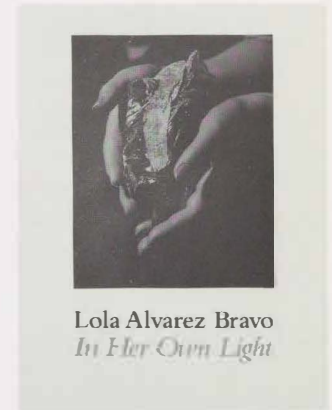
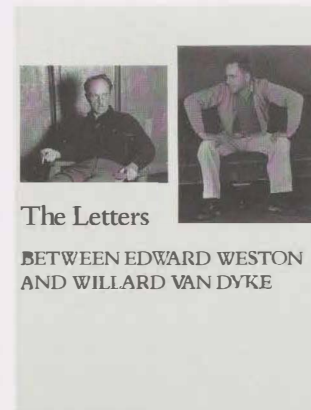
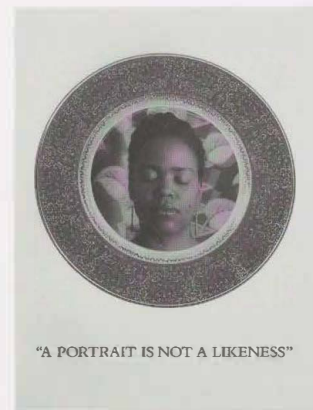
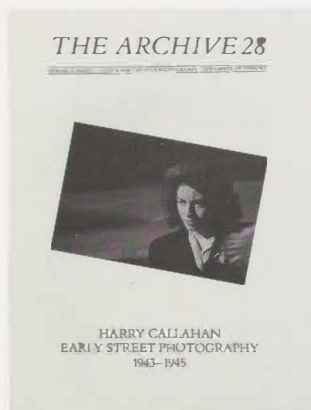
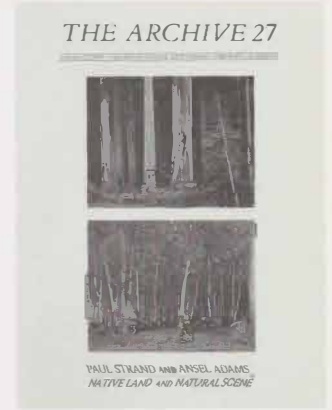
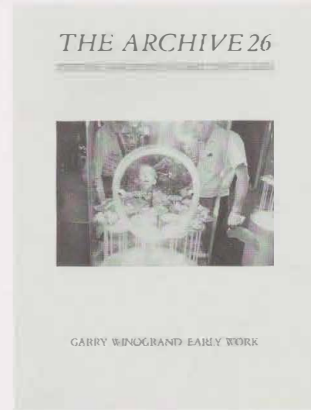
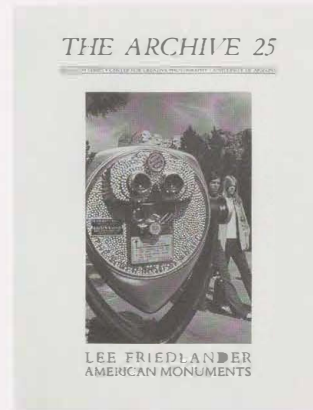
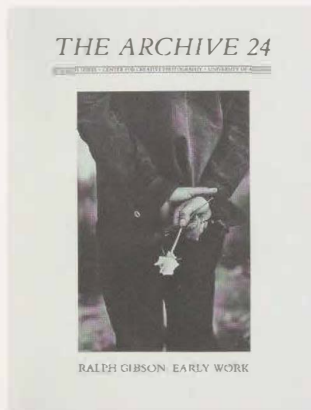
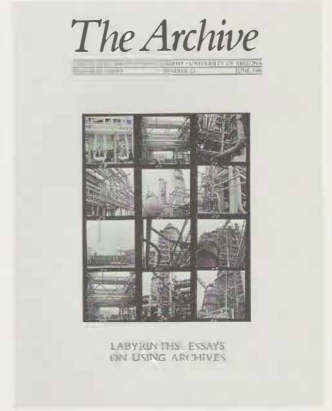
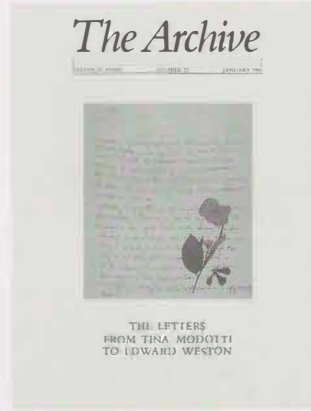
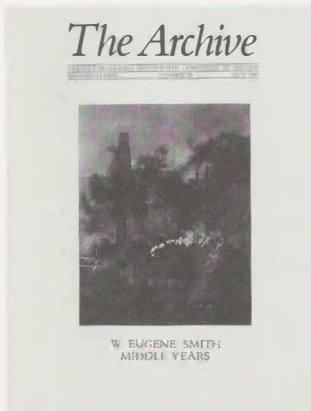
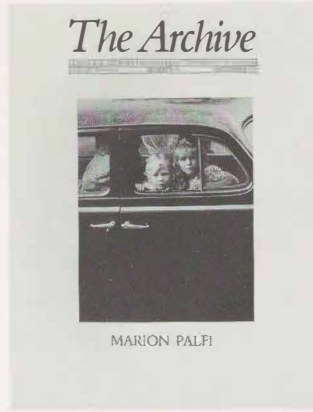
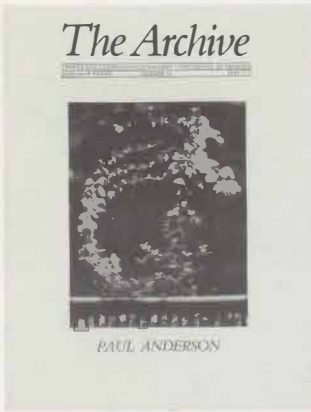


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Compiled by Amy Rule
with editorial assistance by Kimberly M. Stammer

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Introduction

The Center for Creative Photography published its first scholarly journal in March 1976, only a few months after the institution itself was born. Initially, both content and editorial guidance for *Center for Creative Photography*, as the new publication was called, were provided by Center staff, consisting usually of the director, Harold Jones; the registrar, Terence Pitts; and the administrative associate, Marguerite McGillivray (later Mesel). In 1978, Minette Burgess was hired as an editorial assistant. She produced issues six through twelve. The early issues of the journal were designed by Mark Sanders and Nancy Solomon at the University of Arizona Press. Solomon became the Center's publications coordinator in 1980. Her first product was the issue titled *The Early Work of Laura Gilpin, 1917–1932*. During the following years, the journal continued to present previously unpublished or unique material from the collections and archives of the Center for Creative Photography. This focus was enriched with scholarly commentary by noted photohistorians, critics, artists, curators, and others. These texts were solicited originally by the director and, after about 1989, by an editorial committee. Among the contributors to the journal were Peter C. Bunnell, Carl Chiarenza, Marvin Heiferman, Elizabeth Lindquist-Cock, Joyce Neimanas, John P. Schaefer, Alex J. Sweetman, and Mike Weaver. Before 1991, the content of each issue varied. It usually included a major essay and portfolio section, preceded by a director's statement and followed by a section titled "From the Archives" highlighting individual aspects of collections. The registrar or cataloger frequently contributed a list of new acquisitions, which seen together provide a unique source of highly detailed information about the growth of the young collection. In 1991, the journal became more monographic in appearance and content. Subsequent issues were devoted entirely to an individual photographer or theme. The title of the journal changed to *The Archive* in December 1981. Seventeen issues and fifteen years later we have retained the same title and the same director of publications. *The Archive* is indexed regularly in *Art Bibliographies Modern* (Oxford, England: Clio Press). The publication in hand, honoring the Center's twentieth anniversary, is the first comprehensive, cumulative index of the *Center for Creative Photography* and *The Archive* to be published.

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1 ALFRED STIEGLITZ: A TALK
March 1976

"A Stieglitz Talk at a New York Art Center" [Text for Stieglitz's 1923 or 1924 lecture at The Art Center, New York City, from the Dorothy Norman Collection.]

2 WYNNE BULLOCK: AMERICAN LYRIC TENOR
September 1976

[Letters, notes, photographs, and miscellaneous writings from the Wynn Bullock Archive.]

3 WESTON TO HAGEMEYER: NEW YORK NOTES
November 1976

"Weston to Hagemeyer: New York Notes" [Transcriptions of letters from Edward Weston to Johan Hagemeyer, winter 1922/23, in the Weston-Hagemeyer Collection.]

4 LISETTE MODEL
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- 5 HENRY HOLMES SMITH:
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"Museum Taste and the Taste of Our Time," "Some
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"New Figures in a Classic Tradition," "The
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- 6 ALFRED STIEGLITZ: PHOTOGRAPHS
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