SONYA NOSKOWIAK ARCHIVE

GUIDE SERIES NUMBER FIVE
CENTER FOR CREATIVE PHOTOGRAPHY
UNIVERSITY OF ARIZONA
SONYA NOSKOWIAK ARCHIVE

Compiled by Donna Bender, Jan Stevenson, and Terence R. Pitts

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CENTER FOR CREATIVE PHOTOGRAPHY
UNIVERSITY OF ARIZONA
Center for Creative Photography
University of Arizona
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Introduction

With this publication, the Center’s Guide Series includes for the first time extensive reproductions of the photographs from the archive described, providing the scholar with another point of access to the primary resources housed at the Center.

To readers of Edward Weston’s Daybooks, Sonya Noskowiak is familiar as Weston’s photographic protégé and intimate friend from 1929 to 1934. In his entry for February 17, 1930, Weston noted: “Sonya I must mention re her first work, almost her very first: a negative of Neil’s hand, the back of a chair, and a halved red cabbage.”1 Shortly thereafter she began printing Weston’s commercial portraits and even accumulating her own clientele for portrait sittings. And rather suddenly, this immigrant, who had been born in Leipzig, Germany, and raised in Chile, had a career.

It is evident in her photographs from the early 1930s that Weston’s influence on her style and subject matter was strong, and there are times when Noskowiak’s photographs resemble the work of a devoted acolyte. But even during the years when she was still closely working with Weston, Noskowiak rapidly found ways to use photography in a manner more clearly her own. Acceptance as an art photographer in her own right came as early as 1932 when she was included in the original Group f/64 exhibition at the M. H. deYoung Museum in San Francisco, along with Weston, Adams, Cunningham, and others. In the following years she had several one-woman shows at galleries such as the Ansel Adams Gallery, the Denny-Watrous Gallery in Carmel, and Willard Van Dyke’s 683 Gallery in Oakland. She was also involved in a number of group exhibitions in Bay Area museums, where she frequently won the praise of the San Francisco Chronicle’s critic, Alfred Frankenstein.

Most critics took kindly to Noskowiak’s work, but nearly all of them were at pains to describe the difference they sensed between her work and Weston’s. Dora Hagemeyer’s explanation was typical of the attempts to distinguish between their styles. Noskowiak’s “workmanship,” Hagemeyer wrote, “as must necessarily be the case under such a master as Edward Weston is clean and direct ... but Sonia [sic] Noskowiak has put into her work something which is essentially her own: a subtle and delicate loveliness.”2

Noskowiak and Weston separated in 1934; however, the two were among the eight photographers hired by the California region of the Federal Arts Project in 1936.3 for a little more than a year she photographed California artists and their paintings, sculptures, and murals, for touring exhibitions available to public institutions. Noskowiak continued to be active in photography until about 1965, although the necessity of earning a living meant that her work consisted almost exclusively of portraiture and commercial photography from the early 1940s on. Her commercial photography ran the gamut from catalog work for manufacturers of lamps and stoves to architectural photography for prominent California architects.

Sonya Noskowiak died in 1975. At the encouragement of Ansel Adams, her brother Arthur Noskowiak placed her archive at the Center where it joins the archives of two fellow members of Group f/64: Edward Weston and Ansel Adams.

Terence R. Pitts
Curator and Librarian
NOTES


2Dora Hagemeyer, “Noskowiak Exhibit Important to Art.” *Carmel Pine Cone* September 8, 1933, p. 4.

3The other photographers were Chandler Weston, Le Roy Robbins, Hy Hirsh, William Abbe­nseth, Sybil Aniekeff, and Nacho Bravo. Brett Weston was the project supervisor.
Correspondence and Papers

The three boxes of Sonya Noskowiak's papers have been designated Archive Group 3. Thus, AG 3:2/4 indicates the fourth folder in the second box.

AG 3:1/1 Christmas cards
AG 3:1/2 Clippings: theater activities
AG 3:1/3 Clippings: miscellaneous topics
AG 3:1/4 Clippings relating to Edward Weston
AG 3:1/5 Clippings relating to photography
AG 3:1/6 Correspondence: Imogen Cunningham
AG 3:1/7 Correspondence: Monroe E. Deutsch
AG 3:1/8 Correspondence: Hurley Marine Works
AG 3:1/9 Correspondence: Marina Losenzini
AG 3:1/10 Correspondence: Museum of Modern Art, New York
AG 3:1/11 Correspondence: San Francisco Chronicle
AG 3:1/12 Correspondence: San Francisco Society of Women Artists
AG 3:1/13 Correspondence: Mrs. S. Thompson
AG 3:1/14 Correspondence: Willard Van Dyke
AG 3:1/15 Correspondence: Edward Weston
AG 3:1/16 Correspondence: miscellaneous
AG 3:1/17 Exhibition announcements, etc.
AG 3:1/18 Exhibition reviews

AG 3:2/1 Miscellaneous
AG 3:2/2 Notes on photography by Noskowiak
AG 3:2/3 Photographs in collections
AG 3:2/4 Published photographs
AG 3:2/5 Prizes
AG 3:2/6 Translations by Noskowiak
AG 3:2/7 Anonymous poem about Edward Weston

AG 3:3 Account book
AG 3:3 Issues of The Coast, Sunset, and Housing Magazine of Homes and Gardens
AG 3:3 Snapshots of Noskowiak, relatives and friends
Photographs

Of the 480 photographs (not including proof prints) by Noskowiak in the archive, 98 have not been reproduced because they are duplicates, slight variants, or are of poor quality. All of the photographs are gelatin silver prints and range in size from approximately 3¼ by 4¼ to 8 by 10 inches. Titles which are italicized have been taken directly from the print; all other titles have been supplied by the Center.
Lighthouse Interior, 1933
76:009:191, 285

untitled, 1930
76:009:331

untitled, 1936
76:009:217

untitled, 1933
76:009:271

untitled, 1930
76:009:189

untitled, 1931
76:009:226

untitled, 1930
76:009:243

untitled, 1930
76:009:244

untitled
76:009:345
untitled 76:009:465

untitled 76:009:327

Roofs — San Francisco Wharfs, 1940 76:009:239

untitled 76:009:466

Telegraph Hill, 1941 76:009:185

untitled, 1937 76:009:255

untitled, 1937 76:009:201

untitled 76:009:467

untitled 76:009:326

untitled 76:009:468

San Francisco Wharfs, 1937 76:009:240, 337

untitled 76:009:343

Industrial, 1938 76:009:237

untitled, 1937 76:009:252

untitled, 1937 76:009:236

untitled 76:009:190
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<th>Image</th>
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<td>Church - Eureka, California, 1940</td>
<td>76:009:162</td>
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<tr>
<td><img src="image2" alt="untitled, 1937" /></td>
<td>untitled, 1937</td>
<td>76:009:166</td>
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<td><img src="image3" alt="Church - Virginia City, 1940" /></td>
<td>Church - Virginia City, 1940</td>
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<tr>
<td><img src="image4" alt="Detail of Church in Virginia City, 1940" /></td>
<td>Detail of Church in Virginia City, 1940</td>
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<td>untitled, 1930</td>
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<td><img src="image11" alt="F. F.'s Hand and Guitar, 1933" /></td>
<td>F. F.'s Hand and Guitar, 1933</td>
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<td><img src="image12" alt="F. F.'s Hand and Guitar, Fingerboard, 1933" /></td>
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<td><img src="image13" alt="Hand and Violin, 1936" /></td>
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<td><img src="image15" alt="Hand" /></td>
<td>Hand</td>
<td>76:009:225</td>
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<td><img src="image16" alt="untitled" /></td>
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This name index is derived from Sonya Noskowiak's handwritten annotations on the envelopes in which she stored her 4×5 portrait negatives. Because of the quantities of negatives involved, we have made no attempt to verify identities or the spelling of names. Except for the correction of several obvious errors, we have transcribed the names exactly as they were originally written. We welcome any inquiry or information regarding these negatives.

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<td>Bacon, Ernest</td>
<td>Boswell, John</td>
<td>Caballero, Peter</td>
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<tr>
<td>Alder, Judy</td>
<td>(composer, pianist,</td>
<td>Bowen, Ruth</td>
<td>Cafcalas, Bud</td>
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<tr>
<td>Alder, Nathan</td>
<td>conductor)</td>
<td>Bowness, Frances</td>
<td>Cafcalas, Kathie</td>
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<td>Alcade, Mary</td>
<td>Ball, Patricia</td>
<td>(nurse)</td>
<td>Cahn, Cathey</td>
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<td>Alexander, Bob</td>
<td>Ballard, Jean</td>
<td>Boyd, Mrs. Richard</td>
<td>Cahn, Louise</td>
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<tr>
<td>Alexander, Johnny</td>
<td>(violinist)</td>
<td>A.</td>
<td>Cahn, Richard S.</td>
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<td>Allan, Miss</td>
<td>Barkan, Dr. Albert</td>
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<td>Brand, Christopher</td>
<td>Callaghan, Mrs.</td>
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<td>Amoit Family</td>
<td>Bascom, Annie</td>
<td>Brand, Susie</td>
<td>Callender, Gilda</td>
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<td>Anargyros, Nedra</td>
<td>Batsford</td>
<td>Bravo, Doris</td>
<td>Cameron, Basil</td>
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<td>Bravo, Nadro</td>
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<td>Beard, Billy</td>
<td>Bravo, Mario</td>
<td>Campbell, Duncan</td>
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<td>Bravo, Raul</td>
<td>Campbell, Reto</td>
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<td>Caylor, Mrs. and</td>
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<td>M.</td>
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(painter)
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Thatcher, Virginia
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Thompson, Johnnie
Thompson, Mrs. S.
Thompson, Tommie
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Wallace, Moira
Walser, Joe
Warshaw, Henry
Waters, James
Weingarten
West, Hazil
Weston, Edward (photographer)
Weston, Robin
White, Albert
White, Geoffrey
White, Peggy
White, Viola
Whitney, Anita
Whitsel, Miss
Wickman, Frank
(pianist)
Wilhoit, Betty
Wilhoit, James O.
Wilhoit, Peter
Williams, Dorothy
Williams, Mr. and Mrs.
Williams, Rhys
Wilson, Charis
Wilson, Katherine
Wilson, Mrs. Cloe
Winnifred, Christie
(pianist)
Winter, Ella
Winterburn, Phyllis
Witchey, Mrs. J. H.
Wilcox, Helen
Wolf, Mrs. Paul T.
Wolff, Dr. and Mrs.
Wolff, Frank
Wolff, George
Wolff, Warren
Woods, Gertrude
Workman, Runel
Wright, Beverly
Wylie, Miss
Young, Arthur (painter)
Yundt, Ava (nurse)
Zens, Mr. and Mrs. C.
Zoudie, Miss
Other Negatives

Aside from her 4×5 portrait negatives, the Sonya Noskowiak Archive contains 28 additional boxes of negatives. These are primarily 8×10 negatives made for commercial purposes. Some of the subjects include fashion models, stage plays, California architecture, industrial products, furniture, gardens, and jewelry. Of particular note is a box of negatives made for the Federal Art Project. The Center will be pleased to answer any inquiries about this negative collection.
Arizona Board of Regents

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CAROLYN WARNER State Superintendent of Public Instruction

Appointed

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DR. WILLIAM G. PAYNE January 1984
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DONALD G. SHROPSHIRE January 1990
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Center for Creative Photography

JAMES L. ENYEART, Director; MARGUERITE McGILLIVRAY, Administrative Assistant; TERENCE PITTS, Photographic Archives Curator and Librarian; AMY STARK, Assistant Photographic Archives Librarian; NANCY SOLOMON, Publications Coordinator; DIANNE NILSEN, Photographer; LAWRENCE FONG, Registrar; JENNIFER DAVIS, Secretary; SUSAN RUFF, Assistant Archives Curator; DONNA BENDER, Assistant Archivist; SHARON DENTON, Assistant Archivist; CHARLES LAMB, Assistant Archivist; STUART ALEXANDER, Assistant Archivist; JEANNE FINLEY, Exhibitions Curator; MARY ELLEN McGOLDRICK, Polaroid Fellow; MANUEL AGUIRRE, Student Assistant; SUSAN LORBER, Student Assistant; JOSEPH SHUBITOWSKI, Student Assistant; LISA M. WAITE, Student Assistant.
Guide Series

The Guide Series, supported by a grant from the National Endowment for the Arts, is an on-going series of introductions to portions of the Center's collections.

*Ernest Bloch Archive:* A guide to the extensive collection of negatives (many of which are stereo glass plates) of photographer and composer Ernest Bloch, 1880–1959. $2.00

*Paul Strand Archive:* A guide to the prints, correspondence, and manuscripts in the Paul Strand Archive. $2.00

*Edward Weston: Photographs and Papers:* A guide to the holdings of prints and correspondence by Edward Weston in several of the Center's collections. $2.00

*Acquisitions, 1975 to 1977:* A photographer index to the acquisitions of the Center for Creative Photography during its first three years. $2.00

*Sonya Noskowiak Archive:* A guide to the prints, negatives, and correspondence in the Sonya Noskowiak Archive, including 382 reproductions of photographs in the archive. $4.00

*Wynn Bullock Archive:* A guide to the prints, negatives, manuscripts, and correspondence in the Wynn Bullock Archive, including a section of reproductions of photographs in the archive (available Fall 1982). $4.00

Guides are available from the Center for Creative Photography, University of Arizona, 843 East University Blvd., Tucson, Arizona, 85719.