

Center for Creative Photography

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Finding aid for the
Ralph Hosenpud collection, 1917-2006
AG 227

Ralph Hosenpud collection, 1917-2006

AG 227

Creator

Hosenpud, Ralph Doyle (1930-2008)

Abstract

Papers, books, photographic materials, audiovisual materials, artifacts, and memorabilia (1917- 2006) of Ralph Doyle Hosenpud, photographer and former student in the famous Laguna Beach photography school of William Mortensen. Of special note in this collection are selected original negatives and prints by William Mortensen.

Quantity/ Extent

3 linear feet

Language of Materials

English

Biographical Note

Ralph Hosenpud (1930-2008) was a photographer and journalist, skilled in film and video in addition to still photography. He trained with William H. Mortensen and was one of the last surviving masters of the Metalchrome photographic technique. Ralph grew up in San Diego, but moved to Europe in his early twenties, working as a journalist and photographer for Stern magazine and as a television cameraman for Austrian National Television (ORF). Returning to San Diego, Ralph also returned to school, attending the Regional Occupational Program at San Diego High School where he obtained a certificate in film and television production. After training with Mortensen, Hosenpud opened his own photographic studio in San Diego where he continued making both commercial and creative photographs using various processes learned from Mortensen including gum prints, pigment prints, and gelatin silver prints using the texture screen and Metalchrome processes. He produced several well-received programs of classical music and eventually took a position at the San Diego Museum of Art, where he served as a media specialist and film projectionist until his eventual retirement, at the age of 71, in 2001.

Scope and Content Note

Series one, correspondence and personal papers, contains correspondence, notes with Larry Lytle, J. Stephen Gillette, and Owen Phairis between 1986 and 2006, publications, documents related to Hosenpud's career, student notes on Mortensen's pigment process, and other materials.

Series two, photographic materials, includes prints by William Mortensen and photographs by Ralph Hosenpud.

Series three, research and reference files, includes instructions on photographic processes including the use of texture screens, advertisements and pages from Mortensen's book *Monsters and Madonnas*, and other materials.

Series four, texture screens, contains texture screens from Mortensen and others, and a print by Mortensen.

Series five, books and audiovisual materials, includes books by and about Mortensen, as well as books about other photographers and photographic processes. Also included is a VHS tape detailing the life of William Mortensen.

Series six, artifacts and memorabilia, contains rubber stamps, original box of Valet [razor] Blades, jar of gold chloride, and a brush used by Mortensen in the bromoil process.

Arrangement

[Series 1: Correspondence and personal papers, n.d., 1934-2006, 1 box](#)

[Series 2: Photographic materials, n.d., 1930s-1990, 1 box](#)

[Series 3: Research and reference files, n.d., 1967-1989, 1 box](#)

[Series 4: Texture screens, n.d., 2000, 1 box](#)

[Series 5: Books and audiovisual materials, 1917-2009, 1 box](#)

[Series 6: Artifacts and memorabilia, n.d., 1938, 1 box](#)

Names and Subject Terms

Hosenpud, Ralph Doyle [local]

Mortensen, William [<http://vocab.getty.edu/ulan/500064799>]

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

Copyrights to the Hosenpud writings and photographs reside with the executor of his estate, Johannes Barandun. Contact the archivist for further details.

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 a gift of the Hosenpud Estate in 2009.

Related Materials

Along with the Hosenpud papers and archival materials, the collection contained seven photographs by William Mortensen and eighteen photographs by Hosenpud. These were transferred to the CCP fine print collection at the time of acquisition and may be accessed through the fine print catalog.

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

Ralph Hosenpud collection, 1917-2006. AG 227. Center for Creative Photography, University of Arizona, Tucson, AZ.

Processing Information

An initial organization of the collection was established by A. Rule in May 2009. With assistance from James Uhrig, this preliminary finding aid was compiled in August 2009. Finding aid was updated by Alexis Peregoy and Tai Huesgen in 2019.

Container List

Series 1: Correspondence and personal papers, n.d., 1934-2006

Extent: 1 box.

Box Folder

1

Letter from Fred Picker to RH, 28 October 1985

Letter from Robert Balcomb to RH, 22 May 2000

Postcard from Suda House [she was a curator involved in the 1988 exhibition organized by Deborah Irmis] to RH, 18 February 1988

Letter from Christie's Photographs Department to RH, 10 November 1997

Notes from Jacques De Langres, 1986-1989:

Form letter from Jacques and Yvette de Langre [sic] on letterhead of the Research and Development of Natural Food Sources and Ecological Preparation, Magalia, CA, with handwritten note to Hosenpud November 19, 1986, regarding his order of a book and an attempt to interest him in ordering Super Blue Green Algae

Postcard from Jacques de Langres to RDH, March 1, 1989

Letter from CCP, 1998: Amy Rule, archivist, to Hosenpud, 1 October 1998

Notes from Larry Lytle with photocopies:

Note with copies of birth, death, and marriage certificates of William and Myrdith Mortensen, [n. d.]

30 September 1998

4 October 1998

29 October 1999

7 May 2001 letter along with copies of articles about Mortensen in *Photovision Art & Technique* (March/April 2001). Includes copy of letter Lytle wrote to the editors of the magazine in defense of Mortensen. Also includes note from Hosenpud to Lytle in response.

26 October 2006 letter along with miscellaneous clippings about Mortensen and other photographic and Hollywood topics.

Notes from J. Stephen Gillette (Mortensen student) in Lake Havasu City, AZ, to Hosenpud, 21 March 2001, and email reply from Hosenpud, 4 April 2001. Includes a print from one of Mortensen's copy negatives in Gillette's possession.

Notes from Owen Phairis, 1994-2001:

Letter from Owen Phairis (Mortensen student) to RH, 7 December 1994

Envelope from Phairis to RH, 16 December 1994, with photocopies

Letter from Phairis to RH, 27 June 2001, with VHS tape of Mortensen film (VHS tape in Box 4)

Documents related to Hosenpud career, including:

Receipt for \$250 received from Grey L. Silva, for registration in the color photography course at the Mortensen School of Photography, 12 March 1959. Signature on receipt is Myrdith Mortensen's.

Kodachrome slide made in part of RH's studio showing desk with retouching supplies and tools, [n.d.]

Hosenpud notes, circa 1980s: Small notes by RH on ingredients and techniques for Mortensen's pigment process, n.d.

Publications, ephemera, including: Notes on ingredients and techniques written by Robert Balcomb for Mortensen's pigment print technique sub-coat, binder coat, and pigment coat, [n.d.]

Student notes on "Mortensen pigment process":

Typed manuscript "The Mortensen Pigment Process," n.d. (2 pp.) [Possibly distributed by Mortensen to his students.]

Carbon copy of typed manuscript "Color Pigment Block-Out Method," n.d. (3 pp.) [Possibly distributed by Mortensen to his students.]

Mimeograph copy of typed manuscript "Print Control, by Nemo Warr, APSA," n.d. (2 pp.) [Possibly distributed by Mortensen to his students.]

Portrait (B/w GSP) of man photographing another man in the William Mortensen studio, circa 1950s.

B/w GSP (8) of William Mortensen teaching student, Stewart Love, outdoors in the hills above Laguna Beach using a live model, circa 1950s. Photos may have been taken by RH.

“Prevention and Removal of Fungus on Processed Films” Kodak Pamphlet No. E-22, [n.d.] In mailing envelope addressed to Grey Silva (another student of Mortensen and a friend of Hosenpud). Enclosed are two sheets of 5 x 7 inch film texture screens.

Photocopies from Camera craft, 1934-1938: Copies of articles written by William Mortensen and published in the 1930s and 1940s In *Camera Craft*. Many may have been supplied to Hosenpud by Larry Lytle.

Original Gevaert 5 x 7 inch film box labeled “Mortensen negs.” Contents consist of 7 glass plate sandwiches containing original William Mortensen negatives and one empty glass sandwich.

Series 2: Photographic materials, n.d., 1930s-1990

Extent: 1 box.

Box Folder

2

William Mortensen photographs:

Contact print (by Larry Lytle) from 4 x 5 inch Mortensen negative: image shows woman with the large book in Latin, *Lucii Ferraris Prompta bibliotheca canonica, juridical, moralis, theological... 1781-1784*, the same book that is seen in Mortensen’s untitled photograph showing an elderly man’s hands on the book (see 81:093:025 in CCP print collection and illustrated on page 232 in Mortensen’s book *Mortensen on the Negative* (1940) “Light source in opposition to camera.”). This image in this negative was reproduced on page 81 of Mortensen’s book *Flash in Modern Photography* (1941) where it has the caption “Multiple source lighting, one for illumination, one for ‘fill-in’.”

[Portrait of Myrdith Mortensen, n.d.] (2 copies) Note: these may have been printed by Hosenpud from the original Mortensen negative.

Original 35 mm black and white negatives preserved by Hosenpud and later contact printed by Mortensen biographer Larry Lytle. The strips of negatives were cut into segments presumably by Mortensen. Some of the exposures were cut in half. There are 23 full-frame negatives. They have been matched up with the contact sheets for convenient viewing. (one folder)

Ralph Hosenpud photographs [note that more Hosenpud photographs are stored with the fine print collection]:

“William Mortensen using electric bromoil brush,” circa 1930. (2 copies) Note: this photograph may have been printed by Hosenpud or Mortensen. It shows a beret-wearing Mortensen at work on a portrait of Jean Harlow in a studio with engraving press, lighting, backdrops, various tools, and his electric stippling brush. Another brush is visible and may be the object donated by Hosenpud.

4 x 5 inch, b/w film positive showing William Mortensen working on portrait of Jean Harlow with bromoil brush.

Various 11 x 14 inch study prints by Hosenpud. Gum prints of various portrait and travel images demonstrating color and texture variations. Some are signed and two are dated 1989 and 1990 although some images are much earlier. (35 prints)

Small study prints of portraits by Hosenpud (?). (3 prints)

“Faith,” [n.d.] Matted photograph signed Maurice Roy, La Jolla, possibly the pseudonymous name of Ralph Hosenpud. In original presentation folder of Maurice Roy studio.

4 photographs documenting Hosenpud’s San Diego photography store.

Series 3: Research and reference files, n.d., 1967-1989

Extent: 1 box

Box Folder

3 “Gevaert Photographic Papers for the Professional & Amateur.” New York: the Gevaert Company of America, [n.d.] three-fold pamphlet describing photographic papers, with marginalia regarding Gevaluxe Velours, a bromide paper.

"How to Use Texture Screens," set of printed instructions, published by Mortensen-Photographic, Hollywood, [n.d.] 1 leaf

"Monsters & Madonnas." Advertising leaflet for book published by Mortensen-Photographic, Hollywood, CA, [n.d.] This sheet also advertises the release of "The Command to Look" in June 1967.

"Texture Screens," by Jack Powell. Pasadena, CA: John F. Powell, [n.d.] 4 page brochure describing the "distinctive textures" of the eight texture screens offered for sale by Powell.

"Texturfects – News" no. 1 (1989) Published by Texturfects in Fort Bragg, CA. This newsletter contains a one-page interview with Jacques De Langre, founder of the company.

"Youth." [Page from 1967 edition of *Monsters and Madonnas* showing photograph by Midori, a student of Mortensen.]

Series 4: Texture screens, n.d., 2000

Extent: 1 box

Box Folder

3

Type E Bromoil Texture Screen, designed by Jack Powell, Defender Photo Supply Company, Rochester, NY. Original box with booklet about the Defender texture screens. Contains one Type E texture screen.

Jack Powell Etching Screens. Original portfolio includes film texture screens and sample gelatin silver print illustrating the results of using the screens with negatives. Type D: Renaissance. Type G: Salon Tapestry. Type H: Copperplate

Mortensen Texture Screen. Original mailing envelope from The Mortensen Institute of Photography, Laguna Beach, CA, n.d.

Mortensen Texture Screen. Information about product. "Please read these notes and instructions...Care of the screen...use of the screen."

Mortensen Texture Screen. "Etching no. II (fine), 11 x 14."

Mortensen Texture Screen. [unidentified screen with photographic print showing the pattern]

Mortensen Texture Screen. [unidentified screen, possibly crackle surface]

Mortensen Texture Screen. "Feather edge"

Mortensen Texture Screen. "Old master"

Mortensen Texture Screen. "Vera-tone"

Defender Texture Screen. "Bromoil"

Defender Texture Screen. "Dry point etching"

Digital print from Mortensen Metalchrome print of "Lawyer" by Robert Balcomb, 2000

Series 5: Books and audiovisual materials, n.d., 1917-2009

Extent: 1 box

Box Folder

4

Anderson, Paul L. *Pictorial Photography: Its principles and practice*. Philadelphia; London: J. B. Lippincott, 1917.

Ferguson, W. B., editor. *A Memorial Volume containing an account of the Photographic Researches of Ferdinand Hurter & Vero. C. Driffield...* London: Royal Photographic Society of Great Britain, [1920?].

Irmas, Deborah. *The Photographic Magic of William Mortensen*. Los Angeles: Los Angeles Center for Photographic Studies, 1979. 12-page booklet, illustrated, checklist, bibliography, chronology.

Mortensen, William. *Flash in Modern Photography*. San Francisco: Camera Craft, 1941.

Mortensen, William. *Monsters and Madonnas*. Hollywood: Jacques de Langre Publisher, 1967. In original dust jacket. [Inscribed: "A mon ami Ralph. Que j'ai le plaisir de revoir quarante ans après notre première rencontre chez William Mortensen. Avec mon meilleur souvenir, Jacques de Langre 2/24/88."]

Mortensen, William. *Mortensen on the Negative*. New York: Simon and Schuster, 6th printing, 1949.

Mortensen, William. *New Projection Control*. San Francisco: Camera Craft, 2nd printing, 1944.

Mortensen, William. *Outdoor Portraiture*. San Francisco: Camera Craft, 4th printing, 1947.

Mortensen, William. *Pictorial Lighting*. San Francisco: Camera Craft, 2nd printing, 1948.

Mortensen, William. *Print Finishing*. San Francisco: Camera Craft, 4th printing, 1944.

Picker, Fred. *Fred Picker*. Dummerston, VT: American Photographic Book Publishing, 1979. [Included letter from Picker to Hosenpud, 28 October 1985, which was removed and added to the correspondence in Box 1.]
MISSING 8-13-09

Roebuck, John R. *The Science and Practice of Photography*. New York; London: D. Appleton, 1918. [Frontispiece is reproduction of autochrome.]

Seymour, Maurice and Syd Symons. *Home Portraiture and Make-Up*. Chicago: Ziff-Davis, 1939.

Note: Symons was a make-up artist who moved to Chicago and worked with photographer Seymour. See Seymour's portrait of Symons on p. 58. "Over five years ago a young man came to Chicago from Hollywood, bringing with him his own make-up technique for still photographs. Our studio has worked with him in glamourizing [sic] a large percentage of our clients....One of the most important contributions he has made to the world of make-up...is his own particular copyrighted method of re-styling faces...." (p. 3).

Sinclair, James A., editor. *Bromoil and Oil Prints and how to Make Them*. London: Jas. A. Sinclair, 1920. [Note illustrations for use of bromoil brushes on p. facing 22, advertisement p. 56.]

Soares, Andre. *Beyond Paradise: The Life of Ramon Novarro*. New York: St. Martin's Press, 2002. [Book given to Hosenpud by Larry Lytle because Mortensen worked on Novarro film "The Lover's Oath."]

Whalley, Geoffrey E. *Bromoil and Transfer*. London: Fountain Press, 1961.

"William Mortensen: A Revival." *The Archive* 33. Tucson, AZ: Center for Creative Photography, 1998. With inscription: "For Ralph. Thanks for everything! Your friend, Larry [Lytle]."

William Mortensen: Monsters and Madonnas (VHS tape)

Note: Text from Owen Phairis's website www.pictorialism.com (June 2009): "The VHS videotape runs about 35 minutes and stars Vincent Price and Jeanne Crain. It shows William Mortensen and George Dunham as well as Grey Silva in Mortensen's studio. It features most of Mortensen's famous pictures and chronicles his life. As a free bonus I am including a 16 minute video on the same tape entitled: "Creatures and Creativity". This video shows the work of a modern day pictorialist who was inspired by Mortensen's work and faithfully carries on in his tradition."

Series 6: Artifacts and memorabilia, n.d., 1938

Inside box 4.

Extent: 1 box

Box Folder

5

Rubber stamps used by RH in his commercial and artistic photography (2)

Rubber stamps used by RH in his commercial and artistic photography (2)

Original box of Valet [razor] Blades, manufactured in England. "For the razor that strops itself," n.d.

Note: This is the exact brand of razor blade recommended by William Mortensen to "remove, by means of a delicate scraping operation, chosen portions of the silver deposit in the print." See his book *Print Finishing* (1938) on p. 41.

Jar of gold chloride, yellow crystals reagent, A. C. S., 15 grains, Matheson, Coleman & Bell, Norwood, Ohio. No date.

Brush used by William Mortensen in the bromoil process. [See photograph and negative of Mortensen using brush.]