FINDING AID FOR THE

MARION PALFI ARCHIVE
AG 46

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 520-621-9444

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

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

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

54 linear feet.

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

Arriving in the United States in 1940, Palfi took a job at a photofinishing and processing firm in Los Angeles to earn a living, saving evenings and weekends photographing for herself. It was during this time that her cumulative essay approach was first conceived. The Council Against Intolerance in America decided to sponsor Palfi’s study on minority artists and in March, 1945, her first one-woman exhibition opened at the Norlyst Gallery in New York with the title “Great American artists of minority groups and democracy at work.” Through this assignment, she met Langston Hughes, the American poet, who became an ardent supporter. Her close ties with Hughes allowed her to establish a circle of friends that included John Collier, Sr., Eleanor Roosevelt, Edward Steichen, and Lisette Model. A Ministry of Education Award and Julius Rosenwald Fellowship followed in 1945 and 1946 respectively. Palfi used the money from the Rosenwald Fellowship to travel throughout the United States photographing examples of racial discrimination.

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

**PROVENANCE**

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

**PROCESSING NOTES**


**ORGANIZATION**

This collection has been designated Archive Group (AG) 46 and has been arranged as follows:

- Correspondence
  - General correspondence, n.d.
General correspondence, 1940-1978
Selective index to the correspondence (moved to the end of the Finding Aid)

Activity files
  Biographical material, ca.1920s-1979
  Exhibition files, 1945-1983
  Teaching files, ca.1948-1976
  Reference files, ca.1930s-1978

Photographic project files
  Julius Rosenwald Fellowship and American Missionary Association, 1945-1950
  There Is No More Time, 1949-1952
  Children in America, 1949-1952
  In These Ten Cities, 1950-1951
  Suffer Little Children, 1951-1961
  Curacao, 1953
  One Month in Mexico, 1955
  You Have Never Been Old, 1954-1962
  Gangler Circus, 1961
  That May Affect Their Hearts and Minds, 1963-1967
  The Esau Jenkins Story, 1963-1967
  First I Liked the Whites, I Gave Them Fruits, 1966-1973
  Ask Me If I Got Justice, 1970-1978

Other materials
  Publications, 1932-1983
  Artifacts, ca.1940s-1978
  Audiovisual materials, 1974-1975
  Oversize materials, ca.1920-1978

Photographic materials
  Study prints, work prints, and contact sheets, ca.1930s-1975
  Negatives, ca.1930s-1974

CORRESPONDENCE

Description: Letters, telegrams, greeting cards, and postcards between Palfi and friends, photographers, scholars, writers, publishers, and governmental and private institutions. Enclosures like contracts, newspaper clippings, articles, typed and handwritten manuscripts, photographs, and other material have been kept with their respective letters. Subjects include personal matters, Palfi's philosophy of using photography to influence social change, and sales of photographs to publications, institutions, and individuals. Also included is documentation of Palfi's efforts to publish her work. The majority consists of letters received by Palfi, but there are also carbon copies of Palfi's typed correspondence.
Quantity: 1 linear foot

AG46:1/1-3 General correspondence, n.d.
ACTIVITY FILES

Description: Correspondence, leaflets, brochures, handwritten and typed manuscripts, articles, and newspaper clippings relating to Palfi's activities as a professional photographer. The series is broken down into the following four subgroups:

- **Biographical material** from ca. 1920 to 1979 is arranged chronologically and includes personal essays, resumes, scrapbooks, certificates, awards, and published biographies.
- **Exhibition files** include Palfi's exhibitions documented in the archive from 1945 to 1983.
- **Teaching files** from 1948 to 1976, arranged alphabetically by institution, contain materials directly related to Palfi's teaching experiences, i.e. contracts, course outlines, and class notes.
- **Reference files** are arranged alphabetically by subject and include papers Palfi used as reference material.

**Note:** Oversized material in this and subsequent files is denoted by an asterisk (*) i.e. *78/1 indicates oversize box 78, folder 1.

**Note:** Additional information on Palfi’s theatrical career and the theatrical materials in her archive can be found in AG130.

**Quantity:** 1 linear foot

### Biographical Material

AG46:2/1 Newspaper clippings in German, ca. 1920s-early 30s

2 Theater guild membership book, 1923

3 Scrapbook of German newspaper clippings, 1930s

AG46:78/4 Musical scores and German lyrics, ca. 1930s

AG46:2/4 Address book and calendar, ca. 1940s

5 Newspaper clippings, 1940s

6 Miscellaneous brochures, papers, 1940-50

7 Miscellaneous personal papers, 1940-50

8 Accident insurance policy, 1945

9 Biographical typed manuscript by George Berkowitz that appeared in *Minicam Photography*.


11 Application for position at United Nations, ca. 1950

12 Autobiographical statements, ca. 1950

AG46:73 Biographical scrapbook with newspaper clippings, announcements, correspondence, 1945-51.

AG46:2/13 Biographical data, typed manuscript, ca. 1955
14 Application for federal employment, 1951
15 Miscellaneous resumes, 1950s
16 Certificates of recognition, awards, 1961, 1967
17 Miscellaneous newspaper clippings, brochures, 1960s
18 Biographical data, typed manuscript, ca. 1961
19 Steichen statement on Palfi and copies of letter to her, 1961, 1963
20 List of exhibitions, prizes, honors, and important purchases, ca. 1961

AG46:78/16 "A Story," handwritten manuscript, ca. 1964

22 "Statement of accomplishments since 1967," typed manuscript
23 Biographical data, 1970s
24 Newspaper clippings, 1970s
25 Biographical information and correspondence for Encyclopedia for the American Woman [never published], 1973-75
26 Biographical article in Exposure 11:3, August 1973
27 Biographical article in New World, 1974
28 Laurie Brown, "Why They Chose Photography: A Study of Eight Women," photocopies of typed manuscript, 1975
29 Interview conducted by Alicia Wille, typed manuscript and correspondence, 1977
30 Agreement between Palfi and Sam Vlahos, 1978
31 Memorials, obituaries, death certificate, 1978-79
32 Memorial article in New World 5:1, 1979
33 Memorial article in Los Angeles Center for Photographic Studies Newsletter January 1979
34 Promotional brochures for book by Erich H. Abraham, Konzern Krach, ca 1930s

AG46:78/2 Mounted 1-page biography from an unidentified exhibition, n.d.

AG46:78/21 Resume with biographical data, ca. 1958

AG46:11 Portraits of Marion Palfi, ca. 1930-77

Exhibition Files, 1945 - 1983

AG46:2/35-36 Great American Artists of Minority Groups, 1945
37 The Negro in American Life, ca. 1946
38 A Closer Look: Four Photographers, 1948
39 Women's Invitation Exhibition, 1948
40 Gala Negro History Celebration, 1949
41-47 Children in America, 1949
48-49 Man in Our changing World, 1952
50 Family of Man, 1955
51-52 America's Many Faces, 1961
53-56 There Is No More Time: You Have Never Been Old, 1961
57 "I Too Am America," 1968
58-61 Invisible in America, 1973
62 Femmes Photographes, 1974
63-64 Marion Palfi: Social Research Photographer, 1974
65-66 Marion Palfi, 1974
67-68 Women of Photography, 1975
69 Caption cards for unknown exhibition, ca. 1976
70 Silver See: A Portfolio of Photography from Los Angeles, 1977
71-72 Photographic Crossroads: The Photo League, 1978
73 Memorial Exhibition in Honor of Marion Palfi, 1978-79
74 Photographic Directions: Los Angeles 1979, 1979
75 Marion Palfi, 1983

Teaching Files, ca. 1948 - 1976

AG46:2/76 California Institute of the Arts, Los Angeles, 1966
77 Inner city Cultural Center, Los Angeles, 1971-74
78 Teaching contract with Jilly Lauren, Los Angeles, 1976
79-80 New School of Social Research, New York, 1959-62
81 Miscellaneous notes and course outlines, n.d.
82 Photo League School, New York, ca. 1948
83-84 University of California at Los Angeles Extension, 1965-66
85 Lectures, Seminars, Symposia 1950-78

Reference Files, ca. 1930s - 1978

AG46:3/1 Bernard Hoffman Laboratories, 1952
2 John Collier, ca. 1950-66
3 W.E.B. DuBois, obituary, 1963
4 Grants and fellowship requests, 1946-66
5 Highlander Research and Educational Center, Knoxville, Tenn., ca. 1960s
6 Langston Hughes, ca. 1950-67
7 Inner City Cultural Center, Langston Hughes Memorial Library, Los Angeles, 1968
8-10 Inner City Cultural Center, Los Angeles, brochures, 1971-79
11 Lectures, seminars, symposia, 1950-78
12-14 Los Angeles Center for Photographic Studies, 1976-78
15 Miscellaneous invoices, etc., 1950s
16 Miscellaneous copy negatives of famous photographs, n.d.
17 Notebook listing print numbers, ca. 1940s
18 Notebook with technical information on photography, 1930s
19 Eleanor Roosevelt, empty envelopes, 1940s-50s
20 Edward Steichen, obituary, 1973
21 Women's Cultural Center, Los Angeles, 1978

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

Quantity: 4 linear feet

JULIUS ROSENWALD FELLOWSHIP and AMERICAN MISSIONARY ASSOCIATION, 1945 - 1950

AG46:3/22-23 American Missionary Association, 1945
24 Journal listing expenses and field notes, 1945-47
25 Correspondence, 1946
26 Julius Rosenwald Fellowship, 1946
27 "Anybody can Be a Negro," typed manuscript, ca. 1947
28 Numbered, typed captions for photographs of children, ca. 1947
29 Children in America, typed outline of photographic themes, ca. 1947
30 "America's People Calendar," ca. 1947
31 Memahor Memorial Shelter, (children's home) typed manuscript, ca. 1947, 3 copies
32 "Collection of Photographs of Children in America," typed manuscript, 1947
33 "Columbians," 3 prints, ca. 1947
34 Correspondence, 1947
35 "Democracy at Work," typed manuscript, ca. 1947
36 "Democracy Can Work in the South," typed manuscript and work prints, ca. 1947
37 "Democracy Can Work Throughout the Nation," typed manuscript and work prints, ca. 1947
38 "John Ramos," typed manuscript, ca. 1947
39 "Problems of Youth," typed manuscript, ca. 1947
40 "Protected and Unprotected Children at Play, typed manuscript with work prints, ca. 1947
41 "Puerto Rican Immigration," typed manuscript of article, 1947
42 "Puerto Ricans in New York," typed manuscript, 1947
43 "A Statement by Marion [Palfi] about Puerto Ricans in New York," typed manuscript, ca. 1947
44 Report of activities to Rosenwald fellowship, 1947
45-50 J.B. Stoner, miscellaneous files, 1947-48

AG46:78/15 "The Dixicrat Delegate from Tennessee," typed manuscript about J.B. Stoner, 1948

52 "The Survey of Baltimore, Maryland, in Photographs," typed manuscript, ca. 1947
53 "Unwanted Children," typed manuscript, ca. 1947
54 "Unwanted Children," typed manuscript, ca. 1947
55 Correspondence, 1948
56 New York Good Neighbor Federation, ca. 1948
57 Junior Achievement, brochures and pamphlets, 1948
58 "One World at Your Door-steps," typed manuscript, ca. 1950
59 "Other Ideas," typed manuscript, ca. 1950
Memorandum: project for a photographic survey of "Children in New York," typed manuscript, ca. 1950
"A Photographic Column as a Social, Welfare, and Health Commentary," typed manuscript and work prints, ca. 1950
Langston Hughes, "Ups and Downs," handwritten manuscript, ca. 1950
"Women in the Americas," typed manuscript, ca. 1950
"The World We Live In," typed manuscript, ca. 1950

THERE IS NO MORE TIME, 1949 - 1952

AG46:3/65-67 Correspondence, 1949-52
"People in a Strait Jacket," typed manuscript, ca. 1949
"There Is No More Time," typed manuscript, ca. 1949
"A Short Resume of Irwinton, Georgia," typed manuscript, 1949
Newspaper clippings from Georgia, 1949

AG46:79/1 There Is No More Time, book maquette, ca. 1949-50
2 There Is No More Time, photostat of maquette, ca. 1949-50
3 There Is No More Time, photostat negative of book maquette, ca. 1949-50

CHILDREN IN AMERICA, 1949-1952

AG46:3/74-77 Correspondence, 1949-52
"About This Project" by Albert Deutsch, typed manuscript, ca. 1950
Typed manuscript outline and proposal for a book, ca. 1950

IN THESE TEN CITIES, 1950 - 1951

AG46:3/80-81 Correspondence, 1950-51
Typed captions to numbered photographs, ca. 1950
Miscellaneous research material, 1950
Typed draft for In These Ten Cities, mimeographed, 1950
Corrections to draft, 1950
"A Study of Discrimination in America," typed manuscript, ca. 1950

SUFFER LITTLE CHILDREN, 1951 - 1961

AG46:3/87-90 Correspondence, 1951-61
Reviews, 1952-53

AG46:4/1 Mounted reviews, 1952-55
2 Oceana Publications order blanks, ca. 1953
3 Promotional material, ca. 1953

CURACAO, 1953

AG46:4/4 Newspaper clippings, articles and announcement of lecture, 1953
5-6 Correspondence, 1953
7 "My Experiences in the Netherlands Antilles," typed manuscript, ca. 1953
8 Typed captions to accompany work prints, ca. 1953
9 "The Curacao Story," typed manuscript to accompany photographs, ca. 1953

AG46:78/20 Exhibition poster and announcement of lecture, 1953

ONE MONTH IN MEXICO, 1955

AG46:4/10 One Month in Mexico, typed captions for work prints, ca. 1955

YOU HAVE NEVER BEEN OLD, 1954 - 1962

AG46:4/11-18 Correspondence, 1954-62
19 New York Senior Citizen's Month, 1956
21 Field notes and consent forms, ca. 1956
22 Monthly reports, December 1956-June 1957
23 Outline of project, ca. 1954
24 Petition to City College of New York for support, ca. 1958
25 Employment forms for social investigator position, ca. 1957
26 Outline of work, March 1957
27 Print from exhibition and miscellaneous papers, ca. 1957
28 "5 case histories... 5 lives," typed manuscript of Chapter 3 from "You Have Never Been Old," 3 copies, ca. 1957
29 Manuscript for New School of Social Research, ca. 1958-59
30 "Statement of Plans," 5 copies, ca. 1957

GANGLER CIRCUS, 1961

AG46:4/31 Programs, 1961
32 Mounted and numbered prints, Pt. I, 1961
33 Mounted and numbered prints, Pt. II., 1961
34 Newspaper clippings, 1961
35 Consent forms, 1961
THAT MAY AFFECT THEIR HEARTS AND MINDS, 1963 - 1967

AG46:4/36-40 Correspondence, 1963-67
41 "Conversation between Chief Jamie Moore and Marion Palfi... March 23, 1964," typed manuscript
42 "Greenwood, Mississippi," typed captions for numbered photographs, 1964
43 "Greenwood, Mississippi, Where It All Began," typed manuscript, ca. 1964
44 "Mississippi Summer Project," typed manuscript, 1964
45 "The Only Photographer in Greenwood, Mississippi," typed manuscript, ca. 1964
46 "The Only Photographer in Greenwood, Mississippi, A New South Is Rising," 1964
47 "Statement of Plans: Ten Years After," typed manuscript, ca. 1964
48 "Ten Years After," typed project proposal to NAACP, ca. 1964
49 "That May Affect Their Hearts and Minds," typed manuscript, 1964
50 "That May Affect Their Hearts and Minds," typed manuscript with captions for numbered photographs, 1964
51 "That May Affect Their Hearts and Minds," typed manuscript, 1964
52 Newspaper clippings about the civil rights movement, 1963-64

THE ESAU JENKINS STORY, 1963 - 1967

AG46:4/53-57 Correspondence, 1963-67
58 The Esau Jenkins Story, photostat of book maquette with typed text, ca. 1965
59 The Esau Jenkins Story, photostat negatives of book maquette, ca. 1965
60 "Foreword" by Lewis W. Jones, typed manuscript, ca. 1965
61 "Captions for photographs," numbered 1-61, ca. 1965

AG46:75 The Esau Jenkins Story, book maquette, ca. 1965

FIRST I LIKED THE WHITES, I GAVE THEM FRUITS, 1966 - 1973

AG46:4/62-67 Correspondence, 1966-71
68 Guggenheim fellowship application, 1967
69 correspondence, 1973
70 "The Blue Lake Family at the Black Mountain Mesa in Navajo Land," typed manuscript, ca. 1968
71 "Some Thoughts," typed manuscripts, ca. 1968
72-73 Preliminary work prints and text, chapter 13, ca. 1968
74-79 Rejected text with work prints, introduction, and chapters 1-3 and 10-12 for book maquette, ca. 1968

AG46:5/1 Rejected text and work prints for maquette, chapter 13, ca. 1968
2 "The Peaceful People," text and work prints, ca. 1968
3 "Displaced on One's Own Native Land," text and work prints, ca. 1968
4-9 Rejected text and work prints for book maquette, chapters 4-9, ca. 1968
10-21 Preliminary work prints, introduction, and chapters 1-13 for book maquette, ca. 1968
ASK ME IF I GOT JUSTICE, 1970 - 1978

AG46:5/22-33 Correspondence, n.d., 1974-78

AG46:6/1 Field notes, 1974
2 Prisoner’s Committee News, 1975
3 Prisoner’s published writings, n.d.
4 Source material, n.d.
5 Newspaper clippings, 1974
6 Photocopies of newspaper clippings, 1974
8-9 Newspaper clippings, 1974
10 Prisoner’s poems, typed manuscript, ca. 1972-74
11-12 Chuck Spicer, writings, 1970-74
13-14 Photocopy of book dummy, n.d.
15 Preliminary book format, n.d.

AG46:78/1 Slide lecture notes, 1974-75
17 Numbered captions for photographs, ca. 1974
18 Handwritten manuscript, ca. 1974

AG46:76 Book maquette, 1975

AG46:77 Study prints for maquette, 1974-75

OTHER MATERIALS

Publications, 1932 - 1983

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

Quantity: 1.5 linear feet

AG46:7/1-68 Publications, A - R


Palfi, Marion. “Mexican Americans.” Common Ground 8:3 (Spring 1948), pp. 53-60. [Photographic essay: 9 b&w.]

“Book Boon for Negro Authors.” Ebony 1:1 (November 1945), pp. 24-25. [1 b&w.]


Ebony 1:1 (November 1945). [1 b&w cover.]

“Can College Conquer Color?” Ebony 1:2 (December 1945), pp. 3-8. [16 b&w.]

“Crusader for the Classroom.” Ebony 1:4 (February 1946), pp. 47-50. [7 b&w.]


“Negro Movies Hit Pay Dirt.” Ebony 1:10 (September 1946), p. 42. [3 b&w.]

Bontemps, Arna. “Langston Hughes: As a Poet or Playboy, He Is Nearest to an American Shelley.” Ebony 1:11 (October 1946), pp. 19-23. [10 b&w.]


“A Slave Mansion Becomes a College.” Ebony 2:3 (January 1947), pp. 32-34. [7 b&w.]


“Perry Watkins: Broadway’s Top Negro Scene Designer Turns Impresario.” Ebony 2:8 (June 1947), p. 20. [1 b&w.]


Festival of Music and Art, April 26-29, 1945. Nashville, Tenn.: Fisk University, 1945. [1 b&w on frontispiece.]
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<td>23</td>
<td>“A Journalist’s Impressions of State Training Schools.” <em>Focus</em> (March 1949), pp. 33-40. [1 b&amp;w.]</td>
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<td>24</td>
<td>“For Their Tomorrow.” NAACP, 1951. [Poster: 1 b&amp;w.]</td>
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<td>25</td>
<td><em>Forbidden Neighbors.</em> New York: New York State Committee on Discrimination in Housing, ca. 1951, pp. 6-7, 11-12. [b&amp;w photos on frontispiece.]</td>
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<td>27</td>
<td>“Unity with Negro People.” <em>Fraternal Outlook</em> (February 1950), pp. 6-7. [3 b&amp;w.]</td>
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<td>31</td>
<td>“United We Stand.” <em>Hadassah Newsletter</em> 34:10 (June 1954), p. 1. [1 b&amp;w.]</td>
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<td>34</td>
<td>---. “In These Ten Cities….” <em>The Daily Compass</em> (15 April 1951), pp. 11-12. [4 b&amp;w.]</td>
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<td>40B</td>
<td><em>Menninger Perspective</em> 12:1 (Spring 1981) [article about Palfi and all credited to her.]</td>
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<tr>
<td>41</td>
<td><em>The Message Magazine</em> 11:6 (June 1945). [1 b&amp;w cover.]</td>
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<td>42</td>
<td>Murphy, Herman R. “Summoned to the Judgment Bar.” <em>The Message Magazine</em> 11:12 (November 1945), pp. 6-7. [1 b&amp;w.]</td>
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53 The Message Magazine 20:2 (February 1954), p. 2 [Inside cover: 1 b&w.]
68 Preparing Negro Youth for Life in One World: Fisk University. Nashville, Tenn.: Fisk University, ca. 1946.
“The Queena Mario Workshop.” *Musical Courier* 3141 (1 December 1946), p. 47. [1 b&w.]


“Jail Terms Fail to Stop Columbians.” *PM* 7:214 (23 February, 1947), pp. 1, 4. [5 b&w.]


**Artifacts**

*Description:* Original boxes that once contained photographic print paper, from approximately the thirties to the fifties and a box of rubber stamps, ca. 1940s-70s with restriction notices regarding reprint rights and copyright, also included are stamps with Palfi’s signature.

*Quantity:* 1 linear foot
AG46:9/1-11  Artifacts, ca. 1940s-70s

Audiovisual Materials

Quantity:  1 linear foot

AG46:10/1-3  A taped interview with Marion Palfi done on January 28, 1974, at radio station KPFK, Los Angeles, for their "Women in the Arts" program. Two metal cases of slides used in a lecture tour for Ask Me If I Got Justice, 1975.

Oversize Materials

AG46:73  Biographical scrapbook with newspaper clippings, announcements, correspondence, 1945-51

AG46:75  *The Esau Jenkins* story project, book maquette, ca. 1965

AG46:76  *Ask Me If I Got Justice*, book maquette, 1975

AG46:77  *Ask Me If I Got Justice*, study prints for maquette, 1974-75

AG46:78/1  *Ask Me If I Got Justice*, slide lecture notes, 1975

2  Mounted 1-page biography from an unidentified exhibition, n.d.

3  "The Queena Mario Workshop," *Musical courier* 1341, 1 December 1946, p. 47 [b&w].

4  Musical scores and German lyrics, ca. 1930s


6  *The Daily compass*, 2-10 November 1949

7  "Jail Term Fails to Stop Columbians," *PM*, 23 February 1947.

8  *PM*, 24 March 1947

9  *PM*, 11 April 1948

10  *The New York Star*, 29-30 July 1948


12  *The New York Times Magazine*, 7 February 1954, 2 copies

13  "First I Liked the Whites" contract with Dial Press, 1970

14  "Navajo," typed manuscript for "First I Liked the Whites" project, ca. 1967

15  "The Dixiecrat Delegate from Tennessee," typed manuscript about J.B. Stoner, 1948

16  "A Story," handwritten manuscript, ca. 1964

17  *Ask Me If I Got Justice*, numbered captions for photographs, ca. 1974

18  *Ask Me If I Got Justice*, handwritten manuscript, ca. 1974

19  "The Wall," handwritten manuscript for *Ask Me If I Got Justice*, n.d.

20  Exhibition poster and announcement of lecture, 1953

21  Resume with biographical data, ca. 1958

There is No More Time, photostat of book maquette, ca. 1949-50
There is No More Time, photostat negative of book maquette, ca. 1949-50

AG46:80 Julius Rosenwald Fellowship, miscellaneous oversize study prints, n.d.
AG46:81 There is No More Time and Georgia Study project, miscellaneous oversize study prints, 1949
AG46:82 First I Liked the Whites project, miscellaneous oversize study prints, ca. 1949
AG46:83 Early work, Great American Artists of Minority Groups, Curacao, You Have Never Been Old, Ask Me If I Got Justice, miscellaneous oversize study prints, 1945-75.

PHOTOGRAPHS

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

STUDY PRINTS, WORK PRINTS AND CONTACT SHEETS, CA. 1930-1975

AG 46: 11-13 Portraits
AG46: 14 Europe, 1930s
Middle East, 1930s
AG46: 15 American Missionary Association, 1945
AG46: 16-22 Julius Rosenwald Fellowship, 1946-49
AG46: 23-24 Georgia study project, 1949
AG46: 25 There is No More Time, 1949
AG46:26 In These Ten Cities, 1950-1951

NEGATIVES

The collection contains glass negatives from Palfi’s earliest days as a photographer as well as 35 mm, 2 1/4 inch, and 4 x 5 inch film negatives. They have been arranged chronologically by project. Quantity: 4 linear feet, approximately 11,000 negatives

AG 46: 53-54 Early work, glass negatives, 1930s-45
AG46: 55  Early work, 1930s-45

AG46: 56  Early work, 1930s-45
  Great American Artists of Minority Groups, 1945
  Portraits, 1940s-70s
  Ups and Downs with Langston Hughes project, ca. 1950

AG46: 57  There is No More Time, 1949
  In These Ten Cities, 1951

AG46: 58  Rosenwald Fellowship, 1946-49

AG46: 59-60  American Missionary Association, 1945

AG46: 61  Curacao Project, 1953
  One Month in Mexico project, 1955
  You Have Never Been Old, 1955-59

AG46: 62  You Have Never Been Old, 1955-59
  Gangler Circus project, 1961

AG46: 63  That May Affect Their Hearts and Minds, 1963-64

AG46: 64-65  That May Affect Their Hearts and Minds, 1963-64
  The Esau Jenkins Story project, 1963-65
  At First I Liked the Whites, 1967-73
  Ask Me If I Got Justice, 1974

AG46: 66  Personal portraits, 1930s-70s

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