Finding aid for the
Willard Van Dyke archive, 1915-1987, bulk 1950s-1980s
AG 77

Finding aid updated by Alexis Pereygo, 2018
Willard Van Dyke, 1915-1987

AG 77

Creator

Van Dyke, Willard

Abstract

Papers, photographic materials, and audio-visual materials, 1915-1986, of Willard Van Dyke (1906-1986) photographer, filmmaker, curator, and teacher. Includes correspondence, memoranda, writings, biographical information, exhibition announcements, clippings, publications, financial, insurance and medical records, negatives, study and contact prints, and other materials documenting the life and career of Van Dyke.

Quantity/Extent

20 linear feet

Language of Materials

English

Biographical/Historical Note

Willard Van Dyke born December 5, 1906 in Denver, Colorado. The family settled in Los Angeles, California in 1916. Van Dyke attended University of California, Berkeley and began to photograph seriously in 1927. During the late 1920’s he met Edward Weston, with whom he travelled and photographed on two occasions. Van Dyke, along with Weston, Ansel Adams and others founded Group f64 in 1932. Van Dyke exhibited with the group and had solo exhibitions at various galleries. He made his first film, now lost, a result of a 1934-1935 trip with WPA photographer Dorothea Lange and others. He moved to New York City in 1935 and photographed commercially for prominent publications. In 1937, Van Dyke worked on his first professional film, *The River*, and founded American Documentary Films, Inc. with Ralph Steiner. Van Dyke became a full-time filmmaker/producer, giving up still photography. As a result of their film *The City*, Steiner and Van Dyke came to be considered the fathers of documentary filmmaking. Van Dyke continued to make documentary films in the role of cameraman, director, producer, or script writer until 1968.

In 1964, he was appointed director of the film department at the Museum of Modern Art where he worked until his retirement in 1974. While at MoMA Van Dyke developed film series, established preservation programs, a Film Study Center and film forums. He
also curated MoMA’s 1975 Edward Weston retrospective exhibition. From 1972-1981 he taught film production at SUNY Purchase, NY, established a film department, and became Department Chair. He returned to still photography in 1977, worked in color for the first time, and began exhibiting at various galleries. In 1979 and 1980 he received Ford Foundation Fellowships to photograph in Ireland. He moved to Santa Fe in 1980 and continued to exhibit and give lectures around the country. In 1986 while on the road, he suffered his fourth myocardial infarction and died January 23 in Jackson, Tennessee.

**Chronology**

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 the California Palace of the Legion of Honor exhibition, 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; exhibits at M.H. De Young Memorial Museum, San Francisco (solo in May) and 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); exhibits at Ansel Adams Gallery, San Francisco and The Fine Arts Gallery, Balboa Park, San Diego, California 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 (February-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 show 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 U.S.; 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. Writes "Valley Town, How It Was Made" for *U.S. Camera, Cinema*, December 1940.

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* (U.S. 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* (U.S. 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* (U.S. 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).

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  MoMA 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  MoMA 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 MoMA film department program "What's Happening"; exhibits at Hetzel Union Building Gallery, Pennsylvania State University, University Park, Pennsylvania.

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

1972  MoMA 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 exhibit 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 guest director of Edward Weston retrospective, MoMA.

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


1976  Myocardial infarction (December).


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); exhibits 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  Exhibits 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.


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; exhibits 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.

Scope and Content Note
Although the collection contains some material from Van Dyke's childhood and early career, the bulk of the collection dates from the 1950s-1980s. Van Dyke's overlapping careers as a photographer, filmmaker, Director of the Film Department at the Museum of Modern Art, and as a teacher of filmmaking at various institutions are well documented.

Van Dyke was actively involved in making documentary films either as a cameraman, director, producer, or script writer for over thirty years (1935-1968). His beginnings as a cinematographer are fairly well represented in the papers but few materials from the 1940s-1960s are found. 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, correspondence 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, 1940).

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 (1943-1945) and clippings for most of his films during the 1950s-1960s. Van Dyke's autobiographical manuscript written in the 1980s contains reminiscences of his major films from the 1930s and his documentary television work in the late 1950s-1960s.

Although Willard Van Dyke was the instigator and a founding member of Group f/64, a loose organization of California photographers which existed from 1932-1935, 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. Also included in the Willard Van Dyke Archive are the original exhibition announcement from the group's first show in 1932, photocopies of Ansel Adams correspondence discussing the group (1932-1934), 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 1930s and a videotaped lecture at the Center for Creative Photography in 1982. One folder contains photocopies of publications about Group f/64 (1932-1978) which were assembled by Van Dyke.

Miscellaneous Other Materials, ca. 1940-1985. In addition, there are four Appendices, A-D.

The first series, Correspondence, 1925-1987, contains letters, telegrams, postcards, and greeting cards written to and by Willard Van Dyke. The majority of the letters date from the 1960s-1980s. Other correspondents are family, friends, students, filmmakers, museums, and galleries. 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 Selected Correspondence to and from museums, galleries, and important people in Van Dyke's life is arranged alphabetically.

Included in Selected Correspondence is correspondence with other photographers and friends such as Ansel Adams (1930s-1980s), Imogen Cunningham (1950s-1970s), Ralph Steiner (1970s-1980s), and Edward Weston (1930s-1950s. An index to Selected Correspondence is included in Appendix A. The index does not include correspondence from the Activity Files or the Museum of Modern Art Files. Correspondence with museums at universities is listed under the museum name. See also: list of correspondents in Van Dyke's Museum of Modern Art Files (AG77:19).

Family correspondence includes letters, telegrams, postcards, greeting cards, and notes written to and by Willard Van Dyke and his family. It is grouped separately and arranged chronologically.

Correspondents include:

Mary Gray Barnett (wife, 1938-1950)
Carolyn (Cary) Van Dyke Begovich (sister)
Nicholas (Nick) Begovich (husband of Cary)
Karen Deal (niece)
Sharon Deal (niece)
Alice Kathryn (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)
Additional correspondence with Willard Van Dyke may be found in Writings and Interviews (AG77:11), Activity Files (AG 77:13-18), Museum of Modern Art Files (AG 77:19), and Financial and Insurance Records (AG 77:22).

The second series, Biographical Materials, 1915-1987, includes materials relating to Van Dyke's life and death such as appointment calendars, chronologies, biographies, clippings, press releases, school records, legal documents, awards, obituaries, scrapbook materials, and reference files. Other significant materials are the household record books kept by Barbara Van Dyke which 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. Arrangement is by subject and chronological thereunder.

The third series, Writings and Interviews, 1925-1985, contains writings by Van Dyke including speeches, articles, introductions to film screenings, book reviews, monograph introductions, and the manuscript for his unpublished autobiography. Interviews are primarily published transcripts from the 1950s-1980s.

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.

The fourth series, 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" folders are another example of overlapping activities. The travel folders 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.

There are six subseries within the Activity Files: Committees and Organizations, ca. 1934-1935, 1967-1985, includes 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; Grants and Fellowships, 1978-1985, includes material related to grants received or sought by Van Dyke. Includes correspondence, applications, brochures, and expense reports. Additional information about grants may be found in Financial Records (AG77:23); Teaching Files, 1972-1983, contains 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 (SUNY), Purchase and his teaching of film-making at SUNY and other institutions; Lectures, Workshops, Panels, Judging Competitions, 1954-1986 contains 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; Exhibition files, 1932, 1966-1985 consist of 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; Travel Files, 1966-1972, includes 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 MOMA activities but includes travel to the meetings of various organizations, lectures, film festivals, and personal vacations; Miscellaneous activities, 1946, 1971-1983, includes miscellaneous activities in which Van Dyke participated

The fifth series, Museum of Modern Art Files, 1964-1979, 1985, contains 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 guest curator for Edward Weston. Other materials relating to Van Dyke as Director, Department of Film may be found in Activity Files.

Toward the end of Van Dyke's documentary filmmaking career he was appointed Director of the Film Department at the Museum of Modern Art, where he served from 15 November 1965 - 1 January 1974. The Museum of Modern Art Files contain materials documenting his tenure as director of the Film Department and as guest director of Edward Weston a retrospective exhibition in 1975. Materials include correspondence, memoranda, press releases, brochures, clippings, and installation views. Activities documented are Van Dyke's appointment and retirement, film department projects, various film series, screenings, film exhibitions, and the Edward Weston exhibition. Related to this period are the household record books kept by
Barbara Van Dyke which detail the entertaining associated with Van Dyke's position at the museum.

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
Maddock, Ben 1973-1975
Mancia, Adrienne 1966, 1972
Mayer, Arthur 1965
McCray, Porter A. 1968
Morgan, Barbara 1965
Rockefeller, David 1974
Sloan, William 1965
Thomas, Lowell 1965
Vogel, Amos 1972

Series six, Publications and Clippings, 1934-1987, contains monographs, periodicals, and clippings written by Van Dyke or about his activities, arranged chronologically.


Series eight, Photographic Materials, 1929-1982, contains negatives, contact prints, and study prints made by Van Dyke. Arrangement is by type and chronological thereunder. Photographic materials found in the collection include one hundred fifty, 8 x 10 inch, black and white negatives (1929-1939, 1979-1982). Most are copy negatives accompanied by printing instructions. Other materials include seven sheets of contact
prints of a trip made with Edward Weston and Charis Wilson to Northern California in 1937, one modern study print of a portrait of Ansel Adams in the 1930s, and five modern study prints which have been canceled (possibly by Van Dyke). Absent from the collection are a copy of Van Dyke's 1977 portfolio, *Ten Photographs, California 1930-1937*, and any color negatives or prints made after 1979. The collection does not contain Van Dyke's films or original film negatives.

**Series nine, Other Materials, ca. 1940, 1960-1985**, consists of Audio Visual materials, Medical Records, Oversize Materials and Miscellaneous. Research material in the collection include films, audio and video tapes; receipts and bills, insurance forms, correspondence with doctors and hospitals regarding medical services (restricted due to privacy considerations); Van Dyke exhibition and lecture posters, label from MoMA’s 1975 *Edward Weston* retrospective exhibition; miscellaneous materials including information about a court case (Restricted); clippings unrelated to Van Dyke and papers found with negatives.

There are four appendices: Appendix A, Correspondence Index, is an alphabetical index to selected correspondents. The index does not include correspondence from the Activity Files or the Museum of Modern Art Files. Correspondence with museums at universities is listed under the museum name. See also: list of correspondents in Van Dyke’s Museum of Modern Art Files (AG77:19); Appendix B, lists Van Dyke Photographs in the Collection of the Center for Creative Photography as of March 1990; Appendix C, Related Resources, lists other archives collections at the Center that include materials of interest to the Willard Van Dyke researcher; Appendix D, Exhibitions, is a list of exhibitions with documentation in the Willard Van Dyke Archive.

**Arrangement**

Series 1: Correspondence, 1925-1987, 5 boxes
Series 2: Biographical Materials, 1915-1987, 6 boxes
Series 3: Writings and Interviews, 1925-1985, 4 boxes
Series 4: Activity Files, 1932-1986, 6 boxes
Series 5: Museum of Modern Art Files, 1964-1979, 1985, 1 box
Series 6: Publications and Clippings, 1934-1986, 2 boxes
Series 7: Financial and Insurance Records, 1936-1987, 8 boxes
Series 8: Photographic Materials, 1929-1982, 5 boxes
Series 9: Miscellaneous Other Materials, circa 1940-1985, 4 boxes
Appendices: A-D

**Names and Subject Terms**

Van Dyke, Willard [http://vocab.getty.edu/ulan/500037065]
Restrictions

Conditions Governing Access

Some of the legal and medical files are restricted. Additionally, negatives require a two-week notice as these materials are in cold storage. Please contact the archivist for further information.

Access to this collection requires an appointment with the Volkerding Study Center.

Conditions Governing Use

Copyright to Willard Van Dyke’s papers and photographs is held by the Estate of Willard Van Dyke. Permissions should be sought from Barbara Van Dyke.

It is the responsibility of the user to obtain permission from the copyright owner (which could be the institution, the creator of the record, the author or his/her transferees, heirs, legates or literary executors) prior to any copyright-protected uses of the collection.

The user agrees to indemnify, defend, and hold harmless the Arizona Board of Regents, the University of Arizona, Center of Creative Photography, including its officers, employees, and agents, from and against all claims made relating to copyright or other intellectual property infringement.

Provenance

This collection began as a gift in 1985 from Willard Van Dyke. Barbara M. Van Dyke donated the bulk of the materials beginning in 1986.

Accruals

Additional materials received from Barbara Van Dyke in 1991.

Related Materials

AG 97, Willard Van Dyke Miscellaneous Collection

Preferred Citation

Willard Van Dyke, 1915-1987. AG 77. Center for Creative Photography, University of Arizona, Tucson, AZ.

Processing Information

Processing Note: Dorothy Gromann was Willard Van Dyke's secretary during his time as Director of the Film Department, Museum of Modern Art (1965-1974). Her name and initials appear in the correspondence during those years. All folder titles enclosed in quotation marks (") are Van Dyke's own titles for a folder.
Container List

Series 1: Correspondence, 1925-1987

Subseries 1: Chronological Correspondence

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Subseries 2: Selected Correspondence

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Subseries 3: Family Correspondence

Box   Folder
4  14   Family, n.d.
    15   Family, 1927
    16   Family, 1933-1936
    17-18   Family, Mary Gray Barnett, 1937
    19   Family, 1940-1949
    20   Family, 1950-1953
    21   Family, 1964


Box   Folder
5  1    Household records book, ca. 1952-1964
    2    Household records book, 1965-1971
    3    Household records book, 1972-1980
    5    Pocket calendars, 1976-1979
    6    Desk calendars, 1974-1976
6  1    Personal notebooks and notes, ca. 1984-1985
    2    Press information about Van Dyke's career
    3    Clippings, press releases, biographical information about Van Dyke's career, [n.d.], ca. 1939, 1958, 1960s-1980s
    4    Clippings, Conversations with Willard Van Dyke, a film about Van Dyke, 1981-1983
    5    Transcript of Conversations with Willard Van Dyke, ca. 1982
    6    Brochures for Conversations with Willard Van Dyke, 1982
    7    School records, 1915, 1925
    8    Passport and identification cards, 1940s-1980s
    9    Wedding Announcement, WVD and Barbara Millikin, 1950
   10    Vaccination certificate, 1960s
12 Wills, 1957, 1980
13 Blank stationery, 1980s
14 *Who’s Who in America* biographical sheet, ca. 1981
15 Clippings, Harvard University's artist laureate in residence, 1985
16 Portraits of Van Dyke, 1930s, 1960s-1980s
17 Portraits of Van Dyke’s family, ca. 1939, 1960s
18 Memorabilia, [n.d.]
19 Obituaries, 1986
20 Memorial service programs, 9 February 1986 ((NYC)

| 7   | 1 | Memorial service, audio cassette tapes (2) (NYC) |
|     | 2 | Memorial service, 16 February 1986 (Santa Fe, NM) |
|     | 3 | Memorial tributes, 1986 |
|     | 4 | Posthumous materials, 1986-1987 |
|     | 5 | Reference files: Group f/64, [n.d.], 1930s-1970s |
|     | 6-8 | Reference files: Peter Bunnell thesis, 1961 |
|     | 9-10 | Reference files: Clarence White, 1977 |
|     | 13 | Reference files: periodicals |

| 8   | 1 | Scrapbook materials, n.d. |
|     | 2 | Scrapbook materials, 1939-1959 |
|     | 3 | Scrapbook materials, 1960-1964 |
|     | 4 | Scrapbook materials, 1965-1969 |
|     | 6 | 1921 Friar’s Club program in honor of D.W. Griffith and 1947 menu for Le Café Chambord, NYC |
|     |     | Group of loose clippings and seven detached scrapbook sheets containing several b&w photographs, clippings, [n.d.], 1941-1961. Of note are photographs of Walter Cronkite, one with Van Dyke. |
|     | 9 | Oversize biographical materials: awards, portrait of Van Dyke, references |

**Series 3: Writings and Interviews, 1925-1985**

**Subseries 1: Writings by Van Dyke, 1925-1985**

**Box** | **Folder**
--- | ---
10 | 1 | Miscellaneous writings, [n.d.]
| 2 | 2 | [Biography of WVD written for Alice Van Dyke], [n.d.] [photocopies]
| 3 | 3 | "Log of Trip to Contact, [Nevada] and Points North (Yellowstone, etc.)," 1925
4 Miscellaneous writings, 1928, 1934, 1937-1938
5-6 "Letters" from The River, 1936-1937 [photocopies of carbon copies]
7 Radio Address by WVD about Edward Weston, 1937
8 "What Art Means to Us," and miscellaneous, ca. 1938
9 Article in Hollywood Quarterly 1:4 (1946), and "Fact Films in War and Peace," ca. 1946
10 Article in ASMP News (November 1951)
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
21-25 Manuscript for Van Dyke's autobiography (unpublished), 1985

10A 1 [To Alice Van Dyke, n.d.]
2 1934
3 "Letter from Russia", 1935
4 "Letters from The River"
5 Carbon copies of material published as “Letters from the River”, 1936-1937; published 1965; [this material is incomplete and unedited]

Subseries 2: Interviews with Van Dyke, 1956, 1965-1982

Box Folder

11 1 Interview 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
6 James Blue interview fragment, 2 August, 1973
Jacob Deschin interview, Popular Photography, July 1975
Interview by Russell Campbell, 15 October 1976
Interview with Samantha Connell O'Neil, 21 July 1978
Interview by Henry Jenkins III, *Signal*, Atlanta, GA, 13 and 20 November 1978

Interview by Lisa Sherman for *Artlines*, October 1982

Subseries 3: Film Scripts and Film Project Records, circa 1933-1960

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Subseries 4: Writings by Others, n.d., 1972-1982

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Series 4: Activity Files, 1932-1986


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Box  Folder
15  Ford Foundation, 1979-1980
16  National Endowment for the Arts, 1980
17  Pinewood Foundation, 1981, circa 1985
18  Rhode Island School of Design and State University of New York at Buffalo, 1972
15 1  Ithaca College [proposed], 1977-1978
2  University of New Mexico, n.d., 1982-1983

Subseries 3: Lectures, Workshops, Panels, Judging Competitions, 1954-1986

Box  Folder
15 3  San Francisco Museum of Art, 1954
4  Miscellaneous lectures, workshops, panels, or judging competitions, 1966
5  International design conference, Aspen, CO, 1966
6  San Francisco Film Festival, 1966
7  World Law Fund Film Competition, 1966-1967
8  Miscellaneous lectures, workshops, panels, or judging competitions, 1967
9  American Film Festival, 1967
10  Arts Club of Chicago, 1967-1968
11  Dartmouth College, 1967
12  Expo '67, Montreal, Canada, 1967
13  International Oberhausen, Oberhausen, Germany, 1967-1968
14  Pennsylvania State University, 1967-1968
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 lectures, workshops, panels, or judging competitions, 1968
21  American Film Festival, 1968
22  Ann Arbor Film Festival, 1968
23  Aspen Film Conference, 1968
25  Rutgers University, Political Film Festival, 1968
26  Syracuse University, 1968
27  University of New Hampshire, 1968-1969
Subseries 4: Exhibition Files, 1932, 1966-1985

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<td>16</td>
<td>Exhibition lists, print lists</td>
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<tr>
<td>15</td>
<td>San Francisco, CA. M.H. De Young Memorial Museum, <em>Group f/64</em>, 1932</td>
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<td>16</td>
<td>Oakland, CA. Oakland Museum, <em>Group f/64</em>, 1966</td>
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<td>17</td>
<td>University Park, PA. Pennsylvania State University, 1969-1970</td>
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<td>18</td>
<td>Albuquerque, NM. University of New Mexico Art Museum, 1972</td>
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<td>19</td>
<td>Budapest, Hungary. Institute of Cultural Relations, 1974-1975</td>
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<td>New Haven, CT. Archetype Gallery, 1977</td>
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<td>Purchase, NY. State University of New York, Neuberger Museum, 1977</td>
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<td>25</td>
<td>University Park, PA. Pennsylvania State University, <em>Group f/64</em>, 1977</td>
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<td>17</td>
<td>Port Washington, NY. Port Washington Public Library, 1977</td>
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<td>2</td>
<td>St. Louis, MO. University of Missouri-St. Louis, 1977-1978</td>
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<td>New York, NY. Witkin Gallery, Inc., 1977</td>
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<td>5</td>
<td>Los Angeles, CA. Stephen White’s Gallery of Photography Inc., 1978</td>
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<tr>
<td>6</td>
<td>Tucson, AZ. Center for Creative Photography, 1979</td>
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<td>7</td>
<td>Milwaukee, WI. Milwaukee Center for Photography, 1979-1980</td>
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Santa Fe, NM. Scheinbaum & Russek Gallery of Photography, 1981
Berkeley, CA. University of California, Main Library, 1981
St. Louis, MO. University of Missouri-St. Louis, 1981
Denver, CO. Camera Obscura Gallery, 1982
Reno, NV. Sierra Nevada Museum of Art, 1982
New Orleans, LA. A Gallery for Fine Photography, 1984
Santa Fe, NM. Scheinbaum & Russek Gallery of Photography, 1984
Santa Fe, NM. New Mexico Council on Photography, 1985

Subseries 5: Travel Files, 1966-1972
Box Folder
17 16-21 Travel, 1966-1972
22 Latin American Trip, 1971-1972

Subseries 6: Miscellaneous Activities, 1946, 1971-1983
Box Folder
18 1 Affiliated Film Producers, Inc. (brochure), 1946
10 Creative Television Associates, 1974
11 Portfolio, *Ten Photographs, California 1930-1937*, by Van Dyke
[promotional material and the introduction by Beaumont Newhall], 1977-1981
12 Anthology Film Archives photography offer, (brochure), ca. 1983

Box Folder
19 1 Willard Van Dyke’s business card, n.d.
2 Photocopies of Department of Film Annual Reports, 1964-1973
3 Correspondence about Van Dyke's appointment as Director of The Film Library, 1965
4 Correspondence and internal memos, 1965-1974
5-8 Department of Film activities, [n.d.], 1965-1970, 1972, 1974
9 Clippings about Department of Film, [n.d.], 1965-1979
10 Correspondence about Van Dyke's retirement, 1973-1974
13-14  *Edward Weston*, exhibition research
15-16  *Edward Weston*, installation views, 1975
17  *Edward Weston*, exhibition clippings, 1975
18  Department of Film 50th Anniversary Program, 1985
19  MOMA Department of Film clippings, originals
20  Edward Weston Exhibition clippings, originals

**Series 6: Publications and Clippings, 1934-1987**

**Subseries 1: Monographs**

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<td><em>De Bittra Aren--om fotografi och film i depressionens Amerika</em>, (Stockholm: Filminstitutets Filmklubb, 1970)</td>
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<td><em>Film Program: The American Federation of Arts</em>, (New York, ca. 1979)</td>
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<td><em>Group f/64</em>, Curators of the University of Missouri, (St. Louis, Missouri, 1978) (exhibition catalog)</td>
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<td><em>Mills College: One of America's Most Interesting Colleges</em>, (Oakland, California: Mills College, 1935)</td>
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<td><em>Peerless Photography from Godine</em>, (Boston: David R. Godine, 1979) (catalog)</td>
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**Subseries 2: Periodicals**

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<td><em>Artlines</em> 3:10 (October 1982)</td>
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<td><em>Artweek</em> 8:22 (4 June 1977)</td>
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<td><em>Boeing News</em> 3:22 (31 May 1944)</td>
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<td><em>Camera Craft</em> 41:11 (November 1934)</td>
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<td><em>Camera Craft</em> 42:3 (March 1935)</td>
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<td><em>Caterpillar</em> 14 (January 1971)</td>
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<td><em>Cue</em> (28 March 1970)</td>
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<td><em>Dot Zero</em> 4 (Summer 1967)</td>
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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)
Popular Photography 56:4 (April 1965)
Popular 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)

Subseries 3: Clippings

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### Series 7: Financial and Insurance Records, 1936-1987

#### Subseries 1: Income and Expenses

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#### Subseries 2: Miscellaneous Receipts and Bills

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#### Subseries 3: Taxes

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#### Subseries 4: Ledgers

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#### Subseries 5: Banking Records

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28 Bank statements and canceled checks, 1968-1983 (personal and business accounts)

Subseries 6: Insurance Records

Box Folder

29 1 Miscellaneous records, 1940s-1980s
2 2 Miscellaneous records, 1969-1980
3 3 Homeowners insurance, 1960s-1970s
4 4 Penn Mutual life insurance, 1936-1986
5 5 Nationwide life insurance, 1960s-1980s
6 6 Prudential life insurance, 1951, 1959
7 7 MoMA group life insurance, 1970, 1985-1986

Series 8: Photographic Materials, 1929-1982

Note: Acetate negatives are in cold storage. Access to these materials will require a two-week notice and will be available at the discretion of the archivist.

Box Folder

30 1 box containing 3 boxes of acetate negatives (150), 8x10 inch, black and white, copy negatives, some with printing instructions
30A 1929-1932
30B 1933-1934
30D Deteriorating 8x10 negatives removed from boxes above
31 1 7 sheets of contact prints of a 1937 camping trip with Edward Weston and Charis Wilson to northern California
2 One modern study print, Ansel Adams, 1930s
3 Five modern study prints, possibly canceled by Van Dyke. Includes:
   Ansel Adams at "683", 1932
   Easter, ca. 1933
   Sanctuario, New Mexico, 1937
4 Test prints (2); Tibetan Tonka [sic]

Series 8: Other Materials, circa 1940, 1960-1985

Note: Acetate negatives are in cold storage. Access to these materials will require a two-week notice and will be available at the discretion of the archivist.

Subseries 1: Audiovisual Materials

Box

32 One 5" audio tape reel, [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 reel, 15" mono master, *Search into Darkness*, [1962]
Two 5" audio tape reels, Monkey Dance and Ketchak Dance, Bali, 24 June 1963
One 7" audio tape reel, "Conversation with Willard Van Dyke," 20 October 1964
One ¾” videocassette tape, interview at Pennsylvania State University exhibition, 1970
Two ½” videocassette tapes, [“duplicate of original” and “reference copy”] of interview with Imogen Cunningham conducted by Jim Day, San Francisco, 1974
Two sets [total 4 tapes] audio cassette tapes of a Van Dyke lecture to Detroit Institute of Arts Society, December 1980, “Ansel Adams and the Western Photographers”
Two audio cassette tapes of interview with Van Dyke conducted by Studs Terkel, Chicago, 1985

Subseries 2: Medical Records

Box  Folder
33 1-5 Medical records, 1972-1985 [RESTRICTED]

Subseries 3: Oversize Materials

Box
34-35 Van Dyke exhibition and lecture posters; Wall label from *Edward Weston* MoMA’s retrospective exhibition, 1975

Subseries 4: Miscellaneous Materials

Box  Folder
36 1 Folder headings on material transferred to CCP
2-6 Kaminsky court case, 1979-1981 [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 [three 8 x 10" b &w negatives]

Appendix A: Correspondence Index

Abbreviations Used in the Index
sc = selected correspondence
cc = chronological correspondence
fc = family correspondence

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), 1978-1979 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

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

Dayton Art Institute (Dayton, Ohio), 1978 cc
Deal, Karen, 1980 fc
Deal, Sharon, 1980 fc
Deal, Wanda, 1970s-1980s fc
de Brigard, Emilie, 1979 cc
Delehanty, Suzanne. See Neuberger Museum
Dickie, Jean Kellogg, 1973 sc. See also Museum of Modern Art Files

Edwards, Mary Jeannette. See Donant, Norman and Mary Jeannette
Friends of Photography, The, (Carmel, California), 1978-1983 sc
Flaherty, Frances H., 1972 cc

Gallery-614 (Fort Wayne, Indiana), 1980, 1981 cc
George Eastman House (Rochester, New York), 1971, 1977-1979 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, 1943-1944 cc
Hartwell, Ted. See Minneapolis Institute of Arts
Heyman, Therese. See Oakland Museum.

See also Activity Files: Exhibitions, 1966 and 1977-1978

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

Lang, Fritz, 1967 cc
Lavenson, Alma, 1978 cc
Lindsay, John V., 1967 cc
Lorentz, Pare, 1975 cc

Maddow, Ben, 1973, 1980 cc
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, 1979-1980
Minneapolis Institute of Arts (Minneapolis, Minnesota), 1979 cc
Mitchell, Margaretta, 1977-1978 cc
Museum of Fine Arts, Houston (Houston, Texas), 1979-1980 sc
Museum of Fine Arts, Museum of New Mexico (Santa Fe, New Mexico), 1981 sc

Naef, Weston J., 1973 cc
Neuberger Museum (State University of New York College at Purchase), 1972-1973, 1981 sc
Nowak, Joan E. See Archetype Gallery

Oakland Museum (Oakland, California), 1972, 1981 sc.

See also Activity Files: Exhibitions, 1966 and 1977-1978

Oldenburg, Richard E. See Museum of Modern Art
O’Driscoll, Margie, 1985 cc
O’Neil, Doris. See Time, Inc.

Parker, Olivia, 1979-1981, 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
Ritchin, Fred. See Camera Arts
Robertson, Bryan. See Neuberger Museum
Rothschild, Amalie R., 1977, 1982-1983 cc

St. Louis Art Museum (St. Louis, Missouri), 1978-1979 sc
San Francisco Museum of Modern Art (San Francisco, California),
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, 1978-1979, 1981.  See also Activity Files: Exhibitions, 1977-1979
State University of New York College at Purchase.  See Neuberger Museum
Stephen Wirtz Gallery (San Francisco, California), 1977-1979,
  1981, 1986 sc.  See also Activity Files: Exhibitions, 1976-1977
Strand, Paul, 1973 cc
Szarkowski, John.  See Bunnell, Peter, 1970.  See also Museum of Modern Art Files

Thomas, Lowell, 1958, 1972 cc
Thompson, Dody, 1979 cc
Time, Inc., 1979 cc
Trager, Philip, 1978, 1981-1982 cc
Tucker, Anne.  See Museum of Fine Arts, Houston

U.S. Treasury Department, 1934 cc
Van Dyke, Barbara M., [n.d.], 1970s-1980s fc
Van Dyke, Carol, 1986 fc
Van Dyke, Mary. See Barnett, Mary Gray
Van Dyke, Murray, 1981, 1985 fc
Van Dyke, Neil, [n.d.], 1979-1980s fc
Van Dyke, Peter, 1950-1953 fc

Wahrhaftig, Alma Lavenson. See Lavenson, Alma
Weiss, Murray. See Milwaukee Center for Photography
Weissman, Frank, 1982 cc
Weston, Edward, family, ca. 1951, 1975, 1987
Wirtz, Stephen and Connie. See Stephen Wirtz Gallery
Witkin Gallery, Inc. (New York), 1972, 1977-1978 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

Appendix B: Van Dyke Photographs in the Collection of the Center for Creative Photography (March 1990)

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)
Appendix C: Related Resources

Ansel Adams Archive (AG 31): Contains correspondence with Van Dyke, 1977-1979 and also contains a review of Van Dyke's 1932 exhibition at the M.H. De Young Museum in San Francisco.


Ben Maddow Archive (AG 101): Contains correspondence with Van Dyke, 1976-1985, and a photocopy of a handwritten diary by Maddow which describes a trip with Van Dyke to South America to film The Bridge, 1941-1942.

Sonya Noskowiak (AG 3): Contains correspondence with Van Dyke, 1933, and exhibition announcements and clippings for Group f/64 and 683 Brockhurst gallery.

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 studio, Oakland, California, [n.d.], 1933-1935.

Appendix D: Exhibitions

The following is a list of exhibitions with documentation in the Willard Van Dyke Archive.


St. Louis, MO. University of Missouri-St. Louis. "Group f/64." 3 - 30 Apr 1978.


Milwaukee, WI. Milwaukee Center for Photography. 20 January - 14 February 1980.


Santa Fe, NM. Scheinbaum & Russek Gallery of Photography. 20 Nov - 17 Dec 1981.


Santa Fe, NM. College of Santa Fe Fine Arts Gallery. 3 Aug - 8 Sept 1985.