Collection Summary

Title: John and Susan Harvith Collection of Karl Struss Papers

Date: 1913–1986, bulk 1975–1986

Creator(s): Struss, Karl (1886–1981)

Extent: .2 Linear Feet

Code: JHC

Repository: Amon Carter Museum of American Art Archives

Abstract: The John and Susan Harvith Collection of Karl Struss Papers contains gallery announcements, newspaper clippings, and a few periodicals from late in the career of photographer and cinematographer Karl Struss.

Information for Researchers

Access Restrictions

The collection is open to qualified researchers.

Use Restrictions

The John and Susan Harvith Collection of Karl Struss Papers is the physical property of the Amon Carter Museum of American Art. The Amon Carter Museum of American Art assumes no responsibility for infringement of literary property rights or copyrights or for liability to any person for defamation or invasion of privacy.

Preferred Citation

John and Susan Harvith Collection of Karl Struss Papers, [item identification], Amon Carter Museum of American Art Archives.

Related Collections in the Amon Carter Museum of American Art Archives

Craig Rhea Collection of Karl Struss Papers
Stephen White Collection of Karl Struss Papers

Related Collections in the Amon Carter Museum
More than 200 prints, 55 Lumiére autochromes, and over 5,000 negatives by Struss in the Photography Collection.

Contact the museum archivist at archivist@cartermuseum.org or 817.989.5077 for additional information.

Administrative Information

Acquisition and Custody Information

Gift of John and Susan Harvith, 1995

Processed By

Jonathan Frembling

Biographical Note

Karl Struss (1886–1981) was one of the leading pictorial photographers of the pre–World War I era. His reputation was established when Alfred Stieglitz selected Struss’ work for the 1910 International Exhibition of Pictorial Photography and then published a portfolio in Camera Work in 1912. In 1909 Struss invented the Struss Pictorial Lens, a soft–focus lens that proved immensely popular with other photographers of the period, including Laura Gilpin. After studying with Clarence White, Struss took over White’s studio in 1914 and specialized in portraiture, advertising, and magazine illustration. Five years later he moved to Hollywood and became Cecil B. DeMille's still–cameraman. Struss soon turned from still photography to cinematography, filming such works as Ben Hur (1925) and Sunrise (1927), for which he received the first Academy Award for cinematography. Struss’ Hollywood career spanned more than two decades of black–and–white and color cinema and incorporated silent and talking films, musicals, and 3–D features. In the 1950s and 1960s, as Struss’ motion picture work decreased, he began filming television series, industrial films, and commercials. In the 1970s Struss, in his late eighties and retired, was rediscovered after his Man with a Camera photographic exhibition and film festival tour.

Scope and Content Note

The John and Susan Harvith Collection of Karl Struss Papers affords the researcher a broad glimpse into the late career of the groundbreaking photographer and cinematographer. The collection contains a mixture of gallery announcements, newspaper clippings, and a few periodicals. The materials date from 1913 to 1986, with the bulk being from 1975 to 1986. The material has been organized into two series: Platinum Print and Articles and Exhibitions.

A more detailed series description appears at the start of each series in this finding aid.

Inventory
Series I. *Platinum Print*

**Scope and Content Note:** Two copies of *Platinum Print*, the official publication of the Pictorial Photographers of America.

Box 1, Folder 1: *Platinum Print, 1913–1914*


Series II. **Articles and Exhibitions**

**Scope and Content Note:** A collection of gallery exhibition announcements, gallery invitations, and newspaper clippings focusing on Struss’ life and work.

Box 1, Folder 2: Articles and Exhibitions, 1975–1976, n.d.
1. Calendar of Events, fall through winter 1915, Cranbrook Academy of Arts/Museum.


Box 1, Folder 3: Articles and Exhibitions, 1977–1986, n.d.


