
Summary Information

Call number: C1591
Repository: Princeton University. Library. Department of Rare Books and Special Collections
Manuscripts Division
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4 boxes
Language(s) of Material: English
Abstract: Consists of photographer Margaretta K. Mitchell's working files on the life and work of Ruth Bernhard (1905-2006), a German-born American photographer known for her black-and-white still lifes and female nudes. The working files contain research materials, drafts, and recordings and transcripts of interviews for Mitchell's biography of Bernhard, Ruth Bernhard: Between Art and Life (2000); drafts of Mitchell's essays that appeared in Ruth Bernhard's book The Eternal Body (1986); as well as correspondence, proofs, financial documents, and publicity materials related to both projects.
Location: This collection is stored offsite at the ReCAP facility.
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Margaretta K. Mitchell is a professional and fine art photographer, author, and educator based in the San Francisco Bay Area. She holds degrees from Smith College and the University of California, Berkeley. As a professional photographer, Mitchell photographs people, gardens, interiors and other assignments, and she exhibits her fine art photography internationally.

Throughout her career, Mitchell has drawn attention to 20th century women photographers, whose contributions had often previously been excluded from major exhibitions and reviews. In 1979, Mitchell published Recollections: Ten Women of Photography and curated a traveling exhibition under the same name, which opened at the International Center of Photography (ICP) in New York City. The book and exhibition showcased the work of ten living women photographers, among them Berenice Abbott and Ruth Bernhard. Mitchell continued her collaborative relationship with Ruth Bernhard for many years; she later composed the text for The Eternal Body (1986), Bernhard's first photographic monograph of nudes, and published the first biography of Bernhard, Ruth Bernhard: Between Art and Life (2000), which was based on her extensive interviews with the artist and her colleagues.

and related editorial correspondence, notes, announcements, and brochures. There are also a few original letters to and from Ruth Bernhard throughout.

**Arrangement**

Materials are arranged into two file groups by book project. Within those file groups, original order was maintained.

**Access and Use**

Access
Open for research.
For preservation reasons, physical access to original audiocassettes is restricted.
This material is stored off site. Please allow 24-48 hours for retrieval.

Restrictions on Use and Copyright Information
Single photocopies may be made for research purposes. No further photoduplication of copies of material in the collection can be made when Princeton University Library does not own the original. Permission to publish material from the collection must be requested from the Associate University Librarian for Rare Books and Special Collections. The library has no information on the status of literary rights in the collection and researchers are responsible for determining any questions of copyright.

**Acquisition and Appraisal**

Provenance and Acquisition

Appraisal
No materials were removed from the collection during 2018 processing.

**Related Materials**

Related Archival Material
*Ruth Bernhard Papers (C1468)*

**Processing and Other Information**
Encoding
This finding aid was produced using the Archivists' Toolkit 2018-02-06T13:01-0500

Descriptive Rules Used
Finding aid content adheres to that prescribed by Describing Archives: A Content Standard.

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Description: Consists of recorded interviews with Ruth Bernhard, Michael Kenna, Avery McGinn, David Holman, Gwen Evans, and Saïd Nuseibeh. 16 audiocassette tapes, plus 1 empty case.

Access:
For preservation reasons, physical access to original audio and visual media in a variety of magnetic and optic formats is restricted. The Department of Rare Books and Special Collections does not have playback equipment and facilities, and all original media, especially in obsolete formats, must be digitally remastered or converted in accordance with prevailing
preservation standards in order to be safely accessed. Subject to curatorial approval, patrons may request duplicates of such original media, but will be responsible for both the cost of digital conversion and the cost of the duplicate, payable in advance. Public Services staff handles all such requests. Depending on the nature of the media, this process can take several months.

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