



THE UNIVERSITY OF ARIZONA

TUCSON, ARIZONA 85721

UNIVERSITY OF ARIZONA LIBRARY

CENTER FOR CREATIVE PHOTOGRAPHY

HAROLD JONES, DIRECTOR

June 4, 1975

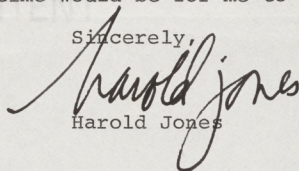
Ms. Laura Gilpin
409 Camino del Monte Sol
Santa Fe, New Mexico 87501

Dear Ms. Gilpin:

I hope that by now you have heard about the Center for Creative Photography at the University of Arizona. I am taking the liberty of enclosing some of the publicity regarding the inaugural exhibit marking the beginning of the Center. It is an exciting adventure for all involved.

You might remember me from LIGHT Gallery in New York City. I will be moving out here permanently in September to become the director of the Center, and I would be very interested in visiting with you in Santa Fe sometime in the fall as I feel it is most important that your work be represented in the collection at the Center. I have always had a fond regard for your work and was prompted to write to you when your name was mentioned again in a recent letter to me from Ansel Adams. I look forward to meeting you, and will be back in touch with you soon. Perhaps you could advise when the most convenient time would be for me to visit you.

Sincerely,



Harold Jones

HJ:mm

Citizen May 19, 1975
A coup for UA

In establishing a Center for Creative Photography containing the works of internationally known photographers, the University of Arizona has opened new, exciting academic ground.

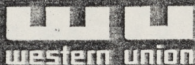
The project to bring such a center into existence here was a guarded secret until a few weeks ago. UA President John P. Schaefer — a photography enthusiast himself — personally was involved for almost a year in the initial planning.

As a preliminary to the official announcement last week, President Schaefer quietly purchased the works of internationally famed photographers Ansel Adams and Wynn Bullock. He now has purchased all rights to the works of Aaron Siskind, Frederick Sommer and Harry Callahan, all highly distinguished in the world of photography.

Mr. Adams has been widely influential in his field for more than 40 years as has Mr. Bullock, whose photos are part of permanent collections in the Smithsonian Institution and in the New York Museum of Art. Mr. Adams was honored at Saturday's graduation with an honorary doctoral degree.

As envisioned by President Schaefer, the center will provide a scholarly program in creative photography, taking in several disciplines, including art. As many persons already have commented, with material such as it now has on hand, the UA center definitely has the potential for becoming the "Eastman House of the West" as an institution similar to the nationally recognized Eastman House in Rochester.

The ability of Dr. Schaefer in leading the push to establish such a center here unquestionably represents a coup in the academic world. It will remain for the benefit not only of residents of this state, but also of the photography world.



Telegram

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02046 THEWHITEHOUSE DC 56 05-14 103PEDI

PMS DR JOHN P SCHAEFER, ~~DR~~,
PRESIDENT UNIVERSITY OF ARIZONA

TUCSON AZ 85721

DEAR D. SCHAEFER:

I AM REALLY EXCITED ABOUT THE PROSPECT OF YOUR CENTER FOR
CREATIVE PHOTOGRAPHY. IT IS TRULY A GREAT IDEA AND WILL
BENEFIT STUDENTS AND HISTORIANS FOR YEARS AND YEARS TO
COME AND WILL ALSO GIVE THE HISTORICAL RECOGNITION THAT
IS DUE TO THE GREAT PHOTOGRAPHERS WHO WILL PARTICIPATE.
MY VERY BEST WISHES,

SINCERELY,

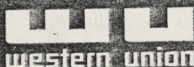
DAVID H KENNERLY

PERSONAL PHOTOGRAPHER TO THE PRESIDENT

SF-1201 (R5-69)

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Handwritten notes:
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Telegram

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PMS DR JOHN P SCHAEFER PRESIDENT ~~DR~~ DONT DWR REPT DET CARE SNR
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UNIVERSITY OF ARIZONA

TUCSON AZ 85721

CONGRATULATIONS ON THE OPENING OF YOUR CENTER FOR
CREATIVE PHOTOGRAPHY. I UNDERSTAND THAAT MY FRIEND, ANSEL ADAMS,
IS GOING TO BE ONE OF THE IMPORTANT CONTRIBUTORS TO THE CENTER.

IT IS IMPORTANT THAT THE WORKS OF OUR GREAT CONTEMPORARY
PHOTOGRAPHERS BE HOUSED WHERE THEY CAN BE STUDIED BY HISTORIANS
AND STUDENTS. I KNOW ANSEL WILL SERVE YOU WELL AS ADVISOR, AND
I WISH YOU ALL THE LUCK IN THE WORLD ON THE SUCCESS OF THE CENTER
GERALD R FORD

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SF-1201 (R5-69)

Schaefer Gives Plans For UA Photo Center

Ford Sends Wire Of Congratulation

By KERRY HIBBS
Star Staff Writer

Standing in what he called the "king's court of photographers," University of Arizona President John P. Schaefer yesterday formally announced plans for the university's new Center for Creative Photography.

The photography world has already referred to the center as the "Eastman House of the West," in reference to the George Eastman House in Rochester, N.Y., a nationally known photography museum and research center.

Schaefer read congratulatory telegrams sent by President Ford and Ford's personal photographer, David H. Kennerly.

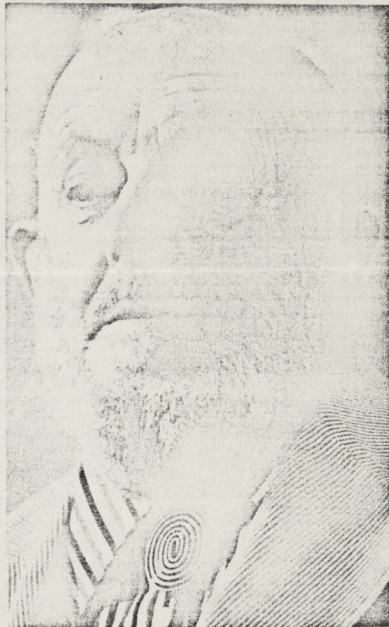
"It is important that the works of our great contemporary photographers be housed where they can be studied by historians and students," Ford said.

The UA has purchased collections from Ansel Adams, Wynn Bullock, Harry Callahan, Frederick Sommer and Aaron Siskind to form the cornerstone of the center. All but Siskind attended inaugural activities on campus yesterday.

The collections of the five artists have cost the UA about \$400,000, which came from private donations and will be paid over a 10-year period, Schaefer said. Much of the money came from the President's Club, whose members donate \$10,000 or more for purposes not covered by legislative appropriations, he said.

Adams, considered a major force in photography for 45 years, announced that he is also donating his collection of photographs by other artists to the center. Photographs by Paul Strand, Edward Weston and Imogen Cunningham are included in the collection, valued at more than \$100,000, he said.

There will be state expenses



Ansel Adams

as yet unspecified, to maintain the center. Included will be the salary of the director, Harold Jones. Jones is manager of the LIGHT Gallery, a prominent gallery in New York City that deals with contemporary photography. He will start his new job in September.

Although the center will start as part of the UA's new main library, Schaefer sees this as "only the beginning." In several years, it is hoped, the center will have its own building, with adequate space for a major gallery, rooms for archives and dark rooms and study areas for students, he said.

Schaefer said he will ask the state to help finance the center, as teaching programs and staffs are expanded, and will

seek whatever federal funding is available through the National Endowment Fund.

A specific academic program has not been formulated, but Schaefer said the center is planned to "evolve into a serious graduate study program" where students can study both the old and new artists in photography.

Jones, who was once associate curator of the Eastman House, said his duties as the center's director will include teaching.

Sulfur Prices Increase

Increased demand by fertilizer manufacturers sent sulfur prices higher in 1974. Total sulfur output was 11.5 million long tons, up 5 per cent from 1973.

New Museum Focuses on Photography

Special to The New York Times

TUCSON, Ariz., May 15—A major national museum devoted to the professional work and personal papers of prominent photographers opened today at the University of Arizona here.

A university spokesman said the first exhibition of the museum, which is called the Center for Creative Photography, will consist of works from "substantial collections" purchased from Ansel Adams, Wynn Bullock, Harry Callahan, Aaron Siskind and Frederick Sommer. The center will be funded gifts and discretionary funds spread over a 10-year period, the spokesman said.

Dr. John Schaefer, president of the university, declined to specify how much

was paid for the acquired works, saying: "If we divulge what we paid we are going to price ourselves right out of the market. An agent of one of the lesser-known photographers said his client would consider \$300,000. That's more than we've paid for any of our works in our special collections."

Harold Jones, director of the Light Photo Gallery in New York, who will become director of the center in September, said: "There is no place actively collecting all of a person's material, other than just photographers. We're interested in letters, documents, personal memorabilia and any kind of material that will provide an insight into the development of a photographer's work and ideas, and how these ideas

were transformed into pictures. We're trying to start by focusing on those people who have significantly influenced transitions in the medium."

Dr. Schaefer, who provided the impetus for the establishment of the center, said: "This acquisition means to the world of photography Kitt Peak [Observatory] has meant to the world of science."

The center will be housed in the university's new library. In addition to the five collections purchased, it has already acquired material ranging from mid-19th-century books and albums to prints by Imogen Cunningham, Paul Caponigro, Julia Margaret Cameron, William Henry Fox Talbot and Oscar Rejlander.

THE WASHINGTON POST

B 10 Friday, May 16, 1975

LEISURE

A Center for Creative Photography

Five highly regarded American photographers, among them Ansel Adams and Wynn Bullock, have sold their negatives and personal archives to the University of Arizona, Tucson, which yesterday announced the establishment of A "Center of Creative Photography," an institution to be devoted to the scholarly

study of photography as art.

The center, which will open sometime next year, will be housed in the new \$12.5-million library now under construction on the university's Tucson campus.

Though other university libraries have spent vast sums on rare books, paintings, prints and drawings, few have committed them-

selves as firmly to the study of photography, which Arizona president John P. Schaefer calls "the significant visual medium of our time."

Despite rumors that the school intended to spend millions building its collections, a spokesman there indicated yesterday that the university's plans call for

the expenditure of approximately \$400,000 in the next decade.

Designed as an archive and a scholars' resource, rather than a gallery, the center will not concentrate on display. Instead it will collect negatives, correspondence, equipment, memorabilia and other materials that place the artist in the context of his times.

In addition to those of Adams and Bullock, the center already has acquired the archives of Harry Callahan, Frederick Sommer and Aaron Siskind. "And we've almost sealed the deal on a bunch of other guys," the spokesman said. He mentioned the letters and platinum prints of Edward Weston. "We're trying to line up the trend-setters of the 20th century," he said.

Harold H. Jones, presently head of the LIGHT Gallery of New York, will be director of the center.

—Paul Richard

MAY 16, 1975

UofA celebrates acquiring photos from 5 masters

Southern Arizona Bureau

TUCSON — Works of five internationally known photographers were added to the University of Arizona's special collections Thursday in ceremonies attended by art historians from across the country.

Negatives, prints and private papers of photographers Ansel Adams, Wynn Bullock, Harry Callahan, Aaron Siskind and Frederick Sommer will be made available to scholars through the UofA's Center for Creative Photography.

"If you were to name 10 photographers who have had an important influence on 20th Century photography you would have to include the names of these five," said Harold W. Jones, the center's director and the founder of Light, a New York City gallery devoted to photography.

President Ford, who has a photograph by Adams hanging in his office, sent a telegram to UofA President John Schaefer saying in part:

"I understand that my friend Ansel Adams is going to be one of the important contributors to the center. It is important that the works of our great contemporary photographers be housed where they can be studied by historians and students."

Adams, whose prints of the Sierra Nevadas launched his career in 1927, gave the center a collection of other photographers' work valued at more than \$100,000.

The collection includes the works of 100 photographers, including Paul Strand, Edward Weston, Imogen Cunningham, Minor White, T. H. O'Sullivan and Mathew Brady.

Schaefer said the center will show how photography developed by displaying the works of these and other photographers from the beginning of their careers.

Only Bullock, whose work has ranged from early studies of solarization and double negative effects to explorations of the differences between "eye time" and "mind time," wasn't present.

Callahan's work ranges from intimate studies of American cities to glimpses of South American life. He is noted for producing extraordinary photos of commonplace events.

Siskind made an early mark as a depression-era photojournalist with such works as "Dead End," "Tabernacle City," "The Bowery," and "Portrait of a Tenement."

Sommer, who moved to Arizona in 1931, has photographed a number of Arizona landscapes. His pictures have been included in exhibitions at the Museum of Modern Art in New York and the George Eastman House.

Among those at the ceremonies were Dr. Peter C. Bunnell, director of the art museum at Princeton University; Dr. Carl Chiarenza, professor of art history at Boston University; Robert Doherty, director of George Eastman House in Rochester, N.Y., and Harry Lunn, director of the Graphic International Ltd., a print gallery in Washington.

FRIDAY, MAY 16, 1975



Citizen Photo

Their works on display

Four of the five photographers whose work will be included in the University of Arizona's new Center for Creative Photography attended a luncheon yesterday at which the scope of the center was revealed. The photographers, (from left) are Frederick Sommer, Ansel Adams, Harry Callahan and Wynn Bullock. The fifth photographer, Aaron Siskind, did not attend.

Adams collection given to center

By CHUCK GRAHAM
Citizen Entertainment Writer

Ansel Adams' own collection of photographs done by other photographers is the latest acquisition of the incipient Center for Creative Photography at the University of Arizona.

Adams, considered to be one of America's eminent photographers, announced his contribution during inaugural ceremonies formally introducing the center yesterday in the art museum on campus.

"Our initial estimates (of the collection's) over-all value exceed \$100,000," said Adams.

Wynn Bullock, Harry Callahan, Frederick Sommer, Aaron Siskind and Adams are photographers who have been selected as the first whose work will receive intense academic attention by the UA center. All but Siskind were present for the formal unveiling of the center's first exhibit yesterday.

University president John Schaefer described the five men as "the royalty of photography in this country."

Schaefer said Bullock has also given the university his personal collection of photographs done by others.

Schaefer read a telegram from President Gerald R. Ford, who said in part, "It is important that the works of our great contemporary photographers be housed where they can be studied by histori-

ans and students ... I wish you all the luck in the world on the success of this center."

In filling in his plans for the university program, which have the subject of much speculation in the photo world, Schaefer said he would carve a significant amount of space for the center out of the special collections section of the campus library now under construction.

"I hope to have in the future, a building of its own for the center," Schaefer said.

Purchases of the photographic work so far total approximately \$400,000, which will be paid to the artists during the next 10 years, according to Schaefer. He said the money has come from private contributions and his discretionary UA fund.