

Center for Creative Photography

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Finding aid for the
Harry Callahan archive, 1929-2001

AG 29

Harry Callahan archive, 1929-2001

AG 29

Creator

Callahan, Harry (1912-1999)

Abstract

Papers, publications, audio-visual materials, and photographic materials, 1929 - 2001, of Harry Callahan (1912 - 1999), photographer and teacher. Includes correspondence, biographical information, activity files, exhibition files, books, magazines, a film, and extensive files of negatives, contact prints, proof prints, slides, and transparencies.

Quantity/ Extent

62.5 linear feet

Language of Materials

English

Biographical/ Historical Note

Harry Callahan was born in Detroit, Michigan on October 22, 1912. In his early years Callahan worked for Chrysler. He would eventually leave Chrysler to study at Michigan State University, but later returned to Chrysler after dropping out of the University. It was at Chrysler that Callahan discovered photography after joining the camera club there. In 1933 Callahan met his wife Eleanor Knapp while the pair were both working at Chrysler and were set up on a blind date; they married in 1936. By 1938 Callahan was becoming a self-taught photographer but it was not until he saw Ansel Adams speak on the topic of photography in 1941 that Callahan began to take photography and his work with it seriously. During this period Callahan formed a friendship with fellow photographer Todd Webb. In 1946 Callahan was invited to teach at the Institute of Design in Chicago by László Moholy-Nagy. In 1950 Callahan and Eleanor welcomed their first and only child, Barbara. 1961 saw a move to Rhode Island for Callahan, in order to install a photography program at the Rhode Island School of Design. Callahan would remain at the school until his retirement in 1977. He was awarded the National Medal of Arts in 1996.

Callahan was not one for keeping diaries or taking many notes; little is known about his creative process. Callahan felt that the photographer should turn the lens on himself and use his own life as a subject; he taught this concept to his students and followed the same model. Every morning Callahan would embark on a photographic journey through his neighborhood and spend his evenings developing the photographs he had taken that morning. Many of the photographs included not only Callahan's neighborhood but also

Barbara and Eleanor. Eleanor was the subject of Callahan's photos appearing most frequently in the years from 1947-1960. He was highly experimental in his work with Eleanor and explored techniques such as double and triple exposure, large and small format film, and blurs. Callahan took many photos but produced very few final products, producing usually about a dozen final images a year. Callahan is considered an innovator of American photography and is noted for his work with black and white images.

Scope and Content Note

The Harry Callahan archive is arranged into ten series: Biographical materials (undated, 1929-1990); Correspondence (undated, circa 1940s-1999); Exhibition files (undated, circa 1940-1999); Publication projects (undated, circa 1963-1984); Writings about Callahan (1957-1978); Books, catalogs, magazines and posters (undated, 1946-1999); Audiovisual material (1984); and Photographic materials (undated, circa 1941-1990s).

Series 1 includes materials related to the life, family, and career of Callahan from 1929-1990. Included are family portraits, portraits of Callahan, interviews, chronologies, obituaries, Harry M. Callahan, Ltd. paperwork, and biographical statements by the artist.

Series 2 consists largely of letters received by Callahan spanning the 1940s to 1999, arranged chronologically. A few carbon copies and rough drafts of his outgoing letters are present and interfiled in the correspondence. A very few family letters are also interfiled. This series contains handwritten and typed letters, telegrams, greeting cards, and postcards. There are letters from Callahan's colleagues, friends, curators, publishers, and students; requests to reproduce his photographs by publishers; and information concerning his exhibitions and lectures at museums, galleries, and educational institutions. There is little correspondence concerning Callahan's tenure at the Institute of Design, Chicago (1946-61), or his activities after the early 1980s. The correspondence is NOT indexed, but important correspondents include: Thomas Barrow, Brassai, Peter Bunnell, Carl Chiarenza, Van Deren Coke, Helmut Gernsheim, Emmett Gowin, Robert Heinecken, Joseph Jackna, Harold Jones, Lincoln Kirstein, Nathan Lyons, Grace Mayer, Beaumont and Nancy Newhall, Carl Sandburg, Carl Siembab, Art Sinsabaugh, Edward Steichen, Charles Swedlund, John Szarkowski, George Tice, Anne Tucker, David Vestal, Hugo Weber, Jonathan Williams, Lee Witkin, and others. This series also includes correspondence from Museum of Modern Art (New York), regarding the collection and exhibition of Callahan's photographs by that institution and including many press releases, curators' letters, and inventory of prints exchanged between Callahan and the museum, Rhode Island School of Design, where Callahan headed the photography program, George Eastman House, International Museum of Photography, Guggenheim Fellowship (1973), Hallmark Card Collection, Zabriskie Gallery, LIGHT Gallery.

Series 3 consists of letters, announcements, installation views, checklists, and other materials documenting Callahan's solo and group exhibitions in the United States and abroad from circa 1940-1999.

Series 4 consists of files compiled by Callahan related to his major publishing projects from circa 1963-1984. Included are letters to and from Callahan, royalty statements, checklists, contracts, printer's proof sheets, and materials used to market the following publications: El Mochuelo Gallery monograph, *Water's Edge*, *Eleanor*, *Harry Callahan: Color*.

Series 5 consists of manuscripts of writings about Callahan that were sent to him for review or approval. Other texts are found in the exhibition files, publication files, and correspondence. Files are arranged by the author's name and range from 1957-1978.

Series 6 contains a wide variety of published materials, by or about Callahan, both as intact originals and in the form of clippings, copies, excerpts, and tearsheets. Materials are arranged chronologically and span the years 1946-1999.

Series 7 consists of two audiovisual items: an 8 mm film titled *Harry Callahan, Eleanor and Barbara*, produced by Edgar Howard in 1984; and one audio cassette of a question and answer session which occurred during the exhibition *Eleanor: Photographs by Harry Callahan* at the Art Institute of Chicago, 1984.

Series 8 consists of photographic materials documenting Callahan's career from the 1940s to the 1990s. These materials consist of black and white as well as color negatives, transparencies, proof prints, and contact prints. In the absence of a clear organizing principle established by Callahan, materials have been arranged in groupings first by format and then by subject matter. Occasionally Callahan selected and arranged particular groups of negatives and gave them unique numbers. All groupings established by the photographer have been preserved. A joint effort has been made to cross-reference negatives, both numbered and un-numbered, to the specific accession numbers of fine prints existing in the Center's collection. During the organization of this archive, a database was compiled of all images known to have been published during Callahan's life. This database has been further referenced to the unique numbers assigned by Callahan to his special negatives. *For further information, see the handwritten list of selected negatives in Box 2a of Biographical Materials. For access to the database of published image, consult the archivist.*

During the organization of the archive, a concerted effort was made to count all the individual exposures of film in all formats. Accuracy may vary, but numbers are indicative of proportions of various formats. Overall summary estimates of photographic materials: 140,800 total exposures in both b/w and color 37,200 color exposures, 103,600 black and white exposures, 10,000 proof prints. Series 8 consists of black and white proof prints, black and white film materials (negatives), color based film materials

(transparencies and negatives), color proof prints, and empty, original photograph paper boxes.

Arrangement

[Series 1: Biographical materials, n.d., 1929-1990, 3 boxes](#)

[Series 2: Correspondence, n.d., circa 1940s-1999, 8 boxes](#)

[Series 3: Exhibition files, n.d., circa 1940-1999, 5 boxes](#)

[Series 4: Publication projects, n.d., circa 1963-1984, 1 box](#)

[Series 5: Writings about Callahan, 1957-1978, 1 box](#)

[Series 6: Books, catalogs, magazines, and posters, n.d., 1946-1999, 13 boxes](#)

[Series 7: Audiovisual material, 1984, 1 box](#)

[Series 8: Photographic materials, n.d., circa 1941-1990s, 158 boxes](#)

[Subseries 1: Black and white proof prints, n.d., circa 1941-1978, 48 boxes](#)

[Subseries 2: Black and white film-based materials \(negatives\), n.d., 1957-1990s, 60 boxes](#)

[Sub-subseries 1: 8x10 inch negatives, n.d., 1961, 6 boxes](#)

[Sub-subseries 2: 4x5 inch negatives, n.d., 7 boxes](#)

[Sub-subseries 3: 2 ¼ x 2 ¼ inch negatives, n.d., 1957-1970s, 25 boxes](#)

[Sub-subseries 4: 35mm negatives, n.d., 1950s-1990s, 22 boxes](#)

[Subseries 3: Color film-based material \(positive transparencies and negatives\), n.d., 1950s-1990s, 50 boxes](#)

[Subseries 4: Miscellaneous materials, n.d., 5 boxes](#)

[Subseries 5: Empty, original photographic paper boxes, n.d.](#)

Names and Subject Terms

Callahan, Harry [<https://lccn.loc.gov/n50032177>]

Callahan, Eleanor [<https://lccn.loc.gov/n83187439>]

Photography [<http://id.loc.gov/authorities/subjects/sh85101206>]

Black and White Photography [<http://id.loc.gov/authorities/subjects/sh99002613>]

Adams, Ansel [<https://lccn.loc.gov/n79056359>]

Webb, Todd [<https://lccn.loc.gov/n79046115>]

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 purchased from Harry Callahan in 1975 with the first acquisition arriving in 1976. The bulk of the archive arrived in two shipments from the artist in 1979. The last group of materials arrived in 2001.

Related Materials

AG 96 Harry Callahan miscellaneous acquisitions collection

Preferred Citation

Harry Callahan archive, 1929-2001. AG 29. Center for Creative Photography, University of Arizona, Tucson, AZ.

Processing Information

The Harry Callahan archive was processed by the Center of Creative Photography's archivists between 1975 and 1999. Finding aid was updated by Phoenix Smithey in 2017 and again by Tai Huesgen in 2019.

Container List

Series 1: Biographical materials, n.d., 1929-1990

Materials related to the life, family, and career of Callahan. Includes family portraits, portraits of Callahan, interviews, chronologies, obituaries, Harry M. Callahan, Ltd. paperwork, and biographical statements by the artist.
Extent: 3 boxes

Box Folder

1	Family photographs
	Royal Oak High School, Royal Oak, MI (1929-1981)
	Obituary for Harry A. Callahan [father] (1957)
	Obituary for Mrs. H. A. Callahan [mother] (1968)
	Alice C. McKinnon [sister]
	Biographies, published
	Biographical statements (1961-1980)
	Writings and Quotes by Callahan
	Lectures, interviews, talks (1981, 1987)
	<i>Current Biography</i> (1984)
	<i>Who's Who</i> (1978-1979)
	Eleanor Annetta Knapp [later, Eleanor Callahan]
	Eleanor Callahan's Peru journals (1974)
	Barbara Callahan [daughter]
	Notebooks (anonymous author) with comments on Callahan photographs
	Miscellaneous financial records, 1980-1983
	Miscellaneous medical records [RESTRICTED], 1979-1982
	Awards, grants, and honorary degrees
	Institute of Design, Graham Fellowship, 1956-1959
	Rhode Island School of Design honorary degree, 1979
	Camera equipment
	Callahan darkroom, Providence, Rhode Island

Lectures, workshops, etc. (1951-1966)
Edward Steichen 90th Birthday, 1969
Tribute to Richard Nickel, 1972
Shepherd College Creative Arts Center Festival 1981
Colorado Mountain College Symposium, 1981
National Endowment for the Arts, 1975-1984
Atlanta College of Art Honorary Degree 1990
Miscellaneous biographical materials

- 2a List of selected important negatives in various sizes, in Callahan's writing, n.d.
- Portraits of Callahan, early years
- Portraits of Callahan, middle years
- Portraits of Callahan, late years
- Photographs, inventories, etc.
- Obituaries
- Posthumous materials
- Files on other artists: Aaron Siskind
- Files on other artists: Hugo Weber [includes correspondence]
- Files on other artists: Emerson Woelffer
- Files on other artists: Miscellaneous
- 2b Correspondence of Harry M. Callahan, Ltd., 1978-1981
- Correspondence of Harry M. Callahan, Ltd., 1982
- Correspondence of Harry M. Callahan, Ltd., Lamoriello & Co., Inc.

Series 2: Correspondence, n.d., circa 1940s-1999

Note: This series consists largely of letters received by Callahan. The arrangement is chronological. A few carbon copies and rough drafts of his outgoing letters are present and interfiled in the correspondence. A very few family letters are also interfiled. This series contains handwritten and typed letters, telegrams, greeting cards, and postcards. There are letters from Callahan's colleagues, friends, curators, publishers, and students; requests to reproduce his photographs by publishers; and information concerning his exhibitions and lectures at museums, galleries, and educational institutions. There is little correspondence concerning Callahan's tenure at the Institute

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Thomas Barrow, Brassai, Peter Bunnell, Carl Chiarenza, Van Deren Coke, Helmut Gernsheim, Emmett Gowin, Robert Heinecken, Joseph Jackna, Harold Jones, Lincoln Kirstein, Nathan Lyons, Grace Mayer, Beaumont and Nancy Newhall, Carl Sandburg, Carl Siembab, Art Sinsabaugh, Edward Steichen, Charles Swedlund, John Szarkowski, George Tice, Anne Tucker, David Vestal, Hugo Weber, Jonathan Williams, Lee Witkin, and others

Museum of Modern Art (New York), regarding the collection and exhibition of Callahan's photographs by that institution and including many press releases, curators' letters, and inventory of prints exchanged between Callahan and the museum

Rhode Island School of Design, where Callahan headed the photography program

George Eastman House, International Museum of Photography

Guggenheim Fellowship (1973)

Hallmark Card Collection

Zabriskie Gallery

LIGHT Gallery

Extent: 8 boxes

Box Folder

3a **Correspondence, n.d. & 1940s to 1970**

Correspondence, no date

Correspondence, 1940s

Correspondence, 1950s

Correspondence, 1960-1963

Correspondence, 1964

Correspondence, 1965

Correspondence, 1966

Correspondence, 1967

Correspondence, 1968

Correspondence, 1969 (Jan-Jun)

Correspondence, 1969 (July-Dec)

Correspondence, 1970

3b **Correspondence, 1971-1978**

Correspondence, 1971 (Jan-Jun)

Correspondence, 1971 (July-Dec)

Correspondence, 1972 (Jan-Jun)

Correspondence, 1972 (July-Dec)

Correspondence, Guggenheim Fellowship (1972-73)

Correspondence, 1973

Correspondence, 1974 (Jan-Jun)

Correspondence, 1974 (July-Dec)

Correspondence, 1975

Correspondence, 1976

Correspondence, 1977

Correspondence, 1978

3c **Correspondence, 1979-1982**

Correspondence, 1979 (Jan-Jun)

Correspondence, 1979 (July-Dec)

Correspondence, 1980 (Jan-Mar)

Correspondence, 1980 (Apr-July)

Correspondence, 1980 (Aug-Dec)

Correspondence, Vice President Mondale's Dinner (1980)

Correspondence, 1981 (Jan-Jun)

Correspondence, 1981 (July-Dec)

Correspondence, 1982

4 **Correspondence, 1983 to 1999**

Correspondence, 1983

Correspondence, 1984

Correspondence, 1985

Correspondence, 1986-1987

Correspondence, 1988

Correspondence, 1989

Correspondence, 1990

Correspondence, 1991

Correspondence, 1992

Correspondence, 1993

Correspondence, 1994

Correspondence, 1995

Correspondence, 1996

Correspondence, 1997

Correspondence, 1998

Correspondence, 1999

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Correspondence, George Eastman House, Zabriskie Gallery, and other galleries

George Eastman House, 1958-1983

George Eastman House, press releases

George Eastman House, installation views, n.d.

Hallmark Cards, 1964-1987

Hallmark Cards, 1969

Pace MacGill Gallery, 1985-1996

The Photographers' Gallery, 1978-1982

Zabriskie Gallery, miscellaneous

Zabriskie Gallery, 1976-1977

Zabriskie Gallery, 1978-1979

Zabriskie Gallery, 1980-1981

Zabriskie Gallery, 1982

Zabriskie Gallery, 1983

Zabriskie Gallery, announcements, etc.,1983

Zabriskie Gallery, 1984

Zabriskie Gallery, 1986, 1989

Zabriskie Gallery, 1990s

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Correspondence, Museum of Modern Art

Miscellaneous

Miscellaneous announcements

Press releases, 1949-1965

Correspondence, undated, 1949-1950

Correspondence, 1952-1953

Correspondence, 1954

Correspondence, 1955-1956

Correspondence, 1957-1958

Correspondence, 1959

Correspondence, 1960-1961

Correspondence, 1962

Correspondence, 1963

Correspondence, 1964-1965

Correspondence, 1966

Correspondence, 1967

Correspondence, 1968

Correspondence, 1969

Correspondence, 1970-1976

Correspondence, 1977-1980

Installation views

Callahan/Frank exhibition installation views

Contact sheets, [record of permanent collection? 1965?]

Retrospective exhibition, 2 December 1976-8 February, 1977: checklists

Retrospective exhibition, catalog essay draft, 1976

Retrospective exhibition, miscellaneous clippings, 1976

Retrospective exhibition, various correspondence, 1976

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Correspondence, LIGHT Gallery

Miscellaneous

Correspondence, 1971-1972

Correspondence, 1973

Correspondence, 1974

Correspondence, 1975

Correspondence, 1976

Correspondence, 1977

Correspondence, 1978

Correspondence, 1979

Correspondence, 1980

Correspondence, 1981

Correspondence, 1982

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Correspondence, LIGHT Gallery invoices

The content of this box consists of invoices from 1971-1978 and 1978-1982 recording photographs sold and reproduction rights sold through LIGHT Gallery. Prices, gallery discounts, collectors' discounts, and matting and framing costs are recorded. Names and addresses of private, corporate, and institutional buyers are included. Each photograph is identified by EM (El Mochuelo) number or other unique Callahan number in addition to title and date.

Series 3: Exhibition files, n.d., circa 1940-1999

Note: This series consists of letters, announcements, installation views, checklists, and other materials documenting Callahan's solo and group exhibitions in the United States and abroad.

Extent: 5 boxes

Box Folder

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Exhibition files, 1940 to 1969

Exhibitions by other photographers

Akron Art Institute, n.d.

Bordelon Gallery, New York City, n.d.

Exchange National Bank, Chicago, n.d.
Graham Foundation, Chicago, n.d.
Hathorn Gallery, Skidmore College, n.d.
James Danziger Gallery, New York City, n.d.
A Photographer's Gallery, New York City, n.d.
The Photography Gallery, Philadelphia, n.d.
Seven Stairs Gallery, Chicago, n.d.
United Virginia Bank Gallery, n.d.
University of New Hampshire, n.d.
Unidentified installation views
1940 Chrysler Camera Club
1947 Seven Fifty Studio [*Note: This item will be transferred to the Print Collection when it returns in the Callahan traveling exhibition.]
1950 Los Angeles County Museum
1951 Art Institute of Chicago
1954 Limelight Gallery
1955 Chicago Color Camera Club
1956 Kansas City Art Institute
1956 Lexington Camera Club, University of Kentucky
1956 Art Institute of Chicago
1956 A Photographer's Gallery
1956 Montclair Art Museum
1957 Centre Culturel Americain
1957 American Federation of Arts
1959 Art Institute of Chicago
1959 Detroit Institute of Arts
1959 Metropolitan Museum of Art

1960 American Federation of Arts
1961 Philadelphia Museum College of Art
1961 University of Illinois, Urbana
1961 Kalamazoo Institute of Arts
1962 Worcester Art Museum
1963 University of Illinois, Urbana
1963 Carl Siembab Gallery
1963 Galeria Krzysztofory, Krakow, Poland
1963 Galeria Towarzystwa, Warsaw, Poland
1964 Hallmark Gallery
1964 State University College at Buffalo
1964 (?) Santa Barbara Museum of Art
1964 Rhode Island School of Design
1965 White House, Washington, D.C.
1965 San Francisco Museum of Art
1965 Schuman Gallery, Rochester
1967 Newton College of the Sacred Heart
1968 Worcester, MA
1968 Exchange National Bank of Chicago
1968 "Light" MIT Hayden Gallery
1969 San Fernando Valley State College
1969 Witkin Gallery
1969 Miscellaneous exhibitions

Exhibition files, 1970 to 1978

1970 Friends of Photography
1970 Carl Siembab Gallery, Boston
1970 Witkin Gallery

1971 Virginia Museum of Art
1971 George Eastman House
1971 The 831 Gallery, Birmingham, MI
1972 American Greetings Gallery, NYC
1972 Zone V Photographer's Workshop, Massachusetts
1972 Galeria ZPAF, Warsaw, Poland
1972 Emily Lowe Gallery, Hofstra University
1972 Rhode Island School of Design Museum of Art
1973 "Eleven American Photographers" Tour
1974 11eme Festival International d'Art Contemporain de Royan
1974 Photogenesis, Columbus, OH
1975 Miscellaneous
1975 Suzette Shochet Gallery, Newport, RI
1975 Harcus Krakow Rosen Sonnabend Gallery, Boston
1975 Cronin Gallery, Houston, TX
1976 ICP
1976 Miscellaneous
1977 Clarence Kennedy Gallery
1977 Centre National d'Art
1977 Carpenter Center for the Visual Arts
1977 Enjay Gallery of Photography
1977 Rhode Island School of Design Museum of Art
1978 Venice Biennale, Correspondence, documents
1978 Venice Biennale, Catalog, Text
1978 Venice Biennale, ephemera
1978 Venice Biennale, snapshots
1978 Venice Biennale, installation views

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Exhibition files, 1978-1987

1978 CCP

1978 Grapestake Gallery, SF

1978 Galerie Fiolet, Amsterdam

1978 The Gilbert Gallery, Chicago

1978 Woods-Gerry Gallery, Providence

1978 Katonah Gallery, NY

1979 Photo Gallery International, Tokyo

1979 The Photographer's Gallery, Melbourne, Australia

1979 University of Hawaii

1979 Center for Creative Photography

1979 Atlanta Gallery of Photography

1980 Miami-Dade Community College

1980 The Halsted Gallery, Michigan

1980 Galerie Fiolet BV, Amsterdam

1980 ICP

1980 Decordova Museum, Mass.

1980 Miscellaneous

1980(?) Gilbert Gallery, Chicago

1980 (?) Le Moyne Art Foundation, Tallahassee

1980 (?) Edwynn Houk Gallery, Chicago

1981 Carl Siembab Gallery, Boston

1981 Friends of Photography

1981 Port Washington Public Library

1981 Miscellaneous

1982 Miscellaneous

1983 Georgia State University

1983 Miscellaneous

1984 Miscellaneous

1985 Miscellaneous

1986 Miscellaneous

1987 Miscellaneous

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Exhibition files, 1988-2000

1988 Olympus Gallery, Amsterdam

1988 Worcester Art Museum

1989-90 Miscellaneous

Musée National d'art Moderne, Centre Georges Pompidou

1991 Miscellaneous

1992 Miscellaneous

1993 Miscellaneous

1994 Miscellaneous

1995 Miscellaneous

1996 National Gallery of Art

1996 Miscellaneous

1997 Miscellaneous

1997 Museum of Contemporary Art, Chicago

1997 High Museum, Atlanta

1999 Miscellaneous

2000 Miscellaneous

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Exhibition announcements: Multiple copies and miscellaneous

Series 4: Publication projects, n.d., circa 1963-1984

Note: This series consists of files compiled by Callahan related to his major publishing projects. Included are letters to and from Callahan, royalty statements, checklists, contracts, printer's proof sheets, and materials used to market the following publications: El Mochuelo Gallery monograph, *Water's Edge*, *Eleanor*, and *Harry Callahan: Color*.

Extent: 1 box

Box	Folder
14	<p>El Mochuelo Gallery, 1963-1964</p> <p>El Mochuelo Gallery, plate page proofs</p> <p>El Mochuelo Gallery, letters from various sources</p> <p>El Mochuelo Gallery, bibliography by Bernard Karpel</p> <p>El Mochuelo Gallery, Meriden Gravure Company</p> <p>El Mochuelo Gallery, Joe Munroe text</p> <p>El Mochuelo Gallery, Hugo Weber text</p> <p><i>Water's Edge</i> and <i>Eleanor</i>, correspondence, 1979-1984</p> <p><i>Water's Edge</i>, royalties</p> <p><i>Water's Edge</i>, invoices, etc.</p> <p><i>Water's Edge</i>, contracts</p> <p><i>Water's Edge</i>, Callahan text and mock up</p> <p><i>Water's Edge</i>, promotional materials</p> <p><i>Water's Edge</i>, reviews</p> <p><i>Harry Callahan: Color</i>, promotional materials</p> <p><i>Harry Callahan: Color</i>, chronology</p> <p><i>Harry Callahan: Color</i>, royalties</p> <p><i>Harry Callahan: Color</i>, contracts</p> <p><i>Harry Callahan: Color</i>, correspondence, 1979-1983</p> <p><i>Harry Callahan: Color</i>, certificate of copyright</p>

Series 5: Writings about Callahan, 1957-1978

Note: This series consists of manuscripts of writings about Callahan that were sent to him for review or approval. Other texts are found in the exhibition files, publication files, and correspondence. Files are arranged by the author's name.

Extent: 1 box

Box	Folder
15	<p>Rathbone, Belinda (1978)</p> <p>Ebin, D.J. (1957)</p>

Nigro, Giovanna (1965)

Series 6: Publications and printed material, n.d., 1946-1999

This series contains a wide variety of published materials, by or about Callahan, both as intact originals and in the form of clippings, copies, excerpts, and tearsheets. Materials are arranged chronologically.

Extent: 13 boxes

Box Folder

16

Public Undated/Unnamed publications

Callahan, Harry. "An Adventure in Photography," *Minicam Photography* (February 1946), cover, pp. 28-29.

Maloney, Tom, "The Callahan Story," *U.S. Camera* (November 1948), pp. 48-50 with portrait and 8 b/w by HC.

"4 Photographers," *U.S. Camera* (February 1949), pp. 31-39 with 3 b/w by HC.

"March Picture Gallery," *Minicam Photography* (March 1949), pp. 50-52 with one b/w by HC.

"Where Do You Fit?," *Modern Photography* (September 1949), pp. 42-43 with one b/w by HC.

Steichen, Edward, "The new selective lens," *ARTnews* (September 1950), pp. 22-25 with one b/w by HC.

"U.S. Camera Annual 1951," *U.S. Camera* (November 1950), pp. 44-45 with one b/w by HC.

Newspapers (1951)

"Chicago Highlights Photography," *Pictures on Exhibit* (May 1951), pp. 6-7 with one b/w by HC.

"One in a Thousand," *Newsweek* (May 7, 1951), p. 48 with 2 b/w by HC.

"Camera Clinic: Do You See What You Look At?," *Chicago Daily News Home and Life Magazine* (May 19, 1951), p. 2 with 4 b/w by HC.

"Creative Photography Show," *This Week in Chicago* (May 19, 1951), p. 17 with portrait and one b/w by HC.

"Camera Notes," *New York Times* (January 13, 1952), pp. 15.

Photography at the Museum of Modern Art (1952), 1 p. with one b/w by HC.

"Alone" and "From the Nursery," *Popular Mechanics Photokins* (1952), p. 53 & 69 with 2 b/w by HC.

Worth, Peter, "A Note on the Photographs of Callahan," *University of Nebraska Galleries: Four Gallery Talks* (February 1952), pp. 65-72.

Deschin, Jacob, "Camera Carrousel," *Modern Photography* (March 1952), pp.20 & 25 with one b/w by HC.

Breitenbach, Joseph, "Look Here, Diogenes!," *Infinity* (May 1952), pp. 7 & 14 with one b/w by HC.

"The Grand Old Men of Modern Architecture," *Harper's Bazaar* (June 1952), pp.68-71 with one b/w by HC.

"Diogenes With a Camera," *The New York Times Magazine* (June 1, 1952), pp. 42-43 with 9 b/w by HC.

"Open House: Institute of Design in 1952," *Art & Architecture* (July 1952), pp. 16-33.

Scherman, David E., "Light & Literal Lenses," *Saturday Review* (July 5, 1952), p. 36.

Karr, S.P., "The Third Eye," *ART Photography* (September 1952), pp. 32-37 with 3 b/w by HC.

Douglas, Anne, "Young Furniture Designers Double as Producers," *Chicago Sunday Tribune* (August 23, 1953), pp.3B with 4 b/w by HC.?

Newspaper clippings (1954)

Wachsmann, Konrad, "A Soaring Wing of Struts," *Architectural Forum* (September 1954), pp. 144-149 & 174 with 3 b/w by HC.

Callahan, Harry, "Facades," *Chicago* (April 1955), pp. 4-5 with 8 b/w by HC.

Chancellor, John, "Institute of Design... the rocky road from the Bauhaus," *Chicago* (July 1955), pp. 28-35.

Callahan, Harry, cover photograph, *Chicago* (September 1955).

"What Goes on Here," *Chicago* (October 1955), p.6 with one b/w by HC.

Dunn, Jack, "35mm Clairvoyance," *Chicago* (November 1955), pp. 39-41 with 12 b/w by HC.

Newspaper clippings (1956)

White, Minor (ed.), *Aperture* (1956), p. 22 with one b/w by HC.

"Color by Amateurs," *Color Photography Annual* (1956), pp. 70-90 with 3 color by HC.

"10 Photographs by Harry Callahan," *Gentry* (Fall 1956), pp. 41-49 with 10 b/w by HC.

Newspaper clippings (1957)

"Pattern: Harry Callahan," *ASMP's Picture Annual* (1957), pp. 22-27 with 6 b/w by HC.

"Great Work of Harry Callahan," *Modern Photography* (February 1957), pp. 47-50, 53-55 + (incomplete), with 13 (+?) b/w by HC.

"Photo Magazine Features Work by Callahan," *Technology Center Events* (February 4, 1957), p. 1.

"Imprint, 'A Visit with Harry Callahan,'" *TV Prevue* (April 28-May 4, 1957), p. 28.

Town and Garden Topics (May 3, 1957), p. 8.

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Newspapers (1987)

The Subject is Women, Philadelphia Museum of Art Calendar (1987), 1 p. with one b/w by HC.

Whitney Museum of American Art, *Twentieth-Century Master American Photographs* (1987)

Schurman, Dewey, "Close-up of Harry Callahan," *Santa Barbara News-Press* (January 30, 1987), pp. D-1.

Artner, Alan, "Persistent Images," *Chicago Tribune* (May 17, 1987), pp. 9.

Photographic Resource Center, Boston University, *Nine Masters* (1987).

Wade, Marcia J., "Utopia Revisited," *Horizon* (June 1987), pp.13-16

Newspapers (1988)

Columbus College Department of Art, *1987-88 Schedule*.

Mellor, Douglas W., "Notes on the Collecting of Fine Art Photographs," *Insight* (Winter/Spring 1988), pp. 9 with one b/w by HC.

Friends of Photography, *Catalogue of Publications* (1988).

"Remembering Raymond Moore, 1920-1987," *Creative Camera* (January 1988), pp. 24-31.

Nelson-Atkins Museum of Art, *April Calendar of Events* (April 1988).

Zuckerman, Amy, "State of the Arts," *Worcester Magazine* (November 9, 1988), pp. 10-13.

Hallmark Cards, *1988 Acquisitions* (1988)

Henry Feldstein, "Catalog 14," "Catalog 15," "Catalog 16" (1988-89).

Newspapers (1989)

Davis, Keith F., *Night Light: A Survey of 20th Century Night Photography* (1989), 2 pp. with one b/w and one color by HC.

Feeney, Sandra, "Book Reviews: Harry Callahan New Color Photographs," *Photographic IN Sight* (1989), p. 27.

Lacayo, Richard, "Drawn by Nature's Pencil," *Time* (February 27, 1989), pp. 64-67.

Van Siclen, Bill, "Harry Callahan: A Local (but Elusive) Legend," *Sunday Journal Magazine* (April 9, 1989), pp. 6-13 and cover with 2 portraits and 6 color by HC.

"Photography," *The New Yorker* (May 29, 1989), p. 17 with portrait.

"Photography," *The New Yorker* (June 19, 1989), p. 15.

"Photography," *The New Yorker* (July 3, 1989), p. 16.

High Museum of Art, *Calendar of Events* (September 1989).

Light Factory *The Eleventh Annual Fine Print Auction* (1989).

Staniszewski, Mary Anne, "The New Collectors: Lilyan and Toby Miller," *American Photographer* (October 1989), pp. 42-43 with one b/w by HC.

International Center of Photography Annual Report (1989)

Center for Photography, *Eleventh Annual Benefit Auction* (October 7, 1989).

Speiser, Irène, "Gespräch mit Harry Callahan: Die Menschen bewegen," *Photographie* (October 1989), pp. 16-17 with portrait and 2 b/w by HC.

21

Publications, 1990-1996

American Academy of Arts and Sciences, *Records* (1989-1990), pp. 63 & 150.

International Center of Photography Annual Report (1990)

Newspaper clippings (1990)

Articles: The Atlanta College of Art Newsreport (1990), pp. 12-14 with two portraits (one with Austin Kelley, Ofelia Garcia and Ann Sutherland).

ICP Book Catalog, (1989-90); (1996-97)

University of New Mexico Press Catalog, (1990-91); (1991-1992)

American Federation of Arts, *Moving Pictures: Films by Photographers* (1990), 1 p.

National Gallery of Art, Washington, *On the Art of Fixing a Shadow: 150 Years Photography 1990 Engagement Calendar* (1990), 3 pp. with 3 b/w by HC.

Davenport Museum of Art, *Three Decades of Midwestern Photography: 1960-1990* (1990), 3 pp. with one b/w by HC.

General Atlantic Partners Portfolio (1990)

Du Plessix Gray, Francine, "The New Look of Success," *Self* (January 1990), pp. 96-99 with one b/w by HC.

Columbia College, Chicago, *Columbia Poetry Review* (Spring 1990), cover with one b/w by HC.

Blue Sky Gallery, *Blue Sky Issue #1* (Fall 1990), 2 pp. with 2 color by HC.

The Subaru Monthly (September 1990), 1 p. ad with one color by HC.

Akron Art Museum, *Annual Report* (1990-1991), pp. 6-7 with one b/w by HC.

Hallmark Photographic Collection, *Acquisitions*, (1990, 1991, 1992)

RISD Views, 1990-1991

Newspaper clippings (1991)

International Center of Photography Annual Report (1991)

"Ten Ways of Looking at an Island," *Islands* (August 1991), with one color by HC.

SF Camerawork Annual Photography Auction (1991), 1 p. with one b/w by HC.

"Callahan, Siskind...," *Sunday Journal Magazine* (March 3, 1991), pp. 14-17 with two b/w by HC.

Akron Art Museum, *70th Anniversary, Annual Report* (1991-1992), p. 16 with portrait.

Photographic Resource Center, *Auction Catalog*, (1992)

Newspaper clippings (1992)

International Center of Photography Annual Report (1992)

Cranbrook Academy of Art Museum, *Vantage Point* (1992) with one b/w by HC.

Seawright, Sandy, "Harry Callahan: A Photographer's Hero," *Break* (May 27, 1992), p. 24 with one b/w by HC.

Newspaper clippings (1993)

Visions d'Auteurs Revue de presse Arles (1993)

Favrod, Charles-Henry, "Harry Callahan," *Photographies Magazine* (1993), pp. 44-49 with 6 color by HC.

"Photographer Callahan, 81, of Atlanta wins award," *The Atlanta Journal/The Atlanta Constitution* (May 26, 1993), pp. E1. & E6 with two portraits.

Fox, Catherine, "Photographing Harry," *The Atlanta Journal/The Atlanta Constitution* (August 15, 1993), pp. N1 & N10 with portrait and 2 color and one b/w by HC.

"Callahan receives MacDowell Medal," *Review* (September/October 1993), p. 15.

Newspaper clippings (1994)

Center for Creative Photography, *Essential Art* (Postcard Set).

Photo Gallery International 15th Anniversary (1994), 1 p. with one b/w by HC.

Brigidi, Stephen, "Remarkable People," *Rhode Island Monthly* (March 1994), pp. 82-87 with portrait.

"Who's Who," *RISD Views* (March-April 1994), pp.12 with portrait.

Newspaper clippings (1995)

J. Paul Getty Museum, "Acquisitions/1994," *Journal*, pp. 112 w/ one b/w by HC.

Bell, Judith, "Harry Callahan," *Photographers Forum*, (Septemeber 1995), pp. 24-27 with 3 b/w by HC.

Jarmusch, Ann, "San Diego: Harry Callahan: Museum of Photographic Arts," *ARTnews* (March 1995), pp. 134 & 137 with one b/w by HC.

"Lectures: Honoring Harry Callahan," *The Corcoran* (March-April 1995), p.12 with one b/w by HC.

Trader, Beverly, "Out of the Ordinary," *Atlanta* (October 1995), pp. 38-43 with 3 portraits (one with Eleanor Callahan) with 3 b/w and 4 color by HC.

Newspaper clippings (1996)

Nickel, Douglas R., "The Modernist next door," *See* (1996), pp. 65-66 with one b/w by HC.

Lacayo, Richard, "The Shadows Know," *Time* (February 12, 1996), 1 p.

The Clarion (Spring 1996), 1 p.

Van Riper, Frank, "He's Just Wild About Harry," *The Washington Post: Weekend* (March 1, 1996), pp. 51-52 with one color and one b/w by HC.

Van Siclen, Bill, "Master of the Inner Eye," *The Providence Sunday Journal* (March 3, 1996), pp. E1 & E3 with two portraits and 2 color and 2 b/w by HC.

Shaw-Eagle, Joanna, "Pictures from the past," *The Washington Times* (March 17, 1996), pp. D1 & D5 with 4 color and 3 b/w by HC.

The Corcoran (July-August 1996), p. 9 with portrait with Lois Mailou Jones and others.

"When Harry Met Aaron," *Photofocus* (Fall 1996), 1 p.

National Gallery of Art, *Film Calendar; February-March Calendar; April Calendar* (1996).

National Gallery of Art, *Annual Report* (1996).

Maine Photographic Book Store, *1996/97 Product and Book Catalogue*.

Photography in New York International (March/April 1996), pp. 61, 71.

Philadelphia Museum of Art, *Members' Magazine* (Fall 1996), pp. 9 with one b/w by HC.

22

Publications, 1996-2000

Minneapolis Institute of Arts, *Truths and Trials: Color Photography Since 1975* (May-September 1996)

American Academy of Arts and Sciences, *Records* (1996-96), pp. 114.

Newspaper clippings (1997)

RISD *Views* (Winter 1997)

Metro Atlanta Chamber of Commerce, *Fourth Annual Abby Awards* (October 27, 1997), pp. 16.

"Coming in February: Harry Callahan," *High Life* (December 1996-January 1997), p. 4 with one b/w by HC.

Hallmark Cards, Inc., *Acquisitions* (1996, 1997)

"Awards," *Art in America* (February 1997), pp. 118.

Longmire, Stephen, "On Film: the city as theater," *Chicago Reader* (July 25, 1997), pp. 43.

Museum of Contemporary Art

Center for Creative Photography, *Building on Our Strengths* (1997), p. 18 with one b/w by HC.

"Peach Buzz: Callahan snaps up medal," *The Clarion* (Spring 1997), 1 p. with portrait with President and Hillary Clinton.

"Harry Callahan," *High Life* (April-May 1997), pp. 4 & 13 with portrait with Eleanor Callahan and others and one color by HC.

Newspapers 1998

San Jose Museum of Art, *Holding Patterns* (September 1998-January 1999), pp. 36.

Magid, Martin, "Todd Webb: Maine Photographer, Began Climb to International Acclaim...", *The New England Journal of Photographic History* (1998), pp. 18-19.

Newspapers 1999

Loke, Margaret, "Harry Callahan, 1912-99," *Art on Paper* (May-June 1999), pp. 30-31

Atlanta Celebrates Photography Event Guide (1999)

Boston University Art Gallery, *Faculty Exhibition 1999*, w/ one portrait of HC.

"Harry Callahan Photographs 1981-1996," *High Life* (October-November 1999), pp. 9.

Other Publications (1986-1997)

Newspapers (2000)

Boxer, Sarah, "Two Landscapes," *New York Times Magazine* (January 2, 2000), pp. 26-27 with one b/w by HC.

23

Books, Multiple copies

Contains books, magazines, collection guides and other publications in which Callahan is the subject, or one or more Callahan photographs is printed. Included is one copy of *Callahan* by John Szarkowski, as well as multiple copies of publications which appear elsewhere in the collection.

24

Oversize Publications, 1949-1977

"What Is It?," *Life* (January 10, 1949), p. 104 with one b/w by HC.

Lewine, Joan, "Focus on Fashion Photographers," *Modern Miss* (Summer 1953), pp. 20-21 with cover and one b/w by HC.

Sandberg, Carl, "Carl Sandberg and his Chicago," *Chicago Sunday Tribune Magazine* (March 10, 1957), pp. 6-9 with portrait and 14 b/w by HC.

Keating, Bern, "Choosing a Camera," *Holiday* (September 1962), pp. 99 with one b/w by HC.

"Harry Callahan Makes Pictures," *Providence Sunday Journal* (May 17, 1964), pp. 6-8 w/ 10 b/w by HC. 2 copies.

Pollack, Peter, "Finding beauty in the Banal," *Book Week, Sunday Herald Tribune* (August 9, 1964, pp. 18 with one b/w by HC.

Mann, Margaret, "Books," *Artforum* (September 1964), pp.53-54.

Hallmark, *1967 Photographs by Harry Callahan*, Calendar. 3 copies.

"Gallery: [Harry Callahan]." *Life* (27 March 1970), pp. 6-7 with one b/w. 5 copies.

Fogg Art Museum Calendar, September 1973-December 1974.

Providence Sunday Journal RISD Centennial (March 20, 1977). 5 copies.

25

Oversize Publications, 1978-1999

"Photo Callahan," *Audiovisual Performance* (June/July 1978), pp. 8. 2 copies.

Pennsylvania State University. *Photography: The Selected Image* (1978). 6 copies.

Америка [Russian Journal] (1978), pp. 36-40 with 10 b/w by HC.

Hallmark Photographic Collection, *Harry Callahan Photographs* (1981). 3 copies.

Picture (1982). Cover Photograph by HC. 2 copies.

Dialogue, Ohio Arts Journal (May/June 1982). Cover Photograph by HC.

Callaway Editions Catalog, 1982-83.

Water's Edge Harry Callahan, 1988 Calendar.

Raedeke, Paul. "Interview with Harry Callahan," *Photo Metro* (June/July 1988), pp. 5-19 w/ several by HC. 4 copies.

"150 Years of Photography," *Life Magazine* (Fall 1988), pp. 140.

150 Years of Photography 1990 Calendar.

Bonner, J.W., "The World Made Emblematic," *The Arts Journal* (January 1990), pp. 16-17.

Photo Metro (December 1989/January 1990), pp. 17 with one b/w by HC

Casabella (June 1998), pp. 91.

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Non-HC Related Publications

- 27 Posters
- 28 Oversize Materials, Miscellaneous

Series 7: Audiovisual material, 1984

Note: Consists of two items: an 8mm. film titled *Harry Callahan, Eleanor and Barbara*, produced by Edgar Howard in 1984; and one audio cassette of a question answer session which occurred during the exhibition *Eleanor: Photographs by Harry Callahan* at the Art Institute of Chicago, 1984.

Extent: 1 box

Box Folder

29 **Audiovisual material**

Series 8: Photographic materials, n.d., circa 1941-1990s

Note: The bulk of the Harry Callahan Archive consists of photographic materials documenting Callahan's career from the 1940s to the 1990s. These materials consist of black and white as well as color negatives, transparencies, proof prints, and contact prints. In the absence of a clear organizing principle established by Callahan, materials have been arranged in groupings first by format and then by subject matter. Occasionally Callahan selected and arranged particular groups of negatives and gave them unique numbers. All groupings established by the photographer have been preserved. A concerted effort has been made to cross-reference negatives, both numbered and un-numbered, to the specific accession numbers of fine prints existing in the Center's collection. During the organization of this archive, a database was compiled of all images known to have been published during Callahan's life. This database has been further referenced to the unique numbers assigned by Callahan to his special negatives. *For further information, see the handwritten list of selected negatives in Box 2a of Biographical Materials. For access to the database of published image, consult the archivist. During the organization of the archive, a concerted effort was made to count all the individual exposures of film in all formats. Accuracy may vary, but numbers are indicative of proportions of various formats. Overall summary estimates of photographic materials:*

140,800 total exposures in both b/w and color

37,200 color exposures

103,600 black and white exposures

10,000 proof prints

Extent: 158 boxes

Subseries 1: Black and white proof prints, n.d., circa 1941-1978

There are between 10,000 and 11,000 black and white proof prints in the Callahan archive. They have been sorted into categories as closely as possible related to Callahan's working methods. The prints span Callahan's career from around 1941 up to approximately 1978 when he turned almost exclusively to color photography. There are more proofs from the period after Callahan's move to Providence than from before the move. There are significantly fewer proofs from his years in Chicago, and almost none from Detroit. The few Michigan proofs appear to have been taken much later, on return visits in the 1960s and 1970s.

Three styles of labeling were used on the proofs. Many were initialed with "HC" on the recto, generally in the lower right-hand corner of the print. Many proofs have a location code such as "Prov" for Providence and "Vt" for Vermont. The second major labeling method was a rubber stamp impression on the verso. The stamp contains Callahan's name and a copyright insignia and a space for the date which is rarely filled in. The third labeling

method was handwritten initials on the verso, usually in black crayon. These prints were only occasionally labeled with locations. A few prints labeled "P" which stood for "Perma print" according to Peter MacGill, Callahan's dealer for many years.

Extent: 48 boxes

Box Folder

30 **Family/Biographical proof prints —1**

- | | |
|----|--|
| 1 | Eleanor and Barbara |
| 2 | Callahan's shadow with camera |
| 3 | Callahan house |
| 4 | Callahan house, interior |
| 5 | Shop windows, autobiographical |
| 6 | Portraits of friends |
| 7 | Eleanor, nudes, indoors (rc) |
| 8 | Eleanor, nudes, indoors (fiber) |
| 9 | Eleanor, nudes, indoors (stamped) |
| 10 | Eleanor, nudes, indoors (stamped) |
| 11 | Eleanor, nudes, indoors (stamped) |
| 12 | Eleanor, multiple exposures |
| 13 | Eleanor, multiple exposures (stamped) |
| 14 | Eleanor, nudes, outdoors (stamped) |
| 15 | Eleanor and Barbara "snapshots," 1950s (stamped) |
| 16 | Barbara, Chicago (fiber) |
| 17 | Barbara and a friend?, Michigan (fiber) |

31 **Family/Biographical proof prints —2**

- | | |
|----|--|
| 18 | Chicago? Barbara? 1950s (stamped) |
| 19 | Eleanor nudes, outdoors, Chicago 1950s (fiber) |
| 20 | Eleanor nudes, outdoors, 1950s (fiber) |
| 21 | Multiple Exposures Eleanor with Miscellaneous, 1950s (fiber) |
| 22 | Eleanor nudes, indoors, Chicago, 1950s (fiber) |

- 23 Eleanor nudes, indoors, Chicago, 1950s (rc)
- 24 Eleanor/Barbara "Snapshots", 1950s (rc)
- 25 Eleanor/Barbara "Snapshots", 1950s (fiber)
- 26 Eleanor and Barbara, ca. 1951 (fiber)
- 27 Barbara [and Eleanor], Ulm, Germany, 1957-58 (fiber)
- 28 Barbara and interiors, Germany, 1957-58? (fiber)
- 29 Barbara, Europe, 1957-58? (fiber)
- 30 Eleanor: Multiple Exposures, Aix-en-Provence, 1957-58? (fiber)
- 31 Eleanor, Aix-en-Provence?, 1957-58? (fiber)
- 32 Eleanor nudes, outdoors, Maine? 1960s? (rc)
- 33 Barbara and Eleanor, California, 1961 (fiber)
- 34 Barbara, Athens, 1968 (fiber)
- 35 Multiple Exposures, Barbara with Architecture, Rome, 1968 (fiber)
- 36 Eleanor [printer's proofs?]
- 32 Chicago 1
- 33 Chicago 2
- 34 Providence 1
- 35 Providence 2
- 36 Providence 3
- 37 Providence 4
- 38 Providence 5
- 39 Providence 6
- 40 Providence 7
- 41 Providence 8
- 42 Providence 9
- 43 New England 1 (Block Island, Martha's Vineyard)
- 44 New England 2 (Massachusetts, Vermont)

45	Provincetown
46	Rhode Island 1
47	Rhode Island 2 (including Woonsocket)
48	Cape Cod 1
49	Cape Cod 2
50	Horseneck 1
51	Horseneck 2
52	New York 1
53	New York 2
54	Aix-en-Provence 1
55	Aix-en-Provence 2
56	Europe 1
57	Europe 2
58	Europe 3
59	Rome 1
60	Rome 2
61	Rome 3
62	Mexico 1
63	Mexico 2
64	Mexico 3
65	Mexico 4
66	Mexico 5
67	Peru 1
68	Peru 2
69	Miscellaneous: Non-U.S./Non-Europe
70	Miscellaneous: U.S.
71	Location Unknown 1

72	Location Unknown 2
73	Location Unknown 3
74	Location Unknown 4
75	Location Unknown 5
76	Location Unknown 6
77	Location Unknown 7

Subseries 2: Black and white film-based materials (negatives), n.d., 1957-1990s

Note: Organized by size of material, then by the numbers assigned by Callahan, and last of all, the un-numbered materials.

9 x 12 cm negatives = 324

4 x 5 film pack negatives = 237

4 x 5 inch negatives (including trimmed negatives) = 2573

8 x 10 inch negatives = 746

2 ¼ x 2 ¼ inch negatives (including variant formats) = 37,743

35 mm negatives = 62,233

Summary of the numbering system Callahan created for his black and white negatives.

- M 130 – M 267 [35 mm negatives printed for MoMA 1976]
- M 270 - M 365 [35 mm negatives printed for MoMA 1976]
- R 354 - R 485 [2 ¼ inch]
- G 1 – G 151 [2 ¼ inch]
- RF 30 – RF 68 [2 ¼ inch]
- F 422 – F 487 [4 x 5 inch]
- L 1 - L 46 [8 x 10 inch, “works of man”]
- L 47 – L 113 [8 x 10 inch]
- L 114 – L 183 [8 x 10 inch, “nature and collage”]
- L 184 – L 248 [8 x 10 inch, “Barbara and Eleanor”]

Extent: 60 boxes

Sub-subseries 1: 8x10 inch negatives, n.d., 1961

Arrangement: Organized by Callahan’s system of numbering with un-numbered negatives filed at the end of the sequence. Negatives corresponding to published images have the CCP database number included.

Quantity: 746

Extent: 6 boxes

78	Book I, II, III: L1 to L133 (154)
79	Book III, IV: L134 to L254 (146)
80	Book IV, Barbara and Eleanor, radiator, street scenes, black trees, architecture, miscellaneous (137) -- unnumbered
81	Signs, Siskind, abstractions, Chicago 1961, trees, architecture double panorama, miscellaneous landscapes (88) -- unnumbered

82 Miscellaneous 1 (100) – unnumbered

83 Miscellaneous 2 (88) -- unnumbered

Sub-subseries 2: 4x5 inch negatives, n.d.

Extent: 7 boxes

84 Unnumbered, Unsorted

85 Unnumbered and variants on Aix weeds

86 4 x 5 and 9x12 negatives, Eleanor, Barbara, Family, Ballroom Apartment, Siskind

87 4 x 5 and 9x12 negatives, unnumbered and 4 x 5 contacts sheets, F1-F418

88 4 x5 and 9x12 negatives and contact prints, F1-F487

89 4 x 5 contact prints, Eleanor and apartment, unnumbered

90 4 x 5 contact prints, miscellaneous, unnumbered

Sub-subseries 3: 2 ¼ x 2 ¼ inch negatives, n.d., 1957-1970s

Arrangement: Due to the large numbers of unidentified negatives, only the negatives selected and numbered by Callahan have been separated into labeled boxes. The majority of the negatives in this format remain in boxes without identification. When individual negatives of specific subjects were found, they were moved to the front of the box with a notation by the staff member.

Extent: 25 boxes

91 Selected negatives, RF1 to RF68

92 Selected negatives, G1 to G182; R1 to R125

93 Selected negatives, R126 to R562

94 Contact sheets from selected negatives, R1 to R484

95 Selected negatives and contact sheets, G1 to G182

96 Negatives and contact sheets, "rejects," and unnumbered

97 Negatives and contact sheets, grasses, buildings, surfaces

98 Negatives and contact sheets, trees

99 Negatives, 1960-1971 and miscellaneous

100 Negatives, Europe 1957, New England 1970s

101 Negatives, Europe 1960s, Providence, misc

102 Negatives, Mexico

- 103 Negatives, including Eleanor
- 104 Negatives, facades and Eleanor
- 105 Negatives, 1969-1971
- 106 Negatives, old negatives in stapled paper
- 107 Negatives, old negatives and Eleanor
- 108 Negatives, no identification
- 109 Negatives, no identification
- 110 Negatives, no identification
- 111 Negatives, no identification
- 112 Negatives, no identification
- 113 Negatives, cut frames
- 114 Contact sheets in groups identified by Callahan from travel to Rome, Mexico, and Ireland, 1960s to 1970s.
- 115 Negatives, resleeved

Sub-subseries 4: 35mm negatives, n.d., 1950s-1990s

Arrangement: Due to the large numbers of unidentified negatives, only the negatives selected and numbered by Callahan have been separated into labeled boxes. The majority of the negatives in this format remain in boxes without identification. When individual negatives of specific subjects were found, they were moved to the front of the box with a notation by the staff member.

Extent: 22 boxes

- 116 Selected negatives, M1 to M175
- 117 Selected negatives, M176 to M366
- 118 Contact sheets from selected negatives, M1 to M365
- 119 Negatives, Detroit Camera Shop
- 120 Negatives, Detroit Camera Shop
- 121 Negatives, Carl Sandberg and *Think* magazine
- 122 Negatives, family, 1950s
- 123 Negatives, Chicago 1950s; Europe 1970s
- 124 Negatives, Chicago 1950s; Europe 1970s
- 125 Negatives, Chicago 1950s

- 126 Negatives, Europe 1957
- 127 Negatives, Providence, Mexico, etc.
- 128 Negatives, 1950s
- 129 Negatives, 1950s
- 130 Negatives, Greece and Rome
- 131 Negatives, Chicago, Peru, Beaches, 1969-1971
- 132 Negatives and contact sheets, Georgia 1990s
- 133 Negatives and contact sheets, Georgia?
- 134 Negatives, unidentified
- 135 Negatives, unidentified
- 136 Negatives, unidentified
- 137 Negatives, unidentified

Subseries 3: Color film-based material (positive transparencies and negatives), n.d., 1950s-1990s

8 x 10 inch negatives = 9

4 x 5 inch negatives = 123

2 ¼ x 2 ¼ inch negatives = 6533

35 mm negatives = 10,064

35 mm transparencies, mounted = ca. 18,400

Extent: 50 boxes

- 138 8 x 10 inch Color separation negatives
 - 1 8 x 10 inch Color transparencies
- 139 4 x 5 inch negatives
- 140 Negatives and contact sheets, Peachtree series (1 of 2)
- 141 Negatives and contact sheets, Peachtree series (2 of 2)
- 142 Negatives and contact sheets, walls, pavement, signs, n.d.
- 143 Negatives and contact sheets, trees, grasses, beaches, still life, personal, misc., n.d.
- 144 Negatives and contact sheets, miscellaneous
- 145 Negatives and contact sheets, architecture, n.d.

- 146 Negatives and contact sheets, architecture, n.d
- 147 Color contact sheets, 35mm and 2 ¼ x 2 ¼ inch, n.d.
- 148 1 2 ¼ x 2 ¼ inch color, negatives and snapshots, commercial lab
- 2 Negatives and contact sheets, trees, grasses, n.d
- 35 mm negatives**
- 149 35mm color, negatives and snapshots, commercial lab
- 150 35mm color, negatives and snapshots, commercial lab
- 151 35mm color, negatives and snapshots, commercial lab
- 152 35mm color, negatives and snapshots, n.d
- 153 35mm color, negatives and snapshots, n.d.
- 154 35mm color, negatives and contact sheets, n.d. and 1990s
- 155 35mm color, negatives and contact sheets, n.d. and 1990s
- 35 mm color slides**
- 156 Slides still in lab boxes: duplicates
- 157 Slides still in lab boxes: save
- 158 Slides still in lab boxes: save
- 159 Slides still in lab boxes: save
- 160 Slides still in lab boxes: save
- 161 Slides still in lab boxes: save
- 162 Slides still in lab boxes: no label
- 163 Slides still in lab boxes: no label
- 164 Slides still in lab boxes: misc. dates, 1950s-1970s and family
- 165 Slides still in lab boxes: 1971-1977 and misc. dates
- 166 Slides still in lab boxes: ca. 1950s-1960s
- 167 Slides still in lab boxes: save
- 168 Slides still in lab boxes: 1977, April – November
- 169 Slides still in lab boxes: 1977, September – November

- 170 Slides still in lab boxes: 1977, November – April 1978
- 171 Slides still in lab boxes: 1978, April - July
- 172 Slides still in lab boxes: 1978, Venice, etc.
- 173 Slides still in lab boxes: 1978, July – September
- 174 Slides still in lab boxes: 1979, January – May
- 175 Slides still in lab boxes: 1979, May – July
- 176 Slides still in lab boxes: 1979, July – September
- 177 Slides still in lab boxes: 1979, September
- 178 Slides for Matrix book project
- 179 Slides in pages
- 180 Slides in pages
- 181 Slides in pages: July 1960 – June 1966
- 182 Slides in pages: July 1962 – September 1971
- 183 Pages of slides; green 3-ring binders full of slides (2); slides for Matrix book project in correct order; enlarged prints of slides.
- 184 Slides in large presentation binder
- 185 Empty slide boxes, July 1960 – July 1962
- 186 Empty slide boxes, July 1962 – September 1971
- 187 Unmounted color 2 ¼ inch transparencies in strips and pages, n.d.

Subseries 4: Miscellaneous materials, n.d.

Extent: 5 boxes

Box	Folder
188	Color Prints, Working Process
189	Color Prints, Working Process
190	Color proof prints, Oversize
191	B/W proof prints, Eleanor oversize
192	B/W proof prints, Miscellaneous oversize

Subseries 5: Empty, original paper boxes