

Collection #
P 0927

**LAMAR RICHCREEK PHOTOGRAPH COLLECTION,
1990-2018, 2024**

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Processed by

Barbara Quigley
30 June 2026

Manuscript and Visual Collections Department
William Henry Smith Memorial Library
Indiana Historical Society
450 West Ohio Street
Indianapolis, IN 46202-3269

www.indianahistory.org

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COLLECTION INFORMATION

VOLUME OF COLLECTION:	1 photograph box; 1 photograph box of negatives and slides; 4 OVA photograph folders; 1 half-size OVB photograph box; 4 OVC photograph folders
COLLECTION DATES:	1990–2018, 2024
PROVENANCE:	Gift from the Estate of Margaret Jean Richcreek, 2026
RESTRICTIONS:	Any materials listed as being in Cold Storage must be requested at least 4 hours in advance.
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ALTERNATE FORMATS:	
RELATED HOLDINGS:	
ACCESSION NUMBER:	2026.0003
NOTES:	

BIOGRAPHICAL SKETCH

Lamar Richcreek worked as a banker before following his passion for photography into a second career as a fine art photographer and an adjunct professor of photography at the Herron School of Art and Design in Indianapolis. The subjects of his photographs include landscapes, the family farm, and portraits, as well as surreal juxtapositions. He wrote that, “My views of the landscape, agriculture, and the family farm are romanticized ones, originating from childhood experiences and visits to my grandfather’s farm in Central Indiana.”

Rodney Lamar Richcreek was born on 9 February 1947 in Marion, Grant County, Indiana, to George Edgar and Virginia Ribelin Richcreek. By 1950, the family lived in Delaware County, Indiana. Lamar had two younger brothers, Gary and Ronald. After attending Yorktown High School, Lamar earned a bachelor’s degree in business administration from Ball State University in 1969. He was drafted into the Army and was stationed in Korea, which is where he first began making photographs.

On 8 October 1977, Lamar married Margaret Jean Foxworthy (1948–1925), who was called by her middle name. In 1978 the couple bought a 1909 Tudor Revival/Craftsman style home with their friend, Mary Sinnock, in Historic Meridian Park in Indianapolis, which they renovated and shared with many friends and strangers who needed a place to stay. They hosted international students from around the world, becoming surrogate parents to them and later, grandparents to their children. In addition to welcoming the world to their home, Lamar and Jean enjoyed traveling, going to thirty-nine countries.

Lamar and other Meridian Park residents started a neighborhood crime watch block club, which led to researching the history of the area. In 1990, this resulted in getting Historic Meridian Park placed on the National Register of Historic Places for its American Arts & Crafts architecture.

Lamar worked as a banker for the People’s Bank and Trust for more than twenty years. Then in his 50s, he returned to school for a Master of Fine Arts degree from Vermont College of Fine Arts. He served as an adjunct professor at Herron for twenty years. His success as a fine art photographer resulted in a solo exhibition of his work at the Indianapolis Museum of Art in 2002.

Lamar died on 30 May 2018 in Indianapolis. A celebration of his life was held at the Indiana Landmarks Center on N. Central Avenue on 18 August 2018. Jean later established the Lamar Richcreek Memorial Fall Internship at the Aurora PhotoCenter in Indianapolis. Jean passed away on 17 May 2025, and a memorial service was held for her at Crown Hill Funeral Home on 14 June 2025. The remains of both Lamar and Jean were interred at Elm Ridge Cemetery in Muncie, Indiana.

Sources:

Ancestrylibrary.com (Accessed 30 June 2026):

Find a Grave

Marion County, Indiana, U.S., Marriage Index, 1925–2012

United States Federal Census, 1950

U.S., Cemetery and Funeral Home Collection, 1847–Current

U.S., School Yearbooks, 1900–2016

Aurora PhotoCenter. “Timbered Virtue: Lamar Richcreek”

<https://www.auroraphoto.org/timbered-virtue> Accessed 30 June 2026.

Ball State University School of Fine Arts. “Indiana Pastoral: The Photography of Lamar Richcreek” <https://muncieevents.com/event/10456> Accessed 30 June 2026.

Historic Meridian Park. “Celebration of Life for Lamar Richcreek,” 23 July 2018

<https://www.historicmeridianpark.org/celebration-of-life-for-lamar-richcreek/> Accessed 30 June 2026.

Historic Meridian Park. “In Memoriam: Lamar Richcreek,” 8 June 2018

<https://www.historicmeridianpark.org/in-memoriam-lamar-richcreek/> Accessed 30 June 2026.

Lamar Richcreek <https://lamarrichcreek.framer.website/> Accessed 30 June 2026.

Obituary for Lamar Richcreek <https://www.legacy.com/us/obituaries/indystar/name/lamar-richcreek-obituary?id=1682642> Accessed 30 June 2026.

Obituary for Margaret Jean Richcreek <https://www.dignitymemorial.com/obituaries/indianapolis-in/margaret-richcreek-12381532> Accessed 30 June 2026.

SCOPE AND CONTENT NOTE

This collection is composed primarily of photographs taken by Indianapolis photographer Lamar Richcreek in the 1990s and early 2000s. His subjects included the family farm, the Tuckaway home and yard, the Coca-Cola bottling plant, landscapes in Owen County and northern Indiana, limestone quarries in Bloomington, portraits of people staying at the Lighthouse Mission, young people cleaning up the Mapleton–Fall Creek neighborhood in Indianapolis, trees, and spiritual symbolism. Richcreek used 4x5, 120, and 35mm film in black-and-white and in color. The collection includes many prints, contact sheets, negatives, and a small number of slides.

There is also some manuscript material and ephemera, which include statements about Richcreek's work, camera and printing settings, his curriculum vitae, Lighthouse Mission brochures and newsletters, periodicals that published his photographs, and a draft of plans for a memorial service for Richcreek.

The collection is arranged into fifteen series as follows:

Series 1 – Ideal Farm series: This series is composed of old family photographs, some of which Richcreek combined with new elements, including a Cold War subseries.

Series 2 – Family Farm to Agribusiness: These photographs show fields, fields with signs, grain elevators, and silos.

Series 3 – Farm Work: This series includes images of egg yolks, corn cobs, agricultural-themed toys, children, bottled milk, Walmart, man raking dirt with downtown Indianapolis in background, grain elevators and silos, railroad crossing, Archer Daniels Midland sign, young man wearing an Andy Warhol Films T-shirt, patchwork, cornfields and other fields, and trees (1996, n.d.).

Series 4 – Photographs for School Work: These photographs arrived in a binder labeled “Misc School Work / Lamar / Photo 3 / Fall [19]93.” The images show a tower by trees, utility wires, figures among trees, Adirondack chairs, picnic table, trees, lily pads, church with damage [from a storm?], stained glass window, trees by water, limestone quarry, a fence, a bedroom, man by dresser with mirror, and a dog. There are also handwritten notes with camera settings and notes from instructors [Dornith Doherty, Linda Adele Goodine] at Herron School of Art and Design.

Series 5 – Tuckaway Gardens and House: These photographs show the interior of the house previously owned by George Meier and Nellie Simmons Meier, as well as garden features in the yard that appear to have been taken at night.

Series 6 – Coca-Cola Bottling Plant: These are black-and-white photographs of the plant in Indianapolis in 1991.

Series 7 – “Spirit Defined”, “Resurrection”, and “Greek Allegory” series: This series includes a manuscript page explaining that the “Spirit Defined” series sprung from a trip

Richcreek made to Puerto Rico. Images depict “The World’s Seven Great Crises,” “The Book of Revelation,” “Satan: The God of This Age,” a figure of a man by foliage, “The Threefold Nature of Man.” There are images of leaves, seashells and similar matter, and palm leaves. The Resurrection and Greek Allegory series include prints that each have two different adjacent images. Titles in the Greek Allegory series (1996) are “Persephone’s Promise,” “Delphi, Navel of the Earth,” and “Zeus and Hera Beware.”

Series 8 – Bloomington Limestone Quarry Photographs: These photographs include some taken at Independent Limestone Co. in Bloomington and possibly other quarries (1993, 1996, n.d.).

Series 9 – Landscapes: This series includes images of trees, trees in winter, trees by water, leaves on water (Mounds State Park in November 1990; Northern Indiana in 1994; autumn trees in Freedom, Owen County, October 1996), white houses, hay bales, silos, and lily pads.

Series 10 – Lighthouse Mission: This is a series of portraits (some with captions) and scenes of people dining together at the mission for people needing shelter (1995). There are also brochures and newsletters (1994–1995) for the mission, including some newsletters with photos by Richcreek.

Series 11 – Clean-up in Mapleton – Fall Creek Neighborhood: These photographs show children/teenagers onstage in an auditorium and outdoors cleaning up the neighborhood.

Series 12 – Photographs in Periodicals / Unidentified Landscapes: These photographs include portraits of a woman for *The Disciple* magazine (1998); photos of dolmen in Ireland’s Burren region, The Prayer Tree at Indiana’s Camp Chesterfield, and a petroglyph in New Mexico for *Branches: Whole Life Living for Indiana* (1994); and color photos of hoodoos and boulders in an unidentified mountainous area (n.d.).

Series 13 – Other Prints and Negatives: This series contains two black-and-white prints mounted on one board that appear to be blurry photos of an astronaut (perhaps taken from a television screen?), as well as negatives of a church interior, church exterior (with storm damage?), people, downtown Indianapolis buildings, zoo, portraits of children with a kitten, and trees in Charleston, South Carolina, in April 1992.

Series 14 – Manuscripts: This series includes Richcreek’s statements about his work (2002, n.d.), his curriculum vitae (ca. 2006), commentary by Linda Adele Goodine about Richcreek’s work (2024), and a listing of Richcreek’s photographs owned by the David Owsley Museum of Art at Ball State University in Muncie.

Series 15 – Celebration of Life: This series is composed of a photo of Lamar Richcreek and manuscript pages that appear to be from a draft for planning a Celebration of Life service for him (2018).

SERIES CONTENTS

Series 1: Ideal Farm

CONTENTS

Old family photographs combined with new elements, including a Cold War subseries. Two manuscript pages, 21 prints on 8x10 paper, and 17 sheets of contact prints. Two prints from [the Payne-Ribelin family farms near the Grant and Madison county line, farm belonging to Lamar Richcreek's mother's relatives, ca. 1920s–1940s], one shows a barn, the other shows turkeys.

Contact sheet documenting an installation of some of this series.

One black-and-white print of trees on the Payne-Ribelin family farm.

Two prints on 16x20 paper, 2004: “Rooster” and “Toy Tractor.”

Family Images and Family Farm [the Payne-Ribelin family farm near the Grant and Madison county line, ca. 1920s–1940s]: 9 large reproductions.

Family Images and Family Farm – 35 black-and-white 35mm acetate negatives.

Family Images / Richcreek Barn / Ideal Farm (Cold War) – 202 color 120 acetate negatives.

Ideal Farm – installation documentation – 12 black-and-white 120 acetate negatives.

CONTAINER

Photographs,
Box 1, Folder 1

Photographs,
Box 1, Folder 2

OVA Photographs,
Folder 1

OVB Photographs,
Box 1, Folder 1

OVC Photographs,
Folder 1

Cold Storage: Negatives,
Box 1, Folder 1 (stored on
bottom shelf below P
collection 35mm negs)

Cold Storage: Negatives,
Box 1, Folder 2 (stored on
bottom shelf below P
collection 35mm negs)

Cold Storage: Negatives,
Box 1, Folder 3 (stored on
bottom shelf below P
collection 35mm negs)

Series 2: Family Farm to Agribusiness

CONTENTS

Fields, fields with signs, grain elevators, silos – 11 color photographs and 7 sheets of contact prints.

Fields, fields with signs, grain elevators, silos – 72 color 120 acetate negatives.

CONTAINER

Photographs,
Box 1, Folder 3

Cold Storage: Negatives,
Box 1, Folder 4 (stored on
bottom shelf below P
collection 35mm negs)

Series 3: Farm Work

CONTENTS

Fifteen sheets of color contact prints: egg yolks, corn cobs, agricultural-themed toys, children, bottled milk, Walmart, man raking dirt with downtown Indianapolis in background, grain elevators and silos, railroad crossing, Archer Daniels Midland sign, fields of corn. Four sheets of black-and-white contact prints: toy tractor with trees in background, young man wearing an Andy Warhol Films T-shirt, patchwork, silos and grain elevators.

Fields, trees, corn fields, silos and grain elevators, patchwork, toy tractor, young man in Andy Warhol Films T-shirt – 147 black-and-white 120 acetate negatives.

Egg yolks, corn cobs, agricultural-themed toys, children, bottled milk, Walmart, man raking dirt with downtown Indianapolis in background, grain elevators and silos, railroad crossing, Archer Daniels Midland sign, fields of corn – 233 color 120 acetate negatives.

CONTAINER

Photographs,
Box 1, Folder 4

Cold Storage: Negatives,
Box 1, Folder 5 (stored on
bottom shelf below P
collection 35mm negs)

Cold Storage: Negatives,
Box 1, Folder 6 (stored on
bottom shelf below P
collection 35mm negs)

Series 4: Photographs for School Work

CONTENTS

Eleven black-and-white prints: a tower by trees, utility wires, figures among trees. Thirteen sheets of contact prints: Adirondack chairs, picnic table, trees, lily pads, church with damage [from a storm?], trees by water, limestone quarry, a bedroom, figures by trees.

CONTAINER

Photographs,
Box 1, Folder 5

Handwritten notes with camera settings, notes from instructors [Dornith Doherty, Linda Adele Goodine] at Herron School of Art and Design. [ca. 1993]

Photographs,
Box 1, Folder 6

Thirteen black-and-white prints, mostly of trees.

OVA Photographs,
Folder 2

Sixteen black-and-white 4x5 acetate negatives: trees, picnic table, Adirondack chairs, trees by water, stained glass window, man by dresser with mirror [ca. 1993].
Twenty black-and-white 120 acetate negatives: trees, figures by trees.

Cold Storage: Negatives,
Box 1, Folder 7 (stored on
bottom shelf below P
collection 35mm negs)

Trees, tower, utility wires, fence, figures among trees, dog, bedroom – 236 black-and-white 35mm acetate negatives.

Cold Storage: Negatives,
Box 1, Folder 8 (stored on
bottom shelf below P
collection 35mm negs)

Series 5: Tuckaway Gardens and House

CONTENTS

Two manuscript pages with information about the history of Tuckaway, titled “Tuckaway Gardens.”
Eight sheets of contact prints showing the interior of the house and the yard (some of these are very dark, and some had been folded), and some images of trailers.

Seven black-and-white prints of Tuckaway garden at night, showing the yard by streetlight, bench, and statue.

Three color prints of a concrete face in a brick wall, with foliage, in the yard at night.

Three color prints of a wooden bench in the yard at night.

Four color prints of a concrete bench by a brick wall in the yard at night.

Two color prints of yellow metal chairs in the backyard at night.

Five color prints of flower pot on a pedestal in the yard at night.

CONTAINER

Photographs,
Box 1, Folder 7

OVA Photographs,
Folder 3

OVB Photographs,
Box 1, Folder 2

OVB Photographs,
Box 1, Folder 3

OVB Photographs,
Box 1, Folder 4

OVB Photographs,
Box 1, Folder 5

OVB Photographs,
Box 1, Folder 6

Three color prints of concrete flower pots in the yard at night.

OVB Photographs,
Box 1, Folder 7

Five color prints of a garden statue in the yard at night.

OVB Photographs,
Box 1, Folder 8

Four color prints of a concrete birdbath in the yard at night.

OVB Photographs,
Box 1, Folder 9

Tuckaway Garden, 15 August 1995 – 20 black-and-white 35mm acetate negatives and 24 black-and-white 120 acetate negatives.

Cold Storage: Negatives,
Box 1, Folder 9 (stored on
bottom shelf below P
collection 35mm negs)

Tuckaway Garden, interior of Tuckaway house, trailers – 56 color 120 acetate negatives.

Cold Storage: Negatives,
Box 1, Folder 10 (stored
on bottom shelf below P
collection 35mm negs)

Five color slides: Tuckaway Garden series, 1995.

Cold Storage: Negatives,
Box 1, Folder 11 (stored
on bottom shelf below P
collection 35mm negs)

Series 6: Coca-Cola Bottling Plant

CONTENTS

One contact sheet of black-and-white contact prints

CONTAINER

Photographs,
Box 1, Folder 8

Nineteen black-and-white 35mm acetate negatives dated 7 July 1991; 30 black-and-white 35mm acetate negatives dated September 1991; eight black-and-white 120 acetate negatives dated September 1991.

Cold Storage: Negatives,
Box 1, Folder 12 (stored
on bottom shelf below P
collection 35mm negs)

Series 7: “Spirit Defined”, “Resurrection”, and “Greek Allegory” series

CONTENTS

One typed manuscript page explaining that the “Spirit Defined” series sprung from a trip Richcreek made to Puerto Rico. Color prints: two (torn) prints depicting “The Book of Revelation;” two prints and four contact sheets of seashells and other similar matter; one sheet of contact prints of palm leaves.

CONTAINER

Photographs,
Box 1, Folder 9

Five 20x16 color prints from “Spirit Defined” series: “The World’s Seven Great Crises,” “The Book of Revelation,” “Satan: The God of This Age,” a figure of a man by foliage, “The Threefold Nature of Man.”

OVB Photographs,
Box 1, Folder 10

Three black-and-white prints from “Resurrection” series (1995): one 14x11, two 20x16. [Each of these prints has two different adjacent images.]

OVB Photographs,
Box 1, Folder 11

Four 16x20 prints from “Greek Allegory” series (1996): “Persephone’s Promise” – one black-and-white vertically-oriented print and one color horizontally-oriented print; “Delphi, Navel of the Earth” (color); “Zeus and Hera Beware.” [Each of these prints has two different adjacent images.]

OVB Photographs,
Box 1, Folder 12

Twenty-five black-and-white 35mm acetate negatives and two color 35mm acetate negatives: “The Book of Revelation,” “The World’s Seven Great Crises,” “The Threefold Nature of Man,” leaves, a man by trees.

Cold Storage: Negatives,
Box 1, Folder 13 (stored
on bottom shelf below P
collection 35mm negs)

Leaves, seashells and similar matter, palm leaves – 68 color 120 acetate negatives.

Cold Storage: Negatives,
Box 1, Folder 14 (stored
on bottom shelf below P
collection 35mm negs)

“Resurrection Series” – 34 black-and-white 35mm acetate negatives appear to show images of leaves.

Cold Storage: Negatives,
Box 1, Folder 15 (stored
on bottom shelf below P
collection 35mm negs)

Series 8: Bloomington Limestone Quarry Photographs

CONTENTS

Eight black-and-white prints on 8x10 paper; 14 sheets of black-and-white contact prints (dated February 1993, September 1993, 1996, and n.d.); one sheet of color contact prints dated August 1996 of Bloomington quarries and French Lick. Some of the contact prints include images of children.

Six black-and-white prints of limestone with foliage.

CONTAINER

Photographs,
Box 1, Folder 10

OVB Photographs,
Box 1, Folder 13

Independent Limestone Co. in Bloomington (1993) and Bloomington limestone quarry and portraits of a child (1996) – 169 black-and-white 120 acetate negatives.

Limestone quarry and people – 12 color 120 acetate negatives.

Cold Storage: Negatives, Box 1, Folder 16 (stored on bottom shelf below P collection 35mm negs)

Cold Storage: Negatives, Box 1, Folder 17 (stored on bottom shelf below P collection 35mm negs)

Series 9: Landscapes

CONTENTS

Trees, trees in winter, trees by water, leaves on water (Mounds State Park in November 1990; Northern Indiana in 1994; Freedom [Owen County] in 1996): 20 sheets of black-and-white contact prints; 5 sheets of color contact prints (including white houses; autumn trees in Freedom, Owen County, October 1996).

Two black-and-white prints of a damaged tree in the woods.

Five color prints of autumn trees reflected in water.

Five color prints of autumn trees at water's edge.

Three color prints: autumn trees, oak leaves, hay bales with autumn trees in the background.

Trees, silos – 108 black-and-white 120 acetate negatives.

Mounds State Park (1990); Northern Indiana (1994); Freedom, Owen County, Indiana (1996) – trees, trees by water, leaves on water, trees in winter: 164 black-and-white 120 acetate negatives.

Trees, houses: 89 color 120 acetate negatives.

CONTAINER

Photographs, Box 1, Folder 11

OVB Photographs, Box 1, Folder 14

OVB Photographs, Box 1, Folder 15

OVB Photographs, Box 1, Folder 16

OVB Photographs, Box 1, Folder 17

Cold Storage: Negatives, Box 1, Folder 18 (stored on bottom shelf below P collection 35mm negs)

Cold Storage: Negatives, Box 1, Folder 19 (stored on bottom shelf below P collection 35mm negs)

Cold Storage: Negatives, Box 1, Folder 20 (stored on bottom shelf below P collection 35mm negs)

Trees, lily pads: 60 black-and-white 35mm acetate negatives.

Cold Storage: Negatives, Box 1, Folder 21 (stored on bottom shelf below P collection 35mm negs)

Series 10: Lighthouse Mission

CONTENTS

Portraits of people staying at the Lighthouse Mission (1995): 20 prints on 8x10 paper – 2 of “Les”; 6 of “Steve”; 1 of an unidentified woman; 2 of “Carl”; 2 of Don McDaniel (plus a photocopy of a newspaper article about him by John Shaughnessy of *The Indianapolis Star*, 11 August 1995); 5 of “Nino”; 1 of an unidentified man resting; 1 shows an unidentified man loading or unloading a Lighthouse Mission van. Fourteen sheets of black-and-white contact prints of portraits and people having meals.

Ephemera – handwritten notes about the photographs; business card of Lighthouse Mission executive director; 2 brochures for the mission; five issues of the mission’s newsletter, *The Beacon* (1994–1995) [the issue dated 13 February 1995 appears to be a draft copy]; blank form for subjects of the photographs to sign giving consent for their portraits to be used; one blank sheet of stationery with Richcreek’s letterhead.

Three portraits on 22x20 paper with handwritten captions: “Carl,” “Don” [McDaniel], and “Les.”

Four portraits on 22x20 paper with handwritten captions: two of “Nino” and two of “Steve.”

Portraits, people having meals, someone loading or unloading the Lighthouse Mission van (1995): 106 black-and-white 120 acetate negatives; 74 black-and-white 35mm acetate negatives (these also include kitchen workers).

Twelve black-and-white slides (1995): eleven are portraits; one is of an exhibition of these portraits.

CONTAINER

Photographs,
Box 1, Folder 12

Photographs,
Box 1, Folder 13

OVC Photographs,
Folder 2

OVC Photographs,
Folder 3

Cold Storage: Negatives, Box 1, Folder 22 (stored on bottom shelf below P collection 35mm negs)

Cold Storage: Negatives, Box 1, Folder 23 (stored on bottom shelf below P collection 35mm negs)

Series 11: Alley Clean-up in Mapleton – Fall Creek Neighborhood

CONTENTS

One sheet of black-and-white contact prints showing children/teenagers onstage in an auditorium and outdoors cleaning up the neighborhood.

Children/teenagers onstage in auditorium and outdoors cleaning up neighborhood: 28 black-and-white 35mm acetate negatives.

CONTAINER

Photographs,
Box 1, Folder 14

Cold Storage: Negatives,
Box 1, Folder 24 (stored
on bottom shelf below P
collection 35mm negs)

Series 12: Photographs in Periodicals / Unidentified Landscapes

CONTENTS

Six color photographs of hoodoos, boulders, mountainous area. Color photo of Tiffany Bogard appearing to read a book while standing by a tree (ca. 1998) [this photo also appears on the cover of *The Disciple* magazine, July/August 1998 issue, a copy of which is included, and which contains other photographs by Richcreek]. [These likely unrelated photographs arrived in a folder together.]

Branches: Whole Life Living for Indiana, September/October 1994 issue, which includes four of Richcreek's photographs: dolmen in Ireland's Burren region (on front cover); The Prayer Tree at Camp Chesterfield (p. 8); a petroglyph in New Mexico (p. 12); dolmen (p. 15).

CONTAINER

Photographs,
Box 1, Folder 15

OVA Photographs,
Folder 4

Series 13: Other Prints and Negatives

CONTENTS

Two black-and-white prints mounted on one board – they appear to be blurry photos of an astronaut (perhaps taken from a television screen?).

Church interior, church exterior (with storm damage?), people: 34 black-and-white 35mm acetate negatives. Downtown Indianapolis buildings, zoo: 36 black-and-white 35mm acetate negatives.

CONTAINER

OVC Photographs,
Folder 4

Cold Storage: Negatives,
Box 1, Folder 25 (stored
on bottom shelf below P
collection 35mm negs)

Portraits of children and kitten: 7 color 120 acetate negatives.

Cold Storage: Negatives, Box 1, Folder 26 (stored on bottom shelf below P collection 35mm negs)

Charleston, South Carolina – April 1992 – trees: 7 black-and-white 35mm acetate negatives; 4 black-and-white 120 acetate negatives.

Cold Storage: Negatives, Box 1, Folder 27 (stored on bottom shelf below P collection 35mm negs)

Series 14: Manuscripts

CONTENTS

“Longing for then: Timber Virtue” – 2 pages by Linda Adele Goodine (2024) about Richcreek’s work.

CONTAINER

Photographs, Box 1, Folder 16

List of ten photographs and explanation by Richcreek about his use of family snapshots combined with new elements.

Photographs, Box 1, Folder 16

“Artist Statement” – 1 typed page, n.d.

“Artist Statement” – 1 typed page, 2002.

“Curriculum Vitae” [ca. 2006].

“Farmscapes” – 1 typed paragraph, initialed by LR.

Two sheets (one is 2-sided), listing artwork by Lamar Richcreek owned by the David Owsley Museum of Art at Ball State University in Muncie.

Series 15: Celebration of Life

CONTENTS

Color snapshot of Lamar Richcreek standing by photography exhibit, ca. 1996–1998.

CONTAINER

Photographs, Box 1, Folder 17

Typed pages numbered 1, 3, 6, 7, and 8 that appear to be from a draft for planning a Celebration of Life service for Lamar Richcreek (2018). The pages include some photos, a poem, testimonial quotes from his students, and his statements about his work.

Photographs, Box 1, Folder 17