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Finding aid for the
Marion Palfi archive, circa 1920s-1983

AG 46

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Creator

Palfi, Marion (1907-1978)

Abstract

Papers and photographic materials, 1920s - 1983, relating to the career of Marion Palfi (1907 - 1978), photographer. The bulk of this collection documents her activities as a photographer, teacher, researcher, and social critic during the period from 1945 to 1978. There is little documentation of her first career in Germany as an actress, model, and dancer. The correspondence contains letters, telegrams, and postcards between Palfi and friends, photographers, scholars, writers, publishers, and governmental and private institutions. Subjects include personal matters, her philosophy of using photography to influence social change, her sales of photographs, and her efforts to publish her works.

Quantity/ Extent

60 linear feet

Language of Materials

English

Biographical/ Historical Note

Marion Palfi was born of Hungarian and Polish parents in Berlin, Germany, on October 21, 1907. Her father, Victor, was born into an aristocratic family, but was unwilling to engage in the kind of career expected of him. He escaped life as a monk (he was never ordained) to become an important German theatre director and producer. In her teens, Marion studied dance and worked as a much sought-after model and actress, appearing in several films. Given a small camera by a friend, she soon found accomplishment in her own creativity. Palfi apprenticed herself to a commercial portrait studio in Berlin and in 1934 she opened her own portrait studio there. She also worked as a freelance photographer for various German magazines, before being forced to leave Germany. Her portrait studio in Amsterdam was successful, but, as political events in Europe worsened, Palfi was determined to find more meaningful work elsewhere.

Arriving in the United States in 1940, Palfi took a job at a photofinishing and processing firm in Los Angeles to earn a living, saving evenings and weekends photographing for herself. It was during this time that her cumulative essay approach was first conceived.

The Council Against Intolerance in America decided to sponsor Palfi's study on minority artists and in March, 1945, her first one-woman exhibition opened at the Norlyst Gallery in New York with the title "Great American artists of minority groups and democracy at work." Through this assignment, she met Langston Hughes, the American poet, who became an ardent supporter. Her close ties with Hughes allowed her to establish a circle of friends that included John Collier, Sr., Eleanor Roosevelt, Edward Steichen, and Lisette Model. A Ministry of Education Award and Julius Rosenwald Fellowship followed in 1945 and 1946 respectively. Palfi used the money from the Rosenwald Fellowship to travel throughout the United States photographing examples of racial discrimination.

Palfi's photo essay on Jim Crow laws and lynching, "There is no more time," was published in 1949. Palfi's book on child neglect and juvenile delinquency, *Suffer little children*, was published in 1952. Three years later Edward Steichen selected several of Palfi's photographs for his "Family of man" exhibition at the Museum of Modern Art in New York. Involved in the campaign for African American civil rights, in the early 1960s Palfi used her Taconic Foundation grant to make a photographic record of voter registration in the South. In 1967 she received the Guggenheim Fellowship to document the lives of Native Americans. A retrospective exhibition of Palfi's work, *Invisible in America*, took place at the University of Kansas in 1973. She received a National Endowment for the Arts Photography Fellowship in 1974. She was an instructor in Photographic Social Research at the Inner City Institute in Los Angeles, from 1971 until her death there in 1978.

Scope and Content Note

Papers and photographic materials, 1920s - 1983, relating to the career of Marion Palfi (1907 - 1978), photographer. The bulk of this collection documents her activities as a photographer, teacher, researcher, and social critic during the period from 1945 to 1978. There is little documentation of her first career in Germany as an actress, model, and dancer. The correspondence contains letters, telegrams, and postcards between Palfi and friends, photographers, scholars, writers, publishers, and governmental and private institutions. Subjects include personal matters, her philosophy of using photography to influence social change, her sales of photographs, and her efforts to publish her works.

The activity files contain correspondence, brochures, handwritten and typed manuscripts, articles, books, catalogs, clippings, resumes, scrapbooks, course outlines, reference notes, and other items relating to biographical material about Palfi, her exhibitions from 1945 to 1983, photography courses taught by her in New York and Los Angeles, miscellaneous reference files, and publications which featured her from 1932 to 1983.

Marion Palfi believed that her photographs could improve the existing order of American society. The photographic project files contain correspondence, field notes, clippings, research material, work prints, manuscripts, and maquettes for proposed books relating to her projects from 1945 to 1978. These projects explored problems in post-war America: race relations, discrimination in rural towns and urban cities, child neglect and juvenile delinquency, the treatment of the elderly, the condition of Native Americans on reservations and in urban ghettos, and elements of the criminal justice system. The photographic materials consist of study prints, contact sheets, and negatives which relate to her projects as well as some portraits and her early photographic work in the 1930s and 1940s.

Arrangement

Series 1: Correspondence

General correspondence, n.d.

General correspondence, 1940-1978

Selective index to the correspondence (moved to the end of the Finding Aid)

Series 2: Activity files

Biographical material, ca.1920s-1979

Exhibition files, 1945-1983

Teaching files, ca.1948-1976

Reference files, ca.1930s-1978

Series 3: Photographic project files

Julius Rosenwald Fellowship and American Missionary Association, 1945-1950

There Is No More Time, 1949-1952

Children in America, 1949-1952

In These Ten Cities, 1950-1951

Suffer Little Children, 1951-1961

Curacao, 1953

One Month in Mexico, 1955

You Have Never Been Old, 1954-1962

Gangler Circus, 1961

That May Affect Their Hearts and Minds, 1963-1967

The Esau Jenkins Story, 1963-1967

First I Liked the Whites, I Gave Them Fruits, 1966-1973

Ask Me If I Got Justice, 1970-1978

Series 4: Other materials

Publications, 1932-1983

Artifacts, ca.1940s-1978

Audiovisual materials, 1974-1975

Oversize materials, ca.1920-1978

Series 5: Photographic materials

Study prints, work prints, and contact sheets, ca.1930s-1975

Negatives, ca.1930s-1974

Names and Subject Terms

Palfi, Marion (1907-1978)

Restrictions

Conditions Governing Access

Access to this collection requires an appointment with the Volkerding Study Center.

Nitrate negatives are in cold storage and require two-week advanced notice for access.

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 a gift to the Center from Palfi's husband, Martin Magner, and the Menninger Foundation in 1982.

Related Materials

AG 130 contains the Marion Palfi Miscellaneous Acquisitions collection. Additional information on Palfi's theatrical career and the theatrical materials in her archive can be found in AG130.

Preferred Citation

Marion Palfi archive, circa 1920s-1983. AG 46. Center for Creative Photography, University of Arizona, Tucson, AZ.

Processing Information

Processed by Robert Sorgenfrei and David Peters, 1985.

Electronic version of the finding aid prepared by Amy Rule, June 1998.

Collection rehoused by Meghan Jordan, summer 2016.

Finding aid updated by Meghan Jordan and Alexis Peregoy, July 2016.

Container List

Series 1: Correspondence, 1940-1978, n.d.

Letters, telegrams, greeting cards, and postcards between Palfi and friends, photographers, scholars, writers, publishers, and governmental and private institutions. Enclosures like contracts, newspaper clippings, articles, typed and handwritten manuscripts, photographs, and other material have been kept with their respective letters. Subjects include personal matters, Palfi's philosophy of using photography to influence social change, and sales of photographs to publications, institutions, and individuals. Also included is documentation of Palfi's efforts to publish her work. The majority consists of letters received by Palfi, but there are also carbon copies of Palfi's typed correspondence. There is a selective correspondence index at the end of the finding aid.

Quantity: 2 linear foot

Box	Folder	
1	1-4	Original correspondence: W.E.B DuBois, Langston Hughes, Edward R. Murrow, Eleanor Roosevelt [Restricted: Researchers use copies in boxes 1A-1C]
1A	1-4	General correspondence, n.d.
	5-19	General correspondence, 1940-1955
1B	20-41	General correspondence, 1956-1970
1C	42-61	General correspondence, 1971-1978

Series 2: Activity Files, circa 1920-1983

Correspondence, leaflets, brochures, handwritten and typed manuscripts, articles, and newspaper clippings relating to Palfi's activities as a professional photographer. There are four subseries within the activity files series: biographical material, exhibition files, teaching files, and reference files.

Note: oversized material in this and subsequent files is denoted by an asterisk (*)

Note: additional information on Palfi's theatrical career and the theatrical materials in her archive can be found in AG130.

Quantity: 4 linear foot

Subseries 1: Biographical Material, circa 1920-1979

Arranged chronologically and includes personal essays, resumes, scrapbooks, certificates, awards, and published biographies.

Box	Folder	
2	1	Newspaper clippings in German, ca. 1920s-early 30s
	2	Theater guild membership book, 1923
	3	Scrapbook of German newspaper clippings, 1930s

- 78 4 Musical scores and German lyrics, ca. 1930s
- 2 4 Address book and calendar, ca. 1940s
- 5 Newspaper clippings, 1940s
- 6 Miscellaneous brochures, papers, 1940-50
- 7 Miscellaneous personal papers, 1940-50
- 8 Accident insurance policy, 1945
- 9 Biographical typed manuscript by George Berkowitz that appeared in
Minicam Photography.
- 10 George Berkowitz, "The Tempest tossed," *Minicam Photography*, July-
August 1949, pp. 50-58, 121-124
- 11 Application for position at United Nations, ca. 1950
- 12 Autobiographical statements, ca. 1950
- 73 Biographical scrapbook with newspaper clippings, announcements,
correspondence, 1945-51.
- 2 13 Biographical data, typed manuscript, ca. 1955
- 14 Application for federal employment, 1951
- 15 Miscellaneous resumes, 1950s
- 16 Certificates of recognition, awards, 1961, 1967
- 17 Miscellaneous newspaper clippings, brochures, 1960s
- 18 Biographical data, typed manuscript, ca. 1961
- 19 Steichen statement on Palfi and copies of letter to her, 1961, 1963
- 20 List of exhibitions, prizes, honors, and important purchases, ca. 1961
- 78 16 "A Story," handwritten manuscript, ca. 1964
- 2 21 *Who's Who of American Women*, 1966
- 22 "Statement of accomplishments since 1967," typed manuscript
- 23 Biographical data, 1970s
- 24 Newspaper clippings, 1970s
- 25 Biographical information and correspondence for *Encyclopedia for the
American Woman* [never published], 1973-75
- 26 Biographical article in *Exposure* 11:3, August 1973
- 27 Biographical article in *New World*, 1974
- 28 Laurie Brown, "Why They Chose Photography: A Study of Eight Women,"
photocopies of typed manuscript, 1975
- 29 Interview conducted by Alicia Wille, typed manuscript and correspondence,
1977
- 2A 30 Agreement between Palfi and Sam Vlahos, 1978
- 31 Memorials, obituaries, death certificate, 1978-79
- 32 Memorial article in *New World* 5:1, 1979
- 33 Memorial article in *Los Angeles Center for Photographic Studies Newsletter*
January 1979

	34	Promotional brochures for book by Erich H. Abraham, <i>Konzern Krach</i> , circa 1930s
78	2	Mounted 1-page biography from an unidentified exhibition, n.d.
	21	Resume with biographical data, ca. 1958
11		Portraits of Marion Palfi, ca. 1930-77

Subseries 2: Exhibition Files, 1945-1983

Includes Palfi's exhibitions documented in the archive from 1945 to 1983.

Box	Folder		
2A	35-36	Great American Artists of Minority Groups, 1945	
	37	The Negro in American Life, circa 1946	
	38	A Closer Look: Four Photographers, 1948	
	39	Women's Invitation Exhibition, 1948	
	40	Gala Negro History Celebration, 1949	
	41-47	Children in America, 1949	
	48-49	Man in Our changing World, 1952	
	50	Family of Man, 1955	
	51-52	America's Many Faces, 1961	
	53-56	There Is No More Time: You Have Never Been Old, 1961	
	57	"I Too Am America," 1968	
	58-60	Invisible in America, 1973	
	2B	61	Witkin Gallery, New York, 1973
		62	Femmes Photographes, 1974
63-64		Friends of Photography, 1974	
65-66		Pasadena Museum of Art, 1974	
67-68		Women of Photography, 1975	
69		Caption cards for unknown exhibition, ca. 1976	
70		Silver See: A Portfolio of Photography from Los Angeles, 1977	
71-72		Photographic Crossroads: The Photo League, 1978	
73	Memorial Exhibition in Honor of Marion Palfi, 1978-79		
74	Photographic Directions: Los Angeles 1979, 1979		
75	Marion Palfi, 1983		

Subseries 3: Teaching Files, circa 1948-1976

Arranged alphabetically by institution. Contains materials related to Palfi's teaching experiences, i.e. contracts, course outlines, and class notes.

Box	Folder	
2B	76	California Institute of the Arts, Los Angeles, 1966
	77	Inner city Cultural Center, Los Angeles, 1971-74

78	Teaching contract with Jilly Lauren, Los Angeles, 1976
79-80	New School of Social Research, New York, 1959-62
81	Miscellaneous notes and course outlines, n.d.
82	Photo League School, New York, ca. 1948
83-84	University of California at Los Angeles Extension, 1965-66
85	Lectures, Seminars, Symposia 1950-78

Subseries 4: Reference Files, circa 1930s-1978

Arranged alphabetically by subject and include papers Palfi used as reference material.

Box	Folder	
3	1	Bernard Hoffman Laboratories, 1952
	2	John Collier, ca. 1950-66
	3	W.E.B. DuBois, obituary, 1963
	4	Grants and fellowship requests, 1946-66
	5	Highlander Research and Educational Center, Knoxville, Tenn., ca. 1960s
	6	Langston Hughes, ca. 1950-67
	7	Inner City Cultural Center, Langston Hughes Memorial Library, Los Angeles, 1968
	8-10	Inner City Cultural Center, Los Angeles, brochures, 1971-79
	11	Lectures, seminars, symposia, 1950-78
	12-14	Los Angeles Center for Photographic Studies, 1976-78
	15	Miscellaneous invoices, etc., 1950s
	16	Miscellaneous copy negatives of famous photographs, n.d.
	17	Notebook listing print numbers, ca. 1940s
	18	Notebook with technical information on photography, 1930s
	19	Eleanor Roosevelt, empty envelopes, 1940s-50s
	20	Edward Steichen, obituary, 1973
	21	Women's Cultural Center, Los Angeles, 1978

Series 3: Photographic Project Files, 1945-1978

Correspondence, field notes, newspaper clippings, research material, miscellaneous publications, work prints, contact sheets, handwritten and typed manuscripts, and maquettes of proposed books derived from the projects. Arranged chronologically with the above material in each project. The same arrangement is used for the fine prints and negatives.

Quantity: 9 linear feet

Subseries 1: Julius Rosenwald Fellowship and American Missionary Association, 1945-1950

Box	Folder	
3A	22-23	American Missionary Association, 1945
	24	Journal listing expenses and field notes, 1945-47

- 25 Correspondence, 1946
- 26 Julius Rosenwald Fellowship, 1946
- 27 "Anybody can Be a Negro," typed manuscript, ca. 1947
- 28 Numbered, typed captions for photographs of children, ca. 1947
- 29 *Children in America*, typed outline of photographic themes, ca. 1947
- 30 "America's People Calendar," ca. 1947
- 31 Memahor Memorial Shelter, (children's home) typed manuscript, ca. 1947,
3 copies
- 32 "Collection of Photographs of Children in America," typed manuscript, 1947
- 33 "Columbians," 3 prints, ca. 1947
- 34 Correspondence, 1947
- 35 "Democracy at Work," typed manuscript, ca. 1947
- 36 "Democracy Can Work in the South," typed manuscript and work prints, ca.
1947
- 37 "Democracy Can Work Throughout the Nation," typed manuscript and work
prints, ca. 1947
- 38 "John Ramos," typed manuscript, ca. 1947
- 39 "Problems of Youth," typed manuscript, ca. 1947
- 40 "Protected and Unprotected Children at Play, typed manuscript with work
prints, ca. 1947
- 41 "Puerto Rican Immigration," typed manuscript of article, 1947
- 42 "Puerto Ricans in New York," typed manuscript, 1947
- 43 "A Statement by Marion [Palfi] about Puerto Ricans in New York," typed
manuscript, ca. 1947
- 44 Report of activities to Rosenwald fellowship, 1947
- 45-50 J.B. Stoner, miscellaneous files, 1947-48
- 78 15 "The Dixiecrat Delegate from Tennessee," typed manuscript about J.B.
Stoner, 1948
- 3A 51 "The Story of a Little Friend," typed manuscript, ca. 1947
- 52 "The Survey of Baltimore, Maryland, in Photographs," typed manuscript, ca.
1947
- 53 "Unwanted Children," typed manuscript, ca. 1947
- 54 "Unwanted Children," typed manuscript, ca. 1947
- 55 Correspondence, 1948
- 56 New York Good Neighbor Federation, ca. 1948
- 57 Junior Achievement, brochures and pamphlets, 1948
- 3B 58 "One World at Your Door-steps," typed manuscript, ca. 1950
- 59 "Other Ideas," typed manuscript, ca. 1950
- 60 Memorandum: project for a photographic survey of "Children in New York,"
typed manuscript, ca. 1950

- 61 "A Photographic Column as a Social, Welfare, and Health Commentary,"
typed manuscript and work prints, ca. 1950
- 62 Langston Hughes, "Ups and Downs," handwritten manuscript, ca. 1950
- 63 "Women in the Americas," typed manuscript, ca. 1950
- 64 "The World We Live In," typed manuscript, ca. 1950

Subseries 2: There is No More Time, 1949-1952

- | Box | Folder | |
|-----|--------|---|
| 3B | 65-67 | Correspondence, 1949-1952 |
| | 68 | "People in a Straight Jacket," typed manuscript, circa 1949 |
| | 69 | "There Is No More Time," typed manuscript, ca. 1949 |
| | 70 | "Questions and Problems," typed critique of book maquette, n.d. |
| | 71 | "A Short Resume of Irwinton, Georgia," typed manuscript, 1949 |
| | 72 | Newspaper clippings from Georgia, 1949 |
| | 73 | L.D. Reddick, "The Lynching of Pickie Pie," <i>The Crisis</i> 57:3, March 1950, pp.
141-43, 198. |
| 79 | 1 | <i>There Is No More Time</i> , book maquette, ca. 1949-50 |
| | 2 | <i>There Is No More Time</i> , photostat of maquette, ca. 1949-50 |
| | 3 | <i>There Is No More Time</i> , photostat negative of book maquette, ca. 1949-50 |

Subseries 3: Children in America, 1949-1952

- | Box | Folder | |
|-----|--------|--|
| 3B | 74-77 | Correspondence, 1949-52 |
| | 78 | "About This Project" by Albert Deutsch, typed manuscript, ca. 1950 |
| | 79 | Typed manuscript outline and proposal for a book, ca. 1950 |

Subseries 4: In These Ten Cities, 1950 - 1951

- | | | |
|----|-------|--|
| 3B | 80-81 | Correspondence, 1950-51 |
| | 82 | Typed captions to numbered photographs, ca. 1950 |
| | 83 | Miscellaneous research material, 1950 |
| | 84 | Typed draft for <i>In These Ten Cities</i> , mimeographed, 1950 |
| | 85 | Corrections to draft, 1950 |
| | 86 | "A Study of Discrimination in America," typed manuscript, ca. 1950 |

Subseries 5: Suffer Little Children, 1951 - 1961

- | Box | Folder | |
|-----|--------|-------------------------|
| 3B | 87-90 | Correspondence, 1951-61 |

	91	Reviews, 1952-53
4	1	Mounted reviews, 1952-55
	2	Oceana Publications order blanks, ca. 1953
	3	Promotional material, ca. 1953

Subseries 6: Curacao, 1953

Box	Folder	
4	4	Newspaper clippings, articles and announcements of lecture, 1953
	5-6	Correspondence, 1953
	7	"My Experiences in the Netherlands Antilles," typed manuscript, circa 1953
	8	Typed captions to accompany work prints, circa 1953
	9	"The Curacao Story," typed manuscript to accompany photographs, circa 1953
78	20	Exhibition poster and announcement of lecture, 1953

Subseries 7: One Month in Mexico, 1955

Box	Folder	
4	10	One Month in Mexico, typed captions for work prints, circa 1955

Subseries 8: You Have Never Been Old, 1954-1962

Box	Folder	
4	11-18	Correspondence, 1954-1962
	19	New York Senior Citizen's Month, 1956
	20	"You Have Never Been Old: A Study in Geriatrics," tearsheets from <i>Transactions of the New York Academy of Sciences</i> Ser. II 21:5, March 1959, pp. 435-41.
	21	Field notes and consent forms, ca. 1956
	22	Monthly reports, December 1956-June 1957
	23	Outline of project, ca. 1954
	24	Petition to City College of New York for support, ca. 1958
	25	Employment forms for social investigator position, ca. 1957
	26	Outline of work, March 1957
	27	Print from exhibition and miscellaneous papers, ca. 1957
	28	"5 case histories... 5 lives," typed manuscript of Chapter 3 from "You Have Never Been Old," 3 copies, ca. 1957
	29	Manuscript for New School of Social Research, ca. 1958-59
	30	"Statement of Plans," 5 copies, ca. 1957

Subseries 9: Gangler Circus, 1961

Box	Folder	
4	31	Programs, 1961
	32	Mounted and numbered prints, pt. 1, 1961
	33	Mounted and numbered prints, pt. 2, 1961
4A	34	Newspaper clippings, 1961
	35	Consent forms, 1961

Subseries 10: That May Affect Their Hearts and Minds, 1963-1967

Box	Folder	
4	36-40	Correspondence, 1963-1967
	41	"Conversation between Chief Jamie Moore and Marion Palfi... March 23, 1964," typed manuscript
	42	"Greenwood, Mississippi," typed captions for numbered photographs, 1964
	43	"Greenwood, Mississippi, Where It All Began," typed manuscript, ca. 1964
	44	"Mississippi Summer Project," typed manuscript, 1964
	45	"The Only Photographer in Greenwood, Mississippi," typed manuscript, ca. 1964
	46	"The Only Photographer in Greenwood, Mississippi, A New South Is Rising," 1964
	47	"Statement of Plans: Ten Years After," typed manuscript, ca. 1964
	48	"Ten Years After," typed project proposal to NAACP, ca. 1964
	49	"That May Affect Their Hearts and Minds," typed manuscript, 1964
	50	"That May Affect Their Hearts and Minds," typed manuscript with captions for numbered photographs, 1964
	51	"That May Affect Their Hearts and Minds," typed manuscript, 1964
	52	Newspaper clippings about the civil rights movement, 1963-64

Subseries 11: The Esau Jenkins Story, 1963-1967

Box	Folder	
4	53-57	Correspondence, 1963-1967
	58	<i>The Esau Jenkins Story</i> , photostat of book maquette with typed text, ca. 1965
	59	<i>The Esau Jenkins Story</i> , photostat negatives of book maquette, ca. 1965
	60	"Foreword" by Lewis W. Jones, typed manuscript, ca. 1965

- 61 "Captions for photographs," numbered 1-61, ca. 1965
 75 *The Esau Jenkins Story*, book maquette, ca. 1965

Subseries 12: First I liked The Whites, I Gave Them Fruits, 1966-1973

Box	Folder	
4A	62-64	Correspondence, 1966-1968
4B	65-67	Correspondence, 1969-1971
	68	Guggenheim fellowship application, 1967
	69	Correspondence, 1973
	70	"The Blue Lake Family at the Black Mountain Mesa in Navajo Land," typed manuscript, ca. 1968
	71	"Some Thoughts," typed manuscripts, ca. 1968
	72-73	Preliminary work prints and text, chapter 13, ca. 1968
	74-79	Rejected text with work prints, introduction, and chapters 1-3 and 10-12 for book maquette, ca. 1968
5	1	Rejected text and work prints for maquette, chapter 13, ca. 1968
	2	"The Peaceful People," text and work prints, ca. 1968
	3	"Displaced on One's Own Native Land," text and work prints, ca. 1968
	4-9	Rejected text and work prints for book maquette, chapters 4-9, ca. 1968
	10-11	Preliminary work prints, introduction, and chapters 1-13 for book maquette, ca. 1968
5A	12-18	Preliminary work prints, introduction, and chapters 1-13 for book maquette, ca. 1968
5B	19-21	Preliminary work prints, introduction, and chapters 1-13 for book maquette, ca. 1968
78	13	Contract with Dial Press, 1970
	14	"Navajo," typed manuscript, ca. 1967

Subseries 13: Ask Me If I Got Justice, 1970-1978

Box	Folder	
5B	22-27	Correspondence, n.d., 1974-75
5C	28-33	Correspondence, 1975-78
6	1	Field notes, 1974
	2	<i>Prisoner's Committee News</i> , 1975
	3	Prisoner's published writings, n.d.
	4	Source material, n.d.
	5	Newspaper clippings, 1974
	6	Photocopies of newspaper clippings, 1974
	7	Winfred Canright, "Report for Ann Klein," n.d.

	8-9	Newspaper clippings, 1974
6A	10	Prisoner's poems, typed manuscript, ca. 1972-74
	11-12	Chuck Spicer, writings, 1970-74
	13-14	Photocopy of book dummy, n.d.
	15	Preliminary book format pt. 1, n.d.
	16	Preliminary book format pt. 2, n.d.
78	1	Slide lecture notes, 1974-75
	17	Numbered captions for photographs, ca. 1974
	18	Handwritten manuscript, ca. 1974
	19	"The Wall," handwritten manuscript, n.d.
76		Book maquette, 1975
77		Study prints for maquette, 1974-75

Series 4: Other Materials, 1920-1978

Quantity: 14 linear feet.

Subseries 1: Publications, 1932-1983

Books, exhibition catalogs, newspaper clippings, magazine articles, and brochures which published photographs by Marion Palfi or which featured articles by her or about her work. The publications are arranged alphabetically. There is also a chronological listing of the publications, divided into three categories: (1) publications that feature Palfi photographs or biographical articles; (2) books by Marion Palfi; (3) exhibition catalogs.

Box	Folder	
7	1-29	Publications, A-H
7A	30-58	Publications, H-M
7B	59-68	Publications, M-P
	1	Tucker, Anne. "Marion Palfi, 1917-1978." <i>Afterimage</i> (December 1978), p.2.
	1A	"The Negro in American Life." [In Russian] <i>Ameryka</i> 50 (ca. 1950), pp. 2-15. [2 b&w.]
	2	---. "De Sociale Positie van de Negers in de USA." <i>ANJV</i> 18 (25 May 1946), pp. 12-13 [2 b&w.]
	2	Pool, Rosie. "De Culturele Ontwikkeling van de Negers in se USA." <i>ANJV</i> 19 (8 June 1946), pp. 12-13. [92 b&w.]
	2A	Lindquist-Cock, Elizabeth. "Marion Palfi: An Appreciation." <i>The Archive</i> , Research Series, No. 19 (September 1983) Center for Creative Photography, University of Arizona, Tucson 1983. [30 b&w.]
	3	"Moderne Portretfotografie." <i>Beauty: Periodick Voor De Vrouw</i> 7 (January 1936), pp. 6-7.
	4	<i>Bericht Uber Das Geschäftjahr 1932</i> . Berlin: Union Bank Aktien-Gesellschaft, 1932.

- 5 Murray, Clyde E. "Recreation and Group Work." *Better Times: New York City's Welfare News Weekly* 28:37 (6 June 1947), pp. 6-7 [1 b&w.]
- 6 Bowles, Chester. *The Negro – Progress and Challenge*. New York: Community Relations Service, 1954. [Cover: 1 b&w.]
- 7 Epps, Agnes Carter. "Christian Race Relations Children." *Children's Religion* 7:10 (October 1946), p. 14.
- 8 White, Nate. "Friend of All Races Enters Second Century." *Christian Science Monitor* (23 December 1946), p. 1. [tearsheet: 1 b&w.]
- 9 Palfi, Marion. "Mexican Americans." *Common Ground* 8:3 (Spring 1948), pp. 53-60. [Photographic essay: 9 b&w.]
- 10 "Book Boon for Negro Authors." *Ebony* 1:1 (November 1945), pp. 24-25. [1 b&w.]
- 10 Crosby, Alexander. *In These Ten Cities*. New York: Public Affairs Committee, 1951. [33 b&w.]
- 10 *Ebony* 1:1 (November 1945). [1 b&w cover.]
- 11 "Can College Conquer Color?" *Ebony* 1:2 (December 1945), pp. 3-8. [16 b&w.]
- 12 "Crusader for the Classroom." *Ebony* 1:4 (February 1946), pp. 47-50. [7 b&w.]
- 13 "NAACP Wins 21 of 23 Cases Taken Before U.S. Supreme Court." *Ebony* 1:9 (August 1946), pp. 38-39. [2 b&w.]
- 14 "Negro Movies Hit Pay Dirt." *Ebony* 1:10 (September 1946), p. 42. [3 b&w.]
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- 11 ---. "Subtle Cruelties in Girls' Reform Schools." *New York Star* (4 January 1949), pp. 1, 14-15. [6 b&w.]
- 11 ---. "Thousands of Children Held in Filthy Jails." *New York Star* (25 January 1949), pp. 12-13. [4 b&w.]
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Subseries 2: Artifacts, circa 1940s-1978

Original boxes that once contained photographic print paper, circa 1930s-1950s, and a box of rubber stamps, circa 1940s-1970s with restrictions regarding reprint rights and copyright, as well as stamps with Palfi's signature.

Quantity: 1 linear foot

Box	Item	
9	1-11	Artifacts, circa 1940s-1970s

Subseries 3: Audiovisual Materials, 1974-1975

Quantity: 1 linear foot

Box	Item	
10	1	A taped interview with Marion Palfi done on January 28, 1974, at radio station KPFK, Los Angeles, for their "Women in the Arts" program.
	2-3	Two metal cases of slides used in a lecture tour for <i>Ask Me If I Got Justice</i> , 1975.

Subseries 4: Oversize Materials, circa 1920-1978

Box	Folder	
73		Biographical scrapbook with newspaper clippings, announcements, correspondence, 1945-1951
75		<i>The Esau Jenkins</i> story project, book maquette, ca. 1965
76		<i>Ask Me If I Got Justice</i> , book maquette, 1975
77		<i>Ask Me If I Got Justice</i> , study prints for maquette, 1974-75
78	1	<i>Ask Me If I Got Justice</i> , slide lecture notes, 1975
	2	Mounted 1-page biography from an unidentified exhibition, n.d.
	3	"The Queena Mario Workshop," <i>Musical courier</i> 1341, 1 December 1946, p. 47 [1b&w].
	4	Musical scores and German lyrics, ca. 1930s
	5	<i>Baltimore Afro-American</i> , 10 January 1950, 21 January 1950, 28 January 1950, 4 February 1950.
	6	<i>The Daily compass</i> , 2-10 November 1949
	7	"Jail Term Fails to Stop Columbians," <i>PM</i> , 23 February 1947.
	8	<i>PM</i> , 24 March 1947
	9	<i>PM</i> , 11 April 1948
	10	<i>The New York Star</i> , 29-30 July 1948
	11	<i>The New York Star</i> , 4 January 1949, 25 January 1949, 26 January 1949.
	12	<i>The New York Times Magazine</i> , 7 February 1954, 2 copies
	13	"First I Liked the Whites" contract with Dial Press, 1970
	14	"Navajo," typed manuscript for "First I Liked the Whites" project, ca. 1967

- 15 "The Dixiecrat Delegate from Tennessee," typed manuscript about J.B. Stoner, 1948
- 16 "A Story," handwritten manuscript, ca. 1964
- 17 *Ask Me If I Got Justice*, numbered captions for photographs, ca. 1974
- 18 *Ask Me If I Got Justice*, handwritten manuscript, ca. 1974
- 19 "The Wall," handwritten manuscript for *Ask Me If I Got Justice*, n.d.
- 20 Exhibition poster and announcement of lecture, 1953
- 21 Resume with biographical data, ca. 1958
- 79 1 *There Is No More Time*, book maquette, ca. 1949-50
- 2 *There Is No More Time*, photostat of book maquette, ca. 1949-50
- 3 *There Is No More Time*, photostat negative of book maquette, circa 1949-1950
- 80 Julius Rosenwald Fellowship, miscellaneous oversize study prints, n.d.
- 81 *There Is No More Time* and Georgia Study project, miscellaneous oversize study prints, 1949
- 82 *First I Liked the Whites* project, miscellaneous oversize study prints, circa 1949
- 83 Early work, *Great American Artists of Minority Groups, Curacao, You Have Never Been Old, Ask Me If I Got Justice*, miscellaneous oversize study prints, 1945-75.

Series 5: Photographic Materials, circa 1930s-1975

The 792 photographs in the master print collection were considered by Palfi to be finished work, suitable for sale and exhibition. The master prints have been organized in chronological order by project. Quantity: 30 linear feet.

Subseries 1: Study Prints, Work Prints, and Contact Sheets, circa 1930-1975

Box	Folder	
11	1-2, 8	Portraits of Marion Palfi
	3-7	Portraits (Personal)
12	1	Europe – 1930s Portraits
	2-29	Portraits of Individuals
13	1-24	Portraits of Individuals
14	1-7	Europe, 1930s
	8	Middle East, 1930s
15	1-12	American Missionary Association (AMA)
	13	Slums – Charleston, SC, 1945
16-22		Julius Rosenwald Fellowship, 1946-1949
23-24		Georgia study project, 1949
25		<i>There is No More Time</i> , 1949

26		<i>In These Ten Cities, 1950-1951</i>
27		Curacao, Netherlands, West Indies (1953)
28		Mexico, 1955 (One month in Mexico 1955)
29-36		You Have Never Been Old, 1955-57
37	1-3	Gangler Circus
	4	New Lincoln School, New York: Biology Class, Ca. 1962
	5-9	the Esau Jenkins Story
38-44		That May Affect Their Hearts and Minds 1963-64
45-49		First I Liked the Whites, 1967-68 (Guggenheim Fellowship)
50-51		Ask Me If I Got Justice, 1974-75 (Fellowship for Photography National Endowment for the Arts)
52		Miscellaneous and Unidentified

Subseries 2: Negatives

The collection contains glass negatives from Palfi's earliest days as a photographer as well as 35 mm, 2 ¼ inch, and 4 x 5 inch film negatives. They have been arranged chronologically by project. The negatives in box 55/56 are frozen for preservation. There are contact sheets in boxes 69-72 of the frozen negatives. Two-week advanced notice is required to access negatives in cold storage.

Quantity: 4 linear feet, approximately 11,000 negatives.

Box	Folder	
53		Glass Plates
54		Glass Plates, 1930s
55-56		Original negative sleeve envelopes, 1930s-1940s [negatives are frozen] Early work, Europe, 1930s and United States, 1940s <i>Great American Artists of Minority Groups, 1945</i> Portraits, 1940s-70s <i>Ups and Downs with Langston Hughes</i> project, ca. 1950
57	1-3	<i>There is No More Time, 1949</i>
	4-12, 14	Georgia Study
	13, 15	<i>In These Ten Cities, 1951</i>
58-59		Rosenwald Fellowship, 1946-49
60-61		American Missionary Association, 1945
62	1	Curacao, Netherlands, West Indies, 1952
	2	<i>One Month in Mexico</i>
	3-6	<i>You Have Never Been Old</i>
63	1-5	<i>You Have Never Been Old</i>
	6	Gangler Circus
	8-10	<i>That May Affect Their Hearts and Minds, 1963-64</i> <i>That May Affect Their Hearts and Minds, 1963-64</i>
64		<i>That May Affect Their Hearts and Minds, 1963-64</i>
65	1	<i>The Esau Jenkins Story</i> project, 1963-65

- 2-7 *At First I Liked the Whites, 1967-73*
- 8 *Ask Me If I Got Justice, 1974*
- 66 Personal portraits, 1930s-70s
- 67 Original glassine envelopes to negatives 1-1542
- 68 Original glassine envelopes to negatives 1543-2837

Subseries 3: Contact Prints

These contact sheets include the negatives from box 55/56. The negatives have been frozen for preservation.
Quantity: 2 linear feet

- 69 Contact prints, N46.1 - .599
- 70 Contact prints, N46.600 - .1401
- 71 Contact prints, N46.1402 - .2304
- 72 Contact prints, N46.2305 - .2837

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