

# AMON CARTER MUSEUM OF AMERICAN ART ARCHIVES COLLECTION GUIDE

## Collection Summary

**Title:** Carlotta Corpron Papers

**Date:** 1948–1987, bulk 1970s

**Creator(s):** Corpron, Carlotta (1901–1988)

**Extent:** 1.5 linear feet

**Code:** CCP

**Repository:** Amon Carter Museum of American Art Archives

**Abstract:** The Carlotta Corpron Papers include correspondence, resumes, remembrances, financial records, print lists, loan receipts agreements, exhibition checklists, brochures, publicity materials, magazine and newspaper clippings, and books and brochures on other photographers. The bulk of the papers is from the 1970s. The collection does not comprehensively document Corpron's life and/or work, but it does provide a glimpse into the years after her retirement from teaching when she endeavored to make her photographs more accessible through exhibitions and sales.

## Information for Researchers

### Access Restrictions

The collection is open to qualified researchers.

### Use Restrictions

The Carlotta Corpron Papers are the physical property of the Amon Carter Museum of American Art. The Amon Carter Museum of American Art acquired copyright to Corpron's materials; however, rights to materials produced by others were not acquired. 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

Carlotta Corpron Papers, [item identification], Amon Carter Museum of American Art Archives

### Related Collections in the Amon Carter Museum of American Art Archives

None

Contact the museum archivist at [archivist@cartermuseum.org](mailto:archivist@cartermuseum.org) or 817.989.5077 for additional information.

## Administrative Information

### Acquisition and Custody Information

Gift of Carlotta Corpron, 1986

### Processed By

Georgia A. Carey, Deanna Smith, and Paula Stewart

## Biographical Note

Carlotta Corpron (1901–1988) was born in Blue Earth, Minnesota, but was raised in India where her father worked as a missionary and surgeon. She received her B.S. in art education from Michigan State Normal College (now Eastern Michigan University) in 1925 and her M.A. from Teachers College of Columbia University in 1926. Corpron began to make photographs in 1933 while teaching at the University of Cincinnati. She accepted a teaching position at Texas State College for Women (now Texas Woman's University) in Denton, Texas, in 1935 and worked there until 1968. Her photographic work, which began in the mid–1930s and was actively pursued for only a ten–year period during the 1940s, deals almost exclusively with an investigation of light that was intensified by study with photographer Gyorgy Kepes. While much of her early work depicts light as it related to natural forms, further investigation led her to photograph light itself as a pattern in abstract compositions. Corpron's work was the subject of *Carlotta Corpron, Designer with Light*, a publication and an exhibition at the Amon Carter Museum in 1980.

## Scope and Content Note

The Carlotta Corpron Papers span the years from 1948 to 1987, although the bulk of the material is from the 1970s. The collection does not comprehensively document Corpron's life or work, but it does provide a glimpse into the years after her retirement from teaching as she endeavored to make her images accessible to a broader audience through exhibition and sales.

A more detailed series description may be found at the start of each series in this finding aid.

Abbreviations used:

ADS Autograph document signed

ALS Autograph letter signed

DS Document signed

TDS Typed document signed

TLS Typed letter signed

## Inventory

### Series I. Correspondence

**Scope and Content Note:** The majority of this collection consists of correspondence.

Correspondents of particular interest include Cornell Capa, Gyorgy Kepes, Juliet Kepes, Clarence John Laughlin, László Moholy–Nagy, Georgia O'Keeffe, and Alfred Stieglitz. Correspondence is arranged alphabetically by author's surname, then chronologically. Undated correspondence follows dated.

#### Box 1, Folder 1: Correspondence A

1. Alan [Sawyer?], The Art Institute of Chicago. ALS, 2 pp, Chicago, Illinois, prior to May 1953. To Carlotta Corpron. Discusses the date of Corpron's forthcoming exhibition at the AIC. Contains references to Pete Pollack and Clarence John Laughlin.
2. Alan [Sawyer?], The Art Institute of Chicago. ALS, 6 pp, Chicago, Illinois, May 27, 1953. To Carlotta Corpron. Discusses Corpron's forthcoming exhibition at the AIC. Contains references to Pete Pollack, László Moholy–Nagy, Doris Coonrod [*sic*], Dick Star, Ken Shopen [*sic*], Ruth Steidinger [*sic*], Mabel Maxey, and Clarence John Laughlin.
3. Alan [Sawyer?], The Art Institute of Chicago. ALS, 2 pp, Chicago, Illinois, July 9, 1953. To Carlotta Corpron. Discusses Corpron's current exhibition at the AIC.
4. James Cletus Anderson, curator of the Photographic Archives, Library, University of Louisville. TLS, 1 p, Louisville, Kentucky, August 14, 1972. Acknowledges the receipt of several of Corpron's photographs for the university archives but declines to purchase them because of financial restraints.

#### Box 1, Folder 2: Correspondence B

1. Christopher Bain, photography editor, The Photographic Book Co. TLS, 1 p, New York, New York, July 24, 1983. To Carlotta Corpron. Requests permission to include a print of *Solarized Calla Lilies* in *The ICP Encyclopedia of Photography*.
2. Dwight Durkee Barbee, Dwight Durkee Barbee Photography. ALS, 2 pp, Irving, [Texas], January 4, 1983. To Carlotta Corpron. Thanks Corpron for critiquing his work at a meeting on December 31, 1982.
3. Dwight Durkee Barbee, Dwight Durkee Barbee Photography. ALS, 1 p, Irving, [Texas], February 3, 1983. To Carlotta Corpron. Thanks Corpron for a print of *Solarized Calla Lilies* and discusses her future knee surgery.

4. Catherine Broderick, Department of English, Kobe College. TLS, 1 p, Kobe, Japan, December 15, 1983. To Carlotta Corpron. Discusses Eiko Yamazawa's sending Corpron a copy of Yamazawa's book, *What I'm Doing*.
5. Catherine Broderick. Department of English, Kobe College. TLS, 1 p, Kobe, Japan, December 15, 1983. To *Texas Monthly*. Requests the magazine to forward attached letter to Corpron.
6. Wilkes Berry, Dean, College of Humanities and Fine Arts, Texas Woman's University. ALS, 2 pp, Denton, Texas, July 4, 1983. To Carlotta Corpron. Congratulates Corpron on her recent tribute in a *Texas Monthly* article by Michael Ennis and requests a meeting to discuss housing Corpron's work and correspondence at TWU.
7. Wilkes Berry, Dean, College of Humanities and Fine Arts, Texas Woman's University. TLS, 1 p, Denton, Texas, January 17, 1987. To Carlotta Corpron. Expresses appreciation for Corpron's gift of four photographs to the university. Contains a reference to Betty Copeland.
8. Turner Browne and Elaine Partow, editors. TLS, 1 p, Los Angeles, California, ca. 1975. To Carlotta Corpron. Informs Corpron of her inclusion in *The Complete Book of Photographers*.
9. Miles Barth, curator, Archives and Collections, International Center of Photography. TLS, 1 p, New York, New York, October 7, 1982. To Carlotta Corpron. Acknowledges Corpron's gift of photographs from the *Recollections* exhibition to the ICP.
10. Mary Jo Brezny, Mary Jo Brezny Photography. TLS, 1 p, Asheville, North Carolina, December 16, 1980. To Gloria Price, Amon Carter Museum. Requests a copy of *Carlotta Corpron, Designer with Light* and that the letter be passed on to Corpron, who was Brezny's teacher from 1957–1959.
11. Earl C. Bryan. ALS, 2 p, Denton, Texas, September 17, 1979. To Carlotta Corpron. Congratulates Corpron on her recent exhibition at the International Center of Photography described in an attached newspaper article.
12. E. John Bullard, director, New Orleans Museum of Art. TLS, 1 p, New Orleans, Louisiana, June 21, 1974. To Carlotta Corpron. Informs Corpron of the museum's agreement to purchase five of Corpron's photographs: *Nature Dancer*, *Eggs Reflected in a Distorting Mirror*, *Clementine Hunter*, *Light Follows Form*, and *Light Pours through Space*. Contains a reference to Bill Fegaly.

Box 1, Folder 3: Correspondence C

1. Harry Callahan. ALS, 1 p, n.a., 1953. To Carlotta Corpron. Praises Corpron's photographs and expresses a desire to meet with her.
2. Cornell Capa, executive director, International Center of Photography. TLS, 1 p, New York, New York, October 3, 1979. To Carlotta Corpron. Discusses Corpron's current exhibition at IPC. Contains a reference to Grace Glueck.

3. Cornell Capa, executive director, International Center of Photography. ALS, 1 p, New York, New York, February 9, 1981. To Carlotta Corpron. Discusses Corpron's exhibition at IPC.
4. Shirley S. Chater, president, Texas Woman's University. TLS, 1 p, Denton, Texas, February 11, 1987. To Carlotta Corpron. Thanks Corpron for her gift of a group of photographs to the university.
5. Charlotte M. Cardon. TLS, 2 pp, Tucson, Arizona, n.d. To Carlotta Corpron. Discusses Corpron's contribution or sale of a group of her photographs to the Center for Creative Photography in the Library of the University of Arizona. Contains references to Kandaligi Yoga and Harold Jones.
6. Carlotta Corpron. TLS, 2 pp, Denton, Texas, March 13, 1977. To Charlotte M. Cardon. Refers to Cardon's earlier letter and discusses to possibility of exhibiting prints at the Center for Creative Photography at a later time. Contains references to Marcuse Pfeiffer.
7. Carlotta Corpron. TL, 1 p, Denton, Texas, February 21, 1979. To the Center for Creative Photography. Refers to three biographical articles sent to the Center for Creative Photography. Contains references to Margaretta Mitchell and Janet Kutner.
8. Carlotta Corpron. TL, 2 pp, Denton, Texas, November 14, 1979. To Roy Flukinger, acting curator of photography, Humanities Research Center, University of Texas. Discusses Corpron's past and current exhibitions. Contains references to Margaretta Mitchell, Marcuse Pfeiffer, and "Coburn, Moholy-Nagy, Man Ray, Sommer, Braguiera, Kepes, Lerner, and Morgan."
9. Carlotta Corpron. TLS, 1 p, Denton, Texas, October 29, 1986. To Beth Gates-Warren, Department of Photographs, Sotheby's. Alerts Sotheby's that two photographs by László Moholy-Nagy, currently being offered by the auction house, may have been taken from Corpron's home without her knowledge and are not for sale.
10. Carlotta Corpron. TLS, 1 p, Denton, Texas, November 7, 1986. To Beth Gates-Warren, Department of Photographs, and Tony Grillo, Legal Department, Sotheby's. Alerts Sotheby's that two lots of Corpron's work, currently being offered by the auction house, may have been taken from Corpron's home without her knowledge and should not be offered for sale until ownership is determined.
11. Carlotta Corpron. TL, 1 p, Denton, Texas, November 11, 1975. To Sidney Janis, Sidney Janis Gallery. Discusses the possibility of exhibiting photographs at the gallery and the difficulty of making additional prints.
12. Carlotta Corpron. TL, 1 p, Denton, Texas, December 10, 1975. To Sidney Janis, Sidney Janis Gallery. Discusses sending eight prints to the gallery.
13. Carlotta Corpron. TL, 1 p, Denton, Texas, December 17, 1975. To Sidney Janis, Sidney Janis Gallery. Discusses pricing the eight prints recently sent to the gallery.

14. Carlotta Corpron. TL, 1 p, Denton, Texas, March 12, 1976. To Sidney Janis, Sidney Janis Gallery. Reports that the arrival of the prints sent in December to the gallery has not been confirmed and that, if there is no interest in the prints, Corpron wishes to have the photographs returned.
15. Carlotta Corpron. TL, 1 p, Denton, Texas, May 11, 1975. To Susan King, registrar, San Francisco Museum of Art. Discusses the sale and reproduction of photographs and states that she is more interested on exhibiting photographs than in sales of prints to individuals. Contains a reference to Don Schol.
16. Carlotta Corpron. TL, 1 p, Denton, Texas, November 9, 1978. To Robert M. Murdock, curator of contemporary art, Dallas Museum of Fine Arts. Thanks Murdock for his insightful presentation of Corpron's photographs in the *Works on Paper* exhibition at the DMFA. Contains references to Marcuse Pfeiffer, Margaretta Mitchell, Nancy Lowery, Lynn Lennon, Clarence John Laughlin, and Janet Kutner.
17. Carlotta Corpron. TL, 2 pp, Denton, Texas, November 3, 1976. To Marcuse Pfeifer Gallery–Photography. Discusses mailing prints to the gallery on November 2, 1976 and a list of the prints. Also states Corpron's attitude toward photography and teaching and includes a quote by Alfred Stieglitz. Contains references to Stieglitz, László Moholy–Nagy, and Gyorgy Kepes.
18. Carlotta Corpron. TL, 2 pp, Denton, Texas, December 5, 1976. To Marcuse Pfeifer Gallery–Photography. Discusses mailing a box of prints to the gallery and refers to a list of the prints. Also discusses Corpron's preference for certain photographic papers and her photography of light. Contains references to Nancy Lowery and Gyorgy Kepes.
19. Carlotta Corpron. TL, 1 p, Denton, Texas, January 21, 1977. To Marcuse Pfeifer Gallery–Photography. Discusses the dates of photographs in the group recently sent to the gallery and types of suitable photographic papers. Also contains a quotation from Gyorgy Kepes and a reference to Nancy Lowery.
20. Carlotta Corpron. TL, 1 p, Denton, Texas, March 1, 1977. To Cusie, Marcuse Pfeifer Gallery–Photography. Discusses Corpron's early life in India and the sale price of photographs. Contains references to John Marin, Virginia Doss, Nabia Abbott, Dr. Krismuktiof,
21. Carlotta Corpron. ALS, 2 pp, Denton, Texas, February 3, 1980. To Marni Sandweiss, curator of photographs, Amon Carter Museum, Fort Worth, Texas. Discusses Sandweiss' visit to Corpron's TWU opening, the possibility of Corpron visiting the Amon Carter Museum, the problem of art dealers, and Corpron's acceptance of an invitation to the *Light Abstractions Show* in St. Louis on April 5 and 6. Contains a reference to Marcuse Pfeiffer.
22. Carlotta Corpron. ALS, 3 pp, Denton, Texas, October 6, 1980. To Marni Sandweiss, curator of photographs, Amon Carter Museum, Fort Worth, Texas. Discusses an order for prints, a mention of Clarence John Laughlin, and Corpron's new domestic arrangements. Contains references to Barry Fellman and Wendy Turnbull.

23. Carlotta Corpron. TL, 1 p, Denton, Texas, April 12, 1951. To Edward Steichen, director, Department of Photography, Museum of Modern Art, New York, New York. Discusses Corpron's interest in a planned photographic exhibition at MoMA. Also contains comments by Gyorgy Kepes and references to Alfred Stieglitz and Georgia O'Keeffe.

24. Carlotta Corpron. TL, 2 pp, Denton, Texas, August 28, 1979. To Jean Tucker, research fellow, Center for Metropolitan Studies, University of Missouri, St. Louis, Missouri. Expresses Corpron's gratitude for the inclusion of her works in a *Group f-64 Catalogue*. Also contains biographical material; Corpron's theory of light; and references to László Moholy-Nagy, Gyorgy Kepes, Man Ray, and Barbara Morgan; and a list of photographs.

Box 1, Folder 4: Correspondence D-E

1. Charles Davis, graduate student, University of New Mexico. TLS, 1 p, Albuquerque, New Mexico, March 4, 1980. To Carlotta Corpron. Requests an interview with Corpron in order to prepare a research paper for a graduate level course in the history of photography taught by Beaumont Newhall.
2. Ann Doherty, director of development, International Center of Photography. TLS, 1 p, New York, New York, June 24, 1983. To Carlotta Corpron. Requests permission to use *Strange Creature of Light* in a Christmas card collection to benefit the IPC.
3. Virginia Doss. TLS, 3 pp, Nashville, Tennessee, September 8, 1979. To Carlotta Corpron. Refers to Corpron's exhibit at the International Center of Photography and contains news of mutual friends.
4. Virginia Doss. TLS, 3 pp, n.a., May 6, 1981. To Carlotta Corpron. Contains mainly reminiscences of the 1940s, personal reflections, and praise for Gyorgy Kepes' Foreword and Sandweiss' text in the catalogue for Corpron's exhibit at the International Center of Photography.
5. Virginia Doss. TLS, 5 pp, Nashville, Tennessee, May 11, 1981. To Carlotta Corpron. Refers to Corpron's exhibit at the International Center of Photography and contains news of mutual friends. Discusses differences in titles and subject in Greek head prints and the daily life of these two elderly friends.
6. Alan Du Bois, assistant director, Museum of Fine Arts, St. Petersburg, Florida. TLS, 1 p, St. Petersburg, Florida, June 26, 1974. To Carlotta Corpron. Confirms interest in prints for the museum. Contains references to Clarence John Laughlin and Bill Fegaly.
7. Alan Du Bois, assistant director, Museum of Fine Arts, St. Petersburg, Florida. TLS, 1 p, St. Petersburg, Florida, July 11, 1974. To Carlotta Corpron. Discusses the purchase of *Eggs Multiplied* and *Light Sails before One's Eyes*. Contains a reference to Gyorgy Kepes.
8. Alan Du Bois, assistant director, Museum of Fine Arts, St. Petersburg, Florida. TLS, 1 p, St. Petersburg, Florida, September 10, 1974. To Carlotta Corpron. Accompanies a \$75.00 check for the purchase of *Eggs Multiplied*.

9. Alan Du Bois, assistant director, Museum of Fine Arts, St. Petersburg, Florida. TLS, 1 p, St. Petersburg, Florida, September 24, 1974. To Carlotta Corpron. Assures Corpron that the check for *Eggs Multiplied* should arrive soon. Contains references to Clarence John Laughlin and Bill Fegaly.
10. Alan Du Bois, assistant director, Museum of Fine Arts, St. Petersburg, Florida. TLS, 1 p, St. Petersburg, Florida, January 12, 1978. To Carlotta Corpron. Requests biographical material for catalogue of the collection of the museum. Contains references to Bill Fegaly and Gyorgy Kepes.
11. Alan Du Bois, assistant director, Museum of Fine Arts, St. Petersburg, Florida. TLS, 1 p, St. Petersburg, Florida, January 24, 1978. To Carlotta Corpron. Requests background information about *Eggs Multiplied*. Contains Corpron's assessment of *Eggs Multiplied* as "...the best egg picture I had!"
12. Michael Ennis. ALS, 1 p, Dallas, Texas, 1983. To Carlotta Corpron. Thanks Corpron for providing material for article in *Texas Monthly*.
13. Michael Ennis. ALS, 1 p, Dallas, Texas, 1983. To Carlotta Corpron. Notes return of prints borrowed for article in *Texas Monthly*.

Box 1, Folder 5: Correspondence F

1. William A. Fegaly, senior curator, New Orleans Museum of Fine Art. TLS, 1p, New Orleans, Louisiana, May 24, 1974. To Carlotta Corpron. Requests a visit with Corpron and contains a reference to Clarence Laughlin.
2. William A. Fegaly, senior curator, New Orleans Museum of Fine Art. TLS, 1 p, New Orleans, Louisiana, June 14, 1974. To Carlotta Corpron. Confirms that, during his visit to Corpron, Fegaly selected six photographs to be presented to the museum's acquisition committee. Contains a reference to Alex Traube.
3. William A. Fegaly, senior curator, New Orleans Museum of Fine Art. TLS, 1 p, New Orleans, Louisiana, October 17, 1974. To Carlotta Corpron. Confirms that the museum will purchase five prints.
4. Ann Faircloth, assistant, Department of Photographs, Amon Carter Museum. TLS, 1 p, Fort Worth, Texas, April 8, 1982. To Carlotta Corpron. Confirms the enclosure of glassine negative envelopes for Carter collection.
5. Barry Fellman. TLS, 2 pp, Miami, Florida, June 30, 1980. To Carlotta Corpron. Thanks Corpron for recent visit and discussion of her work. Contains reference to Clarence John Laughlin.
6. Barry Fellman. TLS, 1 p, Miami, Florida, September 23, 1980. To Carlotta Corpron. Refers to enclosed posters for an exhibition of Corpron's work at the Metropolitan Museum in Miami.



7. Barry Fellman. TLS, 1p, Miami, Florida, August 13, 1985. To Carlotta Corpron. Refers to Corpron signing and returning enclosed prints.
8. Rae Ann Fichtner. ALS, 2 pp, Dallas, Texas, July 21, 1978. To Carlotta Corpron. Congratulates Corpron on her recent recognition and gives Corpron permission to use Fichtner's photographs, negatives, or prints at her discretion.
9. Rae Ann Fichtner. TLS, 1 p, n.a., n.d. To Carlotta Corpron. Refers to a negative of a color photograph taken by Corpron.
10. Roy Flukinger, acting photography curator, The University of Texas. TLS, 1 p, Austin, Texas, November 21, 1979. To Carlotta Corpron. Discusses a visit with Corpron at a future date.

Box 1, Folder 6: Correspondence H

1. Walter Hardgraves, Avrom Gallery. ALS, 12 pp, Dallas, Texas, September 26, 1985. To Carlotta Corpron. Discusses exhibiting Corpron's work in a future show. Includes a business card.
2. Anne Adams Helms, president, Museum Graphics. TLS, 2 pp, Red Wood City, California, February 5, 1980. To Carlotta Corpron. Discusses the possibility of publishing a set of postcards using Corpron's photographs. Includes a sample contract.
3. Anne Adams Helms, president, Museum Graphics. TLS, 1 p, Red Wood City, California, March 20, 1980. To Carlotta Corpron. Reiterates the possibility of publishing a set of postcards using Corpron's photographs.
4. Anne Adams Helms, president, Museum Graphics. TLS, 5 pp, Red Wood City, California, November 17, 1981. To Carlotta Corpron. Discusses the possibility of including Corpron's work in a set of postcards of women photographed by women. Includes a sample contract and a sample of prints by Laura Gilpin, Nell Dorr, Imogen Cunningham, and Margaretta Mitchell.
5. Kathryn Church Holland, research collections director, San Francisco Museum of Modern Art. TLS, 1 p, San Francisco, California, August 13, 1980. To Carlotta Corpron.
6. Kathryn Church Holland, research collections director, San Francisco Museum of Modern Art. TLS, 4 pp, San Francisco, California, September 8, 1980. To Carlotta Corpron. Acknowledges the donation of *Fluid Light: Winds between the Worlds* by the museum and states that the credit line will read "Margery Mann Memorial Collection, Gift of the Artist." Includes three copies of Deed of Gift forms.
7. Henry T. Hopkins, director, San Francisco Museum of Modern Art. TLS, 1 p, San Francisco, California, September 8, 1980. To Carlotta Corpron. Extends appreciation to Corpron for donating *Fluid Light: Winds between the Worlds* to the museum.

8. Judith Hudson. TLS, 2 pp, n.a., May 30. To Carlotta Corpron. States the writer's personal reflections on teaching and Corpron's sensitivity in her work. Also contains a May 1981 bulletin from The Arkansas Arts Center, MacArthur Park, Little Rock, Arkansas.
9. Mary Evelyn Blagg Huey, president, Texas Woman's University. TLS, 1 p, Denton, Texas, July 23, 1979. To Carlotta Corpron. Informs Corpron of her appointment as Associate Professor Emerita of the Department of Art by the board of regents of the university.
10. Mary Evelyn Blagg Huey, president, Texas Woman's University. ALS, 1 p, Denton, Texas, January, 1987. To Carlotta Corpron. Thanks Corpron for her contributions to the university.
11. John Humphrey, curator, San Francisco Museum of Art. TLS, 1 p, San Francisco, California, February 5, 1975. To Carlotta Corpron. Contains details concerning a future exhibition called *Women of Photography* in which Corpron's work will be exhibited.
12. John Humphrey, curator, San Francisco Museum of Art. TLS, 2 pp, San Francisco, California, March 19, 1975. To Carlotta Corpron. Contains details concerning the exhibition *Women of Photography*; includes a list of artists represented in the exhibition.
13. John Humphrey, curator, San Francisco Museum of Art. TDS, 1 p, San Francisco, California, June 11, 1975. To lenders of the exhibition *Women in Photography*. Regards the exhibition schedule.
14. John Humphrey, curator, San Francisco Museum of Art. TLS, 1 p, San Francisco, California, October 28, 1975. To Carlotta Corpron. Contains details concerning the addition of the Fine Arts Gallery of San Diego to the exhibition schedule for *Women of Photography*.
15. John Humphrey, curator, San Francisco Museum of Modern Art. TLS, 1 p, San Francisco, California, March 25, 1977. To Carlotta Corpron. Extends the museum's appreciation for Corpron's participation in the *Women of Photography*.

Box 1, Folder 7: Correspondence J

1. Sidney Janis. TLS, 1 p, New York, New York, October 31, 1975. To Carlotta Corpron. Gives details about the gallery's exhibition of *Women of Photography: An Historical Survey* that included several of Corpron's works.
2. Harold Jones. TLS, 1 p, Tucson, Arizona, March, 1976. To Carlotta Corpron. Announces the publication of *Center for Creative Photography*.
3. Lotte Jacobi. ALS, 1 p, n.a., May 26, 1981. To Carlotta Corpron. Discusses an exhibition at the Museum of the City of Munich in a note on the back of a postcard containing a photograph of Albert Einstein by Jacobi.

4. Lotte Jacobi. ALS, 1 p, n.a., Christmas, 1982. To Carlotta Corpron. Sends Christmas greetings and asks about an exchange of a Jacobi photograph for a Corpron photograph in a note on the back of a postcard containing a photograph of Jacobi in a clown costume.

Box 1, Folder 8: Correspondence K

1. Ursula Kalish, director, Museum Bookshop, International Center for Photography. TLS, 1 p, New York, New York, August 3, 1979. To Carlotta Corpron. Regrets that postcards of *Solarized Calla Lilies 1948* will not be produced because of lack of participation by other artists.

2. Ursula Kalish, director, Museum Bookshop, International Center for Photography. TLS. 1 p, New York, New York, January 14, 1980. To Carlotta Corpron. Requests permission to print postcards of *Solarized Calla Lilies 1948* for the exhibition *Recollections: Ten Women in Photography*.

3. Barbara Kasten, assistant division chairperson, Photography Department, Orange Coast College. TLS, 2 pp, Costa Mesa, California, February 20, 1980. To Carlotta Corpron. Extends an invitation to participate in videotape interview to be made for educational purposes. Also mentions Berenice Abbott, Florence Henri, Lotte Jacobi, Lucia Moholy, and Barbara Morgan.

4. Lillian R. Katz, head, Media Port Services, Port Washington Public Library. TLS, 1 p, Port Washington, New York, June 27, 1980. Extends an invitation to view the library's installation of *Recollections: Ten Women in Photography*.

5. John Kelly. ALS, 3 pp, n.a., To Carlotta Corpron. Acknowledges receipt of photographs to be included in *World History of Photography* by Naomi Rosenblum. Also includes contract and list of works.

6. Lois S. Keeler. ALS, 1 p, n.a., March 4, 1981. To Carlotta Corpron. Discusses a clipping that includes a self-portrait of an unidentified photographer represented in *Recollections*.

7. Lura Kendrick. ALS, 1 p, n.a., June 16, 1987. To Carlotta Corpron. Thanks Corpron for her gift of photographs to Texas Woman's University.

8. Gyorgy and Juliet Kepes. TLS, Cambridge, Massachusetts, May 26, 1976. To Carlotta Corpron. Congratulates Corpron on her book and thanks her for acknowledging Kepes in the biography.

9. Gyorgy and Juliet Kepes. TLS, 1 p, Cambridge, Massachusetts, January 10, 1977. To Carlotta Corpron. Discusses plans to see Corpron's photographs in New York City and a show by Gyorgy and Juliet Kepes in Houston in the spring of 1977.

10. Gyorgy and Juliet Kepes. TLS, 1 p, Cambridge, Massachusetts, April 26, 1980. To Carlotta Corpron. Accompanies a copy of the introduction to Corpron's catalogue.

11. Juliet Kepes. ALS, 2 pp, Wellfleet, Massachusetts, June 26, 1948. To Carlotta Corpron. Sends news of the Kepes family's domestic life.

12. Debra A. Kindervatter, registrar, International Center for Photography. TLS, 2 pp, New York, New York, December 10, 1981. To Carlotta Corpron. Accompanies a Deed of Gift.
13. Susan King, registrar, San Francisco Museum of Art. TLS, 1 p, San Francisco, California, May 7, 1975. To Carlotta Corpron. Discusses the sale of a print of *Light Follows Form*.
14. Susan King, registrar, San Francisco Museum of Art. TLS, 1 p, San Francisco, California, May 14, 1975. To Carlotta Corpron. Discusses the sale of a print of *Light Follows Form*.
15. Susan King, registrar, San Francisco Museum of Art. TLS, 1 p, San Francisco, California, May 14, 1975. To Carlotta Corpron. Accompanies a check for the sale of *Light Follows Form*.
16. Susan King, registrar, San Francisco Museum of Art. TLS, 1 p, San Francisco, California, December 10, 1975. To Carlotta Corpron. Accompanies a check for the sale of prints from the *Women in Photography* exhibition.
17. Susan King, registrar, San Francisco Museum of Art. TLS, 3 pp, San Francisco, California, April 24, 1980. To Carlotta Corpron. Informs Corpron of finding a print of *Fluid Light: Winds between the Worlds* and asks if it is a donation to the Margery Mann Memorial Collection. Also encloses a copy of King's original letter to the Museum of Modern Art in New York and the reply.
18. Susan King, registrar, San Francisco Museum of Art. TLS, 1 p, San Francisco, California, June 14, 1980. To Carlotta Corpron. Thanks Corpron for her gift of *Fluid Light: Winds between the Worlds* to the Margery Mann Memorial Collection. Also informs Corpron that *Eggs Reflected* and *Light and Space* were purchased by Kit Pravda.
19. Elizabeth Konigsberger, assistant, The Department of Photography, Museum of Modern Art. TLS, 2 pp, New York, New York, January 10, 1957. To Carlotta Corpron. Requests color slides of Corpron's work to be used in an illustrated lecture by Edward Steichen. Also contains a copy of a press release about the lecture series.
20. Nellie Krakoff, curatorial assistant, International Center for Photography. TLS, 1 p, New York, New York, October 1, 1979. To Carlotta Corpron. Thanks Corpron for participating in *Recollections* and asks that she send her social security number in order to be paid for the exhibition.

Box 1, Folder 9: Correspondence L

1. Clarence John Laughlin. TLS, 2 pp, New Orleans, Louisiana, January 29, 1969. To Carlotta Corpron. Discusses Laughlin's personal life and his work with Henry Holmes Smith at Indiana University.
2. Clarence John Laughlin. TLS, 2 pp, New Orleans, Louisiana, March 29, 1971. To Carlotta Corpron. Discusses Laughlin's personal life and his work at the University of Louisville and suggests that Corpron contact Michael Hoffman at *Aperture*.

3. Clarence John Laughlin. ALS, 1 p, n.a., 1976. To Carlotta Corpron. Extends New Year's greetings to Corpron in a note card containing a black tern and chick on the front.
4. Clarence John Laughlin. TDS, 1 p, New Orleans, Louisiana, December 26, 1976. To "All My Friends: Everywhere." Discusses Laughlin's personal life, his publications, his exhibitions, and his honorary doctorate from Tulane University.
5. Clarence John Laughlin. TLS, 1 p, New Orleans, Louisiana, February 10, 1977. To Carlotta Corpron. Suggests that Corpron contact the Cronin Gallery in Houston, Texas. Written on the newsletter verso.
6. Clarence John Laughlin. TDS, 1 p, New Orleans, Louisiana, May 18, 1977. To "A Notice to My Friends (including my Dealers)." Discusses Laughlin's health, housing, and professional problems.
7. Clarence John Laughlin. TLS, 1 p, New Orleans, Louisiana, July 25, 1977. To Carlotta Corpron. Discusses Laughlin's health, new address, and exhibition at Rutgers University, *Surrealism and American Art: 1931-1947*. Also contains references to Man Ray, George Platt Lynes, David Hare, and Frederick Sommer. Written on the newsletter verso.
8. Clarence John Laughlin. TDS, 1 p, New Orleans, Louisiana, January 20 1978. To "All My Friends (including my Dealers)." Discusses Laughlin's health, housing, and professional problems. Contains references to *The Personal Eye* and *Ghosts along the Mississippi*, and a future exhibition *The Third World in Photography: The World Beyond Documentation and Purism*. Concludes with a personal note to Corpron dated February 15, 1978.
9. Clarence John Laughlin. TDS, 1 p, New Orleans, Louisiana, August 20, 1978. To n.a. Discusses Laughlin's health, and his move to the Marigny St. address. Contains references to *Ghosts along the Mississippi*, *Louisiana Elegy* and an exhibition, *The Third World in Photography: The World beyond Documentation and Purism*, in newsletter format.
10. Clarence John Laughlin. TLS, 1 p, n.a., August 21, 1978. To Carlotta Corpron. Discusses Laughlin's re-marriage to Elizabeth, Corpron's work in Marguerite [*sic*] Mitchell's book, and attending the fourth World Fantasy Convention. Contains references to Lynn Lennon and Mary Jester. Enclosed with August 20, 1978, newsletter.
11. Clarence John Laughlin. TDS, 4 pp, New Orleans, Louisiana, August 1, 1980. To n.a. Discusses Laughlin's trip to England and France on April 5, 1980 accompanied by his wife, Elizabeth, Maxine and Joe Cassin, and Charles de la Gueronniere; written in newsletter format. Contains a passage describing Laughlin's philosophy of photography and references to Helene Baltrusaitis, Henri Focillon, Jurgis Baltrusaitis, John L. Hedges, Francis Switt, Christiane Botrel, Georges Gutman, Michael Dambrine, Alain Marie, Brassai, Man Ray, Arthur Hartman, Patrick Saevsky, Michelle Rouelle, Bourdelle, Marcel Bardon, Jean Dieuzaide, Paul Jay, Gilles Mora, Janine Barat, Bernard Gatheron, Marie Madeline Baboulet, Jean-Maurice Rouquette, Alain Desvergnés, Vautrin, Emil Andre, Paul Charbonnier, Georges Diet, Galie and J. Gruber, Majorelle, Eugene Corbin, Galle, Daum, Prouve, Henri Liger, Adam Bire, Flammarion, Marcel Nadeau, Biro, J. H. Matthews,

Edouard Jaguere, Andre Breton, Franklin Rosemont, Sue Davies, Bill Brandt, Rodin, Jonathon Williams, and Mark Haworth-Booth.

12. Clarence John Laughlin. TLS, 1 p, New Orleans, Louisiana, October 17, 1980. To Carlotta Corpron. Accompanies the newsletter of August 1, 1980 and contains references to John Szarkowski, Beaumont Newhall, Cornell Capa, and Georges Kepes.

13. Clarence John Laughlin. TLS, 2 pp, New Orleans, Louisiana, December 28, 1982. To "My Friends." Discusses Laughlin's work for the *Historic New Orleans Collection* and his ill health. Written in newsletter format. Also attached is a very personal note to Corpron.

14. Elizabeth Laughlin. ALS, 1 p, n.a., n.d. To Carlotta Corpron. Sends New Year's greetings in a Christmas card.

15. Karen Love, gallery director/curator, Presentation House Theatre Company and Art Galleries. TLS, 4 pp, North Vancouver, British Columbia, November 24, 1985. To Carlotta Corpron. Thanks Corpron for her contribution to *Recollections: Ten Women of Photography*. Attached are comments on the exhibition, a calendar for Canadian showings, and the flyer for a musical work written for the exhibition.

16. Tere Luciani, TLS, 1 p, Santa Barbara, California, June 27, 1983. To Carlotta Corpron. Expresses admiration of Corpron's work and asks for more information about it.

#### Box 1, Folder 10: Correspondence Lennon, Lynn

1. Lynn Lennon. ALS, 1 p, n.a., October 1, 1979. To Carlotta Corpron. Congratulates Corpron on her recent exhibition

2. Lynn Lennon. TLS, n.a., January 16, 1986. To Carlotta Corpron. Discusses making an inventory of Corpron's prints and negatives.

3. Lynn Lennon. AL, 4 pp, n.a., n.d.. To Carlotta Corpron. Suggests that Corpron's lawyer review an outline of the points in a discussion between Corpron and Walter Hardgrave concerning the prints and negatives in Corpron's collection. Also mentions Bob Hood.

4. Lynn Lennon. AD, 2 pp, n.a., n.d.. To n.a. Outlines points relating to an agreement with Walter Hardgrave and Bob Hood.

5. Lynn Lennon. TD, 6 pp, n.a., January 10, 1986. To n.a. Contains an inventory of the prints in Corpron's possession on January 10, 1986.

#### Box 1, Folder 11: Correspondence M-P

1. Margery Mann, curator of *The Women's Show*, San Francisco Museum of Art. TLS, 1 p, Davis, California, October 8, 1974. To Don R. Schol. Inquires about acquiring some of Corpron's work for an exhibit of woman photographers at the Museum of New Mexico in Santa Fe.

2. Margery Mann, curator, *The Women of Photography*, San Francisco Museum of Art. TLS, 1 p, Davis, California, November 28, 1974. To Carlotta Corpron. Inquires about Corpron sending prints on November 6, 1974.
3. Margery Mann, curator, *The Women of Photography*, San Francisco Museum of Art. TLS, 1 p, Davis, California, December 3, 1974. To Carlotta Corpron. Assures Corpron that her prints have arrived. Also mentions Imogen Cunningham.
4. Margery Mann, curator, *The Women of Photography*, San Francisco Museum of Art. TLS, 1 p, Davis, California, February 15, 1975. To Carlotta Corpron. Discusses a loan form for Corpron's *The Winds between the Worlds* and the future exhibition.
5. Margery Mann. TLS, 1 p, n.a., n.d. To Carlotta Corpron. Discusses Corpron's health and the arrival of prints from Gisele Freund, Claudine Gueniot, Marketa Luskacova, and Adelaide Hanscom Leescom.
6. Edward L. Mattil, chairman, Department of Art, North Texas State University. TLS, 1 p, Denton, Texas, October 13, 1975. To Carlotta Corpron. Expresses regret for an article issued by North Texas State University concerning Corpron's work. Also mentions Don Schol.
7. Kathleen Milburn. TLS, 1 p, Fort Worth, Texas, February 29, 1980. To Carlotta Corpron. Proposes meeting with Corpron to discuss the preparation and conservation of her photographs.
8. Kathleen Milburn. TLS, 1 p, Fort Worth, Texas, March 31, 1980. To Carlotta Corpron. Proposes meeting with Corpron to discuss the preparation and conservation of her photographs.
9. J.S. Mills, administrative editor, American Biographical Institute. TLS, 1 p, Raleigh, North Carolina, June 12, 1980. To Carlotta Corpron. Informs Corpron that her name has been recommended for inclusion in the eleventh edition of *Personalities of the South*.
10. "Arts Contributors Honored." n.d. GDAC Recognition Award [photocopy]
11. Bernice Boyd Mitchell. ALS, 1 p, n.a., n.d. To Carlotta Corpron. Congratulates Corpron on her recent honors and retirement.
12. "Retired TWU Teacher Honored in Exhibit." *Denton Record-Chronicle*. 1 p, Denton, Texas, Monday, September 17, 1979. Discusses Corpron's inclusion in the exhibition, *Recollections: Ten Women of Photography*. [photocopy]
13. Margaretta Mitchell. TLS, 1 p, Berkeley, California, February 14, 1979. To Photographers in *Recollections*. Informs Corpron on progress being made on the book, *Recollections: Ten Women of Photography*.

14. Margaretta Mitchell. ALS, 1 p, Berkeley, California, October 31, 1980. To Carlotta Corpron. Informs Corpron of the opening of *Recollections: Ten Women of Photography* at the Nelson Gallery in Kansas City and of a possible show at the Douglas Elliot Gallery in San Francisco.
15. Margaretta Mitchell. ALS, 1 p, n.a., March 19, 1982. To Carlotta Corpron. Informs Corpron of the exhibit of *Recollections: Ten Women of Photography* at Northwestern University. Includes a very favorable review of the exhibit from the *Chicago Tribune*.
16. Margaretta Mitchell. ALS, 1 p, n.a., New Year's Day, 1986. To Carlotta Corpron. Sends greetings to Corpron and includes a photocopied letter to "Friends of *Recollections*."
17. Greta [Margaretta Mitchell]. TLS, Berkeley, California, End of December 1989. To "Friends of *Recollections*." Discusses Mitchell's exhibit *Dance for Life*, her work on Ruth Barnard's book *The Eternal Body*, and the Canadian tour of *Recollections*.
18. Margaretta Mitchell. ALS, 1 p, n.a., n.d. To Carlotta Corpron. Sends Christmas greetings to Corpron and mentions *Winds between the Worlds*.
19. Robert M. Murdock, curator of Contemporary Art, Dallas Museum of Fine Arts. TLS, 1 p, Dallas, Texas, April 14, 1978. To Carlotta Corpron. Thanks Corpron for the invoice for two photographs and requests a print of one of the egg photographs [*Eggs Encircled*].
20. Robert M. Murdock, curator of Contemporary Art, Dallas Museum of Fine Arts. TLS, 1 p, Dallas, Texas, August 1, 1978. To Carlotta Corpron. Discusses a three-person invitational and juried exhibition *Works on Paper: Southwest 1978* with Corpron, Carole Scholder, and Dan Rizzie.
21. Robert M. Murdock, curator of Contemporary Art, Dallas Museum of Fine Arts. TLS, 1 p, Dallas, Texas, November 22, 1978. To Carlotta Corpron. Discusses the purchase of *Solarized Calla Lilies* and the recent exhibit of Corpron's work. Also mentions Clarence John Laughlin, Lynn Lennon, Harry Parker, and Adrienne Lithman.
22. Robert M. Murdock, director, Grand Rapids Art Museum. TLS, 1 p, Grand Rapids, Michigan, April 2, 1979. To Carlotta Corpron. Discusses the scheduling of *Recollections: Ten Great Women of Photography* at the Grand Rapids Art Museum and Murdock's satisfaction with his new position.
23. Robert M. Murdock, director, Grand Rapids Art Museum. TLS, 1 p, Grand Rapids, Michigan, April 27, 1980. To Carlotta Corpron. Accompanied the installation photographs of *Recollections: Ten Great Women of Photography*. .
24. Lyle Novinski, chairman, Art Department, University of Dallas. TLS, 1 p, Irving, Texas, September 16, 1976. To Carlotta Corpron. Accompanied prints returned from an exhibition a year earlier.
25. Georgia O'Keeffe. ALS, 1 p, New York, August 20, 1946. To C. M. Corpron. Accompanied prints originally sent to Alfred Stieglitz shortly before his death and returned to Corpron by O'Keeffe after his death. Suggests that Stieglitz considered showing Corpron's photographs.



26. Peter Pollack, public relations counsel, The Art Institute of Chicago. TLS, 1 p, Chicago, Illinois, December 8, 1952. To Carlotta Corpron. Requests that Corpron send prints for examination in consideration of an exhibition of her work from July 15 through September 1, 1952.

27. Peter Pollack, public relations counsel, The Art Institute of Chicago. TLS, 1 p, Chicago, Illinois, December 26, 1952. To Carlotta Corpron. Congratulates Corpron on “perfectly wonderful” photographs and assures her of an exhibition in the spring.

28. Ruth Baylor Nickel. ALS, 1 p, Mount Clemens, Michigan, November 6, 1981. To Carlotta Corpron. Congratulates Corpron on the *Recollections* exhibition in Detroit and sends details of Nickel’s family.

29. Florence Baylor Powell, ALS, 1 p, Mount Clemens, Michigan, November 6, 1981. To Carlotta Corpron. Sends congratulations to Corpron on the verso of Nickel’s letter.

Box 1, Folder 12: Correspondence Pfeiffer, Marcuse, 1976–1977

1. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, October 17, 1976. To Carlotta Corpron. Requests that Corpron send photographs for sale in the gallery.

2. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, November 6, 1976. To Carlotta Corpron. Expresses delight after seeing Corpron’s work and hopes of scheduling an exhibition in the spring.

3. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, November 16, 1976. To Carlotta Corpron. Discusses the possibility of making sale prints of Corpron’s exhibition photographs that are not for sale and a meeting with Corpron.

4. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 2 pp, New York City, New York, December 8, 1976. To Carlotta Corpron. Discusses the possibility of producing a brochure before the exhibition of Corpron’s work, the pricing of vintage prints, and the success of a darkroom assistant.

5. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, December 9, 1976. To Carlotta Corpron. Inquires about purchasing *Eggs Encircled* and *Light Follows Form* for \$300.00.

6. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, December 21, 1976. To Carlotta Corpron. Suggests an exhibit called *Carlotta Corpron—Light Studies from the Forties*. Also refers to statements by Gyorgy Kepes, László Moholy–Nagy, Clarence John Laughlin, Georgia O’Keeffe, and Corpron.

7. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 2 pp, New York City, New York, January 6, 1977. To Carlotta Corpron. Contains information about the future exhibition of Corpron's work with a reference to Robert Schoelkoph.
8. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, January 7, 1977. To Carlotta Corpron. Assures Corpron that some lost "glossies" have been located and asks permission to use a thin white overmat to cover the black mats on some of the photographs.
9. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 2 pp, New York City, New York, January 13, 1977. To Carlotta Corpron. Continues a discussion of the upcoming exhibit and suggests a new title: *Carlotta Corpron/Form and Light, 1942–1949*.
10. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, January 21, 1977. To Carlotta Corpron. Requests that Corpron edit a first draft of that press release about the exhibit.
11. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, February 19, 1977. To Carlotta Corpron. Reports the success of the Corpron show and an interest by the National Portrait Gallery in Corpron's portrait of László Moholy-Nagy. Also contains a mention of Diane Arbus.
12. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, February 25, 1977. To Carlotta Corpron. Discusses the success of the brochure for the exhibit, a process called Rapoport, and Corpron's gift of a print to Pfeifer. Also mentions *Art World* and Barnaby Conrad III.
13. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 2 pp, New York City, New York, March 4, 1977. To Carlotta Corpron. Discusses the Corpron exhibit, a print of a yellowed calla lily, and sending the Corpron show to other galleries around the country. Also mentions Clarence John Laughlin and *Exposure* and is the first instance of the salutation "Dear Carlotta."
14. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, March 8, 1977. To Carlotta Corpron. Expresses disappointment in lack of press given the Corpron show. Also mentions Walker Evans.
15. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, March 11, 1977. To Carlotta Corpron. Discusses Clarence John Laughlin and an art collector named Daniel Woolf and laments the lack of press given the Corpron show. Accepts the "honor" to be Corpron's exclusive representative.
16. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, March 24, 1977. To Carlotta Corpron. Notifies Corpron that her "vintage" prints have arrived and will be priced at \$300.00 each. Encloses a review of the Corpron show.

17. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 2 pp, New York City, New York, April 6, 1977. To Carlotta Corpron. Contains a list of the sales of prints from the show and Pfeifer's acceptance of *Autumn Still Life* as a gift. Also mentions the Sander Gallery, the Kiva Gallery, William Stapp from the National Portrait Gallery, and László Moholy–Nagy.
18. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 2 pp, New York City, New York, April 7, 1977. To Carlotta Corpron. Contains a list of the sales of prints from the show. Also mentions Harold Jones and the Center for Creative Photography.
19. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, April 27, 1977. To Carlotta Corpron. Discusses the sale of prints from the show and the National Gallery's refusal to buy Corpron's portraits of László Moholy–Nagy.
20. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, May 12, 1977. To Carlotta Corpron. Discusses the sale of prints from the show and the return of *Nature Dancer* and *Light and Space* to Corpron.
21. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, June 10, 1977. To Carlotta Corpron. Discusses the sale of prints from the show.
22. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, July 5, 1977. To Carlotta Corpron. Discusses a visit from Margaretta Mitchell to view Corpron's work.
23. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, July 12, 1977. To Carlotta Corpron. Accompanied final payment for the photographs sold at the show.
24. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, July 13, 1977. To Carlotta Corpron. Requests another print of *Solarized Calla Lilies*.
25. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, October 27, 1977. To Carlotta Corpron. Discusses an Italian exhibition of Corpron's work. Mentions Graziano Ghiringhelli, Galleria del Milone, and Daniela Palazzoli.
26. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, November 10, 1977. To Carlotta Corpron. Discusses the sale of the "vintage" print *Light Follows Form* and the possibility of a show in Milan.
27. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, November 18, 1977. To Carlotta Corpron. Discusses the identity of a contact print and the sale of an unidentified print to Pfeifer personally.
28. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, December 13, 1977. To Carlotta Corpron. Discusses the difficulty of having an exhibition of Clarence John Laughlin's works, the sale of *Glass Brilliance*, and a request for prints of *Solarized Calla Lilies*.

Box 1, Folder 13: Correspondence Pfeiffer, Marcuse, 1978–1979

1. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, January 20, 1978. To Carlotta Corpron. Discusses the possibility of an Italian exhibition in conjunction with the publication of a book published by Maurizio Fagiolo and asks permission to send personal photographs and letters for the book.
2. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, January 25, 1978. To Carlotta Corpron. Discusses the prints in Italy and the availability of prints for Margareta Mitchell's book.
3. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, February 8, 1978. To Carlotta Corpron. Discusses Corpron's reluctance to continue with the Italian book and exhibit.
4. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, February 18, 1978. To Carlotta Corpron. Thanks Corpron for the photographs for the Italian book and that Pfeifer now assumes she has Corpron's permission to proceed. Mentions Gretta Mitchell.
5. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, May 9, 1978. To Carlotta Corpron. Continues to allay Corpron's fears about the Italian project and suggests pricing Corpron's prints higher after the International Center for Photography exhibit.
6. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, May 12, 1978. To Carlotta Corpron. Accompanied a check for \$150.00 from the St. Louis Art Museum for the vintage print of *Light follows Form*.
7. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, September 12, 1978. To Carlotta Corpron. Assures Corpron that the materials in Italy will be returned.
8. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, October 17, 1978. To Carlotta Corpron. Assures Corpron that the materials in Italy have been returned and that Pfeifer may be able to arrange for another museum show.
9. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, October 20, 1978. To Carlotta Corpron. Requests that Corpron sign and date a photograph for Daniela Palazzoli, the agent for the Italian exhibit.
10. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, November 1, 1978. To Carlotta Corpron. Discusses increasing the prices for prints and a favorable comment about Corpron's work by George Rinhart.
11. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, December 19, 1978. To Carlotta Corpron. Discusses the possibility of an exhibition at the Seattle gallery called *equivalents*, beginning on March 22, 1979. Also mentions Lilo Raymond.

12. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, January 29 1979. To Carlotta Corpron. Continues a discussion of the possibility of a show in Seattle.
13. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, June 6, 1979. To Carlotta Corpron. Accompanied a check for \$800.00 for the sale of *Two Paper Experiment, Paper Experiment, Eggs Reflected, and Distortion of a Glass Bowl*.
14. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 2 pp, New York City, New York, June 28, 1979. To Carlotta Corpron. Discusses Pfeifer's move to a new building, Corpron selling her own prints, the possibility of an exhibition in San Francisco, and the International Center for Photography exhibition.
15. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, July 17, 1979. To Carlotta Corpron. Discusses the pricing of Corpron's work and Jean Tucker's exhibition on Light Abstraction.
16. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, September 5, 1979. To Carlotta Corpron. Accompanied a check for \$700.00 from a sale to MODERNISM Gallery in San Francisco.
17. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, September 15, 1979. To Carlotta Corpron. Discusses plans for Corpron's visit to New York for the International Center for Photography exhibition. Also mentions Patricia Smith and Linda Cuttner.
18. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, September 28, 1979. To Carlotta Corpron. Discusses raising the prices for Corpron's work now that the International Center for Photography exhibit has begun.
19. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, September 28, 1979. To Carlotta Corpron. Accompanied a review of the International Center for Photography exhibition.
20. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. ALS, 1 p, New York City, New York, October 23, 1979. To Carlotta Corpron. Accompanied a returned slide of *Patterns through a Glass Cube*.
21. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, December 26, 1979. To Carlotta Corpron. Accompanied a check for the sale of prints of *Calla Lilies* and *Chambered Nautilus*.

Box 1, Folder 14: Correspondence Pfeiffer, Marcuse, 1980

1. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 pp, New York City, New York, January 31, 1980. To Carlotta Corpron. Discusses the possible sale of prints to Marni Sandweiss at the Amon Carter Museum.
2. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 2 p, New York City, New York, January 31, 1980. To Marni Sandweiss. Contains a price list of prints for possible sale to the Amon Carter Museum.
3. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, February 13, 1980. To Carlotta Corpron. Accompanied a newspaper article about an exhibition of Corpron's work at the Lubin House in New York City.
4. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, February 27, 1980. To Carlotta Corpron. Accompanied a check for the sale of *Chambered Nautilus in Concave Mirror*.
5. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, April 17, 1980. To Carlotta Corpron. Requests a print of *Commentary on Civilization* for sale to Morton May as a donation to the St. Louis Museum and accompanied checks for the sale of other prints.
6. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, May 8, 1980. To Carlotta Corpron. Acknowledges the arrival of a print of *Commentary on Civilization* and requests a new overmat.
7. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TD, 1 p, New York City, New York, June 13, 1980. To Marni Sandweiss. Contains a shipping list of prints for exhibit at the Amon Carter Museum.
8. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, June 13, 1980. To Carlotta Corpron. Discusses the sale of *Calla Lilies* to the Amon Carter Museum, requests more prints of *Calla Lilies*, and mentions a group of prints for Marni Sandweiss.
9. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 2 pp, New York City, New York, July 7, 1980. To Carlotta Corpron. Contains a list of prints that Pfeiffer wishes to buy. Also mentions Greta Mitchell and Marni Sandweiss.
10. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, July 29, 1980. To Carlotta Corpron. Refers to the extremely hot summer of 1980 and accompanied a check for the sale of *Solarized Calla Lilies*.
11. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, November 26, 1980. To Carlotta Corpron. Discusses the sale of prints. Mentions Marni Sandweiss and the Amon Carter Museum.

12. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 2 pp, New York City, New York, December 16, 1980. To Carlotta Corpron. Discusses the sale of prints. Mentions Marni Sandweiss and an Edward Hopper exhibit.

Box 1, Folder 15: Correspondence Pfeiffer, Marcuse, 1981–1985 and undated

1. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 2 pp, New York City, New York, February 3, 1981. To Carlotta Corpron. Discusses the inclusion of the Pfeiffer Gallery in Corpron's will and responds to a request for information about Barry Fellman.

2. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, June 8, 1981. To Carlotta Corpron. Discusses money owed by Pfeiffer to Corpron and accompanied a check for the sale of four prints.

3. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, November 20, 1981. To Carlotta Corpron. Discusses money owed by Pfeiffer to Corpron and accompanied a check for the earlier sale of prints.

4. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TDS, 1 p, New York City, New York, July 1, 1982. To All Gallery Artists. Contains information about the New York Multiples Law in memorandum form.

5. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, January 27, 1983. To Carlotta Corpron. Requests prints for an exhibition at the Catskill Center for Photography in Woodstock, New York. Also mentions Sandy Taylor, Nell Dorr, Lynn Lennon, and Clara Sipprell.

6. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. ALS, 1 p, New York City, New York, February 25, 1983. To Carlotta Corpron. Requests several exhibition prints; written on a note card containing a photograph by Lilo Raymond.

7. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, March 23, 1983. To Carlotta Corpron. Acknowledges the receipt of several exhibition prints for the Catskill Center of Photography show. Also mentions Nell Dorr and Clara Sipprell.

8. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 2 pp, New York City, New York, December 8, 1984. To Carlotta Corpron. Accompanied a check from the Communities Foundation of Texas for the sale of thirty-three prints to be given later to a Texas museum. Also contains a list of the prints.

9. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 4 pp, New York City, New York, December 22, 1984. To Carlotta Corpron. Requests Corpron's signature granting permission for *Caladium Leaves* to be used for a postcard. Also contains a copy of the agreement.

10. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, May 30, 1985. To Carlotta Corpron. Expresses regret at Corpron's reluctance to correspond directly and requests more prints if they are available. Also mentions Lynn Lennon.
11. Cusie Pfeifer, Marcuse Pfeifer Gallery Photography. TLS, 1 p, New York City, New York, n.d. To Carlotta Corpron. Discusses raising the price of *Solarized Calla Lilies*.
12. n.a. ADS, 1 p., n.a., n.d. Lists five prints sold for \$1,218.75.

Box 1, Folder 16: Correspondence R–S

1. Rosalie Remley. ALS, 2 pp, n.a., n.d. To Carlotta Corpron. Expresses thanks for a gift from Corpron to her physician.
2. Wiley Sanderson, assistant professor, Department of Art, The University of Georgia. TLS, 1 p, Athens, Georgia, December 9, 1953. To Carlotta Corpron. Thanks Corpron for an exhibition of her work.
3. John P. Schafer, president, University of Arizona. TLS, 1 p, Tucson, Arizona, February 23, 1977. To Charlotte Cardon. Discusses the acquisition of six of Corpron's prints for the Center for Creative Photography. Also includes a note from Cardon to Corpron concerning this sale.
4. Sandy Schwartz, registrar, Center for Creative Photography, University of Arizona. TLS, 2 pp, Tucson, Arizona, September 24, 1979. To Carlotta Corpron. Notifies Corpron of the loan of two of her photographs to The Center for Metropolitan Studies in St. Louis, Missouri. Also contains a list of Corpron's photographs owned by the University of Arizona.
5. Allison Scott, project director, Contemporary Arts Center. TLS, 1 p, New Orleans, Louisiana, January 18, 1981. To Carlotta Corpron. Confirms Corpron's participation as a juror in an exhibition entitled *Louisiana Images: Contemporary Photography in Louisiana IV*. Also contains references to Clarence John Laughlin, Roy Flukinger, and Gerd Sander.
6. W. F. Seiders, Co–Chairman, Contemporary Arts Association. TLS, 1 p, Houston, Texas, August 3, 1953. To Carlotta Corpron. Invites Corpron to a juried show of prints by her and others.
7. Leicester H. Sherrill, Member, Board of Directors, The University of Arizona Foundation. TLS, 1 p, Tucson, Arizona, May 7, 1976. To Mrs. Bartley Cardon. Declines to issue a grant of \$500.00 to purchase a group of Corpron's prints.
8. Helen B. Sigmund, assistant to the president, The University of Arizona. TLS, 1 p, Tucson Arizona, August 22, 1977. To Carlotta Corpron. Assures Corpron that the payment for a group of her prints will soon reach her.
9. Ruth Silverman, International Center for Photography. TLS, 1 p, New York, New York, December 12, 1979. To Carlotta Corpron. Informs Corpron that photographs taken by Franny Gill at the opening of *Recollections* are available as a memento of the exhibition.



10. Ruth Silverman, International Center for Photography. TLS, 1 p, New York, New York, February 4, 1980. To Carlotta Corpron. Informs Corpron that the postcards that she requested are on their way to her. Also discusses exhibitions in Tennessee and Missouri.

11. Moonyeen Smith, assistant to the Curator of Photography, New Orleans Museum of Art. TLS, 1 p, New Orleans, Louisiana, February 26, 1975. To Carlotta Corpron. Requests biographical information to accompany five Corpron photographs in the museum's permanent collection.

12. Thomas T. Solley, director, Indiana University Art Museum. TLS, 1 p, Bloomington, Indiana, April 17, 1979. To Carlotta Corpron. Requests that Corpron sign the photographs purchased by the university art museum from Marcuse Pfeifer. Also mentions Henry Holmes Smith and Art Sinsabaugh.

13. Thomas T. Solley, director, Indiana University Art Museum. TLS, 1 p, Bloomington, Indiana, July 9, 1979. To Carlotta Corpron. Thanks Corpron for signing the photographs purchased by the university art museum from Marcuse Pfeifer.

14. Claire Lee Specter, Sales director, The Philadelphia Art Alliance. TLS, 1 p, Philadelphia, Pennsylvania, May 2, 1946. To E. Lust. Inquires if *Chambered Nautilus* is for sale.

15. Alfred Stieglitz. ALS, 1 p, Lake George, New York, August 30, 1945. To Carlotta Corpron. Writes of a vision of Corpron and then the arrival of a letter from her.

Box 1, Folder 17: Correspondence Sandweiss, Marni (Amon Carter Museum)

1. Marni Sandweiss, curator of photographs, Amon Carter Museum. TLS, 1 p, Fort Worth, Texas, January 10, 1980. To Carlotta Corpron. Confirms a meeting of Corpron and Sandweiss on January [21?], 1980. Also mentions Laura Wilson and Laura Gilpin.

2. Marni Sandweiss, curator of photographs, Amon Carter Museum. TLS, 1 p, Fort Worth, Texas, January 22, 1980. To Carlotta Corpron. Thanks Corpron for the meeting on January 21, 1980, and says that Sandweiss has contacted Marcuse Pfeiffer for a listing of Corpron's prints in stock.

3. Marni Sandweiss, curator of photographs, Amon Carter Museum. TLS, 1 p, Fort Worth, Texas, March 14, 1980. To Carlotta Corpron. Thanks Corpron for a contact print as a gift, discusses a trip to New York and visits with Marcuse Pfeiffer and the International Center of Photography, and suggests the possibility of the Amon Carter Museum becoming the final repository of Corpron's work. Also mentions Jan Muhlert.

4. Marni Sandweiss, curator of photographs, Amon Carter Museum. TLS, 2 pp, Fort Worth, Texas, May 6, 1980. To Carlotta Corpron. Gives Corpron details concerning the disposition of her estate.

5. Marni Sandweiss, curator of photographs, Amon Carter Museum. TLS, 1 p, Fort Worth, Texas, July 15, 1980. To Carlotta Corpron. Contains a copy of a note sent by Gyorgy Kepes consenting to write a personal comment for the Carlotta Corpron catalogue.
6. Marni Sandweiss, curator of photographs, Amon Carter Museum. TLS, 2 pp, Fort Worth, Texas, July 16, 1980. To Carlotta Corpron. Discusses plans for an exhibit of Corpron's work at the Amon Carter Museum.
7. Marni Sandweiss, curator of photographs, Amon Carter Museum. TLS, 2 pp, Fort Worth, Texas, July 25, 1980. To Carlotta Corpron. Discusses the possibility of videotaping Corpron discussing her work.
8. Marni Sandweiss, curator of photographs, Amon Carter Museum. TLS, 1 p, Fort Worth, Texas, August 12, 1980. To Carlotta Corpron. Contains an explanation of the copyright agreement between Corpron and the Amon Carter Museum and the actual agreement.
9. Marni Sandweiss, curator of photographs, Amon Carter Museum. TLS, 1 p, Fort Worth, Texas, October 8, 1980. To Carlotta Corpron. Informs Corpron of the reception and dinner accompanying the opening of the exhibition *Carlotta Corpron, Designer with Light*.
10. Marni Sandweiss, curator of photographs, Amon Carter Museum. TLS, 1 p, Fort Worth, Texas, October 8, 1980. To Carlotta Corpron. Accompanied a check for \$1000 for Corpron's assistance in the publication of *Carlotta Corpron, Designer with Light*. Also contains the check stub.
11. Marni Sandweiss, curator of photographs, Amon Carter Museum. TLS, 1 p, Fort Worth, Texas, December 31, 1980. To Carlotta Corpron. Discusses Corpron's concern about her relationship with Marcuse Pfeiffer and the Amon Carter Museum.
12. Marni Sandweiss, curator of photographs, Amon Carter Museum. TLS, 1 p, Fort Worth, Texas, January 28, 1981. To Carlotta Corpron. Discusses Sandweiss' trip to Santa Fe, staying in Gilpin's studio, and a possible visit with Georgia O'Keeffe.
13. Marni Sandweiss, curator of photographs, Amon Carter Museum. TLS, 3 pp, Fort Worth, Texas, December 15, 1981. To Carlotta Corpron. Requests Corpron's permission to include two works in a book, *Masterworks of American Photography: the Amon Carter Museum Collection*. Also contains a copy of the agreement.
14. Marni Sandweiss, curator of photographs, Amon Carter Museum. ALS, 1 p, Fort Worth, Texas, August 4, 1982. To Carlotta Corpron. Mentions Sandweiss' trip to Asia and confirms that the Amon Carter Museum will make prints for Corpron.
15. Marni Sandweiss, curator of photographs, Amon Carter Museum. TLS, 1 p, Fort Worth, Texas, November 1, 1982. To Carlotta Corpron. Thanks Corpron for her assistance with *Masterworks of American Photography: the Amon Carter Museum Collection* and assures Corpron that the museum will provide legal assistance for the disposition of her negatives.

16. Marni Sandweiss, curator of photographs, Amon Carter Museum. TLS, 1 p, Fort Worth, Texas, January 9, 1985. To Carlotta Corpron. Discusses the arrival of a portfolio of Corpron's work from the Communities Foundation of Dallas, the Amon Carter Museum as the main repository of Corpron's work, and the care to be given Corpron's photographs. Also contains two inventory lists of Corpron photographs transferring the reproduction rights to the Carter.

17. Marni Sandweiss, curator of photographs, Amon Carter Museum. ALS, 1 p, Fort Worth, Texas, May 1, 1986. To Carlotta Corpron. Discusses Walter Hardgraves and Sandweiss' willingness to help Corpron.

Box 1, Folder 18: Correspondence T

1. Karla R. Taylor, photo research supervisor, Arete Publishing Company, Inc. TLS, 3 pp, Princeton, New Jersey, April 6, 1981. To Carlotta Corpron. Asks Corpron's permission to reproduce *A Walk in Fair Park, Dallas* in *The Dictionary of Photographers*. Also contains a photocopy of the print and a copy of the agreement.

2. Karen Tsujimoto, curatorial assistant, San Francisco Museum of Art. TLS, 1 p, San Francisco, California, December 4, 1974. To Carlotta Corpron. Confirms that the museum has received ten photographs from Corpron to be included in the *Women of Photography* exhibition. Also mentions Margery Mann.

3. Anne W. Tucker, curator of photography, The Museum of Fine Arts, Houston. TLS, 1 p, Houston, Texas, January 18, 1983. To Carlotta Corpron. Requests background information about *Nautilus and Concave Mirror*, a recent acquisition of the museum.

4. Jean S. Tucker, research fellow, University of Missouri. TLS, 1 p, St. Louis, Missouri, September 24, 1979. To Carlotta Corpron. Thanks Corpron for an essay for the catalogue for the *Light Abstractions* exhibition and asks permission to publish four photographs in the catalogue.

5. Jean S. Tucker, research fellow, University of Missouri. TLS, 1 p, St. Louis, Missouri, January 8, 1980. To Carlotta Corpron. Requests written permission to exhibit her works loaned by The Center for Creative Photography and states that Tucker is including a list of places that *Light Abstractions* will travel. This list is not included.

6. Jean S. Tucker, research fellow, University of Missouri. TLS, 1 p, St. Louis, Missouri, January 25, 1980. To Carlotta Corpron. Extends an invitation to Corpron for the opening of *Light Abstractions*. Also mentions Beaumont Newhall.

7. Jean S. Tucker, research fellow, University of Missouri. TLS, 1 p, St. Louis, Missouri, February 29, 1980. To Carlotta Corpron. Sends information about Corpron's stay in St. Louis for the opening of *Light Abstractions*. Also mentions Beaumont Newhall, Lotte Jacobi, Barbara Morgan, Nathan Lerner, and Gyorgy Kepes.

8. Jean S. Tucker, research fellow, University of Missouri. TLS, 1 p, St. Louis, Missouri, April 30, 1980. To Marcuse Pfeiffer Gallery. Informs Marcuse Pfeiffer of The St. Louis Union Trust Co.'s purchase of Corpron's *Mardi Gras*. This is a copy sent to Corpron by Tucker.
9. Jean S. Tucker, research fellow, University of Missouri. TLS, 1 p, St. Louis, Missouri, July 17, 1980. To Carlotta Corpron. Offers Corpron help in organizing her work for posterity. Also mentions Lotte Jacobi, Laura Gilpin, and Marni Sandweiss.
10. Jean S. Tucker, research fellow, University of Missouri. TLS, 2 pp, St. Louis, Missouri, n.d.. To Carlotta Corpron. Sends Corpron the exhibition schedule for *Light Abstractions*.

Box 1, Folder 19: Correspondence V–Y

1. Tex [nee Margret Green] and Joe Vlatis. ALS, 8 pp, n.a., June 19, 1983. To Carlotta Corpron. Sends personal news to Corpron.
2. Anne White, associate director of education, International Center of Photography. TLS, 1 p, New York, New York, October 31, 1979. To Carlotta Corpron. Sends an honorarium to Corpron for the September 22<sup>nd</sup> Dialogue — “Recollections.”
3. Clayton Whitehill, The Philadelphia Art Alliance. TLS, 1 p, Philadelphia, Pennsylvania, August 28, 1945. To Carlotta Corpron. Invites Corpron to participate in an exhibition, *Design with Light*, opening March 15, 1946.
4. Clayton Whitehill, The Philadelphia Art Alliance. TLS, 1 p, Philadelphia, Pennsylvania, December 19, 1945. To Carlotta Corpron. Reminds Corpron of the January 15<sup>th</sup> deadline to participate in *Design with Light* and requests biographical information.
5. Clayton Whitehill, The Philadelphia Art Alliance. TLS, 1 p, Philadelphia, Pennsylvania, April 11, 1946. To Carlotta Corpron. Discusses the return of Corpron's work after *Design with Light*. Also mentions Gyorgy Kepes.
6. D. Kenneth Winebrenner, editor and professor of art, *School Arts*. TLS, 1 p, Buffalo, New York, December 15, 1953. To Carlotta Corpron. Invites Corpron to write an article for *School Arts: The Art Education Magazine*.
7. Elaine Yaker, The Pierce Street Gallery. TLS, 1 p, Birmingham, Michigan, July 23, 1981. To Carlotta Corpron. Discusses Corpron's work being exhibited in a show from September 12 through October 22.
8. Elaine Yaker, The Pierce Street Gallery. TLS, 1 p, Birmingham, Michigan, February 5, 1982. To Carlotta Corpron. Accompanied a check and discusses a favorable review by Ms. Miro.
9. Joan H. Young, director of programming services, Golden Triangle Communications. TLS, Denton, Texas, March 26, 1981. To Carlotta Corpron. Informs Corpron that the video, *Carlotta Corpron, Designer with Light*, has been nominated for the National Cable Television Association's

Award for Cablecasting Excellence in the "Excellence in a Single Program: Documentary" category.

Box 1, Folder 20: Correspondence Laughlin, Clarence John to Don Schol

1. Clarence John Laughlin. TLS, New Orleans, Louisiana, July 25, 1974. To Don Schol. Contains a recommendation of Corpron's work.

## **Series II. Biographical Material**

**Scope and Content Note:** In addition to providing critical information about Corpron's occupations, exhibitions, and publications, her résumés include artist statements that provide illuminating information about her work and how she approached photography. For example, one résumé includes a section entitled "Opinions I Value" giving quotations from Alfred Stieglitz, Lazlo László Moholy-Nagy, Gyorgy Kepes, and Edward Steichen.

"Memories of the Brief Trip to New York" is Corpron's brief account of her trip to New York to see the exhibition *Recollections: Ten Women of Photography*, which included twenty of her photographs.

Box 2, Folder 1: Résumés

1. Résumé, TS, 3 pp, after 1975.
2. Résumé, TS, 1p, n.d.
3. Résumé, TS, 2 pp, after 1978.

Box 2, Folder 2: Memories of the Brief Visit to New York

1. Personal essay. "Memories of the Brief Visit to New York City." TS, 2 pp, September, 1979. Records Corpron's visit to New York City for the *Recollections: Ten Women of Photography* exhibit from September 19 to September 26, 1979.

## **Series III. Business Records**

**Scope and Content Note:** The few extant financial records primarily document sales to museums.

Among the dated and undated print lists are general print lists, lists of portfolios, preliminary checklists for exhibitions, and an inventory of prints at Corpron's home on January 10, 1986.

Loan Receipts/Agreements, Exhibition Checklists, and Exhibition Brochures and Publicity Materials document Corpron's participation in a number of exhibitions in the 1970s.

Box 2, Folder 3: Financial Records

1. Check stub from the New Orleans Museum of Art. TS, 1 p, New Orleans, Louisiana, June 27, 1974. Records the purchase of five of Corpron's photographs.

2. Check stub from the San Francisco Museum of Art. TS, 1 p, San Francisco, California, July 7, 1975. Records the purchase of *Light Follows Form*.
3. Check stub from the San Francisco Museum of Art. TS, 1 p, San Francisco, California, December 8, 1975. Records the purchase of *Eggs Reflected* and *Fluid Light Series: Light and Space*.
4. Invoice from Carlotta Corpron. TS, 1 p, Denton, Texas, March 21, 1978. To the Dallas Museum of Fine Arts. Records the sale of *Winds between the Worlds* and *Light, White Paper, and Glass*. Corpron notes that these photographs were shown in the DMFA in 1948 in her first one-woman exhibition.
5. Print order from Exposure: Fine Photography, Prints, Books, & Consulting. TS, 1 p, Miami, Florida, September 23, 1980. Orders ten prints each of ten of Corpron's photographs.
6. Statement for services from L.A. Nelson, Attorney. TS, 1 p, Denton, Texas, November 7, 1980. Records an office conference with Corpron and Dr. Douglas Corpron regarding a letter from the Amon Carter Museum, Corpron's will, and death taxes.

Box 2, Folder 4: Print Lists

1. Print list of 47 photographs. TS, 1 p, n.a., n.d.
2. Print list of 7 photographs. MS, 1 p, Denton, Texas, n.d.
3. Print list of 38 prints designated as Portfolios I and II. TS, 2 pp, Denton, Texas, n.d.
4. Print list of 38 prints designated as Portfolios I and II. TS [carbon copy], 2 pp, Denton, Texas, n.d.
5. Print list of 16 prints designated as Portfolio I. TS, 1 p, n.a., n.d.
6. Print list of 22 prints designated as Port II. TS [carbon copy], 1 p, n.a., n.d.
7. Print list of 9 prints. TS [a carbon copy], 1 p, n.a., June 6, 1977.
8. Print list of *Photographs of Carlotta Corpron*. TS, 5 pp. (includes 1 duplicate copy of 2 pages), Denton, Texas, n.d.
9. Print list of *Old Photographs — Unmounted*. TS, 1 p, n.a., February 16, 1978.
10. Print list of *Creative and Experimental Photographs*. TS, 1 p, Denton, Texas, n.d.

Box 2, Folder 5: Inventory of Carlotta Corpron Prints in Her Possession on January 10, 1986

1. Inventory of Carlotta Corpron prints. TS, 6 pp, n.a., January 10, 1986.

Box 2, Folder 6: Loan Receipts/Agreements

1. Consignment agreement with The Afterimage. MS on photocopy, 1 p, Dallas, Texas, August 27, 1985. Photocopy of consignment of six prints to The Afterimage from Carlotta Corpron with Walter Hardgraves. In original manuscript notes, Marguerite Stauver states that these photographs were returned to Walter Hardgraves in her presence on April 18, 1986 and that Hardgraves is keeping Ron Evans' print, and identifies Hardgraves personal copy of a Corpron photograph.
2. Loan receipt from Amon Carter Museum. TS, 1 p, Fort Worth, Texas, July 2, 1980. Records loan of nineteen prints for exhibition.
3. Loan receipt from Amon Carter Museum. MS on ACM business card verso, 1 p, Fort Worth, Texas, July 24, 1980. Received by M. Sandweiss, curator of photographs. Records loan of Panorama for exhibition.
4. Loan receipt from The Art Institute of Chicago. TS, 1 p, Chicago, Illinois, August 3, 1953. Records the loan of *Suspended Glass Cubes*, *Woven Light–Glass Brick*, *Four Eggs Multiplied*, and *Mardi Gras* for purchase consideration.
5. Loan receipt from Dallas Museum of Fine Arts. TS, 1 p, Dallas, Texas, March 29, 1978. Records loan of *White Paper Design through Fluted Glass* and *Winds between the Worlds* for exhibition and purchase consideration.
6. Loan receipt from Dallas Museum of Fine Arts. TS, 1 p, Dallas, Texas, September 18, 1978. Records loan of ten photographs.
7. Loan receipt from Greater Denton Arts Council. MS on printed business form, 1 p, Denton, Texas, May 15, 1986. Records loan of *Winds between the Worlds* for *Texas Legacies* exhibition.
8. Loan receipt from Greater Denton Arts Council. MS on printed business form, 1 p, Denton, Texas, May 15, 1986. Records loan of *Light*, *White Paper*, and *Glass* for *Texas Legacies* exhibition.
9. Loan receipt from Greater Denton Arts Council. MS on printed business form, 1 p, Denton, Texas, May 15, 1986. Records loan of *Eggs Encircled* for *Texas Legacies* exhibition.
10. Loan receipt from Walter Hardgraves. MS, 1 p, n.a., September 30, n.a. Records receipt of 11 x 14 prints, one of which will go to Jacqueline Gillian [sic] for restoration.
11. Receipt from the Indiana University Art Museum. TS, 1 p, Bloomington, Indiana, April 18, 1979. Records the return of four prints to Corpron.
12. Loan receipt from the San Francisco Museum of Art. TS, 1 p, San Francisco, California, January 3, 1975. Records loan of ten prints for the *Women of Photography* exhibition.

13. Loan agreement from Carlotta Corpron to the San Francisco Museum of Art. TS, 1 p, San Francisco, California, February 11, 1975. Agrees to loan *Experiment with Light* for the *Women of Photography* exhibition.

14. Loan agreement from Carlotta Corpron to the San Francisco Museum of Art. TS, 1 p, San Francisco, California, February 11, 1975. Agrees to loan of *Eggs Reflected and Multiplied* to the *Women of Photography* exhibition.

15. Loan agreement from Carlotta Corpron to the San Francisco Museum of Art. TS, 1 p, San Francisco, California, February 11, 1975. Agrees to loan of *Light Follows Form* for the *Women of Photography* exhibition.

16. Loan agreement from Carlotta Corpron to the San Francisco Museum of Art. TS, 1 p, San Francisco, California, February 11, 1975. Agrees to loan of *Fluid Light Series: Light and Space* for the *Women of Photography* exhibition.

17. Receipt from the San Francisco Museum of Art. TS, 1 p, San Francisco, California, n.d. Records the return of two prints to Corpron.

#### Box 2, Folder 7: Exhibition Checklists

1. Exhibition checklist for Marcuse Pfeifer Gallery. TS with hand-written additions, 2 pp, New York, New York, February 18–March 30, 1977. Also indicates the prints sent to Italy.

2. Exhibition checklist from *Abstraction in Photography*. TS, 3 pp, n.a., May 2–July 4, 1951.

3. Exhibition checklist from “*Lives in Photography* choices by MKM.” TS, 2 pp, n.a., n.d. Includes note of explanation.

4. Exhibition checklist from *Lives in Photography*. TS, 2 pp, n.a., n.d.

#### Box 2, Folder 8: Exhibition Brochures and Publicity Materials

1. Exhibition brochure for *Carlotta Corpron: Photographs*. TS, 4 pp, Louisiana Commission Galleries, Baton Rouge, Louisiana, October 9–31, 1952. Includes a biographical sketch.

2. News release from the Art Institute of Chicago. TS, 1 p, Chicago, Illinois, June 6, 1953. Announces the exhibit of forty of Corpron’s photographs from July 11– September 1, 1953.

3. Invitation to *Women of Photography: An Historical Survey*. TS, 1 p, San Francisco Museum of Art, San Francisco, California, April 17, 1975. Contains a photograph of Imogen Cunningham.

4. Exhibition brochure for *Carlotta Corpron, Form and Light: 1942–1949*. 6 pp, Marcuse Pfeifer Gallery Photography, February 18–March 30, 1977. Includes “Statements about My Work” by Corpron and quotations from Clarence John Laughlin, Georgia O’Keeffe, Moholy–Nagy, and Gyorgy Kepes.



5. Poster for *The Woman's Show*. TS, 1 p, The Allen Street Gallery, Dallas, Texas, January 6, 1978. Includes an image of the photographers.
6. Invitation to *Carlotta Corpron*. TS, 4 pp, Galeria del Milione, Milan, Italy, May 26, 1978. Contains a biographical sketch and the reproduction of one of Corpron's photographs.
7. Exhibition brochure for *Works on Paper: Prints, Drawings, Photographs 1978*. 24 pp, Dallas Museum of Fine Arts, Dallas, Texas, October 25–November 26, 1978.
8. Exhibition brochure for *Works on Paper: Prints, Drawings, Photographs 1978*. 24 pp, Dallas Museum of Fine Arts, Dallas, Texas, October 25–November 26, 1978. [second copy]
9. Itinerary of galleries for *Recollections: Ten Women in Photography*. TS, 2 pp, International Exhibitions Foundation, Washington, D.C., September 20, 1979–April 24, 1982.
10. Exhibition brochure for *Recollections: Ten Women of Photography*. TS, 14 pp, International Center for Photography, New York, New York, September 20–November 4, 1979.
11. Exhibition brochure for *Recollections: Ten Women of Photography*. TS, 4 pp, Port Washington Public Library, Port Washington, New York, July 3, 1980–August 27, 1980.
12. Newsletter from the Port Washington Public Library. TS, 4 pp, Port Washington, New York, July, 1980. Contains announcement of the opening *Recollections: Ten Women of Photography* on July 3, 1980.
13. News release from Voertman's. TS, 1 p, Denton, Texas, n.d. Invites recipient to a book signing of *Recollections* by Corpron.
14. Invitation to the opening of *Light Abstractions: A Photographic Exhibit*. TS, 1 p, University of St. Louis, Gallery 210, St. Louis, Missouri, April 1–30, 1980.
15. Invitation to the opening of *Light Abstractions: A Photographic Exhibit*. TS, 1 p, University of St. Louis, Gallery 210, St. Louis, Missouri, April 1–30, 1980. [second copy]
16. News release from University of Missouri. TS, 1 p, Saint Louis, Missouri, March 17, 1980. Announces *Light Abstractions: A Photographic Exhibit*.
17. Poster and calendar for *Louisiana Images IV: Portrait, Still Life, Abstract*. TS, 4 pp, The Contemporary Arts Center, New Orleans, Louisiana, March 7–29, 1981.
18. Poster and calendar for *Louisiana Images IV: Portrait, Still Life, Abstract*. TS, 4 pp, The Contemporary Arts Center, New Orleans, Louisiana, March 7–29, 1981. [second copy]
19. Announcement of *Captured Light: Carlotta Corpron*. TS, 1 p, Avrom Galleries, Dallas, Texas, November 17, 1985–January 17, 1986.

## Series IV. Clippings

**Scope and Content Note:** Eight folders contain magazine and newspaper articles from the late 1940s through the 1980s, with most of the articles being from the 1970s. This is the second largest group of materials in the collection.

Box 2, Folder 9: Magazine Articles

1. Janet Malcolm, "Photography: Artists and Lovers," *The New Yorker* (March 12, 1979). Discusses the relationship of Alfred Stieglitz and Georgia O'Keeffe as revealed in his photographs of her.
2. Nardi Hobler, "Black and White," *Arts and Leisure: The Visual Arts* (April 1980). Discusses the *Light Abstractions* exhibition at the University of Missouri — St. Louis from April 1 to April 30, 1980.
3. Joan Lipkin, "'Light Abstractions' Show Offers Poetry for the Eye," *St. Louis Globe-Democrat* (April 26–27, 1980). Reviews the *Light Abstractions* exhibition at the University of Missouri — St. Louis.
4. David Dillon, "Light Poetry," n.a. (November 24, 1980). Contains a brief biography of Corpron and previews a retrospective at the Amon Carter Museum from November 7, 1980–January 11, 1981.
5. Martha Stewart, "Books," *The Radcliffe Review* (September 1981). Reviews *Carlotta Corpron, Designer with Light*.
6. Yvonne Kalmus. "Book Review in Brief," *Popular Photography* (August 1981). Reviews *Carlotta Corpron, Designer with Light*.
7. H.K.H., "Books Received and Noted," *History of Photography: An International Quarterly* (October 1981). Reviews *Carlotta Corpron, Designer with Light*.
8. Marcia Reese Ritchie, "Cover to Cover," *Austin Homes and Gardens* (November 1981). Reviews *Carlotta Corpron, Designer with Light*.
9. H.K.H., "Books Received and Noted," *History of Photography* (November 1981). Reviews *Carlotta Corpron, Designer with Light*.
10. Liz Gilbert, "Local artist wins international award," *The Westender* (September 5, 1985). Reviews *Recollections: Ten Women of Photography* exhibition and book.
11. Ken Barrow, "The Language of Light," *Texas Artist* (n.d.). Contains both biographical information and critical analysis.

12. Michael Ennis, "Lady on the Edge," *Texas Monthly* (July 1983). Contains both biographical information and critical analysis.

13. Barbara Floria, "The Power of Light," *Dallas/Fort Worth Home and Garden* (December 1985). Reviews Corpron's exhibit at the Avrom Gallery in Dallas.

Box 2, Folder 10: Newspaper Articles, 1949

1. Gay Simpson, "Photographer Tells Fashion Group About Using Light as Creative Medium," *The Dallas Morning News* (June 14, 1949). Discusses Corpron's approach to abstract photography and its application to fashion photography.

Box 2, Folder 11: Newspaper Articles, 1950s

1. "Outstanding Photographer-Teacher to Address AAUW Branch at Dinner Meeting," *Wichita Daily Times* (April 9, 1950). Discusses Corpron's talk "Creative Photography."

2. Martha Speer Kahler, "Miss Corpron, Master of Creative Photography, to Have a Chicago Arts Show," *The Summer Lass-o* (July 9, 1953). Contains detailed account of Corpron's work and exhibitions until 1950 and information about her show at the Chicago Institute of Arts from July 15-September 1, 1953. Also mentions Alfred Stieglitz, Gyorgy Kepes, and László Moholy-Nagy.

3. Hertha Stein Duemling, "Refraction Fascinates Photographer," *The News-Sentinel*, Fort Wayne, Indiana (July 9, 1953). Contains a review of Corpron's exhibition at the Art Institute of Chicago.

4. Jacob Dechin, "Different Approaches: Five Exhibits to Show Uses of Photography," *The New York Time*, (July 19, 1953). Reviews Corpron's show at the Art Institute of Chicago.

5. "Behind the Camera," *Chicago Daily Tribune* (August 7, 1953). Includes a Corpron image with an explanatory caption.

6. Edward S. Kitch, "How to Use Light as a Creative Medium," *The News and Courier* (September 6, 1953). Contains critical and biographical material in connection with the Chicago Institute of Art Exhibition.

7. Edward S. Kitch, "Woman Gets Rank in Creative Photography," *Yakima Herald* (September 13, 1953). Contains critical and biographical material in connection with the Chicago Institute of Art Exhibition.

8. Edward S. Kitch, "Abstract Designs," *The Christian Science Monitor* (September 15, 1953). Contains critical and biographical material in connection with the Chicago Institute of Art Exhibition.

9. Edith Deen, "She Brings New Meaning to Light," *The Fort Worth Press* (October 19, 1953). Contains biographical material and explores the idea that Corpron's photography creates art from the ordinary.

10. Edith Deen, "She Brings new Meaning to Light," *The Fort Worth Press* (October 19, 1953). Contains biographical material and explores the idea that Corpron's photography creates art from the ordinary. [second copy]

Box 2, Folder 12: Newspaper Articles, 1963

1. "Creative Photography: Corpron a Pioneer in Field," *The Daily Lasso* (March 27, 1963). Contains biographical material emphasizing Corpron's association with Texas Woman's University.

Box 2, Folder 13: Newspaper Articles, 1975–1977

1. Arthur Bloomfield, "Photos Taken by a Century of Women" *San Francisco Examiner* (April 18, 1975). Reviews the exhibition *The Women of Photography* with no mention of Corpron.

2. "San Francisco Art Museum presents 'Women in Photography,'" *Palo Alto Times* (April 25, 1975). Gives a highly detailed review of *The Women of Photography* exhibition and includes mention of Corpron.

3. Alfred Frankenstein, "Imagery of Women," *San Francisco Sunday Examiner and Chronicle* (April 27, 1975). Reviews the exhibition *The Women of Photography* with no mention of Corpron.

4. Gay Weaver, "'Women of Photography' a Stunning Success" *Palo Alto Times* (May 2, 1975). Reviews the exhibition *The Women of Photography* with no mention of Corpron.

5. Joan Murray, "Women Photographers," *Artweek* (May 24, 1975). Gives a highly detailed review of the exhibition *The Women of Photography*.

6. "An Exhibit Asks the Question: 'Can a woman with a 35...?'" *Redwood City Tribune* (May 24, 1975). Reviews the exhibition *The Women of Photography*.

7. Cathy Curtis, "Great Photography is Women's Work," *The Daily Californian* (May 30, 1975). Reviews the exhibition *The Women of Photography* and includes mention of Corpron.

8. Robin Cox and Jone Gelfand, "'Women of Photography' Shows Every Realm of Womanhood," *Plexus* (June, 1975). Reviews the exhibition *The Women of Photography*.

9. Joan McClendon, "Photography Explores Images," *The Denton Record–Chronicle* (October 7, 1975). Reviews a photography exhibit of the work of Don Schol and Carlotta Corpron.

10. N. F. Karlins, "Pick of the Clicks at Photo Shows," *East Side Express* (March 17, 1977). Reviews photographic exhibits of the work of Diane Arbus, Walker Evans, and Carlotta Corpron in New York City.

Box 2, Folder 14: Newspaper Articles, 1978–1979

1. Janet Kutner, "Women's Photo Show Covers Wide Spectrum," *The Dallas Morning News* (January 11, 1975). Reviews an exhibit of the work of Corpron and others at the Allen Street Gallery in Dallas.
2. Bill Marvel, "Superb Works Grace the Allen Street Exhibit: Women's Photography Focuses on Life," *Dallas Times Herald* (January 18, 1978). Reviews an exhibit of the work of Corpron and others at the Allen Street Gallery in Dallas in detail. Includes photograph of the exhibitors.
3. Lysa Ausmus, "Shedding Light: Corpron's Photos Explore Life's Unusual Designs," *The Daily Lass-o*, (February 14, 1978). Review of Corpron's life ten years after her retirement. Contains quotations from Corpron. [2 copies]
4. Janet Kutner, "Luck Keeps Increasing for Denton's Corpron," *The Dallas Morning News* (October 24, 1978). Contains an interview with Corpron before the opening of *Works on Paper: Southwest 1978*.
5. Janet Kutner, "Luck Keeps Increasing for Denton's Corpron," *The Dallas Morning News* (October 24, 1978). Contains an interview with Corpron before the opening of *Works on Paper: Southwest 1978*. [a photocopy of the Kutner article above containing a personal greeting]
6. Janet Kutner, "Latest DMFA Exhibit Makes Lively Impression," *The Dallas Morning News* (October 28, 1978). Reviews *Works on Paper: Southwest 1978*.
7. Bill Marvel, "In Search of . . . the Most Out. . .," *The Dallas Times-Herald* (November 19, 1978). Reviews *Works on Paper: Southwest 1978*.
8. "Exhibitions," *Northwest Photography* (March 1979). Announces an exhibition of Corpron's work at the Equivalent Gallery.
9. "Retired TWU Teacher Honored in Exhibit," *Denton Record-Chronicle* (September 17, 1979). Discusses Corpron's inclusion in *Recollections: Ten Women of Photography*.

Box 2, Folder 15: Newspaper Articles, 1980-1987

1. "TWU Reception Honors Photographers," *Denton Record-Chronicle* (January 23, 1980). Discusses reception honoring Corpron and Lynn Lennon.
2. Robert W. Duffy, "In Gallery 210, The Subject of the Show Is Light," *St. Louis Post-Dispatch* (March 30, 1980). Discusses photographers of the twentieth century interested in light and reviews the opening of the *Light Abstractions* exhibition at the University of Missouri.
3. "Arts Council to Honor Breeden, Corpron," *Denton Record-Chronicle* (April 20, 1980). Discusses a reception honoring Corpron and gives details of her other honors. [2 copies]
4. "Arts Contributors Honored," *n.a.* (April 30, 1980). Discusses a reception honoring Corpron and Leon Breeden.

5. Bill Marvel, "Photographer's World of Light Glows in a Dawn of Recognition," *Dallas Times Herald* (November 9, 1980). Contains a detailed interview with Corpron.
6. Elise Gibson, "Corpron Exhibit Topped TWU Arts," *Denton Record–Chronicle* (January 25, 1981). Discusses the 1980 arts year at Texas Woman's University.
7. "Golden Triangle Enters National Race," n.a. (1981). Discusses honors won by the cable station, including an award for *Carlotta Corpron, Designer with Light*.
8. "Two UT Press Books Feature Women," *On Campus* (April 13–19, 1981). Contains a brief review of the book *Carlotta Corpron, Designer with Light*.
9. Janet Kutner, "Carter Country: Amon Carter Exhibit Reveals Breadth of Photo Collection," *The Dallas Morning News* (August 30, 1981). Contains a detailed description and review of the Carter's exhibition *Masterworks of the Photography Collection*.
10. Paul Richard, "The Window on the Past: Ten Women's 'Recollections' at the Corcoran," *The Washington Post* (November 26, 1981). Reviews the exhibition *Recollections: Ten Women of Photography*.
11. Eve Johnson, "Vintage Perspectives, Seen Through the Feminine Eye," *The Sun* (October 1, 1985). Reviews the exhibition *Recollections: Ten Women of Photography*.
12. Carol Sewall, "Corpron Retrospective to Be Shown," *Fort Worth Star–Telegram* (December 16, 1985). Reviews an exhibition of Corpron's work at the Avrom Gallery in Dallas.
13. Stella Winsett, "TWU Given Corpron Art," *Denton Record–Chronicle* (January 11, 1987). Discusses Corpron's donation of four photographs and two books to the university.

Box 2, Folder 16: Newspaper Articles, undated

1. Joyce Hopkins, "Light Shines on Photography of Miss Corpron," n.a. (n.d.). Contains biographical material and quotations concerning Corpron's work with Gyorgy Kepes. Also contains a photograph of Corpron on her sofa with four of her prints behind the sofa. [See Winsett, January 11, 1987]
2. A newspaper announcement of *Recollections: Ten Women of Photography*, n.a. (n.d.).
3. Peggy Louise Jones, "Three Exhibits Demonstrate Photography as an Art Form," n.a. (n.d.). Discusses Corpron's one-man show at the Dallas Museum of Fine Arts.
4. "Photographs by Miss Corpron Chosen for Show," n.a. (n.d.). Discusses Corpron's work in an all-woman show at the Contemporary Arts Museum of Houston.

5. "Camera Club Will Hear Photographer," *Fort Worth Star Telegram* (n.d.). Announces a lecture by Corpron for the Convair Camera Club. [See Edward S. Kitch, September 1953] 2 copies
6. "How These Pictures Were Made," n.a. (n.d.). Discusses the printing of *Chambered Nautilus*.
7. E. J. Headlee, "Denton Doings," n.a. (n.d.). Discusses Corpron's trip to her exhibit in Chicago and includes detailed information about Corpron's father.
8. Durwood Hayes, "Standard Light Use Deplored," n.a. (n.d.). Contains specific technical information from Corpron's lecture to Dallas art and photography groups.
9. "Waco Art League to Hear Talks on Arts of India," n.a. (n.d.). Announces Corpron's lecture, "Arts and Crafts in India."
10. "Women's Photos Going on Display," n.a. (n.d.). Discusses Corpron's role in the *Woman's Show* exhibition at the Dallas Center for Visual Communications.
11. Carol Nuckols, "Dallas Art Show Offers Cornucopia of Curious," *Fort Worth Star Telegram* (n.d.). Contains a review of the Dallas Museum of Fine Arts exhibition *Works on Paper: Southwest 1978*.
12. "To Show Photos, At Art Exhibit," n.a. (n.d.). Reviews Corpron's work featured in an exhibit of the Louisiana Art Commission.
13. Marsha Miro, "Women Who Were Born to Photograph," n.a. (n.d.). Reviews Corpron's work in the exhibition *Recollections: Ten Women of Photography* in Birmingham.
14. "Miss Corpron Guest Lecturer," *Denton Record-Chronicle*. (n.d.). Reviews Corpron's lecture "Light as a Creative Medium" for the Texas Junior College Teachers' Association.
15. "Retired TWU Teacher Honored in Exhibit," n.a. (n.d.). Reviews Corpron's work in the exhibition *Recollections: Ten Women of Photography* in New York.
16. Marilyn Smith, "Review Off Base," *Denton Record-Chronicle* (n.d.). Questions earlier review of Corpron's work in the Tuesday, October 7, 1975 edition of the *Denton Record-Chronicle*. [See McClendon article dated October 7, 1975.]

## Series V. Ephemera

**Scope and Content Note:** Among the ephemeral material are a drawing, a poem, several awards, announcements, and a typescript copy of Gyorgy Kepes' introduction to *Carlotta Corpron, Designer with Light*.

Ephemera continues in Box 3, which contains a ledger containing lists of sold or loaned photographs, addresses, and itinerary for a trip [two trips?] to New York (restricted) and exhibition brochures and books for other artists.

Box 2, Folder 17: Ephemera

1. Kepes, Gyorgy, TS. Foreword to *Carlotta Corpron, Designer with Light*. 3 pp.
2. Legal-sized envelope. MS. Contains note about negatives from Corpron.
3. White 3-½ x 5-½" card. MS. Contains directions for printing a photograph.
4. Calling card from Barbara Bordnick.
5. Lined 3 x 5" note card. MS. Contains names of curators and directors.
6. Brochure. "The Mark T. Muller Camera Collection." Humanities Research Center Library, Harry Ransom Center, The University of Texas at Austin.
7. Brochure. "The E. O. Goldbeck Photographic Collection." Humanities Research Center Library, Harry Ransom Center, The University of Texas at Austin.
8. Membership Directory 1983–1984 of The Association of International Photography Art Dealers, Inc.
9. Herbert Read. Typed introduction to "The Thrones of Earth and Heaven."
10. An abstract sketch in pencil.
11. Place card reading "Carlotta Corpron, Recognition Award, 1980, Greater Denton Arts Council."
12. Certificate. Personalities of the South Award to Carlotta Corpron, 1979–80.
13. Invitation. Reception for Margaretta Mitchell and Ruth Bernhard introducing "Recollections — Ten Women in Photography." October, 1979
14. Newsletter from the Viking Press. T., October, 1979, 3 pp. Announces the publication of *Recollections: Ten Women in Photography* and contains brief biographical sketches of each photographer.
15. News release from the Philadelphia Museum of Art. T., November, 1973, 2 pp. Announces the exhibition *Clarence John Laughlin: The Personal Eye*.
16. Legal-sized envelope. T., University of Missouri, February 29, 1980. To Carlotta Corpron. On the envelope verso appear handwritten notes about travel reservations to St. Louis.
17. News release from the San Francisco Museum of Modern Art. T., September, 1977. 2 pp. Announces the death of Margery Mann and includes biographical information about Mann.



Box 3

"Cash" Book containing lists of prints sold or loaned, addresses, and itinerary for trip to New York  
[*restricted*]

1974 Engagement Calendar (gift from Clarence John Laughlin)

*Gyorgy Kepes Lightgraphics*, brochure

"Poems of the Inner World," brochure

Western Arts Association Bulletin, brochure

*Gyorgy Kepes Color Transformations*, brochure

*C. J. Laughlin*, brochure

*Johan Hagemeyer: Photographs 1918–1953*, brochure

*Gyorgy Kepes, The Museum of Fine Arts of Houston and Dallas Museum of Fine Arts*, brochure

*Lotte Jacobi: Theater and Dance Photographs*

*Barbara Morgan*

*Clarence John Laughlin*

*Edward Weston and Clarence John Laughlin: An Introduction to the Third World of Photography*

*Edward Weston*

*Dorothea Lange Looks at the American Country Woman*