

The Texas African American Photography Archive

A GUIDE
TO THE COLLECTIONS



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Documentary Arts, Inc.
Dallas, Texas

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The Texas African American Photography Archive: An Overview

The Texas African American Photography Archive's rich and diverse holdings contain many revelations about the black experience in Texas and the United States. Issues of culture, class, race, time, and place are represented in the over 60,000 images which reside in the Archive's collections and span the period from Reconstruction to the present.

The Texas African American Photography Archive was founded by Alan Govenar and Kaleta Doolin in 1995 as part of the 5501 Columbia Art Center. The TAAP Archive's collections were started by Govenar, founder and president of Documentary Arts, who began researching and documenting African American photographers in 1984. Through contacts within the African American community, Govenar encountered a generation of black photographers whose work had been overlooked and neglected by the museums and cultural institutions in the state.

Govenar founded Documentary Arts in 1985 as a non-profit organization with the mission of broadening public knowledge and appreciation of the arts of different cultures in all media. In 1986 Govenar began acquiring photographs and building the Texas African American Photography collections. All photographs in the collections are the property of Documentary Arts.

Over the years, Documentary Arts has collaborated with museums, libraries, schools, colleges and cultural organizations to produce photography, films, videos, radio features, audio recordings, public programs, educational initiatives, websites, exhibitions, catalogues, books, and interactive multimedia. Documentary Arts is a loosely connected global network of artists, photographers, filmmakers, scholars, curators, cultural specialists, social activists, historians, folklorists, archivists, teachers, and community educators.

In 1988, Documentary Arts mounted its first touring exhibition of African American photography, focusing on the work of Houston photographer Benny Joseph, supported by grants from the Texas Commission on the Arts, the Southern Arts Federation, and the Mid-America Arts Alliance. In conjunction with the exhibition Rice University Press published Govenar's book, entitled The Early Years of Rhythm and Blues: Focus on Houston.¹

The success of this touring exhibition generated increased public support in Texas and led Govenar to form a statewide advisory committee to address the needs for the preservation of African American photography in the state.² This committee consisted of

Thomas Southall (Amon Carter Museum), Anne Tucker (Museum of Fine Arts, Houston), Harry Robinson (African American Museum, Dallas), Deborah Willis (Smithsonian Institution), Don Carleton (The Center for American History, The University of Texas at Austin), and Bob Ray Sanders (board member, Documentary Arts).

In the course of research and through a joint project with the Center for American History, The University of Texas at Austin, Govenar conducted interviews with Texas African American photographers who entered their careers in the 1930s and 1940s. Representative vintage prints donated by the photographers or their families and the resulting oral histories comprise the nucleus of the Archive collections, and have been supplemented by thousands of other images of black Texans from the 1870s to the present. Since the mid-1990s the TAAP Archive has developed into the most comprehensive research collection of its kind.

By 1994, the collection had grown to 16, 634 prints and negatives. A traveling exhibition of selected images was mounted, supported by the Summerlee Foundation, Texas Commission on the Arts, Contemporary Culture, Texas Committee for the Humanities, and private contributions.³ In addition, Govenar's book Portraits of Community, published by the Texas State Historical Association in 1996, provided an overview of the TAAP Archive and introduced the general concept of vernacular and community photography. As a result of the *Portraits of Community* exhibition, the Texas Association of Developing Colleges, representing five historically-black colleges in the state, became involved in discussions concerning the need for public archives to preserve African American photography in the state. Other individuals crucial to the formation of the TAAP Archive included Kaleta Doolin (Contemporary Culture), Harry Robinson (African American Museum, Dallas), Curtis Meadows (Meadows Foundation of Dallas), David B. Gracy II (Professor, Graduate School of Library and Information Science, The University of Texas at Austin), and Christopher LaPlante (Texas State Archivist).

A building to house the Archive was erected in 1995 as a result of a major private contribution and opened to the public that November, with an inaugural lecture by Weston Naef, curator of photography of the Getty Museum. The Archive building is a multi-purpose facility with exhibition space, seating for public programs, and a 200-square-foot fireproof vault. The vault was built to national and international standards for the storage of photographic materials and has regulated temperature and relative humidity. It contains sprayed enamel compact shelving, effectively doubling the vault's storage capacity.

In early 2011, selections from Jordan's Studio Photography Collection from the TAAP Archive were featured in the exhibition *Jasper, Texas: The Community Photographs of Alonzo Jordan* at the International Center of Photography (ICP) in New York and the Jasper County Historical Museum in Jasper, Texas. This exhibition explores more than forty years of African Americans in rural parts of East Texas during the Civil Rights era to the present day. ICP/Steidl published Alan Govenar's book, *Jasper, Texas: The Community Photographs of Alonzo Jordan* to accompany the exhibition.

In 2014, the vast TAAP Archive collection was gifted to the International Center of Photography (ICP) in New York. Over the years, Documentary Arts and the TAAP Archive have worked closely with the ICP to input digitized images with the corresponding metadata into The Museum System (TMS), a collection management software. In 2018, Caitlyn Hood (MLS, University of North Texas) was hired to manage the TAAP Archive, as well as oversee the work with ICP through TMS. Her focus stemmed from her background in Library Science and Special Collections in Libraries. She has also worked on this Guide, as well as processed collections and created finding aids for many of the individual collections found at the TAAP Archive.

The National Historical Publications and Records Commission Grant

Organizational funds from Documentary Arts, combined with grants from the Meadows Foundation of Dallas and the National Historical Publications and Records Commission (NHPRC) in March, 1996 made possible the hiring of John Slate as project archivist to make accessible the unprocessed parts of the collection.

The NHPRC grant project included arranging, describing, and rehousing the TAAP Archive's collections to achieve the overall goal of expanding use of and access to its collections. Processing of the approximately 16,634 prints and negatives was completed by the project archivist and, through his training, by student interns from historically black colleges in Texas.

The project also included the creation of MARC cataloging records, the writing of this guide, and a preservation phase. During the cataloging phase, the Library of Congress' *Thesaurus for Graphic Materials* provided subjects and genre and physical characteristic terms. Records were submitted to the bibliographic utility OCLC and to the National Union Catalog of Manuscript Collections. The preservation phase of the project included the evaluation of historically relevant images, microfilming, and the production

of a microfiche set of selected images. Additionally, collection descriptions and inventories of the collections were mounted on the Documentary Arts website. Selected digitally scanned images from the collections have been included as well.

Many benefits have resulted from the grant and its activities, including the acquisition of over 16,000 additional prints and negatives for the Archive. Significant collections include: the Alonzo Jordan's Photography Studio Collection; *Dallas Post-Tribune* Photograph Collection; Eugene Roquemore Collection (addition); Roy L. Patton, Jr. Collection; Theresa Sidle Hardeman Photograph Collection (addition); Reverend Charles W. Blair Collection; Josie Washington Collection; and numerous additions to the TAAP Archive General Collection. In addition, Project Director Alan Govenar and Project Archivist John Slate conducted oral histories with photographers and related individuals who represent the regional concerns of the TAAP Archive, including Reverend Wesley Sims (Dallas), Reverend Alonzo Smith (Jefferson), James Thibodeaux (Dallas), R. C. McClendon and Barbara Pitts (Texarkana), and Earl Rand (Marshall).

A second grant from the NHPRC was awarded to the TAAP Archive in February, 1998 to establish a regional archivist program. The Regional Archivist Program continued archival processing of 16,000 more images in the Archive and also helped The African American Museum of Dallas, Wiley College of Marshall, and Jarvis Christian College of Hawkins, Texas to organize their permanently valuable records.

The TAAP Archive Student Internship Program

From 1998-2002, The TAAP Archive offered opportunities for African American students at historically black colleges and universities in Texas to enrich their learning and at the same time assist the Archive in reaching its goals. Through personal contacts and in association with the Texas Association of Developing Colleges, the Archive partnered with schools such as Paul Quinn College in Dallas, Wiley College in Marshall, and Jarvis Christian College in Hawkins to identify prospective interns.

Students were able to participate in paid internships either on site at the Archive or on their respective campuses with faculty or Archive supervision. The internship provided hands-on archives and preservation training that was otherwise only available through graduate programs in large institutions.

Definitions and Concepts

The TAAP Archive embraces the broadest concept of African American photography. When discussed in this publication, it is defined as both photography *by* black Americans and *of* black Americans. Although the vast majority of images in the Archive were made by African Americans, some were made by white photographers.

Mostly, however, the collections in the TAAP Archive focus on the growth and development of vernacular and community photography among African Americans in Texas. By definition, vernacular photography is made by individuals for personal use. These photographers generally have no formal training and use simple point-and-shoot cameras to produce snapshots.

Community photographers document the world in which they live in a different manner. While they may also have little training, they have a social purpose which is not always financially motivated. They tend to employ professional equipment and make prints to satisfy the need of the people they serve. Community photographers actively documents the world in which he or she lives and works, focusing on those events, ceremonies, and activities that are integral to the daily life of the people he serves, from baptisms, weddings and funerals to homecoming parades, graduations, and family reunions. In communities across the nation, photographs of this kind have been proudly displayed for decades in people's homes, local churches, businesses, civic buildings, and schools because they document groups and individuals who are held in high esteem. Frequently, the photographer is not identified or credited because the emphasis is upon the family, social and professional groups, and the recognition of the community infrastructure.

African American photographers often challenged the degrading images of their identity during the years of segregation that were insidious in advertising, as well as in newspapers, magazines and mass media. Many strived, as photographic historian Deborah Willis points out, to “contradict these depictions by making representative portraits of their subjects. Most of their African American clients wanted to celebrate their achievements and establish a counterimage that conveyed a sense of self and self-worth.”⁴ In so doing, curator and arts advocate E. Barry Gaither, asserts, “Photographers played an integral role in how blacks visualized themselves... Photographers provided accessible imagery for virtually all levels of the community. Photographers ... were therefore natural witnesses to an extraordinary banquet of lives, from great public

occasions ... to intimate events.... The photographer, with reasonable technical expertise, could not only document events, he could also project how the client wanted to remember the event.”⁵

The mission of the Archive is to preserve African American history, primarily focusing on its visual representation in photography. In so doing, the Archive views photography as a creative expression and art form which can document the everyday world, but can also contextualize reality with varying degrees of objectivity and subjectivity.

Print and Negative Formats

Modern and historic print processes from the 1850s to the present are found in the collections. While mainly represented by 20th century gelatin silver prints, the Archive also contains tintypes, albumen prints, cyanotypes, and crayon enlargements. Some are dated, though many are not. Prints exist in standard 19th and 20th-century sizes, such as cartes-de-visite, cabinet cards, photographic postcards, snapshots, and modern 5x7, 8x10, and 11x14 paper prints, but also in less usual 19th century sizes like 4x4 and the occasional oval print.

Many images, from tintypes and early paper prints onward, have hand-applied color or tinting. A good example of hand-coloring and well represented in the collection is the crayon enlargement. Crayon portrait enlargements were made from the 1860s through the 1920s by creating an enlarged copy print, adding outline or shading with charcoal or conte crayon. Further artistic effect was produced by overpainting with oils or airbrush. After the decline of the crayon portrait, the overpainting practice was continued in the 1940s and 1950s on gelatin silver print portraits, again using oil colors or airbrush.

Negatives in the Archive are found in most commercial and popular formats, including 4x5 polyester sheet film, the most prevalent, and 120 and 35 millimeter roll film. The prints also represent a wide variety of types, from tintypes and cyanotypes to albumen prints and gelatin silver. The Archive is comprised of many original vintage prints, but in collections which contain a substantial number of negatives, some contact prints have been made as reference copies. All negatives in the collection have restricted use due to their fragile nature. Researchers are thus directed to the reproduced microfiche set.

Discrete Collections

Collections related to individual photographers, studios, or other collecting entities are treated with separate collection descriptions and inventories and follow this overview.

TAAP Archive General Collection

The TAAP Archive General Collection represents the efforts of different collectors, gathered over many years from various sources. The Archive obtains photographs through donation and purchase, either piecemeal or in small lots. Many different formats and makers are represented, including stereographs, cabinet photographs, crayon portraits, snapshots, photographic postcards, and gelatin silver prints

Some images are identified by name and/or date, others not. Sometimes the location is identified by hand annotation, other times by studio (found either on the mount or as a stamp), though sometimes not at all. In the case of many images, the only provenance provided is the city in which they were found. The collection is arranged geographically by Texas city, such as Dallas or San Antonio or Corsicana.

Scrapbooks

The Archive contains a number of scrapbooks by both identified and unidentified creators. The increasing significance of the personal scrapbook in primary research has led the Archive to regard them as important sources for social history. Scrapbooks not only document an individual's life or career, but can provide images of long-gone buildings and structures; segregated facilities and institutions affected by discrimination; social clubs and organizations; and paper-based ephemera documenting African American businesses and institutions.

College Annuals and Yearbooks

Annuals in the Archive are a valuable source of information about black collegiate history, an area well represented in TAAP Archive collections. They are also important as representative publications featuring the work of African American photographers, who until the 1960s and 1970s depended on school photography as a primary source of income.

Oral History Collection

The collection also consists of oral histories conducted with photographers, as well as interviews with persons having historical relevance to the images. For instance, if a researcher is looking for pictures of the civil rights era in Dallas, she/he can also read

transcriptions of oral histories containing biographical information, information about that period, and even about specific historic events. Please refer to Oral History Collection inventory for individual names and subjects.

Ephemera Collection

The Archive maintains a growing body of African American ephemera. Ephemera is regarded as printed paper materials which often have a transitory or limited life and are usually not intended to be saved. Types of ephemera included in the collection are postcards, memorial service and church-related publications, programs, posters, and flyers or broadsides. Ephemera is also often found in scrapbooks.

Microfiche

A cross section of significant images from all of the collections appear in a microfiche set filmed by Southwest Micropublishing of El Paso, Texas. Unique image numbers appear in the frame with each picture and should be noted in instances of citation or reproduction. Use of microfiche provides a measure of preservation of the originals. It reduces handling of the original prints and negatives, provides a positive image for images only in negative forms, and can be printed out.

Subject Areas in the Collections

Portraiture

Portraiture is foremost in the collections. Individual and group portraiture, both formal and informal, weddings, graduation portraits, family portraiture are represented. In the TAAP Archive General Collection, and in virtually every collection in the Archive, for example, is a multitude of souvenir portraits, taken at carnivals and fairs, usually identified by makeshift backdrops. Another example is family reunion photographs, a kind of group portrait, many of which can be found in the Curtis Humphrey Collection.

Social Groups

Many mens' and womens' groups which play a prominent role in black communities, including Jack and Jill, The Links, Inc., The United Negro College Fund, as well as sororities and fraternities, are well documented throughout the Archive's collections. The pageantry and ritual associated with Freemasonry, Eastern Star, and dinners and events of groups like National Council of Negro Women are found as well. Other examples are local groups in different Texas communities, mostly social clubs,

such as the Flamingos, The Galas, The Ladies of Distinction, and the Eager Eighteen Club.

Funerary Portraiture

Funerary portraiture, or memorial photography--often called "the Last Look"-- is perhaps the most rare genre within the TAAP Archive's collection. Hundreds of images, mostly in the Curtis Humphrey Photograph Collection, reveal African American attitudes toward death and rituals associated with death and mourning. The thoughtful and respectful portraits were ordered by families, often to provide a view for members not able to attend the service. Other examples are found in the A. B. Bell Collection, Eugene Roquemore Collection, and the Benny Joseph Collection.

Urban and Rural Communities/Structures

African American communities from most areas of the state are represented, from as far North as Texarkana to as far South as Corpus Christi, and from Jasper in East Texas to Lubbock in West Texas. Residences, businesses, and, most notably, houses of worship are depicted in the collections. Many photographs, particularly of rural churches, may be some of the only existing pictures of a structure. Though not extensive, the images provide a wealth of information about building styles, building materials, and living conditions.

Religion

The influence and the importance of religion within the African American community is very apparent throughout TAAP Archive collections. Choirs, church functions, groundbreakings, and services are well documented in the TAAP Archive General Collection and in individual collections, but most notably in the Curtis Humphrey Collection. No greater expression of religious feeling is found in the collections than in wedding and funerary portraiture. The hundreds of weddings and funerals documented cut across class lines within African American communities to reveal social satisfaction among African Americans and show evocations of devotion, joy, and piety.

Education

Primary, secondary, and college education, from Kindergarten through middle schools to high schools and colleges, is recorded in the Archive's collections. African American education in Texas from the late 19th century to the present is perhaps the

greatest single subject represented, mostly due to its comprehensiveness. Many rural and urban schools are documented.

An especially rich collection documenting education in East Texas is that of Curtis Humphrey. For over thirty years the photographer travelled to about twenty communities in about a 30-mile radius of Tyler, from Arp to Van. Although the most heavily represented schools are in Tyler, such as Emmett Scott High and, many rural schools are included. Given the time span of these images, from 1950 through the mid-1980s, it is possible to see the changes wrought by the historic *Brown v. Topeka Board of Education* Supreme Court decision of 1954, and how slowly progress occurs.

Other photographers, such as Marion Butts, documented substandard educational facilities for blacks in preparation for NAACP lawsuits fighting the less than satisfactory "Separate but Equal" doctrine.

Ironically, when segregation ended, so did some of the photographers' school photographic work. When white studios refused black patrons, Curtis Humphrey, Calvin Littlejohn, Herbert Provost, and scores of other African American photographers had an edge on a steady, if not lucrative, business. Unfortunately, this also coincided with the beginning of a slow decline in funding for historically black colleges and universities. The Civil Rights Act and related legislation hurt these small two- and four- year schools since they were perceived by some lawmakers and many mainstream educators as no longer necessary for black Americans.

The demise of Jim Crow laws and the easing of certain kinds of social discrimination also meant the gradual opening up of the black photographic market to white photographers. Thus, the livelihood of many African American photographers diminished and tradition of locally-owned black businesses supported by one black community declined.

The experience of Historically-Black Colleges and Universities (HBCUs) in Texas, from about 1900 to the mid-1980s is documented in depth, from faculty to student life, to graduation portraits, classrooms, and campus buildings and collegiate sports. Although there is information and images on a number of HBCUs, two stand out. Texas College in Tyler, Texas was founded in 1894 as a coeducational Methodist Episcopal school. Its early years are reflected in TAAP Archive General Collection scrapbooks. Starting about 1950, it was photographed thoroughly by Curtis Humphrey. Because of Humphrey's business location--practically across the street-- he was in effect the official school photographer.

Jarvis Christian College, Hawkins, Texas, was founded in 1912 by the Disciples of Christ and remains the last of its black colleges and church-supported centers of higher

learning. It now has a student enrollment of about 500-600. Jarvis is also documented by early materials, but best represented by Curtis Humphrey's 1950-1985 images.

Less documented by Humphrey, but nonetheless important, is Butler College in Tyler. Butler College was founded in 1905 by the East Texas Baptist Association and later was affiliated with the Texas Baptist Convention. It never achieved four-year accreditation status and declined in enrollment, closing its doors in the Summer of 1972. Humphrey documented its last years of existence.

Other schools, including Wiley College, Huston-Tillotson College, Prairie View A&M University, and Texas Southern University are represented by outstanding images in a number of collections, but are less well documented.

News Photography and Photojournalism

A number of photographers in the Archive were either full-time staff members of African American-owned newspapers or did freelance work for papers. In particular, the work of Marion Butts, A. B. Bell, Benny Joseph, and Calvin Littlejohn contain local news events, celebrities, and other newsworthy items. Other photographers, such as Curtis Humphrey, did not do news photography but did shoot wedding photographs and occasional advertisements for publication.

Copied Historic Photography and Copy Photographs

Over 95% of the images in the TAAP Archive are vintage prints or modern prints struck from original negatives. However, copy photographs made for studio patrons can be found, most notably in the work of Curtis Humphrey. In many cases, photographs were brought in by individuals for copying due to damage or the desire for multiple copies. The majority of copy work is of portraiture, often snapshots or souvenir photos, made between about 1930 and 1960. Occasionally there are earlier images of African American families back to the late 19th century through about World War I. More rare but nonetheless represented in the copywork are crayon portraits, which can be dated anywhere from the 1870s through about 1920. Finally, there are examples of copied documents, such as certificates and tax and insurance forms.

For Further Information

The Texas African American Photography Archive offers public programs and traveling exhibits reflecting the variety of black photography in Texas. For booking information, please contact the Archive at (214) 823-8824.

Footnotes

¹ Govenar, Alan B., *The Early Years of Rhythm and Blues: Focus on Houston* (Houston: Rice University Press, 1988)

² *The Photography of Benny Joseph: The Early Years of Rhythm and Blues* toured from January, 1989 through August, 1991, and was on view at the Tyler Museum of Art, Tyler, Texas; Barker Texas History Center, The University of Texas at Austin; The Carver Museum, Austin, Texas; University Museum, University of Mississippi, Oxford, Mississippi; The Gallery of the Hughes-Trigg Student Center, Southern Methodist University, Dallas; and the African American Heritage Museum of Houston.

³ The exhibition *Portraits of Community* toured Texas from March, 1994 through March, 1996 and was on view at DiverseWorks Artspace, Houston; 5501 Columbia Art Center, Dallas; African American Museum, Dallas; Hertzberg Museum, San Antonio; College of the Mainland, Texas City; Tyler Museum of Art, Tyler; Texas College, Tyler; Jarvis Christian College, Hawkins; Regional Arts Center, Texarkana; Michelson Museum of Art, Marshall; Wiley College, Marshall; and the annual meeting of the National Newspaper Publishers Association, Houston.

⁴ Govenar, Alan B., *Portrait of Community: African American Photography in Texas* (Austin: Texas State Historical Association, 1996)

COLLECTION
DESCRIPTIONS
AND
INVENTORIES



BELL (A. B.) PHOTOGRAPH COLLECTION, 1959 – 1968

3 inches; photographic.

14 gelatin silver prints, contact sheets

80 dated and undated negatives

A. B. Bell, Sr., a professional photographer and newspaper man, was born in 1914 in Tyler, Texas. He was raised there and attended Emmett Scott High School. Bell moved to Dallas, Texas about 1946 and worked at Sears, Roebuck and Co. and attended the Sears trade school in photography.

Bell spent most of his career working for African American-owned newspapers. He began as a photographer and circulation employee for the *Dallas Express* about 1950 and joined the *Dallas Star-Post*, renamed the *Dallas Post-Tribune* in 1952. He also worked for seven years as a district manager for the *Dallas Morning News*. In addition to his newspaper work he did free-lance photography in South Dallas's African American community for over 30 years. A. B. Bell died June 2, 1989.

A. B. Bell was married to Cathryn Chism in 1946 and they had four children. He was a member of St. John Missionary Baptist Church in Dallas and was a Master Mason with the Paul Drayton Lodge, Prince Hall Masons. Examples of his work appear in *Portraits of Community: African American Photography in Texas* (Austin: Texas State Historical Association, 1996).

The collection consists of selected examples of Bell's commercial photography, made between 1959 and 1968. Modern photographic prints and original negatives document African American business, religion, parades, news events, and community life in Dallas, Texas. The bulk of the photographer's work remains in family hands.

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Arrangement: prints and negatives arranged by series and chronologically.

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Source: A. B. Bell

See also: *Dallas Post-Tribune* Photograph Collection

Places: Dallas, Texas; Seagoville, Texas; Oak Cliff, Texas.

Subjects: Bell, A. B., 1914-1989; Photography--Texas history; Afro-Americans--Texas--History--Dallas; Afro-American photographers--Texas.

Location: 1B13 - 1B14

BELL (A. B.) PHOTOGRAPH COLLECTION
INVENTORY

1B13 Negatives: 4x5 (all series)

1B14 Prints:

Religious and fraternal organizations and activities:

Cherubim Lodge: brothers Jones and Thomas, 1965
Church revival – Rev. Boyd from out of town, 1966
[DOKO Lodge], ca. 1960s
Women's church group, ca. 1960s
Unidentified funeral, ca. 1960s

Photojournalism:

War on Poverty [Seagoville, Texas], 1966
Car ran through cleaners at Chanes Place – High Hill,
1968
Man on the Street--Do Negroes know how to vote a
split ticket in Dallas? [Bit O'Africa Room], 1968

Events:

Dunbar presents debutantes, 1965
Parade to State Fair of Texas, 1965
Pearl C. Anderson Queen Ball in gym, 1966
Christmas dinner for the *Dallas Post-Tribune's* carriers, 1968
Two women opening doors, ca. 1960s
Children playing handclapping games, ca. 1960s

Contact prints (all series)

Negatives, 120 (all series)

BLAIR (CHARLES W.) COLLECTION, 1931 – ca. 1974

**4 inches; photographic, printed.
567 black and white negatives
307 black and white prints
2 color snapshots
6 reels; 16mm color motion picture film**

Elder Charles William Blair was a minister in the Church of God in Christ (COGIC), an African American sect of the Pentecostal Church. Elder Blair was pastor of Blair's Temple Church of God in Christ, located in South Dallas, Texas. Elder Blair was married to Gladys Blair, with whom he had three children. He died about 1974.

The collection consists primarily of photographic materials documenting the life and career of Elder Blair and the Church of God in Christ movement in Texas. Significant images include his family and the Blair's Temple Church of God in Christ, as well as historic images of COGIC founder Charles Harrison Mason and of Mason Temple, Memphis, Tennessee. An unrelated series documents an undated parade through downtown Dallas, Texas by Western Swing musician Bob Wills. In addition, there are six reels of 16 millimeter home-movie film. The reels, shot 1957-1958, include footage of Dallas, Texas, Waco, Texas, and a COGIC meeting in Memphis, Tennessee, in December 1956.

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Arrangement: arranged by series and by format.

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Source: TAAP Archive Acquisition Fund.

Places: Detroit, Michigan; Tulsa, Oklahoma; Dallas, Texas; San Antonio, Texas; Waskom, Texas; Memphis, Tennessee.

Subjects: Blair, Charles W.; Jordan, Barbara, 1936-1996; Mason, Charles Harrison; Texas History; Afro-Americans – Texas History – Dallas; Religion – Afro-Americans – Texas – Dallas.

Location: 3A2

**BLAIR (CHARLES W.) PHOTOGRAPH COLLECTION
INVENTORY**

3A2 Prints:

Blair Family & identified persons
Blair's Temple Church of God in Christ (COGIC), Dallas, Texas
Structures, Dallas, Texas area
Charles Harrison Mason and Mason Temple, Memphis, Tennessee
Unidentified persons and places

Photograph Albums:

Blair family activities, Waskom and Dallas, Texas; Tulsa,
Oklahoma; Detroit, Michigan, ca. 1943

Spiral-bound snapshots:

Factory interiors, Dallas, Texas, March, 1950
Downtown Dallas, Texas, June, 1950 (2)
Church interior (guitarist), June, 1950
Church crowd (exterior), July, 1950
Christmas (home interior), December, 1950
San Antonio, Texas, April, 1952
Children, Dallas, Texas, July, 1952
C. H. Mason visit to Haynes Chapel (Dallas), April, 1954
Statewide COGIC tent assembly (Dallas?), July, 1954 (2)
Blair Church of God in Christ, Dallas, Texas, ca. 1954
Bob Wills parade, Dallas, Texas, n. d.
State Fair of Texas, n. d.
Unidentified persons and places, n. d. (3)

Negatives:

Statewide COGIC tent assembly (Dallas?), July, 1954 (2)
Unidentified groups, July, 1956
Church interiors, building exteriors, March, 1958
Unidentified people and Dallas exteriors, July, 1958 (?)
Unidentified persons, groups, and places, n. d.

Printed Materials:

Helen Robinson evangelical pamphlet, ca. 1970
Accounting form, COGIC Texas Northeast, March, 1970
Automobile insurance refund form, 1970
Course exercises and handouts, Bishop College, ca. 1966
Newspaper clipping, n. d.
COGIC business card, ca. 1974

3A5 Motion Picture Film:

Memphis joint meeting (COGIC), December, 1956
East Texas, 1957
Waco, Texas, 1957
Waco & home, 1958
Unidentified reels, n. d.
"Strickland-Spring," n. d.

BUTTS (MARION) PHOTOGRAPH COLLECTION, 1941 – 1965
1 inches; photographic.
31 gelatin silver prints

Marion Butts was born on April 26, 1924, in Tunis, Burleson County, Texas. He grew up in Burleson County and joined his family (who moved prior to him) in Dallas in 1941. About 1942 an uncle introduced Butts to two Dallas photographers, George Meister and Morris Landolph, with whom he apprenticed. After the photographers entered wartime service during World War II, Butts operated their business until he entered the Navy in 1944. During the war he was stationed in New Guinea and the Phillippines, and upon discharge purchased used photographic equipment from his former employer and opened a studio. From about 1946-1950 Butts attended Bishop College's extension school in Dallas, and later the main campus in Marshall for two years, doing all of the school's photography.

Butts continued his photographic work while serving as managing editor of the African American newspaper the *Dallas Express* from 1954 to 1962. He returned to photography full-time at a studio he operated from 1962 to 1975. Since 1975 Butts has maintained an office and continues to photograph, though not in a studio setting. An oral history with Marion Butts and examples of his work appear in *Portraits Community: African American Photography in Texas* (Austin: Texas State Historical Association, 1996).

The collection consists of modern prints of images made by Marion Butts between 1946 and 1965. Photographs document African American education, entertainment, discrimination, and religious and community life in Dallas, Texas. Original negatives and prints are in the photographer's possession.

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Arrangement: arranged by series and chronologically.

Copyright and permissions: Copyright retained by photographer. Prints for research and study only. Written permission to reproduce required from photographer.

Source: Marion Butts.

See also: Oral History Collection.

Places: Dallas, Texas.

Subjects: Butts, Marion, 1924- ; Civil Rights--Texas--Dallas; Photography--Texas history; Afro-Americans--Texas--History--Dallas; Afro-American photographers--Texas.

Location: 1C3

**BUTTS (MARION) PHOTOGRAPH COLLECTION
INVENTORY**

1C3 Prints:

Civil Rights period in Dallas:

S. R. Tankersley Pickets Lincoln Theater for Jobs, 1949
Press Conference for Thurgood Marshall, 1954
Dallas Independent School District (for NAACP) [latrines], 1959
Dallas Independent School District (for NAACP) [fountain], 1959
NAACP Pickets Skillern's Drugs, 1961
Adam Clayton Powell, Guest Speaker at St. John's Baptist Church,
1963
NAACP Picket, 1965

African American community in Dallas:

American Woodman Special Train, 1946
Flooding in South Dallas, 1947
Digging the Foundation, Trinity Baptist Church, Rev. C. C.
Wright, 1947
[Newsboy], 1947
Colonial School Dance, 1952
Colonial School (Beatles), 1964
[Boys with Snake], 1960s

Moorland Branch YMCA and Camp Pinkston:

Dallas YMCA Camp Hunting [men pointing at well], 1946
Domino Game in the Boys Department at Moorland Branch
YMCA, 1947
Moorland YMCA Fun at Fundraising Event with Prize Fighter
Archie Moore, 1963
Boaters at Camp Pinkston, 1965 (2 views)
Hikers at Camp Pinkston, 1965
Horseback Riding at Camp Pinkston, 1965
Meditation and Study While Hiking at Camp Pinkston, 1965
[Outdoor Science Experiment], Camp Pinkston, 1965
Spiritual Meditation and Devotion at Camp Pinkston, 1965

Dallas music and musicians:

Red Calhoun Band, Bagdad Club, Idlewild Debs Ball, 1946
T-Bone Walker Golfing, 1946
Buster Smith at Rose Room, 1947
Buster Smith at Coconut Grove, West Dallas, ca. 1950s
Jimmy Bell Band, 1964 (2 views)
Roger Boykins, ca. 1960s

Marion Butts:

Marion Butts at Work in the Adolphus Hotel, 1941 (two views)

CRAWFORD (MORRIS) PHOTOGRAPH COLLECTON, 1957 – 1965, 1983

**1/2 inch; photographic.
4 gelatin silver prints**

Morris Crawford, Sr., an Austin, Texas community photographer, was born November 30, 1920 in Texarkana, Texas. He grew up there and attended Prairie View College (Prairie View A& M University). During the Second World War, Crawford served in the Coast Guard. After the war he married Lucille Dotson about 1946 and they moved to Austin.

Crawford, a self-taught photographer, began shooting at L. C. Anderson High School in Austin where his wife was director of women's physical education. Photographic work multiplied, and during the 1950s and 1960s while teaching vocational agriculture at Anderson High, he met fellow teacher and photographer Robert Whitby. When Whitby died in 1979, Crawford accepted many of his clients and became one of the principal photographers in the African American community in Austin.

When Anderson High School closed in 1971, Crawford went to Burnet Junior High School where he was vice-principal until his death December 30, 1983. An oral history with Crawford's son and examples of his work appear in *Portraits Community: African American Photography in Texas* (Austin: Texas State Historical Association, 1996).

The collection consists of modern prints and vintage prints made by Morris Crawford between 1957 and 1983. Photographs document portraiture, education, entertainment, and religious life in the African American community of Austin, Texas.

.....

Arrangement: arranged by series and chronologically.

Copyright and permissions: Copyright retained by photographer's family. Prints for research and study only. Written permission to reproduce required from photographer's family.

Source: Morris Crawford, Jr.

See also: Oral History Collection.

Places: Austin, Texas.

Subjects: Crawford, Morris, 1920-1983; Photography--Texas history; Afro-Americans--Texas--History--Austin; Afro-American photographers--Texas.

Location: 1B4

**CRAWFORD (MORRIS) PHOTOGRAPH COLLECTION
INVENTORY**

1B4 Prints:

African American community of Austin, Texas:

Capezio Club, ca. 1957-1958

Choir, L. C. Anderson High School, 1965

Crawford family:

Morris Crawford, Austin, ca. 1950s

Lucille Crawford, Austin, ca. 1983

DALLAS POST-TRIBUNE PHOTOGRAPH COLLECTION, 1966 – 1993
13 cubic feet; photographic, printed, manuscript.
9,000 prints approx.
200 negatives approx.

The *Dallas Post-Tribune* photographs are the photographic files of an African American owned and operated newspaper and are supplemented by manuscript and printed material. The photographic prints, primarily covering the years 1966-1993, were published in the *Post-Tribune* and came from many sources, from in-house and contract photographers, and from publicity bureaus, businesses, and news organizations.

The *Dallas Post-Tribune*, originally called the *Tyler Tribune*, was established in 1950 by Bert Cromwell Muse. Muse (1909-1983) was born in the Shady Grove Community and raised in rural Cherokee County, Texas and attended Prairie View A&M University, beginning in 1928, but was interrupted by the Depression.

In 1935 he moved to Tyler, Texas, teaching at Stanton Rural High School and publishing a small 4-page Tyler community newspaper. He returned to Prairie View and graduated in 1938 with a Bachelor of Science degree. After World War II, in 1946, Muse opened and operated a vocational trade school for veterans in Tyler and began publishing the *Amnegro Monthly Magazine* and the *Tyler Tribune Weekly Newspaper*. The magazine discontinued publication, but in 1950 the newspaper caught the attention of a consortium of African American investors who purchased 50% ownership and moved the paper to Dallas. The consortium included such Dallas community leaders as Dr. Lee G. Pinkston, Pearl C. Anderson, A. E. Whipple, Reverend I. B. Loud, Reverend E. C. Estell, C. J. Clark, and Attorney W. J. Durham.

The paper was renamed the *Dallas Post-Tribune* in 1950. In the mid-1950s, financial constraints compelled Muse to sell his interest in the paper and Dr. L. G. Pinkston became publisher. In 1962 the paper was bought out by another consortium and Muse was reinstated as publisher. After one year Muse stepped down and Mr. H. L. Fagan became publisher. He was followed by Dickie Foster, who built the newspaper into a major voice in the Dallas African American community.

Fred Finch and Lee J. Davis were publishers in the early 1980s. About 1982 Finch left the *Post-Tribune* to start the *Dallas Examiner*. Dr. Theodore R. Lee, a principal and teacher in the Dallas Independent School District for forty years, became the present publisher in 1988.

DALLAS POST-TRIBUNE PHOTOGRAPH COLLECTION

The *Dallas Post-Tribune* Photographs are a significant body of work documenting the history of African American in Dallas over nearly forty years. The collection is especially rich in representing Dallas' black business and religious leaders, politicians, educators, and trade professionals. The daily life of black Dallasites is also well-documented. In addition, national African American culture is reflected in the publicity materials sent to the newspaper regarding advertising, politics, business, music, sports, fashion, and entertainment news. Internationally-known figures, such as Dr. Martin Luther King, Jr., Muhammad Ali, and Thurgood Marshall, are substantially represented.

The *Dallas Post-Tribune* Photographs consist of several series. The main series is prints, which are divided into two sub-series: prints organized by issue for issues published from 1972 to 1992, and an existing general classified file, which includes such file headings as basketball, baseball, football, entertainment, local, and national. Local churches and ministers are found in the C portion of the series. Many of the prints in the classified file date from the mid-1960s (some probably earlier), through 1992.

Dallas photographers represented in the *Dallas Post-Tribune* Collection include A. B. Bell, Dewitt Humphrey/Humphrey and Jones Photographers, Marion Butts, Harper Studio, Floyd Ferguson (Ferguson Fotos), E. C. Hickman, Richard Manson, Bill Winfrey, George Keaton, Ducks and Co. Photographers, Gittings Studio, Don Graff, and the Kirby Studio.

.....
Arrangement: prints arranged chronologically by newspaper issue date and by alphabetized classified subject category.

Copyright and permissions: use in educational research and publication only. Photographs will be reviewed to determine source; permission from copyright holder must be secured by requestor.

Source: T. R. Lee, *Dallas Post-Tribune*

Places: Dallas, Texas.

Subjects: Photography – Texas History; Afro-Americans – Texas History – Dallas; Afro-American – photographers – Texas.

Location: 3A7 – 3A15; 3B1 – 3B7

**DALLAS POST-TRIBUNE PHOTOGRAPH COLLECTION
INVENTORY**

Photographic prints:

By issue, 1972 - 1992:

- 3A7 1 – 1 – 1972 through 11 – 25 – 1972
- 3A8 12 – 2 – 1972 through 8 – 30 – 1973
- 3A9 9 – 6 – 1973 through 10 – 12 – 1974
- 3A10 11 – 2 – 1974 through 10 – 25 – 1975
- 3A11 11 – 1 – 1975 through 3 – 19 – 1983
- 3A12 6 – 4 – 1983 through 8 – 28 – 1984
- 3A13 9 – 1 – 1984 through 9 – 24 – 1987
- 3A14 10 – 8 – 1987 through 10 – 29 – 1992
- 3A15 Classified Subject files:

A

- Basketball – A
- Baseball – A
- Entertainment – A
- Football – A
- Local – A
- Local artists
- National – A

B

- Baseball – B
- Basketball – B
- Beauty Queens
- Bishop [College]
- Boxing
- Entertainment – B
- Football – B
- Local – B
- National – B

C

- Baseball – C
- Basketball – C
- Cowboys [Dallas]
- Entertainment – C
- Entertainment – C
- Football – C
- Local – C
- National – C
- Churches and Ministers

3A15 (continued):

D

Baseball – D
Basketball – D
Dallas Metropolitan Business and Professional Women’s Club
Entertainment – D
Football – D
Local – D
National – D
O. I. C. – D

E

Baseball – E
Basketball – E
Entertainment – E
Local – E
National – E

F

Baseball – F
Entertainment – F
Football – F
Local – F
National – F

G

Baseball – G
Basketball – G
Entertainment – G
Football – G
Local – G
National – G

H

Baseball – H
Basketball – H
Entertainment – H
Football – H
Local – H
National – H

I

Baseball – I
Entertainment – I
Football – I
Local – I

J

Baseball – J
Basketball – J
Entertainment – J
Football – J
Johnson, Eddie Bernice

3A15 (continued):

Local – J
National – J

K
Baseball – K
Basketball – K
Entertainment – K
Football – K
Kappas
Local – K
National – K

L
Baseball – L
Basketball – L
Entertainment – L
Football – L
Lawyers & judges
Local – L
National – L

Mc
Baseball – Mc
Basketball – Mc
Entertainment – Mc
Football – Mc
Local – Mc
National – Mc

M
Baseball – M
Basketball – M
Black mayors
Entertainment – M
Football – M
Local – M
Ministerial Alliance
National – M

N
Baseball – N
Basketball – N
Entertainment – N
Football – N
Local – N
National – N
National Association for the Advancement of Colored People
National Council of Negro Women

O
Entertainment – O
Local – O

3A15 (continued):

National – O
Order of the Eastern Star

3B4

P
Baseball – P
Basketball – P
Dallas Police Department
Entertainment – P
Football – P
Local – P
National – P
Dallas Black Political Activists
Politicians, Local, State, National:
Allen, George
Bentsen, Lloyd
Bond, Julian
Blair, Fred
Bryant, John
Chaney, Leo
Christian, Brenda
Clements, William P., Jr.
Cofer, Lanell
Collins, Jon
Conyers, John
Craft, Juanita
Doyle, August
Evans, Jack
Ferguson, Sherry
Forest, Bill
Frost, Martin
Hall, J. D.
Heggins, Elsie Faye
Hembry, Lisa
Hill, Steve
Holmes, Zan
Hudson, Sam
Jackson, Dallas
Jackson, Maynard
Johnson, Eddie Bernice
Jones, Dr. Jesse W.
Larry, Gerald
Leland, Mickey
Lipscomb, Al
McDaniel, Myra
Mauzy, Oscar
Medrano, Henry
Oliver, Jesse
Patterson, Lucy
Price, John Wiley
Ragsdale, Paul
Ragsdale, Diane
Reed, Charles

3B4 (continued):

Robinson, Marvin
Rose, Charles
Stokes, Sims
Taylor, Starke
Thompson, Senfronia
Wade, Henry
Wilson, Ron
Yarborough, Ralph
Politicians, unidentified

Q

Local – Q

R

Baseball – R
Basketball – R
Entertainment – R
Football – R
Local – R
National – R

S

Entertainment – S
Football – S
Local – S
National – S
Sports – Local High Schools
Sports – Collegiate

T

Baseball – T
Basketball – T
Entertainment – T
Football – T
Local – T
National – T
Track

U

Baseball – U
Entertainment – U
Local – U
National – U
Urban League

V

Baseball – V
Entertainment – V
Football – V
Local – V
National – V

3B4 (continued):

W
Basketball – W
Entertainment – W
Football – W

3B3 Local – W
National – W
Weddings, engagements, anniversaries

X-Y-Z
Entertainment – Y
Local – Y
National – Y
YMCA
Entertainment – Z
Local – Z
Structures and businesses
Advertising illustrations
Dallas Post-Tribune Staff and Operations
African American national press
Unidentified people
Unidentified groups

3B5 Unidentified Groups
Identified groups:
Zeta Phi Beta events, 1983 – 1984
South Dallas Community Appreciation Day, 1990
Thomas J. Rusk Junior High reunion, 12 – 16 – 1990
Elderly home repair, 11 – 11 – 1992
Martin Luther King street change, n. d.
Recreation Center dinner, n. d.
DART tunneling, 1993
Dallas high school Youth Fair, n. d.
Overton Road Church of Christ homeless program, n. d.
Red Bird Mall name change, 1993

3B6 Musicians and musical groups press kits, A – Z
Motion picture and television press kits, A – Z
Dallas area organizations and businesses press kits
Negatives, 35 mm, informal
Line negatives
Halftones and non-photographic images
Dallas Post-Tribune Business Records:
Correspondence, 1971, 1977, 1985 – 1991, and undated
Circulation records, 1987
Advertising invoices and receipts, 1987 – 1993
Advertisement pasteups, n. d.
Garden Club column manuscript articles, ca. 1979
Manuscript and typescript articles, 1980 and undated
Internal memoranda and forms
Ephemera [including memorial programs]
Dallas Post-Tribune birthday materials, 1992 [biographies]

3B6 (*continued*):

York, Phil [biographical]

Muslims

National Newspaper Publishers Association

Press Releases, 1971 – 1975, 1980 – 1992

Published materials: magazines and newsletters

Published materials: DPT Special Crime Supplement, July, 1982

3B7 Selected Prints

EVANS (RODNEY) PHOTOGRAPH COLLECTION, 1961 – 1970
1/4 square inch; photographic.
5 gelatin silver prints

Rodney Evans, a professional photographer in Houston, Texas, was born January 12, 1922, in Prairie View, Texas. The son of a Prairie View College (now Prairie View A&M University) dean, Evans moved to Houston with his family in 1926, where he attended public schools. He became interested in photography as a high school student through a chemistry class. In 1941, after graduating from Yates High School, Evans entered Southern University in Baton Rouge, Louisiana but was interrupted in 1942 by service in World War II. Returning in 1946, Evans graduated in 1949 and did graduate study at Texas Southern University and Sam Houston State University.

Evans taught photography at Texas Southern University from 1952 to 1991. He is retired and lives in Houston. An oral history with Rodney Evans and examples of his work appear in *Portraits Community: African American Photography in Texas* (Austin: Texas State Historical Association, 1996).

The collection consists of selected vintage prints made by Rodney Evans between 1961 and 1970 and copy prints. Photographs document education, athletics, administration, and student life at Texas Southern University, Houston, Texas.

.....
Arrangement: prints arranged chronologically.

Copyright and permissions: Prints for research and study only. Permission to reproduce required from photographer.

Source: Rodney Evans.

See also: Oral History Collection.

Places: Houston, Texas.

Subjects: Evans, Rodney, 1922- ; Photography--Texas history; Afro-Americans--Texas--History--Houston; Afro-American photographers--Texas; Education--Afro-Americans--Texas.

Location: 1B4

**EVANS (RODNEY) PHOTOGRAPH COLLECTION
INVENTORY**

1B4 Prints:

Texas Southern University, Houston, Texas:

Photography students, 1961

Dr. B. A. Turner, Dr. Samuel N. Nabrit, Dr. Joseph A. Pierce, 1962

Pharmacy students, 1960s

Basketball game, 1970

Shakespeare Production, 1970

FRAZIER (ELNORA WILLIAMS) PHOTOGRAPH COLLECTION

**6 cubic feet; photographic, printed.
200 gelatin silver prints approx.
100 color prints approx.
1200 film negatives approx.
Printed material.**

Elnora Williams Frazier, a commercial and community photographer, was born January 10, 1924 in the Fifth Ward of Houston, Texas. Raised in Houston's Second Ward, Frazier was educated in Houston schools and attended Houston Negro College. After high school, in 1942, Frazier attended the Teal School of Photography, taught by A. C. Teal of Houston, eventually becoming employed by Teal for fifteen years.

Elnora Frazier left the Teal Studio after A.C. Teal's death in 1956. During the late 1950s and through the 1960s and 1970s Frazier worked in Houston for Courtesy Photo Supply, where she did black and white finishing. During the 1960s she also worked for Floyd Photo. In 1982, she began work for National Photographic Labs as a printer until her retirement in 1989. During her professional career Frazier also performed privately contracted work for friends and family. Elnora Frazier married Marshall Frazier in 1948 and had one daughter, Marsha, born in 1951. An oral history with Frazier and examples of her work appear in *Portraits of Community: African American Photography in Texas* (Austin: Texas State Historical Association, 1996).

The collection consists primarily of Frazier's portraiture work and includes informal snapshots of family, friends, and events. Several examples of handtinting are also included. Studio proofs and machine prints comprise most of the prints, which match only about a quarter of the negatives. Negatives are in 4x5 and 120 formats. One folder contains prints from the A.C. Teal Studio of Houston. The collection also contains two class photographs of students of the Teal School of Photography.

.....
Arrangement: prints arranged by subject; negatives arranged alphanumerically.

Source: donated by Elnora W. Frazier.

Persons: Frazier, Elnora W.; Williams, S. Juanita; Frazier, Frank; Frazier; Marshall; Frazier, Marsha.

Places: Houston, Texas; Fulshear, Texas; Washington On-The-Brazos, Texas.

See also: Oral History Collection.

Subjects: Frazier, Elnora, 1924- ; Photography--Texas history; Afro-Americans--Texas--History--Houston; Afro-American photographers--Texas; Women--Afro-Americans--Texas--Houston; Weddings; Memorial photography; children.

Location: 1C4 – 1C9; 1B10

**FRAZIER (ELNORA WILLIAMS) PHOTOGRAPH COLLECTION
INVENTORY**

1C4 Prints:

Portraiture:

- Bust and full length portraits, A-Z
- Bust and full length portraits, unidentified
- Group portraits, A-Z
- Group portraits, unidentified

1C5 Frazier family and friends

Events:

Weddings:

- Ambrose - Kelly wedding, undated
- Bolen (Camilla and Joseph) wedding, undated
- Frazier - Blackmon wedding, December 10, 1960
- Frazier (Frank) wedding, October, 1961

 Birthday party for Marsha Frazier, Fulshear, Texas,
 December 4, 1960

 Funeral, unidentified, undated

 Washington-On-The-Brazos trip, April 14, 1962

 Animals

 Document copies

 Floral arrangements

 Structures – interiors and exteriors

 A. C. Teal Studio

 Novelty photograph

Business Records:

 Printed material

Negatives, 4x5:

- 1C6** 95-0001-95-0040
- 1C7** 95-0041-95-0080
- 1C8** 95-0081-95-0106
- 1C9** 95-0107-95-0135; 95-0158-95-0160
- 1B10** Prints

**HARDEMAN (THERESA SIDLE) PHOTOGRAPH COLLECTION, ca.
1870 - 1890**

**5 square inches; photographic, printed.
12 tintypes
51 photographic prints**

Theresa Sidle Hardeman was born in Pflugerville, Texas on May 27, 1918 to Mr. and Mrs. Simon Sidle. She grew up one of twelve children in Austin, Texas in a family that pioneered trading in African American antiques in Austin and was probably one of the first in the state to do so. During her youth she assisted other family members with the antiques business. At eleven years old she worked as a nurse and domestic for the Boone Family, of Austin's Boone Studio. During her adult life she operated Red River Antiques in Austin and became interested in African American history. A personal collection of 19th and early 20th century photographs of African Americans was assembled through the years, including a number of tintypes. Mrs. Hardeman is now retired and lives in Austin. Mrs. Hardeman retired and died December 20, 1999 in Austin, Texas.

The collection consists of twelve tintypes of African Americans, presumably from Austin, Texas, tentatively dated between 1870 and 1890. The makers are unknown. The tintypes include both individual and group portraits.

.....
Arrangement: arranged by subject series.

Source: Theresa Sidle Hardeman.

Places: Austin, Texas.

See also: Oral History Collection.

Subjects: Photography--Texas history; Afro-American--Texas--History-- Austin;
Women--Afro-Americans--Texas; Children.

Location: 1B4, 3A1

**HARDEMAN (THERESA SIDLE) PHOTOGRAPH COLLECTION
INVENTORY**

1B4 Tintypes:

- Standing boy, Austin, Texas (?), ca. 1870-1880
- Seated couple, Austin, Texas (?), ca. 1880
- Couple (standing woman), Austin, Texas (?), ca. 1880-1890
- Couple wearing hats (standing woman), Austin, Texas (?),
ca. 1880-1890
- Girl (plant on stand), Austin, Texas (?), ca. 1880-1890
- Standing man (plant on stand), Austin, Texas (?), ca. 1880-1890
- Standing man (hand on chair), Austin, Texas (?), ca. 1880-1890
- Standing man (hat, brick wall), Austin, Texas (?), ca. 1880-1890
- Standing man (hand on prop tree), Austin, Texas (?), ca. 1880-1890
- White man, bust, Austin, Texas, ca. 1880-1890
- White man (hand on rest), Austin, Texas, ca. 1880-1890
- White woman (hand on rest), Austin, Texas, ca. 1880-1890

3A1 Photographic prints:

- Portraits (all formats)
- Photographic postcards
- Printed materials

HUDNALL (EARLIE, JR.) PHOTOGRAPH COLLECTION, 1973 – 1994
3 square inches; photographic.
17 gelatin silver prints

Earlie Hundall, Jr., a photographer from Houston, Texas, was born November 8, 1946, in Hattiesburg, Mississippi. He grew up there and joined the Marine Corps during the Vietnam conflict. In the fall of 1968 he was discharged and entered Texas Southern University in Houston. Building upon an interest that developed in high school and in the Marines, Hudnall studied photography at Texas Southern under the tutelage of John Biggers and Rodney Evans.

Hudnall developed his skills in photography by working on student publications and doing work for Houston photographer Herbert Provost and graduated in 1972. During the 1980s and 1990s he taught photography at Texas Southern University. An oral history with Hudnall and examples of his work appear in *Portraits of Community: African American Photography in Texas* (Austin: Texas State Historical Association, 1996).

The collection consists of prints made by Earlie Hudnall, Jr. between 1973 and 1994. Photographs include portraiture, cityscapes, and life in an African American community of Houston, Texas.

.....

Arrangement: chronological.

Copyright and permissions: Copyright retained by photographer. Prints for research and study only. Written permission to reproduce required from photographer.

Source: Earlie Hudnall, Jr.

Places: Houston, Texas

Subjects: Hudnall, Earlie, Jr., 1946 - ; Photography – Texas History; Afro-Americans – Texas – History – Houston; Afro-American photographers – Texas.

Location: B26

HUDNALL (EARLIE, JR.) PHOTOGRAPH COLLECTION
INVENTORY

B26 Black and white prints, 16 x 20:

My Thinking Time, 1980
Jelly and Friends, 1983
Flipping Boy, 1983
Cowboy, 1985
Bouncing Boys, 1985
Bennet's Barber Shop, 1985
Hip Hop, 1993
Lady in Plaid Skirt, 1990

HUMPHREY (CURTIS) PHOTOGRAPH COLLECTION, 1950 – 1992

**20 square feet; photographic, manuscript, printed.
2,571 photographic prints, black & white and color
16,000 film negatives
2,161 black and white prints
410 color prints**

Curtis Humphrey, a professional photographer, was born Decemeber 14, 1907 in Dirgin, Rusk County, Texas to John and Virginia Brown Humphrey. His formal education ended in the fifth grade and he worked at odd jobs, including construction, railroads, department stores, and shoe stores, and by 1932 was located in Fort Worth, Texas. There he met Harry Garonzik and Harry Berkman, who introduced Humphrey to photography. Learning rapidly, he went into business for himself in Dallas and employed family members. Dewitt Humphrey, Curtis’ brother, later formed his own business and operated in Dallas through the 1970s.

Humphrey entered the U. S. Air Force in 1942, where he continued professional photography while stationed at McDill Field, Tampa, Florida. After discharge in 1945 he moved to Marshall, Texas and taught photography at Wiley College. In 1947 he went to Tyler, Texas to teach photography to veterans and others at Texas College and also set up a studio.

In 1952 Humphrey was released from his teaching position because of his lack of high school, college or graduate education and returned to full-time commercial photography. He maintained a studio on North Grand Avenue in Tyler from 1948 until 1995 when age and illness forced him to quit. Allen Jones, Jr. was a partner in the business from 1972 to the mid-1980s. Curtis Humphrey died April 27, 1996.

Curtis Humphrey was married to Ester Mae Moreland; they had two daughters and three sons. An oral history with Humphrey and examples of his work appear in *Portraits of Community: African American Photography in Texas* (Austin: Texas State Historical Association, 1996).

The collection reflects Humphrey’s studio work in Tyler from 1950 to 1992. Negatives, mostly in the 4x5 sheet format and 120mm format, form the bulk of the collection. Prints are mostly black and white, with some color. It includes primarily portraiture and weddings.

.....
Arrangement: prints arranged by subject and then by year; prints with matching negatives identified with unique number (alphanumeric). Negatives arranged by year; negatives with matching prints identified with unique numbers.

Source: Curtis Humphrey

See Also: Oral History Collection

Places: Arp, Texas; Big Sandy, Texas; Bullard, Texas; Concord, Texas; Cuney, Texas; Duck Creek, Texas; Frankston, Texas; Garrison, Texas; Gladewater, Texas; Hawkins, Texas; Kilgore, Texas; Linville, Texas; Longview, Texas; Marshall, Texas; Mineola, Texas; Mount Enterprise, Texas; Palestine, Texas; Quitman, Texas; Redland, Texas; Swan, Texas; Tenaha, Texas; Troup, Texas; Tyler, Texas; Van, Texas; White House, Texas; Winona, Texas.

Location: 2A8 – 2A38; 2B1 – 2B47; 2C1 – 2C18; 2D2

HUMPHREY (CURTIS) COLLECTION
INVENTORY

Prints:

Dated black and white prints, 1950 – 1982:

2A8

1950:

Portraits
Group portraits
Weddings

1957:

Portraits

1958:

Portraits
Group portraits
Graduation ceremonies and portraits
Memorial photographs

1959:

Portraits
Buildings

1960:

Portraits
Group portraits
Graduation ceremonies and portraits
Memorial photographs

1961:

Weddings

1964:

Graduation ceremonies and portraits

1965:

Group portraits

1966:

Portraits
Group portraits
Graduation ceremonies and portraits
Memorial photographs

2A8B Prints

2A9

1967:

Portraits
Weddings
Graduation ceremonies and portraits

2A9 (continued):

1968:
Group portraits
Graduation ceremonies and portraits

1969:
Graduation ceremonies and portraits

1970:
Portraits
Group portraits
Weddings
Graduation ceremonies and portraits

2A10

1971:
Portraits
Group portraits
Weddings
Graduation ceremonies and portraits

1972:
Portraits
Group portraits
Weddings
Graduation ceremonies and portraits
Memorial photographs

2A11

1973:
Portraits
Group portraits
Weddings
Graduation ceremonies and portraits
Memorial photographs

2A12

1974:
Group portraits

1975:
Portraits
Group portraits
Graduation ceremonies and portraits
Buildings

1976:
Portraits
Group portraits
Weddings
Graduation ceremonies and portraits

2A12 (continued):

1977:

Portraits
Group portraits
Weddings

1979:

Group portraits

1980:

Portraits
Group portraits

1982:

Group portraits

Undated black and white prints:

2A13 Portraits

2A14 Portraits

2A15 Portraits

2A16 Group portraits

2A17 Weddings

2A18 Graduation ceremonies and portraits

2A19 Graduation ceremonies and portraits

2A20 Graduation ceremonies and portraits

2A21 Memorial photographs
Buildings

Dated color prints, 1967 – 1984:

1967:

Portraits

1968:

Graduation ceremonies and portraits

1969:

Portraits
Group portraits
Weddings
Buildings

1970:

Portraits

2A21 (continued):

Group portraits
Weddings
Graduation ceremonies and portraits
Memorial photographs

2A22

1971:

Portraits
Group portraits
Weddings
Graduation ceremonies and portraits
Memorial photographs

1972:

Portraits
Group portraits
Weddings
Graduation ceremonies and portraits
Memorial photographs

2A23

1973:

Portraits
Group portraits
Weddings
Graduation ceremonies and portraits
Memorial photographs
Buildings

1974:

Portraits
Group portraits
Weddings
Graduation ceremonies and portraits

2A24

1975:

Portraits
Group portraits
Weddings
Graduation ceremonies and portraits
Memorial photographs

1976:

Portraits
Group portraits
Weddings

1977:

Portraits
Group portraits
Weddings

2A25

1978:

Portraits
Weddings

1979:

Portraits
Group portraits
Graduation ceremonies and portraits
Memorial photographs

1980:

Portraits
Group portraits
Weddings
Graduation ceremonies and portraits
Advertisements

1981:

Portraits
Group portraits

1982:

Portraits
Group portraits
Weddings

1983:

Portraits
Group portraits

1984:

Graduation ceremonies and portraits
Memorial photographs

2A26 Undated color prints:

Portraits
Group portraits

2A27

Graduation ceremonies and portraits
Memorial photographs
Hand-colored prints
Copy prints
Contact prints

2A28 Vintage prints

2A29 Printed material

2A30 Artifacts

2A30A Prints/Negatives

Negatives:

Black and white negatives, 4 x 5:

2A31 1950 – 1951

2A32 1952 – 1955

2A33 1955

2A34 1956 – 1958

2A35 1959

2A36 1959 – 1960

2A37 1960 – 1961

2A38 1961 – 1962

2B1 1962

2B2 1962 – 1963

2B3 1963 – 1964

2B3B Negatives

2B4 1964 – 1965

2B5 1965

2B6 1966

2B7 1966

2B8 1966

2B9 1966

2B10 1966

2B11 1967

2B12 1967

2B13 1967

2B14 1967

2B15 1967

2B16 1967

Negatives, 4x5 (*continued*):

2B17 1968

2B18 1968

2B19 1968

2B20 1968

2B21 1968

2B22 1968

2B23 1969

2B24 1969

2B25 1969

2B26 1969

2B27 1969

2B28 1970

2B29 1970

2B30 1970

2B31 1970

2B32 1970

2B33 1971

2B34 1971

2B35 1971

2B36 1971

2B37 1971

2B38 1972

2B39 1972

2B40 1972

2B41 1972 – 1973

2B42 1973

Negatives, 4x5 (*continued*):

2B43 1973

2B44 1973 – 1974

2B45 1974

2B46 1975

2B47 1975

2C1 1976

2C2 1976

2C3 1977

2C4 1977 – 1978

2C5 1978

2C6 1979

2C7 1980

2C8 1980 – 1981

2C9 1981

2C10 1982 – Undated series

2C11 Undated series

2C12 Undated series

2C13 Undated series

2C13B Negatives

2C13C Negatives

2C13D Negatives

2C13E Negatives

2C13F Negatives

2C14 Undated series, 5x7 negatives (all dates)

2C15 35mm, 120mm, 616 negative formats, 1955 – 1992

2C16 35mm, 120mm, 616 negative formats, 1955 – 1992

Negatives, 4x5 (*continued*):

2C17 35mm, 120mm, 616 negative formats, 1955 – 1992

2C18 120mm and 616 negative formats, rolled, 1972 – 1974

2D2 Negatives

JORDAN'S (ALONZO) PHOTOGRAPHY STUDIO COLLECTION, 1947 – 1978

**9 cubic feet; photographic, printed.
1,500 gelatin silver prints approx.
5,050 film negatives approx.**

Alonzo W. Jordan, a photographer and barber, was born February 26, 1903 to Estella and Neeland Jordan in Sabine Pass, Texas. He moved to Jasper at the age of 2 and was raised by his grandparents and attended Jasper Negro School. In 1939 he entered the barbering profession and established a shop in Jasper.

Jordan studied photography under L. A. Simmons in Wiergate, Texas and purchased his first professional camera in 1943. He simultaneously operated a photo studio and barber shop for 41 years. Alonzo Jordan died in January, 1984.

During the studio's operation, Alonzo Jordan photographed almost every graduating class and school event at local Jasper schools, especially for many elementaries and high schools in about a 75-mile radius. As an active member of the Prince Hall Masons, Jordan also documented black Freemasonry in East Texas for many years.

Jordan was married to Helen Armstrong Limbrick (b. 1912). Mrs. Jordan accompanied him on most shooting assignments outside Jasper and was responsible for the studio's recordkeeping and client information.

The collection, dating from 1947 to 1978, primarily contains formal portraiture and photographs of groups at events, most notably schools, social groups, weddings, and civic organizations. Religion is well-represented by church interiors and exteriors, as well as action shots of services. The bulk of Jordan's negatives are in the 4x5 black and white format, though he slowly switched in the early 1970s to 120 color negatives. Prints are primarily 8x10 black and white but also in 5x7 and 2.5 x 3.5 "billfold" size. Color prints are mostly in the 8x10 size, with some 5x7 and in billfold size.

A transcribed oral history with Helen Jordan was conducted in 1996 and is part of the TAAP Archive Oral History Collection.

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Source: Helen Jordan

Places: Beaumont, Texas; Besmay, Texas; Center, Texas; Crockett, Texas; Groveton, Texas; Jasper, Texas; Kilgore, Texas; Kirbyville, Texas; Kountze, Texas; Nacogdoches, Texas; Newton, Texas; Orange, Texas; Pineland, Texas; Port Arthur, Texas; Silsbee, Texas; Trinity, Texas; Wiergate, Texas.

Subjects: Photography – Texas History; Afro-Americans – Texas History; Afro-Americans Photographers – Texas.

Location: 3B7 – 3B28; 3C1 – 3C3; 1D10

**JORDAN'S (ALONZO) PHOTOGRAPHY STUDIO COLLECTION
INVENTORY**

3B7 Prints:

People, black and white

3B7B Prints/Negatives

3B7C Digital

3B8 Prints:

People, black and white

People, color

Groups, black and white

3B9 Groups, black and white
Groups, color

3B10 Weddings, black and white

3B11 Weddings, color
Graduates, black and white

3B12 Graduates, black and white
Graduates, color
Composites
Structures
Memorial portraiture
Applied color portraits
Dixie Baptist Church (Jasper, Texas) historical marker dedication, 1966

3B12A Exhibition Selected Prints/Negatives

Negatives:

120 format color negatives (uncut)

3B13 4x5 black and white negatives
120 format color negatives (cut)

3B14 4x5 black and white negatives
120 format color negatives (cut)

3B15 4x5 black and white negatives
120 format color negatives (cut)

3B16 4x5 black and white negatives
120 format color negatives (cut)

3B17 4x5 black and white negatives
120 format color negatives (cut)

3B18 4x5 black and white negatives
120 format color negatives (cut)

- 3B19 4x5 black and white negatives
120 format color negatives (cut)
- 3B20 4x5 black and white negatives
120 format color negatives (cut)
- 3B21 4x5 black and white negatives
120 format color negatives (cut)
- 3B22 4x5 black and white negatives
120 format color negatives (cut)
- 3B23 4x5 black and white negatives
120 format color negatives (cut) [damaged]
- 3B24 4x5 black and white negatives
120 format color negatives (cut)
- 3B25 4x5 black and white negatives
120 format color negatives (cut)
- 3B26 4x5 black and white negatives
120 format color negatives (cut)
- 3B27 4x5 black and white negatives
120 format color negatives (cut)
- 3B27B **Prints/Negatives**
- 3B27C **Prints/Negatives**
- 3B28 5x7 black and white negatives
- 3C1 5x7 black and white negatives
- 3C1B **Negatives**
- 3C2 **Business records:**
 - Correspondence
 - Individual receipts and order forms
 - Standing accounts (invoices, correspondence, photographer notes):
 - Center, Texas orders – Daniels High School
 - Center, Texas orders – East Liberty High School
 - Chester, Texas orders – Chester High School
 - Crockett, Texas orders – Ralph J. Bunche High School
 - Groveton, Texas orders – G. W. Carver High, Groveton High
 - Hemphill, Texas orders – Thomas Johnson Elementary, Thomas Johnson High School
 - Kirbyville, Texas orders – West Kirbyville High School
 - Nacogdoches, Texas orders – E. J. Campbell High School
 - Newton, Texas orders – J. B. Kerr High School
 - Pineland, Texas orders – Bryant High School
 - Silsbee, Texas orders – Waldo Mathews High School
 - Trinity, Texas orders

3C2 (continued):

New Bethel Baptist Church (photographer notes)

Printed material/Publications:

1972 Jasper Junior High School "Memories of '72"

3C3 Weddings (invoices, correspondence, photographer notes):

Nelda June Wright – Edwin Allen Kimes, 1971
Barbara Ann Bowie – Rennie Diggles, 1970
P. Allen – Margie Mae Daugherty, 1969
Carolyn Thomas Green, 1970
Glenn Dale Beatty, 1970
Evelyn Hafford – Donnie Collins, 1971
Willie Ruth Gregory – Willie E. Irvine, 1970
Linda Joyce Kyles – Arnold B. Johnson, 1971
M. L. Cade – Lawrence Ingram, 1971
Katie Lue Goldsmith – Willie Herman Larkin, 1972
Vera M. Kellum – Carl Edward Moore, 1969
B. Norsworthy – John D. Sadler, 1970
Janice M. Woods – Robert E. Puryear, 1969
Patronia Harrison – George Bernard Phelps, Jr., 1970
Ramona Cauley – H. M. Wilkins, 1969

Jordan's Studio Blank Forms, Flyers, and Envelopes:

Blank invoice from Jordan's Photography Studio, Jasper, Texas
Price list from Jordan's Photography Studio, Jasper, Texas
Jordan's Studio photograph envelopes (8x10, 5x7, commercial)

Standing Accounts (invoices, correspondence, photographer notes):

Orange, Texas orders – M. B. North High School, Wallace High School
Jasper, Texas orders – J. H. Rowe High School

Christmas greeting masks (Negative templates)

Including "Making prints with Kodak Christmas Greeting Masks"
information sheet
"Merry Christmas Happy New Year"
"Christmas Greetings"
"From our house to yours Season's Greetings"

Printed Materials:

Publications:

1970 Jasper Junior High School Yearbook "Memories of '70"
1955 Prince Hall Masonic Yearbook
The Prince Hall Counsellor: A Manual of Guidance Designed to
Aid Those Combatting Clandestine Freemasonry, 1965
The Eighth Annual Message of the Rev. D. V. Jemison, B. D., D.
D. as President of the National Baptist Convention, U. S. A., Inc.
in its 68th Annual Session, delivered in Houston, Texas, September
9, 1948

Newspaper clippings:

The Pittsburgh Courier "Prince Hall Masons Win Big Victory in
Kansas," August 16, 1958

Jasper News Boy "White, Tudmon will wed Friday" Patricia Ann White and Lincoln H. Tudmon's wedding, August 25, 1993
Jasper News Boy "Hadnot, McFarland plan September wedding" Rosie Linda Hadnot and M. E. McFarland, Jr., September 18
The Jasper Free Enterprises, Page 6, May 12, 1965

School programs:

Souvenir Program for Groveton Homecoming, Carver High Indians vs. Lincoln High Wildcats, November 8, 1958
Souvenir Program for Carver High Homecoming, Carver High Indians vs. Trinity High Thoroughbreds, October 24, 1959
Commencement/Graduation ceremony invitation from Delores White at J. H. Rowe High School, May 20, 1975
Annual School Closing program of the Happy Day Kindergarten, Jasper, Texas, June 1, 1969

Misc. Ephemera:

East Texas Teachers News: Official Publication of the East Texas Colored Teachers's Association, No. 14, March 20-21, 1958
Proceedings of the 96th Annual Grand Convocation of the Most Excellent Prince Hall Grand Chapter Holy Royal Arch Masons of the State of Texas and Constituent Bodies, held at the Masonic Mosque, Fort Worth, Texas, June 22, 1978
1953 Major League All-Stars: Jackie Robinson Barnstorming Tour Official Souvenir Program
Spotone: The Drop Control Method of Retouching, Retouch Methods Company, Chatham, New Jersey
Copy of typed letter addressed to Hon. Charles Mitchell, from Bro. Junck, King Solomon Grand Lodge Freemasonry, Luxembourg, February 28, 1920
Typed letter addressed to Charles L. Mitchell from O. La. Krenchaw and E. McCorkle G. S., United Grand Lodge of England, London, July 20, 1915
Religion Census Card for E. Ratcliff, member of the Evergreen Baptist Church, n. d.
The Messiah: An Oratorio by George Frederick Handel, The First Presentation of the Jasper Chorus program, December 18, 1986
Agenda for Concerned Citizens Meeting, March 26, 1993
Wedding invitation card for Marion Johnnie and Jimmy Charles Adams, April 14, 1973
Certificate for Jordan's Studio purchasing advertisement in the Jasper Hill Bulldog Tale Yearbook, 1977 - 1978

Church programs:

1971 Historical Souvenir Booklet of Mount Olive Baptist Church, Jasper, Texas
Fourth Annual Leader's Recognition Day Program, Rockhill Baptist Church, March 15, 1969
1975 Mount Olive Baptist Church, Jasper, Texas Guidebook
Entrance and Dedication Service Program of Evergreen Missionary Baptist Church, Jasper, Texas, June 11, 1978
1966 Historical Souvenir Booklet of the Greater New Bethel Baptist Church, Jasper, Texas

Mount Olive Missionary Baptist Church Annual Harvest Drive Program,
November 23, 1986
1993 Mount Olive Missionary Baptist Church Calendar/Information Sheet
Mount Olive Missionary Baptist Church, Jasper, Texas service program,
April 30, 1995
Annual Usher's Day program, Mount Olive Missionary Baptist Church,
Jasper, Texas, August 20, 1995
Mount Olive Missionary Baptist Church service program, Jasper, Texas,
n. d.
First Shiloh Baptist Church bulletin service program, n. d.
Tribute to Veterans program, Mount Olive Missionary Baptist Church,
Jasper, Texas, November 8, 1992
First Anniversary program honoring Rev. and Sis. Bobby L. Hudson,
Goodwill Baptist Church, March 25 – 26, 1995
Elizabeth B. R Court of Calanthe #270 presents Third Annual Youth
Awards program, Bethlehem Baptist Church, June 4, 1983
Family day program, Bethel Hill Baptist Church, n. d.
Youth Day/Morning Service, Mount Olive Missionary Baptist Church,
Jasper, Texas, March 13, 1994
Testimonial Dinner in the Honor of Mrs. Leona and Rev. W. M. Lockett,
Mount Zion Christian Methodist Episcopal Church, Shankleville
Community, November 22, 1973
Dedication service program of the Jasper Church of God in Christ, No. 1,
Jasper, Texas, October 31, 1976

Funeral programs:

Funeral program for Mrs. Ada Adams, Zion Hill Methodist Church,
Jamestown, Texas, October 25, 1970
Funeral program for Mrs. Wilhemenia Gilder Byrd, Greater New Bethel
Baptist Church, Jasper, Texas, November 15, 1970
Funeral program for James Wesley Spikes, Jr., Evergreen Baptist Church,
April 9, 1972
Funeral programs for Earnest Traylor, Lone Star District Association Hall,
Jasper, Texas, March 12, 1983

1D10 Prints/Negatives

JOSEPH (BENNY A.) PHOTOGRAPH COLLECTION, 1956 – 1976
1 square foot; photographic.
150 gelatin silver prints

Benny A. Joseph, a Houston, Texas professional photographer, was born December 10, 1924 in Lake Charles, Louisiana. Joseph's family moved to Houston and he was raised by his mother. He attended Yates Junior High and High School in Houston and served in the U. S. Army during the Second World War from 1943 to 1945 and was stationed in England and France.

After the War, Joseph attended the Teal School of Photography in Houston from 1946 to 1947 and subsequently pursued commercial photography. From 1950 to 1953, he worked for Herbert Provost, another African American photographer, and later opened his own studio in July, 1958. Primarily a portrait photographer, he maintained the same studio until July, 1968 when he relocated, keeping that studio until 1982.

During his career photographing the Houston African American community, Joseph shot ordinary people as well as many noted entertainers, civic leaders, and political figures. Celebrities and leaders represented in the collection include Dr. Martin Luther King, Jr., Thurgood Marshall, Barbara Jordan, and Muhammad Ali. Much of Joseph's music-related photography was done for the Buffalo Booking Agency, radio station KCOH-AM, and for Don Robey. In assignments for Don Robey, owner and producer of the Houston-based Duke and Peacock labels, Joseph photographed such notables as B. B. King, Junior Parker, Bobby Bland, Buddy Ace, and Clarence "Gatemouth" Brown. He also documented racial discrimination for the NAACP, as well as dances, black-owned businesses, and religious activities in the Houston area.

Benny Joseph and Hattie Calbert were married in 1953 and had four children. He is a member of Phi Beta Sigma service fraternity. Joseph's work is explored in depth in *The Early Years of Rhythm and Blues* (Houston: Rice University Press, 1991). An oral history with Joseph and examples of his work appear in *Portraits of Community: African American Photography in Texas* (Austin: Texas State Historical Association, 1996).

The collection consists of selected prints from Joseph's commercial photography. Most of the prints, made in 1992, are 11x14 (a handful are 8x10) all printed from the original negatives. A few images were contact printed from the original negatives. Negatives and original prints reside with the photographer.

.....

Arrangement: prints arranged by subject.

Copyright and permissions: Permission to reproduce required from photographer.

Source: Benny A. Joseph.

Places: Houston, Texas.

See also: Oral History Collection.

Subjects: Joseph, Benny A., 1924- ; Photography--Texas history; Afro-Americans--Texas--History--Houston; Afro-American photographers--Texas; Music--Texas--Houston; Robey, Don, 1904-1975.

Location: 1D1 – 1D4, 1DC1 – 1DC2

JOSEPH (BENNY) PHOTOGRAPH COLLECTION
INVENTORY

1D1 Prints:

Photographic subject series:

Don Robey, Duke-Peacock Records
Performer portraits, Duke-Peacock label and Buffalo Booking
Agency (studio portraits):
Ace, Buddy
Brown, Clarence "Gatemouth"
Brown, Johnny
Collins, Albert
Hinton, Joe
Hopkins, Sam "Lightnin"
Lee, Little Frankie
Parker, Junior
Vinson, Eddie "Cleanhead"
Williams, Toni
Wright, O. V.
Unidentified gospel group

Performers (live):

Jackson, Mahalia
King, B. B.
Unidentified band at Diamond L Ranch
Unidentified band at Duke-Peacock studio

1D1B Prints

1D1C Prints

1D2 Houston, Texas:

KCOH-AM
Religion
Dances and balls
People, identified
Dr. Martin Luther King, Jr, Houston, Texas
Thurgood Marshall, Houston, Texas
Felton Turner (Klan beating)
Barbara Jordan
Car wreck
NAACP meeting
Parades
Sound truck

Benny Joseph:

Benny Joseph with camera, ca. 1950s
Benny Joseph and Hattie Calbert (Mr. and Mrs. Joseph)
Joseph home, Houston, Texas

1D3 Contact prints from all series

1D4 Prints

1DC1 Prints (duplicates, framed)

1DC2 Prints (duplicates, framed)

KEATON (GEORGE) PHOTOGRAPH COLLECTION, ca. 1953, 1970-1988

**1/2 inch; photographic.
20 gelatin silver prints
1 color print**

George Keaton, a professional photographer, was born on October 15, 1933. The son of Lula Mae and Zeno Keaton, he grew up in East Dallas and attended public schools there, graduating from Lincoln High School in 1953. Keaton was introduced to cameras by his uncle and photography during high school, when he worked at Dallas's Anderson Studio under African American photographer Edwin Anderson.

While still in high school Keaton shot high school dances and graduation exercises and received most of his training while working at the Anderson Studio. He was drafted in 1954 and served in the U. S. Army at Fort Bliss during the Korean Conflict. After discharge Keaton worked a factory job during the day and at night photographed musicians and patrons of Dallas nightclubs and dancehalls.

Keaton established his own studio about 1965 and has maintained one since then. Not always able to support himself exclusively through photography, Keaton worked part time during the 1960s as an apartment manager, retail salesman, and as a lifeguard. About 1981 he was able to continue photography on a full-time basis.

An oral history with Keaton and examples of his work appear in *Portraits of Community: African American Photography in Texas* (Austin: Texas State Historical Association, 1996).

The collection consists of selected examples of Keaton's commercial portraiture, made during the 1970s and 1980s, documenting Dallas, Texas-area musicians and performers. Except for one color print, all are black and white. The bulk of the collection remains with the photographer.

.....

Arrangement: prints arranged alphabetically by subject.

Copyright and permissions: Prints for research and study only. Permission to reproduce required from photographer.

Source: George Keaton.

Places: Dallas, Texas.

See also: Oral History Collection.

Subjects: Keaton, George, 1933--; Photography--Texas history; Afro-Americans--Texas--History--Dallas; Afro-American photographers--Texas; Musicians--Texas--Dallas.

Location: 1B4

**KEATON (GEORGE) PHOTOGRAPH COLLECTION
INVENTORY**

1B4 Prints:

Identified black and white prints:

Classic Club, Dallas, Texas

Griffin, R. L.

Johnson, Ernie

Keaton, George

"Lil" Joe Blue

Lou Lazer Blues Band

Willis, Willie

Unidentified black and white and color prints

LITTLEJOHN (CALVIN) PHOTOGRAPH COLLECTION, 1947 - ca. 1960
1 square inch; photographic.
24 gelatin silver prints

Calvin Littlejohn, a Fort Worth, Texas-based professional photographer, born August 1, 1909 in Cotton Plant, Arkansas. Essentially orphaned at age nine, he was raised by his grandparents near Cotton Plant and did farm work through his high school years. Littlejohn attended Philander Smith College in Little Rock and left in 1933.

Littlejohn, trained in the graphic arts, became interested in photography during college and around 1933, gained his first experiences in photography through Little Rock's Kitter and Professional Photo Studio. Following job opportunities to Fort Worth, he did domestic work, painted, and photographed for the segregated Fort Worth high schools. Recognizing the need for a photographer for the African American community of Fort Worth and Tarrant County, Calvin Littlejohn opened the Littlejohn Studio in 1934.

Over his sixty-year career documenting African American life and culture, Littlejohn photographed students in the Fort Worth public schools, religious and community groups, news events, and visiting celebrities. His work was published in *Sepia* magazine, *The Kansas City Call*, *The Fort Worth Eagle Eye*, *The Chicago Defender*, *The Fort Worth Star-Telegram*, and other serial publications. Littlejohn also provided documentary and evidential photographs for the National Association for the Advancement of Colored People for use in legal cases. Calvin Littlejohn operated the Littlejohn Studio until the mid-1980s and died September 5, 1993.

Littlejohn was a member of Allen Chapel African Methodist Episcopal and Phi Beta Sigma Fraternity. An oral history with Littlejohn and examples of his work appear in *Portraits of Community: African American Photography in Texas* (Austin: Texas State Historical Association, 1996).

The collection consists of selected examples of Littlejohn's black and white commercial photography, made between 1948 and about 1960. Other holdings of Littlejohn's images are found in the Special Collections of The University of Texas at Arlington. The bulk of the photographer's work remains in possession of his family.

.....

Arrangement: prints arranged by subject, alphabetically within subject.

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Source: Calvin Littlejohn.

Places: Fort Worth, Texas.

See also: Oral History Collection.

Subjects: Littlejohn, Calvin, 1909-1993; Photography--Texas history; Afro-Americans--Texas--History--Fort Worth; Afro-American photographers--Texas; Women--Afro-Americans--Texas--Fort Worth; Music--Texas--Fort Worth.

Location: 1B4, 1B34

LITTLEJOHN (CALVIN) PHOTOGRAPH COLLECTION
INVENTORY

1B4 Prints:

People, identified:

Political figures:

McDonald, William Madison "Gooseneck Bill,"
n. d.
Powell, Adam Clayton, n. d.

Sports figures:

Louis, Joe, ca. 1950s
Robinson, Jackie, n. d.

Musicians and music:

Fitzgerald, Ella, 1948
Little Richard [local disc jockey], KUNK Radio,
Fort Worth, n. d.
Milton, Roy, n. d.
Peterson, Oscar, n. d.
Walker, T-Bone, n. d.

People, unidentified:

baseball player (Littlejohn Studio, sponsor), n. d.
fat stock show, Fort Worth, 1947

Groups, identified:

I. M. Terrell High School Band, n. d.
Brother Bass funeral, 1949
Nurses' class, 1948
Dickerson Beauty School commencement, 1948

Groups, unidentified:

Family, n. d.
Servants at set table, n. d.
Women with children, n. d.
Women's church group, n. d.
Women's group, Christmas event, n. d.
Women on stage, n. d.

Littlejohn family:

Littlejohn, Calvin (self-portrait), n. d.
Littlejohn, Lucretiah with client, n. d.
Littlejohn, Lucretiah tinting photograph, n. d.

1B34 Printed material:

Photo preview order sheet, Littlejohn Studio, ca. 1980

LOGWOOD FAMILY PHOTOGRAPH COLLECTION, ca. 1875 – 1953

6 inches; photographic.
46 gelatin silver prints
27 albumen prints
9 tintypes
1 photographic album

The Logwood Family was a prominent African American family of San Antonio, Texas during the second half of the 19th century and the first half of the 20th. While little is known about them, it is apparent from clothing styles and settings that they prospered in the decades immediately following the Civil War. Some male members of the family were Freemasons; masonic regalia is worn in some images.

The collection is comprised of photographs of Logwood family, relatives, and friends and documents the private, social, and professional lives of African Americans in San Antonio, Texas between the Reconstruction period and 1950. Most of the photographs are unidentified, though a handful have hand annotations. The Rains, Robinson, and Callaway studios of San Antonio are represented, as are a number of unidentified image makers. The leatherbound photograph album contains tintypes, cartes de visité, and cabinet cards.

.....
Arrangement: arranged by subject and alphabetized within subject.

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Source: Documentary Arts Acquisition Fund.

Places: Cuero, Texas; Dallas, Texas; Fort Worth, Texas; San Antonio, Texas.

Subjects: Photography--Texas history; Afro-Americans--Texas--History--San Antonio.

Location: 1B7 – 1B8

**LOGWOOD FAMILY PHOTOGRAPH COLLECTION
INVENTORY**

1B7 Photograph album

1B8 9 Tintypes, unidentified

Prints:

Logwood – Madison – Clark Families, relatives, and friends:

Buck, Mrs. Ida
Clark, Lucy
Clark, William, Joe and Lucy (group)
Cook, W. H.
Henry, Lillie Francie
Herbert, Sallie
Hyman, Clearland
King, Ellen
Logwood, Dr. J. A. [?]
Logwood Family [group]
Madison, Earline
Madison, Henry
Madison family (unbound album pages)
Mattie
Moore, Maude
Silas, Doris
Wright, William, coal passer,
and George H. Edwards, apprentice

Unidentified People

Identified Groups

Courts of Heroines of Jericho meeting, Fort Worth,
Texas, July 16, 1921
Logwood (J. A.) with school groups

Unidentified Groups

MARTIN (LOUISE O.) PHOTOGRAPH COLLECTION, 1947, 1968, 1970
1/4 inch; photographic.
3 gelatin silver prints

Louise O. Martin, a Houston, Texas professional photographer, was born January 9, 1911 in Brenham, Texas. She was raised in Brenham by her parents, Barbara Harris and Vender Martin Harris, and about 1930 moved to Houston with her mother. She attended high school in Houston and then the Art Institute of Chicago and Denver University, where she studied art and photography. She graduated from Denver University with a degree in photography.

During the Second World War she did freelance photography and was married briefly. In 1946 she opened Louise Martin Art Studios, which she operated until her retirement in the early 1990s. Louise Martin died in 1995.

During her career, Martin photographed Houston African American society and visiting celebrities and made standard portraiture. By her own estimate, perhaps three-fourths of her clientele were women. She also shot news assignments for the black-owned Houston newspapers *The Informer* and the *Forward Times*.

Louise Martin was a member of Gamma Phi Delta professional women's sorority. An oral history with Martin and examples of her work appear in *Portraits of Community: African American Photography in Texas* (Austin: Texas State Historical Association, 1996). Other holdings of her work can be found in the Houston Metropolitan Research Center, Houston Public Library.

The collection consists of selected prints documenting Martin's career and work, including a portrait of Mrs. Martin Luther King, Jr., and Dr. King's funeral cortege in Atlanta, Georgia. Another print, taken by Pauline Robinson, is of Louise Martin.

.....
Arrangement: prints arranged by subject.

Copyright and permissions: Prints for research and study only. Permission to reproduce required from photographer's family.

Source: Louise O. Martin.

Places: Houston, Texas; Atlanta, Georgia.

Subjects: Martin, Louise O., 1911-1995; King, Martin Luther, Jr., 1929-1968; King, Coretta Scott, 1937-; Photography--Texas history; Afro-Americans--Texas--History--Houston; Afro-American photographers--Texas; Women--Afro-Americans --Texas--Houston.

Location: 1B4

**MARTIN (LOUISE O.) PHOTOGRAPH COLLECTION
INVENTORY**

1B4 Prints:

Dr. Martin Luther King, Jr. family:

Mrs. Coretta Scott King, 1970

Martin Luther King, Jr. funeral (cortège), 1968

Louise Martin:

Louise Martin, Houston, Texas, 1947 by Pauline Robinson

ORAL HISTORY COLLECTION, 1992 – 1994
3 inches; magnetic audiotape.
17 digital audio tape cassettes
8 audio cassettes

Audiotaped interviews were conducted as part of a project between Documentary Arts, Inc., and the Center for American History, at The University of Texas at Austin, to document the lives and careers of Texas African American photographers. The interviews were taped from 1992 through 1994 with either the photographers themselves or relatives. The resulting transcripts were utilized in Alan Govenar's book, *Portraits of Community: African American Photography in Texas*, published in 1996 by the Texas State Historical Association. Moreover, the interviews provide context to the collections making up the Texas African American Photography Archive. Other interviews were conducted with individuals whose lives and experiences provide are relevant to the Texas African American Photography Archive's collections.

The collection consists of radio-quality master tapes, duplicates, and transcripts.

.....

Arrangement: arranged alphabetically by interview subject.

Copyright and permissions: Written permission to quote required from Documentary Arts, Inc.

Source: Documentary Arts, Inc.

Places: Austin, Texas; Dallas, Texas; Fort Worth, Texas; Goliad, Texas; Houston, Texas; Lubbock, Texas; Tyler, Texas.

Subjects: Photography--Texas history; Afro-Americans--Texas--History; Afro-American photographers--Texas; Civil Rights--Texas.

Location: 2C26 – 2C27

**ORAL HISTORY COLLECTION
INVENTORY**

2C26 Audiotaped interviews:

Butts, Marion, Dallas, Texas, April 28, 1992
Crawford, Morris, Jr., Austin, Texas, February, 1993
Frazier, Elnora Zell, Houston, Texas, April 28, 1993
Hardeman, Theresa Sidle, Austin, Texas, February 1, 1993
Humphrey, Curtis, Tyler, Texas, January 21, 1992
Littlejohn, Calvin, Fort Worth, Texas, January 21, 1992
Martin, Louise O., Houston, Texas, March 3, 1993
Myers, Ivery V., Houston, Texas, n. d.
Provost, Herbert, Houston, Texas, March 16, 1993
Roquemore, Pearlie B., Lubbock, Texas, October 10, 1994
Sidle, Carl N., Jr., Dallas, Texas. May 13, 1993
Thibodeaux, James, Dallas, Texas, n. d.
Whitby, Arah, Austin, Texas, n. d.
Williams, Reverend Mack, Goliad, Texas, n. d.
Williams, S. Juanita, Houston, Texas, April 27, 1993

Duplicate tapes

2D27 Transcripts of interviews

PATTON (ROY LEANDREW, JR.) COLLECTION, ca. 1953 – 1961

1.5 cubic feet; photographic, printed, manuscript.

80 gelatin silver prints

850 4x5 negatives approx.

440 120mm negatives approx.

Roy Leandrew Patton, Jr., a photographer, businessman, and civic leader, was born 1927 in Dallas, Texas to Minnie Kate and Roy Leandrew Patton, Sr. He was raised and attended schools in Dallas. After high school he attended Prairie View A&M College.

Patton was a lifelong resident of Dallas and owned and operated a public relations firm, Southwest Associates. One of his largest clients was Prairie View A&M College. Active in youth work, he was a Boy Scout leader, YMCA assistant, and helped to organize camera clubs at the three black high schools of Dallas.

He was an active community photographer whose photographs were published in *Life* and other magazines, and won numerous awards in local and regional contests.

Patton belonged to a baptist church and was active in the Esquire Social and Civic Club, the Bronze Knights Civic and Social Clubs, and in the Boy Scouts and YMCA. Roy Patton, Jr. died of a heart attack January 10, 1961, and was buried in Lincoln Memorial Cemetery.

The collection consists of photographic prints, negatives, and slide transparencies, primarily made by Roy Patton. Photographs document African American life and culture in Dallas and the experience of African Americans in the U. S. Army Air Corps. One small series of photographs not made by Patton documents African American pilots at Tuskegee Army Air Field and other bases; most are official photographs by the U. S. Army Air Corps Training Command.

Other Roy Patton, Jr. photographs are located at the Archives of the African American Museum of Dallas and are available to the public for research.

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Arrangement: arranged by subject matter and format.

Copyright and permissions: use in educational research and publication only. Permission from TAAP Archive required.

Source: TAAP Archive Acquisition Fund.

Subjects: Patton, Roy Leandrew, Jr., 1927-1961; Photography – Texas History; Afro-Americans – Texas History – Dallas; Afro-Americans photographers – Texas.

Location: 1D12 – 1D13; 1D17 – 1D20; 3A6

**PATTON (ROY LEANDREW, JR.) COLLECTION
INVENTORY**

1D12 Prints:

Portraiture
U. S. Army Air Corps
Louis Jordan concert, n. d.
Unidentified music concerts and musicians
Structures
Slides and transparencies

Non-Patton photographs:

Charles J. Whitehead prints
U. S. Army Air Force official photographs

Printed material and ephemera

Negatives:

120mm black and white negatives

1D13 Oversized prints

1D17 4x5 black and white negatives (0001 – 0069)

1D18 4x5 black and white negatives (0070 – 0154)

1D19 4x5 black and white negatives (0155 – 0299)

1D20 4x5 black and white negatives (0300 – 0308T)

3A6 Phonograph Recordings (LPs):

“Martha and Mary: As Preached by Dr. C. A. W. Clark, Pastor,
Good Street Baptist Church in Dallas, Texas”
“Rev. C. A. W. Clark Preaches These Revolutionary Times”
“Is There a Preacher in the House: Dr. Caesar A. W. Clark, Vol. 1”
“Dr. O. M. Hoover: Poses the Question, Who’s Crazy?” Pastor,
Olivet Baptist Church, Cleveland, Ohio, recorded in
Houston, Texas, City-Wide Revival
“I Die Daily: Dr. Caesar A. W. Clark, Vol. 2”
“Weep Not For Me!” Rev. C. A. W. Clark, Pastor, Good Street
Baptist Church, Dallas, Texas
“Dr. C. A. W. Clark Preaches: In This Life Things Rarely Work
Out”
“Dr. C. A. W. Clark Preaches: In This Life Things Rarely Work
Out” (2nd version)

PROVOST (HERBERT) PHOTOGRAPH COLLECTION, 1958 – 1978
1 inch; photographic.
32 gelatin silver prints

Herbert Provost, a professional photographer, was born December 27, 1921 in Dayton, Texas. The son of Delphina and Paul Provost, he was raised in Dayton and Houston and attended high school in Houston. Provost attended Texas Southern University in 1940 to 1944, during which time he studied under A. C. Teal at the Teal School of Photography in Houston, Texas.

Provost served in the U. S. Navy during World War II from 1944 – 1945 and was discharged in 1946. That year he enrolled in an 18-month course at the Progressive School of Professional Photographers in New Haven, Connecticut to continue his education in photography. Returning to Houston in 1947, Provost worked at the Gittings and Lawless studio for a year and then in 1949 opened his own studio. With partners he operated under the name the Provost Trio and later, with his son, as Provost and Associates. Herbert Provost died January 4, 1998.

During his career he photographed the Houston African American community, producing standard portraiture, class photographs, and during the civil rights era, official photographs for the local branch of the National Association for the Advancement of Colored People for use in legal cases.

Herbert Provost was married to Georgia Doyle in 1946. An oral history with Provost and examples of his work appear in *Portraits of Community: African American Photography in Texas* (Austin: Texas State Historical Association, 1996).

The collection consists of selected examples of Provost's commercial photography, made between 1958 and 1978, documenting Southern University in Baton Rouge, Louisiana, Texas Southern University in Houston, Texas, and portraiture.

.....

Arrangement: prints arranged in series by subject.

Copyright and permissions: Prints for study and research only. Permission to reproduce required from TAAP Archive.

Source: Herbert Provost.

Places: Houston, Texas; Baton Rouge, Louisiana.

Subjects: Provost, Herbert, 1921-1998; Photography--Texas history; Afro-Americans -- Texas--History--Houston; Afro-Americans--Education--Texas--Houston; Afro-Americans--Education--Louisiana--Baton Rouge.

Location: 1B14

**PROVOST (HERBERT) PHOTOGRAPH COLLECTION
INVENTORY**

1B14 Prints:

Southern University, Baton Rouge, Louisiana:

Homecoming coronation, [Joe Louis, President of Student
Body, Betty Baptiste Guy, Homecoming Queen], 1964
Southern University Band, ca. 1960s
Felton G. Clark, President, Southern University, 1964
Conference track meet in Houston, 1972
Dr. Perkins and unidentified women, 1972

Texas Southern University, Houston, Texas:

Student in pageant gown, 1972
Four unidentified students, 1978

African American Community in Houston:

Our Mother of Mercy Church, 1958
Couple cutting wedding cake, 1965
Bowling team, 1971
High school formal, 1971
High school couple in formal wear, 1971
R. E. Conley and W. W. Thorne and unidentified
men at construction site, 1974
Unidentified orchestra, 1976

Black and white portraiture:

Woman in jumpsuit, 1963
Woman in full skirt, 1963
Nurse graduate, 1969
Woman with microphone, 1976

Hand-tinted portraiture:

Baby girl, 1972
Man in cap and gown, 1972
Women in cap and gown, n. d.
Woman in yellow dress, n. d.
Head shot of woman, n. d.

Herbert Provost:

Self-portrait, 1965
Portrait, n. d.

ROQUEMORE (EUGENE) PHOTOGRAPH COLLECTION, 1947 – 1993

3.5 cubic feet; photographic, printed.

750 gelatin silver prints approx.

100 color prints approx.

650 black and white and color negatives approx.

Eugene Roquemore, a commercial and community photographer, was born February 3, 1921 in Timpson, Texas. He grew up in Henderson, Texas and was educated in local schools. During the Second World War he served in the Army and saw action in Germany and France, receiving four Bronze Stars. After the War he attended Wiley College in Marshall, Texas, where he studied under photographer Curtis Humphrey. Roquemore briefly operated a studio in Henderson before moving to Lubbock, Texas in 1952.

In Lubbock, Roquemore worked at the Roberts Studio, owned by Sam Roberts. He later worked at Frito-Lay, Inc. in Lubbock from about 1966 to 1986 and also held a part-time job at the Lubbock bus station before retiring in 1986. From the time he arrived in Lubbock until health concerns limited his activities, Roquemore photographed freelance in the African American community.

Roquemore was married twice, the second to Pearlle B. Roquemore, about 1950. He died on March 30, 1993. An oral history with Pearlle B. Roquemore and examples of Eugene Roquemore’s work appear in *Portraits of Community: African American Photography in Texas* (Austin: Texas State Historical Association, 1996).

The collection consists of prints and negatives documenting the life and culture of the African American community of Lubbock, Texas. Religious, business, and social life are represented, including a series of nightclub portraits made in the 1950s at Lubbock's Cotton Club. Another series of photographs document Roquemore's family and friends and includes images of his home and business in Henderson, Texas and his photography class at Wiley College. Most of the 8x10 prints are hand-printed, including a small series of printed material including articles and obituaries about Eugene Roquemore and examples of his photography in print.

.....

Arrangement: prints arranged by subject and year when identified. Negatives arranged alphanumerically and within year when identified.

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Source: Mrs. Pearlle B. Roquemore.

See also: Oral History Collection.

Persons: Roquemore, Eugene; Roquemore, Pearlle B.; Robinson family (Lubbock, Texas); Roquemore family.

Places: Lubbock, Texas; Henderson, Texas; Marshall, Texas.

Subjects: Roquemore, Eugene, 1921-1993; Photography--Texas history; Afro-Americans--Texas--History--Lubbock; Afro-American photographers--Texas.

Location: 1B21; 1C17 – 1C20; 1C23 – 1C27, 1D12

**ROQUEMORE (EUGENE) COLLECTION
INVENTORY**

1B21 Laminated newspaper article on Eugene Roquemore, 1993

1C17 Prints, black and white (1947-1978, undated)

People, undated:
Identified individuals

1C17B Prints

1C18 Unidentified individuals

1C19 Memorial photographs

Groups (1956-1962, undated):
American Legion women
Athletic groups
Beauticians group
Cotton Club, Lubbock, Texas

1C20 Delta Sigma Theta Sorority
Elder Haynes banquet
Families
Omega Psi Phi Fraternity
Religious groups
Other identified groups

1C23 Unidentified groups

1C24 Activities (1968, undated):
Athletics
Parades
Weddings

Non-Roquemore prints:
Curtis Humphrey's Photos, Marshall, Texas

Printed materials (1968-1993):
Envelope, Roberts' Studio, Lubbock, Texas, undated
Party invitation, 1973
Laminated newspaper article on Eugene and letter, 1993

Correspondence and business records

Structures (interiors and exteriors):
Businesses

1C24 (continued):

Churches
Homes

1C25 Eugene Roquemore and Roquemore family

Prints, color, ca. 1967-1978:
People
Groups
Religious groups
Weddings
Structures
Rev. Lang
Odessa Carroll wedding

1C26 Negatives:

Black and white 120mm negatives:
Groups
Structures
Color 120mm and 35mm negatives:
People, identified
People, unidentified
People, proms and dances
Groups, proms and dances
Groups, identified
Weddings, identified
Weddings, unidentified
Athletics and sports
Structures
Memorial photography
Eugene Roquemore Family
Color 120mm negatives with masks:
2x2 slides

1C27 Black and white 4x5 negatives (all series)

1D12 Printed Material and Ephemera:

Roy L. Patton, 1948-1949 Prarie View A&M College, Student Athletic
Ticket, first semester, September 1948
Mailed envelope addressed to Roy Patton, Dallas from Seth Hardin,
Laredo, April 13, 1953
Roy L. Patton, Jr. Certificate from the National Council Boy Scouts of
America Scout Leader's Warrant, Troop No. 164 of Dallas, Junior
Assistant Scoutmaster, valid until January 1943
Central District Courier, Chicago, Illinois, Vol. 2 No. 2, February 1956
Herald Life Insurance Company Celebrates 20 Years of Service fan

SIDLE (CARL N., JR.) PHOTOGRAPH COLLECTION, 1988 – 1994
2 inches; photographic.
65 gelatin silver prints

Carl N. Sidle, Jr., a professional photographer, was born November 14, 1943 in Dallas, Texas. He was raised in Dallas and graduated from Booker T. Washington High School there. He attended Howard University in 1962 and later returned to Dallas. Since September, 1979, Sidle has worked for the University of Texas Medical Health Science Center in Dallas as a medical photographer.

An oral history with Sidle and examples of his photographic work appear in *Portraits of Community: African American Photography in Texas* (Austin: Texas State Historical Association, 1996).

The collection consists of Sidle's non-commercial photography of the African American community in the Oak Cliff and South Dallas areas of Dallas, Texas. Subjects include portraiture and people, cityscapes, and montages.

.....
Arrangement: prints arranged by year and then by subject.

Copyright and permissions: Copyright retained by photographer. Prints for research and study only. Written permission to reproduce required from photographer.

Source: Carl N. Sidle, Jr.

Places: Dallas, Texas.

Subjects: Subjects: Sidle, Carl N., Jr. 1943- ; Photography--Texas history; Afro-Americans--Texas--History--Dallas; Afro-American photographers--Texas; Children--Texas--Dallas; Cityscapes.

Location: 1C11 – 1C13, 1C15

**SIDLE (CARL N., JR.) PHOTOGRAPH COLLECTION
INVENTORY**

1C11 Prints:

Dallas Series:
People
Structures and cityscapes
Montage and abstractions

1C12 Prints:

Dallas Series
Louisiana Series
East Texas Series

1C13 Prints

1C15 Prints

**TEXAS AFRICAN AMERICAN PHOTOGRAPHY ARCHIVE GENERAL
COLLECTION, ca. 1870 – 1975
6 cubic feet; photographic.
384 photographic prints, black and white
14 tintypes.
6 stereographs**

The Texas African American Photography Archive General Collection is an artificial collection gathered from a number of sources and is not related to a single entity. The collection contains photographs in a number of processes and formats. The images are of African American Texans or made by African American Texans and come from communities from around the state. Another series includes photographs of African American from other states.

The collection spans from the period from the 1850s through the 1970s and includes a number of photographic formats, from daguerreotypes, ambrotypes, tintypes, and albumen prints to gelatin silver prints. Genres are mostly confined to formal portraiture and informal snapshots. There are also several examples of crayon enlargements and prints unique frames. A number of African American-owned photographic studios are represented.

African American Photography in the United States

The TAAP Archive also includes the work of African American photographers in other areas of the country during different historical periods. These also include daguerrotypes, ambrotypes, tintypes, and albumen and gelatin silver prints. Most notable are daguerrotypes by James Presley Ball (1825-1901) in Cincinnati, Ohio, Portland, Oregon, and Helena, Montana, and the Goodridge Brothers (1841-1922) in York, Pennsylvania, and Saginaw, Michigan. Other well-known African American photographers in the TAAP Archive collections are Addison N. Scurlock in Washington, D. C. and Prentice Herman Polk in Tuskegee, Alabama. These images and others by lesser-known photographers establish a national context for the TAAP Archive and provide valuable information about African American history and culture.

.....

Arrangement: arranged by series and by format.

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Source: Documentary Arts Acquisition Fund.

Subjects: Photography--Texas history; Afro-Americans--Texas--History--Dallas; Afro-American photographers--Texas.

Location: 2A28, 1B15 – 1B34, 1B36; 1C21; 1D6 – 1D8; 1D21 – 1D23

TEXAS AFRICAN AMERICAN PHOTOGRAPHY ARCHIVE
GENERAL COLLECTION
INVENTORY

2A28 Prints

1B15 Tintypes, Texas Cities:

Austin
Dallas
Fort Worth

1B16 Photographic Prints, Texas Cities:

Austin
Calvert
Corpus Christi
Corsicana
Cuero

1B17 Dallas, unprovenienced items, ca. 1890 – ca. 1920

1B18 Dallas, unprovenienced items, ca. 1921 – ca. 1940

1B19 Dallas, unprovenienced items, ca. 1941 – ca. 1980

1B20 Dallas, unprovenienced items:
Unidentified Fragment Scrapbooks, ca. 1915 – 1942

Tentatively Identified Dallas Collections:
Kirven – White families, ca. 1900 – 1955
Minnie Stafford McDowell album, ca. 1918 – 1930

1B21 Estella Wallace Mahardy family, ca. 1910 – 1955
Estella Wallace Mahard album, ca. 1920 – 1956
Lois Mayes family, ca. 1915 – 1947
Lois Mayes scrapbook, ca. 1939 – 1941

Oversized Photographs and Crayon Portraits, Texas Cities:
Dallas, Unidentified
Dallas, Rodgers family
Gilmer
Texarkana

1B22 Lucille Robinson family, ca. 1930 – 1947
Rodgers family, 1900 – 1953
Rodgers family photo album, 1940 – 1953
Rodgers family glass-framed items, ca. 1915 – 1935
Shaw family, ca. 1900 – 1950

1B23 Del Valle
Fort Worth
Memorial soldier portrait, ca. 1944
Unidentified album, ca. 1942 – 1943

1B24 Oversized Photograph Albums, Texas Cities:

1B24 (continued):

Dallas, Unidentified Soldier stationed in Alaska, ca. 1955
Galveston
Houston
Huntsville
Jones Prairie (Milam County)
Longview
Mexia
San Antonio
San Marcos
Sanger
Waco

1B25 Photographic Prints and Albums, United States:

Hot Springs, Arkansas, album, ca. 1921 – 1922
California
Illinois
Iowa
Louisiana
Missouri
New York
Ohio
Oklahoma City, Oklahoma, Simmons Studio
Tennessee
Washington, D. C.

1B26 Stereoviews:

African American soldiers, World War I
Racial stereotypes
African American Cowboys (Institute of Texan Cultures)
Non-African American prints
Negatives, Dallas, Texas [?], ca. 1925 – 1958

1B27 Printed Materials (Ephemera, Manuscript, Typescript):

Dallas:
Minnie Stafford McDowell
Estella Wallace Mahardy
Unidentified

1B28 Prints

1B29 8mm Motion Picture film, unidentified maker:

“Thanksgiving,” [Dallas, Texas ?], ca. 1965
“Vacation in Dallas,” 1965

1B30 Cased photographs

1B31 Prints

1B32 Oversized Photographs, Texas Cities:

Dallas, Unidentified
Dallas, Rodgers family

1B32 (continued):

Gilmer
Texarkana

1B34 Prints

1B36 Prints (Objects)

1C21 Prints

1D6 Prints

1D7 Prints/Negatives

1D8 Prints

1D21 Prints/Negatives/Ephemera

1D22 Prints/Negatives/Ephemera

**1D23
Prints/Negatives/35mm Slides**

Ephemera:

Newspaper clippings
Receipts
Certificates
Correspondence
Programs/Pamphlets
Business cards
Notes

Plaques:

1977 – 1978 Jarvis Christian College Century Club Member, Hawkins,
Texas, T. B. Smith
Tuskegee Institute Presidential Associate, Alabama, T. B. Smith

THIBODEAUX (JAMES C.) PHOTOGRAPH COLLECTION, 1948 – 1953
1 inch; photographic.
45 gelatin silver prints

James C. Thibodeaux, a photographer, artist, and teacher, was born in 1911 in St. Martinville, Louisiana. He was raised in Dallas, Texas and attended St. Peter's Catholic School. At the age of sixteen, he attended schools in New York. He studied photography at several institutions and graduated from the General Society of Mechanics and Tradesmen. In 1936, Thibodeaux's paintings were exhibited during the Texas Centennial at the Hall of Negro Life in Dallas, Texas.

Thibodeaux worked as a studio attendant at radio station WOR in New York from 1931 to 1978, excluding wartime service. During his career, he witnessed the golden age of radio and the early days of television broadcasting while working with many actors and radio personalities. As live radio declined, Thibodeaux moved into an administrative position. Though he was active in the arts, photography remained an avocation. Throughout his career, Thibodeaux additionally taught art at community centers in New York and at the New York Police Athletic League. When Thibodeaux retired from radio station WOR, he continued his educational efforts and outside interests. He moved to Dallas, Texas in the late 1970s.

Oral histories with James Thibodeaux were conducted by the Texas African American Photography Archive in 1994 and 1997.

The collection consists of 45 prints documenting Thibodeaux's photographic work in Dallas and New York, and includes examples of commercial and non-commercial portraiture and hand-tinting. Among the more significant images are ones of boxer Joe Louis and singer Ruth Brown taken in Dallas, Texas in July, 1953.

The bulk of the James Thibodeaux Papers resides at the Center for American History at The University of Texas at Austin.

.....
Arrangement: prints arranged by subject series.

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Source: James C. Thibodeaux

See also: Oral History Collection

Places: Dallas, Texas; New York, New York.

Subjects: Thibodeaux, James, 1911- ; Louis, Joe; Brown, Ruth; Photography – Texas history; Afro-Americans – Texas – History – Dallas; Afro-American photographers – Texas.

Location: 1C3

THIBODEAUX (JAMES C.) PHOTOGRAPH COLLECTION
INVENTORY

1C3 Prints:

Thibodeaux family:

James Thibodeaux, n. d.
Unidentified woman with baby, n. d.
Joe Louis – Ruth Brown, Dallas, Texas, 1953

Portraits:

Unidentified women, n. d.
Unidentified men, n. d.
Tinted portrait of woman, n. d.
Children in New York, n. d.

Animals:

Dog (puppy) feeding, n. d.

Structures:

Offices of Good Publications, Fort Worth, Texas, n. d.

WASHINGTON (JOSIE) COLLECTION, ca. 1919 – 1976
4 linear inches; photographic, printed.
200 photographs approx.

Josie Washington, a Dallas secondary school teacher, born about 1907 and raised in Dallas, Texas. She attended public schools in Dallas and Prairie View State Normal and Industrial College about 1926. Later she taught home economics at Lincoln High School in Dallas. In 1943, she married Walter G. Washington. Then from the 1940s through the 1970s, Washington was a member and president of the Halcyon Art Club. In 1976, she served as branch chair of the Maria Morgan branch of the Young Women's Christian Association (YWCA).

The Josie Washington Collection contains studio prints and snapshots documenting the life and career of Mrs. Washington, and the life and culture of African Americans in Dallas, Texas. It includes photographs of family and friends, a small number of newspaper clippings relating to Mrs. Washington, and a photograph album from about 1925 – 1926 documenting her life at Prairie View College.

.....

Arrangement: arranged by subject series.

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Source: Documentary Arts Acquisition Fund.

Places: Dallas, Texas; Prairie View, Texas.

Subjects: Washington, Josie (ca. 1907 – ca. 1995); Afro-Americans – Texas – History – Dallas; Afro-Americans – Higher Education – Texas – History. Afro-Americans photographers – Texas.

Location: 3A3

WASHINGTON (JOSIE) COLLECTION
INVENTORY

3A3 Prints:

Portraiture
Photographic postcards and snapshots

Photograph Album:

Prairie View College, ca. 1925

Printed Material:

Ephemera and newspaper clippings

WHITBY (ROBERT) PHOTOGRAPHS, ca. 1944 - ca. 1970
1/4 inch, photographic.
21 gelatin silver prints

Robert Whitby, a photographer and public school teacher, was born in 1914 in Beeville, Texas and grew up in Austin, Texas. He attended L. C. Anderson High School and graduated from Huston-Tillotson College in Austin, Texas. After service in the Navy in World War II, Whitby taught Spanish and French at L. C. Anderson High School during the 1960s and 1970s.

The source of Robert Whitby's knowledge of photography is unknown, but he was actively photographing in Austin by the mid-1940s. During his adult life, Whitby served as one of several photographers for the African American community in Austin, serving as mentor for fellow photographer Morris Crawford, Sr. When Whitby became ill and could no longer photograph, his former student, Morris Crawford, Sr., assumed Whitby's photography clients. Robert Whitby died in Austin in 1976.

Whitby's photographic subjects included portraiture, local schools and student portraits, family, and friends. A number of images document African American residences and businesses in Austin, as well as campus buildings of Huston-Tillotson College in Austin and J. C. Smith University in Charlotte, North Carolina. Examples of Whitby's work appear in *Portraits of Community: African American Photography in Texas* (Austin: Texas State Historical Association, 1996).

.....
Arrangement: prints arranged by subject.

Copyright and permissions: Prints for research and study only. Permission to reproduce required from photographer's family.

Source: Mrs. Arah Whitby.

Places: Austin, Texas; Charlotte, North Carolina.

Subjects: Whitby, Robert, 1914-1976; Photography--Texas history; Afro-Americans--Texas--History--Austin; Afro-American photographers--Texas; Afro-Americans--Education--Texas--Austin.

Location: 1B14

**WHITBY (ROBERT) PHOTOGRAPH COLLECTION
INVENTORY**

1B14 Prints:

People, Austin, Texas:

Crawford, Morris, Sr., ca. 1950s
Gipson, Ada Lee (Miss Huston-Tillotson 1954-55)
Children with hula hoops, ca. 1957
Music School graduation, ca. 1950s
Parade, Huston-Tillotson College, ca. 1950s
Faculty, Holy Cross School, 1960
Thanksgiving play, 1958
Unidentified family, ca. 1960s
Unidentified family reunion, ca. 1970s
Unidentified woman in bathing suit, n. d.

Structures, Austin, Texas:

Barbecue restaurant, n. d.
Mrs. Lizzie Martin home, 1209 Rosewood, n. d.
President's Home, Huston-Tillotson College (2 views), n. d.
Women's dormitory, Huston-Tillotson College, n. d.

Structures, Charlotte, North Carolina:

Unidentified building, J. C. Smith University

Robert Whitby Family:

Arah Whitby and Viola Williams, groundbreaking,
Bethany Christian Church, Austin, 1965
Felicia and Arah Whitby, ca. 1951
Felicia Whitby birthday party, ca. 1960
Robert Whitby (by Morris Crawford, Sr.), 1963

WILLIAMS (S. JUANITA) PHOTOGRAPHS, 1962-1983

6 inches; photographic.

200 gelatin silver prints approx.

S. Juanita Williams, a professional photographer, was born November 16, 1926 in Stafford, Texas. One of six sisters and three brothers, she was raised by grandparents in Stafford until age six and then in Houston by her mother. She attended Phyllis Wheatley High School in Houston and became acquainted with the A.C. Teal family's Teal Studio.

Williams worked at the Teal Studio from 1941 to 1951 and attended the The Teal School of Photography from 1942 to 1944. During that period she learned standard photographic techniques, including lab chemistry, retouching, and hand-coloring. After working a year at photo-finishing in Seattle in 1952 she moved back to Houston and resumed work for the Teal studio until 1954, when she began work at Courtesy Photo. Williams's employment at Courtesy Photo lasted until 1962, the year she started her own studio out of her home. During the 1950s and 1960s she trained for and held other jobs, which included nursing assistance and life insurance underwriting. And in the 1970s and 1980s, Williams also worked for Nita's Photos.

Juanita Williams was married in 1945 and a son was born a year later. She and her husband separated in the 1950s. An oral history with Williams and examples of her work appear in *Portraits of Community: African American Photography in Texas* (Austin: Texas State Historical Association, 1996).

The collection contains examples of Williams's commercial and informal photography, made between 1962 and 1984, as well as some undated material. Subject matter includes religious activities and groups, education, women's groups, and gardening. Noted figures pictured include U. S. Congressman Mickey Leland, U. S. Congresswoman Barbara Jordan, Texas State Representative and a number of Houston, Texas African American church leaders.

.....
Arrangement: prints arranged by subject.

Copyright and permissions: Copyright retained by photographer. Prints for research and study only. Written permission to reproduce required from photographer.

Source: donated by S. Juanita Williams.

Places: Fulshear, Texas; Houston, Texas; Prairie View, Texas; Washington-On-The-Brazos, Texas.

Subjects: Williams, S. Juanita, 1926- ; Photography--Texas history; Afro-Americans--Texas--History--Houston; Afro-American photographers--Texas; Edwards, Al; Leland, Mickey, 1936-1989; Jordan, Barbara, 1936-1996.

Location: 1B10

**WILLIAMS (S. JUANITA) COLLECTION, 1962 - 1983
INVENTORY**

1B10 Prints, black and white and color:

People, 1962, 1972 and undated

Groups, 1964-1966, 1972-1983 and undated:

- Children's gardening activities
- Church activities and groups
- Education
- Freemasonry
- National Council of Negro Women
- Sororities
- Prairie View A&M University

Community:

- Recreation and Outdoor Education Program
- Representative Al Edwards staff
- Sunnyside Fire Department

Williams – Miller Family and friends:

- Craig Ronald Miller
- S. Juanita Williams

Structures:

- Milton A. Pruitt Mortuary, Houston, Texas

Printed material:

- Newspaper clipping, 1972

¹ Govenar, Alan B., *The Early Years of Rhythm and Blues: Focus on Houston* (Houston: Rice University Press, 1988).

² “The Photography of Benny Joseph: The Early Years of Rhythm and Blues” toured from January, 1989 through August, 1991, appearing at the Tyler Museum of Art, Tyler, Texas; Barker Texas History Center, The University of Texas at Austin; The Carver Museum, Austin, Texas; University Museum, University of Mississippi, Oxford, Mississippi; The Gallery of the Hughes-Trigg Student Center, Southern Methodist University, Dallas; and the African American Heritage Museum of Houston.

³ The exhibition “Portraits of Community” toured Texas from March, 1994 through March, 1996 at DiverseWorks Artspace, Houston; 5501 Columbia Art Center, Dallas; African American Museum, Dallas; the Hertzberg Museum, San Antonio; College of the Mainland, Texas City; Tyler Museum of Art, Tyler; Texas College, Tyler; Jarvis Christian College, Hawkins; Regional Arts Center, Texarkana; Michelson Museum of Art, Marshall; Wiley College, Marshall; and the annual meeting of the National Newspaper Publishers Association, Houston.

⁴ Deborah Willis, *Reflections in Black: A History of Black Photographers 1840 to the Present*, (New York: W.W. Norton & Company, 2000), p. xvii. For more information, see Deborah Willis, ed. *Picturing Us: African American Identity in Photography* (New York: The New Press, 1994) and Deborah Willis, *Posing Beauty: African American Images from the 1890s to the Present* (New York: W.W. Norton & Company, 2009).

⁵ E. Barry Gaither, “Imagining Identity and African American Art, or It’s Me You See!” in *Convergence: 8 Photographers*, Anita Douhat, ed. (Boston: Photographic Resource Center, 1990), p. 10.