Wynn Bullock Papers

Debra Roussopoulos
University of California, Santa Cruz
2011
1156 High Street
Santa Cruz 95064
speccoll@library.ucsc.edu
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Note
Finding aid updated in 2018
Language of Material: English
Contributing Institution: University of California, Santa Cruz
Title: Wynn Bullock papers
source: Bullock, Wynn
creator: Bullock, Wynn
source: Bullock, Edna
Identifier/Call Number: MS.010
Physical Description: 6 Linear Feet8 boxes
Date (inclusive): 1929-1972
Date (bulk): 1940-1972
Abstract: This collection includes some biographical material including a small amount of correspondence, writings, teaching materials, clippings and printed appearances. Also included is a selection of gelatin silver photographs and a color photograph.
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Preferred Citation
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Biography
Wynn Bullock (April 18, 1902-November 16, 1975) was born in Chicago, Illinois and raised in Pasadena, California. As a boy, his passions were singing and athletics. After high school graduation he moved to New York to pursue a musical career and was hired as a chorus member in Irving Berlin's Music Box Review. During the mid-1920's he traveled to Europe, studying voice and giving concerts in France, Germany, and Italy. In Paris, he discovered the work of Man Ray and Lazlo Moholy-Nagy. He realized photography as an art form could be a vehicle through which he could engage with the world. He moved back to Southern California and became a student of photography at Art Center School.
From 1938 to 1940, Wynn became involved in exploring alternative processes such as solarization and bas relief. After graduation from Art Center, his experimental work was exhibited in a solo exhibition at the L.A. County Museum. He worked as a commercial photographer and enlisted in the U.S. Army where he was employed by Lockheed, and Connors-Joyce until the end of the war.
In 1945-1946, Wynn traveled throughout California with his family producing and selling postcard pictures. He worked developing a way to control the line effect of solarization for which he was awarded two patents. He settled in Monterey where he obtained a photographic concession at Ford Ord military base until 1959.
A major turning point in Wynn's life as a creative photographer occurred in 1948 when he met Edward Weston. In the mid-1950's, Edward Steichen chose two of Bullock's photographs to include in the 1955 "Family of Man" exhibition at the Museum of Modern Art.
During the early 1960's, Wynn produced his "Color Light Abstractions". These photographs represented an in-depth exploration of light, manifesting a belief that light is, "perhaps the most profound force in the universe."
Throughout his career, Wynn was an active learner, workshop leader, and teacher. His work is found in over 90 major institutions world-wide, and he is one of five artists whose archives established the University of Arizona's Center for Creative Photography.
In the mid 1960's until his death, he returned to black and white alternative processes. Wynn noted, "Searching is everything - going beyond what you know. And the test of the search is really in the things themselves, the things you seek to understand. What is important is not what you think about them, but how they enlarge you."

[Biography excerpted from The Bullock-Wilson Trust Photography Archive]

**Scope and Content of Collection**

This collection includes some biographical material including a small amount of correspondence, writings, teaching materials, clippings & printed appearances. Also included is a selection of gelatin silver photographs and a color photograph.

**Arrangement**

The photographs are arranged in chronological order.

**Related Collections**

MS 325 Edna Bullock Photographs

**Subjects and Indexing Terms**

Photography, Artistic

Bullock, Wynn

Bullock, Edna

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**Biographical Series 1345 1929-1974**

Physical Description: 7 folders

Scope and Contents note

This series contains Wynn Bullock's personal papers including correspondence, awards, book reviews and promotional material for classes.

| box-folder 1:1 | Autobiographical data, 380 1929-1972 |
| box-folder 1:1 | Group exhibitions, 379 1954-1970 |
| | Art Directors Club of Los Angeles. 17th Annual Western Exhibition of Advertising and Editorial Art. Certification of Merit. 376 n.d., |
| box-folder 1:1 | Lectures, 373 1962-1971 |
| box-folder 1:1 | Prints in permanent collections as of 1971, 372 ca. 1972 |
| box-folder 1:1 | One man exhibitions, 371 1941-1971 |
| box-folder 1:1 | Photographs selected by international photographic annuals, 370 ca. 1972 |
| box-folder 1:1 | Articles and/or photographs in publications, 369 1946-1971 |
| box-folder 1:1 | Quotes from reviews, 368 ca. 1972 |
| box-folder 1:1 | Books used by Wynn Bullock, 367 ca. 1972 |
| box-folder 1:1 | "Wynn Bullock American Lyric Tenor" - pamphlet with some extracts from the French press, 366 ca. 1929 |
| box-folder 1:2-4 | Correspondence 361 |
| box-folder 1:2 | Keech, Estelle - ALS, 365 n.d., 10/1941 |
| box-folder 1:3 | Beloian, Charles - ALS, 364 8/21/1964 |
| box-folder 1:4 | Kohler, David - TLS, 363 5/14/1974 |
| box-folder 1:17 | Book Reviews, 356 1966, 1971 |
Misc. articles and book reviews. 357

Teaching - Lectures, Classes, Conferences, 346 1959-1972
"Wynn Bullock, Camera Artist to Teach Two Courses Here" in San Francisco State College Golden Gater Vol. 74, No. 1, 355 6/20/1959
San Francisco State College. Bulletin of Summer Sessions, 354 1959
Professional Photographers of Northern California." Way Out West Conference."
First Annual San Francisco Conference, Del Webb TowneHouse, San Francisco. Flyer and registration form. 351 1/6-7/1962
Program with photo of Bullock from Commercial Illustrative Forum , Art Center School. 349 n.d.
Lifelong Learning UC Extension Berkeley. Catalog 348 Fall 1968
Friends of Photography workshop schedule, noting panel talk and slide show with Bullock, Al Weber, Pirkle Jones, and Henry Gilpin. 347 ca. 1969

Writings, Series 2329 1929-1974

Physical Description: 13 folders
Scope and Contents note
This series contains Bullock's thoughts & notes, typescripts, instructional materials, and publications.

"Thoughts" for Lectures at UC Extension 341
Typed manuscript. 94 pps.- for lectures at UC extension on following dates, 344
9/19/1968 10/13/1968
4 pgs holographic notes - for lectures at UC Extension on following dates, 342
Thoughts used for "Dave Bohn Book" - 6 pps., 338 1970-1971

General note
Note:Dave Bohn , editor and designer of Wynne Bullock , Scrimshaw Press, 1971.

"Space-Time in Photography." - Typescript mss, edited - 7 pps., 337 1972
General note
Note:in photographer's hand: "Copies of my hand written notes W. B. 1972."

"Bullock Continuous Tone Partial Reversal Process." - Typescript - 26 pps. , 336 n.d.
General note
Note:With clipping from Saturday Evening Post Oct. 22, 1949 on indigo dye.

"What is Photographic Line?" - Typescript - 5 pps., 335 n.d.
"Edward Weston" By Wynne Bullock - Typescript w/holographic corrections, signed - 4 pps., 334 n.d.
Also "Sample 11" of U.S. Pat. 2,438,494 - Typescript copy - 3 pps., 333 n.d.
Writings, Series 23291929-1974

box-folder 1:16

"Wynn Bullock - Photographs 1920-1973" - Univ. of Colorado tape transcript - Typescript - pps. 1-15, 332 1973

box-folder 1:18

Publications: "Line Photography" by Percy W. Bullock, 331 4/1957

General note
Note: Reprinted from Medical and Biological Illustration, April 1957, vol. VII, No. 2.

Publications: "Partial Reversal Line Photography" by Percy Wynn Bullock, 330 10/1957

General note
Note: Reprinted from Medical and Biological Illustration, October 1957, vol. VII, No. 4.

Exhibits Series 3302 n.d., 1941-1971

Physical Description: 2 folders
Scope and Contents note
This series contains documentation of exhibits of Bullock's photographic exhibits.

box-folder 1:20

320 1941-1962

Centre International de la Photographie. "3e Biennale internationale Photo Cinema Optique". Exhibit brochure. 325 n.d.
Rhode Island Arts Festival. "Fourth Annual Exhibit". Exhibit catalog. 321 1962

box-folder 1:21

303 1963-1971

Tucson Art Center. Invitational Photography Show. Photographers from the Southwest . Exhibit catalog 319 1963
"Internationale AKT FOTOS". Exhibit brochure 318 ca. 1963
"Photography in the Fine Arts". 1965 World's Fair Exhibition. List of photographers and titles. 311 1965
Exhibits Series 3302 n.d., 1941-1971

“Florida State Fair Photo Invitational”. Exhibition brochure 307 1968

Printed Appearances Series 4241 n.d., 1946-1971

Physical Description: 3 boxes
Scope and Contents note
This series contains copies of printed appearences of Bullock's photographs and writings.

box-folder 2:4  California Test Bureau of Standardized Tests, catalog, 298 1962
box-folder 2:6  Camera, Edition Francaise, no. 3 (March 1959), 296 1959
box-folder 2:8  Creative Camera by Lew Parrella, 294 1960
box-folder 2:9  Creative Camera, no. 84 (June 1971), 293 1971
box-folder 2:10  Creative Pictures, 292 1956
box-folder 2:11  Creative Photography, 2, 291 1957
box-folder 2:13  The Face of California, (desk calender), 289 1961
box-folder 2:14  Fluor-o-scope, (Summer 1969), 288 1969
box-folder 2:15  Foto Magazin, (Jan 1965), (August 1967), 287 1929-1972
box-folder 2:16  Graphic Portfolio 2 [Georgia Pacific Ad], 286 n.d.
box-folder 2:17  Harvest Years, v.5:5 (May 1965), 285 1965
box-folder 2:18  20th Century American Art, Kalamazoo Institute of Art, 284 1961
box-folder 2:19  Laguna Seca Road Races, (Nov. 8-9, 1958), 283 1958
box-folder 2:22  Negro Digest, v.5:2 (Dec 1946), 280 1946
box-folder 2:23  New Yorker, v.36:22 (July 16, 1960), 279 1960
box-folder 2:24  Nikkor Club, no.46 (Autumn 1968), 278 1968
box-folder 2:25  Nude, 277 n.d.
box-folder 2:26  Pacific Discovery, v.1613 (May-June 1963), 276 1963
box-folder 2:30  Popular Photography Italiana, no. 138 (March 1969), 272 1969
box-folder 2:34  Informations and Documents, no.139 (March 1961), 268 1961
box-folder 4:7  Reflex, v.19/33:3 (March 1961), 264 1961
box-folder 4:11  Western Advertising Week, 17th Portfolio of Western Advertising Art , (Feb. 19, 1962), 260 1962
box-folder 4:12  What's Doing?, v.2:3 (June 1947); v.7:12 (July 1955), 259 1947, 1955
box-folder 4:13  World Book Encyclopedia, "Photography" (reprint), 258 1965
box-folder 4:14  Clippings Monterey Peninsula Herald, "Virtues of Large and Small Cameras are Evaluated" (Nov. 6, 1956), 257 1956
box-folder 4:15  Clippings Monterey Peninsula Herald, "Times Vital Relationship to Photography" (Nov. 1, 1958), 256 1958
box-folder 4:18  Clippings Monterey Peninsula Herald, "Savings Center" (Oct. 6, 1964), 253 1964
box-folder 4:20  PClippings Town Crier, "Some Useless Words About Pictures" (June 1, 1966), 251 1966
box-folder 4:21  Clippings Monterey Peninsula Herald, "Landscape with Figure" (Nov. 1, 1968), 250 1968
box-folder 4:22  Clippings New York Times Magazine, "RX for Medicine" (Nov. 4, 1956), 249 1956
box-folder 4:24  Clippings San Francisco Sunday Chronicle, "RLS Sought The Pinch and Sting of Existence" (July 17, 1960), 247 1960
box-folder 4:25  Clippings Bullock, (August 1965) - Tear Sheets + letter, 246 1965
box-folder 5:3  U.S. Camera, v.9:7 (August 1946), 244 1946
box-folder 5:5  Various newsprint issues, segregated for preservation purposes. 242 ca. 1958-1968

Photographs Series 5182 1939-1972

Physical Description: 3 boxes

Scope and Contents note
This series contains black and white and color photographs.

Arrangement note
The material has been arranged by size, then by date.

box-folder 6  Girl (bas relief), 240 1939
box-folder 6  Portrait of a Young Woman, 239 1947
box-folder 6  Solarized Head, 238 1940
box-folder 6  Chief Fred Earle, 237 ca. 1947
box-folder 6  Child in the Forest, 236 1951
box-folder 6  Driftwood, 235 1951
box-folder 6  Del Monte Forest (with seedlings), 234 1951
box-folder 6  Hieroglyphics (worm design), 233 1951
box-folder 6  Woman and Thistle, 232 1953
box-folder 6  Woman and Dog in Forest, 231 1953
box-folder 6  Let There Be Light, 230 1954
box-folder 6  Nude behind Cob-webbed Window, 229 1955
box-folder 6  A Child's Grief, 228 1955
box-folder 6  Sea Foam, 227 1955
box-folder 6  Swamp Trees, 226 1955
box-folder 6  Lucia, 225 1956
<table>
<thead>
<tr>
<th>Box-Folder</th>
<th>Description</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>Del Monte Forest</td>
<td>1956</td>
</tr>
<tr>
<td>6</td>
<td>Stark Tree</td>
<td>1956</td>
</tr>
<tr>
<td>6</td>
<td>Navigation without Numbers</td>
<td>1957</td>
</tr>
<tr>
<td>6</td>
<td>The Pilings</td>
<td>1958</td>
</tr>
<tr>
<td>6</td>
<td>The Monks</td>
<td>1958</td>
</tr>
<tr>
<td>6</td>
<td>Child on Forest Road</td>
<td>1958</td>
</tr>
<tr>
<td>6</td>
<td>The Bird</td>
<td>1958</td>
</tr>
<tr>
<td>6</td>
<td>The Masts</td>
<td>1959</td>
</tr>
<tr>
<td>6</td>
<td>Florence, Trees and Sand Dunes</td>
<td>1959</td>
</tr>
<tr>
<td>7</td>
<td>Erosion</td>
<td>1956</td>
</tr>
<tr>
<td>7</td>
<td>The Shore</td>
<td>1966</td>
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<tr>
<td>7</td>
<td>Leaves</td>
<td>1967</td>
</tr>
<tr>
<td>7</td>
<td>The Limpit #2</td>
<td>1969</td>
</tr>
<tr>
<td>7</td>
<td>Buried in Sand (variant)</td>
<td>1968</td>
</tr>
<tr>
<td>7</td>
<td>Seed Pods</td>
<td>1969</td>
</tr>
<tr>
<td>7</td>
<td>Unmarked Graves</td>
<td>1969</td>
</tr>
<tr>
<td>7</td>
<td>Rock and Limpits</td>
<td>1969</td>
</tr>
<tr>
<td>7</td>
<td>Under Monterey Wharf</td>
<td>1969</td>
</tr>
<tr>
<td>7</td>
<td>Pebble Beach</td>
<td>1970</td>
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<tr>
<td>7</td>
<td>Landscape (glowing mountain)</td>
<td>1970</td>
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<tr>
<td>7</td>
<td>Untitled (Scrimshaw)</td>
<td>1970</td>
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<tr>
<td>7</td>
<td>Rocks and Shadows (embers and ashes)</td>
<td>1970</td>
</tr>
<tr>
<td>7</td>
<td>Point Lobos Rock (horizontal channels)</td>
<td>1970</td>
</tr>
<tr>
<td>7</td>
<td>Untitled (Monterey Cypress Trunk)</td>
<td>1970</td>
</tr>
<tr>
<td>7</td>
<td>Sea Palms</td>
<td>1970</td>
</tr>
<tr>
<td>7</td>
<td>Lobos Rock</td>
<td>1971</td>
</tr>
<tr>
<td>7</td>
<td>Limpit and Dark Rock</td>
<td>1971</td>
</tr>
<tr>
<td>7</td>
<td>Tree Trunk Lines</td>
<td>1972</td>
</tr>
<tr>
<td>7</td>
<td>Woman on Dunes</td>
<td>1972</td>
</tr>
<tr>
<td>7</td>
<td>Untitled (wood, light, and shadows)</td>
<td>1972</td>
</tr>
<tr>
<td>7</td>
<td>Wood Reversal (three women)</td>
<td>1971</td>
</tr>
<tr>
<td>7</td>
<td>Burnt Wood</td>
<td>1972</td>
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<tr>
<td>7</td>
<td>Wood Lines</td>
<td>1972</td>
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<tr>
<td>7</td>
<td>Fallen Tree Trunk (Greek mask)</td>
<td>1972</td>
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<tr>
<td>8</td>
<td>Mimi and Cat</td>
<td>1935</td>
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<tr>
<td>8</td>
<td>Mendocino Coast (with sun)</td>
<td>1968</td>
</tr>
<tr>
<td>8</td>
<td>Marilyn with Cat</td>
<td>1956</td>
</tr>
<tr>
<td>8</td>
<td>Sunken Wreck</td>
<td>1968</td>
</tr>
<tr>
<td>8</td>
<td>Eric Barker (down low)</td>
<td>1955</td>
</tr>
<tr>
<td>8</td>
<td>Point Lobos Tide Pool</td>
<td>1957</td>
</tr>
<tr>
<td>8</td>
<td>Old Typewriter</td>
<td>1957</td>
</tr>
<tr>
<td></td>
<td>Color Light Abstraction</td>
<td>1960</td>
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