Finding aid for the
Harry Callahan archive, 1929-2001
AG 29

Finding aid updated by Tai Huesgen, 2019
Harry Callahan archive, 1929-2001

AG 29

Creator
Callahan, Harry (1912-1999)

Abstract

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 Chioirenza, 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.
Arrangement

Series 1: Biographical materials, n.d., 1929-1990, 3 boxes
Series 2: Correspondence, n.d., circa 1940s-1999, 8 boxes
Series 5: Writings about Callahan, 1957-1978, 1 box
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

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

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

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
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<tbody>
<tr>
<td>3a</td>
<td>Correspondence, n.d. &amp; 1940s to 1970</td>
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<tr>
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<td>Correspondence, no date</td>
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<tr>
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<td>Correspondence, 1940s</td>
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<td>Correspondence, 1950s</td>
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<td>Correspondence, 1960-1963</td>
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<td>Correspondence, 1964</td>
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<td>Correspondence, 1969 (Jan-Jun)</td>
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<td>Correspondence, 1969 (July-Dec)</td>
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<td></td>
<td>Correspondence, 1970</td>
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<tr>
<td>3b</td>
<td>Correspondence, 1971-1978</td>
</tr>
<tr>
<td></td>
<td>Correspondence, 1971 (Jan-Jun)</td>
</tr>
<tr>
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<td>Correspondence, 1971 (July-Dec)</td>
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</tbody>
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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

**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, 1982
Zabriskie Gallery, 1983
Zabriskie Gallery, announcements, etc., 1983
Zabriskie Gallery, 1984
Zabriskie Gallery, 1986, 1989
Zabriskie Gallery, 1990s

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

7
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

8
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.

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
9
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
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 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

12 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

13 Exhibition announcements: Multiple copies and miscellaneous

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

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   Rathbone, Belinda (1978)
     Ebin, D.J. (1957)
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

<table>
<thead>
<tr>
<th>Box</th>
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<tr>
<td>16</td>
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**Public Undated/Unnamed publications**


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.


*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.


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.


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)


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.


Hagen, Yvonne, *New York Herald Tribune* (November 20, 1957). One b/w by H.C.


Newspaper clippings (1958)

White, Minor, “The Photographs of Harry Callahan,” *Aperture* (1958), pp. 68-73 and cover with 5 b/w by HC.

Bosco, Henri, “Enfances,” *l’Arc* (Spring 1958), pp. 63-71 with one b/w by HC.

Newspaper clippings (1959)

White, Minor (ed.), *Aperture* (1959), 1 p. with one b/w by HC.

*Photographer’s Choice* (Spring 1959), Catalog.

Davidson, Bruce, “Visions of Beauty,” *Camera* (April 1959), pp. 20-28 with one b/w by HC.

Newspaper clippings (1960)

White, Minor (ed.), *Aperture* (1960), 1 p. with one b/w by HC.

*Big Table 5* (1960), cover with one b/w by HC.

Steichen, Edward, “Photography in Retrospect,” *Photography Annual* (1960), pp. 83-121 with one b/w by HC.

Callahan, Harry, “The Artful Flow of Information,” *Think* (June 1960), pp. 18-21 with 6 b/w by HC.

“A Museum’s Great Photographs,” *Coronet* (November 1960), pp. 136-137 with one b/w by HC.

*Photography in the Fine Arts* (1960), catalog with one b/w by HC.

Newspaper clippings (1961)


“Jet-away to romance,” *Air France Jet Trails* (Fall 1961), pp. 2-3 with one b/w by HC.

Newspaper clippings (1962)


“of Special Interest,” *Rhode Island School of Design Alumni Bulletin* (February 1962), pp. 28-29 with one b/w by HC.

Weiss, Margaret, “Ideas in Images,” *Saturday Review* (December 29, 1962), pp. 20-23 with one b/w by HC.

*The Museum of Modern Art Appointment Calendar* (1963), p. 10 with one b/w by HC.

Czartoryska, Urzsula, (Untitled article), *Fotografia* (March 1963), pp.73-74 with 4 b/w by HC.

“Best Photographs of 1963,” *American Alumni Council News* (June 1963), pp. 5-9 with one b/w by HC.

Czartoryska, Urszula, “Dwie Wystawy Nowojorskie,” Fotografia (June 1964), ppp.128-132 with one b/w by HC.

Kinzer, H.M., “Callahan shows, east & west, mark his book’s publication,” Popular Photography (June 1964), pp.28 & 30 with one b/w by HC.


(Ad for Hallmark Gallery), The Host (August 15, 1964), p. 4 with one b/w by HC.


“Photography as Fine Art,” Cards (Autumn 1964), pp.32-33 with 4 b/w by HC.

(Ad for Hallmark Gallery), Playbill (September 1964), p. 6 with one b/w by HC.

Publications, 1964-74

Other Publications (1946-1964)

Newspaper clippings (1964)

(Ad for Hallmark Gallery), The New Yorker (September 12, 1964), p. 102 with one b/w by HC.


Weiss, Margaret, “Double Exposure,” Saturday Review (September 26, 1964), pp. 36-38 with portrait and 6 b/w by HC.


“Photography at Rhode Island School of Design,” Rhode Island School of Design Alumni Bulletin (December 1964), pp. 2-11 with portrait and 17 b/w by HC; Petri, Tony, “Photographs: Harry Callahan,” Rhode Island School of Design Alumni Bulletin (December 1964), pp. 12-17 with 4 b/w by HC.

Weiss, Margaret R., “Double Exposure,” Saturday Review (September 26, 1964), pp. 36-38 with portrait and 6 b/w by HC.

Newspapers (1965)
Hallmark Cards (summer 1965), 32 pages with installation view of HC exhibition at Hallmark Gallery.


Munroe, Joe, “Harry Callahan,” Infinity (January 1965), pp. 16-23 with 7 b/w by HC.

Deschin, Jacob, “Hugh Edwards: Aim for the realistic image,” Popular Photography (July 1965), pp. 28, 34, 126 with mention of HC as head of ID.

Rhode Island School of Design Faculty Show 1965-66

Newspapers (1966)

“Latest Reports from the Photo World,” Popular Photography (September 1966), pp. 12-14 with 1 b/w by HC in the Hallmark calendar.

“Coffee Break with the Editors,” Modern Photography (November 1966), pp. 6, 8 with mention of HC photograph in the Hallmark calendar.


Newspapers (1968)


“Portfolio: Harry Callahan, Eleanor, Ville, Paysage,” Camera [Lucerne] (April 1968), pp. 6-17 with 10 b/w by HC.

“Harry Callahan: The Multiple Image,” Creative Camera (August 1968), pp. 270-271 with two b/w by HC.
“Harry Callahan,” *Nikkor Club* [Japan] (autumn 1968), pp. 14-16 with 4 b/w by HC.

Newspapers (1969)

*Rhode Island School of Design Alumni Bulletin* (March 1969), pp. 16-17.


“Try This Short Photo Course,” *Modern Photography* (June 1969), pp. 92-97 with the 13 steps HC uses in teaching his students currently on view at Hallmark Gallery.

“Photographs by Harry Callahan,” *Creative Camera* (July 1969), pp. 242-249 with 7 b/w by HC.

“Photograph by Harry Callahan,” *Creative Camera* (October 1969), p. 343 with one b/w by HC.

“Harry Callahan,” *Photography Annual 1969*, pp. 164-167 with 6 b/w by HC.


Newspapers (1970)

*Governor’s Arts Awards* (Rhode Island State Council on the Arts, 1970) with a portrait and 3 b/w by HC.


*Rhode Island School of Design Alumni Bulletin* (September 1970), pp. 25.

*Rhode Island School of Design Alumni Bulletin* (December 1970), pp. 18-19.

Newspapers (1971)

“An appointment calendar for the year 1971 with selected Black and White works from The Museum of Modern Art.” (1970), with one b/w by HC.
“Women...insights,” *Camera People* (April 15-28, 1971), pp. 4 one b/w photo by HC.

“Female Sexuality: What it is – and isn’t; answers from . . .” *Mademoiselle* (July 1971), pp. 108-117 with one b/w by HC.

Newspapers (1972)

“Photographs of Women,” *Camera* (February 1972), pp. 19, 41 one b/w photo by HC, short bio


*Rhode Island School of Design Alumni Bulletin* (December 1972), pp. 38.

**Publications, 1972-1978**


“Harry Callahan,” *Modern Photography Annual 1972*, 72-75 with 4 b/w by HC.

*Fotografia* (1973)

Light Gallery. *The History of Photography Calendar 1973* (1972), with one b/w by HC.


Newspaper clippings (1974)

Light Gallery. *The History of Photography Calendar 1974* (1973), with one b/w by HC.

*Exposure* (September 1974), pp.16.

Other Publications (1965-1975)

Newspaper clippings (1975)


Naversen, Kenneth, “Callahan’s Formalism,” *Artweek* (May 24, 1975), pp. 11-12 with one b/w by HC.


Newspapers (1976)

University of New Mexico, Albuquerque Art Museum, *Peculiar to Photography* (1976), p. 10 with one b/w by HC.

*Exposure* (February 1976), cover with one b/w by HC.

*Exposure* (February 1976), p. 11.


Grundberg, Andy, “Photography: Chicago, Moholy and After,” *Art in America* (September/October 1976), pp. 34-39 with one b/w by HC.

Parson, Ann, “Harry Callahan,” *Photography, The Boston Phoenix* (October 19, 1976), pp.6, 27 with portrait and one b/w by HC.


“Harry Callahan: A Major Retrospective for a Photographer of Influence,” *Flightime* (December 1976), pp.14-18 with portrait and 5 b/w by HC.

“Personalità, autori, esponenti delle nuove tecniche,” *Progresso Fotografico* (December 1976), pp. 56-57 with one b/w by HC.


“The Quiet Master of Light,” *Newsweek* (December 13, 1976), p. 118-119 with portrait and 5 b/w by HC.

“Exactly What Is a Photograph?,” *Time* (December 20, 1976), p. 70 with 3 b/w by HC.

“200 Harry Callahan Photographs on View,” *MOMA* (Winter 1976-1977), pp. 1, 7-8 with 4 b/w by HC.

Newspaper clippings (1977)


Hellman, Roberta and Marvin Hoshino, “Harry Callahan,” *Arts* (February 1977), p. 7 with one b/w by HC.


*The Museum of Modern Art Members Calendar* February 1977, p. 1 with one b/w by HC.

Herwaldt, David, “Callahan,” *New Boston Review* (Spring 1977), pp. 21-22 with one b/w by HC.

Hughes, George, “Callahan: Artist in Quantity,” *Amateur Photography* (March 9, 1977), pp. 72-75 with 6 b/w by HC.


Scully, Julia, Andy Grundberg and Mary O’Grady, “Portraits,” *Modern Photography* (June 1977), pp. 92-118 with 2 b/w by HC.

Shook, Melissa, “Callahan,” *Photograph* (July 1977), pp. 1-4, 37 with 6 b/w by HC.

Clergue, Lucien, “Harry Callahan,” *Zoom* (July 7, 1977), pp. 36-37 with 2 b/w by HC.

Dampenon, Ph., “Table ronde avec Lucien Clergue, Bernard Perrine et Guy Le Querrec,” *Grand Angle* (July-August 1977), pp. 16-17 with portrait with C. Capa and Marc Riboud.


Newspaper clippings (1978)
Jones, Hardin and Helen, *Sensual Drugs*, (Cambridge University Press, 1978), dustjacket has b/w by HC.


“Linea Sperimentale: Harry Callahan,” *Progresso Fotografico* (March 1978), p. 54-57 with portrait with Roberto Salbitani and 6 b/w by HC.

Rubinfien, Leo, “Harry Callahan’s Détente with Experience,” *Voice* (April 10, 1978), p. 81 with portrait and one b/w by HC.


**Publications, 1978-1983**


Feaver, William, “How not to stage an art gala in Venice,” *ARTnews* (September 1978), pp. 58-59 with one b/w by HC.


Weiss, Margaret R., “Artists Behind the Lines,” *Bookviews* (October 1978), pp. 28-34 with one b/w by HC.


Newspaper clippings (1979)


*RISD Bulletin* (July 1979), pp. 2

Other Publications, miscellaneous (1975-1979)

Newspaper clippings (1980)


Cheadle, Rand, Jeff Davis and Bill Neal, “Harry Callahan—Still His Own Man,” *The Arts Journal* (July 1980), pp.2-5 and cover with 6 b/w by HC.

Hedgpeth, Ted, “Harry Callahan in Color,” *Images & Issues* (Fall 1980), 2 pp. with one b/w by HC.

Baldwin, Roger, “Books: American Images,” *Views* (Fall 1980), pp.16-17 with one b/w by HC.

Davis, Keith, “The Hallmark Photographic Collection,” *Forum* (September 1980), pp. 13-14 with one b/w by HC.


Stevens, Nancy, “Harry Callahan,” *American Photographer* (October 1980), pp.68-75 with portrait and 6 color by HC.


Hanson, Henry, “Seeing the Light,” Chicago (November 1980), pp. 250-251 with one b/w by HC.

Hanson, Henry, “Meigs Field: Should it belong to the public?” Chicago (December 1980), p. 15 with one b/w by HC.


Gray, Channing, “If you don’t take risks, what’s the sense of living?” The Providence Sunday Journal (December 7, 1980), pp. 22-24, 26-30 with 4 color by HC.

Pantalone, John, “Callahan the Photographer,” East Side-West Side (December 11, 1980), pp. 6A-7A & 16A and cover with 3 b/w by HC.


Matrix (catalog of publications) (1980), with two pages on Harry Callahan Color

Newspaper clippings (1981)

Institute of Contemporary Art, A Photographic Patron (1981), with one b/w by HC.


“Faces of ‘street people’ fascinate Harry Callahan,” The Noon News (January 16, 1981), pp.1-2 with one b/w by HC.


Grover, Jan Zita, “Callahan Collected,” AfterImage (March 1981), pp. 4-5 with 5 b/w by HC.

Jones, R.L, Jr. (ed.), *The Photograph*... (April 1981), 12 pp. with portrait with other members of symposium, portrait, portrait with Eleanor Callahan and one b/w by HC.

Shook, Melissa, “Disturbances: Callahan in black-and-white and color,” *Camera Arts* (May-June 1981), pp.26, 28, 111-113 with one b/w and one color by HC.


“Art in American Business,” *Dynamic Years* (September-October 1981), p. 38-41 with 2 b/w by HC.


Newspaper clippings (1982)

*12 Views: JEB Gallery Calendar* (1982) with one b/w by HC.

Kingsley, April, “Art on the Beach: Provincetown People and Places,” *Art Express* (March-April 1982), pp. 45-49 with one b/w by HC.

Fondiller, Harvey V., “Desert Flower,” *Camera Arts* (March-April 1982), pp. 12-14, 16-19 with one b/w by HC.

Diamondstein, Barbaralee, “Visions & Images: Harry Callahan,” *Horizon* (May-June 1982), pp. 34, 36-38 with one b/w by HC.

“Harry Callahan: A Life in Photography,” *MD* (July 1982), pp. 103-108 with portrait and 11 b/w by HC.


“Bilder Frei Von Menschlichem Empfinden,” *Photo* (October 1982), pp. 40-48 with 5 color by HC.

Newspaper clippings (1983)
“Harry Callahan,” *Fotografia Creativa* (1983), pp.188-193 with 6 b/w by HC.

(Various short articles on HC), *Zabriskie Newsletter* (Winter-Summer 1983), pp.1-2 with one b/w by HC.


Hugonot, Marie-Christine, “Photographie: Harry Callahan,” *Beaux Arts* (June 1983), pp.60-65 with 9 b/w by HC.

“Expositions,” *Decoration Internationale* (June 1983), 1 p. with one b/w by HC.


Larson, Kay, “Light Fantastic,” *New York* (June 27, 1983), p. 70 with one b/w by HC.

Hagen, Charles, “Late Color,” *Camera Arts* (July 1983), p22-29, 73-73, 76-77 with 4 color by HC.


**Publications, 1983-1989**

Brooks, Valerie, “Harry Callahan’s True Colors,” *ARTnews* (October 1983), p. 64-71 with portrait, 3 color and 6 b/w by HC.

Livingstone, David, “A look back at a pioneer,” *Chae Leans* (?) (October 1983), pp.T7-T8 with one b/w by HC.


“Notes,” Zabriskie Newsletter (Fall-Winter 1983), p. 6 with photo of HC poster.

Newspaper clippings (1984)

Callahan, Harry. Eleanor.

Moore, Sarah J. “The Center and the Archives,” Creative Camera (February 1984), pp.1257-1261 with one b/w by HC.


“Harry Callahan: Eleanor and Barbara,” Zabriskie Newsletter (Spring-Summer 1984), p.3 with one b/w by HC.


Scully, Julia, “Seeing Pictures,” Modern Photography (August 1984), pp. 18, 36 with 3 b/w by HC.

Chahroudi, Martha, “Eleanor, Chicago, 1949: Harry Callahan,” Bulletin-Philadelphia Museum of Art (Summer-Fall 1984), pp. 32-34 with one b/w by HC.


Newspaper clippings (1985)

The Museum of Modern Art Calendar (1985) with one b/w by HC.

Minkkinen, Arno Rafael, “Harry Callahan,” Pori Art Museum (1985), 4 pp. with portrait and 3 b/w by HC.

Rantoul, Neal, “The Heyday of Photographic Education: Harry Callahan, Aaron Siskind and Minor White,” Art New England (February 1985), pp. 6-7 with one b/w by HC.


“Vanha herra Callahan Porissa,” *Kameralehti* (August 1985), p. 18 with one portrait and 2 b/w by HC.

Turner, Peter, “Callahan in Cardiff,” *Creative Camera* (October 1985), pp. 7-8 with one b/w by HC.

“Harry Callahan,” *The New Spirit in American Photography* (November 9-December 22, 1985), 4 pp. with one color and 5 b/w by HC.

Runeberg, Tutta, “Valokuva Rikkoo Rajojaan,” *Suomen Kuvaalehti* (December 7, 1985), pp. 22-25 with one b/w by HC.

Other Publications (1980-1985)

Davis, Keith F., “Hallmark Collection,” *Center Quarterly* (1986), pp. 8-10 with one b/w by HC.


Perry, Pam, “Perfect Prints,” *Creative Loafing* (May 17, 1986), pp. 1-B.


Newspapers (1987)

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


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

Newspapers (1988)
Columbus College Department of Art, 1987-88 Schedule.


Newspapers (1989)


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


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

**Publications, 1990-1996**


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)


General Atlantic Partners Portfolio (1990)


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.


*RISD Views*, 1990-1991
Newspaper clippings (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.


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)


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.


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.


Newspaper clippings (1995)


Bell, Judith, “Harry Callahan,” *Photographers Forum*, (September 1995), pp. 24-27 with 3 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)


*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.


*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).


*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.

**Publications, 1996-2000**


Newspaper clippings (1997)

RISE* Views* (Winter 1997)


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


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


Newspapers 1999


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


Other Publications (1986-1997)

Newspapers (2000)


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.

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.

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


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.


**Oversize Publications, 1978-1999**


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


*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 1990 Calendar.


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

*Casabella* (June 1998), pp. 91.

**Non-HC Related Publications**
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

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

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<td>Eleanor and Barbara</td>
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<td>Callahan’s shadow with camera</td>
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<td>Callahan house</td>
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<td>Shop windows, autobiographical</td>
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<td>Eleanor and Barbara “snapshots,” 1950s (stamped)</td>
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<td>Eleanor nudes, indoors, Chicago, 1950s (fiber)</td>
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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   Providence7
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.

<table>
<thead>
<tr>
<th>Size of Material</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>9 x 12 cm negatives</td>
<td>324</td>
</tr>
<tr>
<td>4 x 5 film pack negatives</td>
<td>237</td>
</tr>
<tr>
<td>4 x 5 inch negatives (including trimmed negatives)</td>
<td>2573</td>
</tr>
<tr>
<td>8 x 10 inch negatives</td>
<td>746</td>
</tr>
<tr>
<td>2 ¼ x 2 ¼ inch negatives (including variant formats)</td>
<td>37,743</td>
</tr>
<tr>
<td>35 mm negatives</td>
<td>62,233</td>
</tr>
</tbody>
</table>

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 |
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
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
2¼ x 2¼ inch negatives = 6533
35 mm negatives = 10,064
35 mm transparencies, mounted = ca. 18,400
Extent: 50 boxes
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

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
</tr>
</thead>
<tbody>
<tr>
<td>188</td>
<td>Color Prints, Working Process</td>
</tr>
<tr>
<td>189</td>
<td>Color Prints, Working Process</td>
</tr>
<tr>
<td>190</td>
<td>Color proof prints, Oversize</td>
</tr>
<tr>
<td>191</td>
<td>B/W proof prints, Eleanor oversize</td>
</tr>
<tr>
<td>192</td>
<td>B/W proof prints, Miscellaneous oversize</td>
</tr>
</tbody>
</table>

Subseries 5: Empty, original paper boxes