

# WYNN BULLOCK ARCHIVE



GUIDE SERIES NUMBER SIX  
CENTER FOR CREATIVE PHOTOGRAPHY  
UNIVERSITY OF ARIZONA



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Compiled by Charles Lamb and Cynthia Ludlow

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Essay and Photographs\* by Wynn Bullock  
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# Untitled Essay by Wynn Bullock

Throughout his career, Wynn Bullock was continually revising his thoughts on photography. His journals, articles, and other writings reveal his attempt to integrate various philosophical concerns with his own approach to photography. The untitled essay, reproduced here, is part of this process of definition and explanation. A typescript copy of this essay, signed by Bullock, is included in the Wynn Bullock Papers (box 5, folder 8). There is no indication that his essay, which dates from circa 1971, was ever published.

Whenever I think critically of photographs I tend to measure their creative value in terms of reality. By reality I mean human experiences related to nature. The terms style, content and form usually used to define creative efforts whether in photography or other art mediums do not express sufficiently the relationship that I feel exists between the meaning of the photographic image and the various levels of meaning that exist in nature. This relationship is a vital one and should be felt and understood by every photographer who attempts to express himself creatively. The word that defines this relationship is "dimensions." The great philosophers and scientists whose efforts are directed toward determining the truth or meaning of nature are acutely aware that reality is expressed in ascending dimensions.

There is external reality which is defined in one, two and three dimensions. Mathematically the first dimension is line, the second dimension a plane, and the third dimension a solid with the third dimension expressing all three. They define the external physical world and the existence of objects as perceived by our senses of sight and touch.

For purposes of expressing these dimensions photographically I'll define the three dimensions in visual terms as follows: the first dimension is line, shadow, and silhouette; the second dimension is texture; and the third dimension form. These dimensions of the physical object are related to what exists in nature and what one perceives and reacts to. Connected inseparably with these three ascending dimensions of physical reality is still another which has deep meaning, that is space. I speak of the space which, we as three dimensional beings sense as three dimensional space or space in depth or volume.

Let us take a real object and examine how the three dimensions express not only ascending degrees of reality but also depth in space. A tree will serve as an example. The linear edges of the tree have no physical substance

or thickness nor do the shadows of the tree on the ground or its silhouette against the setting sun. Equally all are without any depth in space. The texture of the bark, however, does have some substance and a shallow depth in space.

The second dimension then is the first step into space. This is true of all plane textures which we observe and which by their very nature must occupy some space. It is on this level of reality that most designs are found. For many years I have felt that design is a second dimensional reality. As with first dimensional line it offers a great freedom of creative expression but a lesser degree of real meaning than three dimensional expression.

This is illustrated when visually adding a third dimension to the tree. On this level we see the tree as a form that occupies still deeper space and becomes not just a part of the physical object tree, but the whole tree expressing the truism, "the whole is greater than its parts."

One has the choice of emphasizing any one of the dimensions. I feel, however, very strongly that all photographers interested in creative expression should be consciously aware that these dimensions are a measure of reality and their dimensional progression is a law of nature. Whether one wishes to express fantasy or reality, the principle expressed is needed as a reference point for whatever creative direction one wishes to take. This is not an intellectual device but an understanding to aid our perceptual seeing in photography.

It must be emphasized at this point, however, that the three dimensions of the tree perceived by our physical senses express only its external reality. This external reality of the tree or of any object indicates only existence. For creative purposes existence alone is relatively unimportant, because, if it were, one tree or one anything would be as visually meaningful as any other. Obviously this is not so. Still another step upward in dimensions and in depth in space is required to escape

from the static world of appearances and express the inner realities of the world of nature. These inner realities exist on the fourth dimensional level of time-space. The dictionary describes them as essences or qualities, the inward nature or true substances of things. True, space has no objective reality except as an order or arrangement of the objects we perceive in it. But objects, walls, etc., do define space, and that space is real; if it were not, the space in a cup would have no use and the space between the walls of a house would permit no movement of life. And time, even though it has no independent existence apart from the order of events that measure it, still becomes real as an inseparable part of every event or happening. As one cannot separate the event from its time, then the qualities or essences of every event which define its true substance become equally the measure of time and are an inseparable part of it. As words are symbols of ideas, so can visible symbols of qualities such as weight, balance, order, movement, color, etc., etc., transform external reality and make it an expression of inner reality which makes every object an event in time and space.

Here each thing becomes a unique dynamic event with its own time, its own space together with a space-time that relates it to all things in deepest space and time.

It is true that with our limited physical senses we cannot see these fourth dimensional space-time realities as we do line, texture and form but the mind of man can and does sense them. For myself I feel the time of a thing just as strongly as I see its form or color. Equally the spaces between the limbs of a tree are as real as the limbs themselves. When I can photograph these spaces filled with smoke, fog or air-dust particles the effect is one that greatly adds to the visual and emotional impact of the picture.

The world of four dimensions is one in which most of our greatest creative minds in science, philosophy and painting find deep meaning. The photographer is also slowly becoming aware of this meaning and more and more will extend his search for greater visual expression in a reality that is not frozen in time or limited to the surface appearances of objects.

These are the thoughts that guide my seeing.



# Introduction to the Wynn Bullock Papers 1920–1980

Material on Wynn Bullock's photographic career dominates his papers. Although some aspects of his career are not well documented, the papers offer significant information on the exhibition, publication, and sale of Bullock's photographs; his experiments with solarization; his involvement with the Friends of Photography; and his teaching activities. Bullock's work as a commercial photographer and his own education at the Art Center School in Los Angeles are less documented. Information on his brief career as a concert singer can also be found in the papers.

The collection offers insight into Bullock's attitudes toward his own work. Notes and diaries, articles written by Bullock, and, to a lesser extent, his correspondence reflect the development of his philosophical approach to photography. There is less evidence of his thoughts on photography in general, although some of his writings, correspondence, notes and diaries, and records concerning his work with the Friends of Photography do document his attitudes toward the work of other photographers and the development of the medium.

The Wynn Bullock Papers have been given the designation Archive Group (AG) 10. The Archive Group is divided first into boxes, then into folders. Thus, AG 10:2/1 indicates the first folder in the second box. (15 linear feet)

# Correspondence, 1921–1980

Correspondence between Bullock and other photographers, gallery and museum staffs, editors, students, photographic sales agents, and others. Subjects covered include the sale, publication, and exhibition of photographs; aesthetic issues relating to photography; Bullock's photographic experiments; teaching positions; and other topics. (3.75 linear feet)

AG 10:1 Correspondence, undated, 1921–1963  
 2 Correspondence, 1964–1973  
 3 Correspondence, 1974–1980  
 Family correspondence, 1929–1975  
 4 Photographic note cards, ca. 1950s–1970s

## SELECTIVE INDEX TO CORRESPONDENCE

(Primarily an index of photographers and photographic institutions. The years following each entry refer to folders in AG 10:1–3).

Adams, Ansel, 1956, 1961, 1962, 1964, 1965, 1969–1971, 1973, 1975  
 Adams, Ansel, *see also* Friends of Photography (1976)  
*Aperture*, 1960, 1961, 1967–1970, 1974  
  
 Bernhard, Ruth, 1961, 1962, 1964, 1967, 1973–1976  
 Bibliothèque Nationale (Paris), 1962, 1972–1974  
 Burden, Shirley, n.d., 1967  
  
 Callahan, Harry, 1964, 1971  
 Camhi, Morrie, n.d., 1969, 1970, 1972, 1973  
 Coke, Van Deren, 1955, 1956, 1959, 1960, 1963, 1975  
 Coke, Van Deren, *see also* George Eastman House (1971)  
 Coke, Van Deren, *see also* University of New Mexico (1972, 1974)  
 Crane, Barbara, *see* School of the Art Institute of Chicago (1972)  
 Cunningham, Imogen, 1951, 1955, 1962, 1964, 1965, 1970, 1973–1975  
 Current, Bill, n.d., 1964, 1971–1975  
  
 Dater, Judy, *see* Jack Welpott (n.d., 1975)  
  
 Feininger, Andreas, 1958  
 Friends of Photography, n.d., 1970, 1971, 1973, 1974, 1976

George Eastman House, 1953–1962, 1964–1966, 1969–1972  
 Gee, Helen, *see* Limelight Gallery (1955)  
  
 Heinecken, Robert, 1975  
 Heinecken, Robert, *see also* University of California, Los Angeles (1968, 1969, 1973)  
 Hoffman, Michael, n.d.  
 Hoffman, Michael, *see also* *Aperture* (1967, 1968, 1970, 1974)  
  
 Indiana University (Bloomington, Indiana), 1959, 1962, 1963  
  
 Jones, Harold, *see* George Eastman House (1969, 1970)  
 Jones, Harold, *see* Light Gallery (1971–1975)  
  
 Larson, William, 1970, 1971, 1974  
 Laughlin, Clarence John, n.d., 1953, 1954, 1956, 1958, 1960, 1961  
 Light Gallery, 1971–1975  
 Limelight Gallery, 1955, 1959  
 Lyons, Nathan, 1969  
 Lyons, Nathan, *see also* George Eastman House (1961, 1962, 1964, 1966, 1969)  
 Lyons, Nathan, *see also* Photographic Studies Workshop (1969, 1970)  
 Lyons, Nathan, *see also* Schuman Gallery (1962)  
 Lyons, Nathan, *see also* Society for Photographic Education (1964)  
 Lyons, Nathan, *see also* Visual Studies Workshop (1971)  
  
 Massachusetts Institute of Technology, 1968  
 Mayer, Grace, 1967, 1969  
 Mayer, Grace, *see also* Museum of Modern Art (n.d., 1959–1963)  
 M. H. De Young Museum, 1955, 1956  
 Miller, Henry, 1953, 1955–1958, 1960, 1969, 1971  
 Morgan, Barbara, 1966, 1969–1971  
 Museum of Modern Art, n.d., 1954–1964

National Urban League, 1960  
Newhall, Beaumont, 1971  
Newhall, Beaumont, *see also* George Eastman House  
(1953–1957, 1959–1962, 1966)  
Newhall, Nancy, 1957, 1958, 1966–1968, 1970, 1971  
  
Oakland Museum, n.d., 1956, 1957, 1968, 1973, 1974  
  
Palmer, Phil, 1955, 1956, 1958, 1959, 1961–1963,  
1965–1967, 1969–1976  
Photographic Studies Workshop, 1969, 1970  
  
Rice University, 1970  
Royal Photographic Society, 1954, 1956–1962, 1974  
  
San Francisco Art Institute, 1973  
San Francisco Museum of Modern Art, 1954, 1969–  
1975  
San Francisco State College, 1960, 1966, 1971  
School of the Art Institute of Chicago, 1972  
Schuman Gallery, 1962  
Sinclair, Upton, 1921  
Smith, Henry Holmes *see* Indiana University (1959,  
1962, 1963)  
Society for Photographic Education, 1964, 1969  
Steichen, Edward, *see* Museum of Modern Art (1954–  
1957, 1959, 1960, 1962)

Steichen, Edward, *see* National Urban League (1960)  
Szarkowski, John, *see* Museum of Modern Art (1963)  
  
Uelsmann, Jerry, 1970–1972  
Uelsmann, Jerry, *see also* University of Florida (1963,  
1964, 1967)  
University of California, Los Angeles, 1968, 1969, 1973  
University of Florida, 1963, 1964, 1967  
University of New Mexico, 1972, 1974  
  
Visual Studies Workshop, 1971, 1977  
  
Walker, Todd, n.d., 1961, 1966–1968, 1970, 1971  
Welpot, Jack, 1962, 1963, 1973–1975  
Welpot, Jack, *see also* San Francisco State College (1960,  
1966, 1971)  
Weston, Brett, 1974.  
White, Minor, 1959  
White, Minor, *see also* *Aperture* (1960, 1961)  
White, Minor, *see also* George Eastman House (1955–  
1957)  
White, Minor, *see also* Massachusetts Institute of  
Technology (1968)  
White, Minor, *see also* Museum of Modern Art (1955)  
Whitney Museum of Art, 1973, 1974  
Winningham, Geoff, *see* Rice University (1970)  
Worth, Don, n.d., 1960, 1962

# Activity Files

Papers relating to Bullock's professional activities, including publications, exhibitions, teaching positions, patent experiments, professional organizations, and photographic businesses. The files contain a wide range of material that documents many aspects of Bullock's career. Papers relating to Bullock's personal life are also included.

## FILES CONCERNING PUBLICATIONS AND WRITINGS, ca. 1950–1976

Manuscripts, tearsheets, correspondence, and similar material relating to publications by Bullock and those written about him by others. Also included are Bullock's dairies and notes on photography, transcripts of interviews with Bullock, files concerning the publication of his photographs, and copies of publications in which his photographs appeared. (3 linear feet)

### *Files Concerning Publications and Writings by Bullock:*

- |             |   |
|-------------|---|
| AG 10:5/1–3 | Wynn Bullock (San Francisco: Scrimshaw Press, 1971), publication material, 1971–1974  |
| 4–7         | Wynn Bullock, <i>Photography: A Way of Life</i> (Hastings-on-Hudson: Morgan and Morgan, 1973), publication material, 1971–1973. <i>See also</i> book dummy in AG 10:8 |
| 8           | Untitled manuscripts on photography, n.d.   |
| 9           | “Feet,” n.d.  |
| 10          | “The Small and the Large Camera,” n.d.  |
| 11          | “Photography — Eight by Ten,” n.d.  |
| 12          | “Photography in the Fourth Dimension,” n.d.   |
| 13          | “The View Camera,” ca. 1956   |
| 14          | Manuscripts on line photography, ca. 1950s  |
| 15          | “Partial Line Reversal,” <i>The Photographic Journal</i> (April 1955)   |
| 16–18       | “Line Photography,” <i>Medical and Biological Illustration</i> (April 1957)   |
| 19          | “Partial Reversal Line Photography,” <i>Medical and Biological Illustration</i> (October 1957)  |

- |            |  |
|------------|--|
| AG 10:5/20 | “Space-Time as the Fourth Dimension in Photography,” 1957  |
| 21         | “The Psychological Error of Object-Thinking,” 1958   |
| 22         | Untitled manuscript on photography, ca. 1959   |
| 23         | “Thoughts on Space-Time,” 1959   |
| 24         | Notes sent to Nat Herz for an article in <i>Infinity Magazine</i> (November 1961)                    |
| 25         | “Space-Time in Photography,” 1967  |
| 26         | Introduction to <i>Multiple Images</i> , a portfolio by Carla Romeike, 1968                          |
| 27         | Introduction to the <i>Japanese Portfolio</i> by Brett Weston, 1970                                  |
| 28         | Introduction to <i>Discovery: Inner and Outer Worlds</i> , Friends of Photography Portfolio II, 1970 |
| 29         | Introduction to <i>Edward Weston</i> , a portfolio offered by Witkin-Berley Ltd. 1971                |
| 30         | “Wynn Bullock,” <i>Untitled 5</i> (1973)   |
| 31–41      | Notes and diaries on photography kept by Wynn Bullock, 1950s–1970s.                                  |

### *Files Relating to Publication of Wynn Bullock's Photographs:*

- |            |   |
|------------|---|
| AG 10:5/42 | Ruth Jackson, “Postman to Paradise”   |
| 43         | Emil White, ed., <i>Monterey Peninsula and Big Sur: A Guide to State Highway One from Monterey to Morrow Bay</i> (1955) |
| 44         | List of photographs published and photographs in permanent collections, ca. 1965  |
| 45         | Richard Mack and Wynn Bullock, <i>The Widening Stream</i> (1965)  |
| 46–47      | Miscellaneous uses of Bullock photographs, 1950s–1970s  |



- AG 10:5/48 Fuji Service and Trading Company, Tokyo (photographic agents for Bullock), 1955–1970
- 49 Jonathan Williams, "Wynn Bullock: A Tribute," *Aperture* 77 (1976)

*Transcripts of Interviews with Wynn Bullock:*

- AG 10:5/50 Interview on specific Bullock photographs (no interviewer indicated), 1970
- 51 "From Objects to Events: An Interview with Wynn Bullock," conducted by Paula Muller, 1974
- 52 Interview conducted by Hughes Boucher, 1974
- 53 Extensive interviews with Bullock and his family (conducted for the film *Wynn Bullock: Photographer*). Original tapes are in the Bullock Archive, ca. 1975 (see AG 10:19–23)

*Files Concerning Writing about Wynn Bullock by Other Writers:*

- AG 10:5/54 Peter Thompson, "Bullock," manuscript based on an interview with Bullock
- 55 Jacob Deschin, "Western Style, Bullock is Typical of California School," *New York Times* (September 11, 1955)
- 56 Shigemine Kanemaru, "Bullock and His Policy on Large Contact Prints," *Asahi Camera* 12 (1955)
- 57 Lew Parrella, "Wynn Bullock," *U.S. Camera* (1956)
- 58 Shoichi Abe, "From Concert Singer to Photographer—Wynn Bullock," *Photo Art* (1956)
- 59 George Baker, "Wynn Bullock and the Camera Eye," *The Argonaut* (June 1958)
- 60 George Baker, "Bullock: The Nude in Nature," 1962
- 61 Correspondence concerning inclusion in *Who's Who in America*, 1961, and *Columbia College Register*, 1966
- 62 George F. Pollack, "The Act of Photography," *Amateur Photographer* (1966)
- 63 Margery Mann, "Wynn Bullock: In the Midst of Life We Are in Death," *Popular Photography* (July 1970)

- AG 10:5/64–65 Barbara Bullock and Jerry Uelsmann, "Wynn Bullock: Tracing Man's Roots in Nature," *Modern Photography* (May 1970)
- 66 Jean-Claude Gautrand, "The Philosophical Inquiry of Wynn Bullock," *Photo Cine Revue* (February 1973)
- 67 Philip Flower, "Wynn Bullock, A Critical Analysis," 1974
- 68 Gerry Badger, "Wynn Bullock, A Critical Appreciation," (a version of this manuscript appeared in *Photographic Journal*, May 1975)
- 69–73 Student papers on Bullock, 1972–1975

*Publications in Which Bullock's Writings or Photographs Appeared, 1949–1979 (not complete):*

- AG 10:6 63 publications
- AG 10:7 34 publications

*Oversize Material:*

- AG 10:8 Introduction to a 1973 portfolio of Bullock's photographs, written by Ansel Adams; two commercial layouts, an album cover using Bullock photographs, book dummy of *Wynn Bullock, Photography: A Way of Life*, and teaching aids.

## EXHIBITIONS, 1939–1980

Catalogs, scripts, lists of photographs, notices, contracts, correspondence, and other material relating to exhibitions of Bullock's photographs. *See also* the notebooks of Bullock's negative numbers (AG 10:11/23–24), which include lists of prints Bullock sent to various exhibitions. (1 linear foot)

- AG 10:9/1 Lists of exhibitions of Bullock's photographs, lists compiled ca. 1968, 1971
- 2 Exhibitions, n.d.
- 3–17 Exhibitions, 1939–1980
- 18–21 Traveling exhibitions
- 22 Exhibitions juried by Bullock, 1933–1975
- 23 Photographs of Bullock's exhibition installations, ca. 1970s

## EDUCATION, 1939–1980

Correspondence, lists of students, course descriptions and announcements, minutes of professional association meetings, and similar material relating to photographic courses and workshops taught by Bullock. Also included are three folders of material from the Art Center School in Los Angeles, which Bullock attended from 1938 to 1940. (.5 linear foot)

- AG 10:10/1      Photographic Instructors Association, n.d.
- 2      San Francisco State College, 1959
- 3      Workshops, ca. 1959–1975
- 4–5      Art Center School, Los Angeles, class notebooks, 1938–1939
- 6      Art Center School, Los Angeles, miscellaneous, ca. 1938–1939, ca. 1962–1966
- 7      Monterey Community College, Photographic Technological Advisory Committee, 1965
- 8      Illinois Institute of Technology, Chicago Institute of Design, 1967
- 9      Society for Photographic Education, ca. 1967–1974
- 10      University of Santa Clara, 1975
- 11      University of California, Los Angeles and Santa Cruz, 1975
- 12      Miscellaneous photographic schools and clubs, 1957–1975
- 13–20      Lecture notes, lecture transcripts, and miscellaneous material, 1957–1975
- Oversize material: Teaching aids (mounted magazine photographs), n.d. (*see* AG 10:8)

## FRIENDS OF PHOTOGRAPHY, 1967–1975

Correspondence, minutes and meeting material, reports, exhibition and publication notices, and other material relating to Bullock's involvement with the Friends of Photography (FOP). Bullock served as chairman of the FOP's exhibitions committee. (.5 linear foot)

- AG 10:10/21      FOP By-Laws, n.d.
- 22      Minutes of FOP meetings, 1967–1975
- 23–25      Material for FOP meetings, 1973–1975
- 26      Exhibitions committee correspondence, 1967–1975
- 27      Exhibition announcements, 1971–1975

- AG 10:10/28      Executive committee, 1973–1974
- 29      Trustees, 1968–1973
- 30      Committee on the future of FOP, 1974–1975
- 31      Correspondence with Ansel Adams and Rosario Mazzao, 1969
- 32      Correspondence received by FOP, 1969–1974
- 33      Correspondence and memos (internal), 1968–1975
- 34      Memos to FOP members, 1972–1975
- 35      Finances, 1969–1974
- 36      Workshops, 1972–1975
- 37      Memberships, ca. 1973–1975
- 38      Ferguson Fund, 1971–1972
- 39      Fred Parker, 1971
- 40      Publications, ca. 1970–1971
- 41      Newsletter, 1971

## BUSINESS RECORDS, ca. 1951–1965

Correspondence, invoices, balance sheets, lists of supplies, and other material relating to Bullock's photographic businesses. These commercial enterprises were ARTCO, Inc., Arrow Portrait Studio, Arrow Photo Finishers, and Santa Maria Photo Finishers. The records pertaining to these businesses are sketchy and incomplete. (.25 linear foot)

- AG 10:10/42      ARTCO, Inc., ca. 1951.
- 43–44      Arrow Portrait Studio, Arrow Photo Finishers, 1951–1965
- 45      Santa Maria Photo Finishers (?), ca. 1945

## TECHNICAL MATERIAL, 1936–ca. 1975

Legal papers, correspondence, articles, and other material relating to the two photographic processes patented by Bullock — “Photographic Process for Producing Line Images” (1948) and “Method for Matching Opposing Densities in Photographic Film” (1957). In these experiments Bullock worked with processes that he hoped would take the place of hand drawn technical illustrations. Material relating to Bullock's photographic equipment is also included. (1.25 linear feet)

- AG 10:11/1–9      United States Patents, 1941–1965
- 10–13      Great Britain Patents, 1936–1958
- 14      Canadian Patent, 1951–1953
- 15      Correspondence, sale of solarized line after patent, ca. 1960



- AG 10:11/16 Correspondence, J. Calvin Brown (Bullock's lawyer), 1946–1958
- 17 Correspondence, miscellaneous, 1955
- 18 Statements of process (descriptions for patent), drafts, n.d.
- 19 Articles on solarization (not written by Bullock), 1945–1948
- 20 Technical notebook (kept by Bullock), n.d.
- 21–22 Eastman Reference Manual for Salesmen, n.d.
- 23–24 Notebooks of negative numbers (kept by Bullock), ca. 1956–1974 (Notebooks also contain lists of prints sent to various exhibitions, 1960s–1970s)
- 25–37 Photographic equipment (manuals, literature, etc.), ca. 1950–1975

### MISCELLANEOUS PAPERS, 1921–1975

Correspondence, bibliographies of Bullock's publications and exhibitions, press releases, model releases, newspaper clippings, and other material relating to a wide variety of activities. (1 linear foot)

- AG 10:12/1 Address books, 1940(?), and appointment calendars, 1969, 1974–1975
- 2 American Society of Magazine Photographers, 1958–1962
- 3 Awards, 1953–1977
- 4–7 Bibliographic–biographic material, ca. 1940–1975
- 8 Bookplate, n.d.
- 9 Films, *Two Photographers* by Fred Padula, 1967–1975
- 10 Films, *Wynn Bullock: Photographer* by Thom Tyson, Peter Thompson, and David Fuess, ca. 1975. (For transcripts of interviews done for this film, see AG 10:5/53. For the original tapes of these interviews, along with other audio tapes and working materials used in making this film, see AG 10:19–23)
- 11 Invitations, 1961–1964
- 12 Memberships, ca. 1950s–1970s
- 13 Miscellaneous, 1960–1975
- 14–15 Model Releases, ca. 1953–1971
- 16 Newsletters, 1955–1973
- 17 Obituaries (Bullock's), 1975
- 18 Press releases, 1966–1976
- 19 Proposed exhibition service (Henry Holmes Smith), n.d.

- AG 10:12/20 Professional Photographers of California, Professional Photographers of Northern California, Professional Photographers of America, ca. 1960–1964
- 21–23 Publications and newspaper clippings on art, photography, and other subjects, ca. 1940s–1970s
- 24 Publicity for a Paul Caponigro Portfolio, n.d.
- 25 Recommendations written for Bullock, 1942–1951
- 26 Requiem Mass for Bullock, 1975
- 27 Signature facsimile (Bullock's), n.d.

### PERSONAL AND FINANCIAL PAPERS, ca. 1921–1970s

Correspondence; army, school, and medical records; personal financial material; newspaper clippings; and similar items. Two scrapbooks of clippings, correspondence, brochures, articles, and similar material relating to Bullock's career as a concert singer and photographer. (.25 linear foot)

- AG 10:12/28 Newspaper clippings on Bullock's family, ca. 1950–1965
- 29 Personal documents (school, army, and others), 1921–1960
- 30 Letters, cards, programs (including a few items relating to Bullock's singing career), ca. 1920–1940s
- 31 Wynn Bullock's horoscope, n.d.
- 32 Medical, 1956–1971 (see also X rays in AG 10:13)
- 33 Miscellaneous personal papers, 1956–1973
- 34 *Copa de Oro*, South Pasadena High School Yearbook, 1925
- 35 Singing career newspaper clippings and other material, 1921–1939
- 36–38 Invoices and receipts (primarily for sales of photographs), ca. 1954–1971
- 39–41 Investment brochures and newsletters, 1961–1974
- 42–43 Property and real estate, ca. 1940s–1950s
- 44 Miscellaneous financial papers, 1955–1964
- AG 10:13 Two scrapbooks of clippings, correspondence, and other items relating to Bullock's career as a singer and photographer; also, medical X rays.

# Other Material

Newspaper clippings concerning Bullock's career, books and periodicals from his library, video and audio tapes, films, posters, and photographic equipment. The films and tapes provide information on topics relating to Bullock's life and his approach to photography. Tapes of lectures, interviews, and seminars are included. The poster are primarily of Bullock's photographs, usually from exhibitions of his work. Bullock's photographic equipment — accompanied by his technical notes — includes camera and darkroom equipment.

## NEWSPAPER AND MAGAZINE CLIPPINGS, ca. 1920–1975

Newspaper and magazine clippings concerning events of Bullock's career, including exhibitions, publications, lectures, and related activities. A few of the clippings are examples of Bullock's commercial work. The clippings are from a wide variety of publications, primarily newspapers. (.5 linear foot)

AG 10:14/1–2	Undated
3–4	1920–1950
5–6	1951–1954
7–8	1955–1959
9–10	1960–1969
11–12	1970–1980
13–14	Miscellaneous clippings on photography and art, n.d.

## WYNN BULLOCK'S PERSONAL LIBRARY

Books and periodicals from Bullock's library. The works deal with photography, philosophy, art, and related subjects. Some of the books are annotated or signed by Bullock, but none contain his photographs or writings.

AG 10:15	Books annotated by Bullock
AG 10:16	Books not annotated by Bullock (some are signed by Bullock)
AG 10:17	Periodicals

## AUDIO TAPES

AG 10:18	Twenty tapes of lectures, interviews with Bullock, panel discussions, and taped letters.
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## FILMS AND VIDEO TAPES

AG 10:19–24	Copies of two 16mm films on Bullock, <i>Two Photographers: Wynn Bullock and Imogen Cunningham</i> and <i>Wynn Bullock: Photographer</i> , and one copy of a 16mm film made by Bullock while he was a student at the Art Center School, ca. 1939.
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Also included are elements from the film *Wynn Bullock: Photographer*, including audio tapes of interviews with Bullock and his family, dialogue and music tracks, original negative, and a work print. A portion of the interviews has been transcribed (see AG 10:5/53).

## POSTERS

AG 10:25–30	Bullock's collection of posters of his photographs (7 posters), one man and group exhibitions of his work (16 posters), and photographs by other photographers (8 posters).
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## PHOTOGRAPHIC EQUIPMENT

AG 10:31–36	Cameras, lenses, densitometer, light meters, filters, film holders, enlarger, and other photographic equipment. Also included are 11 glass plates (approximately 12" x 15") covered with paint, that were used by Bullock as printing masks. Some of the equipment is accompanied by technical notes made by Bullock. For manuscript material relating to Bullock's photographic equipment, see AG 10:11/25–37.
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# Photographs

In 1975, after Wynn Bullock had designated the Center as the repository for his archive, he selected 140 prints as representative of his artistic oeuvre. These prints form the Core Collection of the Wynn Bullock Archive. At the same time, Bullock designated 159 prints as rejected prints, largely on technical grounds. An additional 700 prints from Bullock's non-commercial, non-student work form a separate study collection. Early work, student work, commercial photographs, patent experiments, and family snapshots form five additional sections of Wynn Bullock's photographs.



## CORE COLLECTION



*Big Sur*, n.d.  
76:546:004



*Head Solarization*,  
ca. 1938  
76:546:011\*  
76:054:005\*



*Light*, 1939  
76:546:007\*  
76:051:084\*



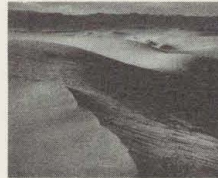
*Mimi, Solarization*,  
1939  
76:546:010\*  
76:054:007\*



*Untitled Solarization*,  
1939  
76:054:006  
76:051:114



*Solarized Head*, 1940  
76:051:117†



*Death Valley*, 1940  
76:051:069\*



*Portrait of Young Girl*, 1947  
76:051:010\*



*Untitled Reticulation*,  
ca. 1948  
76:546:003



*Thistle Solarization*,  
ca. 1948  
76:546:005



*Reticulation*, 1948  
76:546:001



*Reticulation*, 1949  
76:546:009



*Old Chair*, 1951  
76:051:016†



*Typewriter*, 1951  
76:051:022\*



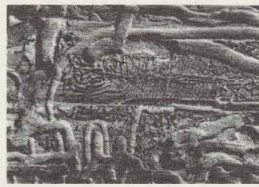
*Del Monte Forest*, 1951  
76:051:014\*



*Pebble Beach Forest*,  
1951  
76:051:026



*Reticulation Abstract*,  
1951  
76:051:113



*Worm Design*, 1951  
76:051:071†



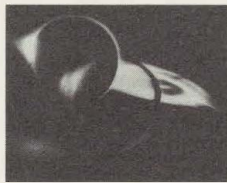
*Driftwood*, 1951  
76:050:002\*  
76:051:019\*



*Child in Forest*,  
1951  
76:050:001\*  
76:051:001\*



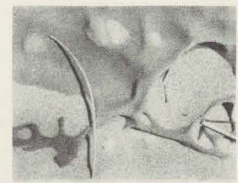
*Light No. 1*, ca. 1952  
76:051:128†



*Light No. 2*, ca. 1952  
76:051:129†



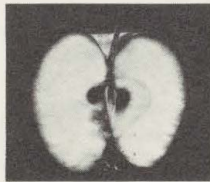
*Light No. 3*, ca. 1952  
76:051:130†



*Sand and Beach*,  
1952  
76:051:050



*Palo Colorado Road*,  
1952  
76:051:038†



*Half an Apple*, 1953  
76:051:039†



*Woman and Thistle*,  
1953  
76:051:018\*



*Woman with Dog in  
Forest*, 1953  
76:051:004†



*Woman and Dog in Forest*,  
1953  
76:050:003\*  
76:051:005\*



*Dead Bush*, 1953  
76:051:040



*Nude on Log*, 1954  
76:051:007\*



*Dorothy*, 1954  
76:051:006



*Stefan*, 1954  
76:051:009\*



*Let There be Light*,  
1954  
76:051:027§



*Seascape*, 1955  
76:051:012



*Little Sur Seascape*,  
1954  
76:051:037



*Swamp Trees*, 1955  
76:051:013\*



*Ice Plant*, 1955  
76:546:008



*Chess Game*, 1955  
76:051:041



*A Child's Grief*,  
1955  
76:051:002\*



*Child and the Unknown*,  
1955  
76:050:004†  
76:051:003†



*Nude in Cobwebbed  
Window*, 1955  
76:050:005§  
76:051:017§



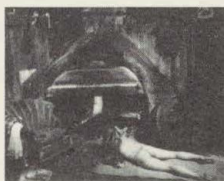
*Eric*, 1955  
76:051:015†



*Edna*, 1956  
76:051:067



*Marilyn*, 1956  
76:051:034



*Marilyn with Cat*,  
1956  
76:051:035



*Nude by Sandy's  
Window*, 1956  
76:051:029†



*Jeanne*, 1956  
76:051:028

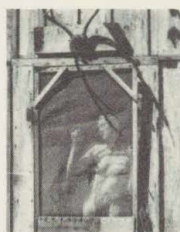




*Lucia*, 1956  
76:051:031†



*Barbara*, 1956  
76:051:036



*Nude Behind Screen  
Door*, 1956  
76:051:030



*Barbara Through  
Window*, 1956  
76:051:032†



*Nude in Dead Forest*,  
1956  
76:051:023†



*Lynne*, 1956  
76:051:042†



*Stark Tree*, 1956  
76:051:024\*



*Del Monte Forest*,  
1956  
76:051:025\*



*Woman's Hands*, 1956  
76:050:006\*  
76:051:045\*



*Twin Oaks*, 1956  
76:051:033†



*Christmas, Sandy's*,  
1956  
76:051:021†



*Navigation without  
Numbers*, 1957  
77:085:006\*  
76:051:051\*



*Marylin and Child*  
1957  
76:051:157



*Marylin and Child*  
1957  
76:546:012



*Floating Logs*, 1957  
76:051:020\*



*Sunset, Big Sur  
Country*, 1957  
76:051:047†



*Tide Pool, 1957*  
76:051:048\*



*Log and Horsetails, 1957*  
76:051:044\*



*The Horsetail, 1957*  
76:051:043†



*Scarecrow, 1957*  
76:051:046§



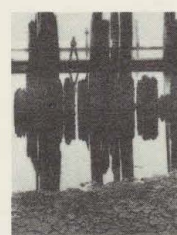
*Fence, Pacific St., S. F., 1957*  
76:051:049



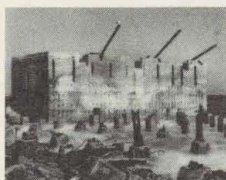
*The Pilings, 1958*  
76:051:054§



*The Pilings – Straight Print, 1958*  
76:051:090



*Boy Fishing, 1958*  
76:051:065†



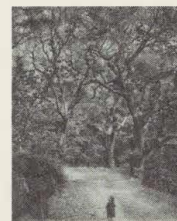
*The Bird, 1958*  
76:051:055†



*Weston Beach, 1958*  
76:051:057†



*Pt. Lobos Wave, 1958*  
76:051:056\*



*Child in Forest Road, 1958*  
76:050:007\*  
76:051:062\*



*Lynne and Doll, 1958*  
76:051:060\*



*Lynne, 1958*  
76:051:058†



*Torso in Window, 1958*  
76:051:008\*



*Barbara, 1958*  
76:051:059



*Cactus, 1958*  
76:051:061†



*Florence — Trees and Sand Dunes, 1959*  
76:051:066\*



*Night Scene, 1959*  
76:051:053‡



*The Masts, 1959*  
76:051:064†



*Erosion, 1959*  
76:051:063§



*Girl in Car, 1960*  
76:051:068



*Woman Reflected in Window, 1961*  
76:051:070



*D. Diamond, 1964*  
76:051:089



*The Shore, 1966*  
76:051:088\*



*Leaves, 1967*  
76:051:072\*



*The Mast, Cannery Row, 1968*  
76:051:074†



*In the Surf, 1968*  
76:051:079†



*Sea Palms, 1968*  
76:051:081\*  
76:050:009\*



*Rocks and Waves, 1968*  
76:051:091\*  
76:051:080\*

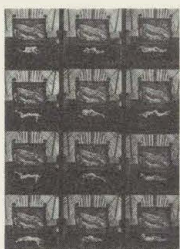


*Mendocino Coast, 1968*  
76:051:075\*



*Girl on Beach, 1968*  
76:051:073†

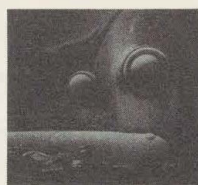




*Sleeping Girl*, 1968  
76:051:076



*Leaves and Cobwebs*,  
1968  
76:051:078\*



*Tail Lights*, 1968  
76:051:077\*  
76:050:008\*



*Seed Pods*, 1969  
76:051:093\*  
76:051:131\*



*Dandelion Seeds*,  
*Photogram*, 1969  
76:546:002



*Leaves and Cobwebs*,  
1969  
76:051:094



*Weeds, Photogram*, 1969  
76:546:006



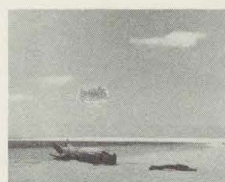
*Under the Wharf*,  
1969  
76:051:082†



*Rock and Limpets*, 1969  
76:051:083\*



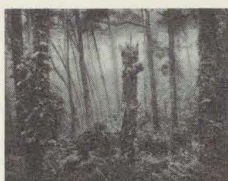
*Unmarked Graves*, 1969  
76:051:092\*



*The Beach*, 1969  
76:051:087\*  
76:051:086\*



*Untitled (Dream)*,  
1969  
76:051:052



*Del Monte Forest*, 1969  
76:051:095\*



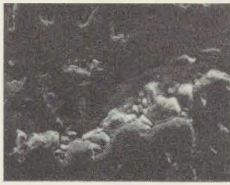
*Rocks, Hens, and  
Chickens*, 1969  
76:051:085†



*Wheat and Shadow*,  
1970  
76:051:096



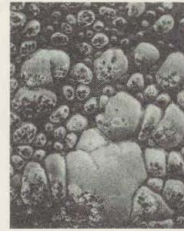
*Monterey Cypress  
Trunk*, 1970  
76:051:105\*



*Untitled, 1970*  
76:051:103\*



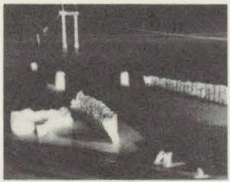
*Stone — Lobos, 1970*  
76:051:099\*



*Pebble Beach, 1970*  
76:050:010\*  
76:051:102\*



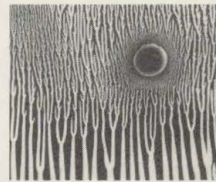
*Pebble Beach  
Fantasy, 1970*  
76:051:098†



*Offshore, 1970*  
76:051:100\*  
76:051:101\*



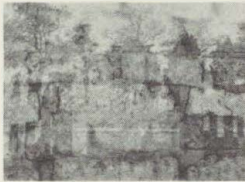
*Untitled, 1970*  
76:051:104\*



*Photogram, 1970*  
76:051:097†



*Nude Photogram,  
1970*  
76:051:107†



*Reflections in the  
Window, 1971*  
76:051:106



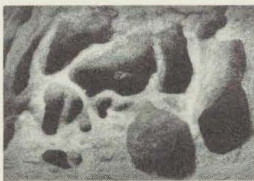
*Tree Trunk, 1971*  
76:051:112†



*Wood, 1971*  
76:051:116†



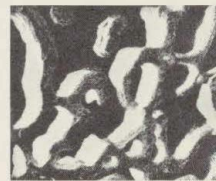
*Sycamore Tree  
Scar, 1971*  
76:051:108†



*Rocks, 1971*  
76:051:011†



*Wood Reversal, 1971*  
76:051:115



*Rock, 1971*  
76:051:111



*Rock, 1971*  
76:051:110†



*Woman on Dunes, 1972*  
76:051:119†



*Point Lobos Tide Pools, 1972*  
76:050:011†



*Untitled #1, 1972*  
76:051:122†



*Fallen Tree Trunk, 1972*  
76:051:118



*Wood, 1972*  
76:051:121†



*Untitled #13, 1972*  
76:051:123



*Sawed Tree Trunk, 1972*  
76:051:120†



*Rattlesnake in Tin Can, 1972*  
76:051:109†



*Wood, 1973*  
76:051:127†



*Wood, 1973*  
76:051:125†



*Point Lobos Rock, 1973*  
76:050:012†  
76:051:124†



*Rock, 1973*  
76:051:126†



## REJECTED AND STUDY PRINTS

The 159 rejected prints were designated by Bullock, primarily to distinguish them from the prints in the core collection. The rejected prints, with a few exceptions, are mounted, and many are signed. Some of the same images appear in the core collection.

The 700 study prints (including 41 color prints) were not designated by Bullock. Included with the study prints are 18 photographs categorized by Bullock as exhibition and award-winning prints.

The distinction between rejected and study prints has been kept to preserve the judgments that Bullock made about his work late in his life. Both categories have been sorted by subject classifications that reflect Bullock's system of sorting and numbering his negatives and prints. The subject classifications have been drawn from his notebooks of negative numbers (see AG 10:11/23–24).

1. Animals  
43 study prints
2. Architecture (interiors and exteriors)  
13 rejected prints  
11 study prints
3. Clouds-Moon  
10 study prints
4. Design  
29 rejected prints  
53 study prints
5. Furniture  
1 rejected print  
2 study prints
6. Graveyards and Relics  
13 rejected prints  
12 study prints
7. Landscapes  
4 rejected prints  
16 study prints
8. Light Abstractions  
64 (including 38 color) study prints
9. Nudes  
20 rejected prints  
171 study prints

10. Photograms, Negative Images, and Solarizations  
4 rejected prints  
74 study prints
11. Portraits  
2 rejected prints  
32 study prints
12. Roads, Bridges, and Fences  
3 rejected prints  
10 study prints
13. Rocks and Shells  
12 rejected prints  
36 study prints
14. Seascapes  
30 rejected prints  
90 study prints
15. Trees, Leaves, and Plants  
28 rejected prints  
58 study prints
16. Exhibition and Award Winning Prints  
Eighteen photographs (including 3 color prints) that were chosen from various exhibitions, given awards, or published in magazines. Some of the photographs are from Bullock's first one man show at the Los Angeles County Museum in 1941.

## CONTACT SHEETS

Twenty-five contact sheets of negatives ranging in size from 35mm to 2¼" x 3¼". Subjects include nudes, portraits, and landscapes. The images are similar to some rejected and study prints.

## CENTER FOR CREATIVE PHOTOGRAPHY CONTACT PRINTS

Contact prints of selected Bullock negatives (printed by the Center) that represent a wide range of Bullock's work. Virtually all of the 8 x 10 and 5 x 7 negatives have been contact printed, while about half of the 4 x 5 and 2¼ x 2¼ negatives were printed.

Included are contact prints of:

- 1022 8 x 10 negatives
- 47 5 x 7 negatives
- 724 4 x 5 negatives
- 3861 2¼ x 2¼ negatives (including a few 2¼ x 2¾ and 2¼ x 3¼ variants)

## EARLY AND ART CENTER WORK

Work dating approximately from 1928 — when Bullock began photography — to 1940 — just after he graduated from the Art Center School in Los Angeles.

The early work (27 prints) consists primarily of tourist views (probably taken while Bullock was touring as a concert singer), portraits, and landscapes.

The Art Center work (133 black-and-white and 5 color prints) includes class assignments and other work done by Bullock during, and just after, his stay at the school. The work includes nudes, landscapes, portraits, a photograph of Bullock's class, and solarizations.



Box 129: 75:004:343  
Box 123



Box 129 75:004:329 - similar



Box 129 75:004:329  
319

## COMMERCIAL WORK

Photographs (488 black-and-white and 11 color prints, 32 black-and-white contact sheets) from a wide variety of assignments undertaken by Bullock during his career as a commercial photographer, from approximately 1940 to 1968. A listing of Bullock's commercial photographs, 1956 to 1965, can be found in his notebooks of negative numbers, *See* AG 10:11/23–24. It is difficult, at times, to distinguish between Bullock's commercial and art photography. Prints of some photographs made for commercial purposes might be filed with the study or rejected prints.

Commercial projects represented in the archive include:

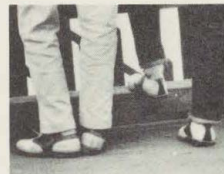
### **Photographs for Postcards, 1946 (36 prints)**

Series of photographs of various Hollywood scenes made to be printed as postcards. The project was to be done by the Santa Maria Photo Finishing Plant, one of the photographic businesses managed by Bullock. It appears that the postcard project never really got very far, so few, if any, postcards were ever printed.



### **Feet series, ca. 1950s (25 prints)**

Photographs taken to accompany an article. The Bullock papers include an undated manuscript (probably written by Bullock) titled "Feet." The article was probably not published.



**Studio Portraits, ca. 1950s (8 prints, including 3 color)**

Portraits done by Arrow Portrait Studio, Bullock's studio at Ft. Ord, California. Bullock had the photographic "concession" at the fort.



**Postman to Paradise, ca. 1957–1958 (17 prints)**

Photographs for a newspaper article about a postman in a rural area near Carmel, California. The article was probably published in the *Carmel Pacific Spectator Journal*.



**Santa Cruz Boardwalk series, ca. 1958 (100 prints)**

Photographs of scenes along the Santa Cruz Boardwalk. Probably not taken as a specific assignment. No evidence of publication. Largely 35mm format.





**Laguna Seca Car Races, ca. 1958–1960 (26 prints and 19 contact sheets)**

Coverage of several years of the race. Bullock had press credentials for the race, but there is no indication that any of these photographs were published. Largely 35mm format.



**Ranches, 1958 (17 prints)**

Photographs of California ranches—probably the Palo Colorado Ranch and the Mills Ranch.



**Monterey Jazz Festival, ca. 1959 (13 prints and 13 contact sheets)**

Photographs of musicians at the Monterey Jazz Festival—photos are undated but are probably 1959, judging from Bullock negative numbers. Bullock might have intended to sell photographs to the musicians or as news photographs. There is no indication that any were published. Musicians include Louis Armstrong and Count Basie.



**Hermits of New Camaldoli, 1959 (43 prints)**

Photographs taken to accompany an article in *St. Joseph Magazine* (61:2 (February 1960) :10–15), on this religious order.



**Puppets, 1959, 1961 (12 prints)**

Photographs of puppets, puppet shows, and the sculpture (by Clark A. Smith) done as props for the shows and as models for the puppets.



**Elgin Gates Trophy series, 1960 (55 prints)**

Photographs of hunting trophies in Gates's home. Series was commissioned by Gates.





**Monterey Savings and Loan (MSL), ca. 1960–1964  
(74 prints)**

Bullock did extensive work for the MSL, including a series on the historic buildings of the Monterey area (published in *Monterey Adobe Heritage*, Monterey, Cal.: 1965), copy work (of historic photographs), and publicity photographs for MSL publications.



**Motels, n.d. (3 prints)**

Photographs of motels, possibly done for *Motorland* magazine or for individual motels.



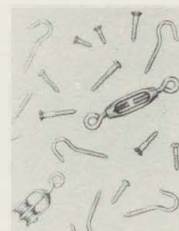
**Miscellaneous, n.d. (73 prints, including 8 color,  
and 1 contact sheet)**

Includes copy work done for Henry Miller, advertising photographs for a backpack company, a series of photographs of cats, interiors of houses, and various other projects.



### PATENT EXPERIMENTS

Photographs, contact prints, test strips, and similar material (approximately 300 prints) relating to Bullock's experiments with solarization, which led to his two patents. The Wynn Bullock Archive also includes negatives from these experiments and manuscript material (See AG 10:11/1-19) that describes the patented processes.



### FAMILY AND FRIENDS

Photographs (82 prints and 3 contact sheets) of Bullock's family and friends, including portraits of Bullock and photographs of his darkroom and studio. Several of the portraits of friends are similar to portraits filed with the rejected and study prints. Among the portraits of Bullock are those by Larry Colwell, Joan Murray, and Alan Addlestave.

## WYNN BULLOCK COLLECTION

Photographs (293 prints) by other photographers. Some are by Bullock's students at the Chicago Institute of Design (Illinois Institute of Technology), where he taught in 1967. Also included are four engravings after paintings by Bartolomé Estéban Murillo, Pietro Francisco Mola, and Corregio.

Photographers in the Wynn Bullock Collection are listed below. The number of prints by each photographer follows in parentheses.

Alcossier, Murray and Weirs, Sandra (1 35mm contact sheet)	Fee, James (1)	Moholy-Nagy, László (2 copy prints and 1 copy slide of a Moholy-Nagy photograph. The original was once owned by Bullock)	Strobmeyer, Robert (1)
Anonymous (33)	Fernandez, Antonio A. (8)	Murry, Joan (4)	Sung, Thung Long (9)
Aronson, Jerry (5)	Finfer, June (2)	Newberry, James (4)	Taylor, Theron (1)
Baker, Michael (1)	Florian-Steiner, F. (1)	O'Brien, Robert E. (6)	Uelsmann, Jerry (3)
Banish, Roslyn (2)	Foster, Steve (4)	Palmer, Phil (3)	Wagner, Ron (1)
Belcher, Ray (1)	Gutmann, John (1)	Parker, Ann (1)	Walker, Mike (2)
Bell, Arthur (6)	Hair, Jim (1)	Prather, G. L. (1)	Walker, Todd (2)
Beloian, C. (1)	Hawthorne, Lois (2)	Putzar, Edward (1)	Wall, Herman (8 prints accompanied by a letter to Bullock)
Bender, Rudy (1)	Horn, Scuma(?) (2)	Robinson, Gerald (1)	Ward, J. D. (5)
Bendson, Kaye (1)	Ibsen, Niels (1)	Romeike, Carla (18)	Wax, Marvin (1)
Bernhard, Ruth (4)	Ihle, John (1)	Rosenfield, Roger (1)	Welpott, Jack (1)
Berry, Don (2)	Jachna, Joseph (4)	Shea, Edmund (1)	Wessels, Tony V. (1)
Brook, John (1)	Jimison, (?) (2)	Shepherd, Beth (1)	Weston, Brett (4)
Burlison, Barry (1)	Johansen, Merete (2)	Siegal, Arthur (1)	Weston, Edward (4)
Cafts, S. (?) (1)	Kane, Art (1)	Sinclair, Roland (15)	Wilgus, Beverly (1)
Colwell, Larry (3)	Kossay, John (1)	Sister Adele (1)	Wilgus, Jack (1)
Coyne, Robert (1)	Katz, Brian (17)	Slobodian, Scott L. (10 prints accompanied by a letter to Bullock)	Williams, DeWayne A. (1)
Cunningham, Imogen (4)	Kent, David A. (2)	Stephens, Jerry (1)	Williams, Shedrick (3)
Cummings, Russ (1)	Ketchum, Cavalliere (1)		Winningham, Geoff (18)
Dater, Judy (2)	Koral, Barry (7)		
Donoho, David (1)	Larson, William (6)		Ziegler, (?), (1)
Elbenbein, Susan (1)	Laughlin, Clarence John (23)		
Enos, Franklin (1)	McCormack, Dan (2)		
Erwin, James (9)	Mertin, Roger (1)		

# Negatives and Transparencies

Approximately 15,000 negatives ranging in size from 35mm to 8 x 10. The negatives are often accompanied by Bullock's notations, which usually include his negative number, title, or date (the notebooks in which Bullock listed his negative numbers are in his papers, *see* AG 10:11/23–24). A few of the negatives (primarily the 35mm and 2¼ x 2¼ negatives) are accompanied by contact prints.

The Wynn Bullock Archive also includes approximately 1750 color transparencies of light abstractions, nudes, commercial work, family and friends, Bullock's black and white photographs, and other subjects. Also included are color stereo transparencies of a variety of subjects and a series of transparencies that illustrate Bullock's method of making light abstractions.

The negatives and transparencies in the Wynn Bullock Archive have been given the designation Negative Group 1. Included in NG 1 are approximately:

1200	8 x 10 negatives
50	5 x 7 negatives
1800	4 x 5 negatives
6000	2¼ x 2¼ negatives (including a small number of 2¼ x 3¼ and 2¼ x 2¾ negatives)
3	color 2¼ x 3¼ negatives
5000	35mm negatives

600	negatives of early and Art Center School work, ranging in size from 35mm to 4 x 5
550	negatives from patent experiments, including a variety of sizes, primarily 4 x 5
5	8 x 10 transparencies
10	5 x 7 transparencies
200	4 x 5 transparencies
450	2¼ x 2¼ transparencies
100	2¼ x 3¾ transparencies
900	35mm transparencies
100	sets of stereo transparencies



# Related Resources

The following resources are not part of the Wynn Bullock Archive but are relevant to the study of Bullock and his photography. Included are prints from other collections, a traveling exhibition of his work, and video tapes relating to Bullock.

## PRINTS

The Forest, 1956  
Ansel Adams Collection  
76:306:001

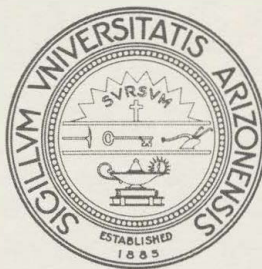
Untitled, n.d.  
Ansel Adams Collection  
76:306:002

Bullock Traveling Exhibition  
50 photographs  
77:085:001 – 050  
Gift of Edna Bullock

8 reproductions of Bullock photographs  
78:005:001 – 008  
Gift of Mrs. Philip Schneeberger

## VIDEOTAPE LIBRARY

A brief statement by Bullock at the Center's dedication ceremony, 1975. (Video 75:001 – 75:002)  
A video tape of the film *Wynn Bullock: Photographer*. (Video 78:043)



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January 1986  
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