

# MARION PALFI ARCHIVE



GUIDE SERIES NUMBER TEN  
CENTER FOR CREATIVE PHOTOGRAPHY  
UNIVERSITY OF ARIZONA



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Compiled by Robert Sorgenfrei and David Peters

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University of Arizona  
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# Contents

Introduction	
by Robert Sorgenfrei	5
Marion Palfi: A Biography	
by Robert Sorgenfrei	7
Chronological List of Exhibitions, 1945–1983	11
Chronological Bibliography, 1932–1983	13
Correspondence, 1940–1978	17
Selective Index to the Correspondence	17
Activity Files	18
Biographical Material, ca. 1920s–1979	18
Exhibition Files, 1945–1983	19
Teaching Files, ca. 1948–1976	19
Reference Files, ca. 1930s–1978	19
Photographic Project Files	20
Julius Rosenwald Fellowship and American Missionary Association, 1945–1950	20
There Is No More Time, 1949–1952	21
Children in America, 1949–1952	21
In These Ten Cities, 1950–1951	21
Suffer Little Children, 1951–1961	21
Curacao, 1953	21
One Month in Mexico, 1955	21
You Have Never Been Old, 1954–1962	21
Gangler Circus, 1961	21
That May Affect Their Hearts and Minds, 1963–1967	22
The Esau Jenkins Story, 1963–1967	22
First I Liked the Whites, I Gave Them Fruits, 1966–1973	22
Ask Me If I Got Justice, 1970–1978	22
Other Materials	23
Publications, 1932–1983	23
Artifacts, ca. 1940s–1978	23
Audiovisual Materials, 1974–1975	23
Oversize Materials, ca. 1920–1978	23

Photographs	25
Early Work, 1930s–1943	27
Great American Artists of Minority Groups and Democracy at Work, 1944–1945	34
Julius Rosenwald Fellowship, 1946–1949	40
Georgia Study, 1949	48
There Is No More Time, 1949	49
In These Ten Cities, 1950–1951	54
Curacao, 1953–1954	55
You Have Never Been Old, 1955–1957	58
That May Affect Their Hearts and Minds, 1963–1964	66
First I Liked the Whites, I Gave Them Fruits, 1967–1969	69
Ask Me If I Got Justice, 1974–1975	77
Photographic Materials	78
Study Prints, Work Prints, and Contact Sheets, ca. 1930s–1975	78
Negatives, ca. 1930s–1974	78

# Introduction

Marion Palfi lived two distinct lives: first an actress and fledgling photographer in Europe and later a professional photographer in the United States. The European period of her life lasted until she was thirty-two years old; there she had turned to photography after a successful but unsatisfying career as an actress, dancer, model in the shadow of Hitler's rise to power in Germany. Her second life started when she came to the United States in 1940, joining thousands of other European emigrés seeking refuge from the Nazis. She later said of this period that she did not really start to live until she came to the United States and began social advocacy photography.

Material in the Marion Palfi Papers spans approximately fifty years. There is no primary source material on Palfi's early life. The earliest material dates from the late twenties when Palfi was an actress, model, and dancer. These items consist mainly of scrapbooks containing German newspaper clippings. Virtually no information exists on her early career as a photographer in Germany and Holland, except for the study prints themselves. Only scattered information is available about her early years in New York. Most of the information in the Palfi papers covers the period from 1945 to shortly after her death in 1978.

The Marion Palfi Papers reflect her career as a photographer, teacher, researcher, and social critic. Most heavily documented are the social research projects that she undertook from 1946 to 1975. General correspondence provides information regarding her everyday activities and personal philosophy. Palfi saved most incoming correspondence. In addition, she usually made carbon copies of the letters she typed. This exchange of correspondence is useful in tracing chains of events over a period of time. Through this material Palfi's association with such figures as photographer Edward Steichen, anthropologist John Collier, writer-poet Langston Hughes, and former first lady Eleanor Roosevelt can be studied.

There is information in the papers regarding Palfi's teaching activities, exhibitions, her attempts to publish her work, and her views on using the art of photography to influence social change. Also included are publications that featured her photographs or contained articles about Palfi and her work.

After Palfi's death in 1978, her archive was given to the Menninger Foundation by her husband, Martin Magner. In 1982, Magner and the Menninger Foundation transferred the archive to the Center for Creative Photography. The archive consists of personal papers, negatives, fine prints, study prints, contact sheets, and transparencies. Detailed descriptions of the types of materials in the Marion Palfi Archive are included in this guide.

The Papers have been designated as Archive Group (AG) 46. The archive group is divided first into boxes, then into folders. Thus, AG:46 1/1 refers to the first folder in box 1.

All of the material in the Marion Palfi Papers 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  
Archivist





# Marion Palfi: A Biography

by Robert Sorgenfrei

I am not a documentary photographer. I'm a sociologist, anthropologist, psychologist. I have no degrees. I'm learning while doing. If I go with a closed mind I can never find the truth.<sup>1</sup>

I am not interested HOW people live but what it does to them — WHY they become. Since life is 1 person — 2 people — a family — a community — a nation the world.<sup>2</sup>

I am interested in truth not technique. I don't consider myself an artist as such. Generally, a photographer goes out and photographs what is interesting to him. I never photograph without a project in mind. I never would photograph something that touches me as a composition or which even might be related to the work I do. I never carry a camera unless I'm on a project.<sup>3</sup>

Marion Palfi

Marion Palfi was born in Berlin in 1907. Her Hungarian father, Victor Palfi, was an important producer-director of the German stage. Palfi was educated at traditional European lyceums in Berlin and Hamburg. With her theatrical family background, it was natural for Palfi to pursue a career in that direction. She acted in several major German films and was a successful model and cabaret performer.

As Palfi approached her middle twenties, she began to be dissatisfied with her life in the public limelight. The reasons for this are unclear, as information on Palfi's early life is very sketchy. In fact, she later moved her birthdate up ten years, in effect erasing a decade from her life. Why she felt the need to wipe out this period is intriguing. She was a gifted, beautiful, and highly successful member of German society. Perhaps this was her attempt to downplay what she believed had been her complacency and lack of involvement in Germany between the wars. If there is some truth in this, it may explain why Palfi so strongly desired to make others aware of social inequities and threats to democratic freedoms when she came to the United States. Palfi once remarked that her life had never begun until she came to this country and started her career as a photographer.

In the early thirties Palfi became interested in photography and abandoned her theatrical career to study with a traditional portrait photographer in Berlin in 1932. There she spent much of her time retouching enlargements; but eventually she learned all aspects of portrait studio work. She would later say of this period:

I learned in a studio — as a student. I took the craziest portraits in the world. Not a face — a part of a face. My first photos were all taken with an 8 x 10 camera.<sup>4</sup>

But 1934, after the end of her apprenticeship, Palfi started a portrait studio and rapidly gained a reputation for taking unorthodox portraits. Years later she remarked:

When I did my first flings in photography I found the experimental very interesting; made montages. But even then I was interested to get the personality. In more immature ways I had the same approach I have today.<sup>5</sup>

She photographed a clientele primarily of actors and actresses and free-lanced for industry and magazines.

Palfi went on assignment in 1935 for *Deutsche Illustrierte* to photograph German industrial concerns engaged in laying pipeline in Iraq and Syria. There is evidence in the Palfi papers that she was married at this time to Erich Abraham who accompanied her on the trip and that the two of them went directly to Holland after returning from the Middle East. Indeed she called herself Marion Palfi-Abraham when she made the cover of the maquette for the photographs she made on the Middle East trip.

In 1936, Palfi settled in Amsterdam where she opened a portrait studio. By 1940 she again was calling herself Marion Palfi. She married Benjamin Weiss of New York and gained

admittance to the United States. Her timing in leaving Holland proved fortunate: shortly after she left in 1940, Hitler invaded the Low Countries. Little is known of Palfi's activities when she first came to the United States. She spent part of the war years working for Pavelle Laboratories. In 1944 she was divorced from Weiss and apparently began to work as a professional photographer. Palfi later wrote of her early years as an emigré from war-torn Europe:

I came to the United States in 1940 at a very tragic time in human history and (it might sound corny) there was this man Roosevelt President and he talked to the people on the radio and told about the Four Freedoms and the better world of tomorrow. One day I told myself, perhaps I can help with my camera and this I did.<sup>6</sup>

Her first United States exhibition, *Great American Artists of Minority Groups*, reflects this attitude. It opened at the Norlyst Gallery in New York in 1945. Through this exhibition Palfi began to meet the people who would become her friends and mentors. The most important figures, as she later acknowledged, were: Eleanor Roosevelt, Edward Steichen, John Collier, Sr., and Langston Hughes. Of Hughes, Palfi wrote:

Langston Hughes and his family were my dearest friends, my family! I met him originally when I did my very first study. . . . From then on he guided me.<sup>7</sup>

Through Hughes, Palfi met Arna Bontemps, writer and librarian at Fisk University who used her photographs to illustrate his book *We Have Tomorrow* (1945). Also in 1945, the Congregational Church commissioned Palfi to take color slides of the problems blacks confronted during World War II, and the American Missionary Association sent her to photograph all aspects of southern Negro colleges to illustrate their centennial celebration book, *New Day Ascending* (1946). The first issue of *Ebony* (December 1945) featured a Palfi photograph on its cover.

In 1946, Palfi was awarded a Rosenwald fellowship. She was only the second photographer to receive the honor and the first to do so in the race relations category. Palfi used this funding to travel throughout the country photographing signs of discrimination, paying particular attention to children. From this study came an exhibition titled *Children in America*, which circulated nationally for several years after opening at the New York Public Library.

Palfi's work in this period was featured in exhibitions, such as *In and Out of Focus*, Museum of Modern Art, 1948;

*Newly Purchased Work by Younger American Photographers*, Museum of Modern Art, 1950; *Then and Now*, Museum of Modern Art, 1952; *Man in Our Changing World*, Los Angeles County Museum, 1952; and *Family of Man*, Museum of Modern Art, 1955.

Palfi became a member of the Photo League and participated in its activities, including exhibiting her work and teaching a class for the league. She became concerned about its political direction. When the league was declared on the subversive list during the McCarthy era, she resigned in 1949, fearful that her work would be misunderstood and that she might lose her newly acquired United States citizenship.

Later that year, Palfi was drawn to the small town of Irwinton, Georgia, to study and photograph the effects of discrimination, not just on those discriminated against, but also on the discriminators. She thought that the discriminator might carry a greater psychological burden than the one discriminated against and hoped to document this thesis. *There Is No More Time* studies the southern system of segregation prior to the Civil Rights Act of 1965. Of all the projects Palfi undertook in her career, this is perhaps her strongest and most powerful work. Palfi had carried proper introductions to get into the closed society of this small southern town and was at first well received. Many of the townspeople were open in expressing their prejudices and hatred. However, suspicions that developed about Palfi's intentions were quickly replaced by hostility when she started to photograph subjects the white townspeople found objectionable. Threats were made, and it was clear to Palfi that she would no longer be safe if she stayed in town. She left. But this was not the last time Palfi would risk her personal safety for the sake of her work.

In 1951, the New York State Committee on Discrimination in Housing published *In These Ten Cities*, a pamphlet exposing discrimination in cities across the country. Photographs taken by Palfi on assignment for the commission accompanied text written by Alexander Crosby. In 1952, photographs taken on the Rosenwald fellowship were published in a book, *Suffer Little Children*, that dealt with child neglect and juvenile delinquency. Aside from an exhibition catalog, *Invisible in America* (1973), these were the only books of Palfi photographs published during her lifetime.

In 1955, Marion Palfi married Martin Magner, a Danish-born, German-educated television producer-director in New York. This marriage lasted the rest of her life. In that same year, Palfi was appointed as a social investigator for the New York Department of Welfare. She reported to the



Mayor's Commission on the Aged and wrote reports and case histories on elderly welfare clients. As part of her duties, she photographed conditions the elderly encountered in hospitals and nursing facilities as well as on street corners and in parks. These photographs became the basis of her social research project, *You Have Never Been Old*.

On the eve of the tenth anniversary of the Supreme Court decision on segregation in 1963, Palfi received a grant from the Taconic Foundation to study how the decision had affected blacks during the past ten years. She again traveled to the South and documented the voter registration drive. In Greenwood, Mississippi, where there was strong resistance to the voter drive, she encountered hostility from whites. Eventually, she was forced to leave town under cover of night, fortunate to have her film and cameras intact. These photographs became the basis for her *That May Affect Their Hearts and Minds* study, which she completed in 1964. Of this project she wrote:

I believe deeply and very consciously, that this movement is the most important and dynamic thing which is happening today in the United States. It is not only important to the so-called negro or other minority groups, but it is even more important to the so-called majority: since it will free us — will make us whole human beings, because without the victory of this movement we will go down as world leaders and only be remembered as lying hypocrites. We have ideals, we speak of freedom, high standards of living. . . . I beg all decent people to be aware and to help, we must! do anything and everything — to win this fight for our country.<sup>8</sup>

Palfi was awarded a Guggenheim fellowship in 1967 to study native Americans both on and off the reservations. This support enabled her to visit Hopi, Navajo, and Papago reservations, as well as Los Angeles, where large groups of Indians had settled. She was the first white photographer since early in the century to be allowed to photograph the Hopi. This study, *First I Liked the Whites, I Gave Them Fruits*, was never published because a dispute arose between Palfi and the publisher over asking another author to write the text to accompany her photographs.

Palfi undertook her last major social research project in 1974 supported by a National Endowment for the Arts grant. *Ask Me If I Got Justice* was a study of the criminal justice system and living conditions at the Trenton State Prison in New Jersey. Eager for the outside world to know of their living conditions, the prisoners readily accepted Palfi. Many

became close friends and sent her letters, poems, and drafts of appeals regarding their rights and supporting their appeals for parole. In 1975, Palfi began a slide-lecture tour of this material, which took her to various institutions around the country. At the invitation of Senator Alan Cranston and Congresswoman Yvonne Braithwaite Burke, her lecture was given on Capitol Hill and was well attended.

In the seventies, while publishers still shunned Palfi's work, interest grew in her photography as art. A retrospective exhibition *Invisible in America* opened at the University of Kansas Museum of Art in 1973, and an exhibition catalog was published. A shorter version of this exhibition also opened at the Witkin Gallery in New York. In 1974, The Friends of Photography and the Pasadena Museum of Art staged this exhibition under a different title. Palfi's work also was shown in exhibitions such as: *Femmes Photographes*, Bibliotheque Nationale du Quebec, Montreal, 1975; *Women of Photography*, San Francisco Museum of Art, 1975; *Silver See: A Portfolio of Photography from Los Angeles*, Los Angeles Center for Photographic Studies, 1977; and *Photographic Crossroads: The Photo League*, National Gallery of Canada, Ottawa, 1978.

Marion Palfi died in Los Angeles in 1978, working almost until her death teaching classes and tirelessly attempting to publish her work. It was a matter of pride to her that her photographs had been used as evidence in congressional hearings on the school lunch program and low income families in the fifties. In the sixties her Greenwood, Mississippi, photographs had been used at hearings that led to the Voting Rights Act of 1965 and by the Justice Department in civil rights suits. She remained convinced throughout her life that she could use her photographic talent to influence social change. A few years before her death she wrote:

I call myself a social research photographer who is trying to combine an art form, photography, with social research. My goal is to search for the truth — to make people aware, to make them understand what and why certain conditions exist.<sup>9</sup>

## NOTES

<sup>1</sup> Marion Palfi, untitled 5-page typed manuscript, ca. 1950-52, pp. 1, 3. Marion Palfi Papers [Hereafter: MPP], Center for Creative Photography, University of Arizona, Tucson, Arizona. MPP:AG 46:2/12.

- <sup>2</sup> Ibid.
- <sup>3</sup> Ibid.
- <sup>4</sup> Ibid., p. 2.
- <sup>5</sup> Ibid., p. 5.
- <sup>6</sup> Letter from Palfi to Sue Van Voorhies [Editorial Assistant, *Encyclopedia of the American Woman*], 28 July 1973. MPP:AG 46:2/25.
- <sup>7</sup> Ibid.
- <sup>8</sup> Marion Palfi, "The Only Photographer in Greenwood, Miss.: A New South Is Rising." 7-page typed manuscript, ca. 1963. MPP:AG 46:4/46.
- <sup>9</sup> Letter to Van Voorhies.

#### FURTHER INFORMATION

- Berkowitz, George. "The Tempest Tossed." *Minicam Photography* (July-August 1949), pp. 51-57, 122-24.
- Beshears, Jaki. "Marion Palfi: Image of Social Change." *Artweek* (13 April 1974), pp. 21-22.
- Enyeart, James L. *Invisible in America: An Exhibition of Photographs by Marion Palfi*. Foreword by Lee D. Witkin. Lawrence, Kans.: University of Kansas Museum of Art, 1973.
- Lindquist-Cock, Elizabeth. "Marion Palfi: An Appreciation." *The Archive*. Center for Creative Photography, University of Arizona, Research Series no. 19. (September 1983), pp. 5-11. [This entire issue is devoted to Marion Palfi.]
- Porter, Diane. "Marion Palfi, 1917-1978." *Los Angeles Center for Photographic Studies Newsletter* (January 1979).



# Chronological List of Exhibitions, 1945-1983

This is a complete list of exhibitions including photographs by Palfi. Each exhibition is listed under the year it was first displayed. When known, the location, the number and type of images, the number of photographers participating, the curator, and the resulting publications are included. For additional information on specific exhibitions, *see also* Exhibition Files within the "Activity Files" chapter. Items to be found there include reviews, correspondence, brochures, announcements, and other material.

## 1945

*Great American Artists of Minority Groups.* Norlyst Gallery, New York, 19-31 March 1945.

## 1946

*The Negro in American Life.* ca. 1946. [At least two b&w portraits by Palfi. The only evidence that this exhibition took place is from a group of prints showing the photographs mounted in an exhibition hall (*see* AG 46:2/37).]

## 1948

*A Closer Look: Four Photographers.* Photo League, New York, 1948.

*In and Out of Focus: A Survey of Today's Photography.* Museum of Modern Art, New York, 6 April-11 July 1948. [80 photographers. Curated by Edward Steichen.]

*Women's Invitation Exhibition.* The Camera Club, New York, 1-30 November 1948. [38 photographers.]

## 1949

*Children in America.* New York Public Library, New York, 10-31 January 1949. [Traveling exhibition.]

*Gala Negro History Celebration.* Harlem Civil Rights Congress, Elks Auditorium, New York, 1949.

## 1950

*Newly Purchased Work by Younger American Photographers.* Museum of Modern Art, New York, August-September 1950.

*Outstanding Americans.* New York Public Library, New York, 1950.

## 1952

*Human Quality in Creative Teaching.* Museum of Modern Art, New York, 1952.

*Man in Our Changing World.* Los Angeles County Museum, Los Angeles, 7 June-7 December 1952. [Catalog.]

*Then and Now.* Museum of Modern Art, New York, Fall 1952.

## 1954

*This is Curacao.* Village Camera Club, New York, 1954.

## 1955

*Family of Man.* Museum of Modern Art, New York, 26 January-8 May 1955. [280 photographers. 1 b&w by Palfi. Curated by Edward Steichen. Catalog.]

## 1961

*America's Many Faces.* National Urban League, New York, 1961. [133 photographers.]

*There Is No More Time: You Have Never Been Old.* New School for Social Research, New York, 27 February-18 March 1961.

## 1968

"*I Too Am America.*" Inner City Cultural Center, Los Angeles, 14-21 February 1968.

## 1973

*Invisible in America.* University of Kansas Museum of Art, Lawrence, Kansas, 1-29 April 1973. [200 b&w. Catalog. Smaller version of the exhibition traveled under three different titles: *Invisible in America*, Witkin Gallery, New York, 15 March-8 April 1973; *Marion Palfi*, Pasadena Museum of Modern Art, Pasadena, Calif., 6 February-8 April 1974; and *Marion Palfi: Social Research Photographer*, Friends of Photography, Carmel, Calif., 25 May-7 July 1974.]

## 1974

*Femmes Photographes.* La Bibliotheque Nationale du Quebec, Montreal, October 1974.

## 1975

*Women of Photography.* San Francisco Museum of Art, San Francisco, 18 April-15 June 1975. [50 photographers.]

Catalog. Traveling exhibition: through 1 August 1976.]

**1977**

*Silver See: A Portfolio of Photography from Los Angeles.* Los Angeles Center for Photographic Studies, Los Angeles, 1-30 September 1977.

**1978**

*Photographic Crossroads: The Photo League.* National Gallery of Canada, Ottawa, 6 April-10 May 1978. [64 photographers. 1 b&w by Palfi. Catalog. Traveling exhibition.]

**1979**

*Memorial Exhibition in Honor of Marion Palfi.* Los Angeles Institute of Contemporary Art, Los Angeles, 30 December 1978-31 January 1979.

*Photographic Directions: Los Angeles, 1979.* Security Pacific National Bank, Los Angeles, 9 January-26 February 1979. [40 photographers. 4 b&w by Palfi. Catalog.]

**1983**

*Marion Palfi.* Center for Creative Photography, University of Arizona, Tucson, 28 August-6 October 1983. [Checklist.]

# Chronological Bibliography, 1932–1983

There are three types of publications featured in this bibliography: (1) publications that featured Palfi photographs or biographical articles, (2) books by Marion Palfi, and (3) exhibition catalogs. These publications from 1932 to 1983 are arranged chronologically by year and alphabetically within years. All items included in this list are available at the Center and are located in boxes AG 46:7/1-73 (1932-48) and AG 46:8/1-23 (1948-83). (2 linear feet)

## 1932

*Bericht Uber Das Geschäftsjahr 1932*. Berlin: Union Bank Aktien-Gesellschaft, 1932.

## 1936

“Moderne Portretfotografie.” *Beauty: Periodiek Voor De Vrouw* 7 (January 1936), pp. 6–7.

Palfi, Marion. “Er Outbreekt Een Schakel in Den Bagdad-Spoorweg.” *Wereld Kroniek* 2187 (March 1936), pp. 6–7. [2 b&w.]

“War Olie Nog Aardolie Is.” *Wereld Kroniek* 2197 (16 May 1936), p. 753. [2 b&w.]

## 1945

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

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

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

*Festival of Music and Art, April 26–29, 1945*. Nashville, Tenn.: Fisk University, 1945. [1 b&w on frontispiece.]

Greene, Marjorie. “Fred Norman’s Rhythms Are a Craft.” *Opportunity: A Journal of Negro Life* 13:3 (Summer 1945), pp. 150, 168. [1 b&w.]

*The Message Magazine* 11:6 (June 1945). [1 b&w cover.]

*A Monthly Summary of Events and Trends in Race Relations* 2:9 (April 1945), p. 274.

Murphy, Herman R. “Summoned to the Judgment Bar.” *The Message Magazine* 11:12 (November 1945), pp. 6–7. [1 b&w.]

## 1946

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

Buggs, John A. “Willie Jones Goes to Fessender.” *Missionary Herald* (Oregon Edition) 1:1 (June 1946), pp. 25–28.

“Charleston: Snobbish Negro Aristocracy Passing Out of Existence.” *Ebony* 1:11 (October 1946), p. 17. [2 b&w.]

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

Epps, Agnes Carter. “Christian Race Relations Children.” *Children’s Religion* 7:10 (October 1946), p. 14.

Frazier, William F. “American Missionary Association Colleges.” *Missionary Herald* (Oregon Edition) 1:1 (June 1946), pp. 36–38. [3 b&w.]

Giddings, Philip. “Faith and Works.” *The Message Magazine* 12:1 (January 1946), pp. 9, 13. [1 b&w.]

Long, Herman A. “A Tale of Three Cities.” *Missionary Herald* (Oregon Edition) 1:1 (June 1946), pp. 33–35. [3 b&w.]

“NAACP Wins 21 of 23 Cases Taken Before U.S. Supreme Court.” *Ebony* 1:9 (August 1946), pp. 38–39. [2 b&w.]

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

Pool, Rosie. “De Culturele Ontwikkeling van de Negers in de USA.” *ANJV* 19 (8 June 1946), pp. 12–13. [2 b&w.]

———. “De Sociale Positie van de Negers in de USA.” *ANJV* 18 (25 May 1946), pp. 12–13. [2 b&w.]

*Preparing Negro Youth for Life in One World: Fisk University*. Nashville, Tenn.: Fisk University, ca. 1946.

“The Queena Mario Workshop.” *Musical Courier* 3141 (1 December 1946), p. 47. [1 b&w.]

Rosenberg, Samuel A. “A Proving Ground for Economic Democracy.” *Missionary Herald* (Oregon Edition) 1:1 (June 1946), pp. 30–32. [13 b&w.]

*Tomorrow’s Generation*. (New York: United Negro College Fund, ca. 1946).

White, Nate. “Friend of All Races Enters Second Century.” *Christian Science Monitor* (23 December 1946), p. 1. [Tearsheet: 1 b&w.]

## 1947

Alexander, Will W. “The Negro in the Nation.” *Survey*



Graphic 36:1 (January 1947), pp. 92-96. [1 b&w.]  
 "Co-op Farming." *Ebony* 11:11 (September 1947), pp. 20-23.  
 "Jail Terms Fail to Stop Columbians." *PM* 7:214 (23 February 1947), pp. 1, 4. [5 b&w.]  
 "Jim Crow." *Survey Graphic* 36:1 (January 1947), pp. 63-65. [3 b&w.]  
 Miller, Loren. "Covenants for Exclusion." *Survey Graphic* 36:11 (October 1947), pp. 541-43.  
 Murray, Clyde E. "Recreation and Group Work." *Better Times: New York City's Welfare News Weekly* 28:37 (6 June 1947), pp. 6-7. [1 b&w.]  
 "1946 Newspic'd." *Newspic* 7:1 (January 1947), p. 11.  
 "Perry Watkins: Broadway's Top Negro Scene Designer Turns Impresario." *Ebony* 2:8 (June 1947), p. 20. [1 b & w . ]  
 Reid, Ira Dean. "Southern Ways." *Survey Graphic* 36:1 (January 1947), pp. 63-65. [3 b&w.]  
 "Segregation: The Pattern of a Failure." *Ebony* 2:3 (January 1947), pp. 11-13. [1 b&w on p. 11.]  
 "A Slave Mansion Becomes a College." *Ebony* 2:3 (January 1947), pp. 32-34. [7 b&w.]  
 Stewart, Maxwell S. "All Our Children." *Survey Graphic* 36:11 (November 1947), pp. 620-23, 644. [1 b&w.]

#### 1948

Bildersee, Barnett. "In and Out of Focus Gives an Overall Look." *PM Sunday Magazine Section* (11 April 1948). [1 b&w.]  
 "Breeding Ground for Gangsters." *Salute* 3:1 (February 1948), pp. 5-9. [12 b&w.]  
 Cabot, Blake. "Why a Girl Turns Prostitute." *Salute* (April 1948), pp. 4-6. [1 b&w.]  
 Deutsch, Albert. "Race Discrimination Policy Persists in N.Y. Reform School." *New York Star* (30 July 1948), pp. 1, 10, 12-13.  
 ———. "Solitary Warps Girls in Reform School." *New York Star* (29 July 1948), pp. 1, 10, 12-13. [6 b&w.]  
 "In and Out of Focus." *U.S. Camera* (June 1948), pp. 17-21, 56-57. [1 b&w.]  
 Katz, Sidney. "Are We Growing More Cruel to Our Children." *MacLean's* 61:14 (15 July 1948), p. 10, 42-44. [1 b&w.]  
 Lauber, Hedwig. "Father Flanagan's Boys' Town." *Sie und Er* (May 1948), p. 11. [1 b&w.]  
 ———. "Gefährdete Jugend." *Sie und Er* (April 1948), pp. 6-7, 28. [6 b&w.]  
 ———. "Negerprobleme in den Sudstaaten." *Sie und Er* (June 1948), pp. 8-9. [3 b&w.]  
 Palfi, Marion. "Mexican Americans." *Common Ground* 8:3

(Spring 1948), pp. 53-60. [Photographic essay: 9 b&w.]

#### 1949

Berkowitz, George. "The Tempest Tossed." *Minicam Photography* (July-August 1949), pp. 51-57, 122-24. [6 b&w.]  
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 ———. "Last Call in the Dining Cars." *The Daily Compass* (10 November 1949). [1 b&w, The Jim Crow Guide to the USA series.]  
 ———. "Separate and Unequal." *The Daily Compass* (6 November 1949). [1 b&w, The Jim Crow Guide to the USA series.]  
 ———. "Travel in the Southern Style." *The Daily Compass* (8 November 1949), p. 20. [b&w, The Jim Crow Guide to the USA series.]  
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#### 1950

Dykes, James E. "World Outlook." *The Message Magazine* 7



- (July 1950), p. 7. [1 b&w.]
- Garvin, Victoria. "The New South." *Fraternal Outlook* 12:2 (February 1950), p. 10. [1 b&w.]
- Gomberg, Robert M. "Being a Little Girl in Today's World." *Vassar Magazine* 36:2 (December 1950), pp. 4-8. [4 b&w.]
- "Here's What Athens, Ala. Means by Separate But Equal Schools." *Baltimore Afro-American* (10 January 1950), p. 1. [2 b&w.]
- "The Mathematics of Murder." *Fraternal Outlook* 12:2 (February 1950), pp. 11-23. [1 b&w.]
- "My Best Negro Picture." *Ebony* 5:5 (March 1950), pp. 42-43. [1 b&w.]
- "The Negro in American Life." [In Russian] *Ameryka* 50 (ca. 1950), pp. 2-15. [2 b&w.]
- Palfi, Marion. "Chemistry Student at Dillard University," *The Message Magazine* 16:11 (November 1950) p. 2. [1 b&w.]
- . *The Message Magazine* 16:5 (May 1950), p. 2. [1 b&w.]
- . "Signs Like These in Both North and South." *Baltimore Afro-American* (4 February 1950), p. 13. [2 b&w.]
- . "Washington, D.C." [Photograph] *Trans/Formation: Arts, Communications, Environment* (1 January 1950), p. 43. [1 b&w.]
- Thomas, Raymond D. "You Can Get Along Without Liquor." *The Message Magazine* 16:9 (September 1950), pp. 3-5, 18. [1 b&w.]
- "Unity with the Negro People." *Fraternal Outlook* (February 1950), pp. 6-7. [3 b&w.]
- "You Can Breathe the Same Air on Southern Buses, But Watch the Signs for Seats." *Baltimore Afro-American* (28 January 1950), p. 13. [3 b&w.]

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- Crosby, Alexander. *In These Ten Cities*. New York: Public Affairs Committee, 1951. [33 b&w.]
- . "In These Ten Cities..." *The Daily Compass* (15 April 1951), pp. 11-12. [4 b&w.]
- Dykes, James E. "The March of Events." *The Message Magazine* 17:6 (June 1951), pp. 3-5. [2 b&w.]
- "For Their Tomorrow." NAACP, 1951. [Poster: 1 b&w.]
- Forbidden Neighbors*. New York: New York State Committee on Discrimination in Housing, ca. 1951, pp. 6-7, 11-12. [b&w photos on frontispiece.]
- Palfi, Marion. "The Newcomer." *The Southern Patriot* 9:6 (June 1951), p. 2. [1 b&w.]

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- Dykes, James E. "The March of Events." *The Message Magazine* 18:3 (March 1952), pp. 4-7. [3 b&w.]
- Palfi, Marion. *Suffer Little Children*. New York: Oceana Publications, 1952.
- Photo Arts Annual 1952*. New York: Foto Digest, 1952. [2 b&w.]

#### 1953

- "March of Events—Neglected No More." *The Message Magazine* 19:9 (September 1953), pp. 6-7. [1 b&w on p. 7.]
- Morrow, Sara Sprott. "He Says Something About His Convictions." *The Message Magazine* 19:2 (February 1953), pp. 13-15, 23. [6 b&w.]
- Palfi, Marion. "City Streets Breed Summer Trouble." *Federation of Protestant Welfare Agencies News* (June 1953), p. 1. [1 b&w.]
- . "The Facts of Childhood Defy the Hoary Hair-Splitters." *The Southern Patriot* 11:10 (December 1953), p. 1. [1 b&w.]

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- Bowles, Chester. *The Negro—Progress and Challenge*. New York: Community Relations Service, 1954. [Cover: 1 b&w.]
- . "The Negro—Progress and Challenge." *New York Times Magazine* (7 February 1954), pp. 7, 47-50. [1 b&w.]
- "Doubtful Wisdom." *The Message Magazine* 20:12 (November 1954), p. 3. [1 b&w.]
- "The March of Events." *The Message Magazine* 20:9 (1 September 1954), pp. 4-7. [1 b&w.]
- NAACP Annual May 1954: Full Freedom by 1963*. Amityville, N.Y.: Central L.I. Branch, NAACP, 1954.
- "United We Stand." *Hadassah Newsletter* 34:10 (June 1954), p. 1. [1 b&w.]
- "Your Breakfast Is Important." *The Message Magazine* 20:7 (July 1954), p. 28. [1 b&w.]

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- Toward Equal Justice*. New York: NAACP Legal Defense and Educational Fund, 1955. [ca. 18 b&w.]

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- "The March of Events—The Sad Side of Strikes." *The Message Magazine* 22:1 (January 1956), p. 5. [1 b&w.]
- "Report on the South: The Integration Issue." *New York Times* (13 March 1956), Section C, pp. 1-8. [1 b&w.]

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- Palfi, Marion. "You Have Never Been Old: A Study in

Geriatrics." *Transactions of the New York Academy of Sciences*. Ser. II 21:5 (March 1959), pp. 435-41.

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"Mississippi Malaise." *Jubilee* (July 1963), pp. 14-21. [12 b&w.]

1965

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Rosow, Irving. "And Then We Were Old." *Trans-Action* 2:2 (January-February 1965), pp. 2-26. [2 b&w.]

1966

Thompson, Era Bell. "Dean Dixon: Conductor Without a Country." *Ebony* 21:2 (October 1966), pp. 78-86. [1 b&w.]

1973

Enyeart, James L. *Invisible in America: An Exhibition of Photographs by Marion Palfi*. Lawrence, Kans.: University of Kansas Museum of Art, 1973. ["Foreword" by Lee D. Witkin.]

1974

"Special Issue: Black Odyssey: A Search for a Home." *Harvard Advocate* 107:4 (1974). [Exhibition advertisement.]

*SCEF 1974 Calendar: Past and Present, Women at Work in Song and Narrative*. Louisville, Ky.: Southern Conference Educational Fund, 1974. [2 b&w.]

Widoff, Joyce. "Marion Palfi: Trying to Combine an Art Form with Social Research." *Western Photographer* 14:7 (July 1974), pp. 2-21. [2 b&w.]

1975

Clements, T. Robert. "A Heart Full of Concern." *Forum Bridge* 3:5 (October 1975), pp. 1-2. [Cover: 1 b&w.]

1979

Joe, Jeanne. "To Marion Palfi with Love." *Neworld* 5:1 (1979), pp. 9, 11. [1 b&w.]

*Photographic Directions: Los Angeles, 1979*. Los Angeles: Security Pacific Bank, 1979. [1 b&w.]

Porter, Dinah. "Marion Palfi, 1917-1978." *Los Angeles Center for Photographic Studies Newsletter* 5:1 (January 1979). [2 b&w.]

1982

Menninger, Karl. "Jails and Prisons Offer Retribution, But Little Else." *Menninger Perspective* 2 (1982), pp. 8-11. [3 b&w.]

1983

Enyeart, James L. *Marion Palfi, August 28-October 6, 1983*, Center for Creative Photography, University of Arizona, Tucson, 1983. [Exhibition checklist.]

Lindquist-Cock, Elizabeth. "Marion Palfi: An Appreciation." *The Archive*, Research Series, No. 19 (September 1983) Center for Creative Photography, University of Arizona, Tucson, 1983. [30 b&w.]

# Correspondence, 1940–1978

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

AG 46:1/1–3 General correspondence, n.d.  
1/4–61 General correspondence, 1940–78

## SELECTIVE INDEX TO THE CORRESPONDENCE

The following persons and institutions were chosen because of their significance in the arts, politics, or academia and because of their association with Palfi's career.

Arnheim, Rudolf, 1966, 1970, 1973, 1975, 1978  
Aunt Toy, *see* Harper, Ethel, n.d., 1949, 1965, 1967  
Bontemps, Arna, 1944–45, 1947–48, 1963, 1967  
Boys' Town, 1946–48  
Bradley, Tom, *see* Los Angeles City Council, 1970 and Los Angeles, City of, 1973  
Cartier-Bresson, Henri, 1961  
Collier, Grace, 1966–78  
Collier, John, Sr., 1949–53, 1956, 1959–60, 1965–68  
Collier, John, Sr., *see also* Collier, Grace  
Deutsch, Albert, n.d., 1948, 1950–51, 1953, 1960  
Dixon, Dean, 1946–47, 1949  
DuBois, W.E.B., 1957  
*Ebony*, 1945–46, 1949  
Enyeart, James, 1974–75  
Enyeart, James, *see also* University of Kansas, 1970–74  
Enyeart, James, *see also* Friends of Photography, 1976–77  
Flanagan, Father, *see* Boys' Town, 1946–48  
Friends of Photography, 1974, 1976–77  
Harper, Ethel, n.d., 1949, 1965, 1967  
Highlander Education and Research Center, 1972–73, 1978  
Highlander Education and Research Center, *see also* Highlander Folk School, 1947–48, 1950, 1961, 1969–70

Highlander Folk School, 1947–48, 1950, 1961, 1969–70  
Highlander Folk School, *see also* Highlander Education and Research Center, 1972–73, 1978  
Horton, Myles, *see* Highlander Education and Research Center, 1972–73, 1978  
Horton, Myles, *see* Highlander Folk School, 1948, 1950, 1957, 1961, 1969–70  
Hughes, Langston, 1944, 1946–47, 1949, 1959–63, 1967  
Hughes, Langston, *see also* Harper, Ethel, n.d., 1949, 1965, 1967  
Johnson, Charles S., 1945–47, 1949, 1959–63, 1965–67  
*Life*, 1945  
*Look*, 1945  
Mayer, Grace, *see* Museum of Modern Art, 1961–78  
McWilliams, Carey, 1947, 1949  
Menninger Foundation, 1974–78  
Menninger, Karl, *see* Menninger Foundation, 1974–78  
Morrow, Edward R., 1954  
Museum of Modern Art, 1961–78  
NAACP, *see* National Association for the Advancement of Colored People, 1955  
National Association for the Advancement of Colored People, 1955  
Photo League, *see* Palfi, Marion, 1948–49  
Roosevelt, Eleanor, n.d., 1947–49, 1951–54, 1960–61  
Smith, Lillian, 1950, 1960  
Steichen, Edward, *see* Museum of Modern Art, 1961–63, 1964–73  
Toy, Aunt, *see* Harper, Ethel, n.d., 1949, 1965, 1967  
Wilkins, Roy, *see* National Association for the Advancement of Colored People, 1955.



# Activity Files

Correspondence, leaflets, brochures, handwritten and typed manuscripts, articles, and newspaper clippings relating to Palfi's activities as a professional photographer. The series is broken down into the following four subgroups. Biographical material from circa 1920 to 1979 is arranged chronologically and includes personal essays, resumes, scrapbooks, certificates, awards, and published biographies. Exhibition files include Palfi's exhibitions documented in the archive from 1945 to 1983. Teaching files from 1948 to 1976, arranged alphabetically by institution, contain materials directly related to Palfi's teaching experiences, i.e., contracts, course outlines, and class notes. Reference files are arranged alphabetically by subject and include papers Palfi used as reference material. *Note:* Oversize material in this and subsequent files is denoted by an asterisk (\*) i.e., \*1/1 indicates oversize box 1, folder 1. (1 linear foot)

<b>BIOGRAPHICAL MATERIAL, ca. 1920s–1979</b>			
		AG 46:2/16	Certificates of recognition, awards, 1961, 1967
AG 46:2/1	Newspaper clippings in German, ca. 1920s–early 30s	17	Miscellaneous newspaper clippings, brochures, 1960s
2	Theatre guild membership book, 1923	18	Biographical data, typed manuscript, ca. 1961
3	Scrapbook of German newspaper clippings, 1930s	19	Steichen statement on Palfi and copies of letter to her, 1961, 1963
AG 46:*1/4	Musical scores and German lyrics, ca. 1930s	20	List of exhibitions, prizes, honors, and important purchases, ca. 1961
AG 46:2/4	Address book and calendar, ca. 1940s		
5	Newspaper clippings, 1940s	AG 46:*1/16	"A Story," handwritten manuscript, ca. 1964
6	Miscellaneous brochures, papers, 1940–50s		
7	Miscellaneous personal papers, 1940–50s	AG 46:2/21	<i>Who's Who of American Women</i> , (1966)
8	Accident insurance policy, 1945	22	"Statement of accomplishments since 1967," typed manuscripts
9	Biographical typed manuscript by George Berkowitz that appeared in <i>Minicam Photography</i>	23	Biographical data, 1970s
10	George Berkowitz, "The Tempest Tossed," <i>Minicam Photography</i> (July–August 1949) pp. 50–58, 121–24	24	Newspaper clippings, 1970s
11	Application for position at United Nations, ca. 1950	25	Biographical information and correspondence for <i>Encyclopedia for the American Woman</i> [never published], 1973–75
12	Autobiographical statements, ca. 1950	26	Biographical article in <i>Exposure</i> 11:3 (August 1973)
AG 46:*3/	Biographical scrapbook with newspaper clippings, announcements, correspondence, 1945–51	27	Biographical article in <i>New World</i> (1974)
AG 46:2/13	Biographical data, typed manuscript, ca. 1955	28	Laurie Brown, "Why They Chose Photography: A Study of Eight Women," photocopies of typed manuscript, 1975.
14	Application for federal employment, 1951	29	Interview conducted by Alicia Willie, typed manuscript and correspondence, 1977
15	Miscellaneous resumes, 1950s	30	Agreement between Palfi and Sam Vlahos, 1978

- AG 46:2/31 Memorials, obituaries, death certificate, 1978-79
- 32 Memorial article in *New World* 5:1 (1979), pp. 9, 11
- 33 Memorial article in *Los Angeles Center for Photographic Studies Newsletter* (January 1979).
- 34 Promotional brochure for book by Erich H. Abraham, *Konzern Krach*, ca. 1930s
- AG 46:\*1/2 Mounted 1-page biography from an unidentified exhibition, n.d.
- \*1/21 Resume with biographical data, ca. 1958

### EXHIBITION FILES, 1945-1983

For a more complete listing of Marion Palfi's exhibitions, see also the chapter titled "Chronological List of Exhibitions."

- AG 46:2/35-36 *Great American Artists of Minority Groups*, 1945
- 37 *The Negro in American Life*, ca. 1946
- 38 *A Closer Look: Four Photographers*, 1948
- 39 *Women's Invitation Exhibition*, 1948
- 40 *Gala Negro History Celebration*, 1949
- 41-47 *Children in America*, 1949
- 48-49 *Man in Our Changing World*, 1952
- 50 *Family of Man*, 1955
- 51-52 *America's Many Faces*, 1961
- 53-56 *There Is No More Time: You Have Never Been Old*, 1961
- 57 "I Too Am America," 1968
- 58-61 *Invisible in America*, 1973
- 62 *Femmes Photographes*, 1974
- 63-64 *Marion Palfi: Social Research Photographer*, 1974
- 65-66 *Marion Palfi*, 1974
- 67-68 *Women of Photography*, 1975
- 69 Caption cards for unknown exhibition, ca. 1976
- 70 *Silver See: A Portfolio of Photography from Los Angeles*, 1977
- 71-72 *Photographic Crossroads: The Photo League*, 1978
- 73 *Memorial Exhibition in Honor of Marion Palfi*, 1978-79
- 74 *Photographic Directions: Los Angeles 1979*, 1979
- 75 *Marion Palfi*, 1983

### TEACHING FILES, ca. 1948-1976

- AG 46:2/76 California Institute of the Arts, Los Angeles, 1966
- 77 Inner City Cultural Center, Los Angeles, 1971-74
- 78 Teaching contract with Jilly Lauren, Los Angeles, 1976
- 79-80 New School of Social Research, New York, 1959-62
- 81 Miscellaneous notes and course outlines, n.d.
- 12 Photo League School, New York, ca. 1948
- 83-84 University of California at Los Angeles Extension, 1965-66

### REFERENCE FILES, ca. 1930s-1978

- AG 46:3/1 Bernard Hoffman Laboratories, 1952
- 2 John Collier, ca. 1950-66
- 3 W.E.B. DuBois, obituary, 1963
- 4 Grants and fellowship requests, 1946-66
- 5 Highlander Research and Educational Center, Knoxville, Tenn., ca. 1960s
- 6 Langston Hughes, ca. 1950-67
- 7 Inner City Cultural Center, Langston Hughes Memorial Library, Los Angeles, 1968
- 8-10 Inner City Cultural Center, Los Angeles, brochures, 1971-79
- 11 Lectures, seminars, symposia, 1950-78
- 12-14 Los Angeles Center for Photographic Studies, 1976-78
- 15 Miscellaneous invoices, etc., 1950s
- 16 Miscellaneous copy negatives of famous photographs, n.d.
- 17 Notebook listing print numbers, ca. 1940s
- 18 Notebook with technical information on photography, 1930s
- 19 Eleanor Roosevelt, empty envelopes, 1940s-50s
- 20 Edward Steichen, obituary, 1973
- 21 Women's Cultural Center, Los Angeles, 1978

# Photographic Project Files

Correspondence, field notes, newspaper clippings, research material, miscellaneous publications, work prints, contact sheets, handwritten and typed manuscripts, and maquettes of proposed books derived from the projects. Arranged chronologically with the above material in each project. The same arrangement is used for the fine prints and negatives. (4 linear feet)

## JULIUS ROSENWALD FELLOWSHIP and AMERICAN MISSIONARY ASSOCIATION, 1945-1950

		AG 46:3/43	"A Statement by Marion [Palfi] ' about Puerto Ricans in New York," typed manuscript, ca. 1947
AG 46:3/22-23	American Missionary Association, 1945	44	Report of activities to Rosenwald fellow-ship, 1947
24	Journal listing expenses and field notes, 1945-47	45-50	J.B. Stoner, miscellaneous files, 1947-48
25	Correspondence, 1946	AG 46: *1/15	"The Dixiecrat Delegate from Tennessee," typed manuscript, about J.B. Stoner, 1948
26	Julius Rosenwald Fellowship, 1946	AG 46:3/51	"The Story of a Little Friend," typed manuscript, ca. 1947
27	"Anybody Can Be a Negro," typed manuscript, ca. 1947	52	"The Survey of Baltimore, Maryland, in Photographs," typed manuscript, ca. 1947
28	Numbered, typed captions for photographs of children, ca. 1947	53	"Unwanted Children," typed manuscript, ca. 1947
29	<i>Children in America</i> , typed outline of photographic themes, ca. 1947	54	"Unwanted Children," typed manuscript and work prints, ca. 1947
30	"America's People Calendar," ca. 1947	55	Correspondence, 1948
31	Memahor Memorial Shelter, (children's home) typed manuscript, ca. 1947, 3 copies	56	New York Good Neighbor Federation, ca. 1948
32	"Collection of Photographs of Children in America," typed manuscript, 1947	57	Junior Achievement, brochures and pamphlets, 1948
33	"Columbians," 3 prints, ca. 1947	58	"One World at Your Door-steps," typed manuscript, ca. 1950
34	Correspondence, 1947	59	"Other Ideas," typed manuscript, ca. 1950
35	"Democracy at Work," typed manuscript, ca. 1947	60	Memorandum: project for a photographic survey of "Children in New York," typed manuscript, ca. 1950
36	"Democracy Can Work in the South," typed manuscript, ca. 1947	61	"A Photographic Column as a Social, Welfare, and Health Commentary," typed manuscript and work prints, ca. 1950
37	"Democracy Can Work Throughout the Nation," typed manuscript and work prints, ca. 1947	62	Langston Hughes, "Ups and Downs," handwritten manuscript, ca. 1950
38	"John Ramos," typed manuscript, ca. 1947	63	"Women in the Americas," typed manuscript, ca. 1950
39	"Problems of Youth," typed manuscript, ca. 1947	64	"The World We Live In," typed manuscript, ca. 1950
40	"Protected and Unprotected Children at Play," typed manuscript with work prints, ca. 1947		
41	"Puerto Rican Immigration," typed manuscript of article, 1947		
42	"Puerto Ricans in New York," typed manuscript, 1947		



### THERE IS NO MORE TIME, 1949-1952

- AG 46:3/65-67 Correspondence, 1949-52  
68 "People in a Strait Jacket," typed manuscript, ca. 1949  
69 "There Is No More Time," typed manuscript, ca. 1949  
70 "Questions and Problems," typed critique of book maquette, n.d.  
71 "A Short Resume of Irwinton, Georgia," typed manuscript, 1949  
72 Newspaper clippings from Georgia, 1949  
73 L.D. Reddick, "The Lynching of Pickie Pie," *The Crisis* 57:3 (March 1950) pp. 141-43, 198.
- AG 46:\*2/1 *There Is No More Time*, book maquette, ca. 1949-50  
\*2/2 *There Is No More Time*, photostat of maquette, ca. 1949-50  
\*2/3 *There Is No More Time*, photostat negative of book maquette, ca. 1949-50

### CHILDREN IN AMERICA, 1949-1952

- AG 46:3/74-77 Correspondence, 1949-52  
78 "About This Project" by Albert Deutsch, typed manuscript, ca. 1950  
79 Typed manuscript outline and proposal for a book, ca. 1950

### IN THESE TEN CITIES, 1950-1951

- AG 46:3/80-81 Correspondence, 1950-51, A-Z  
82 Typed captions to numbered photographs, ca. 1950  
83 Miscellaneous research material, 1950  
84 Typed draft for *In These Ten Cities*, mimeographed, 1950  
85 Corrections to draft, 1950  
86 "A Study of Discrimination in America," typed manuscript, ca. 1950

### SUFFER LITTLE CHILDREN, 1951-1961

- AG 46:3/87-90 Correspondence, 1951-61, A-Z  
91 Reviews, 1952-53  
AG 46:4/1 Mounted reviews, 1952-55  
2 Oceana Publications order blanks, ca. 1953  
3 Promotional material, ca. 1953

### CURACAO, 1953

- AG 46:4/4 Newspaper clippings, articles and announcement of lecture, 1953  
5-6 Correspondence, 1953  
7 "My Experiences in the Netherlands Antilles," typed manuscript, ca. 1953  
8 Typed captions to accompany work prints, ca. 1953  
9 "The Curacao Story," typed manuscript to accompany photographs, ca. 1953  
AG 46:\*1/20 Exhibition poster and announcement of lecture, 1953

### ONE MONTH IN MEXICO, 1955

- AG 46:4/10 One Month in Mexico, typed captions for work prints, ca. 1955

### YOU HAVE NEVER BEEN OLD, 1954-1962

- AG 46:4/11-18 Correspondence, 1954-62  
19 New York Senior Citizen's Month, 1956  
20 "You Have Never Been Old: A Study in Geriatrics," tearsheets from *Transactions of the New York Academy of Sciences* Ser. II 21:5 (March 1959) pp. 435-41  
21 Field notes and consent forms, ca. 1956  
22 Monthly reports, December 1956-June 1957  
23 Outline of project, ca. 1954  
24 Petition to City College of New York for support, ca. 1958  
25 Employment forms for social investigator position, ca. 1957  
26 Outline of work, March 1957  
27 Print from exhibition and miscellaneous papers, ca. 1957  
28 "5 case histories...5 lives," typed manuscript for Chapter 3 from "You Have Never Been Old," 3 copies, ca. 1957  
29 Manuscript for New School of Social Research, ca. 1958-59  
30 "Statement of Plans," 5 copies, ca. 1957

### GANGLER CIRCUS, 1961

- AG 46:4/31 Programs, 1961  
32 Mounted and numbered prints, Pt. I, 1961

- AG 46:4/33 Mounted and numbered prints, Pt. II, 1961  
 34 Newspaper clippings, 1961  
 35 Consent forms, 1961

**THAT MAY AFFECT THEIR HEARTS  
 AND MINDS, 1963-1967**

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

**THE ESAU JENKINS STORY, 1963-1967**

- AG 46:4/53-57 Correspondence, 1963-67  
 58 *The Esau Jenkins Story*, photostat of book maquette with typed text, ca. 1965  
 59 *The Esau Jenkins Story*, photostat negatives of book maquette, ca. 1965  
 60 "Foreword" by Lewis W. Jones, typed manuscript, ca. 1965  
 61 "Captions for for photographs," numbered 1-61, ca. 1965  
 AG 46:\*5/ *The Esau Jenkins Story*, book maquette, ca. 1965

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

- AG 46:4/63-67 Correspondence, 1966-71, A-Z  
 68 Guggenheim fellowship request, 1967  
 69 Correspondence, 1973, A-Z  
 70 "The Blue Lake Family at the Black Mountain Mesa in Navajo Land," typed manuscript, ca. 1968  
 71 "Some Thoughts," typed manuscripts, ca. 1968  
 72-73 Preliminary work prints and text, chapter 13, ca. 1968  
 74-79 Rejected text with work prints, introduction, and chapters 1-3 and 10-12 for book maquette, ca. 1968  
 AG 46:5/1 Rejected text and work prints for maquette, chapter 13, ca. 1968  
 2 "The Peaceful People," text and work prints, ca. 1968  
 3 "Displaced on One's Own Native Land," text and work prints, ca. 1968  
 4-9 Rejected text and work prints for book maquette, chapters 4-9, ca. 1968  
 10 Preliminary work prints, introduction, and chapters 1-13 for book maquette, ca. 1968  
 AG 46:\*1/13 Contract with Dial Press, 1970  
 AG 46:\*1/14 "Navajo," typed manuscript, ca. 1967

**ASK ME IF I GOT JUSTICE, 1970-1978**

- AG 46:5/22-33 Correspondence, n.d., 1974-78  
 AG 46:6/1 Field notes, 1974  
 2 *Prisoner's Committee News*, 1975  
 3 Prisoner's published writings, n.d.  
 4 Source material, n.d.  
 5 Newspaper clippings, 1974  
 6 Photocopies of newspaper clippings, 1974  
 7 Winfred Canright, "Report for Ann Klein," n.d.  
 8-9 Newspaper clippings, 1974  
 10 Prisoner's poems, typed manuscript, ca. 1972-74  
 11-12 Chuck Spicer, writings, 1970-74  
 13-14 Photocopy of book dummy, n.d.  
 15-16 Preliminary book format, n.d.  
 AG 46:\*1/1 Slide-lecture notes, 1974-75  
 \*1/17 Numbered captions for photographs, ca. 1974  
 \*1/18 Handwritten manuscript, ca. 1974  
 \*1/19 "The Wall," handwritten manuscript, n.d.  
 AG 46:\*4/ Book maquette, 1975  
 AG 46:\*9/ Study prints for maquette, 1974-75

# Other Materials

Books, publications, audiovisual materials, and miscellaneous artifacts that came as part of the archive.  
Arranged by type of material.

## PUBLICATIONS, 1932–1983

Books, exhibition catalogs, newspaper clippings, magazine articles, and brochures which published photographs by Marion Palfi or which featured articles by her or about her work. The publications are arranged alphabetically. There is also a chronological listing of the publications, divided into three categories: (1) publications that feature Palfi photographs or biographical articles; (2) books by Marion Palfi; (3) exhibition catalogs. For a complete chronological listing of publications, see “Chronological Bibliography 1932–1983.” (1.5 linear feet)

AG 46:7/1-73 Publications, 1932–48  
8/1-26 Publications, 1948–83

## ARTIFACTS, ca. 1940s–1978

Original boxes that once contained photographic print paper, from approximately the thirties to the fifties and a box of rubber stamps, ca. 1940s–70s with restriction notices regarding reprint rights and copyright, also included are stamps with Palfi’s signature. (1 linear foot)

AG 46:9/1-11

## AUDIOVISUAL MATERIALS, 1974–1975

A taped interview with Marion Palfi done on January 28, 1974, at radio station KPFK, Los Angeles, for their “Women in the Arts” program. Two metal cases of slides used in a lecture tour for *Ask Me If I Got Justice*, 1975. (1 linear foot)

AG 46:10/1-3

## OVERSIZE MATERIALS, ca. 1920–1978

AG 46:\*1/1 *Ask Me If I Got Justice*, slide-lecture notes, 1975

- AG 46:\*1/2 Mounted 1-page biography from an unidentified exhibition, n.d.
- \*1/3 “The Queena Mario Workshop,” *Musical Courier* 3141 (1 December 1946), p. 47 [1 b&w]
- \*1/4 Musical scores and German lyrics, ca. 1930s
- \*1/5 *Baltimore Afro-American*, (10 January 1950, 21 January 1950, 28 January 1950, 4 February 1950)
- \*1/6 *The Daily Compass* (2–10 November 1949)
- \*1/7 “Jail Term Fails to Stop Columbians,” *PM* (23 February 1947), pp. 1, 4 [5 b&w]
- \*1/8 *PM* (24 March 1947)
- \*1/9 *PM* (11 April 1947)
- \*1/10 *The New York Star* (29–30 July 1948)
- \*1/11 *The New York Star* (4 January 1949, 25 January 1949, 26 January 1949)
- \*1/12 *The New York Times Magazine* (7 February 1954), 2 copies
- \*1/13 First I Liked the Whites contract with Dial Press, 1970
- \*1/14 “Navajo,” typed manuscript for First I Liked the Whites project, ca. 1967
- \*1/15 “The Dixiecrat Delegate from Tennessee,” typed manuscript about J.B. Stoner, 1948
- \*1/16 “A Story,” handwritten manuscript, ca. 1964
- \*1/17 *Ask Me If I Got Justice*, numbered captions for photographs, ca. 1974
- \*1/18 *Ask Me If I Got Justice*, handwritten manuscript, ca. 1974
- \*1/19 “The Wall,” handwritten manuscript for *Ask Me If I Got Justice*, n.d.
- \*1/20 Exhibition poster and announcement of lecture, 1953

- |             |   |            |  |
|-------------|---|------------|--|
| AG 46:*1/21 | Resume with biographical data, ca. 1958   | AG 46:*6/  | Julius Rosenwald Fellowship, miscellaneous oversize study prints, n.d.   |
| AG 46:*2/1  | <i>There Is No More Time</i> , book maquette, ca. 1949-50                               | AG 46:*7/  | <i>There Is No More Time</i> and Georgia Study project, miscellaneous oversize study prints, 1949  |
| *2/2        | <i>There Is No More Time</i> , photostat of book maquette, ca. 1949-50                  | AG 46:*8/  | First I Liked the Whites project, miscellaneous oversize study prints, ca. 1949  |
| *2/3        | <i>There Is No More Time</i> , photostat negative of book maquette, ca. 1949-50         | AG 46:*9/  | <i>Ask Me If I Got Justice</i> , study prints for maquette, 1974-75  |
| AG 46:*3/   | Biographical scrapbook with newspaper clippings, announcements, correspondence, 1945-51 | AG 46:*10/ | Early work, <i>Great American Artists of Minority Groups</i> , <i>Curacao</i> , <i>You Have Never Been Old</i> , <i>Ask Me If I Got Justice</i> , miscellaneous oversize study prints, 1945-75 |
| AG 46:*4/   | <i>Ask Me If I Got Justice</i> , book maquette, 1975                                    |            |  |
| AG 46:*5/   | The Esau Jenkins Story project, book maquette, ca. 1965                                 |            |  |



# Photographs

The 792 photographs in the master print collection were considered by Palfi to be finished work, suitable for sale and exhibition. The master prints have been organized in chronological order by project. Center for Creative Photography accession numbers are listed below each print. Duplicate master prints having different accession numbers are not listed. There are instances when we have included variant croppings.



EARLY WORK, 1930s - 1943



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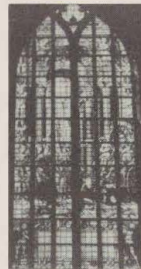
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**GREAT AMERICAN ARTISTS OF MINORITY GROUPS AND DEMOCRACY AT WORK, 1944 - 1945**



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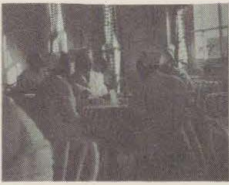
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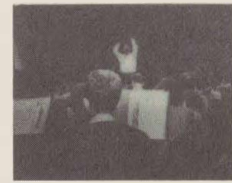
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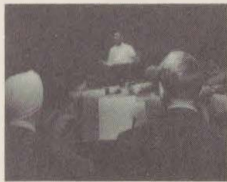
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**JULIUS ROSENWALD FELLOWSHIP, 1946 – 1949**



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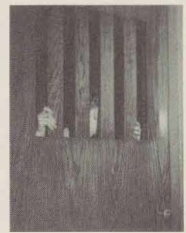
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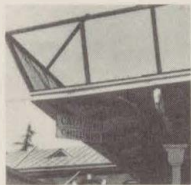
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GEORGIA STUDY, 1949



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THERE IS NO MORE TIME, 1949



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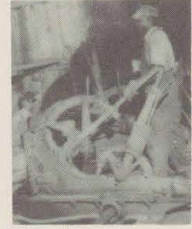
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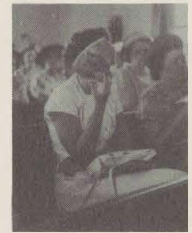
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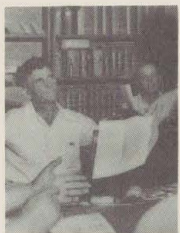
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**IN THESE TEN CITIES, 1950 - 1951**



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CURACAO, 1953 – 1954



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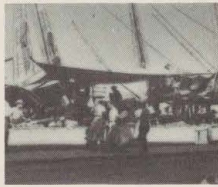
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**YOU HAVE NEVER BEEN OLD, 1955 – 1957**



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**THAT MAY AFFECT THEIR HEARTS AND MINDS, 1963 – 1964**



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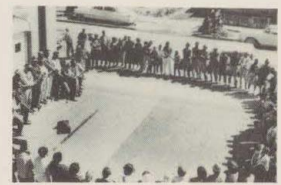
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FIRST I LIKED THE WHITES, I GAVE THEM FRUITS, 1967 - 1969



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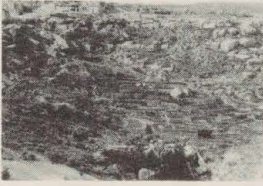
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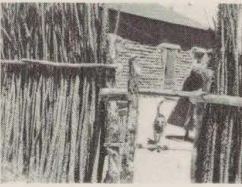
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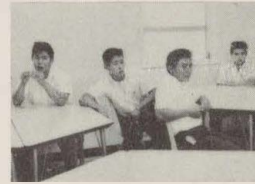
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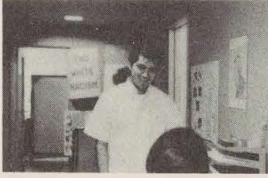
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83:110:257

**ASK ME IF I GOT JUSTICE, 1974 - 1975**



83:111:002



83:111:003



83:111:004



83:111:005



83:111:006



83:111:007



83:111:008

# Photographic Materials

Study prints, work prints, contact sheets, and negatives arranged by project and in chronological order with the exception of the portrait boxes and miscellaneous material. The majority of the photographic material consists of 8 x 10 black and white study prints. The subject or contents of each box is listed within each project.

## STUDY PRINTS, WORK PRINTS, AND CONTACT SHEETS, ca. 1930s-1975

- AG 46:11-13 Portraits  
14 Europe, 1930s  
Middle East, 1930s  
15 American Missionary Association, 1945,  
Charleston, South Carolina, 1945  
16-22 Julius Rosenwald Fellowship, 1946-49,  
*see also* oversize material AG 46:\*6  
23-24 Georgia Study project, 1949, *see also*  
oversize material AG 46:\*7  
25-26 *There Is No More Time*, 1949, *see also*  
oversize material AG 46:\*7  
26 *In These Ten Cities*, 1951, *see also* oversize  
material AG 46:\*10  
27 *This Is Curacao*, 1953  
28 One Month in Mexico project, 1955  
29-36 *You Have Never Been Old*, 1955-57, *see also*  
oversize material AG 46:\*10  
37 Gangler Circus project, 1961  
New Lincoln School project, ca. 1962  
The Esau Jenkins Story project, 1963-  
64  
38-44 That May Affect Their Hearts and Minds  
project, 1963-64  
45-49 First I Liked the Whites project, 1967-73,  
*see also* oversize material AG 46:\*8  
50-51 *Ask Me If I Got Justice*, 1974-75, *see also*  
oversize material AG 46:\*9  
52 Miscellaneous and unidentified, *see also*  
oversize material AG 46:\*10

## NEGATIVES, ca. 1930s-1974

Glass negatives, 35 mm, 2¼ inch, and 4 x 5 inch safety negatives arranged chronologically by project. (4 linear feet, approximately 11,000 negatives)

- AG 46:53-54 Early work, glass negatives, 1930s-45  
55 Early work, 1930s-45  
56 Early work, 1930s-45  
*Great American Artists of Minority Groups*,  
1945  
Portraits, 1940s-70s  
Ups and Downs with Langston Hughes  
project, ca. 1950  
57 *There Is No More Time*, 1949  
*In These Ten Cities*, 1951  
58 Rosenwald fellowship, 1946-49  
59-60 American Missionary Association, 1945  
61 Curacao project, 1953  
One Month in Mexico project, 1955  
*You Have Never Been Old*, 1955-59  
62 *You Have Never Been Old*, 1955-59  
Gangler Circus project, 1961  
63 That May Affect Their Hearts and Minds  
project, 1963-64  
64-65 That May Affect Their Hearts and Minds  
project, 1963-64  
The Esau Jenkins Story project, 1963-65  
At First I Liked the Whites project, 1967-  
73  
*Ask Me If I Got Justice*, 1974  
66 Personal portraits, 1930s-70s







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