



# WILLARD VAN DYKE ARCHIVE

GUIDE SERIES NUMBER FOURTEEN  
CENTER FOR CREATIVE PHOTOGRAPHY  
UNIVERSITY OF ARIZONA



# **WILLARD VAN DYKE ARCHIVE**

Compiled by Leslie Squyres Calmes

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CENTER FOR CREATIVE PHOTOGRAPHY  
UNIVERSITY OF ARIZONA

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The University of Arizona  
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Cover: Photographer unknown  
Willard Van Dyke filming  
*The Children Must Learn*, 1940  
Ansel Adams Archive

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The commercial and documentary uses of photography have long been familiar to the public, but the legitimate use of the medium as an art form is comparatively new. The knowledge that photography can record surface texture and tonal gradation better than any other medium, has led to the use of pure photography as a means for personal expression. Foremost among the pioneers in this field are Edward Weston, Alfred Stieglitz, Paul Strand, and Charles Sheeler. Their work has made it apparent that photography is a live, contemporary method for recording the life around us, and through the choice of lens, camera, paper, subject matter, etc., one's own reaction to that life.

These prints, then, represent my use of pure photography to record what I consider to be the significant, or <sup>the</sup> merely beautiful, aspects of the American Scene.

All of the photographs shown here were made with a view camera and were printed by the contact method, unmanipulated, on glossy paper.

Willard Van Dyke  
Carmel, 1934.



# Introduction

Photographer, filmmaker, curator, teacher—Willard Van Dyke pursued all of these careers. He is perhaps best known for his over thirty years of involvement with documentary films as cameraman, producer, director, and scriptwriter. He is also remembered as Director of the Film Department at the Museum of Modern Art where he created new film programs (especially emphasizing foreign and avant-garde films) and added to the film collections.

Willard Van Dyke may be less well known as a founding member of the Group f/64. His and Mary Jeannette Edwards's gallery/studio at 683 Brockhurst, Oakland, California, was an informal gathering place for his friends and other artists. Edward Weston wrote in his daybook in the autumn of 1932 about the formation of Group f/64: "a party was given exclusively for photographers at Willard's. Those who gathered and partook of wine and phototechnique . . . formed a group with the primary purpose of stimulating interest in real photography and encouraging new talent."<sup>1</sup> Group f/64 existed as a loose confederation of photographers for essentially three years, from 1932 to 1935.

Group f/64 is mentioned by photohistorians as a significant occurrence in the development of American photography. For Willard Van Dyke, Group f/64 was only one of many activities in which he was involved. The early thirties was a time of creating lasting friendships and for experimentation with various directions for his life. We know that he turned down a promotion with Shell Oil Company in 1931, which would have provided financial security (Weston's daybooks); that he attempted to form a Film and Photo League in Los Angeles (Van Dyke's unpublished autobiographical manuscript); and that he began making short films (one early film script survives in his papers). Perhaps this experimentation explains, in part, the lack of primary source materials in the Van Dyke Archive to document his early photographic career, Group f/64, or his gallery at 683 Brockhurst. While writing his autobiography in the eighties, Van Dyke penned the following note: "at a time when I was deeply involved with film D. L. [Dorothea Lange] called me to tell me how important I had been to photography. I dismissed the idea, but it was important that she said it."<sup>2</sup>

Although Van Dyke did not actually give up still photography until about 1938, by the end of 1934 he was becoming more interested in cinematography as a way to document society. He believed that documentary filmmaking would prove to be a fast and effective way to present issues and to create social change. In interviews from the seventies, Van Dyke also attributes his shift from still photography to cinematography to an unconscious desire to establish an identity separate from his friend Edward Weston. He moved from Oakland to New York City in 1935 and began his long association with documentary filmmaking.

In New York, Van Dyke joined Nykino (later called Frontier Films) and worked as a cameraman on several films. At Ralph Steiner's recommendation, Van Dyke was chosen as one of the cameramen for Pare Lorentz's *The River* in 1937. *The River* is considered a classic American documentary and was important in establishing Van Dyke's film career. Lorentz had given Van Dyke a great deal of autonomy and responsibility to interpret the film script. After *The River*, Van Dyke became increasingly frustrated with his level of

responsibility at Frontier---he was ambitious and wanted to direct his own films. In late 1938, he and Ralph Steiner resigned from Frontier to form American Documentary Films, Inc. Their one-year collaboration resulted in a satiric but humorous depiction of urban life called *The City*. *The City* ran for two years at the New York World's Fair beginning in 1939. *Valley Town*, Van Dyke's personal favorite, was made in 1940 and examines the life of an unemployed Pennsylvania steelworker. Thirty years of filmmaking followed in which Van Dyke produced and directed films for foundations, churches, industries, and television. Van Dyke became well known for producing documentary films with a social statement and for the "clarity and beauty of the images."<sup>3</sup>

By 1965, Van Dyke was ready for a change. When Rene d'Harnoncourt, the Director of the Museum of Modern Art, offered him the position of Director of the Film Library there, Van Dyke took the job. He served in this capacity from November 15, 1965, to January 1, 1974, and had the name changed to the Department of Film to reflect the broadening scope of activities. His tenure was marked by more funding for film preservation, the establishment of the film study center, and the introduction of new filmmakers through film programs such as "Cineprobe" and "What's Happening." He was asked by John Szarkowski in 1973 to direct the museum's 1975 retrospective exhibition, *Edward Weston*.

Van Dyke began his teaching career in 1972. He established the film program at the State University of New York at Purchase and served as the department chairman and taught courses in film production until 1981. The seventies also brought a renewed interest in Van Dyke's early photography and exhibitions of his work followed. He returned to still photography in 1977 and traveled to Ireland to photograph in 1979 and 1980. The last years of his life were spent writing his autobiography while living in Santa Fe, New Mexico. In 1985 he was named the first Artist Laureate in Residence for Harvard and Radcliffe. He planned to finish editing his manuscript at Harvard but died en route to Cambridge, Massachusetts.

Willard Van Dyke sent the Center for Creative Photography what was to become the core of his collection in 1985. After his death, his wife Barbara donated additional materials.

The papers contain one linear foot of correspondence files (1931-86). The majority of the letters date from the sixties through the eighties. Included is correspondence with other photographers and friends such as Ansel Adams (1932-84), Imogen Cunningham (1957-76), Ralph Steiner (1970-85), and Edward Weston (1931-57).

Although Willard Van Dyke was a founding member of Group f/64, very little primary research material about the group is found in his collection. Information about Group f/64 is dispersed throughout the papers and may be found in Correspondence Files, Biographical Materials, Activity Files, and Audiovisual Materials. Of particular note among these materials is extensive correspondence from Edward Weston (1931-1934) in which Group f/64 activities are discussed. Files contain the original exhibition announcement from the group's first show in 1932, photocopies of Ansel Adams correspondence discussing the group (1932-34), and correspondence with Jean Tucker about the first major Group f/64 retrospective held in St. Louis, Missouri, in 1977. Also included are a videotaped interview at Pennsylvania State University in 1970 where he discusses California photography in the thirties and a videotaped lecture at the Center for Creative Photography in 1982. One folder contains photocopies of publications about Group f/64 (1932-78) that were assembled by Van Dyke.

Van Dyke's beginnings as a cinematographer are fairly well represented in the papers but few materials from the middle forties through the sixties exist. Significant items in the collection are letters to his fiancée Mary Barnett written while he was cameraman for



*The River* (1937); film script and clippings for his directorial debut on *The City* (1939); and a film script, Ben Maddow's film diary, and clippings for *The Bridge* (1942). Van Dyke's well known film *Valley Town* (1940) is represented with first and final drafts of the script, clippings, and an article by Van Dyke, "Valley Town, How It Was Made" (*U.S. Camera, Cinema*, 1941). Other materials documenting his filmmaking career include film scripts created by other writers when Van Dyke was film producer for the Office of War Information (1943-45) and clippings for most of his films during the fifties and sixties.

The Museum of Modern Art Files contain materials documenting Van Dyke's tenure as director of the Film Department and as director of the museum's Edward Weston retrospective exhibition in 1975. Activities documented are Van Dyke's appointment and retirement, film department projects, various film series, screenings, film exhibitions, and the exhibition, *Edward Weston*. Related to this period are the household record books kept by Barbara Van Dyke that detail the guests and menus from social events associated with Van Dyke's position at the museum.

Photographic materials found in the collection include one hundred fifty 8x10-inch, black-and-white negatives (1929-39, 1979-82). Most are copy negatives accompanied by printing instructions. Other materials include seven sheets of Van Dyke contact prints of a trip made with Edward Weston and Charis Wilson to Northern California in 1937, one modern study print of Ansel Adams in the thirties, and five modern study prints which have been cancelled, possibly by Van Dyke. The collection does not contain Van Dyke's films or original negatives.

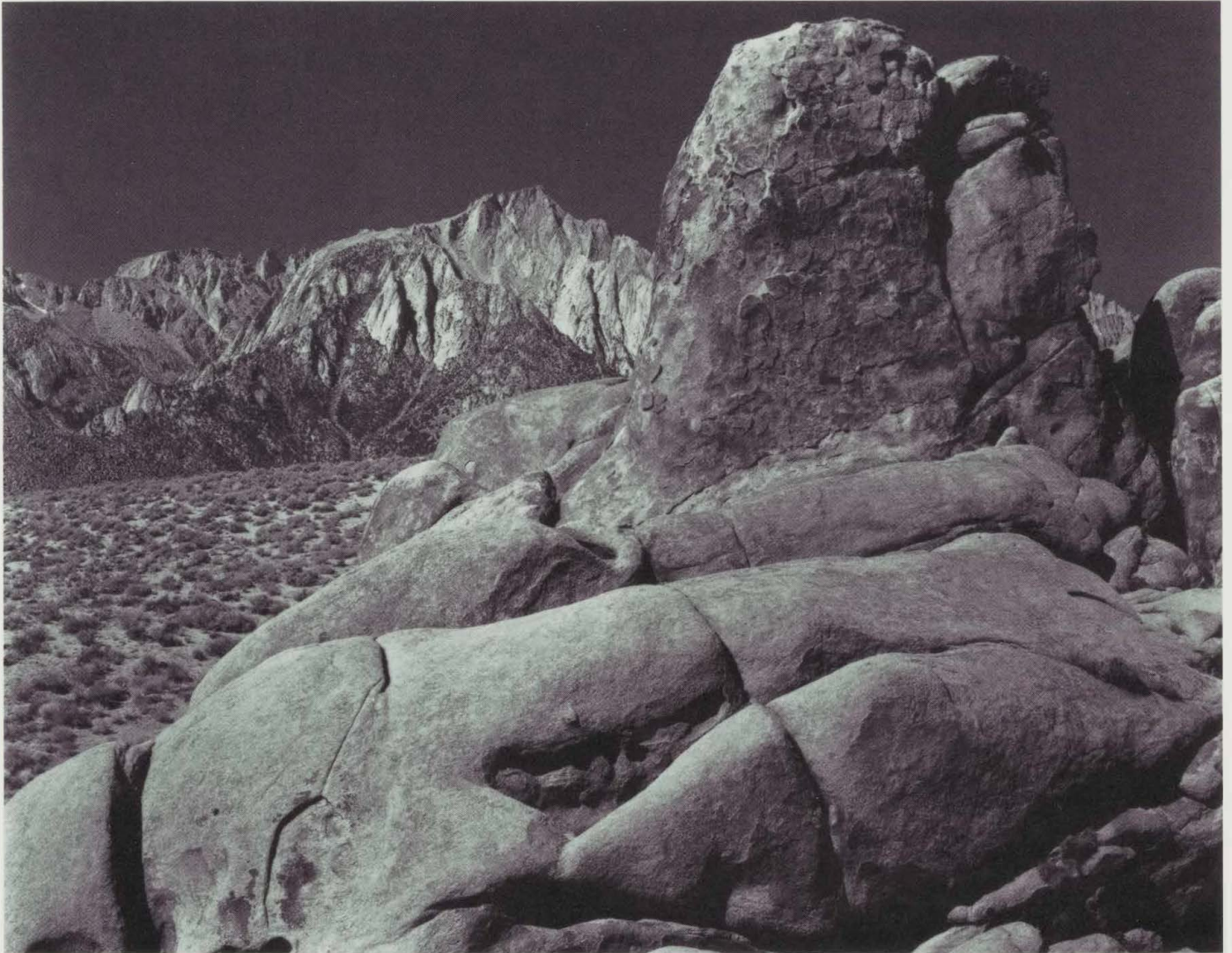
Other types of research materials found in the collection include medical, financial, and legal records. Of special note is Van Dyke's 328-page autobiographical manuscript that he titled "One Photographer's Journey, An Illustrated Memoir." Van Dyke worked on the manuscript for approximately two and one half years from 1982 through October 1985. His autobiography contains descriptions of his early life and his friendships with Ansel Adams, Edward Weston, and Dorothea Lange. He discusses his filmmaking career for approximately 200 pages including the filming of *The River*, *The City*, *Valley Town*, and *The Bridge*. He also discusses at great length filming the *High Adventure* television series with Lowell Thomas. Unfortunately, very little information about his relationships and collaborations with other filmmakers, his years at the Museum of Modern Art, or his return to still photography is given.

## NOTES

<sup>1</sup>Nancy Newhall, ed. *The Daybooks of Edward Weston. Volume I. Mexico, Volume II. California*. (New York: The Aperture Foundation, Inc., 1973), page 264.

<sup>2</sup>Willard Van Dyke. Notes for autobiography, ca. 1984. Willard Van Dyke Archive, Center for Creative Photography, Tucson, Arizona.

<sup>3</sup>Herbert Reynolds, William Sloan, and Marita Sturken. Annotations, *Circulating Film Library Catalog*, Museum of Modern Art. (New York: Museum of Modern Art, 1984), page 127.



Edward Weston  
*East Wall of the Sierras from Alabama Hills, 1937*  
Edward Weston Archive



# Group f/64

by Willard Van Dyke

Willard Van Dyke wrote several articles during the thirties about west coast photographers and photography. This essay was published in *Scribner's Magazine* in 1938 and is reprinted here for the first time. As a founding member of Group f/64, Van Dyke is able to describe the group's formation, purpose, and working methods. Since f/64 had disbanded by 1938, he is also able in this essay to evaluate the influence of the group on photography of the period. The essay was written after Van Dyke had moved from California to New York to pursue his documentary filmmaking career. Two photographs accompanied the original publication of the article. An Edward Weston photograph, *East Wall of the Sierras from Alabama Hills*, 1937, was featured on the facing page. A Van Dyke photograph, *Lifeboat*, ca. 1932, was included in the middle of the text.

Group f/64 has become a name synonymous with a certain type of photography, but few people know how the group by that title came into existence, what its aims and purposes were, and who were its founders.

For several years prior to 1932, various people on the Pacific Coast were working in straight photography as individuals. Their work was for the most part unknown, their ideas unformulated. Among these photographers were Edward Weston, Ansel Adams, Imogen Cunningham, and Willard Van Dyke. Weston had been doing photography since 1906. His work was internationally known, and he had a long list of salon medals and honors to his credit. But with the rise of pictorial photography, he refused to send his sharp, clean photographs to exhibitions. The term "pictorial" meant to him all that great amorphous mass of photography, commonly exhibited as "art," which made use of soft-focus lenses, control processes, and manipulation of negative and print to ends that were far from photographic.

In 1932, photography in the San Francisco Bay region was stimulated by the policy of Lloyd Rollins, who was director of the two municipal museums. He held a series of one-man shows by most of the world-famous photographers. At the same time, a gallery known as "683 Brockhurst" was opened in Oakland by Mary Jeannette Edwards and Willard Van Dyke. Here photographers met, talked over

their problems, and formed the organization known as "Group f/64." The name was chosen because it designates one of the smallest openings commonly used on photographic lenses, and because that meant clarity of image, depth of focus.

The Group was not started as a cult, nor did it function as one. Around the fireplace at 683, over coffee and food from the corner Mexican restaurant, they found they had certain things in common. All of them believed that photography must use its own peculiar powers, acknowledge its own limitations, and that it should never be influenced by painting, or any other graphic art. Just as a sculptor uses different tools in working granite and carving wood, because his medium imposes its own limitations, so must the photographer recognize what his tools can do best, and use them to their fullest capacity. But he must never use them for purposes beyond their capacity.

In order to achieve their ends through the most photographic means, members of the Group used large cameras, usually making prints on glossy papers, from negatives that were sharp in definition and brilliant in tonal gradation. Enlargements tend to lose tonal gradation, and rough papers obscure detail. They believed that everything in the picture should be in focus, and to achieve this they used small lens openings, with their cameras on tripods, because of the necessarily long exposures. There is a law of physics which makes it possible to have

objects close to the camera, as well as distant objects, both in focus at the same time only when the lens opening is small.

Their subject material, at first, was unconventional—eroded earth, worn wood, sections of vegetables, details of rocks. They photographed anything that seemed to them suitably photogenic, emphasizing detail. There was an unconscious effort to convince the spectator that photography could stand on its own feet, and that the rendition of textural qualities was all-important. Gradually, as this field became exhausted and the photographs began to assume a repetitious quality, new fields were explored, and the limited approach began to broaden. Adams did a fine series of mountain pictures and wrote a book called *Making a Photograph* which defined the f/64 method of approach. Weston was awarded a Guggenheim Fellowship, the first photographer so to be honored, and began making a photographic record of California. One of these pictures may be seen on the opposite page.

Group f/64 no longer exists as a unit of photographers exhibiting together with a common point of view, but their influence is being felt in all fields of photography. Commercial photographers,

with their emphasis on detail, influenced the Group at first, but recently there has been a re-influence on the commercial and illustrative field as shown by the extensive use of the extreme close-up. Amateurs have improved their technique, having seen the technical excellence it is possible to attain, and which is attained by these men. Peter Stackpole, who was associated with the Group, has shown that it is possible to make fine prints from miniature negatives, and his high standards have raised the level of work in the picture magazines. The great tradition of photography, started by such men as Matthew Brady, who photographed the Civil War, Atget, who photographed Paris, and Alfred Stieglitz, the father of American photography, is being carried on. When one sees the large percentage of bad, derivative, unphotographic prints that still forms the bulk of photographic shows in this country, it is evident that photography has not yet come of age. But the way has been indicated.

From time to time *Scribner's* will reproduce the work of members of Group f/64. Readers may judge for themselves how well the photographers have succeeded in their aims.

# Willard Van Dyke

## Chronology and Filmography

**1906** Willard Van Dyke born 5 December, Denver, Colorado.

**1911** Family moves to Fort Collins, Colorado.

**1915-16** Family lives in New Orleans, Louisiana.

**1916** Family moves to Los Angeles.

**1918** Given first camera, a folding Kodak, by family friend Charles Cadman; family moves to Oakland, California.

**1921-25** Attends Piedmont High School, Piedmont, California.

**1925** Buys 4x5 camera; uses John Paul Edwards's darkroom and reads his photographic literature.

**1925-26** Attends University of California, Berkeley.

**1927** Begins serious photography.

**1928** Introduced to Edward Weston by John Paul Edwards at an exhibition at the California Palace of the Legion of Honor, San Francisco; makes lantern slides for Anne Brigman lectures; honorable mention, *Camera Craft* Advanced Pictorial Photography Competition (July).

**1929** Photographs with Edward Weston in Carmel for two weeks (November).

**1930** Establishes 683 Brockhurst Gallery and Studio, Oakland, California, with Mary Jeannette Edwards.

**1932** Co-founder of Group f/64 at 683 Brockhurst, Oakland, California; has two exhibitions at M. H. de Young Memorial Museum, San Francisco, a solo exhibition (May) and with Group f/64 (15 November-15 December).

**1932-33** Attends University of California, Berkeley.

**1933** Travels with Edward Weston, Sonya Noskowiak to New Mexico (June, for two weeks); exhibitions at Ansel Adams Gallery, San Francisco and The Fine Arts Gallery, Balboa Park, San Diego with Group f/64, and at Denny Watrous Gallery, Carmel, California, with solo and Group f/64 exhibitions. Edward Weston retrospective at 683 Brockhurst, *Thirty Years of Photography* (July).

**1934** Writes article for *Camera Craft* about Dorothea Lange and exhibits her work at 683 Brockhurst; photographer for Public Works of Art Project, northern California (April); travels with Dorothea Lange, Imogen Cunningham, Mary Jeannette Edwards, Preston Holder, and Paul Taylor to photograph Unemployed Exchange Association (UXA) cooperative lumber camp in Oroville, California. *First Salon of Pure Photography*, juried exhibition at 683 Brockhurst, Oakland (July).

**1934-35** Returns with Preston Holder to UXA lumber camp to make his first movie (no copy now exists).

**1935** Moves to New York City; photographer for *Harper's Bazaar*, *Life*, *Scribner's*, *Architectural Forum*; joins Nykino; travels to Europe and USSR with Charles Cadman to study theater.

**1936** Ralph Steiner recommends Van Dyke to Pare Lorentz for *The River* project. WVD has one photograph published in *U.S. Camera*.

**1937** Cameraman on *The River* for Pare Lorentz; photographs with Peter Stackpole for *Life* magazine while traveling across United States; travels with Edward Weston and Charis Wilson along northern California coast. Nykino becomes nonprofit production company, Frontier Films.



**1938** Marries Mary Gray Barnett, 2 January in New York (divorced 1950); publishes "Group f/64" in *Scribner's Magazine*, March issue; he and Ralph Steiner resign from Frontier Films and together found American Documentary Films, Inc.; becomes full-time filmmaker--directing, photographing, and producing films; gives up still photography.

**1939** Co-directs and photographs *The City* with Ralph Steiner (for American Institute of Planners, by American Documentary Films, Inc.)—shown four times a day for two years at New York World's Fair; forms with Herbert Kerkow Documentary Film Productions, Inc. Daughter Alice Gray Van Dyke born (20 January).

**1940** Directs *Valley Town* (produced by Educational Film Institute of New York University and Documentary Film Productions, Inc.); writes, directs, and photographs *The Children Must Learn*; directs *Sarah Lawrence*, *To Hear Your Banjo Play*, and *Tall Tales*; included in A Pageant of Photography exhibition, Palace of Fine Arts, San Francisco.

**1941** Writes "Valley Town, How It Was Made" for *U.S. Camera, Cinema*, 1941. Son Peter Van Dyke born (2 January).

**1941-42** Travels with Ben Maddow to South America to direct *The Bridge*, written by Maddow (Foreign Policy Association).

**1943-45** Chief of production and liaison with Hollywood writers for Office of War Information Overseas Motion Picture Bureau (OWI).

**1943** Directs *Oswego* and *Steeltown* (OWI).

**1944** Directs and photographs *Pacific Northwest* (OWI).

**1945** Lives in San Francisco while directing *San Francisco* (OWI).

**1946** Directs *Journey Into Medicine* (United States Department of State).

**1946-58** Producer, Affiliated Film Producers, Inc. New York, founded with John Ferno, Irving Jacoby, and Henwar Rodakiewicz.

**1947** Directs *The Photographer* (United States Information Agency); president, New York Film Council.

**1948** Produces *Terribly Talented*.

**1949** Directs *Choosing for Happiness* (McGraw-Hill Textfilms) at Stephens College, Columbia, Missouri; meets Barbara Millikin; directs *Mount Vernon* and *Who's Boss*.

**1950** Marries Barbara Millikin, 17 June, Mexico City; directs *Years of Change* (United States Information Agency).

**1952** Directs *New York University*. Son Murray Weston Van Dyke born (6 August).

**1953** Directs *Working and Playing to Health, There Is A Season* (Ford Motor Company Labor Relations Board) and *American Frontier* (American Petroleum Institute); attends organizational meeting for the Robert Flaherty Foundation (later renamed International Film Seminars, Inc.)

**1954** Directs for *Omnibus* television series *Recollections of Boyhood: An Interview with Joseph Welch*; directs *Excursion House* television series (Saudek Association); produces *Toby and the Tall Corn* for *Omnibus* television series (Saudek Association). Son Cornelius John Van Dyke born (13 April).

**1955** Co-directs *El de los Cabos Blancos* (Puerto Rican Department of Public Education); photographs *Mayo Florido* (experimental color film made in Puerto Rico).

**1957** Directs *Life of the Molds* (Pfizer Company).

**1958** Co-directs *Skyscraper*, film wins two awards at Venice film festival and is nominated for an academy award; directs *Tiger Hunt in Assam* and *Mountains of the Moon* for Lowell Thomas' *High Adventure* television series; begins Van Dyke Productions.

**1959** Directs *Land of White Alice* (Western Electric; Van Dyke Productions), film wins Blue Ribbon Award, American Film Festival, 1961; directs *The Procession* (United Church of Christ).

1960 Directs for Walter Cronkite's *The Twentieth Century* television series *Ireland, the Tear and the Smile* and *Sweden* (CBS).

1960-62 President, Screen Director's International Guild.

1962 Directs *So That Men Are Free* for *The Twentieth Century* television series (CBS); produces *Search Into Darkness* (Schlumberger Limited); directs *Harvest* (Rockefeller Foundation), film wins Blue Ribbon Award, American Film Festival, 1962.

1963 Directs *Depressed Area, U.S.A.* for *The Twentieth Century* television series (CBS).

1964 Co-directs *Rice* (Rockefeller Foundation), film wins Blue Ribbon Award, American Film Festival, 1964 and CINE 1964 award; directs and photographs *Frontiers of News* (Associated Press).

1965 Appointed director, Film Library, Museum of Modern Art (14 November); directs *Pop Buell: Hoosier Farmer in Laos, Taming the Mekong*, and *The Farmer: Feast or Famine* for *The Twentieth Century* television series, (CBS); produces and directs *Frontline Cameras 1935-1965* (Associated Press); produces and directs *Corbit-Sharp House*.

1965-71 President, International Film Seminars (IFS).

1965-74 Director, Department of Film, Museum of Modern Art (New York); revises the programming, initiates film exchanges with foreign film archives, and begins film preservation program.

1966-69 Vice-president, International Federation of Film Archives (FIAF).

1966 Museum of Modern Art film library renamed as Department of Film to clarify the broadening scope of activities; moderates film series and lectures. *f/64 & Before* exhibition at Kaiser Center Gallery, Oakland, California.

1968 Museum of Modern Art film department opens Film Study Center to make film materials available to researchers. Initiates "Cineprobe," a forum for independent and avant-garde filmmakers.

1969 Chairman of first cinema session of Salzburg Seminar in American Studies, Salzburg, Germany.

1970 Establishes Museum of Modern Art film department program "What's Happening"; exhibition at Hetzel Union Building Gallery, Pennsylvania State University, University Park, Pennsylvania.

1971 Exhibition at National Gallery, Budapest, Hungary; has first myocardial infarction (February).

1972 Museum of Modern Art film department establishes "New Directors/New Films" a yearly series devoted to introducing new talent. WVD becomes resident member of the Century Association, New York City. *Group f/64* exhibition at University Art Museum, University of New Mexico, Albuquerque.

1972-81 Professor of Theater Arts, State University of New York College at Purchase, Purchase, New York (SUNY); teaches courses in film production.

1973 Establishes Film Department at State University of New York College at Purchase (SUNY) and is Department Chairman until 1981; asked by John Szarkowski to be director of Edward Weston retrospective, Museum of Modern Art.

1974 Retires from Museum of Modern Art, Film Department (January); begins teaching full time at SUNY, Purchase; receives Excellence Award from Educational Film Library Association (May).

1975 Director of Edward Weston exhibition at Museum of Modern Art, 29 January-30 March.

1976 Myocardial infarction (December).

1977 Returns to still photography and begins to work in color for the first time; produces black-and-white portfolio, *Ten Photographs, California 1930-1937* (New York: Van Dyke Productions) with an introduction by Beaumont Newhall, edition of 25; exhibitions at Stephen Wirtz Gallery, San Francisco, and Witkin Gallery, New York City. *Group f/64* exhibitions at The Commons Gallery, Pennsylvania State University, University Park, Pennsylvania, and at the Neuberger Museum, State University of New York College at Purchase, Purchase, New York.

1977-86 Member, Brandeis University, Creative Arts Awards Commission; Film Jury Chairperson, Creative Arts Awards Commission in 1981 and 1986.

1978 Receives Silver Cup for achievement in film and photography, George Eastman House, Rochester, New York; exhibition and film screenings in conjunction with award ceremony (March); exhibition at Stephen White's Gallery of Photography Inc., Los Angeles. *Group f/64* exhibitions at Gallery 210, University of Missouri-St. Louis, St. Louis, and at the Oakland Museum, Oakland, California.

1976-86 Trustee, American Federation of the Arts, National Film Advisory Committee.

1979-80 Receives Ford Foundation Fellowship to photograph in Ireland; travels to Ireland with Murray Van Dyke in 1979 and again in 1980.

1979 Myocardial infarction (March).

1980 Exhibitions at Milwaukee Center for Photography, Milwaukee, Wisconsin; Film in the Cities Gallery, St. Paul, Minnesota; and at Clarence Kennedy Gallery, Cambridge, Massachusetts. Peter Van Dyke injured in serious hang-gliding accident.

1980-86 Member, Board of Overseers, Visual and Environmental Studies Visiting Committee, Harvard University, Cambridge, Massachusetts.

1981 Documentary film, *Conversations with Willard Van Dyke*, by Amalie Rothschild opens at Museum of Modern Art, 3 March. Tribute and film screening at Museum of Modern Art and Whitney Museum, New York; exhibitions at Douglas Kenyon, Inc., Chicago, and Scheinbaum & Russek Gallery of Photography, Santa Fe, New Mexico; moves to Santa Fe in November.

1982 Lens implant surgery for cataract in New York City (January); exhibitions at San Francisco Museum of Modern Art, San Francisco, and at the Camera Obscura Gallery, Denver, Colorado. "Day with Willard Van Dyke," Amon Carter Museum, Fort Worth, Texas with film screenings and a lecture.

1983 Lecturer at Friends of Photography Workshop, Carmel, California; lectures and screens films in six cities for the Southern Circuit, sponsored by the South Carolina Arts Commission (October-November).

1984-85 Visiting Artist, Learning From Performers Program, Harvard University, Cambridge, Massachusetts.

1985 Named the first Artist Laureate in Residence for Harvard and Radcliffe for the spring semester 1986, Cambridge, Massachusetts; myocardial infarction, at Thanksgiving in New York; exhibition at College of Santa Fe Fine Arts Gallery, Santa Fe, New Mexico.

1986 Willard Van Dyke dies of a myocardial infarction 23 January in Jackson, Tennessee, while en route from Santa Fe to Cambridge, Massachusetts.

**WILLARD VAN DYKE ARCHIVE  
INVENTORY**



THE CITY • BROKEN DYKES • THE LAST SHOT • COWBOY

THE PALE HORSEMAN • OSWEGO • AND SO THEY LIVE

HIGH OVER THE BORDERS • THE BRIDGE • VALLEYTOWN

THE DUTCH TRADITION • PIPELINE • THE 400 MILLION

CONFERENCE AT YELLOW SPRINGS • NORTHWEST USA

PEOPLES OF JAVA • THE PROMISE • LATITUDE 20

SAN FRANCISCO 1945 • SWEENEY STEPS OUT • HOT ICE

HIGH STAKES IN THE EAST • BIG TOWN, SMALL TOWN

THE THREE MASTER MERCHANTS • HERE IS TOMORROW

ASSIGNMENT: TOMORROW • THE CHILDREN NEXT DOOR

THE CHILDREN MUST LEARN • CAPITAL STORY

PEOPLE TO PEOPLE • THE SILENT WAR • EASTER ISLAND

A CHILD WENT FORTH • IT IS FOR US THE LIVING

THE PEOPLE COME FIRST • STEELTOWN • IT'S UP TO YOU

ONE TENTH OF A NATION • THE WAVE • HIDDEN HUNGER

*produced, written or directed*

*by*

JOHN FERNO  
IRVING JACOBY  
WILLARD VAN DYKE  
HENWAR RODAKIEWICZ

Brochure, Affiliated Film Producers, New York, 1946  
Willard Van Dyke Archive



# Correspondence, 1925-1987

Letters, telegrams, postcards, and greeting cards written to and by Willard Van Dyke. Incoming and outgoing correspondence is filed together. Approximately one third of the correspondence is outgoing from Willard Van Dyke. Envelopes with informational value have been retained. General correspondence is arranged chronologically, and correspondence to and from museums, galleries, and important people in Van Dyke's life is arranged alphabetically. Family correspondence is grouped separately and arranged chronologically. A selected index to the correspondence is included.

Note: Additional correspondence with Willard Van Dyke may be found in Activity Files (AG 77:13-18), Museum of Modern Art Files (AG 77:19), and Financial Records (AG 77:22).

(0.85 linear feet)

## CORRESPONDENCE, CHRONOLOGICAL

AG77:1/1 Undated  
2 1925, 1934, 1943-45, 1958  
3-17 1960-81

AG77:2/1-4 1982-86

## CORRESPONDENCE, SELECTED

AG77:2/5 Adams, Ansel, [photocopies] 1932-34, 1936  
6 Adams, Ansel, 1951, 1965, 1968, 1970, 1974, 1977-84  
7 Archetype Gallery, New Haven, Connecticut, 1978  
8 Atlanta Gallery of Photography, Atlanta, Georgia, 1978-79  
9 Bunnell, Peter, 1970, 1972, 1978, 1980-81  
10 Center for Creative Photography, 1978  
11 Christopher Cardozo, Inc., 1982  
12 Cunningham, Imogen, 1957, 1965-70, 1976  
13 Dickie, Jean Kellogg, 1973  
14 Donant, Norman and Mary Jeannette, 1974, 1978-81, 1983, 1986  
15 Friends of Photography, The, Carmel, California, 1978-83  
16 George Eastman House, Rochester, New York, 1971, 1977-79

17 Halstead 831 Gallery, Birmingham, Michigan, 1981  
18 Lamont, Austin, 1967, 1979, 1981-85  
19 Malone, Sean, [n.d.], 1973-78, 1983  
20 Marcuse Pfeifer Gallery, Photography, New York, 1980-81  
21 Milwaukee Center for Photography, Milwaukee, Wisconsin, 1980, 1982  
22 Museum of Fine Arts, Houston, Houston, Texas, 1979-80  
23 Museum of Fine Arts, Museum of New Mexico, Santa Fe, New Mexico, 1981  
24 Museum of Modern Art, New York, [n.d.], 1978-81  
25 Neuberger Museum, State University of New York College at Purchase, 1972-73, 1981  
26 Newhall, Beaumont and Nancy, 1951, 1965, 1971-72, 1977, 1981  
27 Oakland Museum, Oakland, California, 1972, 1981  
28 Parker, Olivia, 1979-81, 1985  
29 Porter, Eliot and Aline, 1983, 1985  
30 Richie, Donald, 1973-74, 1976-80, 1982  
31 Rosen, Jonathan, [n.d.], 1976, 1982, 1985  
32 St. Louis Art Museum, St. Louis, Missouri, 1978-79  
33 San Francisco Museum of Modern Art, San Francisco, California, 1977-78, 1980, 1983-84

- |             |   |             |  |
|-------------|---|-------------|--|
| 34-36       | Steiner, Ralph, [n.d.]  | 9           | Weston, Edward, family, ca. 1951, 1975, 1987         |
| AG77:3/1-12 | Steiner, Ralph, 1970, 1973-85   | 10          | Wilson, Charis, 1977, 1979-82, 1984-85               |
| AG77:4/1    | Stephen Wirtz Gallery, San Francisco, 1977-79, 1981, 1986               | 11          | Witkin Gallery, Inc., New York City, 1972, 1977-78   |
| 2-5         | Weston, Edward, 1931-34   | 12          | Wolfe, Thomas, 1937                                  |
| 6-7         | Weston, Edward, 1938-39, 1943-44, 1951-57                               | 13          | Worcester Art Museum, Worcester, Massachusetts, 1979 |
| 8           | Weston, Edward, [announcements, clippings included with correspondence] | AG77:4A/1-5 | Weston, Edward, 1931-34, 1938-49 [originals]         |

# Family Correspondence 1927-1985

Letters, telegrams, postcards, greetings cards, and notes written to and by Willard Van Dyke and his family. Correspondence is arranged chronologically. (0.15 linear feet)  
Correspondents include:

Mary Gray Barnett (wife, 1938-50)  
Carolyn (Cary) Van Dyke Begovich (sister)  
Nicholas (Nick) Begovich (husband of Cary)  
Karen Deal (niece)  
Sharon Deal (niece)  
Alice Kathyrn (Wanda) Van Dyke Deal (sister)  
Alice Gray (Alison or Alla) Van Dyke Shank (daughter)  
Richard (Dick) Shank (husband of Alison)  
Jason Shank (grandson)  
Melissa Shank (granddaughter)  
Barbara Millikin Van Dyke (wife, married 1950)  
Carol Van Dyke (wife of Neil)  
Murray Weston Van Dyke (son)  
Cornelius John (Neil) Van Dyke (son)  
Peter Van Dyke (son)

AG77:4/14    Undated  
15    1927  
16    1933-36  
17-18    Mary Gray Barnett, 1937  
19    1940-49  
20    1950-53  
21    1964  
22-23    1973-76, 1978-82, 1985

# Biographical Materials

## 1915-1987

Includes materials relating to Van Dyke's career such as appointment calendars, chronologies, biographies, clippings, press releases, school records, legal documents, awards, scrapbook materials, and reference files. Other significant materials are the household record books kept by Barbara Van Dyke that contain information about household and party expenses, menus, lists of guests and caterers. Also of note, is documentation of Amalie Rothschild's film *Conversations with Willard Van Dyke* and a copy of Peter Bunnell's thesis at Ohio University titled *The Significance of the Photography of Clarence Hudson White (1871-1925) in the Development of Expressive Photography*. (2.75 linear feet)

AG77:5/1	Household record book, ca. 1952-64	15	Clippings, Harvard University's artist laureate in residence, 1985
2	Household record book, 1965-71	16	Portraits of Van Dyke, 1930s, 1960s-80s
3	Household record book, 1972-80	17	Portraits of Van Dyke's family, ca. 1939, 1960s
4	Pocket calendars, 1967, 1969-73	18	Memorabilia
5	Pocket calendars, 1976-79	19	Obituaries, 1986
6	Desk calendars, 1974-76	20	Memorial service programs, 9 February 1986 (New York)
AG77:6/1	Personal notebooks and notes, ca. 1984-85	AG77:7/1	Memorial service, two audio cassette tapes (New York)
2	Press information about Van Dyke's career	2	Memorial service, 16 February 1986 (Santa Fe, New Mexico)
3	Clippings, press releases, biographical information about Van Dyke's career, [n.d.], ca. 1939, 1958, 1960s-80s	3	Memorial tributes, 1986
4	Clippings about <i>Conversations with Willard Van Dyke</i> , a film about Van Dyke, 1981-83	4	Posthumous materials, 1986-87
5	Transcript of <i>Conversations with Willard Van Dyke</i> , ca. 1982	5	Reference files: Group f/64, [n.d.], 1930s-70s
6	Brochures for <i>Conversations with Willard Van Dyke</i> , 1982	6-8	Reference files: Peter Bunnell thesis, 1961
7	School records, 1915, 1925	9-10	Reference files: Clarence White, 1977
8	Passport and identification cards, 1940s-80s	11	Reference files: miscellaneous
9	Wedding announcement, 1950	12	Reference files: monographs
10	Vaccination certificate, 1960s	13-14	Reference files: periodicals
11	Gun registrations, 1957, 1968, 1970s	AG77:8	Scrapbook materials
12	Wills, 1957, 1980	AG77:9	Oversize biographical materials: awards, portrait of Van Dyke, reference file
13	Blank stationery, 1980s		
14	<i>Who's Who in America</i> biographical sheet, ca. 1981		

# Writings and Interviews 1925-1985

Writings by Van Dyke including speeches, articles, introductions to film screenings, book reviews, monograph introductions, and the manuscript for his unpublished autobiography. Writings are arranged chronologically. Interviews are primarily published transcripts from the 1950s to 1980s. (*See also:* Audio-visual Materials, AG 77:32)

Film scripts, diaries, poems, manuscripts, and theses by Van Dyke's friends, students, and colleagues are filed here. Included are film scripts from projects on which Van Dyke collaborated; film scripts written by May Sarton, Leo Hurwitz, and others during Van Dyke's career as a producer for the Office of War Information, Motion Picture Bureau; and diaries kept by Bob Churchill and Ben Maddow during film projects with Van Dyke. (0.75 linear feet)

## WRITINGS BY VAN DYKE

- AG77:10/1    Miscellaneous writings, [n.d.]
- 2            [Biography of WVD written for Alice Van Dyke], [n.d.]
- 3            "Log of Trip to Contact, [Nevada] and Points North (Yellowstone, etc.)," 1925
- 4            Miscellaneous writings, 1928, 1934, 1937-38
- 5-6          "Letters" from *The River*, 1936-37
- 7            Radio address about Edward Weston, 1937
- 8            "What Art Means to Us," ca. 1938
- 9            "Fact Films in War and Peace," ca. 1946; Article in *Hollywood Quarterly* 1:4 (1946)
- 10           Article in *ASMP News* (November 1951)
- 11-16       Miscellaneous writings, 1965-70, 1972-74
- 17           "The Museum As A Film Study Center," ca. 1972-ca. 1986
- 18           Introduction to Ralph Steiner's *A Point of View*, 1976, and Steiner's portfolio, 1981
- 19           Miscellaneous writings, 1981
- 20           Book review for *Ansel Adams, An Autobiography*, 1984-85

AG77:10A

Manuscript for Van Dyke's autobiography (unpublished), 1985  
*Restricted: See Archivist for more information*

AG77:10B

Writings, [n.d.], 1934-37 [originals]

## INTERVIEWS WITH VAN DYKE

AG77:11/1

Interview for *Film Culture* by Jonas Mekas and Edouard Laurot, 1956, and reprinted excerpts, 1983

2            Interview by Harrison Engle, *Film Comment*, Spring 1965

3            Radio Free Europe interview by Jeannette Lofas and George Karnet, 13 July 1967; Interview by G. Roy Levin for *Documentary Explorations: 15 Interviews with Filmmakers*, 21 May 1970

4-5          Sol Worth interview for an unpublished manuscript by Van Dyke, "A Personal History of the Documentary Film," 1973 [*see also:* AG 77:10/15]

6            James Blue interview fragment, 1973; Jacob Deschin interview, *Popular Photography*, July 1975; Interview by Russell Campbell, 15 October 1976



- 7 Partial transcript of interview by Therese Heyman for *Celebrating A Collection: The Work of Dorothea Lange*, Berkeley, California, May 1977; Interview with Samantha Connell O'Neil, 21 July 1978; Interview by Henry Jenkins III, *Signal*, Atlanta, Georgia, 13 and 20 November 1978
- 8 Jonas Mekas and Hollis Melton interview, *Working Papers*, 11 June 1980; Interview by Lisa Sherman for *Artlines*, October 1982

#### FILM SCRIPTS AND FILM PROJECTS

- AG77:11/9 Portraits of film crew, [n.d.]
- 10 Script fragment, four pages, [n.d.]
- 11 *New York City*, [n.d.] (written by Albert Maltz)
- 12 *An Automatic Flight of Tin Birds*, ca. 1933 (written by Van Dyke and Preston Holder)
- 13 *Our Country*, 1938 (written by Mitchell Grayson for the American Jewish Committee)
- 14 *The City*, 1939 (written by Lewis Mumford and Henwar Rodakiewicz)
- 15 Criticism of *The Challenge*, 1939 (Sloan Foundation film)
- 16 *Valley Town*, 1939-40 (written by Van Dyke, Ben Maddow, and Spencer Pollard)
- 17 *And So They Live*, 1940 (written and photographed by John Ferno)
- 18 Diary by Bob Churchill from *The Children Must Learn*, 1940
- 19 *The Bridge*, 1942 (written by Ben Maddow)
- 20 *The Bridge*, revised outline, 1942
- 21 *The Bridge*, correspondence, 1942
- 22 Diary by Ben Maddow from *The Bridge*, 1942

- 23 Photographic postcards and snapshots of South America, 1942
- 24 Miscellaneous film scripts, United States Office of War Information, 1942
- 25 *Valley of the Tennessee* (written by May Sarton), United States Office of War Information, 1943
- 26 *Bridge of Men* (written by Leo Hurwitz), United States Office of War Information, 1943
- 27 United States Office of War Information film department personnel lists, [n.d.]; booklet titled, "Guidance for Writers on Overseas Film Project," *Public Opinion Quarterly* (Summer 1944)
- 28 Miscellaneous film scripts, United States Office of War Information, 1944-45
- 29 *OPUS 375*, 1956 (written by Van Dyke and Wheaton Galentine)
- 30 *The Many Ages of Man*, ca. 1960 (written by Fred Stewart)

#### WRITINGS BY OTHERS

- AG77:12/1 Ralph Steiner and David Wolff [Ben Maddow] interview, [n.d.]
- 2 Willard Van Dyke and Edward Weston anecdote by Beaumont Newhall, [n.d.]
- 3 Eliot Porter manuscript, [n.d.]
- 4-5 "Looking for Wisdom" by Sean Malone, Art Holder, and Steve Kelso, 1972
- 6-9 *The Compound Cinema: The Film Writings of Harry Alan Potamkin*, galleys, 1977
- 10-12 Cliff Froelich thesis, 1982
- 13 Roger Barlow poem, 1982

# Activity Files, 1932-1986

Includes correspondence, publications, announcements, clippings, and other materials related to Van Dyke's professional and private activities.

Activity files are arranged chronologically and based on how Van Dyke kept his own files. Since Van Dyke was actively involved in both film and still photography, the boundaries for his activities are often unclear and overlap with each other and with the Correspondence and Museum of Modern Art files. For example, Van Dyke often lectured or had film screenings in conjunction with the opening of his photography exhibitions. In those instances, all documentation for the lecture or screening will be found in Exhibition files since the exhibition was the primary activity. Van Dyke's "Travel Files" are another example of overlapping activities. The travel files document his travel for the Museum of Modern Art as well as his trips as vice-president of the International Federation of Film Archives (FIAF), to his own lectures, to film festivals and the like. (1.5 linear feet)

## COMMITTEES AND ORGANIZATIONS

Correspondence, memoranda, articles, brochures related to organizations in which Van Dyke participated. Included are a manifesto for the Film and Photo League of San Francisco and leaflets from the League in New York.

- AG77:13/1      Film and Photo League, ca. 1934-35  
2-4      Miscellaneous, 1967-68, 1971  
5-8      International Film Seminars, Inc.,  
[n.d.], 1971, 1973, 1976-83, 1985  
9      The MacDowell Colony, 1971-72,  
1977, 1979  
10      Miscellaneous, 1972  
11-12      The Century Association, 1972-74,  
1977-81, 1984  
13-14      American Federation of the Arts  
Film Advisory Committee, 1976-81,  
1983, 1985
- AG77:14/1      International History of Cinema,  
ca. 1976  
2      Yale University, Council Committee  
on the School of Art, 1976  
3      American Labor History Series, 1977-  
79  
4      Brandeis University, Creative Arts  
Award Commission, 1977, 1979-83

- 5      Sinking Creek Film Celebration,  
1977-79  
6      Whitney Museum, Advisory  
Committee, Film and Video, 1978  
7      The Film Fund, 1978-79  
8      Christ Church United Methodist,  
Arts and Values Project, 1979  
9      Harvard University Board of  
Overseers, 1979-81, 1983-84  
10      Museum of Modern Art Committee  
on Film, 1979, 1981  
11      Anthology Film Archives, ca. 1980,  
1983-84  
12      Santa Fe Film Exposition, 1983  
13      Santa Fe Film Exposition, 1984

## GRANTS AND FELLOWSHIPS

Material related to grants received or sought by Van Dyke. Includes correspondence, applications, brochures, and expense reports. *See also:* Financial Records (AG77:23).

- AG77:14/14      Guggenheim Foundation, 1978-81  
15      Ford Foundation, 1979-80  
16      National Endowment for the Arts,  
1980-82, 1984  
17      Pinewood Foundation, 1981, ca. 1985

## TEACHING FILES

Correspondence, memoranda, equipment lists, film lists and other documents related to Van Dyke's establishment of the Film Department at the State University of New York College at Purchase (SUNY), and his teaching of filmmaking at SUNY and other institutions.

- AG77:14/18 Rhode Island School of Design and State University of New York at Buffalo, 1972  
 19-22 State University of New York College at Purchase, [n.d.], 1972-74, 1976-81
- AG77:15/1 Ithaca College [proposed], 1977-78  
 2 University of New Mexico, [n.d.], 1982-83

## LECTURES, WORKSHOPS, PANELS, JUDGING COMPETITIONS

Correspondence, brochures, expense reports, honorariums received, travel arrangements, speeches, lists of films screened, clippings, and related materials pertaining to Van Dyke's lectures to organizations and museums, his participation in film festivals, workshops, panel discussions, and like activities.

- AG77:15/3 San Francisco Museum of Art, 1954  
 4 Miscellaneous, 1966  
 5 International design conference, Aspen, Colorado, 1966  
 6 San Francisco Film Festival, 1966  
 7 World Law Fund Film Competition, 1966-67  
 8 Miscellaneous, 1967  
 9 American Film Festival, 1967  
 10 Arts Club of Chicago, 1967-68  
 11 Dartmouth College, 1967  
 12 Expo '67, Montreal, Canada, 1967  
 13 International Oberhausen, Oberhausen, Germany, 1967-68

- 14 Pennsylvania State University, 1967-68  
 15 Rhode Island School of Design, 1967  
 16 Rutgers University, Political Film Festival, 1967  
 17 Smith College, 1967  
 18 University of Oregon, 1967  
 19 Wellesley College, 1967  
 20 Miscellaneous, 1968  
 21 American Film Festival, 1968  
 22 Ann Arbor Film Festival, 1968  
 23 Aspen Film Conference, 1968  
 24 New York Review Presentations, 1968-70  
 25 Rutgers University, Political Film Festival, 1968  
 26 Syracuse University, 1968  
 27 University of New Hampshire, 1968-69  
 28 Westchester County, New York, 1968-69  
 29 Yale University, 1968  
 30 Filmklubben, Stockholm, Sweden, 1970  
 31 Miscellaneous, 1971  
 32 International Oberhausen, Oberhausen, Germany, 1971-72  
 33 Roslyn Arts, 1971-72  
 34 USA Film Festival, 1971-72  
 35 Miscellaneous, 1972  
 36 Bellevue Film Festival, 1972  
 37 State University of New York at Buffalo, 1972  
 38 Miscellaneous, 1977  
 39 Image, Atlanta, Georgia, 1977-78  
 40 George Eastman House, 1978  
 41 Harvard University, Carpenter Center for the Visual Arts, 1978  
 42 School of the Museum of Fine Arts, Boston, Massachusetts, 1978  
 43 Miscellaneous, 1979-80  
 44 Photographic Resource Center, Boston, Massachusetts, 1980



- AG77:16/1 American Film Festival, "Music for Documentaries," 1981
- 2 School of the Museum of Fine Arts, Boston, Massachusetts, 1981-82
- 3 Whitney Museum of American Art, 1981
- 4 Miscellaneous, 1982
- 5 Smithsonian Institution, National Museum of American Art, 1982
- 6 Miscellaneous, 1983
- 7 Friends of Photography, 1983
- 8 Southern Circuit, South Carolina Arts Commission, 1983
- 9 Miscellaneous, 1984
- 10 Harvard University, Visiting Artist, 1984-85
- 11 Miscellaneous, 1985
- 12 Grand Rapids Art Museum, 1985
- 13 Friends of Photography, 1986

## EXHIBITIONS

Correspondence, gallery notes, brochures, sales records, insurance and loan forms, press releases, clippings documenting Van Dyke's photographic exhibitions, and lists of exhibitions and prints available for exhibition.

- AG77:16/14 Exhibition lists, print lists
- 15 San Francisco, California, M. H. de Young Memorial Museum, *Group fl64*, 1932
- 16 Oakland, California, Oakland Museum, *Group fl64*, 1966
- 17 University Park, Pennsylvania, Pennsylvania State University, 1969-70
- 18 Albuquerque, New Mexico, University of New Mexico Art Museum, 1972
- 19 Budapest, Hungary, Institute of Cultural Relations, 1974-75
- 20 San Francisco, Stephen Wirtz Gallery, 1976-77
- 21 New Haven, Connecticut, Archetype Gallery, 1977

- 22 Rochester, New York, George Eastman House, 1977-78
- 23 Purchase, New York, State University of New York, Neuberger Museum, 1977
- 24 Oakland, California, Oakland Museum, *Group fl64*, 1977-78
- 25 University Park, Pennsylvania, Pennsylvania State University, *Group fl64*, 1977

- AG77:17/1 Port Washington, New York, Port Washington Public Library, 1977
- 2 St. Louis, Missouri, University of Missouri-St. Louis, 1977-78
- 3-4 New York, New York, Witkin Gallery, Inc., 1977
- 5 Los Angeles, Stephen White's Gallery of Photography, Inc., 1978
- 6 Tucson, Arizona, Center for Creative Photography, 1979
- 7 Milwaukee, Wisconsin, Milwaukee Center for Photography, 1979-80
- 8 Chicago, Douglas Kenyon, Inc., 1980-81
- 9 San Francisco, San Francisco Museum of Modern Art, 1981-84
- 10 Santa Fe, New Mexico, Scheinbaum & Russek Gallery of Photography, 1981
- 11 Berkeley, California, University of California, Main Library, 1981
- 12 St. Louis, Missouri. University of Missouri-St. Louis, 1981
- 13 Denver, Colorado, Camera Obscura Gallery, 1982; Reno, Nevada, Sierra Nevada Museum of Art, 1982
- 14 New Orleans, Louisiana, A Gallery for Fine Photography, 1984; Santa Fe, New Mexico, Scheinbaum & Russek Gallery of Photography, 1984
- 15 Santa Fe, New Mexico, New Mexico Council on Photography, 1985

## TRAVEL FILES

Correspondence, memoranda, itineraries, expenses, and other materials related to Van Dyke's travels.

Travel folders were maintained by Van Dyke during his tenure as director of the Film Department, Museum of Modern Art. Included are correspondence with lists of film-makers, other artists, and film libraries visited in many countries, and information concerning films previewed for possible film festivals or acquisition by the Museum of Modern Art. Information within the folders is not limited to Museum activities but includes travel to the meetings of various organizations, lectures, film festivals, and personal vacations.

AG77:17/16-21 1966-72

22 Latin American Trip, 1971-72

## MISCELLANEOUS ACTIVITIES

Miscellaneous activities in which Van Dyke participated.

AG77:18/1	Affiliated Film Producers, Inc. (brochure), 1946
2-9	Corporation for Public Broadcasting Survey, [n.d], 1971-74, 1976, 1978-79
10	Creative Television Associates, 1974
11	Portfolio, <i>Ten Photographs, California 1930-1937</i> by Van Dyke [promotional material and the introduction by Beaumont Newhall], 1977-81
12	Anthology Film Archives portfolio offer (brochure), ca. 1983



# Museum of Modern Art Files

## 1964-1979, 1985

Correspondence, memoranda, texts of speeches, announcements, loan and gift forms, clippings, press releases, installation views, brochures, photocopies of annual reports, and other materials relating to Van Dyke's time as Director, Department of Film, Museum of Modern Art, and as director for the exhibition *Edward Weston*. Note: Other materials relating to Van Dyke as Director, Department of Film, may be found in Activity Files. (0.25 linear feet)

Correspondents include:

Akermark, Margareta, 1966  
 Barry, Iris, 1965  
 Bowser, Eileen, 1973  
 Bunnell, Peter C., 1970, 1975  
 Dickie, Jean Kellogg, 1970  
 d'Harnoncourt, Rene, 1965  
 Griffith, Richard, 1965  
 Hightower, John B., 1971  
 Lerner, Irving, 1965  
 Maddow, Ben, 1973-75  
 Mancia, Adrienne, 1966, 1972  
 Mayer, Arthur, 1965  
 McCray, Porter A., 1968  
 Morgan, Barbara, 1965  
 Rockefeller, David, 1974  
 Sloan, William, 1965  
 Szarkowski, John, 1969, 1971, 1974-75  
 Thomas, Lowell, 1965  
 Vogel, Amos, 1972

AG77:19/1	Willard Van Dyke's business card, [n.d.]	10	Correspondence about Van Dyke's retirement, 1973-74
2	Department of Film Annual Reports, [photocopies], 1964-73	11	<i>Edward Weston</i> , exhibition correspondence, 1973-75
3	Correspondence about Van Dyke's appointment as Director of The Film Library, 1965	12	<i>Edward Weston</i> , exhibition announcements, 1973, 1975
4	Correspondence and internal memos, 1965-74	13-14	<i>Edward Weston</i> , exhibition research
5-8	Department of Film activities, [n.d.], 1965-70, 1972, 1974	15-16	<i>Edward Weston</i> , installation views, 1975
9	Clippings about Department of Film, [n.d.], 1965-79	17	<i>Edward Weston</i> , exhibition clippings, 1975
		18	Department of Film 50th Anniversary Program, 1985

# Publications and Clippings

## 1934-1987

Monographs, periodicals, and clippings written by Van Dyke or about his activities.  
Arrangement is chronological. (1.75 linear feet)

AG77:20/1

### Monographs:

*De Bittra Aren--om fotografi och film i depressionens Amerika*, (Stockholm: Filminstitutets Filmklubb, 1970)

*Film Program: The American Federation of Arts*, (New York, ca. 1979)

*Films: A Catalog of the Film Collection in The New York Public Library*, (New York, 1972)

*Films with a Purpose: A Puerto Rican Experiment in Social Films* (New York: Exit Art, 1987)

*Group f.64*, Curators of the University of Missouri, (St. Louis, Missouri, 1978) [exhibition catalog]

*Mills College: One of America's Most Interesting Colleges*, (Oakland, California: Mills College, 1935)

*Peerless Photography from Godine*, (Boston: David R. Godine, Publisher, Inc., ca. 1979) [catalog]

*Photography Books: Light Impressions Holiday Gift Catalog 1980*, (Rochester, New York: Light Impressions, 1980) [catalog]

*Remembering Iris Barry*, (New York: Museum of Modern Art, 1980)

*Camera Craft* 42:3 (March 1935)

*Caterpillar* 14 (January 1971)

*Cue* (28 March 1970)

*Dot Zero* 4 (Summer 1967)

*Exposure* 13:2 (May 1975)

*Film Comment* 3:2 (Spring 1965)

*FLQ* (1977)

*Image* 21:2 (June 1978)

*Image Newsletter* 11:12 (June 1979)

*The Independent: Film & Video Monthly* (Feb 1982)

*Journal of the University Film Association* 25:3 (1973)

*The Kaleidoscope Review* (May 1981)

*Lincoln Center* (November 1975)

*Media Arts* 1:4 (July 1981)

*MoMA: The Museum of Modern Art* (Fall 1979)

*Philharmonic Hall: Lincoln Center for the Performing Arts* (4 April 1972)

*Pasatiempo Magazine* (13 January 1984)

*Photograph* 1:4 (July 1977)

*Photography* 56:4 (April 1965)

*Photography* 85:6 (Dec 1979)

*Sightlines* 7:3 (1973/74)

*Sightlines* 7:5 (1973/74)

*Sightlines* 19:3/4 (Spring/Summer 1986)

*Working Papers* 1 (November 1980)

2

### Periodicals:

*Artlines* 3:10 (October 1982)

*Artlines* 8:22 (4 June 1977)

*Boeing News* 3:22 (31 May 1944)

*Camera Craft* 41:11 (November 1934)

3

### Oversize clippings

AG77:21/1-10 Clippings, [n.d.], 1937-49, 1951-85

# Financial and Insurance Records 1936-1987

Receipts and bills, correspondence, tax returns, check registers, canceled checks, bank statements, savings account records, ledgers, and insurance records relating to Van Dyke's income and business and household expenses, life, medical and property insurance. The bulk of the material is from the seventies and eighties and is arranged chronologically in the following manner (4.5 linear feet):

Income and Expenses, 1969-85  
Miscellaneous Receipts and Bills, [n.d.], 1956, 1960, 1972-85  
Taxes 1944-45, 1965, 1970-73, 1979-85  
Ledgers 1959-63, 1974, 1982  
Banking records, ca. 1937, 1958, 1962-87  
Insurance records, 1936-86

## INCOME AND EXPENSES

AG77:22/1-4 Income, 1972-73, 1976-77, 1979, 1981  
5-7 Royalties, 1969, 1980-81  
8-14 Expenses, 1972-73, 1975-78, 1980-82  
15 Correspondence with Susan Landgraf, bookkeeper, 1982-85

## MISCELLANEOUS RECEIPTS AND BILLS

AG77:22/16-18 Petty cash receipts, 1960, 1979-81  
19-22 Financial records, [n.d.], 1956, 1972-74  
AG77:23/1-11 Financial records, 1975-85

## TAXES

AG77:24/1-7 Tax Returns, federal and state, 1944-45, 1965, 1970-73, 1985 [Restricted]  
8-14 Tax Materials, 1979-80, 1982, 1985

## LEDGERS

AG77:25/1-9 Ledgers [possibly from Van Dyke Productions], 1959-63, 1974, 1982

## BANKING RECORDS

AG77:25/10-13 Check registers, 1967-69, 1971-72  
AG77:26/1-7 Check registers, 1972-79, 1981-82  
8 Loan documents, ca. 1937, 1958, 1981  
9-13 Savings accounts, 1962-70, 1974-81  
14 Blank checks, [n.d.]  
15 Checking accounts, 1974, 1983, 1986-87

AG77:27 Bank statements and canceled checks, 1968-80 (joint account)

AG77:28 Bank statements and canceled checks, 1968-83 (personal and business accounts)

## INSURANCE RECORDS

AG77:29/1 Miscellaneous records, 1940s-1980s  
2 Miscellaneous records, 1969-1980  
3 Homeowners insurance, 1960s-1970s  
4 Penn Mutual life insurance, 1936-1986  
5 Nationwide life insurance, 1960s-1980s  
6 Prudential life insurance, 1951, 1959  
7 Museum of Modern Art group life insurance, 1970, 1985-1986

# Photographic Materials

## 1929-1982

Negatives, contact prints, and study prints made by Van Dyke. (2.5 linear feet)

- |           |   |   |   |
|-----------|---|---|---|
| AG77:30   | 150 black-and-white negatives in 8x10- inch format, some negatives have printing instructions, 1929-39, 1979-82, [copy negatives] | 2 | One modern study print, portrait of Ansel Adams, 1930s  |
|           |   | 3 | Five modern study prints, possibly canceled by Van Dyke. Includes: <i>Ansel Adams at "683"</i><br><i>1932 Easter</i> , ca. 1933<br><i>Sanctuario, New Mexico</i> , 1937 |
| AG77:31/1 | 7 sheets of contact prints of a 1937 camping trip with Edward Weston and Charis Wilson to northern California                     | 4 | Test prints (2); Tibetan Tonka [sic]  |



# Other Materials

## ca. 1940, 1960-1985

### AUDIO-VISUAL MATERIALS

Films and audio and video tapes.

- AG77:32      One 5" audio tape, [no i.d., n.d.]
- Two 3 3/4" reels 16mm film, FAB commercial, [n.d.]
- One unidentified, color fragment, 16mm film, ca. 1940
- One 7" audio tape, 15" mono master, *Search into Darkness*, [1962]
- Two 5" audio tapes, Monkey Dance and Ketchak Dance, Bali, 24 June 1963
- One 7" audio tape, "Conversation with Willard Van Dyke," 20 October 1964
- One videocassette tape, interview at Pennsylvania State University exhibition, 1970
- One 7" audio tape, *Accumulative Helix*, (1970), *Discontinuous Helix* (1971)
- One videocassette tape of interview with Imogen Cunningham conducted by Jim Day, San Francisco, 1974
- Two audio cassette tapes of a Van Dyke lecture to Detroit Institute of Arts Society, December 1980
- Two audio cassette tapes of interview with Van Dyke conducted by Studs Terkel, Chicago, 1985

### MEDICAL RECORDS

Receipts and bills, insurance forms, and correspondence with doctors and hospitals regarding medical services. Arrangement is chronological and unsorted. (0.25 linear feet)

*Restricted: see Archivist for more information*

AG77:33/1-5      Medical records, 1972-1985

### OVERSIZE MATERIALS

(2 linear feet)

AG77:34-35      Van Dyke exhibition and lecture posters; Wall label from *Edward Weston*, the Museum of Modern Art's retrospective, 1975

### MISCELLANEOUS MATERIALS

Includes information about a court case, clippings unrelated to Van Dyke, and papers found with the negatives. (0.25 linear feet)

- AG77:36/1      Folder headings on material transferred to the Center for Creative Photography
- 2-6      Kaminsky court case, 1979-81 [Restricted]
- 7      Laura Gilpin/Amon Carter Museum, 1979 [Restricted]
- 8      Materials found with negatives
- 9      Clippings
- 10      Unidentified photographs by unknown photographers
- 11-12      Negatives of European tour by Dr. Mohs, ca. 1925

## Related Resources

Other archives and collections at the Center include materials of interest to the Willard Van Dyke researcher. For more complete information about any of the following, contact the Archivist.

Ansel Adams Archive (AG 31): Contains correspondence with Van Dyke, 1977-79 and also contains a review of Van Dyke's 1932 exhibition at the M.H. de Young Museum in San Francisco.

William Holgers Archive (AG 69): Contains articles, announcements, and clippings by and about Van Dyke, ca. 1933-34, 1954, 1965.

Ben Maddow Archive (AG 101): Contains correspondence with Van Dyke, 1976-85, and a photocopy of a handwritten diary by Maddow which describes a trip with Van Dyke to South America to film *The Bridge*, 1941-42.

Ralph Steiner Archive (AG 68): Contains correspondence with Van Dyke, 1985.

Willard Van Dyke Miscellaneous Collections (AG 97): Contains small acquisitions from a variety of sources.

Edward Weston Archive (AG 38): Contains correspondence from Van Dyke to Weston and his family, [n.d.], 1932-1957. Also includes correspondence from Mary Jeannette Edwards, Van Dyke's partner at the 683 Brockhurst gallery, Oakland, California, [n.d.], 1933-1935.

# Index to Correspondence

This index provides limited access to individuals and organizations represented in the Correspondence Files. Users are reminded that the index is not exhaustive. Not every document was examined for the presence of the names listed, and other names, not listed, may appear in the collection.

Note: The index does not include correspondence from the Activity Files or the Museum of Modern Art Files. Museums with university affiliations are listed by the museum name. *See also:* list of correspondents in Van Dyke's Museum of Modern Art Files (AG77:19).

## Abbreviations Used in the Index:

sc = selected correspondence

cc = chronological correspondence

fc = family correspondence

- Adams, Ansel, 1932-34, 1936, 1951, 1965, 1968, 1970, 1974, 1977-84 sc
- Alexander, William (Buzz), 1975, 1978 cc
- Alinder, James. *See* Friends of Photography
- Alinder, Mary, 1981 cc
- Amon Carter Museum (Fort Worth, Texas), 1983 cc
- Archetype Gallery (New Haven, Connecticut), 1978 sc. *See also* Activity Files: Exhibitions, 1977
- Atlanta Gallery of Photography (Atlanta, Georgia), 1978-79 sc
- Auchincloss, Lily, 1981 cc
- Barlow, Roger, 1966 cc. *See also* Writings by Others
- Barnett, Mary Gray, 1937 fc
- Bartos, Celeste, 1981 cc
- Begovich, Carolyn, [n.d.], 1974, 1976 fc
- Begovich, Nick, 1981 fc
- Bowser, Eileen, 1979, 1981 cc. *See also* Museum of Modern Art Files
- Bruce, Edward. *See* U.S. Treasury Department
- Bunnell, Peter, 1970, 1972, 1978, 1980-81 sc. *See also* Museum of Modern Art Files
- Camera, (magazine), Lucerne, Switzerland, 1973 cc
- Camera Arts, (magazine), 1983 cc
- Cameravision, 1979 cc
- Cardozo, Christopher. *See* Christopher Cardozo, Inc.
- Center for Creative Photography (Tucson, Arizona), 1978 sc
- Christopher Cardozo, Inc. (Minneapolis, Minnesota), 1982 sc
- Churchill, Robert B., 1981 cc
- Coke, Van Deren. *See* San Francisco Museum of Modern Art. *See also* George Eastman House
- Crouse, Jay. *See* Atlanta Gallery of Photography
- Cunningham, Imogen, 1957, 1965-70, 1976 sc
- Dayton Art Institute (Dayton, Ohio), 1978 cc
- Deal, Karen, 1980 fc
- Deal, Sharon, 1980 fc
- Deal, Wanda, 1970s-80s fc
- de Brigard, Emilie, 1979 cc
- Delehanty, Suzanne. *See* Neuberger Museum
- Dickie, Jean Kellogg, 1973 sc. *See also* Museum of Modern Art Files
- Donant, Norman and Mary Jeannette, 1974, 1978-81, 1983, 1986 sc
- Edwards, Mary Jeannette. *See* Donant, Norman and Mary Jeannette
- Friends of Photography, The, (Carmel, California), 1978-83 sc
- Flaherty, Frances H., 1972 cc

Gallery-614 (Fort Wayne, Indiana), 1980, 1981 cc  
George Eastman House (Rochester, New York), 1971,  
1977-79 sc. *See also* Newhall, Beaumont and  
Nancy  
Green, Robert F. *See* Gallery-614  
G. Ray Hawkins Gallery (Los Angeles, California),  
1981 cc

Halstead 831 Gallery (Birmingham, Michigan), 1981  
sc  
Harris, Martin, 1943-44 cc  
Hartwell, Ted. *See* Minneapolis Institute of Arts  
Heyman, Therese. *See* Oakland Museum. *See also*  
Activity Files: Exhibitions, 1966 and 1977-78  
Hightower, John B. *See* South Street Seaport  
Museum. *See also* Museum of Modern Art Files  
International Museum of Photography. *See* George  
Eastman House

Jareckie, Stephen B. *See* Worcester Art Museum  
Jones, Harold, 1967 cc

Katonah Gallery (Katonah, New York), [n.d.] cc  
Kellogg, Jean. *See* Dickie, Jean Kellogg  
Kuralt, Charles, 1981 cc

Lamont, Austin, 1967, 1979, 1981-85 sc  
Lang, Fritz, 1967 cc  
Lavenson, Alma, 1978 cc  
Lindsay, John V., 1967 cc  
Lorentz, Pare, 1975 cc

Maddow, Ben, 1973, 1980 cc  
Malone, Sean, [n.d.], 1973-78, 1983 sc  
Mancia, Adrienne, 1977, 1979 cc. *See also* Museum of  
Modern Art Files  
Marcuse Pfeifer Gallery, Photography (New York),  
1980-81 sc  
Mayer, Grace, 1970 cc. *See also* Edward Weston, 1931  
and Biographical Materials: Scrapbook Materials,  
1965  
Milwaukee Center for Photography (Milwaukee,  
Wisconsin), 1980, 1982 sc. *See also* Activity Files:  
Exhibitions, 1979-80  
Minneapolis Institute of Arts (Minneapolis,  
Minnesota), 1979 cc  
Mitchell, Margaretta, 1977-78 cc  
Museum of Fine Arts, Houston (Houston, Texas),  
1979-80 sc

Museum of Fine Arts, Museum of New Mexico  
(Santa Fe, New Mexico), 1981 sc  
Museum of Modern Art, [n.d.], 1978-81 sc. *See also*  
Museum of Modern Art Files

Naef, Weston J., 1973 cc  
Neuberger Museum (State University of New York  
College at Purchase), 1972-73, 1981 sc  
Newhall, Beaumont and Nancy, 1951, 1965, 1971-72,  
1977, 1981 sc  
Nowak, Joan E. *See* Archetype Gallery

Oakland Museum (Oakland, California), 1972, 1981  
sc. *See also* Activity Files: Exhibitions, 1966 and  
1977-78  
Oldenburg, Richard E. *See* Museum of Modern Art  
O'Neil, Doris. *See* Time, Inc.

Parker, Olivia, 1979-81, 1985 sc  
Pfeifer, Marcuse. *See* Marcuse Pfeifer Gallery  
Pitts, Terence. *See* Center for Creative Photography  
Porter, Eliot and Aline, 1983, 1985 sc  
Public Works of Art Project. *See* U.S. Treasury  
Department

Rathbone, Belinda, 1979, 1982, 1985 cc. *See also*  
Museum of Modern Art Files  
Richie, Donald, 1973-74, 1976-80, 1982 sc. *See also*  
Museum of Modern Art Files  
Ritchin, Fred. *See* Camera Arts  
Robbins, Leroy and Florence, 1973, 1985 cc  
Robertson, Bryan. *See* Neuberger Museum  
Rosen, Jonathan, [n.d.], 1976, 1982, 1985 sc  
Rothschild, Amalie R., 1977, 1982-83 cc

St. Louis Art Museum (St. Louis, Missouri), 1978-79  
sc  
San Francisco Museum of Modern Art (San  
Francisco, California), 1977-78, 1980, 1983-84 sc  
Sandweiss, Marni. *See* Amon Carter Museum  
Shank, Alice, 1976, 1985 fc  
Shank, Jason, [n.d.] fc  
Shank, Melissa, 1973 fc  
Shank, Richard, 1976 fc  
Sloan, William. *See* Museum of Modern Art. *See also*  
Museum of Modern Art Files  
South Street Seaport Museum (New York), 1978 cc  
Stackpole, Peter, 1979 cc. *See also* Activity Files:  
Exhibitions, 1977-79



State University of New York College at Purchase.

See Neuberger Museum

Steiner, Ralph, [n.d.], 1970, 1973-85 sc

Stephen Wirtz Gallery (San Francisco, California),  
1977-79, 1981, 1986 sc. See also Activity Files:  
Exhibitions, 1976-77

Strand, Paul, 1973 cc

Szarkowski, John. See Bunnell, Peter, 1970. See also  
Museum of Modern Art Files

Taylor, Paul S., [n.d.], 1973, 1977, 1980 cc

Thomas, Lowell, 1958, 1972 cc

Thompson, Dody, 1979 cc

Time, Inc., 1979 cc

Trager, Philip, 1978, 1981-82 cc

Tucker, Anne. See Museum of Fine Arts, Houston

U.S. Treasury Department, 1934 cc

Van Dyke, Barbara M., [n.d.], 1970s-80s fc

Van Dyke, Carol, 1986 fc

Van Dyke, Mary. See Barnett, Mary Gray

Van Dyke, Murray, 1981, 1985 fc

Van Dyke, Neil, [n.d.], 1979-80s fc

Van Dyke, Peter, 1950-53 fc

Wahrhaftig, Alma Lavenson. See Lavenson, Alma  
Weiss, Murray. See Milwaukee Center for  
Photography

Weissman, Frank, 1982 cc

Weston, Edward, 1931-34, 1938-39, 1943-44, 1951-57  
sc

Weston, Edward, family, ca. 1951, 1975, 1987

Wilson, Charis, 1977, 1979-82, 1984-85 sc

Wirtz, Stephen and Connie. See Stephen Wirtz  
Gallery

Witkin Gallery, Inc. (New York), 1972, 1977-78 sc.  
See also Activity Files: Exhibitions 1977

Witkin, Lee D. See Witkin Gallery

Wood, James N. See St. Louis Art Museum

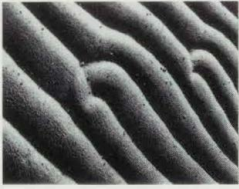
Worcester Art Museum (Worcester, Massachusetts),  
1979 sc

Yates, Steve. See Museum of Fine Arts, Museum of  
New Mexico

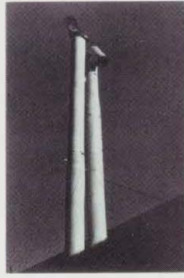
# Photographs

The sixteen photographs in the print collection represent Van Dyke's career as a photographer with photographs from the thirties, sixties, and seventies. The prints have been arranged in chronological order. A description of each print and the Center for Creative Photography accession number are listed here:

- 82:095:001 *Mud Patterns*, ca. 1930, gelatin silver print (24.5x19.0cm)
- 84:074:001 *Ventilators*, ca. 1933, gelatin silver print (24.0x16.2cm)
- 84:074:002 *Ansel Adams at 683 Brockhurst*, ca. 1933, gelatin silver print  
(23.5x18.2cm)
- 78:093:001 *White House*, 1933, gelatin silver print (18.9x24.0cm)
- 84:074:003 *Sonya Noskowiak, Taos Pueblo*, 1933, gelatin silver print  
(18.5x23.4cm)
- 84:074:004 *Canna Leaf*, ca. 1934, gelatin silver print (23.5x19.7cm)
- 84:074:005 *Graveyard, Milpitas, California*, ca. 1933-34, gelatin silver print  
(24.4x19.0cm)
- 82:095:002 *Boy, New Mexico*, 1937 (23.9x18.7cm)
- 87:035:001 [window], Polaroid print, 1967 (8.7x11.2cm)
- 87:035:002 [hay rake], Polaroid print, 1967 (8.9x10.9cm)
- 87:035:003 [detail of hay rake and window], Polaroid print, 1967  
(8.9x10.5cm)
- 87:035:004 [wooden barrels], Polaroid print, 1967 (8.7x11.2cm)
- 87:035:005 [harness], Polaroid print, 1967 (8.7x11.2cm)
- 87:035:006 [license plate], Polaroid print, 1967 (8.7x11.1cm)
- 85:008:001 *County Galway, Ireland*, ca. 1979, dye transfer print (19.7x24.4cm)
- 85:125:065 *Ireland*, 1979, Polaroid print (26.6x33.5cm), Ansel and Virginia  
Adams Collection



*Mud Patterns*, ca. 1930  
82:095:001



*Ventilators*, ca. 1933,  
84:074:001



*Ansel Adams at 683  
Brockhurst*, ca. 1933,  
84:074:002



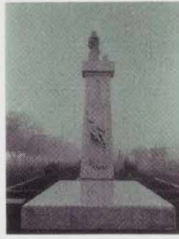
*White House*, 1933  
78:093:001



*Sonya Noskowiak,  
Taos Pueblo*, 1933,  
84:074:003



*Canna Leaf*, ca. 1934,  
84:074:004



*Graveyard*, Milpitas,  
California, ca. 1933-34,  
84:074:005



*Boy*, New Mexico,  
1937,  
82:095:002



untitled, 1967  
87:035:001



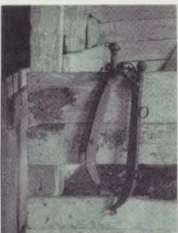
untitled, 1967  
87:035:002



untitled, 1967  
87:035:003



untitled, 1967  
87:035:004



untitled, 1967  
87:035:005



untitled, 1967  
87:035:006



*County Galway*, Ireland,  
ca. 1979,  
85:008:001



*Ireland*, 1979,  
85:125:065





# Guide Series

The Guide Series is an on-going series of research aids to the archives and collections of the Center for Creative Photography.

*Ernest Bloch Archive*, 1979, 24 pages

*Paul Strand Collection*, 1980, 25 pages

*Acquisitions, 1975 to 1977*, 1980, 30 pages

*Sonya Noskowiak Archive*, 1982, 40 pages, illustrations

*Wynn Bullock Archive*, 1983, 36 pages, illustrations

*Paul Anderson: Photographs*, 1983, 40 pages, illustrations

*Henry Holmes Smith Papers*, 1983, 40 pages

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