

# Winter Prather collection

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This finding aid was produced using the Archivists' Toolkit

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## Summary Information

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<b>Repository</b>	History Colorado, Stephen H. Hart Library & Research Center
<b>Creator - Photographer</b>	Prather, Winter Phillips, 1926-2005
<b>Title</b>	Winter Prather collection
<b>Date</b>	1862-2000
<b>Extent</b>	11.7 linear feet (approximately 745 photographic prints, 785 35 mm negatives; 330 35 mm color slides; 5535 120 mm negatives; 1053 120 mm color slides; 278 4x5" negatives and positive transparencies; 225 5x7" or larger negatives and positive transparencies; 55 mounted color transparency sheets composed of 120 mm color slides; 3 handmade photograph books; one artist portfolio; and manuscript materials in 36 boxes)
<b>Language</b>	English
<b>Abstract</b>	This collection is primarily composed of photographs taken by Winter Prather (1926-2005), a prominent commercial and fine art photographer, and also includes his legal and financial documents, notes, and correspondence. Printed material featuring Prather's photographic work is also included in the collection.

### Preferred Citation note

Winter Prather collection, Ph.00332, History Colorado, Denver, Colo.

## Biographical Note

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Winter Phillips Prather (1926-2005) was a prominent commercial and fine art photographer working in Denver, Colorado and Taos, New Mexico from the 1940s to the 1970s. He was born in Pontiac, Michigan on May 13, 1926 to Louise Agnes Winter (1894-1976) and Allen Ransom Prather (1892-1967) and was an only child. Prather attended the University of Denver and graduated in 1945 with a Bachelor of Arts in History. Between 1945 and 1950, Prather completed graduate coursework in art and art history at the University of Denver. Prather took photographs throughout his college years. He began to sell his work during graduate school and marked 1948 as the beginning of his career as a professional photographer.

In 1951, the Denver Research Institute hired Prather to photograph atomic bomb tests. For the next year, he shot still photographs and assisted with high speed motion picture shooting of the Institute's Underground Explosive Tests in Utah.

Prather left the Denver Research Institute the following year to pursue a career in freelance photography. Photographing mostly in Denver over the next 20 years (except for a stint in New York City from 1957-1958), Prather was a success in both fine art and commercial photography. His photographs were featured in *Camera*, *Modern Photography*, *Domus*, *American Heritage*, *Applied Photography*, and *Holiday* magazines. Prather's commercial clients included the Carborundum Company, the Mithun Ad Agency, and Johns Manville, and he was known to bill \$1,000 per day. He also worked with several local and international architects such as Gio Ponti, who designed the Denver Art Museum.

During this time, Prather was drawn into the social and professional circles of the photographic elite. In the 1950s, Prather met or established relationships with luminaries such as Ansel Adams, Minor White, John Morris, Edward Weston, and Beumont Newhall. Prather and White became particularly close as White frequently visited Denver to conduct workshops. An informal community that included Prather as well as Walter Chappell, Arnold Gasson, Syl Labrot, Nile Root, and James Milmo formed around these events.

In the early 1970s, Prather moved to the "Adobe Acre," the Prathers' sprawling family home in Taos, New Mexico. After his mother's death in 1976, Prather defied her will and sold the home, using the money to finance a move to Basel, Switzerland. It was during this time that Prather began to suffer from mini-strokes that caused intense breaks with reality and interfered with his ability to work. Some believe that Prather's health issues may have been the result of toxic exposure to the selenium that he used to tone his prints. Prather achieved moderate success as a fine art photographer in Europe; his work was acquired by several collectors there. Yet, he had difficulty getting commercial work. Dwindling finances forced Prather to return to Denver the following year.

The deaths of his parents, the failed move to Europe, and a growing obsession with mysticism only served to exacerbate the photographer's mental and physical illnesses. Prather continued to have difficulty getting work, leading him into poverty and increased mental instability. Prather was committed to the state's care some time in the 1990s, his talent largely forgotten.

Prather died in Commerce City, Colorado on March 18, 2005. After his death, Prather's work was included in a group show of early contemporary Colorado photography at the now-defunct Gallery

Sink in Denver. Randy Roberts, owner of the Z Art Department, attended the show and later had the opportunity to purchase a group of the Prather's photographs. The result was a 200 print retrospective exhibition of Prather's work as well as an accompanying book.

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## Scope and Contents note

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This collection contains multiple photographic formats taken by photographer Winter Prather (1926-2005), circa 1940-1978. Formats include 8x10" and oversize gelatin silver prints and transparencies; oversize dye transfer prints; 120mm and 35mm polyester and cellulose acetate negatives and slides; and 4x5" and 5x7" polyester and cellulose acetate negatives). Due to the photographer's mental illness, many images in the collection were not initially labeled with dates, subjects, or locations. Photographs that were dated and identified were taken between 1940-1978 primarily in Colorado, New Mexico, and Utah. International locations such as Basel, Switzerland are also represented in the collection's photographic materials. Prather, a commercial and fine art photographer, began his professional career photographing Underground Explosion Tests of the atomic bomb for the Denver Institute of Technology. Prints and negatives from this era depict the visual results of the tests as well as friends and colleagues who worked alongside Prather on the project. Prather's commercial and fine art photographs make up the bulk of the collection. It is difficult to separate the two as the photographs were not labeled, and Prather brought the same sensibility to both types of work. These images are demonstrative of Prather's willingness to experiment and his mastery of diverse photographic genera's. Non-representational abstracts, industrial images, western landscapes, portraits, still-lives, and art reproductions can all be found amongst the collection's photographic materials. In addition, the collection also contains Prather's experimental work with reverse negative printing, composite images, and solarization. Personal photographs of Prather's friends and relatives as well as the "Adobe Acre," the Prather family home in Taos, New Mexico are also present in the collection. Finally, the collection also includes three large, photograph books handmade by Prather as well as a professional artist portfolio that dates from the early 1950's.

The collection additionally contains manuscript materials dating from 1958 to 1993, including Prather's correspondence, unpublished notes and manuscripts, legal and financial documents, and printed material that features the photographer's work.

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## Arrangement note

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The Winter Prather collection has been arranged as follows:

SERIES I. MANUSCRIPTS: Subseries A. Clippings; Subseries B. Correspondence; Subseries C. Ephemera; Subseries D. Financial and legal documents; Subseries E. Printed material; Subseries F. Unpublished notes and drafts.

SERIES II. PHOTOGRAPHS: Subseries A. Abstract photographs and studies; Subseries B. Agricultural and rural scenes; Subseries C. Animals; Subseries D. Architectural photography; Subseries E. Artist portfolio; Subseries F. Art reproductions; Subseries G. Cityscapes; Subseries H. Events and activities; Subseries I. Industry and transportation; Subseries: J. Landscapes; Subseries K. People; Subseries L. Press clippings and printed material; Subseries M. Still-lives.

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## Administrative Information

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### Publication Information

History Colorado, Stephen H. Hart Library & Research Center

### Copyright status

History Colorado owns copyright to this collection.

### Provenance

Gift of Bill O'Connor, 2000.

### Processing Information note

This collection was processed by Adrienne Evans in February 2016. Processing, cataloging, and digitization of this collection was supported by a 2015-2017 National Historical Records and Publications Commission (NHPRC) Access to Historical Records grant. Boxes 17-20 were treated for active mold growth. Active mold was removed from affected mats. Boxes were frozen and mold was cleaned from prints. This material will remain isolated from the rest of the collection.

### Digital copies

Selected digital images from this collection are available online on History Colorado Online Collections (<http://h-co.org/collections>). Search for "Prather."

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## Related Materials

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## Other related collections

As of the 1960s, Prather's work could be found in the permanent collections of the George Eastman House, the Museum of Modern Art, the Amon Carter Museum, the Columbus Art Museum, and the Denver Art Museum.

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## Controlled Access Headings

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### Corporate Name(s)

- Ballet Russe de Monte Carlo. -- Photographs
- Colorado National Bank. -- Photographs

### Personal Name(s)

- Barela, Patrocino, -1964 -- Photographs
- Chappell, Walter, 1925-2000 -- Photographs
- Danilova, Alexandra, 1907-1997 -- Photographs
- Prather, Allen Ransom, 1894-1967 -- Photographs
- Prather, Louise Agnes , 1894-1976 -- Photographs
- Thompson, Dody W. -- Photographs
- Weston, Edward, 1886-1958 -- Photographs

### Subject(s)

- Architectural photography
- Art--Colorado--Photographs
- Artists, painters--Photographs
- Artists--Colorado--Denver.
- Dance--Photographs
- Landscape photography--Colorado
- Landscape photography--New Mexico
- Photographers--20th century.
- Photography, Abstract
- Sculpture, American--Colorado--Denver--Photographs
- Still-life photography

## **Accession number**

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Accession # 2000.300



## Collection Inventory

### **SERIES I. MANUSCRIPTS, 1939-2000 0.6 linear feet**

#### **Arrangement note**

This series is arranged by record type.

#### **Scope and Contents note**

Dating from 1945 to 2000, this series includes media clippings collected by Winter Prather, incoming and outgoing correspondence, financial and legal documents, unpublished drafts and notes, and printed material that features Prather's work. It is important to note the difficulty of discerning Prather's handwriting as well as making sense of the way he organized his documents. During the late 1980's and early 1990's, Prather attempted to reorganize his drafts, notes, and letters autobiographically. Due to the photographer's state of mind, this organization made sense to Prather alone. The original organization of the manuscripts made it difficult to discern where long letters and documents began and ended. The manuscripts have been reorganized by record type. In addition, this series contains original documents and photocopies of documents that are not in History Colorado's possession.

### **Subseries A. Clippings files, 1960-2000 0.1 linear feet**

#### **Arrangement note**

This subseries is organized by subject.

#### **Scope and Contents note**

Dating from 1960 to 2000, this subseries is comprised of various magazine clippings collected by Prather. These clippings do not feature the photographer's work. The file, "Biographical annotations," includes clippings that Prather annotated with anecdotes and biographical facts. "Photographic beauty"

## Correspondence,

was Prather's original name for this file. It contains various clippings from photographic magazines and advertisements. Clippings in both files have been left in their original order.

**Box-folder**

Newspaper clippings, 1960-2000

1/1-5

Biographical annotations, circa 1990

1/6-7

"Photographic beauty" file, undated

1/8

**Subseries B. Correspondence, 1960-1993 0.2 linear feet****Arrangement note**

This subseries has been split into incoming and outgoing correspondence. It has been further organized by sender and intended recipient.

**Scope and Contents note**

Dating from 1960-1993, this subseries is comprised of Prather's incoming and outgoing correspondence to friends and professional acquaintances. It is important to note the difficulty of discerning Prather's handwriting as well as making sense of the way he organized his documents. During the late 1980's and early 1990's, Prather attempted to reorganize his letters autobiographically. Due to the photographer's state of mind, this organization made sense to Prather alone. The original organization of the correspondence made it difficult to discern where letters began and ended. Correspondence has been recognized by sender and intended recipient.

**Box-folder**

Incoming - Ansorge, Claudia, September 1, 1970

1/9

Incoming - Bancker, Pat, November 10, 1970-December 13, 1971

1/10

Correspondence,

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Incoming - Bishop, Barry, January 18, 1972	1/11
Incoming - Franklin, Ilse, May 27, 1971-September 17, 1974	1/12
Incoming - Gary, Samuel, December 2, 1971	1/13
Incoming - Gesquet, Octave, July 13, 1971	1/14
Incoming - Heller, Arnold, March 27, 1985	1/15
Incoming - Lichti, Germaine, 1978	1/16
Incoming - Linssen, E.F., November 29, 1971-December 10, 1971	1/17
Incoming - Miller, Craig, February 22, 1993	1/18
Incoming - Neunteuffel, Anton, September 14, 1960-April 12, 1962	1/19
Incoming - Newhall, Beaumont, May 12, 1960	1/20
Incoming - Phillips, Randall, September 1, 1970	1/21
Incoming - Pick, Michael, February 12, 1980	1/22
Incoming - Porter, Allan, March 21,1961-February 4,1983	1/23
Incoming - Semkow, Julie, September 8,1970	1/24

Correspondence,

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Incoming - Shaklee, Robert B., October 15, 1974	1/25
Incoming - Shiess, Patricia, August 5, 1980	1/26
Incoming - Sliker, F.R., November 26, 1974	1/27
Incoming - Suchy, Gert, January 18, 1970	1/28
Incoming - Tucker, Anne, December 10, 1979	1/29
Incomng - Unidentified, 1953-1973	1/30
Outgoing - Bishop, Barry, circa 1982	1/31
Outgoing - Chappell, Walter, December 2, 1987-May 11, 1990	1/32
Outgoing - Franklin, Ilse, 1975-1979	1/33
Outgoing - Lichti, Germaine, 1980	1/34
Outgoing - Nuss, Barbara, July 27, 1981	1/35
Outgoing - Pick, Michael, 1985	2/1
Outgoing - Porter, Allen, February 16, 1984-June 27, 1987	2/2
Outgoing - Shiess, Particia, April 5, 1983-February 4, 1993	2/3

## Ephemera,

Outgoing - [last name unknown], Gerard, April 15, 1985

2/4

Unidentified correspondence, February 16, 1984-April 28, 1984

2/5

**Subseries C. Ephemera, 1977-1988 0.05 linear feet**

**Arrangement note**

This subseries is arranged by record type.

**Scope and Contents note**

Dating from 1977 to 1988, this subseries is comprised of programs and newsletters from the Camera Obscura Gallery in Denver, Colo., including the program from Winter Prather's retrospective exhibit in 1982. This subseries also contains undated and blank postcards collected by Prather during his time abroad in Europe in 1977.

**Box-folder**

Camera Obscura Gallery programs and newsletters, 1982-1986

2/6

Postcards, 1977

2/7

**Subseries D. Financial and legal documents, 1977-1992 0.05 linear feet**

**Arrangement note**

This subseries is organized by record type.

**Scope and Contents note**

Dating from 1976 to 1992, this subseries is comprised of various financial and legal documents. Prather's bank statements, invoices, and receipts from 1977 and 1978 document how the photographer spent his

## Printed material,

money in Europe as well as his dwindling finances. The Prather estate bequest papers are comprised of documents related the contested estate of Prather's mother, Louise Prather. These include the deeds and sale papers of the "Adobe Acre" and correspondence between Prather and his lawyers. The Order to vacate notice from the City of Denver documents a turning point in Prather's quality of life. Prather was forced into the state's care shortly after this event.

**Box-folder**

Bank statements, 4/4/1977-10/13/1977

2/8

City of Denver Order to Vacate (Prather's residence in Denver), 9/3/1992

2/9

Invoices and receipts, 1977-1978

2/10

Prather estate bequest documents, 1977

2/11

**Subseries E. Printed material, 1958-1972 0.15 linear feet****Arrangement note**

This subseries is arranged by magazine/media issue.

**Scope and Contents note**

Dating from 1958 to 1972, this subseries is comprised of magazines and press articles that published Prather's photographic work. With the exception of the article by Ernest Haas, these magazines are all original issues. An exhibition catalog of Wolfgang Pozeba's sculptures is also included in this subseries. Prather was responsible for all photographs published in the catalog.

**Box-folder**

Applied Photography, No. 11, 1958

2/12

## Unpublished notes and manuscripts,

Applied Photography, No. 30, 1966	2/13
Basler Magazin, No. 14, 1978	2/14
Camera, No. 4, April, 1958	2/15
Camera, No. 7, July, 1967	2/16
Domus, 1972	2/17
<i>Photogram: Catalog of the Second International Denver Slide Exhibition, 1955</i>	2/18
"Why Long Exposure" by Ernest Haas, 1977	2/19
<i>Wolfgang Pozeba: Figure, Fragment, Selections, 1972</i>	2/20
<i>Wolfgang Pozeba: New Vision, 1977</i>	2/20b

**Subseries F. Unpublished notes and manuscripts, 1945-1975 0.5 linear feet**

**Arrangement note**

This subseries is arranged by document title.

**Scope and Contents note**

Dating from 1945-1975, this subseries is comprised Prather's handwritten, unpublished notes and manuscripts. These documents include "Graf Spree," an essay that Prather wrote in eighth grade; a notebook in which Prather kept lists of the books he read; a draft of one of Prather's professional

## PHOTOGRAPHS,

resumes; and Prather's notes on *Tales of the Tatras*, a book of folklore that the photographer thought was connected to one of his past lives.

**Box-folder**

Autobiographical, undated

2/21

Booklist notebook, 1945-1975

2/22

"Graf Spree," circa 1939

2/23

Inventory of photographic negatives, undated

2/24

"My Essential West," undated

2/25

Resume, undated

2/26

*Tales of the Tatras* notes, undated

2/27

Untitled and unidentified notes, undated

2/28

**SERIES II. PHOTOGRAPHS, 1862-1978 11.1 linear feet****Arrangement note**

This series is arranged by photographic subject or genre.

**Scope and Contents note**

This collection contains 8x10" and oversize gelatin silver prints and transparencies; oversize dye transfer prints; 120mm and 35mm polyester and cellulose acetate negatives and slides; and 4x5" and 5x7"



**Abstract photographs and studies,**

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polyester and cellulose acetate negatives taken by Winter Prather (1926-2005). Due to the photographer's mental illness, many images in the collection were not initially labeled with dates, subjects, or locations. Judging by the photographer's most active years, it is most likely that the majority of the photographs in the collection were taken between 1940 and 1978. Locations depicted are primarily in Colorado, New Mexico, and Utah--where Prather spent much of his life. International locations such as Basel, Switzerland are also represented in the collection's photographic materials. Prints in this series represent Prather's professional life, including his time as a photographer for the Denver Institute of Technology as well as his freelance commercial and fine art photography work. This series also reflects Prather's personal life. It contains portraits of friends, family, pets, and the "Adobe Acre," the Prather family home in Taos, New Mexico.

**Subseries A. Abstract photographs and studies, undated 2.0 linear feet****Arrangement note**

This subseries is organized by photographic subject.

**Scope and Contents note**

This primarily undated subseries is comprised of 8x10" and oversize gelatin silver prints and transparencies; 120mm and 35mm polyester and cellulose acetate negatives and slides; and 4x5" and 5x7" polyester and cellulose acetate negatives taken by Winter Prather (1926-2005). Due to the photographer's mental illness, many images in the collection were not initially labeled with dates, subjects, or locations. This subseries contains Prather's abstract and experimental photographic work. Images in this subseries are characterized by their lack of immediate visual association with the object world. Prather created abstract images from nature, everyday objects and tools, and the work of other artists and craftsmen. Also, Prather occasionally manipulated his abstracts in the darkroom. The "Composite images" and "Photograms" files are prime examples. In addition, the "Non-representational" files are of particular note. These images lack visually recognizable objects and instead emphasize design, texture, and pattern.

**Box-folder**

## Abstract photographs and studies,

Bank vaults, undated	7/1, 18/1, 20/1
Christmas trees, undated	7/2, 26/1
Composite images, undated	4/1-17, 7/3, 16/1, 18/2, 23/1-17
Czechoslovakian lace, undated	7/4
Multiple subjects - Automobiles and trees, undated	26/2
Multiple subjects - Cemeteries, reflections, architectural photographs, grasses, vehicles, undated	26/3
Multiple subjects - Christmas tress, fireworks, water, automobiles, objects, pipes, undated	26/4
Multiple subjects - Interiors, sculpture, trees, grasses, objects, undated	26/5
Multiple subjects - Shadows, water, trees, reflections, architectural photographs, undated	26/6
Nature - Clouds, undated	4/18-19, 7/5-6, 16/2-4, 18/3, 20/1, 21/1, 26/7
Nature - Grasses, flowers, and spider webs, undated	3/1-2, 4/20-36,

## Abstract photographs and studies,

7/7-9,  
16/5-7,  
18/4, 21/2,  
26/8-9,  
Box 34,  
Box 36

Nature - Icicles and winter scenes, undated

3/3,  
4/37-38,  
7/10, 16/8,  
18/5, 26/10

Nature - "Puffball Series," undated

4/39-47,  
7/11,  
23/18-19

Nature - Rock formations, undated

3/4, 4/48,  
7/12,  
16/6, 18/4

Nature - Trees and leaves, undated

3/5,  
4/49-89,  
5/1,  
7/13-19,  
16/10-12,  
18/7, 20/2,  
21/3-4,  
27/1-3,  
Box 35

Nature - Water, undated

3/6, 5/2-14,  
7/20-21,  
16/13,

## Agricultural and rural scenes,

20/3, 27/4,  
28/1-2, 7

Non-representational, undated

3/7,  
5/15-31,  
7/22-28,  
8/1,  
16/14-17,  
18/8-9,  
20/4,  
21/5-7,  
23/20-22,  
24/1-3

Orthodontic equipment, 1964

8/2-3,  
16/18-19,  
18/10,  
20/5,  
21/8, 24/4

Photograms, undated

3/8

Playgrounds, undated

28/3

Store windows and displays, undated

18/11

**Subseries B. Agricultural and rural scenes, undated 0.5 linear feet****Arrangement note**

This subseries is arranged by photographic subject.

## Agricultural and rural scenes,

**Scope and Contents note**

This primarily undated subseries is comprised of 8x10" and oversize gelatin silver prints and transparencies; 120mm and 35mm polyester and cellulose acetate negatives and slides; and 4x5" and 5x7" polyester and cellulose acetate negatives taken by Winter Prather (1926-2005). Due to the photographer's mental illness, many images in the collection were not initially labeled with dates, subjects, or locations. Shots of farmland, dirt roads, and small towns make up the bulk of this subseries. Throughout his photographic career, Prather shot rural areas in Colorado, New Mexico, and Utah. Prather also shot rural areas in Kansas and Nebraska on behalf of American Heritage Magazine. These images are located in the files titled "Midwest" and "Midwest - Kansas."

**Box-folder**

Barns, farmhouses, and fences, undated

5/32-37,  
8/5-9,  
16/20,  
18/12, 20/6

Cemeteries, undated

5/38, 8/10,  
18/13

Cemeteries - New Mexico, undated

8/11

Dirt roads, undated

8/12, 18/14

Midwest, undated

8/13,  
28/4-5,  
29/1-7

Midwest - Kansas, undated

8/14-15

Pastures and fields, undated

5/38B,  
8/15B

## Animals,

**Subseries C. Animals, 1972 0.25 linear feet****Arrangement note**

This subseries is arranged by photographic subject.

**Scope and Contents note**

This primarily undated subseries is comprised of 8x10" and oversize gelatin silver prints and transparencies; 120mm and 35mm polyester and cellulose acetate negatives and slides; and 4x5" and 5x7" polyester and cellulose acetate negatives taken by Winter Prather (1926-2005). Due to the photographer's mental illness, many images in the collection were not initially labeled with dates, subjects, or locations. This subseries consists of Prather's images of domestic and wild animals. Photographs of the "Adobe Acre's" numerous resident cats make up the bulk of this subseries.

**Box-folder**

Antelope, 1972

16/21

Big horn sheep, undated

8/16

Birds/insects, undated

8/17, 16/22

Cats, undated

5/39-41,  
8/18-21,  
18/15

Cattle, undated

5/42-43,  
18/16

Dogs, undated

8/22

## Architectural photography,

"Hobbit" (Prather's pet rabbit), undated	8/23
Horses, undated	5/44, 20/7
"Pud" (pet dog), undated	8/24
Raccoons, undated	8/25
Sheep, undated	8/26
<b>Subseries D. Architectural photography, 1950-1978 1.1 linear feet</b>	
<b>Arrangement note</b>	
This subseries is arranged by photographic subject.	
<b>Scope and Contents note</b>	
<p>This subseries is comprised of 8x10" and oversize gelatin silver prints and transparencies; 120mm and 35mm polyester and cellulose acetate negatives and slides; and 4x5" and 5x7" polyester and cellulose acetate negatives taken by Winter Prather (1926-2005). Due to the photographer's mental illness, many images in the collection were not initially labeled with dates, subjects, or locations. Shots of the interiors and exteriors of homes and commercial buildings make up this subseries. During the height of Prather's success as a commercial photographer in Denver (1952-1972), architects and designers often hired Prather to photograph their buildings. Local architects such as Richard Crowther, Victor Hornbein, Ted Moore, Don Roark, John Scott, Bill Milburn, and James Sudler repeatedly employed Prather. International architects such as Gio Ponti and M. Pei were also among Prather's clients.</p>	
<b>Box-folder</b>	
Abandoned buildings, undated	5/45-50

## Architectural photography,

ADCDC Transportation Building (Denver, Colo.), undated	5/51-64
"Adobe Acre" (Prather residence in Taos, N.M.), circa 1951	5/65-73, 8/27-30, 19/1
Chapel in the Hills (Rapid City, S.D.), 1971	8/31
Churches, undated	8/32, 19/2, 29/8
Church by Bill Millburn (Boulder, Colo.) undated	5/74-76
Colorado National Bank (Denver, Colo.), 1965	5/77-78, 8/33, 16/23, 19/3
Denver Art Museum (Denver, Colo.), circa 1964	3/9, 8/34
Exteriors, undated	3/10, 5/79-93B, 9/1-7, 17/1-2, 19/4, 21/9-10
Exteriors - Galeria Escondida (Taos, N.M.), 1951	5/94
Exteriors - National Bureau of Standards (Gaithersburg, Md.), undated	5/95-98



## Architectural photography,

Federal Reserve Bank of Kansas City (Denver, Colo.), undated	5/99-101
Frankfurt, Germany, 1978	9/8
Graland Country Day School (Denver, Colo.), undated	9/9
Interiors, undated	
	<b>Box-folder</b>
Interiors - Air Force Academy (Denver, Colo.), undated	9/16
Interiors - Albuquerque, New Mexico, 1950	9/17
Interiors - Cheyenne Mountain Real Estate (Canon City, Colo.), undated	3/11B, 9/18, 20/8
Interiors - Decor/furniture, undated	5/133-137, 9/19-20, 17/5
Interiors - Solomon R. Guggenheim Museum (New York, N.Y.), undated	9/21
Jezeq residence, undated	9/22
Kansas, undated	9/23
Ludwig-Petterson store, undated	9/24

## Artist portfolio,

Mansions, undated	5/138, 29/10
Mile High Center (Denver, Colo.), undated	5/139-151
Rancho de Taos, N.M., undated	9/25
Stapleton Airfield (Denver, Colo.) undated	9/25b
Taos Pueblo (Taos, N.M.), undated	9/26, 17/6
University of Denver Hospital (Denver, Colo.), undated	9/27
Washington D.C., undated	9/28

**Subseries E. Artist portfolio, 1947-1964 0.25 linear feet****Box-folder**  
Box 33**Arrangement note**

This subseries has been left in its original order.

**Scope and Contents note**

Dating from 1955, this subseries is comprised of 12 gelatin silver prints bound together in a professional artist's portfolio.

**Subseries F. Art reproductions, 1963-1970 1.0 linear feet****Arrangement note**

This subseries is arranged by artistic medium and artist.

## Art reproductions,

**Scope and Contents note**

Dating from 1963 to 1970, this subseries is comprised of 8x10" and oversize gelatin silver prints and transparencies; 120mm and 35mm polyester and cellulose acetate negatives and slides; and 4x5" and 5x7" polyester and cellulose acetate negatives taken by Winter Prather (1926-2005). Due to the photographer's mental illness, many images in the collection were not initially labeled with dates, subjects, or locations. This series is made up of photographs that Prather took of other artists' work. Photographs include reproductions of paintings, prints, illustrations, photographs, ceramics, and sculpture. Some of these images, like Prather's photographs of Pre-Columbian pottery, are strictly reproductions; they are meant to document the work. Other photographs are more artistic or abstract. Prather may have turned to these images for inspiration. He also often incorporated images of other artist's work into his own.

**Box-folder**

Ceramics - Pre-columbian pottery, undated

9/29-36

Ceramics - Victorian pottery, undated

9/37

Illustrations, undated

9/38-39

Painting, undated

5/152-159,  
9/40-41,  
10/1

Painting - Crespin, Leslie, undated

10/2-3

Painting - Delanoe, Adeine, undated

10/4

Painting - Gillis, Bob, undated

10/5

Painting - Heaton, Bill, undated

10/6-7

## Art reproductions,

Painting - Kontny, Pavel, undated	5/160
Painting - Ribak, Louis, undated	10/8
Petroglyphs and pictographs, undated	10/9
Photography, undated	5/161
Photography - Pozeba, Wolfgang, 1977	17/7
Printmaking, undated	5/162-170
Printmaking - Women's fashions, 1890, undated	5/171-177, 24/5
Printmaking - Zimmerman, Marie, undated	10/10-11, 30/1
Sculpture, undated	5/178-203, 6/1-5, 10/12-21, 17/8-9, 19/6, 22/1-2
Sculpture - Barela, Patrocino, undated	10/22
Sculpture - Brancusi, Constantin, 1970	10/23

## Cityscapes,

10/24

Sculpture - Eggerling, Bob, 1963

10/25

Sculpture - Kolbe, Georg, undated

10/26

Sculpture - Kotoske, Roger, undated

10/27

Sculpture - Phipps-Pogzeba, Susan, undated

6/6-11

Spencerian script, undated

**Subseries G. Cityscapes, 1937-1972 0.25 linear feet****Arrangement note**

This subseries is arranged by location and photographic subject.

**Scope and Contents note**

Dating from 1937 to 1972, this subseries is comprised of 8x10" and oversize gelatin silver prints and transparencies; 120mm and 35mm polyester and cellulose acetate negatives and slides; and 4x5" and 5x7" polyester and cellulose acetate negatives taken by Winter Prather (1926-2005). Due to the photographer's mental illness, many images in the collection were not initially labeled with dates, subjects, or locations. This subseries is made up of street scenes and skylines that Prather shot in numerous locations. Photographs shot in Taos, New Mexico and Denver, Colorado make up the bulk of this subseries.

**Box-folder**

30/3

Alleyways, undated

## Cityscapes,

Bridges, undated	6/12, 10/28, 17/10
Cemeteries, undated	10/29
Columbia, Missouri, undated	10/30
Denver, Colorado, 1949-1972	6/13-23B, 10/31-34, 17/10-12, 19/7, 22/3
Jerome, Arizona, undated	10/35, 30/2
Las Vegas, Nevada, undated	10/36
Madrid, New Mexico, 1970	10/37
<b>Related Archival Materials note</b>	
See: Cityscapes--Jerome, Arizona	
New York, New York, undated	10/38
Pittsburgh, Pennsylvania, 1959	10/39
Rapid City, South Dakota, 1937	6/24

## Events and activities,

10/40

Salt Lake City, Utah, 1951

6/25-27,11/1

Streets, undated

11/2, 30/4

Taos, New Mexico, undated

**Subseries H. Events and activities, 1941-1976 0.5 linear feet****Arrangement note**

This subseries was arranged by event or photographic subject.

**Scope and Contents note**

Dating from 1941 to 1976, this subseries is comprised of 8x10" and oversize gelatin silver prints and transparencies; 120mm and 35mm polyester and cellulose acetate negatives and slides; and 4x5" and 5x7" polyester and cellulose acetate negatives taken by Winter Prather (1926-2005). Due to the photographer's mental illness, many images in the collection were not initially labeled with dates, subjects, or locations. Photographs in this subseries depict specific events and general activities. Photographs include images from Prather's personal life such as skiing trips with family as well as Prather's professional work such as the Underground Explosion Project that Prather photographed on behalf of the Denver Institute of Technology.

**Box-folder**

6/28-34

Air show in Cheyenne, Wyoming, 1941

11/3

Air Force Academy prom, circa 1950

11/4

Archery, 1970

## Events and activities,

Barbecue at Wayne Anderson's residence, undated	1/5
Billiards, undated	11/6
Cheyenne Frontier Day Rodeo (Cheyenne, Wyo.), 1949	11/7
Curtis Knock wedding, undated	11/8
Denver Institute of Technology--Underground Explosion Project (Utah and Colorado), 1951	6/35-38, 11/9-10, 19/8, 32/9
Fasnacht festival in Basel, Switzerland, 1978	11/11, 20/9
Funerals, undated	11/12
Junie Folsom's party, 1946	11/13
Karate, undated	11/14
Medical convention, 1960	20/10
"Own Your Own" art exposition at Denver Art Museum (Denver, Colo.), undated	11/15
Performance at Golden Horn Nighclub (Boulder, Colo.), 1952	11/16
Picnic at Cheeseman Park (Denver, Colo.),	6/38B



## Industry and transportation,

Rock climbing, undated	17/13
Shriners' Converntion, 1960	11/17
Skiing, 1954-1964	11/18, 17/14, 22/4, 31/1-2
Steamboat Springs Winter Carnival (Steamboat Springs, Colo.), undated	11/19
Taos, N.M. photography exhibition, 1976	11/20
Trip to Dinosaur Park (Rapid City, S.D.), 1941	11/21
Trish Richard's party, undated	11/22
Unidentified, undated	11/22
Waterskiing, undated	11/24, 22/5
Willa Allen wedding, undated	11/25

**Subseries I. Industry and transportation, undated 2.0 linear feet**

**Arrangement note**

This subseries was arranged by photographic subject.

## Industry and transportation,

**Scope and Contents note**

This primarily undated subseries is comprised of 8x10" and oversize gelatin silver prints and transparencies; oversize dye transfer prints; 120mm and 35mm polyester and cellulose acetate negatives and slides; and 4x5" and 5x7" polyester and cellulose acetate negatives taken by Winter Prather (1926-2005). Due to the photographer's mental illness, many images in the collection were not initially labeled with dates, subjects, or locations. Shots of industrial sites as well as modes of transportation make up this series. Numerous images of aircraft, locomotives, and automobiles can be found in this subseries. Prather also frequently photographed industrial sites including electric substations, factories/plants, mines, and oil refineries. While some of this work was for the sake of his artistic career, Prather also shot industrial sites on behalf of companies. For instance, he was employed by Argo-Midwest Industries, the Gary-Williams Energy Corporation, and Petro-Lewis Corporation to photograph oil fields and refineries.

**Box-folder**

Aircraft and aviation, undated

11/26-30,  
17/15,  
19/9, 22/6,  
24/6-7

Aircraft and aviation - Gliders, undated

11/31,  
20/11

Aircraft and aviation - Lowry Air Force Base (Denver, Colo.), undated

6/49-58

Aircraft and aviation - Stapleton Air Field (Denver, Colo.), undated

6/58b

Automobiles, undated

6/59-62,  
11/32-37,  
17/16,  
19/10,  
22/7,

## Industry and transportation,

	24/8-10, 31-3
Boats and ships, undated	6/63, 11/38
Carriages, undated	11/39
Coors Chemical Lab, Golden Plant (Golden, Colo), undated	11/40-42, 19/11, 20/12
Denver Post Office (Denver, Colo), undated	11/43, 19/12
Electric substations, undated	6/64-71, 12/1-5, 17/17, 20/13, 24/11-12
Furniture molding, 1950-1960	12/6, 20/14
Gas pumps, undated	12/7, 19/13
Gears, machinery, and equipment, undated	12/8-10, 17/18, 19/14, 31/4
Grain elevators, undated	6/72-75, 10/11, 17/19, 19/15

## Industry and transportation,

Locomotives and railroads, undated	6/76-78, 12/12-14, 17/20-21, 19/16
Mines, undated	12/15
Oil drilling, undated	12/16-25, 31/5
Oil fields, undated	12/26-27
Oil refineries and pipelines, undated	6/79-82, 12/28-36, 17/22-23, 22/8, 25/1-13, 31/6-5
Oil refineries and pipelines - Site shots, undated	12/37
Oil storage tanks, undated	12/38-40, 17/24, 24/13
Paper manufacturing plants, undated	17/25
Powerlines, undated	13/1, 17/26, 19/17, 31/8

## Landscapes,

Work sites and workers, undated	3/13, 6/83, 13/2-7, 17/27-29, 19/18, 20/15, 22/9-10, 24/14-19
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**Subseries J. Landscapes, 1862-1978 0.5 linear feet****Arrangement note**

This subseries was arranged by photographic subject.

**Scope and Contents note**

This primarily undated subseries is comprised of 8x10" and oversize gelatin silver prints and transparencies; 120mm and 35mm polyester and cellulose acetate negatives and slides; and 4x5" and 5x7" polyester and cellulose acetate negatives taken by Winter Prather (1926-2005). Due to the photographer's mental illness, many images in the collection were not initially labeled with dates, subjects, or locations. Images of mountain ranges, deserts, and bodies of water make up this subseries. Locations that have been identified include Arizona, Colorado, and New Mexico--places where Prather spent much of his life.

**Box-folder**

Abiquiu Dam, N.M., undated	13/8
Antietam National Battlefield (Sharpsburg, Md.), undated	13/9
Arizona and Utah, undated	13/10

## Landscapes,

Austria, 1978	13/11
Bodies of water, undated	6/84-87, 13/12-13, 20/16
Chimayo, N.M., undated	13/14
Deserts and sand dunes, undated	13/15-19
Highways, undated	6/88-90
Idaho, 1862	17/35
Mesa Verde National Park, undated	13/20
Mountain ranges, undated	3/14, 6/91-105B, 13/21-27, 17/30-31, 20/1, 22/11-12
New Mexico, undated	13/26
Red Rocks Amphitheatre (Morrison, Colo.), undated	6/106-108
South Platte River, undated	6/109

## People,

Southwest, undated	31/9
Unawep Canyon, Colo., undated	6/110-111
Utah, undated	31/10
Valleys,	19/19
<p><b>Subseries K. People, 1945-1973 1.0 linear feet</b></p> <p><b>Arrangement note</b></p> <p>This subseries is arranged by the names of the photographs' subjects.</p> <p><b>Scope and Contents note</b></p> <p>Dating from 1945 to 1973, this subseries is comprised of 8x10" and oversize gelatin silver prints and transparencies; 120mm and 35mm polyester and cellulose acetate negatives and slides; and 4x5" and 5x7" polyester and cellulose acetate negatives taken by Winter Prather (1926-2005). Due to the photographer's mental illness, many images in the collection were not initially labeled with dates, subjects, or locations. Portraits Prather shot of friends, relatives, and work colleagues make up this subseries. In addition, action shots of ballet and flamenco dancers can be found in this subseries. Models featured in Prather's commercial work are also included in this subseries</p>	
	<b>Box-folder</b>
Groups - Ballet Russe de Monte Carlo, 1950	13/27
Groups - Bertel, Gordon, and Minor White, undated	13/28
Groups - Centennial Bank Workers, undated	13/29

## People,

Groups - Father Gracer and unidentified, undated	13/30
Groups - Flamenco dancers, undated	13/31, 14/1-2, 22/13, 32/1
Groups - Heaton family, undated	14/3
Groups - Hermann, Gretel and Henry and Maja Gottlieb, undated	14/4
Groups - Hoffman, Jean, Willi Baum, and Norma Tresslev circa 1960	14/5
Groups - Honeywell family, 1960	14/6
Groups - Hooton, Bob and Peg Hooton, undated	14/7
Groups - Holton, George, D.A. Masurkie, Ted Proske, Lou Bowlds, Carol and Gordon Smith, 1951	14/8
Groups - McCurdy family, undated	14/9
Groups - Performers, undated	14/10, 17/32
Groups - Prather, Allen and Louise Prather, 1951	6/112-113
Groups - Prather family, 1951	6/114-115
Groups - Prather, Winter, and Dorothy Tefft, undated	14/11



## People,

Groups - Saint Andrews Choir, undated	14/12
Groups - Tefft, Cobbs, and Dorothy, undated	14/13
Groups - Unidentified, undated	3/15b, 6/116-118, 14/14-16, 20/2, 22/14
Individuals - Advertising models, undated	14/17
Individuals - Allen, Willa, 1951-1960	14/18, 22/14B
Individuals - Baum, Willi, 1951	32/8
Individuals - Barela, Patrocino, undated	6/119-120
Individuals - Bishop, Barry 1951	14/19, 32/7
Individuals - Bonnet, Wayne, undated	14/20
Individuals - Chappell, Walter, 1958	14/21
Individuals - Chebey, Victor, undated	14/22
Individuals - Clausen, Christine, 1968	14/23, 20/17

## People,

Individuals - Crespin, Leslie, undated	14/24
Individuals - Curtin, Phyllis, undated	14/25
Individuals - Danilova, Alexandra, undated	14/26
Individuals - Davis, Lila, undated	14/27-29
Individuals - Egri, Ted, undated	14/30
Individuals - Emeraz, Euralia, 1951	6/121-123
Individuals - Flaterski, Roland, 1951	32/9
Individuals - Fogarty, W., undated	6/124
Individuals - Franklin, Ilsa circa 1951	14/31-32, 20/18, 32/2
<b>Scope and Contents note</b>	
Includes photographs of Junie Folsom.	
Individuals - Franklin, Fredrick, undated	14/26
Individuals - Geiger, Betsy Jo, undated	14/33
Individuals - Graykowski, Chuck, undated	14/34

## People,

Individuals - Harris, Diane, 1973	14/35
Individuals - Helman, Jan, circa 1955	14/36, 32/6
Individuals - Hermann, Gretel, 1951-1955	14/37-38, 20/6, 32/8
Individuals - Hoffman, Gene circa 1951	14/39
Individuals - Hoffman, Mickey, undated	14/40
Individuals - Hooton, Peggy, 1951	32/8
Individuals - Jezek, Barbara, circa 1951	14/41, 32/3-4
Individuals - Jung, Gisella, undated	14/42
Individuals - Jung, Theodore, undated	14/43, 20/7
Individuals - Kramer, Gene, undated	14/44
Individuals - Lackmar, Jack, undated	14/45
Individuals - Leyden, Linda, undated	14/46, 20/8, 32/5-6,8
Individuals - Lyle, Margery, 1948	14/47

## People,

Individuals - Lynn, Barry, 1948-1951	6/125-127, 14/48, 32/2
Individuals - McCurdy, Ed, undated	14/49
Individuals - McNutt, Dean, 1948	14/50
Individuals - Morton, Betty, undated	14/51
Individuals - Nedomova, Alexandra, undated	14/52
Individuals - Nuss, Barbara, 1951	14/53, 20/9, 32/8
Individuals - Petterson, Jean, undated	6/128
Individuals - Pike, Alberta, undated	14/54
Individuals - Pilarski, Gitty 1951	32/8
Individuals - Prather, Allen, 1951	6/129-133, 14/55, 20/10, 32/7
Individuals - Prather, Louise, 1949	6/134, 15/1, 32/7

**Related Archival Materials note**

See: People - Individuals - Prather, Allen

## People,

Individuals - Prather, Winter, 1951-1955	3/15, 6/135-138, 15/2-3, 20/11, 22/14C 32/8
Individuals - Price, "Doughbelly," Not dated	15/4
Individuals - Rast, Joy, 1955-1956	15/5, 20/12
Individuals - Reynolds, [first name unknown], undated	15/6
Individuals - Reynolds, Jan, 1951	15/7, 32/11
Individuals - Rhamstein, Carlo, undated	15/8
Individuals - Roark, Joy, undated	6/139-140, 15/9
Individuals - Rowe, Bill, undated	6/141-142
Individuals - Ruby, Henry, undated	15/10
Individuals - Schmitt, Delphine, 1948	15/11
Individuals - Schoonmaker, Rodney, 1945-1946	6/143-144, 20/13

## Press clippings and printed material,

Individuals - Shiess, Patricia, 1978	15/12
Individuals - Sternberg, Magda, undated	15/13, 32/2
Individuals - Thaxter, Phyllis, undated	15/14
Individuals - Thompson, Dody Weston, circa 1952	15/15
Individuals - Tressler, Norma, undated	15/16
Individuals - Unidentified, undated	6/145-156, 15/17-24, 17/33, 20/14, 22/15-16
Individuals - Weston, Edward, circa 1952	15/25
Individuals - Williams, Marge, 1951	6/157-159, 20/15, 32/9
Individuals - [Last name unknown], Corrine, undated	15/26, 20/16
<b>Subseries L. Press clippings and printed material, undated 0.25 linear feet</b>	<b>Box-folder</b> 6/160-164, 15/27-29
<b>Arrangement note</b>	
This subseries is arranged by the title of the printed material.	
<b>Scope and Contents note</b>	

**Still-lifes,**

This undated subseries is comprised of 120mm and 35mm polyester and cellulose acetate negatives and slides; and 4x5" and 5x7" polyester and cellulose acetate negatives taken by Winter Prather (1926-2005). Due to the photographer's mental illness, many images in the collection were not initially labeled with dates, subjects, or locations. This subseries is made of photographs of textual documents and printed material such as books, magazines, and newspapers.

**Subseries M. Still-lifes, undated 0.5 linear feet****Arrangement note**

This subseries is arranged by photographic subject.

**Scope and Contents note**

This undated subseries is comprised of 8x10" and oversize gelatin silver prints and transparencies; 120mm and 35mm polyester and cellulose acetate negatives and slides; and 4x5" and 5x7" polyester and cellulose acetate negatives taken by Winter Prather (1926-2005). Due to the photographer's mental illness, many images in the collection were not initially labeled with dates, subjects, or locations. Photographs in this subseries depict mostly inanimate subject matter and common-place objects including ashtrays, cabinet hardware, camera equipment, paintbrushes, taxidermy, and thumbtacks. It is unknown whether or not Prather shot these images on behalf a commercial client.

**Box-folder**

Cabinet hardware, undated

6/166

Camera equipment, undated

6/167-170

Floral arrangements, undated

15/30

Garden tools, undated

6/171

Still-lives,

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Laboratory equipment, undated	15/31-32, 20/17
Ornamental figures, undated	6/172, 15/33
Paint brushes, undated	6/173, 15/34
Taxidermy and skeletons, undated	15/35, 17/34
Thumbtacks, undated	6/174