

AMON CARTER MUSEUM OF AMERICAN ART ARCHIVES COLLECTION GUIDE

Collection Summary

Title:	Stephen White Collection of Karl Struss Papers
Date:	1900–1988, bulk 1910–1930
Creator(s):	Struss, Karl (1886–1981)
Extent:	2.5 linear feet
Code:	SWC
Repository:	Amon Carter Museum of American Art Archives
Abstract:	The Stephen White Collection of Karl Struss Papers provides considerable insight into the life and career of the groundbreaking photographer and cinematographer Karl Struss. The collection, which was accumulated by gallery owner Stephen White, contains personal and business correspondence, exhibition catalogues and records, clippings, items illustrated with Struss' work, business records, and technical materials.

Information for Researchers

Access Restrictions

The collection is open to qualified researchers.

Use Restrictions

The Stephen White 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

Stephen White 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

John and Susan Harvith Collection of Karl Struss Papers

Related Collections in the Amon Carter Museum of American Art

More than 200 prints, 55 Lumière autochromes, and over 5000 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

Purchased from Stephen White, 2000

Processed By

Jonathan Frembling and Karin Strohbeck

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 Stephen White Collection of Karl Struss Papers provides considerable insight into the life and career of the groundbreaking photographer and cinematographer. The collection, which was accumulated by gallery owner Stephen White, contains personal and business correspondence, exhibition catalogues and records, clippings, items illustrated with Struss’ work, business records, and technical materials. Materials in the collection date from 1900 to 1988, with the bulk being from 1910 to 1930. The collection has been organized into eight series: Correspondence,

Photographs, Exhibitions, Periodicals, Clippings, Technical and Commercial, Stephen White Papers, and Oversized.

Correspondence: A wealth of correspondence, including both personal writings to and from family and friends and professional communication with colleagues, is available in this series.

Photographs: This small series contains several negatives and snapshots.

Exhibitions: Struss exhibited his photographs widely, and those exhibitions are well documented in this series. Although it includes some correspondence associated with the exhibitions, the series primarily contains published catalogues, which illustrate his career and a lifelong love of both still and moving photography.

Periodicals: Throughout his lifetime, Struss was an active member in several photographic clubs; these periodicals document his interests in and association with these clubs.

Clippings: Struss actively clipped items relating to his work and the movie industry. He kept examples of his photographic work that appeared in commercial publications, such as newspapers and advertising campaigns, and he clipped references to his role in the various movies. He also kept items of personal interest from Hollywood trade periodicals.

Technical and Commercial: Beyond his skill behind the camera, Struss possessed a strong technical and commercial savvy. During his career, he developed a celebrated lens for still photography and made innovations in cinematography. Included in this series are the patents for the Struss Pictorial Lens and various technical treatises on photographic topics.

Stephen White Papers: This series consists of material from Stephen White, the dealer and gallery owner who assembled this collection. The records primarily relate to Struss but also include records related to other artists as well.

Oversized: This series is made up of oversized materials, which require special housing.

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

Inventory

Series I: Correspondence

Scope and Content Note: Struss' personal and professional correspondence makes up this series. Of particular note in the personal correspondence are letters to his mother and sisters describing his experiences during the First World War as a quasi-prisoner at Fort Leavenworth and his eventual journey to Hollywood and entry into the blossoming film industry. Professional correspondence includes letters with fellow photographers Alvin Langdon Coburn, John Paul Edwards, Ira Martin, Imogen Partridge [Imogen Cunningham], Alfred Stieglitz, and Edward Weston as well as other business associates, exhibitors, museums, and galleries.

Box 1, Folder 1: Karl Struss Interview by John Dorr, 1968

1. An interview for "An Oral History of the Motion Picture in America" series conducted by John Dorr. Only one section of the interview is present. Also included is the correspondence associated with the interview.

Box 1, Folder 2: Personal Correspondence, 1900–1971, n.d.

1. Manuscript letter from Carl to Mamma. July 10, 1900.
2. Manuscript letter from Carl to Family. April 14, 1903.
3. Manuscript letter from Carl to Mother. April 17, 1903.
4. Manuscript letter from Carl to Mother. April 20, 1903.
5. Manuscript letter from Carl to Mother. May 8, 1903.
6. Christmas card. 1915–1916.
7. Letter from [indecipherable] to [Ethel Struss?]. August 7, 1931.
8. Typed letter, no author or recipient. January 19, 1952. [3 copies]
9. Manuscript letter from B. Holt to Karley and Ethel. January 19, 1957.
10. Manuscript letter from Lilian to children. June 9, 1957.
11. Manuscript letter from Lilian to Etch and Karl. June 29–30, 1957.
12. Manuscript letter from Lilian to Etch and Karl. August 3, 1957.
13. Typed letter from [?] to Ethie and Karl. Nov. 18, 1957.
14. Typed letter from [?] to Etch and Karl. December 16, 1957.
15. Typed letter from [?] to Etch and Karl. December 25, 1957.
16. Typed letter from [?] to Etch and Karl. January 5, 1958.
17. Manuscript letter from B. Holt. January 10, [1958?].
18. Typed letter from [?] to Etch and Karl. January 12, 1958.
19. Manuscript letter from Lilian to Karl and Etchie. February 3, [1958?].
20. Manuscript letter from Lilian to Karl and Etchie. April 29, 1958.

21. Manuscript letter from Lilian to Karl and Etchie. June 13, 1958.
22. Manuscript letter from Lilian to Karl and Etchie. June 15, 1958.
23. Manuscript letter from Lilian to Karl and Etchie. July 6, 1958.
24. Manuscript letter from Lilian to Karl and Etchie. n.d.
25. Manuscript letter from Lilian to Karl and Etchie. August 29, 1958.
26. Small note from L. n.d.
27. Manuscript letter from Lilian to Grandpap and Grandma. October 13, 1958.
28. Manuscript letter from Lilian to Karl and Etchie. October 18, 1958.
29. Manuscript letter from Lilian to Karl and Etchie. n.d.
30. Manuscript letter from Lilian to Karl and Etchie. October 26, 1958.
31. Manuscript letter from Lilian to Karl and Etchie. November 20, 1958.
32. Manuscript letter from Lilian to Karl and Etchie. December 27, 1958.
33. Manuscript letter from Lilian to Karl and Etchie. February 2, 1959.
34. Manuscript letter from Lilian to Karl and Etchie. March 24, 1959.
35. Typed letter from Karl to Lilian. May 6, 1959.
36. Manuscript letter from Lilian to Karl and Etchie. May 10, 1959.
37. Manuscript letter from Lilian to Karl and Etchie. n.d.
38. Manuscript letter from Lilian to Karl and Etchie. May 19, 1959.
39. Manuscript note from Lilian to [?]. n.d.
40. Manuscript letter from Lilian to Karl and Etchie. June 13, 1959.
41. Manuscript letter from Lilian to Karl and Etchie. June 20, 1959.
42. Manuscript letter from Lilian to Karl and Etchie. June 22, 1959.
43. Manuscript letter from Lilian to Karl and Etchie. August 5, 1959.

44. Manuscript letter from Craig. August 20, 1971. [2 copies]

45. Clippings about Ethel Wall Struss. n.d.

46. Letter to Karl from [indecipherable]. n.d.

Box 1, Folder 3: Professional Correspondence, 1912–1923

1. Typed letter from Alfred Stieglitz. June 14, 1912.

2. Manuscript letter from Alvin Langdon Coburn to Kellogg. August 11, 1912.

3. Sketch, unsigned. 1912.

4. Typed letter from [D. B. Ulae Willare?]. March 14, 1913.

5. Typed letter from Richard Butler Glaenzer. January 26, 1914.

6. Typed letter from Frank Crowninshield, *Vanity Fair*. December 18, 1914.

7. Typed letter to Henry M. Davenport. January 21, 1915.

8. Manuscript letter to Mervin Palmer. April 10, 1915.

9. Typed and written letter from Paul. April 10, 1918.

10. Typed letter from Eric Schuler. July 29, 1918.

11. Typed letter from F. K. Ferenz. March 20, 1919.

12. Manuscript letter from O. L. Griffith. n.d.

13. Manuscript letter from O. L. Griffith. n.d.

14. Typed letter to Mortimer. July 25, 1921.

15. Manuscript letter from John Paul Edwards. August 16, 1921.

16. Typed letter from O. L. Griffith. January 11, 1922.

17. Manuscript letter from Bertrand Wentworth. January 13, 1922.

18. Typed letter from Helen Fish, Dayton Museum of Arts. March 17, 1922.

19. Typed letter from Frank Crowninshield, *Vanity Fair* Editor. March 20, 1922.

20. Typed letter from Heyworth Campbell. April 4, 1922.

21. Typed recommendation by L. L. Baxter, Marshall Neilan Productions. April 17, 1922.
22. Typed letter from O. L. Griffith. May 14, 1922.
23. Typed letter from Julia B. McCoy, Dayton Museum of Arts. May 18, 1922.
24. Typed letter from H. C. Williams, Quartz Crystal Optical and Manufacturing Company. June 6, 1922.
25. Typed letter from Imogen Partridge [Imogen Cunningham]. June 13, 1922.
26. Typed letter from O. L. Griffith. July 15, 1922.
27. Typed letter from H. W. Boekeerooger and entry form for the Second Annual Photographic Exhibition, San Francisco, California. July 27, 1922.
28. Typed letter to Will H. Hays. July 28, 1922.
29. Typed letter from Edgar Felloes. December 27, 1922.
30. Typed letter from William A. Bryan. January 10, 1923.
31. Manuscript letter from W. H. Porterfield. February 17, 1923.
32. Typed inventory for International Photo Arts & Crafts Expo. April 11, 1923.
33. Typed letter from John Wallace Gillies. May 11, 1923.
34. Manuscript letter from Forrest Malott. June 9, 1923.
35. Typed letter from William A. Barnhill to Frederick Keasbey. August 14, 1923.
36. Manuscript letter from Frederick Keasbey. September 2, 1923.
37. Typed letter from Lucy S. Silke, Board of Education, City of Chicago. December 5, 1923.

Box 1, Folder 4: Professional Correspondence, 1924–1935

1. Typed letter from A. E. Angier. February 5, 1924.
2. Typed letter from Elmer Weese. February 25, 1924.
3. Typed letter from William E. Pate. June 1, 1924.
4. Typed letter from Lucy S. Silke, Board of Education, City of Chicago. June 10, 1924.

5. Typed letter from Lucy S. Silke, Board of Education, City of Chicago. July 18, 1924.
6. Typed letter from Phil Townsend Hanna. July 18, 1924.
7. Typed letter from Phil Townsend Hanna. September 20, 1924.
8. Typed and written letter from Doris Kenyon. November 23, 1924.
9. Typed letter from Edwin Bower Hesser. January 19, 1925.
10. Typed letter from Phil Townsend Hanna. May 2, 1925.
11. Typed letter from Phil Townsend Hanna. May 12, 1925.
12. Typed letter from Franklin Mitchell. June 17, 1925.
13. Typed letter from [indecipherable], American Railway Express Co. July 19, 1925.
14. Typed letter to American Railway Express Co. August 7, 1925.
15. Manuscript letter with illustrations from [?], c/o Pickford Fairbanks Studios. August 31, 1925.
16. Typed letter from Ralph G. Cahn. December 2, 1925.
17. Typed letter from Anson Herrick. April 15, 1926.
18. Typed entry card for *Pictorial Photography in America, Volume 4, 1926*. May 11, 1926.
19. Typed letter from Karl Davis Robinson. July 14, 1926.
20. Typed letter from Jerry D. Drew. August 14, 1926.
21. Manuscript letter from Streatham Borrup. October 21, 1926.
22. Entry form, American Photography Sixth Annual Competition. 1926.
23. Booklet. "The Reasons Why." n.d.
24. Program. "Organization Banquet of the Academy of Motion Picture Arts & Sciences." May 11, 1927.
25. Invitation. "The Academy Organization Banquet." May 11, 1927.
26. Leaflet. "Seating Arrangement in Alphabetical Order." May 11, 1927.

27. Typed letter from Frank Woods. May 18, 1927.
28. Typed letter from Frank Woods. May 31, 1927.
29. Booklet. *Academy of Motion Picture Arts and Sciences Constitution and By-Laws*. 1927.
30. Typed letter from Frank Woods. June 24, 1927.
31. Typed letter from Wilfred Buckland. June 28, 1927.
32. Typed letter from Frank Woods. July 1, 1927.
33. Program. "Conference Dinner." July 28, 1927.
34. Typed letter to Moerdyke. August 29, 1927.
35. Typed letter from H. A. Hussey. June 1, 1928.
36. Manuscript letter from Jetta Goudal. September 17, 1928.
37. Manuscript letter from Jetta Goudal. September 17, 1928. [copy]
38. Typed letter from C. A. Pierman. October 3, 1928.
39. Typed letter from Barnet G. Braverman. October 12, 1928.
40. Typed letter from Frank Woods. February 19, 1929.
41. Typed letter from John C. Stick. March 11, 1929.
42. Typed letter from Ira W. Martin. April 19, 1929.
43. Typed letter from Carl Klein. April 23, 1929.
44. Typed letter from Frank Woods, April 27, 1929.
45. Typed letter from Carl Klein. May 16, 1929.
46. Invitation. *The Academy of Motion Picture Arts and Sciences*. May 16, 1929. [2 copies]
47. Typed letter from Ralph E. Smith. June 3, 1929.
48. Typed letter from Jerry D. Drew. February 27, 1930.
49. Typed letter from Albert Jourdan. March 6, 1930.

50. Typed letter from Frank A. Eaton. March 11, 1930.
51. Typed letter from Augustus Thibaudeau. July 17, 1930.
52. Typed letter from Frank Woods. September 12, 1930.
53. Typed minutes of the "Pictorialist" meeting. October 5, 1930.
54. Typed letter from V. Rayment. December 17, 1930.
55. Typed letter from R. L. Van Oosting. May 1, 1932.
56. Typed letter from R. L. Van Oosting to members of the Pictorial Photographers of America. n.d.
57. Typed letter from R. L. Van Oosting. June 19, 1932.
58. Typed letter from Disabled American Veterans of the World War, Department of Rehabilitation. April 11, 1933.
59. Typed letter from Siegfried R. Weng. November 25, 1933.
60. Typed letter from Ira Martin to members of the Pictorial Photographers of America. September 12, 1934.
61. Manuscript letter from O. L. Griffith. January 2, 1935

Box 1, Folder 5: Professional Correspondence, 1936–1978, n.d.

1. Typed letter from [George E. Hurrell?]. September 24, 1936.
2. Manuscript letter from Ira W. Martin. November 10, 1936.
3. Typed letter from G. Herbert Taylor. November 25, 1936.
4. Typed letter from John R. Minor. January 22, 1937.
5. Typed letter from Nicholas Ház. March 29, 1937.
6. Typed letter from Delmer Daves. November 27, 1937.
7. Manuscript letter from George F. Maloney. September 30, 1944.
8. Typed postcard from Jack [Wurtz?]. April 14, 1945.
9. Typed letter from Emil Hilb. May 21, 1947.

10. Typed letter from Jean Hersholt. August 18, 1947.
11. Typed letter from Roi Partridge. August 28, 1949.
12. Typed postcard from Roi Partridge. December 6, 1949.
13. Manuscript letter from B. Holt. November 7, 1951.
14. Manuscript letter from Carl Sanchez. August 17, 1952.
15. Typed letter from Florence M. Harrison. September 6, 1955.
16. Typed Letter from Irene Stewart. April 23, 1956.
17. Manuscript postcard from L. L. Porter. May 18, 1956.
18. Manuscript postcard from L. L. Porter. September 11, 1956.
19. Typed letter from Edward S. Taylor. October 3, 1956.
20. Assorted loose pages with mathematics figuring. November 21, 1957.
21. Typed letter from Frederico E. Virella to Luis Munoz Marin. November 25, 1957.
22. Manuscript postcard from L. L. Porter. January 14, 1958.
23. Manuscript letter from [indecipherable]. April 9, 1958.
24. Manuscript postcard from [Nare?] Justice. June 13, 1958.
25. Typed letter from Duane M. Smith. August 23, 1958.
26. Assorted business cards and note scraps. n.d.
27. Typed letter from Robert J. Goldman. January 4, 1960.
28. Typed letter from Jules Brenner. February 21, 1960.
29. Typed letter from Elyga Wenger. July 21, 1960.
30. Typed letter from Merle S. Ewell. August 4, 1960.
31. Typed letter to Los Angeles County Museum. February 12, 1961.
32. Typed letter from Peter Bunnell. June 25, 1962.

33. Typed letter from Peter Bunnell. June 17, 1963.
34. Typed letter from Munn Brewer to Edward T. Struss. September 24, 1969.
35. Typed letter from Daniel Taradash. August 14, 1972.
36. Typed letter from A. B. Heinsbergen regarding "Watergate." April 10, 1974.
37. Typed letter from John V. Tunney, U. S. Senator. February 3, 1975.
38. Typed letter to Smithsonian Institution, Historical Research Department. March 11, 1975.
39. Typed letter from Eugene Ostroff. May 15, 1975.
40. Typed letter from Richard E. Sherwood. April 30, 1976.
41. Typed letter from Sol Lesser. January 7, 1977.
42. Typed letter from Richard E. Sherwood. January 13, 1977.
43. Typed letter from Anthony Slide. September 16, 1977.
44. Typed letter from John G. Wigmore, Natural History Museum. January 13, 1978.
45. Typed letter from John and Susan Harvith to Howard W. Koch, April 4, 1978.
46. Typed letter from David Shepard. August 2, 1978.
47. Typed letter to Robert J. Doherty. August 26, 1978.
48. Typed letter from William Mortensen. February 9.
49. Typed study of "Sails" by Karl Struss. n.d.
50. Manuscript letter from Edwin Bower Hesser. n.d.
51. Manuscript letter from Edward Weston. n.d.
52. Manuscript letter from Ralph E. Smith. n.d.
53. Manuscript letter from Ralph E. Smith. n.d.
54. Typed letter from Clarence W. Koch. n.d.
55. Typed letter from *Light and Shade* editors to all members of Pictorial Photographers of America. n.d.

56. Typed and written inventories for several exhibitions. n.d.

57. Manuscript note on back of envelope. n.d.

58. Manuscript note that Gregory Peck called while away. n.d.

59. Typed list of "Photo Secession." n.d.

Series II: Photographs

Scope and Content Note: A small series of negatives, copy prints, and snapshots.

Box 1, Folder 6: Photographs and Negatives, 1959–1962, n.d.

Series III: Exhibitions

Scope and Content Note: This series contains exhibition–related items: catalogues from photography and art exhibitions in the United States and Europe and records for exhibitions in which Struss participated, particularly *Karl Struss: Man with a Camera* in 1976. The exhibition records include gallery shots, documents detailing exhibition guidelines, checklists, press releases, invitations, and an interview transcript.

Box 2, Folder 1: Exhibition Catalogues, 1903

1. *Catalogue of the Third San Francisco Photographic Salon at the Mark Hopkins Institute of Art, October Eighth to Twenty-fourth, Nineteen Hundred and Three.*

Box 2, Folder 2: Exhibition Catalogues, 1907

1. *Northern Photographic Exhibition.* Walker Art Gallery, Liverpool, 1907.

Box 2, Folder 3: Exhibition Catalogues, 1909–1914

1. *International Exhibition of Pictorial Photography.* National Arts Club, February 2–20, 1909.

2. *Catalogue of the International Exhibition Pictorial Photography.* The Buffalo Fine Arts Academy, Albright Art Gallery, November 3–December 1, 1910.

3. *What the Camera Does in the Hands of the Artist.* Newark Museum Association, April 6–May 4, 1911. Includes exhibition catalogue and typed manuscript with notations.

4. *Photographs of New York City by Karl Struss.* Teachers College, January 17–27, 1912.

5. *An Exhibition Illustrating the Progress of the Art of Photography in America at the Montross Art Galleries, New York, October Tenth to Thirty-First MCMXII.*

6. *An Exhibition of Carbon Prints by Wilbur H. Porterfield at the Studio of Spencer Kellogg, Jr.* November 15, 20, and 26, 1913.

7. *An International Exhibition of Pictorial Photography*. Ehrich Art Galleries, January 19–February 4, 1914. [2 copies]

8. *The Photographic Journal (The Journal of the Royal Photographic Society) Exhibition Catalogue*. 1914.

Box 2, Folder 4: Exhibition Catalogues, 1915

1. *Pictorial Photography Catalogue*. The Panama–Pacific International Exposition, San Francisco, 1915. [2 copies]

2. *An Exhibition Illustrating the Progress of the Art of Photography in America at the Rosenbach Galleries, Philadelphia, January Eighteenth to Thirtieth, Nineteen Fifteen*.

3. *Tenth Annual Exhibition: Photographs*. John Wanamaker, March 1–15, 1915.

4. *Second Annual Pittsburgh Salon of National Photographic Art*. The Carnegie Institute, March 1–31, 1915.

5. *Portland Society of Art: Photographic Section, Sixteenth Annual Exhibition*. L. D. M. Sweat Memorial Art Museum, March 1915.

6. *An Exhibition of American Pictorial Photography at the College of Fine Arts, Syracuse University*. May 17–31, 1915

7. *Fotocraft of Bangor Maine, Third Annual Exhibition*. Fine Arts Gallery, Public Library, June 1–12, 1915.

8. *The Photographic Journal (The Journal of the Royal Photographic Society) Illustrated Catalogue*. August 3–October 2, 1915.

9. *The Toledo Museum of Art, Catalogue of Paintings & Drawings in the Permanent Collection*. September 1915.

10. *An Exhibition of Pictorial Photography*. The Print Gallery, December 1915.

Box 2, Folder 5: Exhibition Catalogues, 1916

1. *The Fifteenth Annual Exhibit of the Wilkes–Barre Camera Club, Held at the Club Rooms Poli Building, Wilkes–Barre, PA., February 22nd to 26th, 1916*.

2. *Eleventh Annual Exhibition: Photographs*. John Wanamaker, March 1–17, 1916.

3. *Third Annual Pittsburgh Salon of National Photographic Art*. The Carnegie Institute, March 1–31, 1916.

4. *The Twenty-Sixth Annual Exhibition by the Department of Photography of the Brooklyn Institute of Arts and Sciences*. April 27–May 21, 1916.
5. *The Photographic Journal (The Journal of the Royal Photographic Society) Illustrated Catalogue*. August 21–September 30, 1916.
6. *Catalogue of the International Exhibition of the London Salon of Photography 1916*. Galleries of the Royal Society of Painters in Water-Colours. Includes an inventory of items entered into the London Salons.
7. *Kodak Advertising Competition, 1916*. [2 copies] Includes correspondence from the Kodak Competition.
8. *A Collection of Unusual and Beautiful "Gum" and Platinum Prints by the Well-Known Amateur Camerist George H. Seeley*. The Studio of Spencer Kellogg, Jr. December 6, 8–10, 1916.

Box 2, Folder 6: Exhibition Catalogues, 1916

1. *Catalogue of the Fifth International Photographic Salon*. California Camera Club, 1916.

Box 2, Folder 7: Exhibition Catalogues, 1917

1. *Twelfth Annual Exhibition: Photography*. John Wanamaker, March 1–17, 1917.
2. *Fourth Annual Pittsburgh Salon of Photography at the Carnegie Institute, Department of Fine Arts, Pittsburgh, Pennsylvania, March the First to Thirty-First, Nineteen Hundred Seventeen*.
3. *Catalogue of the First Annual Photographic Salon*. Southern California Camera Club, May 17–26, 1917.
4. *An Exhibition of Pictorial Photography*. Weinstock, Lubin & Company, June 30–July 7, 1917.
5. *Catalogue of the International Exhibition of The London Salon of Photography, 1917*. The Galleries of the Royal Society of Painters in Water-Colours. Includes correspondence.
6. *Exhibition of Photographs by the Alumni Association of the Clarence H. White School of Photography*. 1917.

Box 2, Folder 8: Exhibition Catalogues, 1920–1922

1. *Catalogue, Third International Photographic Salon*. The Camera Pictorialists of Los Angeles, January 3–21, 1920.
2. *Prize-Winning Prints in the First Annual Competition Organized by American Photography*. New York Camera Club, February–April, 1921. Includes correspondence.

3. *Fifteenth Annual Exhibition of Photographs*. John Wanamaker, March 7–26, 1921. [2 copies] Includes correspondence.
4. Royal Photographic Society Exhibition, July 23, 1921. [Checklist only]
5. *The Frederick & Nelson Second Annual Exhibition of Pictorial Photography*. November 1–12, 1921. Includes photograph labels and inventory.
6. *The MacDowell Club of Allied Arts*. Tajo Building, October 8, 1921.
7. *The Annual Salon of Photography of the Oakland Municipal Art Gallery*. Oakland Art Association, October 30–November 26, 1921.
8. *Fifth International Photographic Salon*. Camera Pictorialists of Los Angeles, December 13, 1921–January 2, 1922. Includes correspondence.
9. *Third National Salon of Pictorial Photography under the Direction of the Buffalo Camera Club*. Albright Art Gallery, January 28–February 28, 1922. Includes gallery shot.
10. *Catalogue of the Ninth Annual Pittsburgh Salon of Photography*, Carnegie Institute, March 1–31, 1922. Includes gallery shot.
11. *Prize-Winning Prints in the Second Annual Competition Organized by American Photography*. March–October, 1922.
12. *Catalogue of Exhibits, First Annual International Exhibition of Pictorial Photography*. The Pictorial Photographic Society of San Francisco, May 20–June 18, 1922.
13. *Catalogue of the International Exhibition of The London Salon of Photography, 1922*. The Galleries of the Royal Society of Painters in Water-Colour. Includes correspondence.
14. *The Frederick & Nelson Third Annual Exhibition of Pictorial Photography*. November 6–18, 1922. Includes correspondence.
15. *Sixth International Salon of Photography*. Camera Pictorialists of Los Angeles, November 20–December 11, 1922.
16. Wanamaker, 1922. [Installation photograph only]

Box 3, Folder 1: Exhibition Catalogues, 1923

1. *Southern California Camera Club Exhibition of Pictorial Photography*. Southwest Museum, January 3–31, 1923.
2. *Catalogue of the Tenth Annual Pittsburgh Salon of Photography*. Carnegie Institute, March 2–31, 1923.

3. *Fourth Annual Salon of Pictorial Photography under the Direction of the Buffalo Camera Club*. Albright Art Gallery, Buffalo New York, March 10–April 2, 1923.
4. *Prize–Winning Prints in the Third Annual Competition Organized by American Photography*. 1923. Includes correspondence.
5. *Catalogue of the International Exhibition of the London Salon of Photography, 1923*. The Galleries of the Royal Society of Painters in Water–Colours.
6. *Third Annual Pictorial Photographic Exhibition*. The Emporium, September 28–October 6, 1923.
7. *Seventh International Salon of Photography*. The Camera Pictorialists of Los Angeles, October 15–November 5. Includes correspondence.
8. *The Frederick & Nelson Fourth Annual Exhibition of Pictorial Photography*. November 5–17, 1923. Includes submission list.

Box 3, Folder 2: Exhibition Catalogues, 1924

1. *The Second Exhibition of Pictorial Photography of the Southwest Museum*. Southern California Camera Club, February 3–29, 1924. Includes typed inventory of items submitted.
2. *Catalogue of the Eleventh Annual Pittsburgh Salon of Photographic Art*. Carnegie Institute, March 2–31, 1924.
3. *Fourth National Salon of Pictorial Photography*. Buffalo Camera Club, March 2–31, 1924.
4. *Canadian National Exhibition, Catalogue of Paintings, Graphic Art and Photography*. Applied Art Gallery, August 23–September 6, 1924.
5. *Catalogue of the International Exhibition of the London Salon of Photography, 1924*. The Galleries of the Royal Society of Painters in Water–Colours. Includes correspondence.
6. *The Frederick & Nelson Fifth Annual Exhibition of Pictorial Photography*. October 20–November 1, 1924. Includes typed inventory of items submitted.

Box 3, Folder 3: Exhibition Catalogues, 1925

1. *Catalogue of the International Exhibition of the London Salon of Photography, 1925*. The Galleries of the Royal Society of Painters in Water–Colours.
2. *First Annual Salon of Pictorial Photography*. San Diego Museum, April 15–May 15, 1925.
3. *Fourth Annual Exhibition of Pictorial Photography*. Southern California Camera Club, Southwest Museum, December 1–31, 1925. Includes manuscript inventory of items submitted and correspondence.

Box 3, Folder 4: Exhibition Catalogues, 1926–1927

1. *Cameragraphs, 1926, Selections from the Second Exhibition of the Australian Salon of Photography.*
2. *Catalogue of the International Exhibition of the London Salon of Photography, 1926.* The galleries of the Royal Society of Painters in Water-Colour.
3. *XXII Salon International d'Art Photographique.* The Photo Club of Paris and the Society of French Photography, October 1–16, 1927.
4. *Exhibition of Prints by Camera Pictorialists of Los Angeles.* Royal Photographic Society of Great Britain, December 3–31, 1927.

Box 3, Folder 5: Exhibition Catalogues, 1928–1929

1. *Exhibition: Eleventh International Salon of Photography.* The Camera Pictorialists of Los Angeles, January 2–31, 1928. Includes entry forms.
2. *Fifth International Exhibition of Pictorial Photography.* Pictorial Photographic Society of San Francisco, September 16–October 7, 1928.
3. *Exhibition: Twelfth International Salon of Photography.* The Camera Pictorialists of Los Angeles, January 1929.
4. *Third International Salon of the Pictorial Photographers of America, 1929.* Art Center, April 15–27, 1929.
5. *First Chicago International Photographic Salon.* Art Institute, May 1929.
6. *Pacific International Salon of Photographic Art.* Art Museum, Portland, Oregon, 1929. Includes judges' ballots.

Box 3, Folder 6: Exhibition Catalogues, 1930–1933

1. *Exhibition: Thirteenth International Salon of Photography.* The Camera Pictorialists of Los Angeles, January 1930. Includes notice.
2. *Eleventh Annual Salon of Pictorial Photography.* The Buffalo Camera Club, February 2–22, 1930.
3. *Second Pacific International Salon of Photographic Art.* Museum of Art, Portland, Oregon, 1930.
4. *The Eighteenth Annual Pittsburgh Salon of Photographic Art.* Carnegie Institute, March 20–April 19, 1931.
5. *Catalogue of the First Annual International Salon of Photography,* Fine Arts Gallery, San Diego, May 1–20, 1931.

6. *The All American Photographic Salon, 1931*. Los Angeles Museum.
7. *The Camera Pictorialists of Los Angeles, 16th Annual Salon of Pictorial Photography, 1933*.
8. *Exhibitions of the Royal Photographic Society of Great Britain*. London, April 4–29, 1933.
9. *A Century of Progress International Exhibit, 1933. The International Salon of Photography in the Graphic Arts Building*. Chicago Camera Club.

Box 3, Folder 7: Exhibition Catalogues, 1934–1937

1. *The Camera Pictorialists of Los Angeles, 17th Annual Salon of Pictorial Photography, 1934*.
2. *Exposition Pictorial and Official Catalogue, The 5th Annual International Salon of Photography*. The Camera Enthusiasts and The San Diego Pictorialists, May 29–November 11, 1935.
3. *The Camera Pictorialists of Los Angeles, 19th Annual Salon of Pictorial Photography, 1936*.
4. *The Camera Pictorialists of Los Angeles, 20th Annual Salon of Pictorial Photography, 1937*.
5. *Celebrating the Twentieth Anniversary of the Pictorial Photographers of America, Fourth International Salon*. American Museum of Natural History, March 29–April 17, 1937.

Box 3, Folder 8: Exhibition Catalogues, 1939–1981, n.d.

1. *Pictorial Photographers of America, Sixth International Salon of Photography*. American Museum of Natural History, May 1–October 31, 1939.
2. *The 27th International Salon of Photography*. The Camera Pictorialists of Los Angeles, January 1944.
3. *4th San Antonio Salon of Pictorial Photography, International*. Witte Memorial Museum, March 12–26, 1944.
4. *An Exhibition of Photography*. American Institute of Graphic Arts, October 4–November 10, 1944.
5. *Two Exhibitions*. The University of Michigan Museum of Art, February 25–March 28, 1976. [3 copies]
6. *Karl Struss*. The Photo Album Gallery, January 11–February 26, 1977.
7. *Member's Calendar, July, 1977. Volume 14/Number 7*. Los Angeles Museum of Art.
8. *Karl Struss: Platinum Prints from the Photo-Secession*. Marcuse Pfeifer Gallery, January 3–February 11, 1978.

9. *Karl Struss: A Retrospective View of His Photography*. The Fine Arts Center, Cheekwood, Nashville, May 20–August 2, 1981.

10. *Karl Struss: A Retrospective of His Photography*. The Fine Arts Center, Cheekwood, Nashville, May 20–July 1.

11. *Karl Struss: Vintage Platinum Prints*. Mancini Gallery Inc., January 16–February 13.

12. *Karl F. Struss*. Fifth Avenue Gallery, February 19–March 22. [3 copies]

13. *Exhibition of Portraits in Miniature by Anna Belle Kindlund*. National Society of Craftsmen, March 2–4.

14. *Old Masters of Photography*. The Print Gallery, n.d.

15. *Karl Struss: A Portfolio*. n.d. [2 copies]

Box 4, Folder 1: Exhibition Records, 1912–1948, n.d.

1. Albright Art Gallery — 1912
2. Title plates for Struss works entered in the California State Fair, 1921.
3. Note from The London Salon of Photography, 1921.
4. Pittsburgh Salon of Photography, 1922.
5. A typed inventory of items submitted for the John Wanamaker Photographic Salon, 1922.
6. Check from Mary E. March for Struss Photographs, January 5, 1922.
7. *The Camera Pictorialists: Los Angeles*, [January 1945].
8. *31st International Los Angeles Salon of Photography, 1948*.
9. Title plates for Struss exhibition *Photography of the Past: 1915–1944*. n.d.

Box 4, Folder 2: Exhibition Records — *Karl Struss: Man with a Camera*, 1976–1977

1. *Karl Struss: Man with a Camera*. Press Release, [May 27, 1976].
2. *Karl Struss: Man with a Camera*. Press Release, [November 26, 1976].
3. *Karl Struss: Man with a Camera*. Press Release, [December 8, 1976].
4. *Karl Struss: Man with a Camera*. Invitation, [July 8, 1977].

5. *Karl Struss: Man with a Camera*. Press Release, [May 20, 1977].
6. *Karl Struss: Man with a Camera*. Press Release, [n.d.].
7. *Karl Struss: Man with a Camera*. Interview transcript, [n.d.].
8. Assorted clippings and flyers.

Series IV: Periodicals

Scope and Content Note: This series includes an incomplete run of the pictorial magazine *Light and Shade* (December 1928 to April–May 1932), an incomplete run of *Bulletin of the Pictorial Photographers of America* (November 1933 to June 1934), and copies of various periodicals that have references to Struss or that show his work.

Box 4, Folder 3: *The Bulletin of the Academy of Motion Picture Arts and Sciences*, 1927–1928, 1977

1. *Bulletin No. 1*, June 1, 1927.
2. *Bulletin No. 2*, June 17, 1927.
3. *Bulletin No. 3*, July 2, 1927.
4. *Academy Bulletin*, n 7, February 1, 1928.
5. *Bulletin of the Academy of Motion Picture Arts and Sciences*, n 17, fall 1977.

Box 4, Folder 4: *Light and Shade*, 1928–1932

1. *Light and Shade*, v 1, n 1, December 1928.
2. *Light and Shade*, v 1, n 2, January 1929.
3. *Light and Shade*, v 1, n 3, February 1929.
4. *Light and Shade*, v 1, n 4, March 1929.
5. *Light and Shade*, v 1, n 5, April 1929.
6. *Light and Shade*, v 1, n 6, May 1929.
7. *Light and Shade*, v 1, n 7, June 1929.
8. *Light and Shade*, v 2, n 1, October 1929.
9. *Light and Shade*, v 2, n 2, November 1929.

10. *Light and Shade*, v 2, n 3, December 1929.
11. *Light and Shade*, v 2, n 6, March 1930.
12. *Light and Shade*, v 2, n 7, April 1930.
13. *Light and Shade*, v 2, n 8, May 1930.
14. *Light and Shade*, v 3, n 1, December 1930.
15. *Light and Shade*, v 3, n 3, February 1931.
16. *Light and Shade*, v 3, n 4–5, March–April 1931.
17. *Light and Shade*, v 4, n 2, December 1931.
18. *Light and Shade*, v 4, n 3, January 1932.
19. *Light and Shade*, v 4, n 5–6, April–May 1932.

Box 4, Folder 5: *Bulletin of the Pictorial Photographers of America*, 1933–1934

1. *Bulletin of the Pictorial Photographers of America*, November 1933.
2. *Bulletin of the Pictorial Photographers of America*, February 1934.
3. *Bulletin of the Pictorial Photographers of America*, April 1934.
4. *Bulletin of the Pictorial Photographers of America*, May 1934.
5. *Bulletin of the Pictorial Photographers of America*, June 1934.

Box 4, Folder 6: Assorted Periodicals, 1913–1981

1. *The Edison Monthly*, June 1913. [2 copies]
2. *California Life*, April 16, 1921.
3. *The Pictorialist*, n 2, December 1924.
4. *The View Finder of the California Camera Club*, November 1925.
5. *The View Finder of the California Camera Club*, June 1929.
6. *News Bulletin: Stereo Club of Southern California*, May 1962.
7. *ARTnews*, v 75, n 9, November 1976

8. *Corriere Della Sera Illustrato*, March 3, 1981.

Series V: Clippings

Scope and Content Note: This series is comprised of clippings, primarily from newspapers, related to Struss, his still photography, and his cinematography. Some large clippings are in the Oversized series (box 6).

Box 4, Folder 7: Clippings, 1912–1952

Box 4, Folder 8: Clippings, 1953–1981

Box 4, Folder 9: Clippings, n.d.

Series VI: Technical and Commercial

Scope and Content Note: This series pertains to Struss' education and work. Of particular interest are a hardbound chemistry notebook for Carl F. Struss, dated 1902–1903; student and teacher certificates from Columbia University dated from 1909 to 1912; letters of appointment for Struss to teach at Columbia University; the Bermuda tourist book done by Struss during his stint as official photographer for that country; and chemical formulas and letters associated with the development of a "photographic fog penetrating device." An ad for the Struss Pictorial Lens is in folder 4, while the schematics, forms, and correspondence associated with the patent for the lens are with the oversized materials in box 6.

Box 5, Folder 1: Chemistry Notebook, 1902–1903

Box 5, Folder 2: Columbia University Certificates, 1909–1912

Box 5, Folder 3: Commercial Publications, 1910–1929, n.d.

1. *Hippodrome Skating Book*. 1910. [10 copies]
2. *Bermuda: Nature's Fairyland, Official Tourists Guide Book 1915–1916*.
3. Announcement, *48 Photographs of the Female Figure*. n.d.
4. *A Handbook of General Advance Information on Paramount's 'Waikiki Wedding.'* n.d.
5. A typed inventory of images divided into subject matter categories. n.d.

Box 5, Folder 4: Technical Material, 1913–1918, n.d.

1. A typed article for *Photography & Focus*. November 25, 1913.
2. A typed letter to Board of Inventions, General Staff, U. S. Army regarding "Photographic Fog Penetrating Device." August 6, 1918.

3. A typed letter to Paul. August 19, 1918.
4. A typed letter from Paul L. Anderson, "Photographing thru fog." August 24, 1918.
5. Advertisement for "Struss Pictorial Lens." n.d. [2 copies]
6. Advertisement for "Mezzotint Sepia Platinum Paper for Warm Brown Tones." n.d.
7. A typed recipe for "Paper PYRO Developer: Warm Blacks." n.d.
8. Pages about "Lumière's Non Halation Plates." n.d.

Series VII: Stephen White Gallery Papers, 1976–1988, n.d.

Scope and Content Note: This series contains loan agreements, press releases, correspondence, and other assorted articles from the Stephen White Gallery of Photography. Most of the material is Struss related.

Series VIII: Oversized

Scope and Content Note: These materials are oversized items from other series.

Box 6, Folder 1: Personal Correspondence, 1918

1. Manuscript letter from Karl Struss to [?], while at Fort Leavenworth. December 20, 1918.

Box 6, Folder 2: Exhibition Catalogues, 1925

1. *XX Salon International de Photographie, 1925.*

Box 6, Folder 3: Exhibition Catalogues, 1926

1. *XXI Salon International d'Art Photographique de Paris, 1926.*

Box 6, Folder 4: Exhibition Catalogues, 1927

1. *XXII Salon International d'Art Photographique de Paris, 1927.*

Box 6, Folder 5: Exhibition Catalogues, 1929

1. *XXIV Salon International d'Art Photographique de Paris, 1929.*

Box 6, Folder 6: *Motion Picture Arts and Sciences*, 1927

1. *Motion Picture Arts and Sciences*, v 1, n 1, November 1927.

Box 6, Folder 7: Assorted Periodicals, 1915

1. *Vanity Fair*. January 1915.

Box 6, Folder 8: Clippings, 1913–1977, n.d.

Box 6, Folder 9: Clippings, *New Perfection* Ad Campaign, 1917, n.d.

Box 6, Folder 10: The Struss Lens Patent, 1914–1916