

DEAN BROWN ARCHIVE



GUIDE SERIES NUMBER TWELVE
CENTER FOR CREATIVE PHOTOGRAPHY
UNIVERSITY OF ARIZONA

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Compiled by Robert Sorgenfrei and David Peters

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CENTER FOR CREATIVE PHOTOGRAPHY
UNIVERSITY OF ARIZONA

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Introduction

The papers and photographs in the Dean Brown Archive reveal Brown's methodical and thorough approach to photography and the manner in which he became an accomplished, well-known professional photographer in a relatively short period of time. Material in the archive consists mainly of photographic materials: contact sheets, negatives, transparencies, dye transfer materials, and work prints. Papers, which make up only 19 percent of the collection, directly relate to Brown's photographic career and include business correspondence, lab notes, business date books, résumés, invoices, and project notes. There are copies of nearly every letter sent to Carol Brown, from the time they met until his death; otherwise, there is little correspondence of a personal nature.

Most of the material spans only a period of approximately six years. However, these six years encompass Brown's photographic career. This was a period of growth and exploration for Brown. He had abandoned the musical profession to pursue photography full time. One is able to trace his photographic career from its free-lance commercial beginnings to extensive assignments photographing the American wilderness for Time-Life Books. Much information regards his mastering the dye transfer process of printmaking. Lab notes, correspondence, separation negatives, matrices, and proof prints are abundant. They document the process of trial and error Brown went through to teach himself the technique of dye transfer printing. There is virtually a complete collection of periodicals and tear sheets in which Brown's photographs were published. In addition, there is correspondence regarding these assignments, shooting scripts, assignment notes, film records, expense accounts, and diaries.

Brown died in 1973. His archive was donated to the Center for Creative Photography by his wife Carol Brown in 1979.

The papers have been designated as Archive Group (AG) 18. The archive group is divided first into boxes, then into folders. Thus, AG18:1/1 refers to the first folder in box 1. Oversize material is denoted by an asterisk (*) i.e., *92/1 indicates oversize box 92, folder 1.

The Center for Creative Photography has published further information about Dean Brown in issue number 15 of the research series, *The Archive*. This issue is devoted to Brown's life and work and includes a biography by Susan Ruff and a portfolio of 20 color and 18 duotone reproductions.

All material in the Dean Brown Archive is protected by copyright. Additional privacy restrictions govern the use of some material. Researchers should consult the Photographic Archives Librarian for further information.

Robert Sorgenfrei
David Peters

Biographical Note

Born July 10, 1936, at Newport News, Virginia, Dean Brown was one of six boys. He was a bright, active child, involved in many hobbies such as folk dancing, hiking, and ham radio broadcasting. In school he excelled at mathematics, music, and photography. After completing his education at Woodberry Forest school in 1954, he entered Cornell University and majored in linguistics and minored in music. He left Cornell on a permanent leave of absence after three years of study. In 1960 he married Carol Anderson, whom he had met at Cornell. Upon receiving a B.A. from Brooklyn College in 1961, he studied musicology at New York University from which he received an M.A. (cum laude) in 1965. During the next two years he played viola da gamba professionally with the newly formed Waverly Consort, completed all course work at New York University for a doctorate and taught musicology at Brooklyn College.

He left teaching in 1967 and began full-time professional photography, concentrating on portraits of artists, musicians, family members, and wilderness landscapes. Through 1968 he engaged mostly in portraiture and began experimenting in other photographic mediums such as color and Kodalith. He photographed the funerals of Martin Luther King and Robert Kennedy from a television set, and he began working for various publications including *Opera News*. By 1969, Brown was involved in commercial projects for *Opera News*, *New York*, *Fortune*, *Redbook*, *Mademoiselle*, and *Seventeen* magazines. He photographed the opera houses in San Francisco, California; Santa Fe, New Mexico; San Antonio, Texas; and Berlin, Germany. While in Berlin, he did a photographic study of that city. This was also the first year that he and his wife Carol traveled together to the Southwest to photograph and paint the landscape. At the same time he began to experiment with the dye transfer process. In 1970, the Witkin Gallery in New York, presented a joint exhibition of Brown's and his wife's southwestern work. For Time-Life Books' *Landscape Gardening*, he photographed gardens on the East Coast, in Texas, Arizona, California, Colorado, and in the Northwest.

His business continued to grow throughout the next three years and included many clients. Much of his work was being done for Time-Life Books, which sent him all over the United States to photograph the wilderness. He continued to make dye transfer prints and work on his own photographic projects. At the same time his reputation as a free-lance photographer increased. In 1973, while on an assignment in the White Mountains of New Hampshire for Time-Life Books' *New England Wilds*, he died as a result of a fall from a cliff; he was 37.

Robert Sorgenfrei
David Peters

FURTHER INFORMATION

Brown, Dean. *Photographs of the American Wilderness*. New York: Amphoto, 1976.

Contemporary Photographers. New York: St. Martin's Press, 1982, pp. 104-6.

Ruff, Susan E. "Dean Brown: An Overview." *The Archive*, Research Series, no. 15 (January, 1982) University of Arizona, Center for Creative Photography, pp. 6-10. [Portfolio with 18 duotone and 20 color]

General Correspondence, 1962 – 1973

Correspondence with publishers, institutions, businesses, photographers, friends, and others. The majority of the correspondence concerns Brown's career as a professional photographer. There is very little correspondence of a personal nature. Correspondence with enclosures has been kept together. There are many carbon copies of letters by Brown. Photocopies of letters from Dean Brown to his wife Carol between 1958 and 1973 are located in "Activity Files"; "Biographical and Personal Files". *See also* "Activity Files": "Exhibition Files," "Biographical and Personal Files," and "Photographic Assignments and Projects." (.5 linear feet)

- | | |
|--|---|
| <p>AG 18:1/ 1 Postcards and greeting cards, ca. 1967–73</p> <p>2 Correspondence, n.d., A–Z</p> <p>3 Correspondence, 1962–64, A–Z</p> <p>4 Correspondence, 1966, A–Z</p> <p>5 Correspondence, 1967, A–Z</p> <p>6 Correspondence, 1968, A–Z</p> <p>7 Correspondence, 1969, A–Z</p> <p>8 Correspondence, 1970, A–Z</p> <p>9 Correspondence, 1971, A–Z</p> <p>10 Correspondence, 1972, A–Z</p> <p>11 Correspondence, 1973, A–Z</p> | <p>Eastman Kodak, 1971–72</p> <p>Enyeart, James, <i>See</i> University of Kansas Museum of Art, 1972</p> <p><i>House and Garden</i>, 1971–72</p> <p>Levy, Gutman, Goldberg and Kaplan (law firm), 1969–72</p> <p><i>Life</i>, 1969</p> <p>McCall Publishing Co., <i>See Redbook</i>, 1969</p> <p><i>Mademoiselle</i>, 1969</p> <p>Massachusetts Institute of Technology, 1972</p> <p>Museum of Modern Art, 1969</p> <p>Nast, Conde, <i>See House and Garden</i>, 1971–73</p> <p><i>Opera News</i>, 1970–71</p> <p>Porter, Allan, <i>See Camera</i> (Lucerne), 1969–72</p> <p><i>Redbook</i>, 1969</p> <p>University of Kansas Museum of Art, 1972</p> <p>White, Minor, <i>See</i> Massachusetts Institute of Technology, 1972</p> <p>Witkin Gallery, 1969, 1970, 1972</p> |
|--|---|
-
- SELECTIVE INDEX TO THE
GENERAL CORRESPONDENCE**

Berkey K + L Custom Services, 1970

Bunnell, Peter, *See* Museum of Modern Art, 1969

Camera (Lucerne), 1969–72

Doty, Robert

Activity Files

Includes correspondence, diaries, résumés, assignments notes, invoices, expense accounts, and other material related to Brown's personal and professional activities. The material documents exhibitions, photographic assignments, financial matters, technical photography, publications, and private activities, and includes hiking maps, notebooks, résumés, and Brown's autopsy report.

EXHIBITION FILES, 1968–1982

Correspondence, announcements, invitations, brochures, and other material relating to exhibitions of Brown's work as a professional photographer. *See also* "Appendix A: Chronological Exhibitions." (.2 linear feet)

- AG 18:1/12 *Photography '68*. George Eastman House, Rochester, N. Y., 1968. [Exhibition correspondence and résumé.]
- 13 *Virginia Photographers 1969*. Virginia Museum, Richmond, Va., 17 October–16 November 1969. [Exhibition correspondence.]
- 14 *Photographic Studio Workshop*. Photographic Studies Workshop, Rochester, N. Y., 20 March–4 April 1970. [Correspondence.]
- 15 *Dean Brown, Carol Brown: Photographs and Watercolors of the Painted Desert*. Witkin Gallery, New York, 6–31 May 1970. [Correspondence, announcements, press releases, invitations.]
- 16 *1971 Photography Invitational Exhibition*. Eastern Michigan University, Ypsilanti, Mich., 18 October–6 November 1971. [Invitation, press releases.]
- 17 *Vision and Expression*. George Eastman House, Rochester N. Y., 1972. [Exhibition correspondence.]
- 18 *The Land: 20th Century Landscape Photographs*. Victoria and Albert Museum, London 1975–76. [Checklist.]
- 19 *Color Photography Inventors and Innovators*. Yale University Art Gallery, New Haven, Conn., 1975–76. [Catalog.]
- 20 *Dean Brown: Photographs of the American Wilderness*, Akron, Ohio, 1976. [Newsletter.]

- 21 *Dean Brown: Retrospective Exhibiton*. Witkin Gallery, New York, 27 April–28 May 1977. [Invitations, press releases.]
- 22 *Dean Brown*. Center for Creative Photography, Tucson, Ariz., 20 December 1981–28 January 1982 [Checklist, announcement.]

BIOGRAPHICAL AND PERSONAL FILES, 1958–1973

Includes diaries, calendars, résumés, notebooks, biographical statements, newspaper clippings, business cards, interviews, and other material relating to Brown's personal life and career as a photographer. Included are excerpts from diaries by Carol Brown about their activities in California and the Southwest between 1969 and 1973. The diaries and notebooks are significant in that they detail Brown's daily activities. Photocopies of letters from Dean Brown to his wife Carol between 1958 and 1973 are included. (1.75 linear feet)

- AG 18:2/ 1 Résumés, statements on work, ca. 1967–73
- 2 Membership cards, draft card, miscellaneous business cards, 1958–73
- 3 Music career, miscellaneous material, ca. 1960s
- 4 Application for diving certification, 1968
- 5 Miscellaneous business cards, ca. 1960s–73
- 6 Application for citizen's band radio license, 1972
- 7 Reports and statements about auto accident witnessed by the Browns, 1971
- 8 Transcripts of Carol Brown's diaries, 1969–73
- 9 Calendar with notations of daily activities, 1971
- 10 Calendars with notations of daily activities, 1972–73
- 11 Handwritten notes, some in Chinese and Japanese, ca. 1967–73

- | | | | |
|------------|---|-------------|---|
| 12 | Handwritten notes and maps, ca. 1967-73 | AG 18: 4/ 1 | Miscellaneous photographic assignment notes, n.d. |
| 13 | Handwritten notes and maps, ca. 1969-73 | 2 | Lens patent correspondence, 1967 |
| 14 | Miscellaneous sketches, ca. 1967-73 | 3 | Harbor General Hospital, captions for photographic assignment, booklet with photographs, ca. 1968 |
| 15 | Interview with Dean and Carol Brown by Beverly Russell for <i>House and Garden</i> , 1973 | 4 | New York University assignment, miscellaneous material, 1968 |
| 16 | Autopsy report and items related to fatal accident, 1973 | 5 | "Me, Test a Shutter?" by Brown for <i>Camera</i> , typed manuscript with notes, 1968-69 |
| 17 | Notes and film records at time of accident, 1973 | 6 | Comments on various assignments, 1969-72 |
| 18 | Newspaper and magazine obituaries, 1973-74 | 7 | Model release forms, signed and dated, 1969-70 |
| 19 | Photocopies of personal correspondence between Carol and Dean Brown, 1958-73 | 8 | Film records from California, 1969 |
| AG 18:3/ 1 | Miscellaneous notes, n.d. | 9 | Film records from Arizona and New Mexico, 1969 |
| 2 | Pocket notebook, n.d. | 10 | Time-Life assignments correspondence, 1969-73 |
| 3 | Pocket date book, 1967 | 11 | Time-Life, receipts for material, 1970-72 |
| 4 | Pocket notebook with record of expenses, 1967 | 12 | Navajo rug project proposal, 1970 |
| 5 | Pocket date book, 1968 | 13 | Lobell, John and Mimi, correspondence, 1971 |
| 6 | Pocket diary, 1968 | 14 | Lobell, John and Mimi, newspaper article, 1971 |
| 7 | Pocket calendar, 1969 | 15 | Alaska notebook, 1971 |
| 8 | Pocket notebook, 1969 | 16 | <i>Wild Alaska</i> , tear sheets, 1971. <i>See also</i> oversize box 92 |
| 9 | Calendar and address book, 1970 | 17 | <i>Wild Alaska</i> , film and camera records, 1971 |
| 10 | Unbound diary and address book, 1970 | 18 | Russell Wright, <i>House and Garden</i> assignment, 1971 |
| 11 | Taxi cab expenses and diary, January-April 1971 | 19 | Creative Artist Public Service Program Request, Canyon de Chelly photographic project proposal, 1972 |
| 12 | Pocket notebook, "Southwest, May, 1971" | 20 | Winter in Alaska, project proposal, 1972 |
| 13 | Pocket notebook, 1971 | 21 | Time-Life Books, policy on free-lance photographers, 1972 |
| 14 | Pocket calendar, 1972 | 22 | <i>Cactus Country</i> , correspondence, assignment information, n.d. |
| 15 | Pocket notebook, 1972 | 23 | <i>Cactus Country</i> and Southwest notebook, 1972 |
| 16 | Pocket date book, 1973 | 24 | Time-Life Wilderness series, advertising brochures, ca. 1972 |
| 17 | Pocket diaries, 1967 | 25 | Time-Life <i>Landscape Gardening</i> , tear sheets, shooting scripts, 1972. <i>See also</i> oversize box 92 |
| 18 | Pocket diaries, 1969 | 26 | Lyndon B. Johnson Ranch, correspondence, maps, 1972 |
| 19 | Pocket diaries, 1972 | 27 | Film records for Texas, 1972-73 |
| AG 18:*94/ | Hiking maps of Harriman State Park, N.Y., Bear Mountain, N.Y., and White Mountains, N.H., 1972-73 | | |

PHOTOGRAPHIC ASSIGNMENTS AND PROJECTS, 1967-1973

Correspondence, assignment notes, handwritten and typed manuscripts, tear sheets, film records, model releases, and other material for Brown's major photographic assignments. The material is concerned particularly with assignments that were used in books. For material derived from smaller assignments, *See* "Publications" in this chapter and "General Correspondence." (.75 linear feet)

- 28 Film records for Bear Mountain and Arizona, 1973
- 29 Film records for New England, 1973
- 30 *New England Wilds*, tear sheets, ca. 1973

**BUSINESS AND FINANCIAL RECORDS,
ca. 1967–1973**

Invoices, receipts, brochures, expense accounts, and other materials related to Brown's professional activities. (1.2 linear feet)

- AG 18: 5/ 1 Miscellaneous announcements, 1968
- 2 Berkey K + L Custom Services, catalogs and price lists, 1969–70, 1972, 1976
- 3 Equipment lists and inventories for insurance and customs, ca. 1969–73
- 4 Equipment manuals, ca. 1967–73
- 5 Expense account and film record for unknown project, ca. 1972–73
- 6 Layouts for letterhead stationery, ca. 1967
- 7 Letterhead stationery and business cards, ca. 1967–73
- 8 Lists of clients and dealers, 1969, 1973
- 9 New York City regulations for street photography, ca. 1967–73
- 10 Miscellaneous receipts, 1967–73
- 11 National Freelance Photographers Association, certificate, 1972
- 12 *A Guide to Color*, Peterson Color Laboratory, ca. 1970
- 13 Print of the Month, acetate graphics for layout, ca. 1970

- 14 *Catalogue II, Rare and Contemporary Prints and Books*, Witkin Gallery, 1974

- AG 18: 6/ 1 Invoices in a loose-leaf notebook, 1968–70
- 2 Invoices in a loose-leaf notebook, 1972–73

**TECHNICAL LITERATURE AND NOTES,
ca. 1970–1972**

Includes instructional manuals, darkroom layout plans, and Brown's notes on technical aspects of photography, particularly about the dye transfer process (.3 linear feet)

- AG 18: 5/15 Color printing lab manual with notes, ca. 1972
- 16 Darkroom plans and ideas, ca. 1970
- 17 Dye transfer lab notes, ca. 1970
- 18 Graph paper with notations and lines, ca. 1970

PUBLICATIONS, 1968–1974

Publications that featured Brown's photographs in periodicals, brochures, announcements, programs, and books. This section is divided into: periodicals, miscellaneous commercial publications, tear sheets, and books. *See also* "Appendix B: Selected Bibliography." (5.5 linear feet)

- AG 18: 7 Periodicals A–F
- AG 18: 8 Periodicals G–N
- AG 18: 9 Periodicals O
- AG 18: 10 Periodicals P–Z
- AG 18: 11 Miscellaneous commercial publications A–Z
- AG 18: 12 Tear sheets A–Z
- AG 18: *92–94 Tear sheets and miscellaneous material A–Z
- AG 18: 13 Books A–Z

Photographic Materials

The photographic material in this collection represents 81 percent of the archive. The material documents the entire photographic career of Dean Brown and includes his earliest work dating to his childhood. The numerous contact sheets, negatives, transparencies, dye transfer materials, and work prints, are described below as they are arranged in the archive. Master prints are briefly described here even though they have been separated from the archive and are stored with the master print collection.

CONTACT SHEETS, ca. 1960–1973

Black-and-white contact sheets covering Brown's years as an amateur and professional photographer. This collection contains a dated contact sheet for nearly every roll of black-and-white film Brown exposed. These dates make it possible to closely detail Brown's movements from day to day over a ten-year period. (7.25 linear feet)

AG 18: 16–27 Contact sheets, ca., 1960–1973

NEGATIVES, ca. 1960–1973

Includes mostly black-and-white 35mm, 6x6cm, and 4x5 in. negatives, which correspond to the contact sheets. *See also* "Contact Sheets." (6 linear feet)

AG 18: 28–42 Negatives, ca. 1960–1973

TRANSPARENCIES, 1961–1973

Includes 35mm slides, mostly in color, of Brown's freelance projects, small commercial assignments, and large commercial projects. Included in the large commercial projects is work for Time-Life Books. Some of the slides were later printed as dye transfer prints by both Brown and Berkey K + L Custom Services. Also included in this series are a small number of larger format color transparencies.

The slides are stored in slide pages in boxes and drawers of metal slide cabinets. (33 linear feet)

AG 18: 43–49/ Miscellaneous projects and assignments, 1961–73

AG 18: 50–82/ Assignments, 1966–73, A–Z

Cabinet 1–5 Projects and assignments, 1968–73

DYE TRANSFER MATERIALS, 1969–1976

Separation negatives, matrices, proof prints, and printing notes used by Brown in making dye transfer prints. Also included is dye transfer material done by Berkely K + L Laboratory for a posthumous exhibition in 1976. (3 linear feet)

AG 18: 83–86/ Dye transfer material, done by Brown, 1969–76

AG 18: 87–88/ Dye transfer material, done by Berkey K+ L Custom Services, 1976

WORK PRINTS, 1950s–1976

Work prints, both color and black and white done by Brown for personal and commercial purposes.

AG 18: 89–91/ Work prints, 1950s–76

AG 18:*95/ Work prints, 1966–69

Photographs

The master print collection of the Dean Brown Archive represents nearly every project undertaken by Brown during his photographic career. Of the approximately 2300 prints in the collection, 135 black-and-white and 14 color images are reproduced here. The arrangement is chronological. The descriptive titles have been assigned by the Center and correspond to either the subject of the photograph or the assignment concept. The eight-digit number under each reproduction is the Center's accession number.



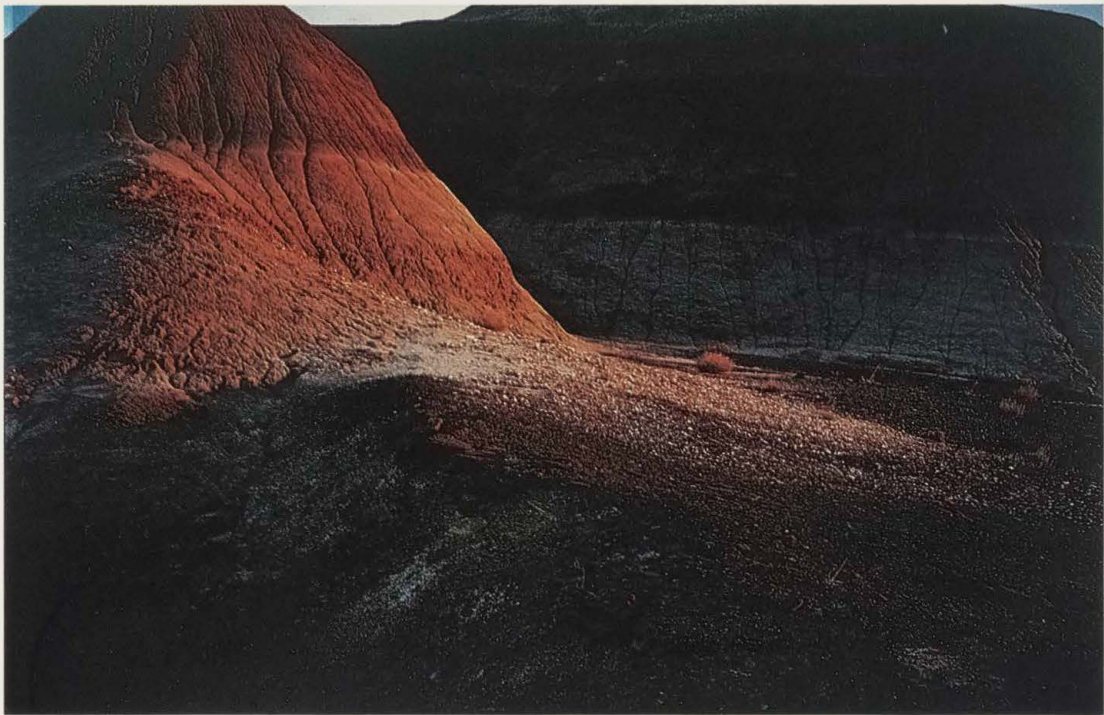
(Navajo Reservation, Arizona, Shadow Mountain), 1969

78:226:020



(Death Valley, California), 1972

78:200:016



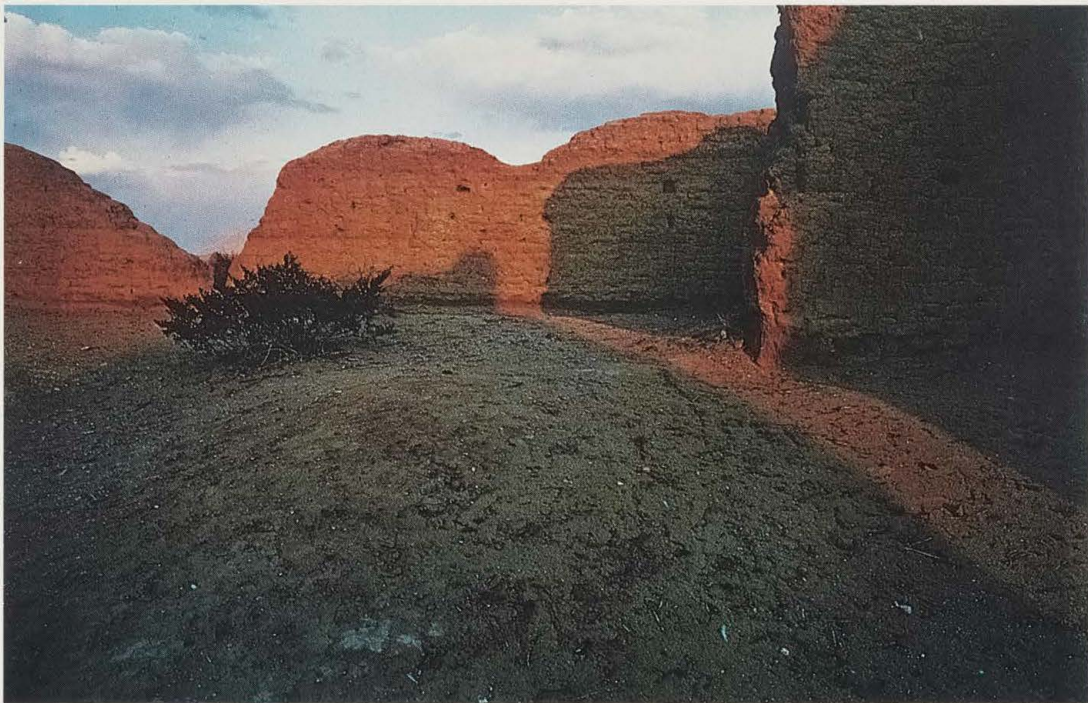
(Navajo Reservation, Arizona, Red Hill), 1969

78:226:021



(Death Valley, California, Moon), 1970

78:200:015



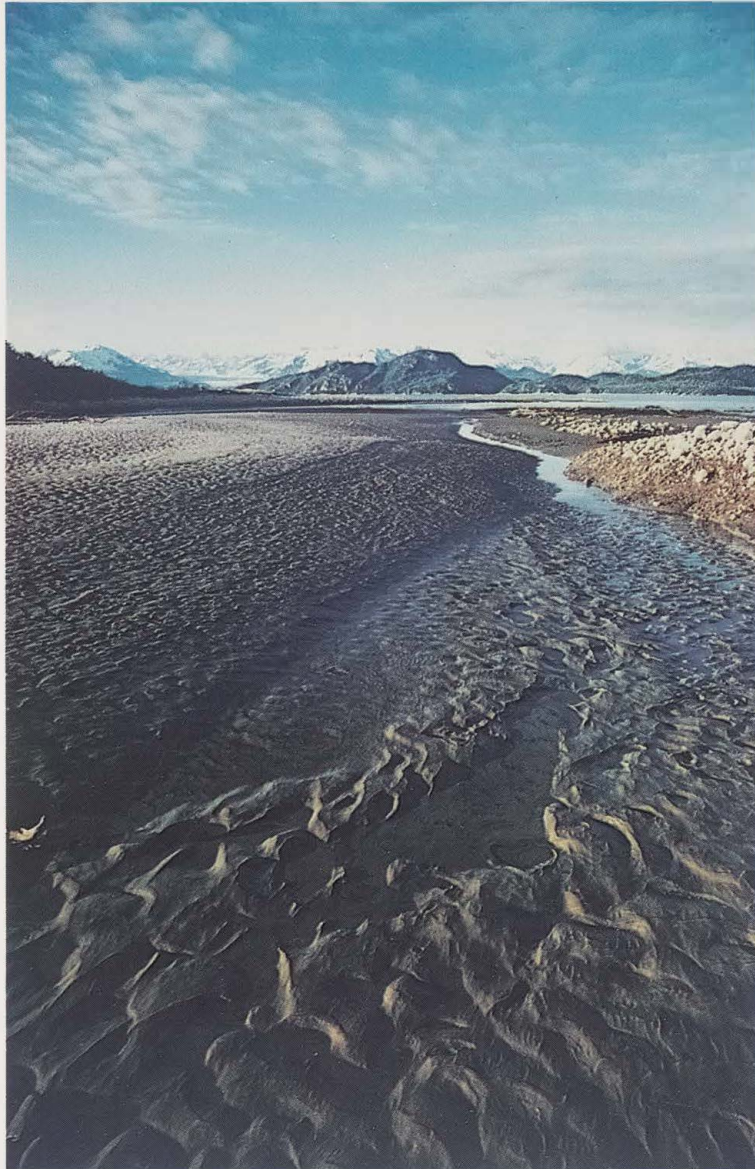
(Adobe Fort, New Mexico), 1970

78:226:003



(Navajo Reservation, Arizona, North of Cameron), 1969

78:226:019



(Glacier Bay, Alaska), 1971

78:200:034



(Glacier Bay, Alaska, Blackwater Pond), 1971

78:200:035



(Denali, Alaska, Wild Roses), 1971

78:200:037



(Navajo Reservation, Arizona, Giddy Sky), 1972

78:200:024



(Harriman State Park, New York, Ice Day), 1972

78:200:051



(Hill Country, Texas, LBJ Ranch), 1973

78:200:053



(Near Solana Beach, California), 1969

78:200:001



(Kofa Mountains, Arizona), 1972

78:200:018



(unidentified), 1963
78:224:918



(Kesselery party),
1964
78:224:091



(Brown family), 1964
78:224:821



(Brown family), 1964
78:224:818



(Cranberry Island),
1964
78:224:616



(Cranberry Island),
1964
78:225:022



(Cranberry Island),
1964
78:224:640



(Brooklyn College
Theater), 1965
78:222:429



(Brown family), 1965
78:224:807



(unidentified), 1965
78:222:441



(unidentified), 1965
78:237:080



(Knowlton family),
1965
78:224:858



(Max and Kay
Gottmesman), 1965
78:224:283



(Bagley family), 1965
78:224:906



(Bagley family), 1965
78:224:901



(Carol Brown), 1965
78:224:060



(Carol Brown), 1965
78:224:059



(Kahn wedding), 1965
78:224:359



(Knowlton family),
1965
78:224:845



(Gina Zucker), 1965
76:222:027



(unidentified), 1966
78:224:157



(Carol Brown), 1966
78:224:037



(unidentified), 1966
78:224:375



(Knowlton family),
1966
78:224:842



(unidentified), 1967
78:224:009



(Carol Brown), 1967
78:224:036



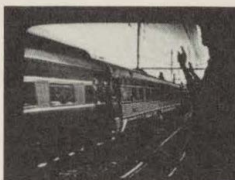
(unidentified), 1967
78:237:027



(unidentified), 1967
78:237:026



(R.F. Kennedy
funeral), 1968
78:202:014



(R.F. Kennedy
funeral), 1968
78:202:020



(unidentified), 1968
78:222:715



(unidentified), 1968
78:205:002



(Nicoldi Gedda),
1968
78:220:075



(unidentified), 1968
78:222:670



(Placido Domingo),
1968
78:220:028



(Duane Michals),
1968
78:224:412



(Tamara Melcher),
1968
78:222:149



(unidentified), 1968
78:222:378



(New York
University), 1968
78:222:268



(Ralph Pomeroy),
1968
78:222:211



(unidentified), 1968
78:222:659



(unidentified), 1968
78:222:193



(unidentified), 1968
78:224:945



(Beverly Sills,
Estelle Lieblich),
1968
78:220:067



(Carol Brown), 1969
78:224:021



(Carol Brown), 1969
78:237:048



(Rosenkavalier
performance), 1969
78:220:130



(Viennese Opera
Ball), 1969
78:220:133



(Josh Rifkin), 1969
78:222:259



(Alicia Markova,
Richard Holden),
1969
78:220:132



(Williamsbury
Fashion Show), 1969
78:222:733



(Williamsbury
Fashion Show), 1969
78:222:738



(California), 1969
78:222:021



(California), 1969
78:212:008



(California), 1969
78:212:011



(California), 1969
78:212:006



(California), 1969
78:212:009



(Judy Gerowitz),
1969
78:212:015



(San Francisco
Opera House), 1969
78:216:011



(San Francisco
Opera House), 1969
78:216:008



(San Francisco
Opera House), 1969
78:216:010



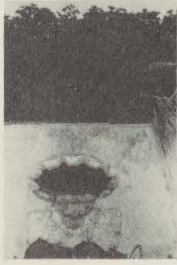
(San Francisco
Opera House), 1969
78:216:001



(Music Academy of
the West), 1969
78:214:002



(Music Academy of
the West), 1969
78:214:019



(Music Academy of
the West), 1969
78:214:028



(Music Academy of
the West), 1969
78:214:025



(graffiti
assignment), 1969
78:222:154



(graffiti
assignment), 1969
78:222:153



(Mademoiselle
guest editors), 1969
78:222:557



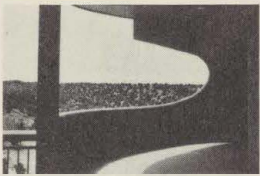
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guest editors), 1969
78:222:558



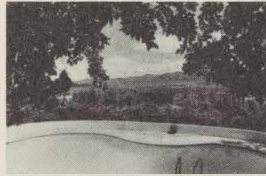
(Mademoiselle
guest editors), 1969
78:222:524



(Touche, Ross,
Bailey and Smart), 1969
78:222:273



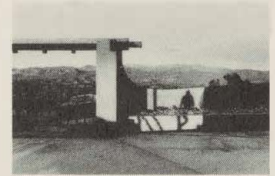
(Santa Fe Opera
House), 1969
78:215:004



(Santa Fe Opera
House), 1969
78:215:007



(Santa Fe Opera
House), 1969
78:215:016



(Santa Fe Opera
House), 1969
78:215:003



(Santa Fe Opera
House), 1969
78:215:011



(Berlin), 1969
78:217:020



(Berlin), 1969
78:217:047



(Berlin), 1969
78:217:008



(Berlin), 1969
78:208:002



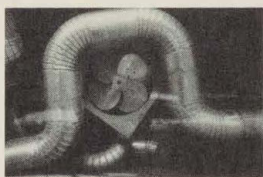
(Berlin), 1969
78:217:057



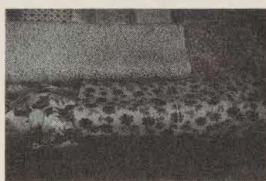
(Berlin), 1969
78:217:073



(Berlin), 1969
78:217:017



(unidentified), 1969
78:221:012



(unidentified), 1969
78:221:011



(Anna Case), 1970
78:220:008



(San Antonio Opera House), 1970
78:208:004



(San Antonio Opera House), 1970
78:237:073



(Joan Sutherland, Richard Bonyng), 1970
78:220:016



(Bea Lillie), 1970
78:220:125



(Blanche Yurka), 1970
78:220:046



(unidentified), 1970
78:222:626



(Dean and Carol Brown), 1970
78:200:066



(executives assignment), 1970
78:222:916



(executives assignment), 1970
78:222:924



(Touche, Ross, Bailey
and Smart), 1970
78:222:673



(cricket
assignment), 1970
78:222:929



(cricket
assignment), 1970
78:222:945



(cricket
assignment), 1970
78:222:955



(environmentalist
assignment), 1971
78:222:773



(day care
assignment), 1971
78:222:867



(day care
assignment), 1971
78:222:876



(writers assignment),
1971
78:237:071



(neighborhood
newspapers
assignment), 1971
78:237:072



(writers assignment),
1971
78:222:826



(writers assignment),
1971
78:222:839



(writers assignment),
1971
78:222:827



(writers assignment),
1971
78:222:833



(Boston stories
assignment), 1971
78:225:033



(Boston stories
assignment), 1971
78:225:027



(paraplegics
assignment), 1971
78:223:164



(marriage encounter
assignment), 1972
78:222:902



(handymen
assignment), 1972
78:223:053



(handymen
assignment), 1972
78:223:048



(handymen
assignment), 1972
78:222:059



(Peggy Lipton), 1972
78:222:849



(bartenders
assignment), 1972
78:223:003



(bartenders
assignment), 1972
78:223:007



(bartenders
assignment), 1972
78:223:031



(Luciano Pavarotti),
1972
78:220:058



(Luciano Pavarotti),
1972
78:220:057



(Milt Jackson), 1973
78:223:209



(Father Zicarelli), 1973
78:222:973



(Father Zicarelli), 1973
78:222:965



(Sherrill Milnes,
Martina Arroyo),
1973
78:220:041



(East Side series),
1973
78:211:010



(East Side series),
1973
78:211:005



(East Side series),
1973
78:211:002



(Marilyn Horne),
1973
78:220:079



(Ron Carter), 1973
78:223:202



(Grant Green), 1973
78:223:199



(Deodado), 1973
78:223:203



(police assignment),
1973
78:222:804



(police assignment),
1973
78:222:810

APPENDIX A

Chronological List of Exhibitions

This is a complete list of exhibitions including photographs by Brown. Each exhibition is listed under the year it was first displayed. For additional information on specific exhibitions *see also* "Activity Files": "Exhibition Files." Items to be found there include correspondence, announcements, invitations, catalogs, and other material.

1968

Photography '68. George Eastman House, Rochester, N.Y., [specific dates unknown].

1969

Virginia Photographers 1969. Virginia Museum, Richmond, Va., 17 October–16 November 1969.

1970

Photographic Studies Workshop Exhibition and Print Sale. Photographic Studies Workshop, Rochester, N.Y., 20 March–14 April 1970.

Dean Brown, Carol Brown: Photographs and Watercolors of the Painted Desert. Witkin Gallery, New York, 6–31 May 1970.

1971

1971 Photography Invitational Exhibition. Eastern Michigan University, Ypsilanti, Mich., 18 October–6 November 1971.

1972

Vision and Expression. George Eastman House, Rochester, N.Y., [dates unknown].

1975

Color Photography: Inventors and Innovators. Yale University Art Gallery, New Haven, Conn., 11 November 1975–11 January 1976.

The Land: 20th Century Landscape Photographs. Victoria and Albert Museum, London, 13 November 1975–15 February 1976.

1976

Dean Brown: Photographs of the American Wilderness. Akron Art Institute, Akron, Ohio, 2 May–13 June 1976. [Traveling Exhibition: through 19 August 1979]

1977

Dean Brown: Retrospective Exhibition. Witkin Gallery, New York, 27 April–28 May 1977.

1981

Dean Brown. Center for Creative Photography, University of Arizona, Tucson, 20 December 1981–28 January 1982.

APPENDIX B

Selected Bibliography

The Selected Bibliography includes books and periodicals published between the years 1968 and 1985. The publications cited either featured Brown's photographs or included articles about him. Many of the publications may be found in the Dean Brown Archive. *See also*: "Activity Files: Publications."

1968

PERIODICALS

"Beer on the Tier." *Opera News* 32:23 (April 1968), pp. 14–16. [18 b&w.]

Brecher, Edward M. "What Doctors Know about Crib Deaths." *Redbook* 131:3 (July 1968), p. 61 [1 b&w.]

"Fleet and Flexible." *Opera News* 32:24 (April 1968), pp. 26–27. [1 b&w.]

Gruen, John. "Our First Public Picasso." *New York* (August 1968), pp. 41–49. [21 color.]

Gruen, John. "The Past Gets a Cleaning." *New York* 1:31 (4 November 1968), pp. 46–48. [2 color.]

"Martin Luther King, Jr." *Oberlin Alumni* 64 (May 1968), pp. 4–8. [13 b&w.]

"Peaceful Sunday." *Opera News* 33:3 (12 October 1968), pp. 24–25. [1 b&w.]

The New York University Alumni News (October 1968), p. 4. [1 b&w.]

Fisher, M.F.K. "Only in Spots Have We Tamed the California Coast." *Holiday* 46:5 (November 1969), pp. 41–45. [6 color]

Hogan, Frank. "The Night I Sang *Carmen* at the Met." *Opera News* 33:20 (15 March 1969), pp. 12–15. [1 b&w.]

Holden, Richard. "Choreology." *Opera News* 33:25 (19 April 1969), pp. 9–12. [4 b&w.]

Lingg, Ann M. "Clearing House: The C.O.S. after Fifteen Years." *Opera News* 33:21 (22 March 1969), pp. 6–7. [1 b&w.]

"Names, Dates and Places." *Opera News* 33:23 (5 April 1969), pp. 4–5. [1 b&w.]

Opera News 34:8 (20 December 1969). [1 b&w, cover.]

Photography Annual 1969 (1969), p. 95. [1 b&w.]

"The War Memorial." *Opera News* 34:3 (11 October 1969), pp. 8–11. [9 b&w, cover.]

"Viennese Opera Ball." *Opera News* 33:24 (12 April 1969), pp. 14–16. [10 b&w.]

1969

PERIODICALS

"A Rosenkavalier Gallery." *Opera News* 33:15 (8 February 1969), pp. 21–23. [1 b&w.]

Brown, Dean. "TV-Reportage." *Camera* 7 (July 1969), pp. 6–12. [12 b&w.]

Eaton, Quaintance. "First Lady of Voice." *Opera News* 33:18 (1 March 1969), pp. 26–28. [1 b&w.]

Eaton, Quaintance. "One of the Props." *Opera News* 33:1 (25 January 1969), pp. 26–27. [1 b&w.]

Eaton, Quaintance. "The Happiest Angel." *Opera News* 34:6 (6 December 1969), pp. 20–21. [3 b&w.]

1970

PERIODICALS

Amdur, Neil. "Four Who Care." *New York* 3:26 (29 June 1970), pp. 39–41. [8 b&w.]

"Button Up." *Charlie* 3:2 (September 1970), pp. 45–50. [3 b&w, 2 color.]

Cohen, Selma Jeanne. "To Be a Dancer." *Opera News* 34:25 (18 April 1970), pp. 26–27. [1 b&w.]

Coombs, Orde. "West Indians in New York: Moving Beyond the Limbo Pole." *New York* 3:28 (13 July 1970), pp. 28–32. [2 b&w.]

"Gala Party." *Opera News* 35:1 (5 September 1970), pp. 18–19. [10 b&w.]

Gold, Herbert. "San Francisco." *West* (23 August 1970), pp. 23–27. [1 color.]

"Introduction to the Portfolio." *Arts in Virginia* 10:2 (Winter 1970), pp. 46–59. [1 b&w.]

Lear, Martha Weinman. "Dick Benjamin and Paula Prentiss: 'To Love, Honor—and Analyze.'" *Redbook* 134:3 (January 1970), pp. 54–55. [1 color.]

Jenkins, Speight, Jr. "Saint Anthony's Spring." *Opera News* 34:24 (11 April 1970), pp. 6–11. [9 b&w, cover.]

Melnick, Norma. "Twenty Years by the Sea: The Music Academy of the West." *Opera News* 34:15 (7 February 1970), pp. 8–9. [2 b&w.]

"More than Enough." *Opera News* 34:19 (7 March 1970), pp. 28–29. [1 b&w.]

1970 Photography Annual p. 104. [1 b&w.]

Opera News 34:11 (10 January 1970). [1 b&w cover.]

Opera News 34:18 (28 February 1970). [1 b&w cover.]

Porterfield, Nolan. "Cross My Father's Ground." *Harper's* 240:1439 (April 1970), pp. 79–84. [1 b&w.]

"Shades of Summer." *Redbook* 135:2 (June 1970), pp. 99–101. [2 color.]

Smith, Elizabeth. "Situations Wanted: Anybody Here Need a \$75,000-a-Year Investment Advisor?" *New York* 3:34 (24 August 1970), pp. 28–35. [8 b&w.]

"Stuffed with Charm." *Redbook* 136:2 (December 1970), pp. 100–1. [1 color.]

Sutcliffe, James Helme. "A Music Lover's Guide to Berlin." *Opera News* 34:18 (February 1970), pp. 6–13. [11 b&w.]

"What's New." *Glamour* 64:3 (November 1970), pp. 168–9. [1 b&w.]

Zachary, Ralph. "Sin City Comes to Fun City." *Opera News* 34:20 (14 March 1970), pp. 8–9. [1 b&w.]

1971

BOOKS

Crockett, James Underwood. *Landscape Gardening*. New York: Time-Life Books, 1971. [46 color.]

Photographing Nature. New York: Time-Life Books, 1971. [2 color.]

The Art of Photography. New York: Time-Life Books, 1971. [1 color.]

PERIODICALS

Amaya, Mario. "Trays by Ten Artists." *Art in America* 59:1 (January–February 1971), pp. 48–57. [11 color.]

Art in America 59:5 (September–October 1971). [1 color, cover.]

"Christmas." *Redbook* 138:2 (December 1971), pp. 88–109. [19 color.]

"Christmas as You Like It." *Redbook* 138:2 (December 1971), pp. 110–11. [1 color.]

Colloquy 4:9 (October 1971), pp. 22–23. [1 b&w.]

Davidson, Sara. "Robert Redford: Husband, Father and Sex Symbol." *Redbook* 137:1 (May 1971), pp. 81, 145–47. [1 color.]

"Dean Brown." *Camera* 10 (October 1971), pp. 36–44. [8 b&w.]

"Dean Brown." *35mm Photography* (Winter 1971), pp. 58–61. [6 b&w.]

Dowling, Colette. "Dropping Out in Manhattan: An Experiment in Middle-Class Fantasy." *New York* 4:20 (17 May 1971), pp. 30–35. [3 b&w.]

Eaton, Quaintance. "The Stars Eat Out." *Opera News* 35:19 (6 March 1971), pp. 12–16. [4 b&w.]

Edmiston, Susan. "The Psychology of Day Care." *New York* 4:14 (5 April 1971), pp. 39–48. [2 b&w.]

Fuller, Florence. "In this School, the Grownups Come After the Kids." *Colloquy* 4:9 (October 1971), pp. 28–29. [1 b&w.]

Fury, Kathleen D. "The Changing Life of Joan Baez." *Redbook* 137:1 (May 1971), pp. 77–79, 200–04. [6 color.]

Hardcastle, Sally. "Wall Street Pessimists—How Gloomy Can You Get?" *New York* 4:16 (19 April 1971), pp. 51–54. [5 b&w.]

Merkling, Frank. "Pilgrim's Progress." *Opera News* 35:27 (12 June 1971), pp. 12–13. [1 b&w.]

Popular Photography's Woman (Spring 1971), p. 37. [1 b&w.]

"Presenting Dean Brown." *Art in America* 59:1 (January–February 1971), pp. 82–85. [7 color.]

Schwartz, Therese. "The Politicalization of the Avant-Garde." *Art in America* 59:6 (November–December 1971), pp. 97–105. [2 color.]

"The Miracle of Santa Fe." *Opera News* 35:27 (12 June 1971), pp. 8–11. [8 b&w, cover.]

Zachary, Ralph. "Flowermaiden." *Opera News* 35:23 (3 April 1971), pp. 12–13. [1 b&w.]

Ziegler, Mel. "Why I'm Sending My Kid to Public School." *New York* 4:45 (8 November 1971), pp. 36–41. [4 b&w.]

1972

BOOKS

Leonard, Jonathan Norton. *Atlantic Beaches*. New York: Time-Life Books, 1972. [1 b&w, 1 color.]

Wallace, Robert. *The Grand Canyon*. New York: Time-Life Books, 1972. [1 color.]

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Adler, Dick. "Good-bye Hamlet, Hello Alka-Seltzer." *West* (23 August 1972), pp. 22–25. [1 color.]

Bruning, Fred. "44 Hours that Will Change Your Life." *New York* 5:40 (2 October 1972), pp. 44–46. [2 b&w.]

"Handy Men to Know." *New York* 5:39 (25 September 1972), pp. 59–61. [5 b&w.]

"Happiness, Marriage a la Mode." *Penthouse* 3:11 (July 1972), p. 24. [1 b&w.]

Kennedy, Father Eugene C. "The Sex Mystique." *Redbook* (May 1972), p. 61. [1 color.]

Lord, Shirley. "Breakfast." *Harper's Bazaar* 3133 (December 1972), p. 87. [1 b&w.]

Louis, Arthur M. "The Escalating War for Alaskan Oil." *Fortune* 86:1 (July 1972), pp. 80–112. [4 color.]

Nencini, Franco. "Tu Lavi i Piatti io Rifaccio i Letti." *Epoca* 89:1151 (22 September 1972), pp. 68–78. [7 b&w.]

Robinson, Barbara. "Other Times, Other Sharons." *Redbook* (June 1972), pp. 74–75. [1 color.]

"The Naked Truth: Free Marriage with John & Mimi." *Screw* 195 (27 November 1972), pp. 4–5. [17 b&w.]

Welles, Chris. "Anatomy of a Hedge Fund Debacle—How Some Smart Money Men Got Taken." *New York* 5:24 (12 June 1972), pp. 33–38. [1 b&w.]

1973

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Abbey Edward. *Cactus Country*. New York: Time-Life Books, 1973. [1 b&w, 14 color.]

Brown, Dale. *Wild Alaska*. New York: Time-Life Books, 1973. [33 color.]

Lobell, John. *John and Mimi: A Free Marriage*. New York: Bantam, 1973. [1 b&w, cover.]

Rugoff, Milton. *A Photographic Celebration of America: The Wild Places*. New York: Harper & Row, 1973. [1 color.]

PERIODICALS

Cowley, Susan. "The Western Way." *Americana* 1:5 (November 1973), pp. 2–6. [2 b&w.]

Daley, Robert. "The Myth of the Killer Cop." *New York* 6:33 (13 August 1973), pp. 25–33. [4 b&w.]

"The Fine Art of Infidelity." *Bachelor* 13:4 (April 1973), pp. 6–9. [3 b&w.]

Hano, Arnold. "Among the Navajos: What It Is Like Living on an Indian Reservation." *Seventeen* (January 1973), pp. 88–97. [11 color, cover.]

Lederer, William J. "Videotaping Your Marriage To Save It." *New York* 6:8 (19 February 1973), pp. 38–44. [2 b&w.]

"Lifestyle, The 'Pat' Kramers of Paterson, New Jersey." *American Home* 76:1 (January 1973), pp. 7–8. [3 b&w.]

Mayer, Martin. "Horne Aplenty." *Opera News* 37:18 (10 March 1973), pp. 8–10. [1 b&w.]

"Metropolitan Opera 1973–74..." *Opera News* 38:3 (September 1973), pp. 14–15. [1 b&w.]

Phillips, Harvey E. "A Tenor of Line." *Opera News* 37:9 (6 January 1973), pp. 22–24. [1 b&w.]

Phillips, Harvey E. "Mr. and Mrs. Macbeth." *Opera News* 37:13 (3 February 1973), pp. 14–15. [1 b&w.]

Pileggi, Nicholas. "Why Father Zicarelli Is Now in Poughkeepsie." *New York* 6:4 (22 January 1973), pp. 36–37. [1 b&w.]

"Remodeled Country House Filled with Frontier Crafts." *House & Garden* 144:2 (August 1973), pp. 44-49. [11 color.]

"The White House." *House & Garden* 143:2 (February 1973), pp. 40-49. [14 color, cover.]

1974

BOOKS

Photography in America. Edited by Robert Doty; introduction by Minor White. New York: Random House, 1974. [2 color.]

Tanner, Ogden, *New England Wilds*. New York: Time-Life Books, 1974. [22 color.]

PERIODICALS

"An Enclosed Green Garden, A Leafy Tower for Looking Out." *House & Garden* 145:3 (March 1974), pp. 94-97. [7 color.]

Brown, Carol. "Dean Brown." *Arts in Virginia* 14:3 (Spring 1974), pp. 2-11. [7 b&w, 1 color.]

Brown, Carol. "Dean Brown." *Camera* 1 (January 1974), pp. 4-13, 23, 33. [9 color, cover. Also in French and German editions.]

Photography Year 1974. New York: Time-Life Books, 1974. [3 color.]

1976

BOOKS

Brown, Dean. *Dean Brown: Photographs of the American Wilderness*. New York: Amphoto, 1976. [48 color.]

1979

BOOKS

Witkin, Lee D. *A Ten Year Salute: A Selection of Photographs in Celebration, the Witkin Gallery, 1969-1979*. Danbury, N.H.: Addison House, 1979. [1 color.]

Witkin, Lee D. *The Photograph Collector's Guide*. Boston: New York Graphic Society, 1979.

1980

BOOKS

Ballinger, James K. and Andrea D. Rubinstein. *Visitors to Arizona 1846 to 1980*. Phoenix, Ariz., Phoenix Art Museum, 1980. [1 b&w, 1 color.]

1982

PERIODICALS

Ruff, Susan E. "Dean Brown." *The Archive*, Research Series, No. 15 (January 1982). Center for Creative Photography, University of Arizona, Tucson, 1982. [20 b&w, 20 color]

1985

BOOKS

Jussim, Estelle and Lindquist-Cock, Elizabeth. *Landscape as Photograph*. New Haven: Yale University Press, 1985. [1 color]

