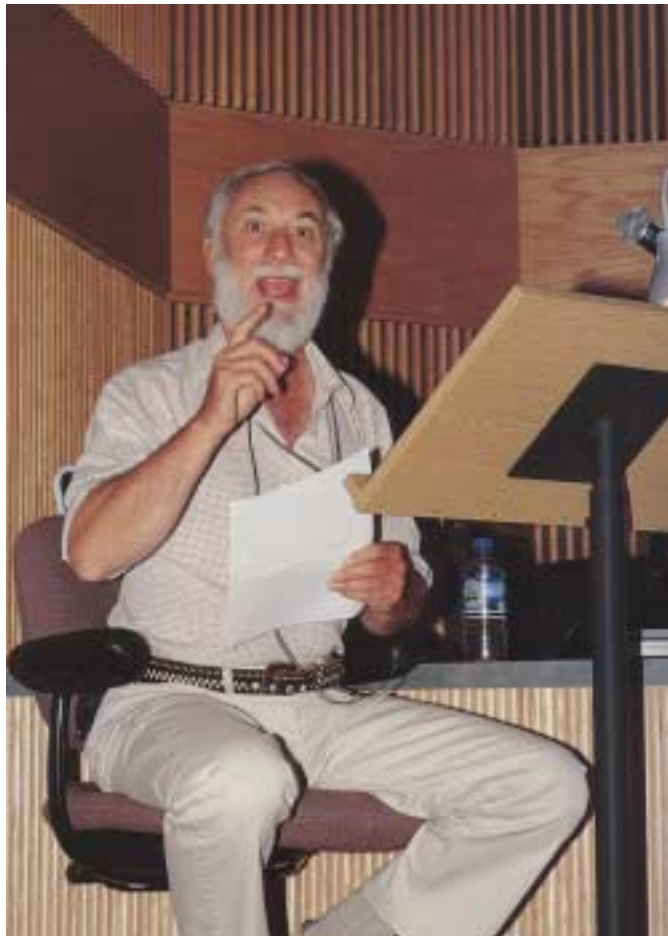


FINDING AID FOR THE

BILL JAY HISTORY OF PHOTOGRAPHY ARCHIVE AG 184

Center for Creative Photography
University of Arizona
Tucson, AZ 85721-0103

For further information about the archives at the Center for Creative Photography, please contact the Archivist: phone 520-621-6273; fax 502-621-9444



DESCRIPTION

Papers, writings, research files, teaching materials, audiovisual and photographic materials, books, periodicals, and computerized database of photographer and educator Bill Jay (1940 -).
177 linear feet

PROVENANCE

The collection was purchased in 2001 from Bill Jay.

LANGUAGES

English.

RESTRICTIONS

[Awaiting input from Bill Jay.]

SCOPE AND CONTENT

The Bill Jay History of Photography Archive contains the research files, personal papers and photographic materials of photographer-educator Bill Jay (1940 -). The collection is *not* a biographical collection about Bill Jay. While there are some personal letters and the archive does include a series of biographical material, there is no information related to Jay's family records, his childhood or early education. The materials in the archive date from ca. 1830-2002 with the bulk of the material relating to Jay's own publications dating from 1960-2002. The archive consists of correspondence (both business and personal), teaching materials, books, periodicals, articles, manuscripts, research files, exhibition ephemera, audiovisual and photographic materials.

Bill Jay has been collecting information on all aspects and periods of photographic history for more than thirty years. These files, he says, "comprise one of, if not *the*, most comprehensive 'banks' of information on the history of the medium anywhere in the world." Much of the collection had its origin in the original research conducted by Jay on various nineteenth century photographers including Francis Frith, Francis Bedford, Robert Demachy, Paul Martin, Sir Benjamin Stone, and others. Jay has also read, in a systematic manner, nearly every British and American photographic periodical of the nineteenth century. A large part of the collection is made up of photocopies made from the pages of these publications.

Jay was himself the editor of *Creative Camera* during its formative years in the 1960s and the originator of the journal *Album* in the early 1970s. He then went on to teach on all aspects of photography at Arizona State University, Tempe, Arizona. His career provided the encouragement and opportunity to collect information on photography from a wide variety of sources for his books, articles, and lectures. Although he has published more than four hundred articles and written more than fifteen books on the history and criticism of the medium, Jay says that he has barely "scratched the surface of the available material."

When Bill Jay's eighteen file cabinets and thirty additional crates of material arrived at the Center for Creative Photography, they reflected the two main divisions established by Jay: Photographers and Topics. A number of actions were taken to make the information more accessible. The audiotaped interviews with photographers were removed from the files and housed separately, the extensive periodical indexes and tables of contents of the nineteenth century periodicals were extracted and arranged in their own subseries. Material directly related to Jay's career (biographical, academic, publications, and activities including judging, conferences, workshops, fellowships, grant applications, and Society for Photographic Education work) was removed and arranged in separate series. The Topics file was examined with an eye to improving the consistency and clarity of the subject headings, and the redundant items were removed or combined and the alphabetization was corrected where necessary.

Because of the great volume of Mr. Jay's collection, it was divided into ten separate sections. Six of these series relate directly to Bill Jay's own career while the remaining four sections comprise the largest part of the archive, the research files. The archive also includes Bill Jay's extensive image files, an artistic creation made over four decades in which he took photographs of every

photographer he met. There is a three-ring binder of the printed digitized files of his database of 2,451 scanned photographs of photographers with the essential documentation for each image as well as a CD-ROM (Mac format) of the database. We have one hundred and fifty-three gelatin silver prints annotated in Jay's own hand, a selection of which was published in *Photographers Photographed* (Peregrine Smith Books, 1983).

Particular strengths of the collection beyond the pure immensity of Jay's Photographer and Topic files would certainly include his Periodical files. The indexes and tables of contents of every significant nineteenth century periodical related to photography are here. There is a complete run of *Punch* magazine from 1841 to 1891 and thirty-two volumes of the English periodical *Picture Post* spanning the years from 1938 to 1946. The series related to Jay's own writings contains his original manuscripts and typescripts, many of them with his annotations and corrections. There is a significant amount of material related to the Society for Photographic Education (S.P.E.) in the Activity Files series.

It could be said that a weakness of the collection is the fact that the Topics files are not comprehensive. They reflect Bill Jay's personal interests and tastes. For example, the topic Sports Photography is represented by one small folder while the topic Spirit Photography comprises ten large folders and a three-ring binder. Other weaknesses of the collection relate more to the Finding Aid than the collection itself. The Photographers are not listed by name because of their enormous volume (14,000 names), but are accessible in the file drawers themselves. Several boxes of material had to be left unprocessed: one box each of materials related to Photographers and Topics, and five boxes of miscellaneous periodicals. These must be physically examined until their titles are collected and noted in the Finding Aid.

ORGANIZATION

This collection has been designated Archive Group (AG) 184 and is arranged as follows:

- Biographical Material
- Realia, Objects, Artifacts
- Academic Career
- Publications
 - Books
 - Articles
- Activity Files
- Teaching Materials
- Research Files
 - Photographers Files
 - Topics Files
 - Periodicals
- Audiovisual Materials
- Other Materials
 - Books
 - Oversize Materials
 - Other Materials
- Photographic Materials

Appendix A: Folder listing of Topics Files

INVENTORY

BIOGRAPHICAL MATERIALS, n.d., 1960-1999

Material in this series originated in a box filled with reviews, interviews, personal letters, correspondence, and notes about Bill Jay. The biographical material has been sorted into two categories established by Jay himself: *About Bill Jay* and *Bill Jay – Résumé*.

The former includes printed descriptions of Bill Jay and/or his work and activities. There are posters advertising his lectures and exhibitions, newspapers and magazine articles describing his activities, typescripts of interviews conducted with him, reviews and advertisements for his books, typescripts giving the outlines of his professional career, fan letters, and manuscript notes of speakers introducing him. Some of these items are annotated in Bill Jay's own hand, providing additional information and insight.

The *Résumé* folders contain similar items in addition to typed and manuscript résumé and curriculum vita "updates." There are formal résumés of Bill Jay in this series showing his accomplishments over time. Both of the categories have been arranged chronologically by decade (60s, 70s, 80s, and 90s) with an additional folder for undated items.
.9 linear feet

AG 184:1/1-5 About Bill Jay, n.d., 1960s - 1990s
6-10 Résumé, n.d., 1960s - 1990s

AG184:2 Visa correspondence, 1975 - 1976

REALIA, OBJECTS, ARTIFACTS, n.d., 1960 - 1993

The largest part of this series is the collection of eleven pieces of Bill Jay's *Cameras Reconstituted as Art Pieces* (C. R. A. P.). There are two copies of his five page description of how these artworks were made. Other materials in the Realia series include Jay's diploma from the University of New Mexico, certificates of appreciation, attendance, or fulfillment, letters announcing his election to various societies and organizations, his 1965 press pass, and the results of his examination by the Institute of British Photographers (1960).
2.4 linear feet

AG184:3 C.R.A.P. (Cameras Reconstituted as Art Pieces) [exhibited in Research Center lobby, May - June, 2003]

AG184:4 Printed ephemera, realia

ACADEMIC CAREER, n.d., 1959-2001

All of these files were removed from the Topics file cabinets and arranged alphabetically in this series. The unbracketed headings are Jay's own; those in brackets were created by the archivist. Most of the material applies to Arizona State University (ASU), its procedures and guidelines for dissertations, advisement, appointment, and so forth. One file contains a complete listing of Bill Jay's students at ASU Another contains questions to be used in his nineteenth century photographic history course and still others contain notes related to Bill Jay's photography

courses. There is a large file related to the Northlight Gallery which played a significant role as photographic study center at the University. Salzburg College, with whom ASU arranged study abroad programs, also has a sizeable folder. The folder marked "Evaluations" contains Bill Jay's performance evaluations, reports on sabbatical leave, and correspondence with various departmental heads and college deans. The "Photo Studies" folder contains information about the M. F. A. program in photographic studies at ASU and its evolution over time.

1.3 linear feet

- AG184:5/1 Advisees, n.d.
- 2 Art slide collection, 1976
 - 3 ASU - advisement, 1977
 - 4 Arizona State University - appointment, n.d., 1974 - 1975
 - 5 ASU contract, 1977
 - 6 ASU - Graduate College, 1977, 1999
 - 7 ASU - Research papers, n.d., 1974
 - 8 Arizona, University of, n.d., 1982, 1988, 1990 - 1991 (*see also* University of Arizona, Box 47)
 - 9 Budget requests, 1981
 - 10 Century Club (ASU), 1977
 - 11 Coke, Van Deren, 1993
 - 12 Computers (ASU), n.d., 1986, 1993
 - 13 Copier - office, 1980
 - 14 Correspondence courses, n.d., 1992, 1994
 - 15 [Courses - Disturbing Image,] 1986
 - 16 [Courses - Documentary Photography,] 1994
 - 17 [Courses - History of Photography,] 1995
 - 18 [Courses - Introduction to Photography,] n.d.
 - 19 [Courses - Issues in Contemporary Photography,] n.d.
 - 20 [Courses - Nineteenth Century Photography,] n.d., 1992, 1994
 - 21 [Courses - Photo aesthetics,] n.d.
 - 22 [Courses - Photography and Culture,] n.d.
 - 23 [Courses - Problems in Victorian Photography,] n.d.
 - 24 [Courses - Research and Writing,] n.d.
 - 25 [Courses - Twentieth Century Photography,] n.d.
 - 26 Distinguished research award, 1977
 - 27 Distinguished Teacher Award, 1993
 - 28 Education (ASU), n.d., 1992
 - 29 Electronic gallery, 1996
 - 30 Evaluation (ASU), n.d., 1981 - 1987, 1989 - 1992, 1994 - 1998 [includes Sabbatical Leave Reports]
 - 31 Exams - 19c and 20c photo survey, n.d., 1974 - 1975, 1977 - 1980, 1982, 1992, 1996 - 1997, 2001
 - 32 Exams - Berkshire College of Art, 1959 - 1960
 - 33 Film (ASU), 1997
 - 34 Friends of Photography (ASU), n.d.
 - 35 [Gender bias,] 1999
 - 36 Graduate College Research Award, 1990 - 1991
 - 37 Graduate fellowships, 1977

- AG184:6/1 History of Photography - future plans, n.d., 1980
- 2 History of Photography programs, n.d.
- 3 Humboldt State University, 1978
- 4 Institute for Studies in the Arts, n.d., 1992, 1997
- 5 Interdisciplinary Nineteenth Century Studies Conference, 1992 - 1993
- 6 KAET, n.d, 1975, 1978 - 1979
- 7 Kodak Scholarship, 1990
- 8 Lecture topics, n.d.
- 9 [Letters from students,] n.d.
- 10 Library (ASU), n.d., 1981
- 11 London (Richmond College), n.d., 1992
- 12 MA thesis (ASU), 1974, 1976
- 13 Media research and development (ASU), 1975
- 14 Northlight Gallery (ASU), n.d., 1977, 1987 - 1989, 1991, 1994
- 15 Norwich University, 1993
- 16 Office supplies, 1979 - 1980
- 17 Photo studies (ASU), n.d., 1985, 1989 - 1990, 1996 - 1998
- 18 Photogenic drawing - test forms, n.d.
- 19 Photography: 150th Anniversary, celebrations at ASU, 1986
- 20 Portfolio One (ASU), n.d., 1977
- 21 Portfolio Two, 1977
- 22 Rainbank, 1990
- 23 Reading lists, n.d.
- 24 Research Awards Luncheon, 1992
- 25 Salzburg College, n.d., 1979, 1981 - 1985, 1988 - 1990, 1995

- AG184:7/1 Santa Ana College, n.d.
- 2 Scholarly publishing (ASU), 1994
- 3 School of Art (ASU), 1984 -1985, 1988 - 1989, 1994
- 4 School of Visual Arts, 1988, 1990, 1993 - 1994
- 5 Survey - students and photography, n.d.
- 6 Teaching vacancies, ca. 1977
- 7 [Tenure,] n.d., 1978, 1982, 1984
- 8 Tests, misc., 1976
- 9 Thesis guide, 1974, 1976
- 10 Travel (ASU), 1995
- 11 Union Institute, n.d., 1990
- 12 University of New Mexico - dissertation, 1974 - 1975
- 13 University of New Mexico - Photo III, n.d.
- 14 Visual Arts Research Institute (ASU), 1984

PUBLICATIONS, n.d., 1959-2001

Over the course of his career, Bill Jay has produced over four hundred articles and nearly a score of books. Many of these manuscripts and tear sheets were grouped in the Topics and Photographers files together with their research material. These files were removed from the Topics and Photographers files to establish a separate series of Jay's own work. Researchers interested in subjects that have been treated by Jay should examine the materials held here. Jay's books have been arranged chronologically, and listed by the titles under which they were

published. These boxes contain Jay's research notes, manuscripts, and, in some instances, copies of the published book.

Jay's articles are more complex, however. They have been divided into two sections: published articles and manuscripts. One box contains a binder of chronologically arranged tear sheets of articles written for *Practical Photography*. Two other boxes contain Jay's articles from other publications and are arranged chronologically with the titles of the articles enumerated under the year. The remaining boxes contain undated manuscripts and typescripts (many of them for the published articles above) and these have been filed alphabetically by title. Many of these typescripts show corrections and revisions in Bill Jay's and other hands.
15.5 linear feet

Books

- AG184:8 *Album*, 1969 - 1972
- AG184:9 *Views on Nudes*, 1972, 1980
- AG184:10 *Victorian Cameraman: Francis Frith's Views of Rural England 1850 - 1989*
 [missing manuscript], 1972, 1973
- AG184:11 *Customs and Faces: Sir Benjamin Stone 1818 - 1914*, 1972
- AG184:12-13 *Victorian Candid Camera: Paul Martin 1864 - 1944*, 1973
- AG184:14 *Northlight Magazine*, 1974
- AG184:15 *Essays and Photographs: Robert Demachy 1859 - 1936*, 1974
- AG184:16-17 *Francis Bedford 1816 - 1894: Victorian Lithographer and Photographer*, 1976
- AG184:18 *Negative/Positive: A Philosophy of Photography*, 1979, 1982
- AG184:19 *The Mind Machine: Photography and Psychic Phenomena*, 1980
- AG184:20 *Route 60* (with James Hajicek), 1981
- AG184:21 *Light Verse on Victorian Photography*, 1981
- AG184:22 Articles on photography in *Punch*, n.d. [1982?]
- AG184:23 More articles on photography in *Punch*, n.d.
 Photographers Photographed, 1983
- AG184:24 *History of Photography Monograph Series*, 1984 - 1986, 1988 - 1991
 Lulu by Dana Allen
 Elias A. Bonine by Ronna A. Berezin
 Arthur S. Mole by David L. Fisk
 Camillus S. Fly by Gregory S. Newman

Alexandra by Pamla J. Eisenberg
Camera and Bicycle by Barbara Lynn Ricca
Catherine Weed Ward by Elizabeth Poulsen
Dr. John Kirk by Dana L. Allen
Juvenile Fiction by Janet L. Berge
Photo-lithography by Beauvas Lyons
W. A. Bently by Douglas Prior
W. J. Harrison by Rodney Klukas
F. I. Monsen by Thomas Vandermeuler
Alfred Brothers by Paul G. Pegnato
W. P. McCulloch by Evelyn Cooper
Color/Documentary by Rich Collins
Harry Vroman by Burton K. Thorne
Zaida by Elizabeth Poulsen
Roman Vishniac by Darilyn Rowan
George Shiras III by Marcia Belveal

- AG184:25 *Cuthbert Bede and Photographic Pleasures*, 1985
- AG184:26-28 *Bernard Shaw on Photography* (with Margaret Moore), 1989
- AG184:29 *Art of the Sun Print*, 1991
Cyanide & Spirits: An outside-in view of early photography, 1991
- AG184:30 *Occam's Razor: An outside-in view of Contemporary Photographer*, 1992
U. S. Photo Guide (with Aimee Linhoff), 1993
Some Rollicking Bull: Light Verse, and Worse, on Victorian Photography, 1994
USA Photography Guide 2, 1995
- AG184:31 *On Being a Photographer*, 1997 - 1998, 2001
The Photographers, Volume I, 1998
61 Pimlico, The Secret Journal of Henry Haylor, 1998 [missing manuscript?]
On Looking at Photographs, 2000
Sun in the Blood of the Cat, 2001

Published Articles

- AG184:32 Articles published in *Practical Photography*, 1959 - 1964
- AG184:33/1 n.d.
 "Multigrade in Practice" from unknown publication
 "Colornews," issue 4, n.d. [edited by Bill Jay]
 "In Praise of the Snapshot" from *The Casual Eye*, A Northern Arts Exhibition, n.d.
 Paper cover for *Observations: Essays on Documentary Photography*, n.d.
 "History of Photography: The Inside-Out Approach" from *Teaching Photography*, ed. by Thomas Neff and Tony Frederick, n.d.
 The beginning of "Death in the Darkroom" from *Fields of Writing: Readings Across the Disciplines* by Nancy R. Comley and others,

- St. Martin's Press, New York, n.d.
 "Why Did I Take Up Photography?" from an unknown publication, n.d.
 "The Romantic Machine: Towards a Definition of Humanism in
 Photography" from *The Massachusetts Review - Photography*, n.d.
 "Looking at Ourselves: Photographs of Photographers" from *Deadline*,
 premier issue, n.d.
- 2 1960
 "Training for Photography" from *Practical Photography*, September 1960
 ["My first published article..."]
- 3 1962
 "A Practical Photography Explanation of Colour Appreciation" from
Practical Photography, November, 1962 [with note of
 appreciation from AJS (unidentified editor?)]
- 4 1963
 Jay's photograph of a fox from *The Shooting Times*, May 30, 1963 ["My
 first published photograph - BJ"]
- 5 1965
 "Print Quality Can Be Automatic" from *Canadian Industrial
 Photography*, May/June 1965 [with letter of thanks]
- 6 1966
 Jay's photograph of a fox from *Wild Life News*, Jan 1966
 Jay's photograph of his daughter, Juliet, publication unknown, May 1966
 Jay's photograph of unknown woman, from cover of *Psychology and
 Successful Living*, August 1966
 "Letter from America" from *Camerawork*, 1966
- 7 1968
 "Make a Photo Essay of Your Christmas Festivities" from *Nursery World*,
 Dec 1968
- 8 1969
 "Has Photography an Inferiority Complex?" from *Art and Artists*, March
 1969
- 9 1970
 "Introduction" to *Personal Views 1850 - 1970 A British Council
 Exhibition*, [1971?]
 Jay's open letter to Robert M. Doty from *Album*, Feb 1970
 "No one dare deny that photography in Britain is in bad shape" from
Album no. 3, April 1970
 "A few of the ghosts haunting *Album*..." from *Album* August 1970
 "The Conspicuous Sheep" from *Album*, no. 11, Dec. 1970
- 10 1971
 "Don McCullin" from *The Guardian*, May 3, 1971
 "Early Nudes" from *The Photographic Journal*, July, 1971
 "The Man Who Hated War" [Larry Burrows] from *The Guardian*, October
 29, 1971
 "Smiles at the Edges" from *The Guardian*, June 16, 1971
 "Unsentimental Journey" from *The Guardian*, October 18, 1971
 "In Praise of the Snapshot" from *Creative Camera*, September 1971 [with
 a 1978 note 'Swanee']
- 11 1972

- 12 1973 "The Erotic Dawn of Photography" from *Image*, no. 4, 1972
- "Francis Bedford 1816 - 1894" from *Bulletin the University of New Mexico University Art Museum*, no. 7, 1973
- 13 1975 "Harvey Himelfarb: a note from the other side" from *Northlight Gallery* exhibition catalog, 6 - 25 April, 1975
- "Jim Antonie: Touching the Edges" from *Artweek*, October 25, 1975
- 14 1976 "Paul Strand" from *Creative Camera*, no. 141, March 1976
- "Fun, Facts and Fallacies in 19c Photography" from *Exposure*, v. 14, no. 2, May 1976
- 15 1977 "Cecil Victor Shadbolt (1859 - 1892): A Note On His Instantaneous Photograph from the Car of a Free-floating Balloon" from *New Mexico Studies in the Fine Arts*, v. 2, 1977
- 16 1978 Seven book reviews by Bill Jay from *Victorian Studies*, v. 21, no. 2, Winter 1978
- "Letter from America" from *Camerawork*, no. 10, July 1978
- 17 1980 "Charles Darwin: Photography and Everything Else" from *The British Journal of Photography*, 7 November 1980
- "Photography and 'Mind Stuff'" from *The British Journal of Photography*, 12 December 1980
- "Death in the Darkroom" from *The British Journal of Photography*, 3 October 1980
- "Death in the Darkroom, part II" from *The British Journal of Photography*, 10 October 1980
- "The Thing Itself" from *Daytona Beach Community College Newsletter*, Spring/Summer 1980
- "The Herstory of Photography: An Ovular for Womyn" from *The British Journal of Photography*, 24 October 1980
- "Foto Archives A New History" from *Continuum*, May 1980
- "A Manifesto for Art Photography" from *Printletter*, Sep/Oct 1980
- "The Failure of Photographic Criticism" from *The British Journal of Photography*, 12 September 1980
- "Photography in America" from *The British Journal of Photography*, 11 July 1980
- 18 1981 "Images in the Eyes of the Dead" from *The British Journal of Photography*, 30 January 1981
- "Personal Views on Public Speakers" from *The British Journal of Photography*, 2 October 1981
- "Move a Muscle and I'll Blow Your Brains Out" from *The British Journal of Photography*, 8 May 1981
- "Art: Pictorial Photography" from *Architectural Digest*, v. 38, no. 1, January 1981
- "Smoking in the Darkroom" from *The British Journal of Photography*, 3

April 1981

"Ms Miscellany" from *The British Journal of Photography*, 6 March 1981

"Ms Miscellany, pt. 2" from *The British Journal of Photography*, 13 March 1981

"A Manifesto for Art Photography" from *Views*, v. 3, no. 2, Winter 1981 - 1982

"Southwest: The Petrified Forest" from *Camera Arts*, Mar/Apr 1981

"The Victorian Traveler" from *Touring the World: 19th century Travel Photographs*, an exhibition at the Amarillo Art Center, Mar 4 - May 10, 1981

Table of Contents showing Bill Jay's "The Romantic Machine" from *Photography - Current Perspectives*, 1981

"A Card from Carmel: With Meta-Critical Notes on the S.P.E. National Conference" from *S.P.E. Newsletter*, May 1981

"Allen Dutton and the Serious Side of Humour" with James Hajicek from *The British Journal of Photography*, 14 August 1981

"The Romance of Photography" from *The British Journal of Photography*, 31 July 1981

"Keraunography: The Strange Case of Lightning Photography" from *The British Journal of Photography*, 3 July 1981

"Whiffley Puncto and Co." from *The British Journal of Photography*, 12 June 1981

"Death in the Darkroom: Poisonings of Nineteenth Century Photographers" from *Phœbus 3 A Journal of Art History*, 1981

"A Photographer's Wild Life" from *The British Journal of Photography*, 18 December 1981

"How to Be a Creative Failure" from *The British Journal of Photography*, 25 December 1981

19 1982

"Creating a Viable Dialog Situation/About Talking" from *ffotoview*, no. 3, Summer 1982

"Past Perfect" from *The British Journal of Photography*, 1 October 1982

"Confessions of a Gallery hater" from *ArtSpace*, Spring 1982

"Photography, God & the Devil" from *The British Journal of Photography*, 14 May 1982

Two book reviews by Bill Jay from *Victorian Studies*, v. 25, no. 4, Summer 1982

"Up the Nile with Francis Frith" from *The British Journal of Photography*, 8 January 1982

"Valentine Blanchard 1831 – 1901: Forgotten Victorian" from *The British Journal of Photography*, 19 February 1982

"Valentine Blanchard 1831 – 1901: Forgotten Victorian, part 2" from *The British Journal of Photography*, 26 February 1982

An excerpt from "Move a Muscle and I'll Blow Your Brains Out" from *American Photographer*, February, 1982

"A recent Gallup Poll indicates..." from *Quiver*, no. 9, 1982?

"Valentine Blanchard 1831 – 1901: Forgotten Victorian" from *The British Journal of Photography*, 19 February 1982

"Hoppé and Fair Women" and "Hoppé – A Personal Snapshot" from *The*

- British Journal of Photography*, 10 December 1982
- "The Photographer As Aggressor" from *ffotoview*, no. 4, Autumn 1982
- "What's In A Name?" from *The British Journal of Photography*, 26 March 1982
- "Letter from America: Photography-As-Art..." from *Newsletter of the Association of Photographers in Wales*, no. 2, Spring 1982
- "Letter from America: Past Perfect" from *ffotoview*, no. 5, Winter 1982
- 20 1983
- "Photographs of Photographers" from *The British Journal of Photography*, 1983
- Jay's photograph of Bill Brandt from *Camera Arts*, May, 1983
- Jay's photograph of Ansel Adams from *Popular Photography*, Aug., 1983
- "Letter from America: Choosing and Losing is a human condition..." from *ffotoview*, no. 6, Summer, 1983
- "A Manifesto for Art Photography" from *The Photographer's Almanac* by Peter Miller, Janet Nelson, Little Brown, Boston, n.d.
- AG184:34/1 1984
- "Snaps" from *Photography Annual*, 1984
- "Marker Buoys of a Lifetime" from *Artlines*, March 1984 [review of Beaumont Newhall's book]
- "Exposed to the Wind" from *The British Journal of Photography*, 10 February 1984
- "Souls on a Plate" from *The British Journal of Photography*, 10 August 1984
- "By the Light of a Putrid Haddock" from *The British Journal of Photography*, 14 September 1984
- 2 1985
- "The F.S.A. Photographers: A Background Brief" publication unknown, 1985
- "By the Light of a Putrid Haddock" from *Popular Photography*, June 1985
- "Professors and Professionals" from *Daytona Beach Community College Newsletter*, Spring 1985
- "Rogues' Gallery" from *The British Journal of Photography*, 6 September 1985
- "History of Photography: The Inside-Out Approach" from *Photo Letter*, v. 6, no. 1, 1985
- "The Critical State of Photography" from *Center Quarterly*, v. 7, no. 2, Winter 1985/86
- "Emil Hoppé, Pictorialist" from *Studies in Visual Communication*, v. 11, no. 2, Spring 1985
- "The Strange Case of the Final Vision" from *American Photographer*, July 1985
- Commentary by Bill Jay on the photographs included in the *1985 Book of Days*, © Danny Schweers, 1984
- 3 1986
- "The Disturbing Image" from *SFCamerawork*, v. 13, no. 1, Spring 1986
- "The Amateur Photographic Pest" from *Daytona Beach Community College Newsletter*, Spring/Summer 1986

- "What is the Difference Between Photography and Whooping Cough?"
from *The British Journal of Photography*, 8 August 1986
- "A Taste of Victorian Values" from *The British Journal of Photography*,
20 June 1986
- "Cuthbert Bede" from *The British Journal of Photography*, 10 January
1986
- 4 1987
- Jay's portrait of Weegee from *Professional Photographer*, February 1987
- "Why Weegee Was Not a Westerner" from *Center Quarterly*, v. 9,
no. 1, Fall 1987
- "Creating a Viable Dialogue Situation" from *Daytona Beach Community
College Newsletter*, Fall 1987
- "Photography as Metaphor" from *Daytona Beach Community College
Newsletter*, Spring/Summer 1987
- Jay's review of *O. G. Rejlander: Photography as Art* by Stephanie
Spencer from *Victorian Studies*, v. 30, no. 3, Spring 1987
- "A Forgotten Victorian" from *The British Journal of Photography*, 9
January 1987
- 5 1988
- "Ashes to Ashes" from *Shots*, no. 8, 1988
- "Back to the Future" from *Creative Camera*, no. 2, 1988
- "The Thing Itself: The Fundamental Principal of Photography" from
Shots, no. 10, 1988
- "The Thing Itself: The Fundamental Principal of Photography" from
Daytona Beach Community College Newsletter, Spring/Summer
1988
- "Packer" from *Photography*, October 1988
- "Original (and reproduction) Thoughts" from *Shots*, no. 11, 1988
- "Professors and Professionals" from *Shots*, no. 12, Nov/Dec 1988
- "Infantry Tactics: Coping with children in the 19th century photographic
studio" from the exhibition catalog *Sue Packer : Baby Sitings*
Photographers Gallery, London
- 6 1989
- "Photography: The Third Wave" from *SFCamerawork*, v. 16, no. 2 and 3,
Summer/Fall 1989
- "Hypothetical Encounter" from *MOPA*, no. 10, January 1989
- "Fascism of the Left" from *Shots*, no. 13, Spring 1989
- "Photography: The Contradictions are Clear" from *Daytona Beach
Community College Newsletter*, Fall 1989
- "Explosion of the Hindenburg" from *Daytona Beach Community College
Newsletter*, 1989
- "The Family of Man: A Reappraisal of the 'Greatest Exhibition of All
Time'" from *Insight*, no. 1, 1989
- "The Thing Itself" from *Zone VI Newsletter*, no. 61, Dec. 1989
- "So Much for Individuality" from *Shots*, no. 18, 1989
- "The Naked Truth" from *Shots*, no. 17, Sep/Oct 1989
- "Blind Side: A Novel about Photography" from *Shots*, no. 15, Aug. 1989
- "Fascism of the Left" from *Photo Metro*, v. 8, no. 68, April 1989
- "Bill Brandt: A True but Fictional First Encounter" from *Shots*, no. 14,

- May 1989
- 7 1990
- "The Official Word: Photography is Not a Profession" from *Shots*, no. 19, Spring 1990
 - "The Uncaring Camera" from *AMSP Bulletin*, February, 1990
 - [On knick-knacks] from *Shots*, no. 22, Summer 1990
 - "Landscape: The Heroic Age of Photography" from *Shots*, no. 21, May-June 1990
 - "What's In a Name: Picture Titles for Photographs" from *Shots*, no. 20, April 1990
 - "Jack Stuler: In the Nature of Things" from *Photo Metro*, March 1990
 - "Through a Lens, Starkly" from *Washington Journalism Review*, Jan/Feb 1990
 - "Confessions of an Artisan" from *Shots*, no. 24, Fall 1990
- 8 1991
- "Bill Jay - A Personal Album" from *Photo Educator International*, Kodak, 1991
 - "The Critical State of Photography" from *European Photography*, no. 48, 1991
 - "Many Options = No Choice" from *Shots*, no. 29, Sep/Oct 1991
 - "Photography by Degrees: How to select a graduate school for an MFA in photography" from *Shots*, no. 30, Nov/Dec 1991
- 9 1992
- "By the Light of a Putrid Haddock" from *Shots*, no. 36, 1992
 - "W. Eugene Smith: A Personal Snapshot" from *Shots*, no. 33, June 1992
 - "Smoking in the Darkroom" from *Shots*, no. 34, Summer 1992
 - "The Heroic Age of Photography" from *The Photogram*, v. 19, no. 5, Mar/Apr 1992
 - "The Ethical Anarchist" from *Shots*, no. 32, April 1992
- 10 1993
- "Album: A Memoir" from *History of Photography*, v. 17, no. 1, Spring 1993
 - "Interview with Michael A. Smith" from *Photo Metro*, v. 11, no. 104, Dec/Jan 1992/93
 - Jay's photograph "Signifying Monkey" on cover of *South Ash Press*, v. 3, no. 8, April 1993
 - "So Much for Individuality" from *Inscape*, no. 3, 1993
 - "What's In a Name?" from *Shots*, no. 39, Summer 1993
 - "Shy Scholar Who Said No to Lunch" [about Aaron Scharf] from *Creative Camera*, Apr/Mar 1993
 - Jay's photograph "Still Life Series: white-tail deer" from *South Ash Press*, v. 4, no. 1, Sep 1993
 - "Professors and Professionals" from *LensWork*, v. 1, no. 4, Dec 1993
- 11 1994
- "A Call for Correctness" from *European Photography*, no. 56, v. 15, issue 2, Fall 1994
 - "Creating a Viable Dialogue Situation" from *LensWork*, no. 5, Spring 1994
 - "Past Perfect" from *LensWork*, no. 7, Fall 1994

- 12 1995
 "Confessions of a Fiasty Romantic" from *LensWork*, no. 9, Spring 1995
 "Threshold - The Disturbing Image" from *LensWork*, no. 11, Fall 1995
- 13 1996
 "Interview with Bill Jay" from *Photo Metro*, v. 14, no. 136, Feb 1996
- 14 1997
 "Background" from *Second Sight*, v. 3, Summer 1997
 "Selecting a Subject" by Bill Jay and David Hurn from *LensWork*, no. 19, Fall 1997
- 15 1998
 "How To Be Famous, Sort Of" from *LensWork*, no. 21, May 1998
- 16 1999
 "Keeping the Photograph at Arm's Length" from *LensWork*, no. 27, Nov 1999 - Jan 2000
 "Artists: Rebels Without a Cause" from *LensWork*, no. 25, May - July 1999
 "Morality, and Why It Is So Important" from *LensWork*, no. 26, Aug - Oct 1999
 "Some Photographic Myths" by Bill Jay and David Hurn from *Photo Techniques*, Mar/Apr 1999
 "Photographers Photographed" from *Photo Techniques*, Sep/Oct 1999
 "Arnold Newman: Appreciation for a Marathon Man" from *Photo Techniques*, Sep/Oct 1999
- 17 2000
 "Motivations, Values & Trivialities" from *LensWork*, no. 31, Sep/Oct 2000
 Jay's photograph of Bill Brandt from cover of *Dpict*, no. 1, Apr/May 2000

Manuscripts and Typescripts of Articles

- AG184:35/1 1973
 "Photogenic drawings & calotypes"
 "The Artist-Photographer of the 19th Century" [MS and typed versions]
- 2 1974
 "Photographic Education," S.P.E. meeting, UNM, '74
 "Reputations of photographers" [MS]
- 3 1977
 "Letter from America" (Camera Work)
- 4 1978
 "A photograph of Jesus? Possible causes of the image on the Shroud of Turin"
 "Photographs and facial expressions : Charles Darwin's use of photographs for *The expressions of the emotions in man and animals*, 1872" [3 copies of typed ms]
 "Will the heroes please stand up?" (Critical Perspectives on Contemporary Photography) [3 copies of typed ms; one with commentary by Fred Parker, Santa Barbara Museum of Art, April 79]
- 5 1980
 "Photography in America: a personal perspective"

- "Charles Darwin, Photography and Everything Else"
 "Herstory of Photography: an Ovular for Womyn" [2 copies; one with commentary by Gretchen Garner, ed. of *Exposure*]
- 6 1982
 "Choosing and Losing : is a human condition, not the special problem of the artist" (Camera Art)
 "Historian as Detective" (Univ of Okla, Mar '82; Univ of Hawaii Feb '83; Univ of Calif – Riverside, Nov. '88)
- 7 1983
 "Portrait of a distinguished photographer, who has just succeeded in focussing (sic) a view to his complete satisfaction"
- 8 1985
 "Pre-post-cards"
- 9 1986
 "Inside Education: taking a hard look" (key-note address, S.P.E. Regional conf. 1986) [2 copies of typed ms]
 "Back to the Future" [1 ms; 1 typed with revisions; 3 word-processed]
 "Threshold - The disturbing image: a survivalist guide to contemporary photography"(Camera Work) [3 typed copies]
 "Life/Work" (Lecture - symposium - SF Art Institute) [1 ms; 1 typed]
- 10 1987
 "Explosion of the Hindenburg: some of the individuals and issues behind 'the most famous news photograph ever taken'" [2 typed copies]
 "Why Weegee Was Not a Westerner;" [3 typed copies, one with comments from Bill no-last-name]
- 11 1988
 "Something Fishy: for Robert Heinecken" [4 typed copies, one with commentary by Victor Landweber]
 "Historian as Detective: in search of Francis Frith" (UC - Riverside)
- 12 1989
 "Women in Photography 1840 - 1900: Numbers of female professionals" [1 typed ms with corrections; 2 word-processed copies]
 "In our time : The world as seen by Magnum photographers" (book review); "Other side of photography" (Gerrit Rietveld Academie, August 1989)
- 13 1991
 "Photographers: A personal album" (Photo Educator)
- 14 1995
 "Grand Illusion: the history of photography from pre-history to the present day"
- 15 1997
 "John Cowan: a personal snapshot"
- 16 1998
 "Introduction: Mr. Brandt's Cabinet of Wonder"
- AG184:36/1 [Acres, Birt] "Forgotten Victorian: Birt Acres 1854 - 1918"
 2 "Album: a memoir"
 3 [Arbus, Diane], "Diane Arbus: a personal "snapshot""
 4 "Arcadia in Suburbia: the influence of ancient Greece on Victorian Photography"

- 5 "Artists: rebels without a cause"
- 6 "Ashes to ashes: why my shot at fame fizzled out"
- 7 "Audubunking: shooting birds with gun and camera"
- 8 "Beginnings of Fingerprint Photography, The"
- 9 [Berko, Ferenc], "Ferenc Berko"
- 10 "Black Art, The"
- 11 [Boirac, Emil] "Hypnotic photographs of Emil Boirac: strange experiments with a Victorian obsession"
- 12 [Brandt, Bill] "Bill Brandt: a true but fictional first encounter"
- 13 "Camera cook-out: how to make strange and attractive wall pieces by melting cameras on a barbecue grill"
- 14 "Camera Fiend, The" [2 typed copies, one with corrections; 1 word-processed copy]
- 15 "Carte-de-visite, The"
- 16 "Chameleons of the Camera: or, what does a photograph mean, if anything?" [2 typed copies of paper and 1 ms version that may have been cut down for a lecture]
- 17 [Cherrill, Nelson King] "Forgotten Victorian: Nelson King Cherrill"
- 18 "Confessions of a feisty romantic"
- 19 "Confessions of an Artisan: an open letter"
- 20 [Connor, Linda], "Mystical"
- 21 [Cowan, John], "John Cowan: a personal snapshot" [includes a copy of a letter to Philippe ?]
- 22 "Creating a viable dialogue situation: about talking"
- 23 "Critical focus A. D. Coleman: defining the peaks among the plain"
- 24 "Critical state of photography, The"
- 25 "Curious case of the combination portrait, The"
- 26 "Death in the Darkroom"
- 27 "Difference between photography and the whooping cough, the: humour in the 19 century photographic press"
- 28 "Don't blame me - I voted for Jack"
- 29 [Dutton, Allen], "Allen Dutton: the serious side of humour"
- 30 "Early History of Photography"
- 31 "Essential Documents in the history of photography"
- 32 "Ethical Anarchist, The"
- 33 "Family of Man, The: a reappraisal of 'The Greatest Exhibition of All Time'" [2 typed copies, one with corrections]
- 34 "Fascism of the Left"
- 35 "Fifty thousand photographs"
- 36 "Footnotes to Fame: the Victorian photographers best known to us today were not necessarily those who were best known in their own day"

AG184:37/1-2 "Frame of Reference"

- 3 "Good, the Bad, and the Ugly, The: how to judge between successes and failures in photography"
- 4 "Goodbye, Alex" [Alex Surgenor], n.d.
- 5 [Harrison, William Jerome], "William Jerome Harrison 1845 - 1909: a biographical introduction"
- 6 "History of photography, the: a short version"

- 7 "History of photography: the inside-out approach"
 - 8 [Hoppé, E. O.], "E. O. Hoppé: a personal snapshot" and " George Bernard Shaw
by E. O. Hoppé"
 - 9 "How to be famous, sort of"
 - 10 [Hurn, David], "David Hurn: a verbal snapshot"
 - 11 "Hypothetical Encounter"
 - 12 [Immigration], *see* "Official Word, The"
 - 13 "Incest in Academia"
 - 14 "Infantry tactics: coping with children in the 19th century photographic studio"
 - 15 "Introduction"
 - 16 "Keeping the photograph at arm's length: a lecture on the relationship of life and
work"
 - 17 [Kenna, Michael], "Michael Kenna [ms]" and "After the Rapture: only Michael
Kenna remains as witness"
 - 18 "Keraunography: the photographic effects of lightning (Chapter 8)"
 - 19 [Lee, Kermit Noble], "Photo-Triptychs by Kermit Noble Lee"
 - 20 "Madonna made me do it"
 - 21 "Memento Mori: photographs of dead babies - the "positive" aspects of a tragic
subject"
 - 22 "Morality and Photography," (research files)
 - 23 "Myth of Fact, The"
 - 24 "Myth of the Picture Story, The"
 - 25 "Naked Truth, The: no subject is politically incorrect"
 - 26 [Newhall, Beaumont], "Beaumont Newhall: a verbal snapshot" and "Episode of
the front door: Beaumont Newhall and spiritual contact"
 - 27 [Newman, Arnold], "Arnold Newman: appreciation for a marathon man"
 - 28 "Non-Meaning in modern art"
 - 29 "Numbers of Professional Photographers in England and Wales, 1841 - 1911"
- AG184:38/1 "Official Word, The: Photography is not a Profession"
- 2 "Oh, What a tangled web we weave..."
 - 3 "Original (and reproduction) thoughts"
 - 4 "Passing shots: the pistol/rifle camera in photographic history, 1858 - 1938"
 - 5 "Past Perfect: the relevance of the history of photography to contemporary artists"
 - 6 "P C"
 - 7 "Photogenic drawing: practice"
 - 8-9 "Photographer, The"
 - 10 "Photographer as Aggressor, The: the camera in contemporary fiction"
 - 11 "Photographer in fiction: an annotated bibliography"
 - 12 "Photographers are exhibitionists"
 - 13 "Photography and Art: a personal perspective"
 - 14 "Photography and 'Mind-Stuff'"
 - 15 "Photography and the Victorian Age"
 - 16 "Photography as a light subject: fun, facts and fantasies from photography's past"
 - 17 "Photography as metaphor"
 - 18 "Photography by degrees: how to select a graduate school for an MFA in
photography"
 - 19 "Photography in America"
 - 20 "Photography Past and Present: a survey of the history of photography from its

- beginnings to the present day"
- 21 "Photography, God and the Devil: religious attitudes to photography in the 19 century"
- 22 "Photography: the contradictions are clear"
- 23 "Photography: the third wave"
- 24 "Photography's Shady Past - a few myths and legends from"
- AG184:39/1 "Pioneers of Psychography"
- 2 "Pointing a finger at the moon: reflections on teaching photography as a profession"
- 3 "Prices of Photographs"
- 4 "Private views on public speakers"
- 5 "Professors and professionals"
- 6 "Queen Victoria's second passion: royal patronage of photography in the 19th century"
- 7 "Radionics and Radiesthesia: the photography of life resources"
- 8 "Radionics and Radiesthesia," research files, n.d.
- 9-10 "Rent-a-Nude"
- AG184:40/1 "Retinal photography: images in the eyes of the dead"
- 2 "Romance of photography: advice on love and marriage from the 19 century photographic press"
- 3 "Say No to Negatives: a call for correctness"
- 4 [Scharf, Aaron], "Aaron Scharf and *Creative Camera* 1922 - 1993" and "Aaron Scharf: a verbal snapshot"
- 5 [Shadbolt, Cecil Victor], "Cecil Victor Shadbolt 1859 - 1892: a note on his instantaneous photograph from the car of a free-floating balloon"
- 6 [Shere, Sam], "Postscript: Sam Shere"
- 7 "Sindonology: the Image on the Shroud of Turin"
- 8 [Smith, Michael A.], "Michael A. Smith: a visual journey" [2 copies]
- 9 [Smith, W. Eugene], "W. Eugene Smith: a personal snapshot"
- 10 "So much for individuality"
- 11 "Souls on a Plate: a mad photographer kills his sitters in order to picture their departing souls. *The Camera Fiend*, 1911, by E. W. Hornung"
- 12 "S.P.E.: Society for Politics and Ennui"
- 13 "Spirit photography: it's early pioneers and practitioners (Chapter 2)"
- 14 "State of fine art photography, The"
- 15 "Sun City: where the biggest crime is boredom"
- 16 [Surgenor, Alex], *see* "Goodbye, Alex"
- 17 "Teacher as hero, The"
- 18 "Thing Itself, The: the fundamental principle of photography"
- 19 [Uelsmann, Jerry], "Book of Revelations: Jerry Uelsmann"
- 20 "What next?"
- 21 "What's in a name? Picture titles for photographs"
- 22 [Wilkins, Lewis], "The Greatest photographer in history: Lewis Wilkins"

ACTIVITY FILES, n.d., 1802 - 2001

These files were removed from the Topics file cabinets because they are related to Bill Jay's considerable list of activities. They involve his exhibitions, donations to museums, grant proposals, invitations to lecture, book proposals, correspondence with publishers and magazine editors, workshops, conferences, papers related to the *History of Photography Monograph Series*, awards, judging, material related to the National Foundation for Advancement in the Arts, and a large amount of material related to the Society for Photographic Education. The folder titles are Jay's own.

2.75 linear feet

- AG184:41/1 "American Images 1945-1980," 1985
- 2 Arizona Commission on the Arts and Humanities, n.d., 1978-1979
 - 3 Arizona Commission on the Arts fellowship application, 1992
 - 4 Arizona Western College, Yuma, 1974
 - 5 Arkansas State University, 1994
 - 6 Articles, for research [pages from Poole's Index to Periodical Literature, 1802-1881]
 - 7 Arts Council of Great Britain, 1972 -1977, 1993 [includes Serpentine Gallery exhibition catalogue, 1973]
 - 8 ARTS panel, Miami FL, n.d., 1992 - 1993
 - 9 [Book proposals], n.d., 1980, 1986
 - 10 British Council Exhibition, "Personal Views 1850 - 1970," n.d.
 - 11 Center for Creative Photography, "The Essential Art," 1993
 - 12 Columbia College workshop - Spring 1981, 1980
 - 13 Columbia College workshop - Spring 1980, n.d., 1979 - 1980
 - 14 Columbia College, May 1984, n.d., 1974-1975, 1981, 1984
 - 15 [Correspondence], n.d., 1965, 1970 - 1972, 1974 - 1975, 1977 - 1978, 1980 - 1985, 1987, 1990, 1993 - 1995, 1997 - 2001
 - 16 Criticism, University of Southern Maine, n.d., 1986
 - 17 "Cross Currents/Cross Country," [judging], n.d., 1987 - 1988
 - 18 David & Charles, n.d., 1971 - 1974, 1976 - 1977, 1979 - 1981, 1983
 - 19 Daytona Beach Community College, n.d., 1984 - 1989, 1991
- AG184:42/1 "Decades, 1960s," University of Rochester, n.d., 1988,1990
- 2 Education panel discussion, n.d., 1997
 - 3 European Studies conference, n.d., 1977 - 1978
 - 4 [Exhibitions], n.d. 1968, 1977 - 1979, 1983 - 1985, 1988
 - 5 Fine Art International (class by e-mail), n.d., 1996
 - 6 Florida, April 1987, n.d., 1983, 1987
 - 7 Florida, Books and Books Gallery, 1988
 - 8 Focal Press, n.d., 1969, 1977 - 1980, 1982, 1985 [includes manuscripts: "Arcadia in Suburbia" and "Cyanide and Spirits"]
 - 9 Forest Films, n.d.
 - 10 Frame of Reference (Focal Press), 1985
 - 11 Friends of Photography, Ruttenberg Fellowship juror, 1987
 - 12 Garland Publishing Co., (Book proposal "Photographers, a Biographical Index"), 1982
 - 13 George Eastman House, biographical project, n.d., 1980
 - 14 Getty, senior research grant, 1990 - 1991, 1995
 - 15 Globe Photos, Inc., 1969 - 1970, 1977

- 16 Grants and Awards, personal, n.d., 1974 - 1976, 1978 - 1979, 1982, 1985
- 17 Grant-in-aid, 1976 – 1979
- 18 Grant application, NEH, 1977 – 1978
- 19 Grant application, ASH, 1989 - 1990
- 20 Grant application, College of Fine Arts, 1989
- 21 Grant application, Small Grants Program, 1986
- 22 Grossmont College, exhibition lecture, n.d., 1998
- 23 Guggenheim application, 1981 – 1982
- 24 Guggenheim application, 1985 – 1988
- 25 Gwent College, n.d.
- 26 Half Moon [Photography Workshop], 1977 – 1978
- 27 Harper & Row (Paul Martin), 1973
- 28 Hawaii (lecture trip), 1982 – 1983
- 29 Hawaii, University of at Manoa, 1990 - 1991

- AG1844:43/1 History of photography monograph series, n.d., 1986, 1989
 - 2 Responses to history of photography monograph series, n.d., 1984 – 1986 – 1992
 - 3 Holland, n.d., 1986, 1989
 - 4 Holt, Rinehart publishers, (Book proposals *Inside-out history of photography and Photography Past & Present*), 1982
 - 5 Hulton Deutsch (photo of Bill Brandt), 1993
 - 6 ICP Annual Awards, n.d., 1987 – 1989
 - 7 Idaho State University, 1984
 - 8 *Imageworks*, 2001
 - 9 *Insight* magazine, n.d., 1989 – 1990
 - 10 Institut Métapsychique Internationale, 1979
 - 11 [Judging], 1975, 1980, 1982, 1995
 - 12 Kendall/Hunt Publishing Co., n.d., 1979, 1982 (re *Negative/Positive*)
 - 13 Lamaze, 1987
 - 14 *LensWork Quarterly*, n.d., 1994, 1997 – 1998
 - 15 *LensWork* workshop (“New Aesthetics in a Photoshop World”), n.d., 1997
 - 16 London, n.d., 1977
 - 17 Long Island Project, 1979
 - 18 Louisiana State University, n.d., 1989 – 1992
 - 19 Maine – Photo Workshop, n.d., 1982, 1988, 1995
 - 20 *Massachusetts Review*, n.d., 1977 – 1978, 1985
 - 21 “Medicine and the Humanities” Conference, Tucson, n.d., 1992
 - 22 Men’s Arts Council, Phoenix, 1979
 - 23 Michigan State University, n.d., 1983 – 1985
 - 24 Mid-America Conference – ASU, 1979
 - 25 *Modern Photography Magazine*, 1988 – 1989
 - 26 Montana State University, (“Photography: Yesterday, Today & Tomorrow’), n.d., 1989, 1991
 - 27 *Mother Jones*, 1989 – 1990, 1993, 1998 – 1999
 - 28 “Murder as Phenomena” exhibition, 1992
 - 29 Museum of Contemporary Art, San Diego, n.d., 1994

- AG184:44/1 Museum of Modern Art (San Francisco), 1982 - 1983, 1987 - 1989
 - 2 Museum of Photographic Arts, n.d., 1988 – 1989, 1991, 1997 – 1998, 2001

- 3 Nazraeli Press, n.d., 1990 – 1997, 1999 – 2001
 - 4 N.E.A. – Southwest Advisory Committee, n.d., 1980
 - 5 N.E.A. – Photography Fellowships, n.d., 1993
 - 6 N.E.A. Fellowship application, 1982
 - 7 National Endowment for the Arts – Services to the Field, n.d., 1979 – 1980
 - 8 N. E. A. – Art Critic’s Fellowship, n.d., 1978 – 1980
 - 9 N. E. H. – Grant application, n.d., 1978 – 1979
 - 10 N.E.H. – Independent research, n.d., 1978 - 1979
 - 11 National Endowment for the Humanities, n.d., 1976 – 1981
 - 12 National Foundation for Advancement in the Arts, n.d., 1989 – 1997 (Judging)
- AG184:45/1 National Gallery of Canada, n.d., 1977
- 2 National Museum of Photography, Bradford, 1996, 1998 – 1999, 2001
 - 3 “New Histories of Photography,” Chicago, n.d., 1979
 - 4 New Mexico Council on Photography, n.d., 1984
 - 5 New Mexico Fine Arts Biennial, n.d., 1975
 - 6 *New Times*, 1974
 - 7 New Zealand, University of Aukland, 1992 - 1993
 - 8 New Zealand, Fulbright, n.d., 1986 – 1989
 - 9 New Zealand, 1980, 1991
 - 10 New Zealand, University of Aukland visiting fellowship, 1993 – 1994
 - 11 New Zealand, Fotofest, n.d.1998
 - 12 Northern Gila County Historical Society, 1993 – 1994
 - 13 Northland College, 1981 – 1982
 - 14 Northlight (exhibition by Bill Jay), n.d., 1988
 - 15 Oakton Community College, 1978
 - 16 Ohio State University, 1978
 - 17 Oklahoma, University of, (judging), 1981 – 1982
 - 18 Oregon College of Art and Craft, n.d., 1995 – 1997
 - 19 Oxford University Press, 1976
 - 20 Pennwick Publishing Co.,1977
 - 21 Penguin Books, 1978
 - 22 Peregrine Smith Inc., n.d., 1981 - 1986
 - 23 Phoenix Art Museum, n.d., 1976 - 1977, 1983, 1992 – 1994, 1997
 - 24 Phoenix Camera Club, 1976, 1979
 - 25 *Photo Life* magazine, 1977
 - 26 *Photo Metro* magazine, 1988, 1992, 1994
 - 27 Photo-museum (Agfa-Gevaert), n.d., 1971
 - 28 *Photo Techniques* [magazine], 1999
 - 29 Photographers’ Gallery, n.d., 1998
 - 30 Photographic Gallery, Cardiff, 1982
 - 31 Photography 501 (c)(3), n.d., 1989 – 1991
 - 32 Photography in America, 1975 – 1976
 - 33 *Photography* magazine (London), n.d., 1988
 - 34 Photokina, 1984
 - 35 *Photo-Vision* magazine, 1983
- AG184:46/1 *Popular Photography*, n.d., 1978, 1980, 1983
- 2 Prentice/Hall International, 1976

- 3 Prescott Art Docents, 1996 – 1997
- 4 Prescott Art Museum, n.d., 1994 – 1995
- 5 Princeton Scientific Expedition, 1988
- 6 Princeton University, n.d., 1988
- 7 Print letter, n.d., 1981 – 1982
- 8 Professional Photographers of America, n.d. (ca. 1984)
- 9 Psychic, Healing, 1979
- 10 Purdue University, 1980
- 11 *Quiver* [magazine], n.d., 1982
- 12 Rebis Press, 1977 – 1978
- 13 Rice University, 1988
- 14 Riverside, University of California, 1988 (about Francis Frith)
- 15 Rochester Institute of Technology, n.d., 1993
- 16 Rochester, University of, 1988 – 1989
- 17 Rocky Mountain Convention (British Studies), n.d., 1974
- 18 Rocky Mountain Conference (British Studies), n.d., 1975
- 19 Rocky Mountain Conference, 1976
- 20 Rodeo (Payson, AZ), n.d., 1986
- 21 *Rolling Stone*, 1988
- 22 Royal Archives, Windsor, 1985
- 23 Salford [symposium], 1980
- 24 Santa Barbara Museum of Art, 1977
- 25 Scottsdale Center for the Arts, n.d., 1978, 1996
- 26 Second Sight Magazine, n.d., 1997
- 27 Self-portrait exhibition, n.d., 1978
- 28 Sette Publishing Co., n.d., 1983 – 1984
- 29 Shooting Back, 1992
- 30 *Shots!* Magazine, n.d., 1988 – 1989
- 31 Show Low Center, 1979
- 32 Silver Bullet Gallery, 1983
- 33 Sky Harbor Airport – AZ/UK Festival, n.d.
- 34 Smith [W. H.] Stationers, 1979
- 35 Society for Contemporary Art – Chicago, 1975
- 36 Society for Photographic Education (S.P.E.), 1975, 1978, 1982, 1984, 1986, 1988,
1991
- 37 S.P.E. – Board of Directors, n.d., 1976 – 1977, 1979
- 38 S.P.E. – 1977
- 39 S.P.E. – Board Meetings, n.d., 1976 - 1978
- 40 S.P.E. – Board Meetings, Fall 77, n.d., 1977
- 41 S.P.E. – National Con. '78, 1977, 1978
- 42 S.P.E. – By-Laws, n.d., 1982
- 43 S.P.E. – National Conference 78, n.d., 1977 – 1978
- 44 S.P.E. – 1975 – Carmel, n.d., 1974 - 1975

- AG184:47/1 S.P.E. – Directory 79, 1977 - 1980
- 2 S.P.E. – National Conference 79. n.d., 1978 - 1979
- 3 S.P.E. – National Conference – Colorado Springs, 1982
- 4 S.P.E. – Education, 1982
- 5 S.P.E. – Exposure, [1977]

- 6 S.P.E. – mailing list, n.d.
- 7 S.P.E. – Regional – Fall 83, n.d., 1983
- 8 S.P.E. – National Conference – Philadelphia, 1982 - 1983
- 9 S.P.E. – National 76, 1975 - 1976
- 10 S.P.E. – National Conference NY, 1977
- 11 S.P.E. – Nat'l Conf. 1982, 1902, 1982
- 12 S.P.E. – 86, 1986
- 13 S.P.E. – National Conference 1987, n.d., 1987
- 14 S.P.E. – Instant News, 1979
- 15 S.P.E. – Joining info., n.d. [ca. 1983]
- 16 S.P.E. – 82, n.d., 1982
- 17 S.P.E. – National 1980, 1979 - 1980
- 18 S.P.E. – “Publishing” Panel, n.d., 1974 - 1975
- 19 S.P.E. – Regional News, n.d., 1977, 1979, 1986, 1993
- 20 S.P.E. – Regional charters, n.d.
- 21 S.P.E. – Regional Conference 79, n.d., 1978 - 1979
- 22 S.P.E. – Regional Conference, Riverside, Dec. 80, n.d., 1980
- 23 S.P.E. – National Conference '80, 1979 - 1980
- 24 S.P.E. – National Conference 1981, n.d., 1980 - 1981
- 25 S.P.E. – Regional Midwest Chicago November '87, n.d., 1987
- 26 S.P.E. – National Conf 1988, 1988
- 27 S.P.E. – National Conference (Santa Fe, NM) 1990, n.d., 1989 - 1991
- 28 S.P.E. – "Fascism of the Left" issue, n.d. 1987, 1989
- 29 S.P.E. national (1992), 1992
- 30 S.P.E. 1995, 1995
- 31 S.P.E. 1996, 1996
- 32 S.P.E. 1997, N.D., 1997
- 33 S.P.E. 1998, 1998

- AG184:48/1 *Spectrum*, 1990 - 1991, 1995
- 2 Spectrum Gallery, n.d., 1974 - 1975, 1977
 - 3 Sotheby's, n.d., 1992 - 1994
 - 4 Staniland (Books), 1976 - 1978, 1981
 - 5 Sun City Art Museum, 1978, 1991 - 1992
 - 6 Sun City - March '92, n.d., 1992
 - 7 Swansea Institue, 1994
 - 8 Tempe Historical Museum, 1987
 - 9 Texas Photographic Society, 1984
 - 10 Thistle Hill Press, n.d., 1981, 1983, 1986
 - 11 Travelling Light, 1980 - 1982
 - 12 Trent Polytechnic, 1982 - 1983, 1988 - 1989
 - 13 Truepenny Books, Inc., n.d., 1994
 - 14 U. S. Government books, n.d., 1991
 - 15 Untitled, 1984
 - 16 University of Arizona, n.d., 1976 - 1977, 1979 - 1980, 1984 - 1985, 1989 (*see also* Arizona, University of, Box 5)
 - 17 University of Colorado at Denver, 1980
 - 18 University of Colorado - symposium - Sept 77, n.d., 1977
 - 19 University of Illinois, 1979

- 20 University of Iowa, 1995
- 21 University of Southern Maine, 1985
- 22 University of Massachusetts, 1982
- 23 University of Miami, n.d., 1995
- 24 University of Nevada, 1989, 1999
- 25 University of New Mexico, 1973, 1976 - 1978, 1980
- 26 University of Oregon, 1977
- 27 University of Utah, n.d., 1985, 1989 - 1991
- 28 *Untitled Magazine*, n.d., 1979, 1983 - 1984
- 29 *U. S. Eye*, 1979
- 30 Utah Arts Council, n.d., 1988
- 31 Vail, Colorado, workshop, 1975
- 32 Vanderbilt University, 1978
- 33 Victoria and Albert Museum, 1981, 1998
- 34 *Victorian Studies*, n.d., 1975 - 1977, 1981 - 1982, 1984 - 1985, 1989
- 35 Visual Communication, n.d., 1984 - 1985
- 36 Visual Studies workshop, n.d., 1974 - 1978, 1993
- 37 Warren and Margot Colville Photographic Collection, 1996
- 38 *Washington Journalism Review*, n.d., 1989
- 39 Welsh Arts Council, 1977
- 40 *Who's Who - American Art*, 1978, 1980 - 1981
- 41 William Smith (Booksellers), 1976, 1979
- 42 Women - 20c Encyclopedia, n.d., 1989
- 43 *World Photographers Reference Series*, 1993
- 44 Xavier High School, 1980
- 45 Yuen Lui Gallery, 1983, 1989

TEACHING MATERIALS, n.d.

This series includes two boxes of postcards, one exclusively by Francis Frith, the other by assorted artists; a box of examples of Cartes de Visite; a box of larger format cabinet cards; a box of stereoscopic prints; a box of mounted photographs; a box of snapshots; and a box of examples of mounted copy prints of nineteenth and early twentieth century photographic work.
3 linear feet

- AG184:49 [Cabinet cards], 29 items (6 1/2 x 4 1/2)
- AG184:50 [Stereoscopic prints - color and b/w], 108 items
- AG184:51 [Cartes de Visite], 146 items (4 1/2 x 2 1/2)
- AG184:52 [Postcards (by Francis Frith) b/w and color], 58 items
- AG184:53 [Postcards (not by Frith) b/w and color], 99 items
- AG184:54 [Mounted photos, varying sizes], 69 items
- AG184:55 [Snapshots, one tintype, albums, two packets of Frith postcards], 107 items plus 2 empty envelopes

AG184:55a [Mounted copy prints], 54 items

RESEARCH FILES, n.d., ca. 1830 - 2001

This is the largest component of the Bill Jay Archive. The files are divided into two main sections: Photographers (alphabetical by last name) and Topics (including processes, countries, organizations, etc.). The Photographers filing cabinets comprise 44 drawers containing files on approximately 14,000 photographers and include over 120,000 articles, tearsheets, exhibition announcements and catalogs, occasional copy prints, and photocopied articles. In addition, the Photographers files contain original letters from prominent photographers (including Paul Strand, Bill Brandt, Jerry Uelsmann, Tony Ray-Jones, Robert Heinecken, E. O. Hoppé, etc.). The Topics filing cabinets comprise 31 drawers containing approximately 3,000 files numbering over 150,000 articles, tearsheets, and photocopies. There is a large category called "Knick-Knacks." In Jay's words, "These are items that, I felt, were not hard historical facts but interesting/amusing stories, anecdotes, ditties, jokes, odd events, etc. My definition would be: The tinting on the cheek of the daguerreotype of history." The manuscript of Jay's article on Knick-Knacks can be found in AG184:34/7 (1990). The Research Files series also contains two boxes of unprocessed material (one box of Topics articles; one box of Photographers' names articles) which should have been interfiled. Scrupulous researchers should take the time to go through these materials as well.

Periodicals are a very important part of Bill Jay's research files. He read, in a systematic manner, every British and American photographic periodical of the nineteenth century; and made photocopies of relevant articles which were then filed in the Photographers and Topics files. He also photocopied the indexes and tables of contents of these periodicals; these make up seven manuscript boxes and are listed by publication and inclusive dates. Three additional manuscript boxes hold chronologically arranged articles about photography from 1840 to 1900 from such publications as *Scientific American*, *Athenaeum*, *Photographic News*, and *Harpers*. The series also includes actual copies of two important periodicals, *Punch* (25 volumes from 1841 to 1891), and 372 issues of *Picture Post* (1938 to 1946) of which 310 are originals and 62 are photocopies. Also included are one tearsheet and seven issues of *Life*, five boxes of miscellaneous twentieth century periodicals, and an additional box of exhibition catalogs and booksellers' catalogs related to the history of photography.

Photographers

Because of the massive size of these files no folder list was created. It is fair to say, however, that the collection is sufficiently comprehensive that material relating to any published photographer will be found here. The alphabetization is approximate because Jay's folders are inconsistently labeled and subjective.

80 linear feet

AG184:56/1-8 Unprocessed research material, Photographers' Names, A - Z, n.d.

Topics

See Appendix A for a folder list of topics covered.

40 linear feet

AG184:57/1-8 Unprocessed research material, Topics, A - Z, n.d

Periodical Indexes

25 linear feet

- AG184:58/1 *Afterimage* Index, Vols 1-6, 8-10, 13, 24 (1972-79, 1981-83, 1986, 1997)
Volume 1, March 1972
Volume 2, May-June 1975
Volume 3, May-June 1976
Volume 4, May-June 1977
November 1977
January 1978
March 1978
Summer 1978, Volume 5, Summer 1978
Volume 6, Summer 1979
Volume 8, Summer 1981
Volume 9, Summer 1982
Volume 10, Summer 1983
Volume 13, Summer 1986
Volume 24, July-August 1997
- 2 *Amateur Photographer, The* (London) Index
Volume 1 - volume 13 (1885 - 1891)
Volume 14 - volume 32 (1892 - 1900)
Volume 33 - volume 45 (1901 - 1907)
Volume 46 - volume 62 (1907 - 1915)
- 3 *The Amateur Photographers' Annual* (London) Index, 1891 - 1893
- AG184:59/1 *American Amateur Photographer* (Index)
Volume 1 - volume 19 (1889 - 1907)
- 2 *American Annual of Photography* Index, 1890 - 1900
- 3 *American Artist* – list of issues examined, 1940 - 1950
- 4 *Art Digest* - list of issues examined, 1940 - 1950
- 5 *Art Front*
Covers of issues showing contents dated
December, 1935
January - December, 1936
January - March, 1937
May - July, 1937
October, 1937
December, 1937
[lacking January - November, 1935; April, August, September, November, 1937]
- 6 *Art Index* - list of journals indexed by H. W. Wilson, 1979
- 7 *Art Journal*, Index, 1871 - 1880, 1891 - 1893, 1895 - 1900
- 8 *Atheneum* Index
July - December, 1859
July - December, 1863
July - December, 1866
July - December, 1867
January - December, 1879

January - December, 1884
 July - December, 1888
 January - December, 1889
 July - December, 1891
 July - December, 1900
 July - December, 1901
 July - December, 1902
 July - December, 1903
 July - December, 1904
 July - December, 1905
 July - December, 1906
 July - December, 1907
 July - December, 1908
 July - December, 1909
 July - December, 1910

- AG184/60/1
- 1 *Autotype & Chromotype* Index, 1877 - 78
 - 2 *The Beacon*, Index, Volumes 1 - 19 (1889 - 1907)
 - 3 *British Association for the Advancement of Science, Reports of* , Contents, 1846, 1855
 - 4 *The British Journal Photographic Almanac & Photographers Daily Companion* – Index, 1866, 1872, 1876 - 1878, 1890
 - 5 *British Journal of Photography* – Index, 1859 - 1898, 1900 - 1902, 1905 - 1910, 1980
 - 6 *The Camera* – Index, January - December 1928 - 1932, July - December, 1933, January - December 1935 - 1936
 - 7 *Camera Craft*, tables of contents, 1920-1941 (excl: 1923), 1920 - 1922, 1924 - 1941
 - 8 *The Chemist* – Index, 1850 - 1851
 - 9 *The Complete Photographer* – Tables of Contents, 1941 - 1943
 Have Issues 2 - 3, 5 - 6, 8 -11, 15 - 19, 21 - 23, 26 - 28, 30 - 32, 34, 37 - 46, 49 - 54
 Missing 1, 4, 7, 12 - 14, 19 - 20, 24 - 25, 29, 33, 35 - 36, 47 - 48.
 - 10 *Daguerreian Journal* Nov. 1, 1850 – Apr. 15, 1869 (except May 12, 1861 - April 15, 1862) Volumes I - XX (except XIII)
 - 11 *Harpers*, photo entries under "Photography," v. 1-85 (1850 - 1892)
 - 12 *History of Photography* - Tables of Contents, V. 1, no. 1 - v.9, no 4 (1977 - 1985)
 - 13 *LensWork Quarterly*, 1996
 - 14 *Image* - Bill Jay's notes on contents, 1952 - 1958
 - 15 *Leslie's Illustrated Weekly*, Index, 1855 - 1859
 - 16 *Liverpool Photo Journal* Index, 1854-1856, volumes 1 - 3
 In same folder: *Liverpool and Manchester Photographic Journal* Index, 1857 - 58 (volumes 1 - 2)
 - 17 *Magazine of Science* – Index, 1840, 1842
 - 18 *Modern Photography* - Tables of Contents, 1952-1962 with exceptions, 1970 - 1978 with exceptions

AG184:61/1 *Notes & Queries*, General Index, 1849 - 1855

- 2 *Notes & Queries*, First Series, Index by Volume 1 - 5, 7 - 12, lacking 6
- 3 *Notes & Queries*, General Index, 2nd Series, 1856 - 1861
- 4 *Notes & Queries*, Second Series, Index by Volume, 1 - 4, 6 - 12, lacking 5
- 5 *Notes & Queries*, General Index, 3rd Series, 1862 - 1867
- 6 *Notes & Queries*, Third Series, Index by Volume, 1 - 12
- 7 *Notes & Queries*, General Index, 4th Series, 1868 - 1873
- 8 *Notes & Queries*, Fourth Series, Index by Volume, 1 - 12

- AG184:62/1 *Notes & Queries*, General Index, 5th Series, 1874 - 1879
 - 2 *Notes & Queries*, Fifth Series, Index by Volume, 1 - 3, 5 - 12, lacking 4
 - 3 *Notes & Queries*, General Index, 6th Series, 1880 - 1885
 - 4 *Notes & Queries*, Sixth Series, Index by Volume, 1 - 12
 - 5 *Notes & Queries*, General Index, 7th Series, 1886 - 1891
 - 6 *Notes & Queries*, Seventh Series, Index by Volume, 1 - 12

- AG184:63/1 *Notes & Queries*, General Index, 8th Series, 1892 - 1897
 - 2 *Notes & Queries*, Eighth Series, Index by Volume, 1 - 11, lacking 12
 - 3 *Notes & Queries*, Ninth Series, Index by Volume, 1 - 9, lacking 10 - 12 (Jan. 1898 - June 1902)
 - 4 *Notes & Queries*, Index by Volume, 1954 - 1956, 1958 - 1959, 1963, 1971 - 1972
 - 5 *The Philadelphia Photographer* - Index , 1865 - 1873, 1876 - 1888
Lacking volumes 1 (1864), XI (1874), XII (1875)
 - 6 *Photo - Era* - Index, 1918, 1923 - 1929, Jan. to Jun, 1930
 - 7 *Photographic and Fine Art Journal, The*, 1855 -1857
 - 8 *Photographic Art Journal*, vols. 2, 3, 1851 - 1852
 - 9 *Photographic Journal, The* - Index - 1853 - 1910
 - 10 *Photographic News* – Index - volumes 1 - 23, 1859 - 1879

- AG184:64/1 *Photographic News* – Index, missing volumes 37, 39, 41, and 46
volumes 24 - 36, 1880 - 1892;
volume 38, 1894;
volume 40, 1896;
volumes 42 - 45, 1898 - 1901
volumes 47 - 52, 1903 - 1907
volume 53, January - May, 1908
 - 2 *Photographic Notes* (ed. Th. Sutton) – Table of Contents and Index, volume I - III, 1856 - 1858
 - 3 *Photographic Quarterly, The*, 1889 - 1890
 - 4 *Photographic Review of Reviews, The*, 1892 - 1895
 - 5 *Photographic Societies' Reporter, The*, 1889, 1890 - 1891
 - 6 *Photographic Times, The*, 1871 - 1882
 - 7 *Photography*, 1890, 1892
 - 8 *Photo Miniature* - Index, April 1899 - May 1932
 - 9 *Popular Photography* - Table of Contents, May 1937-June 1939; January 1941 - October 1946; December 1946 - March 1952; June 1952 - July 1952; September 1952 - Dec. 1953
 - 10 *Popular Photography* - Table of Contents, Jan. 1954 – Dec. 1962
 - 11 *Popular Photography* - Table of Contents, Jan. 1963 - October 1964; Dec. 1964 - Dec. 1965; Feb. 1966 - Dec. 1969; August 1971 - May 1972; July 1972 -

- Feb 1975; May 1975 - July 1975; September 1975 - December 1976.
- 12 *Readers Guide to Periodical Literature* – Index - photography listings,
 - 1919, 20, 21
 - 1921, 22, 23, 24
 - 1925, 26, 27, 28
 - July 1929, 30, 31, June 32
 - July 1935, 36, June 37
 - July 1937 - June 1939
 - July 1939 - June 1941
 - July 1941 - June 1943
 - July 1943 - April 1945
 - May 1945 - April 1947
 - May 1949 - March 1951
 - April 1951 - March 1953
 - April 1953 - February 1955
 - March 1955 - February 1957
 - March 1957 - February 1959
 - 13 *Revue des Sciences* – Index, 1873
 - 14 *Scientific American* – List of Articles, 1847; 1850 - 1852; 1859 - 1863; 1866 - 1867; 1869 - 1876
 - 15 *Scientific American* - Index, 1895
 - 16 *The Strand Magazine* – List of volumes, n.d.

Periodicals, chronological

3 linear feet

- AG184:65/1 *Scientific American* and others, n.d.
- 2 *Athenaeum*, 1840
 - 3 *Athenaeum*, 1841
 - 4 *Athenaeum*, 1842
 - 5 *Athenaeum*, 1843
 - 6 *Athenaeum*, 1844
 - 7 *Athenaeum*, 1845
 - 8 *Scientific American*, vol. 1, 1845 - 1846
 - 9 *Athenaeum*, 1846
 - 10 *Scientific American*, vol. 2, 1846 - 1847
 - 11 *Athenaeum*, 1847
 - 12 *Scientific American*, vol. 3, 1847 - 1848
 - 13 *Athenaeum*, 1848
 - 14 *Scientific American*, vol. 4, 1848 - 1849
 - 15 *Athenaeum*, 1849
 - 16 *Scientific American*, vol. 5, 1849 - 1850
 - 17 *Athenaeum*, 1850
 - 18 *Scientific American*, vol. 6, 1850 - 1851
 - 19 *Athenaeum* and others, 1851
 - 20 *Scientific American*, vol. 7, 1851 - 1852
 - 21 *Scientific American*, vol. 8, 1851 - 1852, and others, 1852
 - 22 *Athenaeum*, 1852
 - 23 *Scientific American*, vol. 9, 1853 - 1854

- 24 *Athenaeum* and others, 1853
- 25 *Scientific American*, vol. 10, 1854 - 1855
- 26 *Athenaeum* and others, 1854
- 27 *Athenaeum* and others, 1855
- 28 *Scientific American* and others, 1856
- 29 *Athenaeum*, 1856
- 30 *Scientific American* and others, 1857
- 31 *Athenaeum*, 1857
- 32 *Scientific American* and others, 1858
- 33 *Athenaeum*, 1858
- 34 *Scientific American* and others, 1859

- AG184:66/1 *Athenaeum* and others, 1860
 - 2 *Scientific American* and others, 1861
 - 3 *Scientific American* and others, 1862
 - 4 *Scientific American* and others, 1863
 - 5 *Scientific American* and others, 1864
 - 6 *Scientific American* and others, 1865
 - 7 *Scientific American* and others, 1866
 - 8 *Scientific American* and others, 1867
 - 9 *Scientific American* and others, 1868
 - 10 *Scientific American* and others, 1869
 - 11 *Scientific American* and others, 1870
 - 12 *Scientific American* and others, 1871
 - 13 *Scientific American* and others, 1872
 - 14 *Scientific American* and others, 1873

- AG184:67/1 *Scientific American* and others, 1874
 - 2 *Scientific American* and others, 1875
 - 3 *Scientific American* and others, 1876
 - 4 *Scientific American* and others, 1877
 - 5 *Scientific American* and others, 1878
 - 6 *Scientific American* and others, 1879
 - 7 *Scientific American* and others, 1880
 - 8 *Scientific American* and others, 1881
 - 9 *Scientific American* and others, 1882
 - 10 *Scientific American* and others, 1883
 - 11 *Scientific American* and others, 1884
 - 12 *Scientific American* and others, 1885
 - 13 *Scientific American* and others, 1886
 - 14 *Scientific American* and others, 1887
 - 15 *Scientific American* and others, 1888
 - 16 *Scientific American* and others, 1889
 - 17 *The New York Times*, 1889
 - 18 *Scientific American* and others, 1890
 - 19 *Scientific American* and others, 1891
 - 20 *Scientific American* and others, 1892
 - 21 *Scientific American* and others, 1893
 - 22 *Scientific American* and others, 1894

- 23 *Scientific American* and others, 1895
- 24 *Scientific American* and others, 1896
- 25 *Scientific American* and others, 1897
- 26 *Scientific American* and others, 1898
- 27 *Scientific American* and others, 1899
- 28 *Scientific American* and others, 1900
- 29 *Scientific American* and others, 1901

Periodicals

13 linear feet

25 bound copies of *Punch* (four volumes per binding)

- Vol. 1 - 4, 1841 - 1843
- Vol. 5 - 8, 1843 - 1845
- Vol. 9 - 12, 1845 - 1847
- Vol. 13 - 16, 1847 - 1849
- Vol. 17 - 20, 1849 - 1851
- Vol. 21 - 24, 1851 - 1853
- Vol. 25 - 28, 1853 - 1855
- Vol. 29 - 32, 1855 - 1857
- Vol. 33 - 36, 1857 - 1859
- Vol. 37 - 40, 1859 - 1861
- Vol. 41 - 44, 1861 - 1863
- Vol. 45 - 48, 1863 - 1865
- Vol. 49 - 52, 1865 - 1867
- Vol. 53 - 56, 1867 - 1869
- Vol. 57 - 60, 1869 - 1871
- Vol. 61 - 64, 1871 - 1873
- Vol. 65 - 68, 1873 - 1875
- Vol. 69 - 72, 1875 - 1877
- Vol. 73 - 76, 1877 - 1879
- Vol. 77 - 80, 1879 - 1881
- Vol. 81 - 84, 1881 - 1884
- Vol. 85 - 88, 1883 - 1885
- Vol. 89 - 92, 1885 - 1887
- Vol. 93 - 96, 1887 - 1889
- Vol. 97 - 100, 1889 - 1891

Picture Post, 1938 - 1946. Includes both originals and photocopies (* indicates actual magazine; no * indicates photocopy)

- AG184:68 Vol. 1, no. 6*, Nov. 5, 1938 (lacking 1 - 5, 7 - 13)
- Vol. 2, no.1, January 7, 1939 (lacking 2, 3)
- Vol. 2, no.4, January 28, 1939
- Vol. 2, no. 5, February 4, 1939 (lacking 6)
- Vol. 2, no. 7, February 18, 1939
- Vol. 2, no. 8, February 25, 1939
- Vol. 2, no. 9, March 4, 1939
- Vol. 2, no. 10, March 25, 1939

- AG184:69 Vol. 2, no. 11, April 1, 1939
 Vol. 2, nos. 12, 13, April 8 & 15, 1939
 Lacking Vol. 3, 1 - 13
 Vol. 4, nos. 12* & 13*, September 23 and 30, 1939 (lacking 1 - 11)
 Vol. 5, nos. 1*, 2*, 3*, 5*, October 7, 14, 21, and November 4, 1939 (lacking 4)
 Vol. 5, nos. 6*, 7*, 8*, 9*, 10*, 12*, 13*, November 11, 18, 25, 31, December
 2, 9, 23, 30 (lacking 11)
 vol. 6, nos. 1* - 8*, January 6, 13, 20, 27, February 3, 10, 17, and 24, 1940
- AG184:70 Vol. 6, nos. 9* - 13*, March 2, 9, 16, 23, 30, 1940
 Vol. 7, nos. 1* - 6*, April 6, 13, 20, 27, May 4, and 11, 1940
 Vol. 7, nos. 7* - 13*, May 13, 25, June 1, 8, 15, 22, and 29, 1940
 Vol. 8, nos. 1* - 7*, 9*, 10*, 12*, 13*, July 6, 13, 20, 27, August 3, 10, 17, 31,
 September 7, 21, and 28, 1940 (lacking 8 and 11)
 Vol. 9, nos. 1* - 13*, October 5, 12, 19, 26, November 2, 9, 16, 23, 30,
 December 7, 14, 21, 28, 1940
- AG184:71 Vol. 10, nos. 1* - 13*, January 4, 11, 18, 25, February 1, 8, 15, 22, March 1, 8,
 15, 22, and 29, 1941
 Vol. 11, nos. 1* - 13*, April 5, 12, 19, 26, May 3, 10, 17, 24, 31, June 7, 14, 21,
 and 28, 1941
 Vol. 12, nos. 1* - 13*, July 5, 12, 19, 26, August 2, 9, 16, 23, 30, September 6,
 13, 20, and 27, 1941
 Vol. 13, nos. 1* - 13*, October 4, 11, 18, 25, November 1, 8, 15, 22, 29,
 December 6, 13, 20, and 27, 1941
- AG184:72 Vol. 14, nos. 1* - 13*, January 3, 10, 17, 24, 31, February 7, 14, 21, 28, March
 7, 14, 21 and 28, 1942
 Vol. 15, nos. 1* - 13*, April 4, 11, 18, 25, May 2, 9, 16, 23, 30, June 6, 13, 20
 and 27, 1942
 Vol. 16, nos. 1* - 13*, July 4, 11, 18, 25, August 1, 8, 15, 22, 29, September 5,
 12, 19, 26, 1942
 Vol. 17, nos. 1* - 13*, October 3, 10, 17, 24, 31, November 7, 14, 21, 28,
 December 5, 12, 19 and 26, 1942
 Vol. 18, nos. 1* - 13*, January 2, 9, 16, 23, 30, February 6, 13, 20, 27, March 6,
 13, 20, and 27, 1943
- AG184:73 Vol. 19, nos. 1* - 13*, April 3, 10, 17, 24, May 1, 8, 15, 22, 29, June 5, 12, 19,
 and 26, 1943
 Vol. 20, nos. 1* - 13*, July 3, 10, 17, 24, 31, August 7, 14, 21, 28, September 4,
 11, 18, and 25, 1943
 Vol. 21, nos. 1* - 13*, October 2, 9, 16, 23, 30, November 6, 13, 20, 27,
 December 4, 11, 18 and 24, 1943
 Vol. 22, nos. 1* - 4*, 5, 6* - 11*, 12, 13*, January 1, 8, 15, 22, 29, February 5,
 12, 19, 26, March 4, 11, 18, and 25, 1944
 Vol. 23, nos. 1* - 9, 10, 11* - 13*, April 1, 8, 15, 22, 29, May 6, 13, 20, 27, June
 3, 10, 17, and 24, 1944

- AG184:74 Vol. 24, nos. 1* - 3*, 4, July 1, 8, 15, and 22, 1944
 Vol. 24, nos. 6 - 9, August 5, 12, 19, 26, 1944
 Vol. 24, nos. 10 - 13, September 2, 9, 16, and 23, 1944
 Vol. 25, nos. 1 - 5, October 7, 14, 21, 28, November 4, and 11, 1944
 Vol. 25, nos. 6 - 9, November 18, 25, December 2, and 9, 1944
 Vol. 25, nos. 10 - 11, 12* - 13*, December 16, 23, 30, 1944, January 6, 1945
- AG184:75 Vol. 26, nos. 1 - 3, 4* - 13*, January 6, 13, 20, 27, February 3, 10, 17, 24, March 3, 10, 17, 24, and 31, 1945
 Vol. 27, nos. 1* - 13*, April 7, 14, 21, 28, May 5, 12, 19, 26, June 2, 9, 16, 23, and 30, 1945
 Vol. 28, nos. 1* - 7*, 8, 9* - 13*, July 7, 14, 21, 28, August 4, 11, 18, 25, September 1, 8, 15, 22, and 29, 1945
 Vol. 29, nos. 1* - 13*, October 6, 13, 20, 27, November 3, 10, 17, 24, December 1, 8, 15, 22, and 29, 1945
 Vol. 30, nos. 1, 2* - 5*, - 6, January 5, 12, 19, 26, February 2, and 9, 1946
- AG184:76 Vol. 30, nos. 7*, 8, 9* - 13*, February 16, 23, March 2, 9, 16, 23, and 30, 1946
 Vol. 31, nos. 1* - 12*, 13, April 6, 13, 20, 27, May 4, 11, 18, 25, June 1, 8, 15, 22, and 29, 1946
 Vol. 32, nos. 1, 2* - 5*, 6, July 6, 13, 20, 27, August 3, and 10, 1946
 Vol. 32, nos. 7, 8*, 9 - 10, August 17, 24, 31, and September 7, 1946
- AG184:77 *Life* magazine
 Tearsheet on Duke of Windsor from May 24, 1943 issue
 Issue of July 5, 1937
 Issue of September 12, 1938
 Issue of January 17, 1955
 Issue of February 14, 1955
 Issue of December 16, 1957
 Issue of January 23, 1967
 Issue of October 2, 1970
- AG184:78-82 Miscellaneous periodicals
N.B. There are additional miscellaneous periodicals in Oversize Materials, Box 87
- AG184:83 Miscellaneous exhibition catalogs; catalogs related to photography books

AUDIOVISUAL MATERIALS, n.d., 1971 - 2000

The audio-visual materials were removed from the Topics and Photographers files and housed separately in this series in order to provide better access and conservation. Removal sheets were placed in the original folders to alert researchers to the existence of this material. Most of the audiotapes are in cassette format, but there are some reel-to-reel tapes and at least one CD-ROM disc. There is a small collection of video tapes (in VHS format) stored in a separate box, listed by title.

3.25 linear feet

- AG184:84/1 Abdala, Nick, 18 April 1974, UNM (one 60 min. audio cassette)
- 2 Bender, Rudy, n.d., n.p. (one 90 min. audio cassette)
- 3 Adams, Peter, 2000, n.p. (one CD-ROM "A Few of the Legends" PCFormat; one CD-ROM "A Few of the Legends" MacFormat)
- 4 Agars, John, n.d., n.p. (one reel-to-reel audiotape)
- 5 Berry, Ian, 8 September 1971, London (one 120 min audio cassette)
- 6 Butor, Michel, 20 September 1973, UNM, "Kandinsky"; 15 April 1974, UNM, "Atget" (2 audio cassettes)
- 7 Claridge, John, ca. 1971, London (one 90 min. audio cassette)
- 8 Coleman, A. D., 26 February 1991, ASU, "A. D. Coleman at ASU" (two 90 min. audio cassettes)
- 9 Coleman, A. D., 27 February 1991, ASU, "Brown Bag Lunch" and "The Vanishing Borderline (electronic imagery and the democratization of art)" (two 90 min. audio cassettes)
- 10 Coleman, A. D., 28 February 1991, ASU, "On his work" (two 90 min audio cassettes)
Combs, Bob *see* Smith, W. Eugene
- 11 Crane, Barbara, 1978, n.p., "Interview - D. H. Ball" (three 60 min. audio cassettes)
- 12 Dater, Judy / Welpott, Jack, n.d., n.p. (one 60 min. audio cassette)
- 13 Demachy, Robert, 5 April 1973, Paris "Interview with Jacques Demachy re his father" (one 90 min. audio cassette)
- 14 Degenevieve, Barbara, 29 January 1991, [ASU?], "On her work" (one 100 min. audio cassette)
- 15 Degenevieve, Barbara, 30 January 1991, ASU, "Brown Bag Lunch" and "Gendered Representations" (two 100 min. audio cassettes)
- 16 Degenevieve, Barbara, 31 January 1991, ASU, "Representation and Artists Responsibility" (two 90 min. audio cassettes)
- 17 Erwitt, Elliott, 22 April 1971, n.p., "Elliott Erwitt - side A; Homer Sykes, 22 June 1971 - side B" (one 120 min. audio cassette)
- 18 Fuller, Pat, Spring, 1974, UNM (one 60 min. audio cassette)
- 19 George, Doug, 9 November 1972, UNM, "Tape lecture - re American art, 1893 - 1907," (one 90 min. audio cassette)
- 20 Hoppé, E. O., 1 May 1972, n.p. "Interview," (one 60 min. audio cassette)
- 21 Hurn, David, n.d., n.p. (nine miniature 60 min. audio cassettes)
1. Side A: David Hurn - Beginnings Side B: David Hurn bio, continued
 2. Side A: David Hurn - camera, dress, etc. Side B David Hurn continued
 3. Side A: David Hurn 1. What is photography? Side B: continued
 4. Side A: David Hurn Definitions, photojournalism, documentary, etc. Side B Blank
 5. Side A: David Hurn 3. Shooting Side B Shooting continued
 6. Side A: David Hurn Education and beginning others Side B WWW
 7. Side A: David Hurn contact sheets, picture story, *Myths Side B: continued
 8. Side A: David Hurn Lecture Side B continued
 9. Side A David Hurn Epilogue Side B David Hurn Epilogue continued
- 22 Hurn, David, 19 February 1991, ASU, "Documentary photography" (two 90 min. audio cassettes)
- 23 Hurn, David, 20 February 1991, ASU, "On his work" (one 90 min. and one 60

- min. audio cassettes)
- 24 Hurn, David, 21 February 1991, ASU, sleeve of tape 1 notes, "Also John Turner on New Zealand photography" (one 90 min. and one 60 min. audio cassettes)
 - 25 Hurn, David, 6 March 1991, n.p., "Brown Bag Lunch" (one 90 min. audio cassette)
 - 26 Kahn, Steve, n.d., n.p. (one 90 min. audio cassette)
 - 27 Kenna, Michael, assorted dates, assorted places, "53 Images - Night Walk" (one CD-ROM)
 - 28 Kenna, Michael, assorted dates, assorted places, "Kenna Nightwalk - 31 pic" (one CD-ROM)
 - 29 Lacey, Jean, n.p., n.d., "Jean Lacey" (one 60 min. audio cassette)
 - 30 Lee, Kermit, Tempe, AZ, 4 January 1975 (one 60 min. audio cassette)
 - 31 Montgomery, David, 26 January 1971, n.p. (one 60 min. audio cassette)
 - 32 Morris, John, 19 February 1973, UNM, "John Morris (Pict. Ed. Of The New York Times, ex-Magnum)" (one 90 min. audio cassette)
- AG184:85/1 Mrazkova, Daniela, 13 March 1991, [ASU], "Czechoslovakian photography" (one 90 min. audio cassette)
- 2 Mrazkova, Daniela, 12 March 1991, ASU, "On Soviet Photography" (two 90 min. audio cassettes)
 - 3 Mrazkova, Daniela, 13 March 1991, ASU, "Brown Bag Discussion" (one 90 min. and one 60 min. audio cassette)
 - 4 Newhall, Beaumont, *See* Scheinbaum, David
 - 5 Purcell, Rosamond, 27 March 1991, ASU, "Brown Bag Lunch" (one 90 min. audio cassette)
 - 6 Purcell, Rosamond, 27 March 1991, ASU, "On her work" (one 100 min. audio cassette)
 - 7 Purcell, Rosamond, 28 March 1991, ASU, "Class discussion" (two 100 min. audio cassettes)
 - 8 Rauschenberg, Christopher, 1996 - 1997, Portland, OR, "Two exhibitions: Song of the Road and Photographs from Argentina and Brazil" (one CD-ROM)
 - 9 Scavullo, Francesco, n.d., n.p. (one 120 min. audio cassette)
 - 10 Scheinbaum, David, 22 January 1991, [ASU?], "On his work" (one 100 min. audio cassette)
 - 11 Scheinbaum, David, 23 January 1991, ASU, "David Scheinbaum speaks on Beaumont Newhall's photography" (one 100 min. cassette)
 - 12 Scheinbaum, David, 24 January 1991, [ASU], "David Scheinbaum speaks on B. Newhall's 1937 MoMA Exhibition" (one 100 min. audio cassette)
 - 13 Smith, W. Eugene, n.d., n.p. "Smith interview #1, #3 - Bob Combs" (two reel-to-reel audio tapes)
 - 14 Stevens, Hal, n.d., n.p., "A Close Up of Hal Stephens" (one VHS cassette)
 - 15 Stone, Sir Benjamin, c. 1971, Birmingham Reference Library, "Bill Jay personal notes made at Birmingham Ref. Library on finding Stone's archive" (one 60 min. audio cassette)
- Sykes, Homer *see* Erwitt, Elliott
- 16 Wegman, William, 9 April 1991, ASU, "On his work" (two 100 min. audio cassettes)
 - 17 Wegman, William, 10 April 1991, ASU, "Photographs, Paintings, Drawings,

- Videotapes" (one 100 min. audio cassette)
 18 Wegman, William, 10 April 1991, ASU, "Brown Bag lunch" (one 100 min. audio cassette)
 Welpot, Jack *see* Dater, Judy

AG184:86 The following is a list of the titles appearing on VHS format cassette tapes and CD-ROM disks:
 Blow Up (Antonioni)
 David Hurn's Wales – progs 1 & 2 (NTSC)
 Mary E. Mark / Emmet Gowin / Bill Jay (Neg/Pos)
 Mary E. Mark; Emmet Gowin / Bill Jay (Neg/Pos)
 Weegee (on cover: "Weegee the Famous")
 David Hurn Dir: Ken Russell / Watch the Birdie 25 min/40 min
 Photomosaics / by Robert Silvers / www.photomosaics.com / (617) 492-9695
 Alfred Stieglitz
 Joel-Peter Witkin
 Photographic Fairies
 Ansel Adams 70 min. / Lewis Hine 60 min. / Weegee / Eisenstaedt 15 min. / Joel Meyrowitz 57 min.
Ansel Adams photographer (commercially produced)
Ethan's Fury : Photographing the War (CD-ROM, still in wrapper)

OTHER MATERIALS, n.d., 1855 - 2001

With the exception of Oversize Materials, this series was contrived to hold materials about which there are questions. The Oversize Materials box contains Thomas Sutton's novel *The Photographers*, which Bill Jay thinks may be the first photographic-theme novel; a set of copy negatives of Cuthbert Bede's book, *Photographic Pleasures*, and a number of miscellaneous periodicals, too large to be housed with Periodicals. There is one records carton of books with a list of their titles and notes about their connections to Jay. Many of these are on subjects of interest to Jay (Shroud of Turin, George Bernard Shaw, etc.), while others are hardcover exhibition catalogs or books inscribed and presented to him. A manuscript box contains a folder of material requiring Mr. Jay's input so that it might be assigned to the proper series. This material includes two computer disks (formatted for Macintosh, using Claris word-processing software), a reel of microfilm, a series of b/w prints with annotations on versos, and a number of papers of uncertain disposition. This box also contains six folders with the writings of photographer-writer C. H. Claudy.
 4 linear feet

Oversize Materials

AG184:87 Thomas Sutton's *The Photographers* (photocopy); copy negatives of Cuthbert Bede's *Photographic Pleasures*; miscellaneous periodicals.

Books

AG184:88 Books (alphabetical by title)
Against Interpretation and other essays [by] Susan Sontag (New York :

Dell, 1969)

Art & Fear : Observations on the perils (and rewards) of Artmaking [by] David Bayles [and] Ted Orland (Santa Barbara : Capra Press, 1993)

Black and White Photography [by] Glenn Rand [and] David Litschel (Albany [etc.] : West Publishing, 1994)

Camel for the Son, A [by] Fazal Sheikh (Göttingen : Steidl, 2001)

Chaos [by] Josef Koudelka (London : Phaidon, 1999) with Bill Jay's name in black ink on first free endleaf

Clairvoyane & Thoughtography by T. Fukurai (London : Rider & Co., 1931)

Concerning the Spiritual in Art [by] Wassily Kandinsky (New York : Dover, 1977)

Creative Process, The : A Symposium [by] Brewster Ghiselin (New York : Mentor, 1952) with Joseph Furnish's name on first leaf

Crystal Palace Exhibition, The : Illustrated Catalogue London 1851 (New York : Dover, 1970)

Cult of Art, The : Against Art and Artists [by] Jean Gimpel (New York : Stein and Day, 1969) with Bill Jay's name in red ink on the titlepage

Degrees [by] Michel Butor (New York : Simon and Schuster, 1961)

Edge of the Unknown, The [by] Sir Arthur Conan Doyle (New York : G.P. Putnam's Sons, 1930)

Fazal Sheikh – The Victor Weeps – Afghanistan November 12 – December 31, 2001 Exhibition catalog Light Work, Syracuse, New York

Fire in the Wind : The life of Dickey Chapelle [by] Roberta Ostroff (New York : Ballantine, 1992) text design by Debby Jay

Focal Encyclopedia of Photography, The : Desk Edition (London : Focal Press, 1969) with Bill Jay's name in black ink on titlepage

Francis Bacon by John Russell (London : Methuen, 1964) with inserted article "Painter and the Photograph [by] Van Deren Coke

G. B. S. and the Lunatic : Reminiscences of the long, lively and affectionate friendship between George Bernard Shaw and the author [by] Lawrence Langner (New York : Atheneum, 1963)

Great Soul Trial, The [by] John G. Fuller (New York : Macmillan, 1969) with Mason's Rare and Used Books Wabash, IN book ticket on last free endpaper

Handbook of Photography (4th edition) [by] Ronald P. Lovell, Fred C. Zwahlen, Jr., James A. Folts (Albany [etc.] : Delmar Publishers, 1997)

Learning Tree, The by Gordon Parks (London : Hodder and Stoughton, 1964)

Library Photograph Collection Index to the principal "X" numbers (London : Victoria and Albert Museum, 1968) 2 copies, one includes a 1974 Supplement and the other has a "Corrigenda"

Mind over Matter : Implications of Masuaki Kiyota's PK feats with metal and film for: Healing Physics Psychiatry War & Peace Et cetera [by] Walter and Mary Jo Uphoff (Oregon, Wisconsin : New Frontiers Center, 1980) inscribed by the authors to "Prof. Bill Jay – a co-explorer of interesting dimensions / Walter and Mary Jo

8/24/80”

- New Critical Essays* [by] Roland Barthes (New York : Hill and Wang, 1980)
- On the way to an ambush* [by] Bruce Connew (Wellington, New Zealand: Victoria University Press, 1999)
- Passing Time & Change of Heart : Two novels* by Michel Butor (New York : Simon and Schuster, 1969)
- Pictures of Innocence : The History and Crisis of Ideal Childhood* [by] Anne Higonnet (London : Thames and Hudson, 1998)
- Proceedings of the 1977 United States Conference of research on The Shroud of Turin* (Bronx, NY : Holy Shroud Guild, 1977)
- Ramadan Moon* [by] Fazal Sheikh (Göttingen : Steidl, 2001)
- Sacred Shroud, The* by Thomas Humber (New York : Pocket Books, 1978)
- Seizing the Light : A History of Photography* [by] Robert Hirsch (Boston : McGraw Hill, 2000)
- Self-portrait of Christ : The holy shroud of Turin* by Edward A. Wuenschel (Esopus, NY : Holy Shroud Guild, 1957)
- Shroud* [by] Robert K. Wilcox (New York : Macmillan, 1977) occasional pencil annotations in margins
- Shroud of Turin, The : The burial cloth of Jesus Christ?* by Ian Wilson (Garden City, NY : Doubleday, 1978)
- Sixty Photographs* [by] Alfred A. Knopf (New York : Alfred A. Knopf, 1975)
- Snapshots* by Alain Robbe-Grillet (New York : Grove Press, 1968) with Bill Jay's name in red ink on the first leaf
- Turin Shroud : In Whose Image? : The truth behind the centuries-long conspiracy of silence* [by] Lynn Pickett and Clive Prince (New York : HarperCollins, 1994)
- World of Ted Serios, The : "Thoughtographic" studies of an extraordinary mind* by Julie Eisenbud, M.D. (New York : William Morrow, 1967)
- Zen in the Art of Archery* by Eugen Herrigel (New York : Vintage Books, 1971) inscribed by Bill Jay: "The only book a photographer needs to read ... according to H. Cartier-Bresson."

Other materials

AG184:89/1-2 Questions for Bill Jay
3-8 C. H. Claudy material

PHOTOGRAPHIC MATERIALS, n.d., 1960s - 2002

The extensive image files created by Jay are housed here. They include a three-ring binder of the printed digitized files of his database of 2,451 scanned photographs of photographers together with essential documentation for each image. Also included is a CD-ROM (Mac format) of the database. In addition, we have one hundred and fifty-three gelatin silver prints annotated in Jay's own hand.

Bill Jay views the pictures he has taken of photographers as a visual diary of his life. The photographs were not taken as a project, documenting the most famous, best or meritorious photographers alive: he states that he never went out of his way to take a portrait. Instead, they came about because of the situations in which he found himself. They are portraits of the people Jay encountered, not as a photographer *per se*, but while he was engaged in photography as a teacher, a lecturer, an editor, or as a member of the audience. He notes that many of the "names" in photography are conspicuous by their absence. Pictures of individuals with whom Jay spent a great deal of time, as colleagues or as personal friends, make up the bulk of the collection. Each is annotated with a caption made, in Jay's words, "as immediate reactions to the newly-made prints. As such they are personal, subjective and dated."

2 linear feet

AG184:90 Printed "digitized files" in three-ring binder comprising the database of photographers in alphabetical order, late 1960s – early 2000s, containing 2,451 scanned photographs

Compact disk (Mac format) of photographer's database

AG184:91 One hundred fifty-three gelatin silver prints, 11x14 in., annotated by the photographer. These images appeared in Jay's book, *Photographers Photographed* (Peregrine Smith Books, 1983), and the box contains a photocopy of the introduction to that work by Helmut Gernsheim. There is also an additional sheet dated March, 2002 with notes added "more for emphasis than for clarification."

PROCESSING NOTE

Processed in 2002 and 2003 by Shaw Kinsley.

Appendix A

Folder list for Topics file cabinets. The alphabetization is approximate because Jay's folders are inconsistently labeled and subjective.

Cabinet 1, Drawer 1

Academy Bookshop(London)

Academy of Art College

Accuracy in Academia

Acetate

Acetylene

Actual Size

Addison House

Advertisements (19th century)

Advertisement (Absolut)

Advertisements (Daguerreotype)

Advertisement (photo)

Advertising

Advertising (Benetton)

"Advertz"

Advertising

Aerial

Aesthetics

Affirmative Action

Africa

Afterimage

Agent

Agfa-Gevaert

Agfa-Historama Foto

Aggression and Photography

Areofilms

Aerial photography

Aggression (by women)AIPAD

Air brush
 Akehurst Gallery
 Alabastrine
 Alaska
 Alaska
 Albertype
 Albums (photo)
 Album (special issue of History of
 Photography)
 Album Magazine
 Album
 Albumen negatives
 Albumen
 Albumen plates
 Albumen plates
 Alcoholism and Photography
 Algeria
 Allis-Chamblers
 Alpha Papers
 Alphengo
 Alum
 Aluminum
 Aluminography
 Amarillo Art Center
 Amateurs
 Amateurs (19th century)
 Amateurs (in photography)
 Amateur Photographer
 Ambigraphs
 Ambrotype
 America – beginnings of photog.; photogs of
 the West; Civil war
 American Daguerre Association
 American Film Institute
 American Institute of Foreign Studies
 American Journal of Photography
 American Landscape and Painting
 American Museum of Photography
 American Photographer
 American Society of Magazine
 Photographers
 American South
 American West
 Amidol
 Amish
 Amon Carter Museum
 Amorphous Institute Press
 Amphitype
 Amphoto
 Anaglyph
 Anamorphic Images
 Anderson Ranch

Cabinet 1, Drawer 2
 Aniline Photography
 Animals – 19th century
 Animation
 Ansco
 Antarctic
 Anthotype
 Anthropology and Photography
 Antiquarian Photographic Club
 Apeiron Workshops
 Aperture
 Appalachia
 Appleseed
 Applications (19th century)
 Appraisals
 Approaches to Photography
 Aquatint
 Aquarium
 Arcadia in Suburbia
 Archaeology
 Archaeological Photo
 Archival (color)
 Archival (b+w)
 Archival (processing & preserving) [*see*
 Conservation]
 Architecture (models)
 Architectural Digest
 Architecture Library (books containing
 photographs)
 Architecture (from Copenhagen Libraries)
 Architectural Photographic Assc.
 Arctic
 Argentina
 Argentotype chronik
 Aristo Paper
 Arizona
 Arizona Collection
 Arizona Commission on the Arts and
 Humanities
 Arizona Highways
 Arizona Historical Foundation
 Arizona photographers & photographs
 Arizona (history of) 1
 Arizona (history of) 2
 Arizona Humanities Council

Arizona (railroad)
 ASU Art Museum
 ASU – Film Festival
 ASU – Graduate Col
 ASU Library
 ASU – portfolio 2
 ASU – research papers
 Arizona – statistics
 Arizona, University of
 Arles / Festival d’Arles
 Arno Press
 Arrowroot Papers
 Art criticism
 Art Front
 Art Gallery
 Art in America
 Art History (Ph.D.)
 Art Institute of Chicago
 Art Institute (San Francisco)
 Art Journal
 ART philosophy
 Art & Photography
 Artspace
 Art (Theft & Fraud)
 Art Therapy
 Art Unions
 Artificial Light
 Artificial Light
 Artificial Light (acetylene)
 Artigue processes
 Artist/Artisan
 Artline
 Artswire
 Arts Council of Gt. Br.
 Art History (MA guidelines)
 Arundel Club
 Arxiu Mas
 ASMP (Tennessee)
 Asphaltotype
 Asser Process
 Associated Press
 Association for Research and Enlightenment
 Astral Projection
 Astrography
 Astronomy
 Astronomy
Cabinet 1, Drawer 3
 Attribution
 Auction Catalogues
 Audio – visual
 Auras
 Australia
 Austria
 Auto printing
 Autochrome
 Automatic machine
 Automatic photo
 Automobile & photography
 Autotype
 Autotype Company
 (AZ) State Historic Preservation
 Babies (photographing)
 Balkin Agency
 Ballooning
 Balloons
 Baltimore
 Barbizon Group
 Barnes and Noble publishers
 “Barnet” dry plates
 Bas reliefs
 Baseball Cards
 Bathing machine
 Batsford
 Bauhaus
 Bauhaus (Weimar)
 Baumgartner Publications
 Beauty
 Bedford Arts
 Beer Process (albumen)
 Belfast
 Belgium
 Bellows
 Benetton
 Benteli Verlag
 Berkshire
 Berlin Photographic Co.
 Bibliography (Victorian) 1981
 Bibliography – 19th century
 Bibliography – 19th century
 Bibliography – 20th century
 Bibliography (History of Photography)
 Bibliotheque Nationale – M. Lemagny
 Bichromate Gum Process
 Bicycling (& photography)
 “Big Pictures”
 Billy the Kid
 Bio feedback

Biographies – listings
 Biographies – lists
 Biography – 19th century
 Bitumen process
 Black Mountain College
 Black Photographer
 Blacks
 Black Sun Books
 Black women photographers
 Bleaching
 Blind photographers
 Blisters
 Blitzlicht – Pulver
 Blood
 “Blow Up” movie by Antonioni
 Blue Sky Gallery
 Blur Magazine
 Body art
 Boer War, photographers of
 The Bokelberg Collection
 Bombay Duck
 Books (general)
 Book art
 Books (digital photo)
 Books, 19th century, illustrated with photos
 Books 20th century
 Bookbinding
 Book Bus (VSW)
 Book collecting
 Book of Days
 Bookdealer
 Books (hand made)
 Books – illustrations
 Book of Kells
 Books (photography)
 Book production
 Publishers (books)
 Boston
 Boston Photo Resource Center
 Bournemouth College of Art
 Brain
 Brazil
 Breath photos
 Brighton Photographic Co.
 Bristol
 Bristol Workshops
 Britannia Works Co.
 British Art
 British Council
 British education in photography
Cabinet 1, Drawer 4
 British Film Institute
 British Journal of Photography
 British Mutoscope & Biograph Co., Ltd.
 British Museum
 British National Photographic Record
 British Biographers
 British Photographers (Young)
 British Photographic Archive
 British photography
 Bromide paper
 Bromine
 Bromoil
 Brooklyn Bridge
 Brooks Institute
 Brownie Camera
 Buddha and Photography
 Buffalo, NY
 Buffalos
 Buggery
 Bulgaria
 Bullets
 Burglar alarm
 Burma
 Burnishers
 Buttons – photo
 C-Life Institute
 C.A.A.(College Art Association) – Spring
 1976
 CAA (College Art Association) Conference
 – 1977
 Cabinet cards
 Cabinet photos
 Café Silver Eye
 Calendar
 California
 California College of Arts and Crafts
 California Historical Society
 California Museum of Photography
 California (University of Riverside)
 Calotypes (Photogenic drawings)
 Cambridge Darkroom
 Cambridge University
 Cameo medallion
 Camera 35
 Camera
 Camera

Camera (A.P.S.)
 Camera – 3-D
 Camera (architectural models)
 Camera Arts mag
 Camera Austria – magazine
 Camera box
 Cameras (Bull’s Eye)
 Cameras (car)
 Camera Clix
 Camera Clubs
 Camera Club of New York
 Camera Club (London)
 Camera (Contax)
 Cameras (Cohonet)
 Camera (copying)
 Cameras – detective
 Camera – digital
 Cameras – disc
 Cameras – disposable
 Camera – early equipment and advertisements
 Camera – electronic
 Camera (Ermanox)
 Camera (Fan)
 Camera/Graphic Press
 Camera (future)
 Cameras (guns / pistols)
 Cameras (hand)
 Cameras (hat)
 Cameras / Houston / Portable
 Camera (history of)
 Camera (Kamaet)
 Camera (Kodak)
 Cameras – large format
 Camera lucida
 Camera (machine)
 Camera Mag
 Camera (Mammoth)
 Camera (manufacture)
 Cameras (miniature)
 Camera Notes
 Camera obscura
 Camera obscura
 Camera – novelty
 Camera – panorama
 Cameras – non-perspective
 Camera (Polaroid)
 Cameras (Premo)
 Camera (press)

Camera – Rolleiflex
 Camera (SLR)
 Camera (slides)
 Camera – stereo
 Camera – Wolcott
 Camera (spiritual)
 Cameras (Talbot)
 Cameras – video
 Cameras – white interior
 Cameras – whitened
 Camera – wet plate collodion
 Camera Work (England)
 Camera Work (USA)
 Camera Work (San Francisco)
 Canada
 Cannibalism
 Canvas – photos on
 Captions – slides
 Caramate Guidebook
 Carbro process
 Carbon printing
 Carbon process
 Cardiff – University of Wales
 CAVA (Career Advancement of Visual Artists)
 Cars

Cabinet 2, Drawer 1
 Carte de Visite
 Cartoons (19th century)
 Cartoons
 Cartoons
 Cased images (19th century)
 Cases (Dag and Ambro)
 Castelli Graphics
 Castle Hot Springs
 Catalogs (small)
 Catalystotype
 Cats
 Catskill Center for Photography
 Caulfield & Shook
 CAVA [*see* Career Advancement of Visual Artists]
 CBS News
 CD ROM photos
 Celerotype
 Cellier process
 Celluloid
 Cemeteries

Censorship (pornography obscenity)
 Censorship
 Center for Creative Imaging
 Center for Creative Photography
 Center for Photographic Studies – Kentucky
 Center of Photo (Catskills)
 Center of the Eye (workshop 76)
 Center Quarterly mag
 CEPA
 Ceylon
 Chaco Press
 Charcoal process
 Charles B. Wood – books
 Cheating
 Chemicals
 Chemistry
 Chemitype
 Chicago
 Chicago Art Institute
 Chicago Center for Contemporary
 Photography
 Chicago Historical Society
 Chicago Project
 Child Labor
 Children (19th century)
 Chile
 Chinese in America
 China Institute in America
 China
 China
 Chloroform
 Christmas Cards
 Chromium
 Chromotherapy
 Chromotype
 Chronology
 Chronology
 Chronophotography
 Chrysler Museum at Norfolk (Va.)
 Cibachrome
 Cinematography
 Circular photographs
 Cityscape Foto Gallery
 Civil War (American)
 Civilian Conservation Corps photography
 Clairvoyant
 Cleveland Museum of Art
 Clichés Verre
 Clip Art
 Clio Press
 Close-ups
 Close up magazine
 Clouds
 CODA Enterprises
 Coffee process
 Coins
 Collaborations, photo
 Collection of Arizona Photography
 Collecting
 Collecting (Books)
 Collecting photographs
 Collecting – New Mexico
 Collecting (prices)
 Collections – British, major
 Collections, minor – excl IMP, Gensheim
 College Art Association -- *see* CAVA
 Collier Gallery
 College of Universal Wisdom
 Collin Community College
 Collodion
 Collodion (dry)
 Collography
 Collogravure
 Collotype
 Colnaghi
 Cologne

Cabinet 2, Drawer 2
 Colonialism
 Color
 Color (early history)
 Color (19th century)
 Color Foto magazine
 Color-in-Color (3M)
 Color photography
 Color separation
 Color stability
 Color (trans b+w)
 Colorado
 Colorado Photographic Art Center
 Coloring (Daguerrotype)
 Coloring – hand
 Coloring photography
 Columbia College
 Colville Collection
 “Combination” magazine
 Combination portraits
 Combination prints

Communicating
 Composite portraiture
 Composition prints
 Computer
 Computer art
 Computers for photography
 Computer enhancement
 Conceptual art
 Conceptual photography
 Concerned Photographer
 Conservation (leather & wood)
 Conservation and Preservation – *see*
 Archival
 Constructed photos
 Constructivism
 Contact
 Contact sheets
 Contemporary art
 Contemporary Photographers
 Continuum - 60's
 Cooking
 Cooper's Process
 Copper process
 Copyright Laws debate
 Copyright
 Copy prints (misc.)
 Copying
 Corbis
 Corcoran Gallery
 Cornell University
 Corner House Publications
 Cosmorama
 Cottingly Fairies
 Court cases – 19th century – copyright
 Court cases
 Court House Project
 Cowboys
 Craftsman, The
 Cranbrook Academy of Art
 Crates
 “crawling”
 Crayon process
 Creative Camera
 Creative Camera
 Creative Camera (20th anniversary 1987)
 Creative Camera courses
 Creative Camera trustees
 Crime
 Crimean War
 Cristoid film
 Critical eye
 Critical theory
 Criticism, essays on
 Criticism (educational)
 Critics
 Critics, 1840-1880
 Critics, 1880-1920
 Critics, 1920-1960
 Critics, 1960-
 Critics of Photography (directory)
 Critics – “Outsiders”
 Croatia
 Chronologies
 “Crossing the Frontier...”
 Cryolite
 Crysotype
 Crystal miniature
 Crystal Palace
 Crystalotype
 Crystoleum
 Cuba
 Cubism
 Cultural property
 Cuprotype
 Cyanide
 Cyanide (fixing)
 Cyanide & Spirits
 Cyanide & spirits – letters, notes, lists
 Cyanotype
 Cyanotypes (blue prints)

Cabinet 2, Drawer 3
 Cyprus
 Czech photography
 Czechoslovakia
 Dada
 Daguerrian Association
 Daguerrian era
 The Daguerrian Society
 Daguerrian Society
 Daguerrotypes
 Daguerreotype (America)
 Daguerreotype (Australia)
 Daguerreotype (cases)
 Daguerreotype (color)
 Daguerreotype (copper)
 Daguerreotype (engraving)
 Daguerreotype (engraving from)

Daguerreotypes
 Daguerreotypes (French)
 Daguerreotypes (how made)
 Daguerreotypes (instantaneous)
 Daguerreotype (letter)
 Daguerreotype (modern)
 Daguerreotypes (silver plating)
 Daguerreotype (stereo)
 Daguerreotypes
 Daguerreotypes in San Francisco
 Daguerreotypes (on paper)
 Daguerreotypes (portraits)
 Daguerreotype (prism)
 Daguerreotype (varnish)
 Daguerreotypes – unknown
 Daguerreotypists (lists)
 Daguerreotypomanie
 Dallastint
 Dance
 Dance & photo
 Photo-Dancer
 Danger
 Daniel Wolf Gallery
 Darkrooms
 Darkroom (19th century tents and carriages)
 Darkroom (wet plate)
 David & Charles – books
 Dawson's Process
 Day in the Life of America, A
 Daytona Beach Community College
 Deadline
 Dealers
 Deardorff
 Death
 Decade – 1840s
 Decades – 1860s
 Decades – 1870s
 Decades – 1880s
 Decades – 1920s
 Decades – 1930s
 Decades – 1950s
 Decades – 1960s
 Decades – 1960s
 Decades – 1960s
 Decades – 1970s
 Decompression
 Deep Creek School
 Delaware
 Denver Post
 Desk top publishing
 Derby College of Art and Technology
 Derby Photographic
 Dermal vision
 Dermography
 Detective
 Developers
 Development
 Diamond cameo
 Diana camera
 Diana's Bi-Monthly Press
 Diaphaneotypes
 Diazotype
 Dictionary of Int'l Biography
 "Digital Photography" exhibition
 digital images
 Digital photography
 Digital printing
 Diorama
 Direct positives
 Dissertations
 Dissolving views
 Disturbing image

Cabinet 2, Drawer 4
 Docent
 Documentary
 Documentary – British
 Documentary film
 Documentary photography
 Documents (photos of)
 Documentary, photos
 Dogs
 Doncaster
 Double-take
 Doubles
 Dover Books
 Dowsing
 Dry plates
 Dry plates – introduction of
 Dry-plate Club
 Dry processes
 Drying boxes
 Drying rack
 Dreams
 Drugs – photography
 Dubroni camera
 Duke University
 Dumb Ox

Duplicate negs
 Dust Bowl
 Dusting on process
 Dynactinometer
 Dyography
 Early film
 Ears
 Earthrise
 Earthworks
 East Anglian School of Landscape
 Photography
 East European photography
 Eastman House
 Eastern Illustrating Co.
 Easy Film
 Eaton Shoenn Gallery
 Eburneum process
 Ecuador
 Edge
 Edinburgh
 Education
 Education (art)
 Education (children)
 Education (Britain)
 Education (19th century)
 Education / Open University
 Education in photo.
 Education (Photography – 19th c.)
 Education (statistics)
 Ego
 Egypt
 Elam School of Fine Arts
 Electricity
 Electric light
 Electro-gravure phototypy etc.
 Electroluminescence
 Electron microscope
 Electrophotography
 Electronic flash
 Electronic imagery
 Electronic image biblio.
 Electronic images – chronology
 Electronic image – printers
 Electrotypes
 Electroworks
 Ellis Island
 El Salvador
 Emulsion stripping
 Enameline
 Enameling
 Enameling photos
 Enamezs
 Endemann’s Process
 Energiatype
 En Foco
 Engineering
 England
 England, workshops in
 Enlargers
 Enlarging
 Entropy
 “Environment”
 Eponymists
 Equipment
 Equivalent
 Eros Data Center
 Erotica (photo)
 ESP Bookshop
 Espejo
 Essex Photographic Workshop
 Esquire magazine
 est
 Estonia
 Etching
 Ether
 Ethnographic photography
 Etherton Gallery
 Europe (photo workshop)
 European history
 European photography
 European Photo Magazine
 European Society for the History of
 Photography
 European Studies Journal
 “Evidence”
 Examiner (The New Art)
 Exchange
 Excursions Daguerriennes
 Exhibitions alternate spaces

Cabinet 3, Drawer 1
 Exhibitions – 20th century
 Expeditions – 19th century
 Exhibitions – 19th century
 Exhibition – notices, check lists
 Expeditions – maps
 Explosions
 Exposure

Exposure meters
 Expressions
 Extension classes
 The Eye
 Eye contact
 Eye Gallery
 Eyes
 Eye 80
 Eye movements
 “Fabricated to be photographed”
 Fabrics
 Facet of Modernism
 Fading
 Fairies
 Fakes
 Family
 Family of Man
 FAMU (Czech School of Photography)
 Fantasy
 Farm Security Administration - *see also*
 F.S.A.
 Fashion
 Fate magazine
 Freer type
 Feminism & photography
 Ffoto Gallery
 Ffotoview map
 Fiction (juvenile)
 Fiction (photographically illustrated)
 Fiction – poetry
 Fiction
 Fiction 19th century
 Fiction – 20th century
 Fiction – 20th century – movies
 Fiction – post 1950s
 Fiction (movies)
 Fiction – 20th century (copy negs & prints)
 Field of vision
 Field Club, Amateur Photographer
 Fifth Avenue Gallery
 Filigrane
 Film and Foto Exhibition
 Film (ASU)
 Film base
 Films by still photographers
 Film (books – avant garde)
 Film – criticism
 Film – early
 Film – experimental
 Film (history, early)
 Film, 19th century – general dangers, knick-
 knacks
 Film (history)
 Filmmakers, 19th century
 Filmograph
 Film rental
 Film (scripts)
 Film (subversion)
 Film – 20th century
 Films about photography
 Film und Foto
 Filters
 Fine Art (photography)
 Fingerprints
 Finland
 Finlay (color)
 Fish
 Fixing
 Fizeau Process
 Flash
 “Flashing”
 Flashlight
 Flash powder
 Flat Earth Society
 Flatiron Building
 Flesh & Blood
 Flexichrome
 Flicker film
 Floating Foundation of Photography
 Florida (University of)
 Flowers
 Flying Short Course, ‘76
 Focal Point Gallery
 Focal Press
 Focus
 Focus Gallery
 Focusing
 Fogging
 Football & photo.
 Fortune magazine

Cabinet 3, Drawer 2
 Forbes Collection
 Foreign study
 Forensic photography
 Forgery
 Forgotten Victorians
 Formalism

Fort Huachuca
 Fothergill Process
 Foto – Escultura
 Fotografis
 Foto Fest
 Fotografiska Museet
 Foto mag
 The Fox Photo Archive
 F.P.A. Newsletter
 Framing
 France
 France – early photographers
 France (education)
 Musée Français de la photographie
 Francis Frith Collection
 Frank Photo Museum
 Fraud
 Freaks
 Freestyle Sales Co.
 French primitive photography
 French tissue
 Fresson Process
 Friends of Photography
 Friends of Photography (ASU)
 F.S.A. [Farm Services Administration]
 (Colorado) Ken Burt thesis
 F.S.A. photography
 F.S.A. selects
 F.S.A (color)
 F.S.A. (New Mexico)
 F.S.A.
 Frigerography
 Fulbright Awards
 Fundus Photography
 “Funny Folks”
 Futurism
 Galerie Contemporaine
 Galleries & Museums
 Gallery of Photographic History
 Gallic acid
 Gamboges
 Gay photography
 Gaslight papers
 Gelatin
 Gelatine negatives
 Gelatine (moss)
 Gem print
 Gender issues
 General – 19th century photo – articles
 Genius
 Genre pictures
 Geologic surveys
 Geology
 Geological Survey, The U.S.
 George Eastman House – collection
 Georgia
 Germany
 Gernsheim Collection
 Gesture
 Getty Museum
 Gettysburg
 Gilding
 Gilman Paper Co. Collection
 Glasgow
 Glasgow Art Union
 Glazed photos
 Glyphography
 Ginx’s Baby
 Glass
 Glasshouse Street
 Glass plates
 Glycerine process

Cabinet 3, drawer 3
 Goldchloride
 Gold projecting
 Gold Rush, The
 Gold toning
 Golden mean
 Gonometer
 “Good Morning”
 Gordon Fraser, Ltd.
 Grain
 Grand Rapids
 Grants available for photographers
 Grants – books
 Grants and photographers
 Grapestake Gallery
 Graphoanalysis
 Graphoscope
 Great Exhibition, 1851
 Greece
 Greeks (classical)
 Greenlaw’s Process
 Green Peace
 Greeting Cards
 Grey Card
 Grotesque

Group *f/64*
 Grove Press
 Guardian Weekly
 Guatemala
 Guggenheim Foundation
 Guggenheim 1988
 Gutenberg Bible
 Gum bichromate process
 Gum process
 Gum platinum process
 Guns
 Gun cotton
 Gutta percha
 Gyrograph
 Halation
 Half-tones
 Hallmark Collection
 Hallotype
 Hand-coloring
 Harlem
 Harvard Semitic Museum
 Hasselblad
 Hawaii
 Hawaii – Bishop Museum
 Headrests
 Health hazards
 Heard Museum
 Heliochrome
 Heliochrome Press

Cabinet 3, Drawer 4
 Helioaristotypia
 Heliochromoscope
 Heliographic Society
 Hellenotype
 High-speed photos
 High-speed photography
 Hillotype
 Hindenburg
 “Hipgnosis”
 Hirschorn Museum
 Hispanic photographers
 Historiography
 History of photography
 History of Photography magazine &
 microfilm
 History of Photography (periodical)
 Historians mailing list
 Historical societies

 Hollywood
 Holmes Center for Research in Holistic
 Healing
 Holocaust
 Holography
 Holography
 Holograms
 Homosexuality - *see also* Gay photography
 Honey process
 Hong Kong
 Hopi
 Horse racing
 How to buy a photograph
 How to photograph glass
 Hubbell Trading Post
 Humanities & photography
 Humor
 Hungary
 Hunting/shooting images
 Husnik’s process
 Hyalotype
 Hypnotism & photography
 Hypo
 Hypo elimination
 Iceland
 Icon
 Ideas to explore
 Identiscope
 Ilford
 Illinois
 Illustrated London News
 Illustrations
 Image Permanence Institute
 Images of childhood
 Images of man
 Imagism
 Immigration
 Impressions Gallery
 In Camera [journal]
 Independent Photography in the South East
 India – 19c photography in
 Indians (North American)
 Indian mutiny
 Indonesia
 Industrial photography
 Industry
 Industrial revolution
 Infinity
 Infra-red

Ink process
Insane asylums
Inscape (Eng.)
Insects

Cabinet 3, Drawer 5
Instantaneous (history)
Institute of contemporary arts
Institute of design (Chicago)
Intaglio
Intensification
Intensifiers
Intentionalism
Inter-media
International Center for Photography
International Photographers' Organizations
International Platform Assoc.
Internet
Inventors
Invisible ink
Iowa
Ireland
Iridology
Iris
Iris diaphragm
Iris prints
Irreproducible results
Italy
Ivory photos
Ivorytype
Janet Lehr Inc.
Janus Films
Japan
Japanese print
Japanese-American relocation (World War II)
Java
Jerome, AZ
Jersey
Jersey Photographic Museum
Jesus
Jet graphics
Jewelry
J S & A
Joly screen process (color)
Journalism
Journal of American Photography
Journal of Contemporary Photography
Kalamazoo

Kaleidoscope
Kallitype
Kansas
Kaolin
Keagan type indicator
Keraunography
Keraunography II
Keystone Collection
Kinetograph
Kinescope
Kingston
Klondike
Ku-Klux-Klan
Kirlian photography
Kirlian photography (2)
Kirlian photography

Cabinet 4, Drawer 1
Knick-knack (Daguerreotype)
Knick-knack processes
Knick-knack portraits
Knick-knacks – snapshot fiends
Knick-knacks – Poems (selects)
Knick-knack (fiction)
Knick-knacks
Knick-knack – posing, keeping sitter still,
etc.
Knick-knack – categorized
Knick-knacks – illustration (file #2)
Knick-knacks – animals
Knick-knacks – natives, savages, foreigners
Knick-knack – illustrations
Knick-knacks – religion
Knick-knacks – titles
Knick-knacks – words, puns, jokes
Knick-knack – women
Knick-knacks – first choice
Knick-knacks – selects
Knick-knacks – checked for Northlight
Knick-knacks – romance
Knick-knacks - #2
Knick-knack (silver stains)
Knick-knacks – overs
Knick-knacks - #1 - Poetry – over
Knick-knacks – poems
Knick-knacks – poems
Kodachrome
Kodacolor
Kodak

Kodak II
 Kodak, snapshots
 Kodak girl, the (adv.)
 Kodak (statistics)
 Kodak Museum
 Kodalith
 Korea (South) photography
 Krainik Gallery
 Kraws, Hewrshkowitz and Weston
 Kuwait
 Kwik-Print
 Kwik-Proof
 La recherche photographique
 LACPS Los Angeles Center for
 Photographic Studies
Ladies Home Journal "Women as
 photographers," extracts from 1899
 - 1909.
 Lake Placid School of Art
 Lambertype
 Lambrotype
 Landweber/Artists
 Language and photography
 Landscapes
 Landscape
 Landscapes
 Lantern (projectors)
 Lantern slides
 Lascaux (cave paintings)
 Lasers
 Latvia
 Latin America
 Latent image

Cabinet 4, Drawer 2
 Laurel photo-books
 Law
 Law (and photography)
 Law and the Arts
 Law & the Arts (Bill Mettler)
 Leather (photos on)
 Left Wing
 Leggotypes
 Leica Fotografie mag.
 Leica
 Leimtype
 Lens
 Leptographic paper
 Lesbians

 Lexington Camera Club
 Library of Congress
 Libraries
 Life magazine
 Lift-off technique
 Light Factory
 Light Gallery
 Light healing
 Lightning
 Light Impressions
 Light panels
 Light sources and enlargers – 19th century
 Light vision
 Lightworks
 Limelight Gallery
 Line illustrations
 Line illustrations
 Linked ring
 Lippman Color Process
 Lippman process
 Lisa Sette Gallery
 Listings
 Lithography
 Lithophanes
 Lithuania
 Liverpool Amateur Photo. Assoc.
 Local museums
 Loch Ness Monster
 Log cabins
 Logan grants
 Loind
 London
 London (photography)
 London Secession
 London society
 London Society of L.A.
 London stereoscopic
 Look magazine
 Los Angeles
 Los Angeles Center for Photographic
 Studies
 Louisville
 Louisville Center for Photography
 Lover of the image
 Lucimeter
 La Lumiere magazine
 Luminescence
 Luminous photos
 Lunatics

Lunar Society
Lustrum Press
Luxotype
Lynching
Macmillan
“Macho Intelligentsia”
Mag. Of Indian Photographs
Magazines
Magic
Magic lanterns
Magnesium
Magnesium flash
Magnesium light

Cabinet 4, Drawer 3

Magnum
Magnum Photo, Inc.
Mailing lists
“Maidenform”
Maine (Photo Congress)
Maine photographic workshops
Manchester Art Treasures exhibition, 1857
Manchester studies
Manifest Destiny
Manipulated photos, 20th century
Mansell Collection
Manuscripts
Markets
Marshall Oil colors
Marxism and photography
Massachusetts
Massachusetts Institute of Technology
Mass observation
Masters in perception
Masturbation
Matt photography
McAlpin Collection
McCormick Ranch
McLoughlin Collection
Medallions
Media studies / Buffalo
Medical
Meisenbach Process
Memory
Men/Camera/Images
Mercury Process
Megascop
Merit
Metaphor

Metropolitan Museum of Art
Meteorology & photo
Mexico
Mexico (Juarez)
Mexican-Americans
Mezzotype
Michigan Photographic Historical Society
Microfilm
Micro-gallery (exhibition)
Micro-photography
Microscopic photographs
Microscopy
Middle East
Military
Milwaukee Center for Photography
Minolta Gallery
Mini-cams
Miniature painting
Minneapolis Institute of Art
Minnesota
Minolta
Miracle fuzz
Mirage
Mirrors and Windows – exhibition
Model agencies
Models (female)
Models and releases
Modernism
Monograph number 1: Lulu
Monsen Collection
Montage
Montana
Monument Valley Photographic Workshop
Moon
Moonlight

Cabinet 4, Drawer 4

Morality
Morality
Morality and photography
Morgan & Morgan
Morphine
Mother Jones Magazine
Motion
Motion Picture Patents Co.
Motorgraph
Motor racing
Mottweiler cameras
Mountain of the Holy Cross

Mountaineering
 Mounting
 Movies
 Movie scripts
 Movie stills
 Multiculturalism
 Multiphotography
 Munsey's Magazine
 "Murder as Phenomena"
 Mt. St. Helens
 Museography
 Museums
 Museums / Collections
 Museum of Contemporary Art, San Diego
 Museum of Contemporary Photography
 Museum of Jurassic Technology
 Museum of Modern Art
 Museum of Modern Art – films
 Museum of New Mexico
 Music and photography
 Mutoscope
 Mutter Museum
 Myths / superstitions
 N.A.S.A.
 National Archives
 NCR Corp.
 "Naked Environment"
 National Endowment for the Arts –
 application guidelines, 1979 + 1992
 NEA
 NEA – 1981 (new regulations)
 NEA – 1981
 NEA – Helms amendments
 NEA (Senate debates) Congressional
 Records, 1991
 Natagrams
 National Enquirer
 National Geographic
 National Monuments Record
 National Museum of Photography, Film, &
 TV
 National Photographic Record (Britain)
 National Photographic Society
 National Film Board of Canada
 National Portrait Gallery
 Natives
 Native Americans
 Native American photography
 Natural History
 Naturalistic photography
 Nature printing
 Navigation
 Nazi photos
 Negative

Cabinet 4, Drawer 5
 Negative Exchange Club
 Neikrug Gallery
 Nevada, University of (Las Vegas)
 New Bauhaus
 New England
 New Exposure
 New Frontiers Center
 New histories in photography
 New Mexico (University of)
 New Photographics / *see also* Sahlstrand,
 J.M.
 Newage Press
 New Objectivity
 New School for Social Research
 New Topographics
 New York
 New Yorker magazine
 New York Times
 New York Graphic Society
 New York Public Library
 New York University
 Newspapers
 News photography
 Newsweek
 New Zealand
 New Zealand
 New Zealand
 Niagara Falls
 Night photography
 Nikon World
 Nimslo Process
 Nitrate negatives
 Non-silver
 Northeast (U.S.A.)
 North Carolina
 Northlight exhibition (Bill Jay) Aug-Sep
 1988
 Northlight Gallery
 Northlight no. 2 reprint Daguerreotype
 Northlight magazine
 Norway
 Norwegian photographers

Notes & Queries
Nova Gallery
Novelty
Nuclear war, effects and aftermath
Nude – 19th century
Nudes
Nudes
Nudes (6 issues of *Camera* magazine)
Nudes (censorship)
Nudes (children)
Nudes (male)
Nudes (prostitutes)
Nude (19th century periodicals)
Nudes / models – erotic photography

Cabinet 5, Drawer 1

Nueva lente
Obernettex process
Obituaries
Obscenity
Obscura magazine
Occupational Outlook Handbook
Odd images
Off-set
Office of War Information
Ohio
Oil coloring
Oil-printing
“Oilograms”
Oleography
Olympic Games
One Bond
Once Invisible
On Seeing magazine
Open Space Gallery
Opera
Opera (Metropolitan Opera House)
Opium (war)
Optics
Optical devices, to make
Oral history
Oral history of British photography – Val
 Williams
Opalotypes
Oregon
Orotones
Orthochromatic plates
Ostrich (in Arizona)
Owens Valley Photo Workshops

Oxford Scientific Films
Oxyhydrogen
Oxford photography
Oxymel process
Ozobromes & ozotypes
Ozone
Pace/Macgrill Gallery
Painting and photography
Palladium print
Palmistry
Pal paper
Panama Canal and photography
Pamphengos
Panorama
Panoramic photography and photographers
Pantograph
Pantascopic camera
Paper negatives
Paper weights
Papyrotint process
Papyroxline
Parapsychology
Parapsychology – bibliography
Paris
Parsons School of Design
Parts Gallery

Cabinet 5, Drawer 2

Patents
Patterns of influence
Peak experiences – sports
Peculiar to photography
Peep show
Pellets process
Pencil of Nature
Penthouse
Penrose Annual
Periodicals, 19th c.
Periodicals, 20th c.
Peripatetic photography
Persia
Personal visions
Peru
Pet cemetery
P/F magazine
Phantascope
Phantasy
Phenakistoscope
Pinson’s process

Philadelphia
Philadelphia Art Alliance
Philadelphia Photographic Salon
Philippines
Philosophy and photography
Philadelphia Photographer Index
Philosophical Research Society
Philosophy, 19th century
Phoenix Art Museum
Phoenix – early photographers
Phonautography
Phonograph
Phosphorescent photos
Photo album of literature and art, 6 May
1858
“Photo Album” rare book shop
Photo aquarelle
Photo art for sale
Photo Art workshops
Photo Arts and Sciences Foundation, Inc.
Photo books (19th c.)
Photo books (20th c.)
Photo booths
Photo buttons
Photo ceramics
Photo chemistry
Photo chromotherapy
Photo clubs
Photo communiqué
Photo copy restorations
Photo-crayons
Photo criticism
Photo drawing
Photo educator
Photo-engraving
Photoelasticity
Photo engraving
Photo essays
Photo etching
Photo exhibitions, 19th c.
Photo Express, The
Photo-Eye
Photo fabrics
Photo-fictions
Photo-finish
Photo-Forum
Photo Forum
Photo Forum, Inc.
Photo Forum (New Zealand)

Photogobbeldygook
Photo historians - list
Photo illustrated books
Photo image
Photo Imaging Education Assn.
Photo jewelry
Photo Journal
Photo journalism
Photo journalism
Photo journalism (color)
Photo journalism (history)
Photo journalism photo essay
Photo journals (19th c.)
Photo-League
Photo literature (19th c.)
Photo lithography
Photo lithography (Tamarind Papers)
Photo magazines
Photo mechanical processes
Photo-mechanical reproduction
Photo medallions
Photo mezzotype

Cabinet 5, Drawer 3

Photo microscopy
Photo paper
Photo periodicals (19th c.)
Photo processing
Photo publications (20th c.)
Photo realism
Photo reliefs
Photo sculpture
Photo sculpture
Photo sculpture
Photo secession
Photo therapy
Photo vans
Photoblätter
Photochromy
Photoelasticity
Photogalvanography
Photogenic drawing 1
Photogenic drawings - experiments
Photoglyphy (W. H. Talbot)
Photogram
Photogrammetry
Photograms
Photograph Magazine
Photographer, The

Photographer's Choice
Photographer's Forum
Photographer's Gallery
Photographer's Market Newsletter
Photographer's Place
Photographers, addresses
Photographers, place names
Photographers @ Work
Photographers Gallery
Photographers, portraits of "1"
Photographers, portraits of "2"
Photographers portraits of "3"
Photographers' Indispensable Monthly, 1891
Photographia
Photographic Club
Photographic Collector, The
Photographic criticism
Photographic Exchange Clubs
Photographic History Quarterly
Photographic illusion
Photographic Journal
Photographic News
Photographic notes
Photographic organization charts
Photographic Quarterly, The
Photographic Record
Photographic Resource Center
Photographic Review of Reviews
Photographic societies
Photographic Society exhibition
Photographic surveys
Photographer, The
Photographometer
Photographs of photographers (19th c.)
Photography and ownership
Photography Book Society
Photography Hall of Fame
Photography Museum
Photography Today magazine
Photography, 20th century
Photography, 19th century
Photography Until Now
Photogravure
Photokina
Photomacrography
Photometer
Photomicrography
Photomontage
Photoret

Photoscope
Photoshoots (Arizona)
Photoshow magazine
Photozone
Phozometer

Cabinet 5, Drawer 4
Phrenology
Physiognomy
Physionotrace
Phytoglyphy
Picture agencies
Picture Project Inc.
Pictorialism / Salon photography
(Picture) Magazines
Picture House
Picture Post
Picture Project
Picture Research
Picture Telegraphy
Pietown
Pianola
Pigeon post
Pinacrome
Pinatypy
Pine process
Pinhole
Pinhole camera
Pinhole photography
Plastering
Plateau
Platinotype
Platinum process
Playboy magazine
Pleasant Street Gallery
Phenomenology
Plymouth College of Arts and Design

Cabinet 5, Drawer 5
Poetry and photography
Poets (19th c.)
Poem
Poisons
Poisonings
Poland
Polaroid
Police photography
Political correctness
Politics and art

Polychrome photos
Polytechnic
Pompidou Center, Paris
P.O.P. [*see* Printing-out paper]
Popular Photography
Populist Party
Porcelain
Porcelain paper
Pornography
Portfolios
Portland School of Art
Portraits (19th c.)
Portugal
Posing chairs
Positives – direct
Postcards
Postcards
Postcards
Post modernism
Post modernism
Postage stamps
Post mortem

Cabinet 6, Drawer 1

Potassium cyanide
Potrative
Powder process
Practical photographer
Prague
Prakapas Gallery
Precisionist painting and photography
Pre history (film)
Pre history
Pre-history II – Boulton Case
Pre-Raphaelite photography
Preservatives
“Pretty Baby” movie script
Primuling process
Printers
Printing
Printing-out paper
Print study room (Art Museum)
Prisons (copy prints)
Prisons
Processes (19 c. photo. pos. proc.)
Processes 19c (unusual)
Process Year Book
Progress Medal (R.P.S.)
Projectors

Propaganda
Prostitution
Pseudoscope
Psychic
Psychic photography
Psychography
Psychography
Psychology and photographer
Psycokinesis
Psychometry
Publications – 19th c.
Publications – 20th c. (film)
Publishers

Cabinet 6, Drawer 2

Puck Magazine
Puerto Rico
Pulitzer Prize photos
Pumping iron
Punch cartoons
Punch
Punk rock
Putty
Pyrophotography
Pyroxylyene
Print quality
QTVR Process
Quality Paperback Book Program
“Quality of Life” exhibition
Quantum physics
Quartet Books
Queen's London, The
Quickstuff
Quinine
Quiz
Quotes
Radiesthesia
Radionics & Radiesthesia
Railways (U.S.A.)
Raptors
Reaction
Recipes
Reciprocity
Red couch
Reducers
Reference
Relay Zone Gallery (video)
Relievo process
Religious subject

Rembrandt lighting	Santa Fe
Renovation	Santa Fe, College of
Rephotographic survey	Santa Lyka
“Reportage” magazine	Satellite photos
Reproduction	Saturday Evening Post
Research fellowships in the Arts	Scandinavia
Research resources	Scenograph
Resin-coated papers	Scheinbaum & Russek Ltd.
Restoration	Schlieren Photography
Restrainer	School of London landscape
Reticulation	School of Military Engineering
Retinal images and murder	Schools of photography – U.K.
Retinal photography	School of Visual Arts
Retouching	Schwarzbunt
Reversal processing	Science Museum [London]
Rives	Scientific American
Robert Freidus Gallery	Sciopticon
Rochester	Scotland – 19 th c.
Rochester Institute of Technology	Scott Meredith Agency
Rocky Mt. Magazine	Seascapes
Roll film	Seattle
Romania	Second Sight magazine
Rome	Seeds (dry plates)
Ross	Self-portrait
Royals	Self portrayal
Royal College of Art	Self-publishing
Royal archives	Selling photos
Royal Geographical Society	Segal Collection
Royal Photographic Society collection	Semantics
Royal Photographic Society (Library catalogues)	Semiotics
Royalty and photography	Semitic Museum
Cabinet 6, Drawer 3	Senses magazine
Rosier Studio	Sensitometry
Russia	Sequences
Rutgers Art Review	Sette Gallery
Ryman	Seventeen
Sabatier effect	Sex
Sacred subjects	Sexual harassment
Safelight	Sharlot Hall Museum
St. Louis Exhibition	Shelby School
Salon	Ships
Salt Center for Documentary Field Studies	Shroud of Turin
Salt prints or papers	Shroud, Holy of Turin
Salt River Valley Canal System	Shroud of Turin
Sandwich Islands	Shrouds of Turin
San Francisco	Shutters
San Francisco Art Institute	Shutterbug
	Siam
	Sierra Club

Sierra Leone
Silhouette
Silk
Silk prints
Silk screen
Silver
Silver Bullet Gallery
Silver ink
“Silver Ink” – essential document in history
of photography
Silver Mountain Foundation
Silver nitrate
Silver recovery
Simpson type process
Simon says
Simulacra
Sixties continuum
Sizes
Sketch
Skiing and photography
Skies
Skylights
Skin barrier
Sky magazine
Slide making
Slides

Cabinet 6, Drawer 4

Slide sets
Slums
Smells and photography
Smithsonian Institution
Smoke
Smoking
Snapshots and hand camera
Snapshots
“Snapshots from Home”
Snapshots
Snell & Wilmer
Snow
Societies of Photogr.
Society of Night photographers
Society of photographic scientists and
engineers
Society for photographing relics of old
London
Socio-political photo
Sociology & A photography
Soft focus

Soho Photo Gallery
Solar cameras
Solar clubs
Solio paper
Sound
Source & Resource
South Africa
South America
South Ash Press
Southeast Museum of Photography
South Hampton University
South Kensington Museum
Southern Illinois University
Southwest
Southwest
Southwest Geological Survey
Southwest – sex
Southwest (U.S.A.)
Southern School of Photography, The
South Carolina
Soviet Union
Soziete Francaise de Photographie
Space
Space
Spain
Spam
Spanish Civil War
Spanish photography
Speos

Cabinet 7, Drawer 1

Speech recognition software
Spirit 1
Spirit 2
Spirit (illustrative)
Spirits, ghosts, etc.
Spirit photo
Spirit photography
Spirit photography
Spirit
Spirit photography (& psychic)
Spirit
Spirit (loose leaf binder)
Sphereotype
Sports, 19th c.
Sports photo
Stabilizer processing
Staffordshire Polytec
Stains – silver nitrate

Stamps (photo)
Stanhopes
Stannotype
Statistics – 19th c. photography – prices,
statistics, odd ingredients
Statistics – exp. Times
Statistics – number of photographers
Statistics – print prices
Statistics – sizes
Statistics
Statistics – U.S.A.
Statistics
Statistics
Statue of Liberty
Status (of photo)
Stereo
Stereo

Cabinet 7, Drawer 2

Stereo – Arizona
Stereo – California
Stereo – Ireland
Stereo – prices
Stereographs
Stereoscopy
Stereopticon
Still life
Story of photography group
Strobe
Student forum publication
Studio, The (magazine)
Studio, 19th c.
Studio, 20th c.
Studios (Backsteet)
Stun gun
Still video cameras
Stock agencies
Subjective footage
Subliminal advertising
Sun
Sun and shade
Sunday Times
Sun Valley Center
Superstition
Surrealism
Surrogate Figure, The (exhibit)
Photographic surveillance techniques
Suzanne Brown Gallery
Swann

Swanstock
“Sweating”
Sweden
Swiss photographers
Switzerland
Sygma (agency)
Symbols
Table tops
Taiwan
Tao
Talbot Album Club
Talbot – Klic process
Tannin process
Taupenot’s Process
Tapioca paper
Tea process
Teaching vacancies
Technicolor
Telegraph
Telephones
Telephotography (telegraphy)
Television
Telluride
Tempe Historical Society
Tennessee
Tent
Texas
Texas Christian University
Texas Photographic Society
Text (w/ pictures)
Textiles
Thaumatrope
Theatre
Theatre magazine
Therapy
Thermography
Theses / dissertations
Three – D (3-D)
Thought photography
Tichborne case
Time magazine
The Times (of London)
Timmins Collection
Tintype
TIO Fotografer
Tisch School of Art
Tithonotype
Toning (platinum)
Toning

Tontozona Camp
 Tourism
 Towards a Social Landscape
 Tracings
 Transactional analysis
 Transparent photos
 Transferotype
 Transmitted photos
 Travel (health)
 Travel
 Trees
 Trent Polytechnic
 Trick photography
 Trilby
 Trinidad
 Tripod
 Triptographic portraits
 Trompe l'oeil
 Turmeric
 Turkey
 Twenties
 21st Journal of Contemporary Photography
 Typography
 U.F.O.
 U.F.O.
 U-Turn (journal)
 Underground
 Underground
 Underground Gallery
 Underwater
 Underwater (file #2)
 Underwater (20th c.)
 Underwood News Photos
 Unesco
 Union cases
 United Nations
 U. S. Geological Survey
 Untitled

Cabinet 7, Drawer 3
 Universities (Britain)
 University – MFA Programs
 University at Buffalo
 University of Colorado – symposium, Sept.
 77
 University of Louisville
 University of Missouri
 Unidentified copy prints
 University of New Mexico

University of Washington
 Uranium prints
 Uranium process
 Uropi
 USAF
 US Magazine
 Van Dyke process
 Vanity Fair
 Vantage point
 Vapor
 Vari
 Varnishing
 Velox paper
 Venezia La Fotografica
 Venezuela
 Venus
 Vest camera
 Victorian Age
 Victorian Age – architecture
 Victorian Age – Blacks
 Victorian Age – children
 Victorian Age – crinolines
 Victorian Age – fashion
 Victorian Age – fashions, women
 Victorian Age – fashions, men
 Victorian Age – food
 Victorian Age – furniture
 Victorian Age – (Great Eastern &
 I. K. Brunel)
 Victorian Age – immigration
 Victorian Age – immigration U.S.A.
 Victorian Age – London
 Victorian Age – photographs
 Victorian Age – prostitution
 Victorian Age – the poor
 Victorian Age – sex
 Victorian Age – sex
 Victorian Age – smog
 Victorian Age – statistics
 Victorian Age – travel, includes railroads
 Victorian Age – women
 Victorian Age – work
 Victorian Society of America
 Video
 Video – movies
 Videos on photography
 Vietnam
 Vietnam War
 View cameras

Viewfinder
Views magazine (New England)
Virginia Museum of Fine Arts
Visionaire
Vision Gallery
Visual communication
Visual Dialogue Foundation
Vitrified photography
Viva
Vocal chords

Cabinet 7, Drawer 4

Vorticism
Vortographs
Waking dream
Wales
Walton – books
War
War – 20th c.
War photographs – 19th c.
Warnerke's Process
Waterbed
Water house
Watch cases and photos
Washington
Waxed paper process
Weather
Web sites
Welsh Arts Council
The West
Western Eye
Wet-plate process (collodion)
Whipple's process
Whey process
Whitening (inside of camera)
Whitney Museum of American Art
Wide angle
Wildlife
Wind and photography
Windows
Winona School
Witchcraft
Witkin Gallery
Woman Image Now
Workshops
Women in photography
Women in photography – 19th c.
Women
Women in photography

Women in photography – 20th c.
Women in the arts
Wonder camera
Wood, photography on
Woodburytype
Wood engraving and photography
Woodstock Center for Photography
Worcestershire
Words and images
Word and photographs
World Fairs
Working indoors
Wortley's process
Wothlytype
Writing
Writing – non-fiction
W.W.W. (list)
X-Rays
X-Ray photography
Xerox
Xylographic process
Yachting
Yosemite
Yucca Naturist Club
Yugoslavia
Yosemite
Z Press
Zeiss – Ikon
Zen and photography
Zinc
Zoellner's process
Zograscope
Zone system
Zone VI
Zoom magazine
Zoetrope
Zoo
Zoopraxiscope
The End

