

Q

R
Rainey, B. Michael, Box 21
Reference Letters written by Barrow (RESTRICTED), Box 22
Restricted, Personal, Box 22
Revelle, Barbara Jo, Box 22
Rice, Leland, Box 22
Richard Levy Gallery, Box 22
Robert Freidus Gallery, Inc. Box 22
Rochester Institute of Technology, (R.I.T.), Box 22
Rubenstein, Maridel, Box 22

S
Samore, Samuel W., Box 23
San Francisco Museum of Modern Art, Box 23
Schrager, Victor, Box 23
Shad, Tennyson & Fern, Box 23
Shore, Stephen, Box 23
Simon, Michael, Box 23
Siskind, Aaron, Box 23
Smith, Keith, Box 23
Sobieszek, Robert, Box 24
Society for Photographic Education (SPE), Box 24
Sotheby's, Box 24
Spectrum Gallery, Inc., Box 24
Stratton, Margaret, Box 24
Susan Spiritus Gallery, Box 24
Swedlund, Charles, Box 24
Szarkowski, John, Box 24

T
Tamarind Institute, Box 25
Teske, Edmund, Box 25
Time Life Books, Box 25
Traub, Charles, Box 25
Traube, Alex, Box 25

U
Uelsmann, Jerry, Box 25
University of Arizona, Box 25
University of California, Box 25
University of New Mexico, Box 25
University of New Mexico Art Museum, Box 25
University of New Mexico Faculty (RESTRICTED), Box 25
University of New Mexico Hospital Art Gallery, Box 25
University of New Mexico Students, Box 25

V
Vestal, David, Box 26
Virginia Museum of Fine Arts, Box 26
Visual Resources, Box 26
Visual Studies Workshop, Box 26
Volkerding, Laura, Box 26

W
Walker, Todd, Box 26
Wegman, William, Box 26
Welpott, Jack, Box 26
Appendix B: Guide to the names of frequent correspondents with Thomas Barrow

List of people who corresponded with Barrow, either continuously or at certain periods of his life and signed only their first names or initials. Not everyone from the correspondence files is included. Arrangement is alphabetical, with the first column containing signature; second column associated last name(s), spouse name, state of residence and/or affiliation to aid in identification of correspondent.

<table>
<thead>
<tr>
<th>Signature</th>
<th>Last names, spouse, and/or affiliation</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Andrew Morgan (KAC)</td>
</tr>
<tr>
<td>Adrienne</td>
<td>Salinger</td>
</tr>
<tr>
<td>Alan</td>
<td>Trachtenberg (Yale)</td>
</tr>
<tr>
<td>Alex</td>
<td>Traub</td>
</tr>
<tr>
<td>Alicia</td>
<td>Miller,</td>
</tr>
<tr>
<td>Andrew</td>
<td>Morgan, son Andrew Barrow</td>
</tr>
<tr>
<td>Anita</td>
<td>Douhat (Photo. Res. Ctr. Boston U)</td>
</tr>
<tr>
<td>Anne</td>
<td>Tucker (MFA Houston)</td>
</tr>
<tr>
<td>Annie</td>
<td>Hickman</td>
</tr>
<tr>
<td>Arezoo</td>
<td>Moseni or Mosheni</td>
</tr>
<tr>
<td>Andrew</td>
<td>Morgan, Barrow (son)</td>
</tr>
<tr>
<td>Barbara</td>
<td>Anderson (Getty),</td>
</tr>
<tr>
<td>Betsey &amp; Joe</td>
<td>Ruppa &amp; Deal</td>
</tr>
<tr>
<td>Betty</td>
<td>Hahn</td>
</tr>
<tr>
<td>Bibo</td>
<td>Family</td>
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<tr>
<td>Bill</td>
<td>Buchanan (Glasgow), Edwards, Jenkins (Tempe), Turnage</td>
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<tr>
<td>Bob</td>
<td>Billings (library, CT), Hirsch, Nicholls (&amp; Diane MIT), Sobieszck</td>
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<tr>
<td>Brian</td>
<td>Steele, Taylor (FOP),</td>
</tr>
<tr>
<td>Bryan</td>
<td>Konefsky</td>
</tr>
<tr>
<td>Bruce</td>
<td>Flohr (TX)</td>
</tr>
<tr>
<td>Bush Press</td>
<td>Dietsch</td>
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<tr>
<td>Cameraworks</td>
<td>Lampkin</td>
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<tr>
<td>Carla</td>
<td>Williams</td>
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<tr>
<td>Carol, Amy, Nicolas, Michael</td>
<td>Simon (WI)</td>
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<tr>
<td>Carlos</td>
<td>Trujillo</td>
</tr>
<tr>
<td>Cewzan, CEW</td>
<td>Grayson</td>
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<tr>
<td>Cindy</td>
<td>Mchone (UK)</td>
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<tr>
<td>Name</td>
<td>Name and Institution</td>
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<td>-------------------</td>
<td>-------------------------------------------</td>
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<tr>
<td>Christopher</td>
<td>Mead, Penhal (&amp; Michele), Kaltenbach</td>
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<tr>
<td>Claire</td>
<td>Sykes</td>
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<tr>
<td>Collette</td>
<td>Giuliano</td>
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<tr>
<td>DD or Don</td>
<td>Dickinson (Ryerson, Toronto, CN)</td>
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<tr>
<td>Danny</td>
<td>Mary Daniel Hobson, Lyon</td>
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<tr>
<td>Darwin</td>
<td>Marable</td>
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<tr>
<td>David</td>
<td>Batchen (&amp; Gillian, AU) Craven, Robinson (CA), Turner (Museum of NM)</td>
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<tr>
<td>Dennis</td>
<td>Grady</td>
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<tr>
<td>Denny</td>
<td>Farber</td>
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<td>Diana</td>
<td>DuPont (SFMoma), Gaston (&amp; Ken Sorenson, Curator, MOPA, San Diego), Keane</td>
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<tr>
<td>Diane</td>
<td>Keane, Zuliani</td>
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<td>Diane &amp; Gigi</td>
<td>Barendse</td>
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<td>Dietsch</td>
<td>Bush Press</td>
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<td>Donna</td>
<td>Fletcher (NM)</td>
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<td>Duke</td>
<td>Lewis Baltz</td>
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<tr>
<td>Ed</td>
<td>West (Chicago Art Inst.)</td>
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<tr>
<td>Elen</td>
<td>Feinberg (UNM)</td>
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<tr>
<td>Ellen</td>
<td>LandWeber, Landis (Alb. Mus.), Cosgrove (UNM), Keane</td>
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<td>EPJ</td>
<td>Eugenia Parry Janis</td>
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<tr>
<td>Eric</td>
<td>Johnson (&amp; Cindy),</td>
</tr>
<tr>
<td>Fred</td>
<td>Endsley (LACMA), Parker (Pasadena)</td>
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<tr>
<td>Frank</td>
<td>Clifford (LA Times, CA), Gohlke, Koldony (HUGE signature)</td>
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<td>Gay</td>
<td>Block (Houston)</td>
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<tr>
<td>Gene</td>
<td>Ostroff (Smithsonian)</td>
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<tr>
<td>Gary</td>
<td>Monroe (and Andy Sweet)</td>
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<tr>
<td>Gauss</td>
<td>Kathleen (LACMA)</td>
</tr>
<tr>
<td>Geoff</td>
<td>Batchen (UNM), Winningham (Latent Image)</td>
</tr>
<tr>
<td>George</td>
<td>Metz, Pratt</td>
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<tr>
<td>Gig &amp; Diane</td>
<td>Henri Man Barendse</td>
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<tr>
<td>Gina &amp; Jessica</td>
<td>Dominique</td>
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<tr>
<td>Greg</td>
<td>MacGregor</td>
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<tr>
<td>Guy</td>
<td>Williams</td>
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<tr>
<td>Harold</td>
<td>Jones</td>
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<td>Hoosieroid</td>
<td>Bill Whorrall</td>
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<tr>
<td>Hub</td>
<td>Yonkers</td>
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<tr>
<td>Ian</td>
<td>Van Coller</td>
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<tr>
<td>Jake</td>
<td>Romero (CA)</td>
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<tr>
<td>James</td>
<td>Crump (Arena Editions)</td>
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<td>JB or Jean</td>
<td>Jean Baird (UK)</td>
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<tr>
<td>Jacqueline</td>
<td>Thurston (Cal State, San Jose)</td>
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<td>“Janet, Judy, S”</td>
<td>Pritchardthorpe</td>
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<tr>
<td>Janet (&amp; Bruce)</td>
<td>Flohr (TX)</td>
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<td>Name</td>
<td>Affiliation and Notes</td>
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<tr>
<td>Jasmine</td>
<td>(Swiss Inst.), Alinder</td>
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<tr>
<td>Jason</td>
<td>Jones(&amp; Suzanne Corley)</td>
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<tr>
<td>Javier</td>
<td>Carmona</td>
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<td>Jennifer</td>
<td>Barrett, Millet(PA)</td>
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<td>Jim</td>
<td>Alinder, Bauman,Ferguson,Henkel (U of MN), McQuaid (Photography Source), Jacob (UNM)</td>
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<tr>
<td>Jo</td>
<td>Whaley(&amp; Greg MacGregor)</td>
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<td>Joan</td>
<td>Myers (Mus of NM), Coke</td>
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<td>Joe</td>
<td>Deal</td>
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<td>Joel</td>
<td>Swartz</td>
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<td>John</td>
<td>Bloom(CA),Messina</td>
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<td>John B</td>
<td>Brinkman</td>
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<td>John &amp; Bonnie</td>
<td>Pfahl</td>
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<td>Joseph</td>
<td>Marshall</td>
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<td>Joyce</td>
<td>Rudinsky, &amp; Ted Strauss</td>
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<td>Judy</td>
<td>Gutman, &amp; Hub=Yonkers</td>
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<td>Karen &amp; Gil</td>
<td>Remmer &amp; Merkx</td>
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<td>Karen H-T, Karen, Lyle, Andre</td>
<td>Hymer-Thompson</td>
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<tr>
<td>Karl</td>
<td>Koenig</td>
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<td>Kathy</td>
<td>Campbell (&amp;Rod),</td>
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<tr>
<td>Kate</td>
<td>Ware (Getty)</td>
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<tr>
<td>Keith</td>
<td>Davis (Nelson-Atkins, KC), Smith (Art Int. Chicago), Sun Valley</td>
</tr>
<tr>
<td>Ken</td>
<td>Little (TX)</td>
</tr>
<tr>
<td>Kim</td>
<td>Steele</td>
</tr>
<tr>
<td>Kent</td>
<td>Rush (TX)</td>
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<tr>
<td>Kris, Krispy</td>
<td>Mills</td>
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<tr>
<td>Kurt</td>
<td>Suescum(&amp;Victoria)</td>
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<tr>
<td>Lampkin</td>
<td>See Cameraworks</td>
</tr>
<tr>
<td>Larry</td>
<td>Gregory, McNeil,Miller</td>
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<tr>
<td>Laurence</td>
<td>Miller (Gallery)</td>
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<tr>
<td>Lee</td>
<td>Leeland Rice (Pomona,CA)</td>
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<tr>
<td>Libby</td>
<td>Lumpkin</td>
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<tr>
<td>Liz</td>
<td>Glassman (Menil,Houston), Kay (Andrew Smith Gallery), Ward</td>
</tr>
<tr>
<td>Lynn, Jan, Bill (Photos w/pug)</td>
<td>Herbert (Houston,TX)</td>
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<tr>
<td>Marcell</td>
<td>Hackbardt</td>
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<tr>
<td>Margaret</td>
<td>Stratton</td>
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<td>Margaret &amp; Rob</td>
<td>Moulton &amp; Shaeffer</td>
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<tr>
<td>Marjan &amp; Tom</td>
<td>Butler</td>
</tr>
<tr>
<td>Mark</td>
<td>Hinderacker (AHS), Johnstone</td>
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<tr>
<td>Marnie</td>
<td>Gillett</td>
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<tr>
<td>Martha</td>
<td>Madigan</td>
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<td>Name</td>
<td>Affiliation and Details</td>
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<tr>
<td>Mary Brown</td>
<td>(CA), Lutz, McIlwain, Whalen,</td>
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<td>Mary Jane MJA</td>
<td>Appel (&amp; Steve Hemlin)</td>
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<tr>
<td>McQuaid, Jim</td>
<td>Photography Source</td>
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<tr>
<td>Michaela</td>
<td>Murphey, Penhal (Christopher)</td>
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Appendix C: Photographic Equipment Inventory
Cameras, toy cameras and camera ephemera collected by Thomas Barrow. List of contents of record boxes 101, 102, 103 and 104; cameras, photographic toys, and photographic ephemera collection.

Box 101
1. *Lagerfeld Photo* [small shopping bag], n.d. Contains two sealed metallic bags (6 x 3 inches) and two sample bottles of Lagerfeld Photo Eau de Toilette.
12. [three pieces of plastic that may or may not go together; pieces of “Official Photographer” toy camera] no manufacturer, Hong Kong, n.d.\`
18. *Art on TV: The Impressionists*. Accoutrements, Seattle, WA, 1995. Original packaging with plastic viewer in the shape of a television set. Note: this object may have been altered to display a joke photo of a dog dressed as a photographer.

Box 102
7. Ceramic coffee mug from the Alinder Gallery, Gualala, California, n.d.
8. *Brownie Target Six-20 Camera*, Kodak, n.d. Camera is accompanied by Barrow’s note saying that the camera was a “wedding present from Van Deren Coke, 11/30/1974.”
camera, and cardboard camera for 126 film cartridges. Note from Barrows states: “First pin-hole pics were made with this mid-80s – long before Joe Traugott made me the modified p-hole. 12/07”


15. Click ‘n smile camera. The First Years, 1993. [“12 May 1994 A small token of my deep appreciation for all your support this past semester. It means a lot to me!! To the ‘smile ‘n click times ahead. Love Therese [Mulligan]”]

Box 102A


Box 103

1. Leadworks plastic oversize camera “prop” with strap, made in Italy, n.d.

2. Ball point pen with promotional text: “Process C-41. 200 Kodacolor Vr. 35 mm film for color prints. KLR Photographics, 2929 Monte Vista N.E. 265-3562.”

3. Graflex flashbulb holder, mid-1960s. Accompanied by note from Barrow: “These flashbulb holders were the ‘thing’ to have in the mid-60s. Roger Mertin had the first and soon we all had them. Very inexpensive because the strobe had made the f-bulb obsolete.”

4. Polaroid camera, SX-70. All black body with neck strap and flash integrated into the design.


7. Polaroid flash attachment 2352.

8. Objective Distortion Camera, by Garth Amundson, 1999. Includes handmade camera, instructions, gallery guide and announcement for exhibition of “Objective Distortions” shown at Morgan Gallery, Wooster Art Museum, Wooster, OH. Also included is ephemera related to the Objective Distortion Camera: 1.) original cancelled check for $39.68 from Thomas Barrow to Garth Amundson in payment for the camera. 2.) Garth Amundson’s business card with handwritten note to Barrow “Thanks for giving one of my funny cameras a good home.”

9. Flashbars (4) for Polaroid SX-70 Land Camera, General Electric, used and unused flashbars, one in original packaging, n.d.

Box 104

1. Minolta ac 101(1983) camera with case. Disc camera designed by French designer André Courreges. A more advanced Disc camera by Minolta. It has a 12.5mm (f2.8) zone-focusing lens and two shutter speeds 1/100 and 1/200. Other features are a flash and a close-up lens. This ac 101 model is a pastel blue and white with a wave pattern; matching case with silver strap. Made in Japan.

3. Kodak Vigilant SIX-20 camera, uses Kodak 620 film, K.A. f/6.3, No. 143, Dakon Shutter. In original box and includes Snapshot Kodaguide for exposure calculation. Note from Barrow, “Negs from this camera will eventually get to CCP – Never did anything of interest with it. It had been in my father’s drug store inventory for years and he gave it to me – price tag is in his hand.”


7. Toy, wind-up, walking camera with eye-ball for a lenses and hands holding a magnifying glass by TOMY. Made in Singapore.

8. Toy, wind-up, walking camera with face for lens. Made in Hong Kong.