

**Visual Resource Collection
Department of Art History
University of California, Riverside**

**Mirza Dickel Photographs Collection
February 2023**

DESCRIPTIVE SUMMARY

Title: Mirza Dickel Photographs Collection

Creator: Department of the History of Art, University of California, Riverside

Size: 2881 35mm slides and 388 color stereoscopic views. The collection is housed in three standard document boxes totaling 1.5 linear feet.

Repository: The collection is housed in the Visual Resources Collection, Department of the History of Art, University of California, Riverside, as part of a long-term loan from the Society of Architectural Historians. The Society of Architectural Historians is the owner of the collection.

Abstract: The Mirza Dickel Photographs Collection is comprised of two main categories of slide film: a) 2281 35mm slides representing her domestic and international travel from the 1960s through the 1990s, and b) 388 color stereo transparencies most of which capture architecture in England, France, Italy, Greece, Wales, Ireland and Scotland. Additional unlabeled photographs capture architecture from the United States, Europe and Latin America. A percentage of photographs also display Dickel's interest in botanical and garden landscaping. Some miscellaneous vacation photographs can be found as well. The collection is largely unprocessed.

Language: Records are in English.

ADMINISTRATIVE INFORMATION

The records of the Mirza Dickel Photographs Collection are available for research.

Access is restricted to materials prepared by the Visual Resources staff. All materials must be viewed in the Visual Resources Collection (VRC), ARTS 329 and may not be removed to another area without permission of Visual Resources Curator or designee. Materials must be handled carefully and kept in order. Materials must not be leaned upon, altered, folded, ripped, or traced upon. Marks may not be added or erased from materials. Materials must be returned directly to Visual Resources staff and inspected before the researcher leaves the VRC.

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additional copyright holders exist and if additional clearances are necessary. Permission to publish is not required. However, permission to publish does not constitute a copyright clearance. The researcher is the sole responsible party for determining further copyright restrictions. The Visual Resource Collection, the Department of the History of Art, the University of California, and the Society of Architectural Historians are not responsible for the misuse of copyrighted material.

Preferred Citation: [Identification of item]. Society of Architectural Historians, Mirza Dickel Photographs Collection/Archive [Gift of Paul T. Dickel, 2022]

Acquisition Information: The collection was gifted to the Society of Architectural Historians by Paul T. Dickel in 2022. The collection was delivered to the Visual Resource Center (VRC) at the University of California, Riverside (UCR) from the Society of Architectural Historians in the Summer of 2022. As a whole, the collection has been received as part of the *Color Film Emergency Project* and are on long-term loan from the SAH.

Processing Information: The finding aid was written by Diego Irigoyen and Sonja Sekely-Rowland, 2022-2023. Finding aid content follows the guidelines suggested by *Describing Archives: A Content Standard*.

Physical Characteristics and Related Technology: The collection consists of 35mm slide film and 35mm color stereographic film. These are physical slides and, as such, do not require technology to access them. However, viewing is aided by loupes and lightboxes.

Online Access:

Digital contact sheets of the collection have been prepared and may be viewed online through the Online Archive of California (OAC).

Visit: ([insert link here](#)).

A small portion of the 35mm collection has been digitized and may be viewed online through the SAHARA Public Collection on Jstor (July 2024).

Visit: <https://www.jstor.org/site/sahara/sahara-community-collection>

Search: "Mirza Dickel"

None of the stereoscopic views have been digitized (July 2024).

HISTORICAL NOTE

Mirza Dickel (1922-2012) was an interior designer of the Pacific Northwest and was renowned for her Pacific Coast-inspired sense of Modernism in contemporary interior design. She was an early advocate for restoring historic homes and worked on many throughout her career. She joined the Society of Architectural Historians and served as the Northern Pacific Coast chapter president from 1980-1982. She then served on the board of directors at the national level from 1982-1984. In 2009, Dickel and her husband were honored with the Marion Dean Ross Service Award. Dickel was also the president of the Portland chapter of the American Institute of Designers.

Initial, partial processing of this collection was undertaken as part of a *NEH Humanities Collections and Reference Resources Program* grant. The project was designed to build on a problem identified by the Society of Architectural Historians in 2013, dubbed the Color Film Emergency Project (CFEP). The CFEP emerged from the realization that numerous and valuable 35mm slide collections created and

amassed by architects, scholars, preservationists, design practitioners and photographers of the built environment are threatened with loss, neglect, destruction, and environmental damage. The grant was a collaborative effort between the Society of Architectural Historians (SAH), the University of California at Riverside (UCR) and the University of California, Santa Barbara (UCSB). The inclusion of the Mirza Dickel Photographs Collection occurred in response to a survey originally disseminated in 2013 to members of the SAH. The 2013 survey was conducted by the SAH executive director Pauline Saliga, then second vice-president Dr. Kenneth Breisch, and SAHARA co-editors Jeffrey Klee and Jackie Spafford. In 2020 project directors, Jackie Spafford (UCSB) and Sonja Sekely-Rowland (UCR) working under the aegis of the NEH foundational grant followed up with select respondents of the 2013 survey. The Dickel collection was determined to be of significant value to researchers of the built environment and a good fit for the grant project.

Diego Irigoyen, the Digital Resource Specialist at UCR, and Graciela Pacheco, an undergraduate student intern at UCR (spring '23), are responsible for subsequent processing.

SCOPE AND CONTENT

The Mirza Dickel Photographs Collection is a comprised of two main categories of slide film. First, 2281 35mm slides representing her domestic and international travel from the 1960s through the 1990s with a small selection from 2002. In some instances, the photographs were taken while participating in Society of Architectural Historians Study Tours, other photographs represent her personal research of the built environment. Some personal family photos are interspersed among photographs of architectural works. Second, the collection consists 388 color stereoscopic slides most of which capture architecture in England, France, Italy, Greece, Wales, Ireland and Scotland. Additional unlabeled photographs of vernacular architecture appear to be from the United States, Europe and Latin America. A percentage of photographs also show Dickel's interest in botanical and garden landscaping. Some miscellaneous vacation photographs can be found as well.

ORGANIZATION AND ARRANGEMENT

35mm Slides (standard film):

Dickel's standard 35mm slides represent four decades of photography, 1960s-1990s. The collection was received in 79 Kodak yellow slide boxes (or similar housing), plus one archival box. On the whole, the collection was dusted and transferred to appropriate archival housing. Organization follows Dickel's methodology: first by decade, then followed by location. Wherever possible, slides have been placed in order by exposure number.

Stereoscopic Views:

The slides have been lightly air dusted and organized into 35 archival sheets with 10 slides per sheet except for one page which has 8 slides. Two additional sheets accommodate the standard 35mm slides that were received with the stereos for a total of 37 sheets and 388 slides. Each page has been numbered in the margin.

There were two logics behind their organization. First, slides that were marked with identifiable information on location were grouped by country. Second, slides without identifiable information were grouped by subject matter. Within each set, efforts were made to organize the slides by the sequence number on the housing or if sequence could not be identified photographs were grouped by housing type.

In some instances, slides from unique trips will be easily identified and the route of travel through various countries can be traced.

BOX 1:

Folder A: Documentation

Folder 1: Luneberg/Lubeck, 1982

Folder 2: Yucatan/Guatemala, 1981

Folder 3: Mexico, 1966

Folder 4: Venice, 1968

Folder 5: Milan, 1968

Folder 6: France, 1968

Folder 7: Torcello/Verona, 1968

Folder 8: England, 1960

Folder 9: Copan/Mexico City, 1970s

Folder 10: San Miguel, 1979

Folder 11: Savannah, GA, 1979

Folder 12: San Cristobal, 1970s

Folder 13: Japan, 1970s

Folder 14: Mexico, 1970s

Folder 15: Savannah, GA, 1970s

Folder 16: New Orleans, 1979

Folder 17: Germany, 1970s

Folder 18: Rome, 1978

Folder 19: Rome, 1975

Folder 20: Como, Italy, 1975

Folder 21: Venice, 1975

BOX 2:

Folder 1: Austin/Phoenix, 1983

Folder 2: Tucson/Sonora, 1983

Folder 3: Bangkok, 1980s

Folder 4: Germany, 1982

Folder 5: Santa Giulia, 1986

Folder 6: Miami, 1981

Folder 7: Phoenix/Mexico, 1983

Folder 8: New Haven, 1982

Folder 9: Virginia, 1981

Folder 10: Rochester/Buffalo, 1983

Folder 11: San Antonio, 1980

Folder 12: Santa Fe, 1981

Folder 13: Chico, CA, 1988

Folder 14: Minneapolis, 1980s

Folder 15: Roll C, Unidentified, 1980s

Folder 16: Roll E, Unidentified, 1980s

Folder 17: Chataqua/Vollum, 1980s
Folder 18: New Orleans, 1994
Folder 19: Los Angeles/San Diego 1998
Folder 20: Natchitoches, 1993
Folder 21: Mississippi, 1990s
Folder 22: Guadalupe, 1991
Folder 23: Rome, 1990s
Folder 24: Provence, 1997
Folder 25: Paris, 1994
Folder 26: Prague, 1990s
Folder 27: Rolls X & Z, Unidentified, 1990s

BOX 3:

Folder 1: Stereoscopic Views, England, Botanical, France (sheets 132-145)
Folder 2: Stereoscopic Views: France, Italy, Ireland, Wales (sheets 146-156)
Folder 3: Stereoscopic Views: Wales, Greece, Yosemite, others (sheets 157-168A)
Folder 4: 35mm slides: Italy/India (sheets 168B-173)

ORIGINAL SLIDE BOXES AS RECEIVED:

1960s – 12 boxes total (See Archival Box #1)

1. Mexico Box #1
2. Mexico Box #2
3. Mexico Box #3
4. Mexico Box #4
5. Torcello/Verona
6. Milan, 1968
7. France
8. Venice
9. #1: Plymouth
10. #3: Edinburgh, Shropshire, Scotland
11. #4: Stirling to Coventry
12. #5: Cambridge, London, New York

1970s – 23 boxes total (See Archival Boxes #1 and #2)

1. Red Plastic Case #1 Rome
2. Red Plastic Case #2 Rome
3. Red Plastic Case 'C' Venice
4. Red Plastic Case 'A' Como
5. #1 Rome '78
6. #2 Rome '78
7. Marburg
8. Savannah
9. New Orleans
10. Taxco A
11. San Cristobal #1
12. San Cristobal #2

13. Monte Alban, Dec. '74
14. Oaxaca, Dec. 74
15. Oaxaca 3, '78
16. San Miguel
17. Copan
18. Mexico
19. Guatemala
20. Unmarked '79 (United States)
21. Kobe #7
22. Kyoto #4
23. Ise/Nara #1

1980s – 30 boxes total (See archival box #2)

1. Luneberg/Lubeck, 1982 - 35 Images (*digitized and uploaded to SAHARA, 5/23*)
2. Bangkok #1
3. Bangkok #2
4. Aalto, Hildensheim, Hanover
5. Goslar, Braunschweig
6. Beilfeld, Bremen, Clopenburg
7. Kossel, Gropius
8. Santa Giuliana (1986) & Villa Lanti (2002)
9. Sonora, Mexico (1982)
10. Yucatan, Mexico (1980)
11. Mexico, Guatemala, Extra Personal (1980)
12. Vermont/Virginia #1 (1981)
13. Vermont/Virginia #2 (1981)
14. Virginia #1
15. Virginia #2
16. New Haven #1 (1982)
17. New Haven #2 (1982)
18. New Haven #3 (1982)
19. Rochester/Buffalo
20. Miami (1980)
21. Phoenix/Mexico (1983)
22. Austin/Phoenix/Tucson (1983)
23. Santa Fe #1 (1981)
24. Santa Fe #2 (1981)
25. San Antonio/ Case House Well (1980)
26. Chautauqua (?)
27. SAH Minneapolis
28. SAH Chicago (1988)
29. Unmarked #1
30. Unmarked #2

1990s – 14 Boxes Total (See archival boxes #2)

1. Guadeloupe "A" (1991)
2. Guadeloupe "B" (1991)
3. Guadeloupe "C" (1991)

4. Rome (1994)
5. Provence #1 (1997)
6. Provence #2 (1997)
7. Paris (1994)
8. Prague/Vienna
9. New Orleans, Christmas, 1994
10. Natchitoches, 1993
11. LA/San Diego, SAH, #1, 1998
12. LA/San Diego #4
13. Unmarked, 1989-1990
14. Unmarked

35mm Archival Slide Box: (See archival box #3)

Contents: 104 35mm color slides & 1 glass lantern slide

This box includes 105 slides of a variety of global sites that are loosely described. Some slides contain markings that refer to a previous system of organization. It is not clear if these images have been culled from the categories above, or who may have been responsible for this grouping.

35mm Stereoscopic Views: (See archival box #3)

The stereoscopic views arrived loose within in a carousel box (no carousel) with a majority having been separated in a large Ziplock bag. There were additional slides that were in small tray boxes within the larger box. There was no apparent logic to their separation; the organization was random.

Subject content by sheet:

Sheets 1 – 12: Photographs of vernacular architecture, historic landmarks and garden landscaping across England.

Sheet 13: Half of this page are photographs of vernacular architecture in England and the other half are botanical/garden landscape photographs.

Sheets 14 – 21: Photographs of vernacular architecture in France

Sheet 22: Half of this page are photographs of architecture in France and the other half are botanical photographs.

Sheet 23 & 24: Photographs vernacular architecture from Italy.

Sheet 26: Photographs of vernacular architecture in Wales and Scotland.

Sheets 27 & 28: Photographs of vernacular architecture in Greece.

Sheet 29: Photographs of Yosemite National Park.

Sheet30: Set of unidentified photographs, vernacular architecture, looks to be from a European country.

Sheet 31: Set of unidentified photographs, some appear of American, European and Latin American vernacular architecture.

Sheet 32: Botanical and garden photographs, some are labeled as being from “Victoria Garden.”

Sheet 33: Botanical and garden photographs, some labeled as being from “McKenzie Pass.”

Sheet 34: Botanical and garden photographs, one labeled as “Magnolia Sargentiana.”

Sheet 35: Set of miscellaneous photographs. A few appear to be vacation photographs.

Sheet 36: Set of miscellaneous stereo transparencies that have been cut in half. Any labeling has also been cut in half. Some appear to be examples of American, European, and Latin American vernacular architecture some interior and exterior, and communal market photographs.

Sheet 37: Set of miscellaneous photographs. Mainly botanical and landscape photography and some vernacular architecture photographs.

GEOGRAPHIC TERMS

Aalto, Alvar

Austria

Vienna

Thailand

Bangkok

Czech Republic

Prague

England

Cambridge

Coventry

London

Shropshire

Stirling

France

Guadaloupe Isl.

Paris

Provence

Germany

Beilfeld

Braunschweig

Bremen

Cloppenburg

Goslar

Hildensheim

Hanover

Lüneburg

Lübeck

Marburg

Greece

Gropius, Walter

Guatemala

Honduras

Copan

Ireland

Italy

Como

Milan

Rome

Torcello

Venice

Villa Lanti

Japan

Ise

Kobe

Kyoto

Nara

Mexico

Chichen Itza

Monte Alban

Oaxaca

San Cristobal

San Miguel de Allende

Sonora

Taxco

Uxmal

Yucatan

United States

Austin, TX

Buffalo, NY

Chicago, IL

Miami, FL

Los Angeles, CA

Minneapolis, MN

Natchitoches, LA

New Haven, CT

New Orleans, LA

New York, NY

Phoenix, AZ

Plymouth, MA

Rochester, NY

San Antonio, TX

San Diego, CA

Santa Fe, NM

Savannah, GA

Tucson, AZ

Vermont

Virginia

Yosemite

Scotland

Edinburgh

Wales