



Photograph of Ronald Reagan. Quigley Photographic Archive,
gift of Martin S. Quigley.

The photographic holdings of the Special Collections Research Center are extensive and important. The main photographic collections are described in detail elsewhere under their appropriate subjects: the Ernest LaRue Jones Collection, the Barnes Collection, the Brosnan Collection, and others. Recent acquisitions that strengthen photographic resources are relevant portions of the Engert Papers, the Robert Hopkins Papers, the Dorothy R. Miller papers, the T. M. Wilson Papers, the Hein Papers, and the Sullivan Papers (each also described elsewhere). Altogether, more than 60 of the library's collections as well as the University Archives contain important photographic components, altogether totalling more than 300,000 images. These range in date from the 1840s to the present and include examples of virtually every known photographic process. Included in the collections are examples of work by Matthew Brady and Alexander Gardner; by Ansel Adams and Margaret Bourke-White; National Geographic photographer Volkmar Wentzel (*gift of Viola Wentzel*); portfolios by Ralph Gibson and Garry Winogrand (*gift of Rudolph Demasi*); and more recently, portfolios by Marilyn Bridges and Joel Meyerowitz (*gift of David Wagner*). In addition, the holdings are complemented by mid-nineteenth century runs of photographic journals, including *The American Journal of Photography* and *The American Journal of Photography and the Allied Arts & Sciences* (*gift of Nicholas B. Scheetz*).

Clare Boothe Luce Photographic Collection

The Clare Boothe Luce Collection comprises several thousand photographs, most with Mrs. Luce as the subject, documenting visually her multifarious career in politics, society, and the worlds of art and literature. These are supplemented by a great many photographs of other notables, and one can find in the collection inscribed images of Konrad Adenauer, Bernard Baruch (by Edward Steichen), Noel Coward, Dwight Eisenhower, Lyndon Baines Johnson, Douglas MacArthur, André Maurois, and P. G. Wodehouse, to name only a few. Besides Steichen, photographers whose work is represented include (again among many others) Cecil Beaton, Margaret Bourke-White, Alfred Eisenstaedt, Max Peter Haas, Horst P. Horst, and Carl Van Vechten.

Gift of the estate of Clare Boothe Luce
1920-1985 ∞ 15.00 linear feet

Quigley Photographic Archive

The Quigley archive is, properly speaking, the photo “morgue” of Quigley Publications, active under various titles since 1915 in motion picture industry trade publishing (*Motion Picture Herald*, *Motion Picture Daily*, and others). Primarily an assemblage of publicity photos, the archive is a unique national resource for photographs of motion picture industry people: producers, directors, animators, and their colleagues. Actors and actresses figure less prominently, but are well represented among the approximately 55,000 black-and-white photographs and 3,500 negatives ranging in date from about 1906 to 1972. Of special interest also are smaller files of photographs devoted to motion picture studios, theaters, and equipment.

Gift of Martin S. Quigley, Jr.

Martin J. Quigley Papers

The Quigley papers document in some detail the creation and later history of the Production Code adopted in 1930 by the Motion Picture Producers and Distributors of America as well as the formation and activities of the Legion of Decency, the Catholic Church's organization that sought to exercise moral

restraints on Hollywood productions. Among the more important correspondents are Joseph Breen, Will Hays, Howard Hughes, Eric Johnston, Stanley Kubrick, Archbishop John T. McNicholas, and Francis Cardinal Spellman. The original corrected typescript of the Production Code itself is supplemented by a number of typescript screenplays, including one for the film version of Vladimir Nabokov's novel *Lolita*, and by material on the Legion of Decency in the papers of Wilfrid Parsons, S.J. (described under *The Society of Jesus*).

Gift of Martin S. Quigley
1917-1970 ca 4.50 linear feet

Terry Ramsaye Papers

The papers of the long-time (1931-1949) editor of *Motion Picture Herald* include correspondence, manuscripts, and information files covering virtually all aspects of the American motion picture industry from its beginnings to 1950. Assembled in part to document Ramsaye's *A Million and One Nights* (1926) and his unpublished *Shadow Play—The Pictures at Mid-Century*, the files contain letters by Thomas Armat, Billy Bitzer (D. W. Griffith's cameraman), Will Hays, and many others, as well as important photographic materials such as clips from early films (1895-1897) and portraits of cinema pioneers and early movie houses.

Gift of Helene Ramsaye
1895-1986 ca 5.00 linear feet

Thomas Armat Papers

Even though the group of Armat papers at Georgetown is little more than a fragment, Armat's place in cinematographic history (as the inventor of the motion picture projector) makes them worthy of mention. Besides printed items and non-print memorabilia, the collection includes important letters to Armat from Thomas Edison and Orville Wright, among others.

Gift of Mrs. C. Brooke Armat
ca. 1911-1928 ca 0.25 linear foot

Quigley Deposit Collection

This collection comprises the most complete runs extant of Quigley publications: *Motion Picture Herald* and its antecedents (1915-1972); *Motion Picture Daily* (1930-1972); *International Motion Picture (Television) Almanac* (1930 to date); and *Fame* (1937-1970). Allied to these are a partial rough subject index to *Motion Picture Herald*; a complete card file index to film reviews published in *Motion Picture Daily*; and a card file containing mounted copies of reviews of features and shorts from *Motion Picture Herald* from about 1920 to 1972. The deposit collection is backed up by complete microfilm versions of the major publications.

Deposited by Martin S. Quigley, Jr.

Department of Defense Film Collection

The collection consists of files from the liaison office of the Defense Department dealing with the film and television industry, including hundreds of scripts submitted to DOD in hopes of gaining official cooperation (loan of war material, primarily) or acceptance for work contracted out, together with relevant correspondence and internal DOD memoranda concerning action taken on specific requests. While the military-film industry connection is interesting, the eventual primary value of the collection will be in the many hundreds of film and television scripts themselves, which offer a detailed insight into the way Hollywood and the television industry have dealt with military themes and subjects over an extended time period.

Gift of the Department of Defense
1948-2006 ca 46.50 linear feet

Lawrence H. Suid Collection

The Hollywood film industry's relations with the armed services are the subject of the several hundred taped and transcribed interviews in the Suid Collection. Issues such as military cooperation with film makers and military influence on scriptwriting and production decisions are explored in detail with producers, writers, directors, and military liaison personnel covering the period from 1945 to the late 1970s. Much of this material was used in Mr. Suid's books: *Sailing on The Silver Screen* (1996), *Guts and Glory* (2002), and *Stars and Stripes on Screen* (2005).

Gift of Mr. Suid

1945-2002 ∞ 73.50 linear feet