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Box 44
Point Richmond, California
94807

June 24, 1977

John Szarkowski
Department of Photography
Museum of Modern Art
11 West 53rd Street
New York City 10019

Dear John,

I received your June 22 letter and suggested beginnings of a wall label. First off— I enjoyed (and laughed for a full three minutes here alone) over "perhaps even mind boggling" — I am still laughing as I type this— so the typing may be a bit uneven (it always is, but I have an excuse for this letter).

First comments: about the wall label, then back to "mind boggling". Sure this write-up is all right and reduce it as you see fit. I would very clearly like to hang on to the last paragraph about where I go from here... Don't cut any of this out unless it's, 1. To sustain interest.... because it actually is turning out to be closer to 2. I would like to give some indication that I am now following item 2...but using photography. I guess you have to avoid politics which is now pretty important....

OK, mind-boggling: it sure is. But it follows...this whole thing follows the early work...everything is connected to everything else. I probably am not going to be very convincing about this — probably not even "in person", because it requires a certain personal pain — you've got to be hurting to understand.

About intuitive pursuit of understanding. That is exactly ^{what} has happened and is happening. I am not in an administrative morass— I am out of that. Now I can spend a life time making photographs; isn't that better than one Guggenheim Year? Liberation is what has resulted from following this intuition!!! I will be on unemployment...then welfare...whatever...it doesn't matter!! You've got to read that radio tape again.

I am sure you won't get it— most people don't. But I am now on the trail of being liberated from this damned security chain, which means I can do what must be done, rather than what "is expected". We all have a terrific responsibility, but we can't recognize it, because of fear.

It won't make any more sense when I see you...but that's OK!!

All the best.....

Sincerely,

Lawrence (still laughing!)

P.s. I have been printing photographs 8 hours a day for the past month....I couldn't do that if I was that heavy into "administration"!!!

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May 31, 1977

Box 44
Point Richmond
California 94807

John Szarkowski
Department of Photography
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear John,

This is a follow-up letter to the one I wrote you on May 24 in which I said to keep the four volumes of pictures there until the exhibit is over later this summer.

I met with Michael Hoffman today here in Point Richmond (everything went well) — Michael would like to borrow the four volumes of pictures minus the forty or forty-five that will be exhibited. He says there is a chance he will be able to work out some print sales — and I am going to send several other volumes of work on another topic (i.e. not on the subject of interior environments) — studies of women, some "American Photographs" and some 35mm interior studies. And we are going to look at all of the work I have done to date, probably even including some of Standard Oil material, —and see what it all says, looking toward the future... I will be sending this other work to the Aperture office in N.Y.

Thanks John...I look forward to seeing you in July.

Sincerely,

Chauncey
Chauncey Hare

Copy: Michael Hoffman.

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May 24, 1977

Box 44
Point Richmond, California 94807

Mr. John Szarkowski
Photography Department
Museum of Modern Art
New York, New York 10019

Dear John:

I am responding to your letter of May 11, 1977...I never did receive the letter you said you had sent at the end of April.

First...Please keep all of the prints there until the exhibit is over... I will feel better about keeping them all together and having the exhibit prints back in the books for return to me (prevent dog-earing of these thin mounts, the two ply paper is best protected in the binders).

Second...I am enclosing some additional more recent tapes and information. These are a tape I recently dictated giving my personal development up to time the Impact of Technology:Alienation in America Project was conceived ...and a tape of a radio broadcast last Saturday evening, that gives my views of the corporate mind. All of these may help make a wall label that is timely.

You can see that I have turned "political" as of late...and if this could somehow be included in the exhibit, I would be appreciative....We have some terrific problems that we are responsible for...I personally have been fooling myself long enough!!!

The latest news is that Standard Of California has shut the door on my photography and tape recording of employees. They don't like what I have *been* finding...this is a long story which I can relate later...some of it is in the new tapes enclosed.

My work now will be to continue the Impact of Technology studies on this Guggenheim...but it will be in other ways than at Standard..(I will be printing up some of these negatives, too)

Chauncey.

Chauncey

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March 23, 1975

Box 44
Point Richmond, CA 94807

Mr. John Szarkowski
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear John,

I suggested in a February letter to Michael Hoffman that if our efforts to secure a text writer on the "outside" continued to be unsuccessful, we should again ask if you will do the text (if you will at this late date: no one else seems to be turned on enough to be able to do it). I also suggested that I would put together a write-up that would give you the background as to where the pictures "come from". The intention being to supply some information if you need it...very possibly this would not be needed at all.

Michael wrote back suggesting I should make such a write-up in any event and confirmed in a March telephone conversation that it would have some value.

I put together an outline for some 3000 words, but did not like the way it was going to sound... too much like the photo-polemic we all have seen too much of. Instead I've put together a short version sticking pretty close to events and with none of the philosophy bit. This might substitute for a conversation:

Photography started with me in 1962; I believe I sent you some photographs in 1965 and more in 1967, when you bought two. As I look on it now, and I can see it clearly, I had a case of alienation reaction: I hated the engineering ritual. I don't have to go into alienation rhetoric, because it's well known. The pictures show, I hope, what we have done to ourselves, or I have failed.

First off, I photographed landscape ala Ansel Adams with a Burke and James 5 x 7 view camera: you have seen some of the results of photographs in California, Utah, etc. It was all excellent training in technique....

In 1967 I made the "break-through" in consciousness that changed the pictures. I began to use the camera to explore what was bothering me. The light bulb came on during a four month engineering assignment in Mississippi...I worked the 4 to 12 shift

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and photographed days...traveling a 200 mile radius from Pascagoula. At that time, in 1967, going from California to Mississippi was a time machine experience. My ideas were not suddenly clearly defined, but I gained an intuitive knowledge of the correct direction.

1967 was the year I made Southern Pacific Station, Oakland, which you bought, and I consider to be the beginning of the exploration.

Russell Lee was a major influence, even more so than Walker Evans. Planned "ingenuousness" seemed to me to be the way to approach my subject. Edward Hopper's framing excited me. Accident became important.

In 1968, March, I began eight months of furious spare time effort..about twenty-five pictures.. that resulted in your comment in a letter, "your on to something". I applied and received a Guggenheim Fellowship based on that eight months of night time and weekend effort... but I was convinced that I was going to put everything into it and come up with something superior (presumptuousness). The Guggenheim in California, for me, was the end of 35 years of the unconscious death: I had one year of life. Christ, how we thrash ourselves was my discovery of that year.

Looking at the chronology of the pictures, they were made in sort of a reverse order. The Ohio Valley was in my mind's eye all the time I photographed in California. My father's family moved into the south of Pittsburg area 7 or 8 generations ago: Irish coal miners and steel workers. My father was a steel worker from age 14 to 18; in 1925 he entered Penn State on a boxing scholarship.

Monessen, Pennsylvania of 1941 to 1952 has been on my mind; summer visits there made a deep impression. I have never lived there for an extended period and this was probably important to the imaginative development of the images. The photography there in 1971 and 1972 is a visual record of a discovery of how it really was: a compromise between the real and imagined. The coal miner on the porch - remember the ceramic chicken - is an example. The fellow could easily be my grandfather as he appeared in 1952 in Fayette City. The picture actually was taken in eastern Ohio. Refer to Henry Miller's Air conditioned Nightmare page 32 for a photograph of Monessen just below the house where my grandfather lived in 1941.

Overall, my approach to the pictures was not assertive... it was one of discovery. The attitude of mind that determined the pictures might be defined by these elements of

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"internal dialogue":

1. A definite conscious awareness that every picture would be a discovery. A frequent phrase in my thinking is "don't turn it off, be aware of a possibility...its here, just see it." I knew, very consciously, that I didn't have the faintest idea what I was looking for, but when it appeared I'd know it. I get a jolt out of surprises (Jesse Bentley farmhouse, Winesburg, Ohio, "The place was full of surprises".)

2. A stubborn, ironical, rebellious-- yet empathetic frame of mind. I could not proceed without the stubborn intention of entering and photographing homes.

3. A sense of magic that came into existence early in the first Guggenheim. Things began to happen in an uncanny way. This story is too unbelievable to be related, but includes episodes of people expecting me when I had not met them before. Everything has magic if you are open to it.

4. An attraction to the aesthetic of history: close to the satisfaction of completing a collection: a growing appreciation for how the elements make the whole. To me each picture is another piece in the puzzle that I'm having a terrific time assembling.

The future.....

Where I go from here, after completion of the two years of the only decent photography I've been able to do, is something to guess at. I sense that it is about over for these reasons:

1. In order to sustain interest, I've got to maintain and if possible broaden my scope... this requires time and money... that is not - face it - there. I have done nothing worthwhile in the past three years: I can't work in my backyard with the camera on weekends and come up with something that complements what I have done and extends its direction.

2. I've gained an insight into our anti-organic society that leads me to believe I would best spend my effort fighting it than studying it.

The above is all I've got to say on the subject of where the pictures come from and where I am going.

Sincerely,

Chauncey Hare

Chauncey

Copy: Michael Hoffman

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1977

Factors surrounding the Impact of Technology: Alienation in America project

(Transcript of a tape....Chauncey Hare)

It's about twenty minutes after twelve on Sunday May 15, I am responding to numerous requests that I put some background together — and some after words — on the Impact of Technology: Alienation in America study.

The background leading up to the study — the psychological background— could be summarized in a few sentences; as to how we arrived at the point of having this project in a form such that we could present it for grant support. The summary would be that we had to develop ourselves— I had to develop myself — psychologically, so that I could come to the realization that I as an individual could really do something about the situation in which we all are immersed.... this technological society. But by saying, "come to the realization that I could do something", required several steps. First of all I had to begin to find out who I was — as identified by myself (rather than by an outside "authority". Then, getting to know myself strongly enough that I would really, deep inside, feel that I could contribute in some way to changing the situation for everyone.

These series of steps are, of course, difficult. So the conception of the project began before I had it "consciously conceived". And it started back at the early time of living with my parents — my father, who was an engineer also. And developing myself to the point of my own partial awakening — that is a continuing process — and I still have a long way to go.

My father came out of Pennsylvania; he worked as a steel worker, as his father had done. At the age of eighteen he entered Penn State...worked his way through Penn State...and became an engineer for the DuPont Company where he remained for about thirty five years except for about three years when he worked on the plutonium separation plant in Hanford, Washington...for the government.

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I was hemmed in and bounded by my own very limited sense of being. I did not enjoy the engineering work at all; but I was used to the necessity of "making a living"...having to put in eight hours of work a day, which I did without any justification for complaint, I thought.

I continued working at the refinery in Richmond. In 1962 I began to explore photography as a hobby, as most people will. I was having a health problem: ulcers, nausea at the time...not knowing the source of the problem. There was a relief in photography. But my realizations were still pretty superficial.

I purchased a view camera in 1963 and began photographing in the Ansel Adams/ California tradition. And a couple of one man shows resulted - one at the San Francisco Museum of Art in 1965 and the other at the DeYoung Museum in San Francisco in 1966. I was already dissatisfied with outdoor landscapes by 1966..

1967 was a turning point year — for a lot of people. I visited Mississippi for a period of four months in the summer: I was on the 4 to 12 shift starting up an ammonia plant at the Standard refinery in Pascagoula. Days I began to photograph people in the town and nearby Biloxi, Moss Point, Gulfport and some in New Orleans. That was a breakthrough year. I was just then beginning to get in touch with the basic irrelevance of technical engineering work — the cause of the gastro intestinal problems that I still had at the time. There was no relation between the ammonia plant start-up and the lives of the people - the organic lives of the people in Mississippi! That was becoming clear. The pictures I made in Mississippi weren't that great— but that didn't matter...I was learning.

I should say that I had no training of any kind in photography. My only contact with anyone I would classify as a photographer, was with Minor White in 1967. White sent out a request for photos for his Light⁷

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exhibit. I sent him six or seven and he sent back a two page letter saying how good the pictures were. Several weeks later I received a notice that the pictures weren't suitable after all, and none were chosen for the exhibit. This helped crystallize my growing dislike for the landscape type of image. Later White asked me to send fifty pictures for consideration for exhibit at his MIT gallery. He wrote back saying that they didn't make it. He recommended a couple of articles he had written on Zen etc, and said that I would have a breakthrough— actually I had had the breakthrough: the kind of pictures he seemed to like, to me, were unsuitable! I think I even wrote and told him so...

Then in 1968 I began the series of interior studies, studies of American environments, that I have been concerned with since that time.

I began the series, actually, before I had left for Mississippi in 1967. I made a photograph, Southern Pacific Station, Oakland, on New Years day 1967, that was purchased by John Szarkowski that year. The Mississippi sojourn just confirmed for me the direction I had already embarked on. (I had been sending pictures to Szarkowski since about 1964 suggesting consideration of the landscape pictures that were exhibited at the SF Museums.)

In March of 1968 I began in earnest to photograph interiors of private and public buildings in California — most of the pictures with people present. I started out in Point Richmond a small community across the street from the refinery. I now live in Point Richmond in a 1½ room apartment just up the street from Orville England's house where I knocked on the first door — in true Fuller Brush man style. Orville is the portly, balding, worker shown sitting in the kitchen next to the stove with the black stove pipe angling across the picture. Orville has continued to play a part in the events that have lead up to the Impact of Technology Project, which I will relate a little later on. ①

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I worked on interiors in California during 1968 from March through June or July - all in my spare time or on weekends. I sent a selection of these to John Szarkowski in the summer and he sent back saying, "You are on to something....keep going." Which I did and began to prepare to submit for a Guggenheim Fellowship in October -- pretty presumptuous. I got a pretty good portfolio together and had four people write for me: John Humphrey at the SFMA; Joseph Baird at the California Historical Society; the director of the DeYoung Museum, can't remember his name; and, I think, Richard Howland at the Smithsonian, a specialist on American interiors. I made it and started out on the Guggenheim August 1, 1969.

Paralleling all of this photographic work, was the employment at the Standard Oil Co. I was actually doing only about as much as the job required-- the work was too detached from reality; the salary was very good, however. Taking the Guggenheim leave was a rather strange occurrence for the people at Standard -- I had had thirteen years in as a research engineer at that time. I consider myself lucky to have had a job. I think the Company, i.e. the people that work in a technical capacity, to be living in a detached and unresponsive culture..... "Work" in a large institution is very unreal. It doesn't seem related to anything...but more about this later.

↓ The first Guggenheim was a bit like rowing across the Atlantic in a row boat solo. I bought an old white ford econoline van which I called the White Cow. I left the family - I had a wife and one son, age 4 at the time - ③ and went off by myself wandering the state, living entirely alone, except for the photographic "episodes", I was indeed alone. This is the surest way I know to come to some basic realizations: live alone for at least a year. I lived inside the Cow for the year, 1969 to 1970, going from town to town in California learning how people were living by going door-to-door making the photographs wherever people would allow me in. The first few months of this I would wake up in the morning with guilt because I was not "going to work"....I soon learned a major lesson, and an important one,

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I was pretty normal. Everything was all right. People all over California were pretty much as I was. I began to feel at home with myself. I outgrew some of my self preoccupation and self consciousness. Although I was living alone, I was discovering I was indeed like everyone else and began to identify with people — kind of rare for a person trained in technology. This process continued and was strengthened as time went along.

My approach to the photography at this time was a mixture of humor, rebelliousness, delight, disciplined stubbornness. All of these gave me the kind of internal strength I needed to gain access to make the pictures and to take the many, many refusals — about nine refusals to one acceptance to be allowed to photograph. I had a consistent vision that I was using, it was not at all conscious, it was a yes or no that came up from deep inside. So another lesson of the year was abandonment of the "reason" and trust of the intuitive. I was frequently asked, "What are you looking for?" And I would reply, "I don't know, I'll tell you when I see it." I put an awful lot of trust in just knowing I would be able to find it — and going out on a limb over this trust. I have learned to do this more and more....

I returned to Standard Oil for a year, 1970 to 71 and went off on the second Guggenheim ^(1971 to 72) — again alone — in the white Cow — to the Ohio Valley. I photographed in the towns generally from Cincinnati to Pittsburg. This is the area that 7 or 8 generations of my family, my father's family, have lived. I was out to learn more about myself. I did photograph some in the West Chester, Pennsylvania area and in Virginia in 1972. In the second Guggenheim I continued the learning processes and gaining more trust in my own perceptions, casting off the stuff I had been forced in life up to that time.

My impressions of the people that I photographed was that these people were almost totally asleep — they were performing every function as if in a preplan. This valley, the Ohio Valley, is certainly a classic example, a very clear example, of programmed living — living according to a learned pattern — which we all participate in, but which is very evident in this area.

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But I identified totally with the people I photographed here. I applied a lot less sarcasm and irony of mind in my approach (no nurses with moose heads, as I had photographed in California or in Wyoming Capitol Building: receptionist with Buffalo.) I guess I was mellowing out and seeing and understanding my father's "backward" responses, his inability to see freshly....all a necessity for survival at this earlier time it seems. These people in the Valley were/are in a harness — we all are in a harness that we mutually agree to accept!!

In 1972 I returned to the engineering work at Standard with some awakened perceptions — it really was hard to return to the routine. In the period 1972 to 1976, when the third Guggenheim started, I began activities to try to begin to change my own approach to engineering work — and it became incompatible with "accepted" and acceptable practices in the Company. I began to initiate activities that would promote greater employee involvement in the direction of their own lives inside the Company; I tried to expand my own engineering work and make it more relevant by trying to tie it to some social framework outside the Company. These attempts at breaking through the estrangement barrier were met with mostly misunderstanding — and I had a lot of frustration because no one else seemed to understand what I was trying to do. I was gaining a reputation of being "critical of management".

During 1975, Standard Oil and other large oil companies were threatened with divestiture — break-up. I saw this as an opportunity to do several things that would promote employee involvement in the Company. And the Company realized that it's future life as a large corporation depended, to some extent, on it's employees defense of the Company. Don Thompson and I started an employees group at Chevron Research in Richmondit was called the Standard Oil Supporters...S.O.S. Our interest was really to pull together a group of employees that would help "protect" the Company and at the same time gain some power to help change the direction of the Company. And it pretty much worked out that way...but not as far as we had hoped...most employees lacked the vision to see that this was a chance

Chauncey Hare

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to gain some power to bring about change; most were unwilling to to defend the Company — even if they might later hope to change it. There was a definite lack of vision and a lack of spirit on the part of the employees. They are, actually, so dispirited, so alienated that they have succumbed. They are totally accepting of everything; afraid and fearful. And of course there is a tremendous amount of resentment by many employees. They would say that the Company was not worth saving.

But Don and I did succeed to some degree. And we built up some credibility with the people in the public relations and employee communications sections of the Corporation (of which Chevron Research is only a part). In December of 1975 Don and I sent a 15-20 page proposal to the Chairman of the Board suggesting we make a study of Standard employees that would eventually result in a book that would explain the Company to the general public. Actually this was a bit of cooptation on our part — and the Company thought they would coopt us: they gave us the go ahead in the Spring of 1976. (No money from the Company of course, we were to do this on our own — get money as we could).

While all of this was going on I applied for a Guggenheim to make a study in the Southern States — not unlike the study in the Ohio Valley. When the Guggenheim came through, I made the decision to use the Fellowship to begin the study of employees as the first segment of a badly needed study of what technology is doing to everyone. ②

A lot had happened in the four years between the second and third Guggenheim Fellowships. I went through a period in which I was totally frustrated with photography for two reasons: it seemed to be almost totally irrelevant to the problems of the country —especially "art" photography — and there didn't seem to be a way that I could continue in it. I wrote Szarkowski about this several times. He wrote back saying, in effect, "why do you expect people to understand you?" He of course had a good point, why indeed did I expect that people would agree with me, if they did there wouldn't be the problem!

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Don and I were looking for ways to fund the Impact of Technology studies in the Spring of 1976 - before I received notice of having received the Guggenheim-- and the Photographic Surveys Program of the NEA seemed to be a good bet. And actually, I was in very close contact with Renato Danese, the photography program director. He was very willing to help. So we conceived of the non-profit organization, HUMAN ARTS IN TECHNOLOGY. This of course has the humanities, arts and technology in the title and should allow us to approach everyone under the sun for money!! We studied book on setting up nonprofit corporations and saw that this was a major venture that would require more time than we had to give. The Bay Area Lawyers for the Arts in Berkeley advised us to find an "umberella organization". And we did: INTERSECTION, a nonprofit educational corporation operating as an arts switchboard in San Francisco. It is funded by churches, donations, NEA, and by their own fund raising. They will take 5% of our income to handle the bookkeeping tax reporting and general administration. In May 1976 the board of directors of Intersection approved our organization as a "project of Intersection" and we started out with a number of ideas...

The projects we envisioned for HUMAN ARTS IN TECHNOLOGY were:

1. The Photo Surveys Program, Impact of Technology on the Individual. This would give us \$25,000 on a matching grant basis. We started to write inquiry letters to 90 different foundations in the Spring of 1976. We received a positive response of interest from about eight foundations. We got the backing of the San Francisco Museum of Art. The Oakland Museum's Therese Heyman indicated interest too, but was unable to get us the Museum's support -- even though they had the Dorthea Lang^e material and we could see our work as a continuation of this earlier work on technolgy's effects. We applied by January 15, 1977 to the NEA. In May they responded that we probably would get \$15,000.

2. A Visiting Humanists Program. This project would involve wetting up seminars in corporations to allow interchange of ideas between technologists

Chauncey Hare

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and humanists. The NEH showed initial interest in this as a demonstration project. We need people to help carry this on...it has great promise.

3, Video Tape Job Description Library. This holds^s great promise for income. Don Thompson and I have taken video workshops to allow us to begin work on this very promising possibility. School counselors in the school districts desperately need good tapes that describe technological jobs in a believable way. The kids are alienated about jobs in technology and they have no way to get the honest information. We can do this for them and probably can get funding from any number of sources.. We just need the time to do this...and of course some seed money.

4. Alternate Working Spaces. This project would take advantage of the NEA program with the same name. It would be workable with the people involved in the Photo Surveys Program.

We have also conceived of ways to bring in some income. These might include a publication, "Guide to Grants in Photography". We have the expertise to put such a research report together and sell it mail order.

The other photographers involved in the Photo Surveys Program, Bill Owens and Joanne Leonard, are not participants in the other programs. Their interests are limited to photography and they do not have the burning need to try to correct the faults of the society— they are busy just trying to "keep it together" for themselves.

Joanne Leonard has done documentary work in West Oakland, California that resulted in an Exhibit at the De Young Museum in 1966. Since that time she has been doing more imaginative photography. Don Thompson and I approached her about participating in the Impact Project in the summer of 1966. Joanne was interested and welcomed the "structure" that we could

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offer in the concept of the project. Her recent photography had been around her daughter, Julia, and the new project might be a natural lead back into documentary work. Joanne, like most people trying to carry on as art photographers, has had a number of teaching jobs...and most teaching opportunities are outside of the Bay Area. It was agreed that if she had to move, she could carry-on her part of the project wherever she might be.

Joanne has recently decided that she will photograph people in her living area - a block in Berkeley.... I am enclosing her write-up about how she sees the project and her part in it. She plans to work with a researcher/writer/historian Liz Cohen (who will not be on the Surveys budget, but will work independently).

Bill Owens was anxious to join us on the project because we have known each other since about 1968 or 1969 when Bill returned from the Peace Corps and was working on the Livermore paper and just beginning to think about the Suburbia study. Bill is definitely into the technological culture as his books show. He does not however, have any vocal objections to our way of life in the culture. He is just grooving on it and trying to make a living to enjoy some of it.... He is beginning to say that I am "hard to work with" because of my growing need to verbalize and actively pursue this problem. We do not have a real disagreement, we just see it a bit differently. I keep telling him that "someday he will begin to understand his own pictures". I tell Don Thompson that I feel we are coopting Bill...we need his pictures, even if he doesn't agree with our objectives all of the time!

I am enclosing some of Bill's thinking. Don's is included also.

Where we are at present is that we are doing the following:

1. Looking for a coordinator/researcher who will run the administration of all of the fund raising, public relations, coordination of the work of the photographers....all for the Photo Surveys Program...and who might be

Chauncey Hare

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motivated to want to work on the other programs of HUMAN ARTS IN TECHNOLOGY. This person has to be motivated more by a desire for institutional change than by anything else and should be a real hard driving fund raiser who does not become discouraged by turn-downs.

2. We are out searching for money. We have twenty proposal letters out that were composed by Mike McCone, of the San Francisco Museum of Art, and myself. A copy of the proposal is attached. We are going to have to find a large foundation who is into the humanities because we have a cash demand of \$91,000. Mike McCone thinks we have a very good chance on this one. I hope he is right.

So at present I am doing all of the coordination work, fund raising, promotion — and trying to do a little photography now and then on the Guggenheim Fellowship. I have been photographing at Standard Oil — but I have not gotten into it as deeply as I would have liked because of the distractions of the promotion of this project — and some difficulty gaining access (this part is normal, and consumes an enormous amount of time).

end tape May 15.

Chauncey Hare

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Appendix to tape — refer to numbers in the text.

① Orvill^e England, my neighbor on Santa Fe Avenue, worked at the Refinery until he had an industrial accident at the Richmond Ammonia Plant in 1965. There were some administrative oversights involved in the handling of his case by the Standard Oil Company. I made a tape of a conversation with Orville on June 1, 1976, this was the first of a series of about one hundred taped conversations with Standard Oil employees (just as Orville was the first person I photographed in the Interior America series, he was the first person I taped when I made the move to include oral taping as part of my documentary approach.). I am still trying to get Orville some additional money from the Company, without resorting to black mail of the Company in this. Orvill^e gets about \$50 a month from the Company he is barely getting by with his wife Helen (who also appears in my early pictures as the woman who stands in front of the kitchen china closet).

② In a letter addressed on May 13, 1977, the manager of corporate communications at Standard Oil excludes me from any further entrance to Standard Oil facilities. This was done in response to my invitation to them to participate by support in the Impact of Technology: Alienation in America project. I had pointed out the deep seated alienation that exists at Standard Oil via a 350 page report that contained interviews with over twenty people employed by the Company...Standard Oil Company is desirous of keeping the problem out of the public eye. This move of course means that my twenty one year connection with the Company is at an end. I am now looking for a job... another way to sustain myself...outside of engineering. I am open to opportunities you might know about.

③ In 1976 it became necessary to leave my family entirely. I am now divorced. The direction of my life has been such that it became incompatible with a "normal" family living pattern (see note 2 as an example).

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My ex-wife continues to be employed by a large technology corporation in Oakland California. Her life is torn daily by the corporate mistreatment of women. Her own thought repression patterns or gained from years of biological programming in the school systems, prevent her from seeing clearly her own situation — and moving out of it. Vision and courage are lacking, and these can not be imparted by a friendly word..oh, if they only could...

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Chauncey Hare — Statement of Photographic Intentions for the Impact of Technology Alienation in America Study.

I plan to continue my lifetime objective of clarifying, and with particular emphasis now, making a special, very visible, visual example of what we are all doing to ourselves in this mad pursuit of misunderstood needs that manifests as the technological social circumstance.

My immediate photographic goals are to complete the short study of Standard Oil Co of California employees and their working and living environment. This study was terminated by Socal on May 13, 1977, because they have decided that continuation of alienation studies are not in their interests.. I will continue to photograph those employees who will allow me to show their home living circumstances — these will include retired workers. I must print up the body of negatives that constitute the results of the study so far.

I will then continue the study of workers in large institutions in America. I will be placing emphasis on showing how environmental diseases result from the misuse of technology and the bureaucracy that surrounds the techno-structure.

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Statement by Joanne Leonard on her part on the Impact of Technology Project

I shall use the camera to look closely at the lives of an extremely varied group of women who live in a small, easily described living unit— a single city block, my block. By limiting myself to a small community to which I have a genuine relationship, I hope the project will gain in depth, sensitivity and authenticity what it may lack in breadth.

I am increasingly impressed with the degree of complexity of almost everyone's life. I have a special sense of this with respect to women. On my block, women range from mothers of seven to single women, from a daycare operator to a college professor, from a barbeque parlor owner to a welfare mother.

These women are affected by technology on every level—whether they raise their own food (we have a goat on the block and a corn patch) or buy in a supermarket, dry laundry on a line or use a machine, study yoga or take Geritol, calculate the family budget or manage a company. The degree to which our lives are suffused by technology can often be observed in the interiors of our homes. Yet home interiors are also one of the greatest reflections of the occupants creative interprises.

It is women who are generally chief architect of the home interior. The initial line of inquiry about the lives of these women will be through photographs made inside their homes. Photographically, I will probe for evidences of the various roles each woman must assume within and outside her home, where technology appears to help her, and where it appears to impose on her.

My work will be done in collaboration with Liz Cohn, an historian. Liz will add important perspectives as we endeavor to compare lives today with what they have been in decades past. But more important, she strengthens my resolve and my abilities to be an observer, not entering into the project with forgone conclusions, but searching and learning from the material that

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comes before the camera.

We both recognize that many aspects of any person's life do not take concrete form and may not be photographable. For instance, we can photograph what women in our study do and have, but not what they may long to do or dream of having.

Yet we believe tangible evidences do exist (a clipped picture of a longed for item in a Sears catalog, for example) or might materialize if probed for. We hope to enlist the energies of women themselves in providing such artifacts or documents from their lives, and would be building a kind of collage/text from the items collected. We'd expect this kind of a text to interact visually and informatively with the images, increase the sense of intimacy and enhance the impact of the exhibition.

We recognize that texts in exhibitions often fail to interact with the images in a satisfactory way and we eagerly embark upon this particular challenge of building a cohesive and readable whole out of images and written material.

End of Statement

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Interview With Bill Owens on His Role in the Impact of Technology:
Alienation in America study. (edited from taped conversations)

Interviewer: Your part in the Impact of Technology Photo Survey Program partially funded by the National Endowment for the Arts will be to document the leisure lives of Americans, and later on, if the money is available, begin to photograph how the lives of Americans are affected by the government. What are your motivations in photographing the world of leisure?

Bill Owens: The reason I want to photograph people at leisure is that we live in the most technologically developed nation in the world...we have the highest level of technology. Because of the affluence resulting from that technology, we have developed a new leisure class -- it is the middle class that has taken to the tennis courts by the tens of thousands. They are enriching their lives through spectator sports, participant sports, mind-body trips (hot tubs and mud baths), land trips (the Winebago set), air trips (home building of their own airplanes), water trips (water skiing, scuba diving, sailing). For example because of technological developments, a person can buy a Kayak that can take the waves as he goes down the rivers. Leisure is one of the products of technology, of the technological society, I want to photograph that.

Interviewer: How about the government...what do you have in mind to photograph about the government?

Bill Owens: What I really want to study is how the government affects our lives. And I want to study not only city government, county government, and state governments, but federal and international governments. By affecting our lives I mean rules and regulations...from regulation of our food to the regulation of our transportation.

Interviewer: What keeps your going...why do you want to photograph these

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Interviewer, continued... things?

Bill Owens: Because what people do interests me. What the middle class does is the predominant way of life. As a photographer, I'm not interested in the minorities or the deviants of our society. I'm interested in the middle class because they are the problem. These things that I photograph... they are all going to disappear. Suburbia is going to disappear, at least as we know it. Work won't disappear, but it's going to change. The leisure activities that I photograph will definitely disappear, because fifty years from now the level of this society will change one way or the other. As a photographer I want to show people as they really are, not as advertising agencies portray them, not as television portrays them.... only a still photographer can show people as they are.

Interviewer: Do you look on yourself as an historian?

Bill Owens: No...an anthropologist, a visual anthropologist and maybe a sociologist. I'm documenting people.

Interviewer: Are you really identified with people...do you have empathy?

Bill Owens: Not as they would like to see themselves, but as they really are. I think that's critical. I think it's important as a photographer to show how people live. It's an incredible life style, and photographers aren't doing it. For example, I just photographed some gold miners in Alaska; they've got a one and a half horsepower motor, a scuba diving outfit, and a special kind of a pump that picks up the gravel and the gold and separates the two on a specially automated sluice box. The women watch the men work. It's beautiful.

Interviewer: How's it been to make a living in documentary work?

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Bill Owens: It's poor. I have to do commercial work. Perhaps I can eventually teach in a university and do documentary work on the side. This would be ideal situation.

Interviewer: How about government support for this work...like say the Smithsonian?

Bill Owens: There is no way you could be subsidized by the government. It's a committee...they can't make this kind of a decision. I don't think the Smithsonian would do it. What's happened to all those people that have had Guggenheims? How few of them have published books even.... how few? They must have done something important during that year. The work must be in a shoe box under the bed. It's kind of tragic. But the point is that there seems to be no value for that work. No one in the Smithsonian or anywhere else can look back on twenty years of Guggenheim Fellowship people and say, "Listen, there is a lot of good stuff there, let's get it together." It's just not done. It doesn't seem to have the interest. People are not interested in how they really are!

End of Interview.

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Interview With Don Thompson on His Role in the Impact of Technology:
Alienation in America study. (edited from taped conversations)

Interviewer: You have been photographing about a year now, on your own,
on the topic of Impact of Technology on the Individual. What are you
going to do when the Impact of Technology study is funded?

Don Thompson : I'm going to finish up some work I have started at corporate
institutions. I am developing a portfolio of full-length portraits of
engineers and technicians. I'm going to do this first before I start some-
thing else. But I want to get into the university environment too.

Interviewer: Does this tie in with the study of engineers and technicians?

Don Thompson: Well...I envision that this study will take place on college
campuses....with in depth looks at particular students upbringing. Possibly
traveling to meet the students parents and looking at the home environment.
And I'd like to look at the educators themselves; what values do they hold
that they teach to student technologists...what feelings of responsibility
do they have in transmitting to the student not only scientific knowledge,
but humanistic values.

Interviewer: How do you do this with a camera?

Don Thompson: You have a lot of possibilities. You have the standard

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(Don Thompson, continued...) classroom scene...where you have the professor relating with the students. I see a big, huge lecture hall...like I was educated in myself...people crammed in. I'm looking for this fellow who is almost microscopic at the other end of the room scribbling mathematical symbols on the board. And you of course have the standard engineering laboratory.... I want to get into the students themselves. They have a protected environment that continues even out into the working place.

Of course I want to get into the alternatives to this corporate/university environment if I have the time....

Interviewer: Are there really any alternatives...?

Don Thompson: One example is my brother. He worked in San Jose in the South Bay Area....this is a fairly new community. He got out of high school and developed himself as a carpenter and he worked several years as a millman. He decided he no longer wanted to live in San Jose — it's an uptight place with a high growth rate. He didn't like the smog and the environment. He saved his money and escaped to the Mount Shasta area, the town of Weed. And he has met a lot of new age people who've developed a cooperative. They are all into alternative life styles including alternative technology— and applying it to their particular lifestyle problems. And the motivating thing about the Mount Shasta area is that it's a spiritual center.

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Interviewer : How do you see these images...of the alternative life and the alternative technology?

Don Thompson: An example would be an image of people ...all of these people at a coop meeting. A non-heirarchical structure. Everyone has pretty much equal say. Another image is people who have developed their own home environment. Looking at Levitz furniture houses in the Bay Area and then going up to this new area is going to be quite a contrast. For instance, my brother lives in a teepees...another fellow lives in a trailer... We are going to find a lot of home-made furniture...home made artifacts... that satisfy two things: the utilitarian purpose, and the persons need to create his own environment..... One of the problems in their technology has to do with water conservation...they are developing a water-free toilet — one that will save their human wastes and convert it into an innocuous fertilizer for their gardens...

Interviewer: Why are you getting into this Don? You are talking about giving up a secure job at Standard Oil to go off and make these photographs... Why?

Don Thompson : Well...it's pretty clear cut. I've worked for five years in a large technological institution. And have found that the people there are very narrow in their conciousness. They are concerned with numbers and abstract concepts...their lives are an abstraction. They all dress in nearly the same way...and it's a class structure. It's a very unloving

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situation to be in. You have to fight in order to obtain any love or warmth, and this is a contradiction. It is hard to radiate warmth and love there — and I have found it an alienating circumstance. I have looked for many, many years at this situation—not only at work, but outside of work. I've seen a lot of alienated people. I'm just tired of seeing it. I feel that anything I can do to look at this situation we have in this country— to help others see it— it is completely technologically oriented, pretty much non-human oriented — anything that can get at the root of the problem, I want to help with. We have to get back to human needs...we are not machines filling machine needs. Whatever I can do...that's why I'm here...

Interviewer: What if you can't do it...what if you are not fully funded?

Don Thompson: I'll just do it anyway probably. I have a good feeling about that. It will happen. It's part of my Karma...as an artist.

End of Interview.

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Michael this is Chauncey. January 12th. I am answering your January 8th letter by way of tape cause I can probably get my points across more clearly. I can understand why you didn't answer my letter for six weeks. I can see that you had doubts about this study of American Oil Company technologists as being fruitful from the standpoint of leading to sparkling photographs that would be valuable in an Aperture or other publication. My interests of course have been progressing beyond the point of art as far as photography goes partly by necessity and partly by interest. The necessity part is that I don't have any money so that I can support photography or support the previous studies, the continuation of the previous studies, in the environment. So I am really moving out of the photographic art area. ^{am} I really not interested in photographic art as such. my interests are dwindling day by day in this area for a number of reasons because institutional art is as alienating as institutional technology and neither the technologists nor the artists know how they are being used and how they are using other people. My interest in art is being replaced by my interests in the alienation of the problem which started quite a while ago and was the reason why I initially got into photography. Now the reasons for alienation and a deeper understanding of the sources and results, methods for trying to relieve it are becoming more clear - are bubbling up to the surface of my consciousness so that I am beginning now to be able to see how I can probably help in these areas especially since I have 20 years of background as a technologist so that my contributions in art, if there have been any, are for now on going to be ^{pretty} small because I am going to be moving in to the area of trying to do something about relieving the over-all problem and I am not fooling myself that the contribution there is going to amount to much either. It is just that once you realize you can do something, you've got to do it. When we talked on the phone, Michael, in December, when I wanted to know what the latest progress was on the Interior America book, you said that it would probably after all be a good idea to call John as I suggested

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in the phone conversation. I didn't really after all call him. I didn't do that because I didn't want to make him feel that I was rushing him when that wasn't really my interests. My interest was to find out what the progress was on the book. So if you saw the difficulty in writing it, as far as I'm concerned, isn't too important. So if the book doesn't get out now for some time or if it doesn't get out; that's quite fine too because in the overall climate isn't really that healthy and I think that you have pretty well been able to detect that my excitement about a book isn't really that great to begin with so if it doesn't come out it's going to be fine with me. I think the climate, THE OVERALL climate of art and everything else is just not too good so. Trying to indicate that it is by publishing a book doesn't really overjoy me that much. My directions and thoughts are moving towards withdrawal, not really playing along with this whole system that we are emeshed (?) in so that not putting a book out would ~~mean~~ be more of a contribution in my mind in putting one out and my feelings of course are getting stronger day by day and the whole feeling that I've got is documented as being the right way to look at it really because in order to change what is going on we are going to have to pull out from it and not support it and that is about the only solution we have got at this point - its the only tool handle we have got on it. In my March 1975 run-down written conversation I sent to John the idea ^{cc} 2 there about what I saw for the future was that I said I had gained an insight into our anti-organic society that leads me to believe that I would best spend my effort fighting it than studying it and that was a year ago and I confirm that as really the direction. That is really where I am going so that those few thoughts give you background on my request to you for thoughts on a study of technologists. So that really is that study of technologists. What they really have in mind. What I had in mind is to confront people in the oil industry find out what they are about by way of photographs and oral history and then let them see the results of the study. It wouldn't be necessary even to have it published for them to see that. So I am using it as a tool for

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their/my self discovery and that is what is behind the thought.
 What's behind the idea of the study of the project so publication
 isn't really a strong interest. What is my interest is to gain
 access to ~~people~~ be able to get into the environments of these
 plants, these offices, these homes, to make the studies and the
 letters, your letter, and letters from other publishers will
 help me to gain that access even when the letters indicate that
 you have no interest. That might be difficult to understand but
 actually these kinds of letters can help me get access because it
 will indicate to these people that publishers, American people,
 have no interest in American oil company technologists and that
 my job is to try to indicate than an interest should be taken and
 I have used this kind of argument before in gaining access. So,
 your letter will be a help even though it indicates that you have
 no interest. So my study will probably stand a good chance of
 coming off even though the results may never be seenⁿ outside of
 the people that are involved in the study. This of course bothers
 me very little. It is now the 13th of January, Michael, and today
 as I mentioned on the phone by coincidence you^k called indicated
 that then the book was in progress again and that you want some
 kind of a statement that would supplement the statement that I
 wrote to you and John in March of 1975. So at this point I'll
 try and do that on the tape. Whether I write anything or not will
 probably be a function of how satisfied I am with what I can put
 here on tape. This kind of free-wheeling it or in jazz paronce (?)
 improvazational. Improvazationally putting together thoughts
 because I haven't really verbalized all of the things that were
 going on in my mind during those two Guggenheim's so I'll try and
 do that here now if I can but before I do that let me try to get
 in a few excerpts from a talk I heard just the day before yesterday
 that show that my thoughts about art and the alienation process
 are occurring in other peoples minds and apparently books are being
 written about this so that my thoughts aren't new by any means.
 Other people are moving in the same direction; that is the direction
 of suggesting that the artist forget about the use of the word

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artist that really he is no different that anyone else that he back-out or withdraw from this institutional art process not only for his own benefit but for the benefit of every one. So let me just play you a couple of excerpts here: hang on.

^{JH} Really have shaped the visual arts but to me the ^{very} critical thing in all this type of destruction is that that the you develop a social, political situation in which you have a group of artists that are more or less on the fringe of things and a large group of people, a very large group of people who generally don't consider themselves to have any artistic talent, or ability, or expressive ability and because of that it makes it very easy for the social/political elite to maintain a very very solid control over things.

^{BJ} It contributes to the general feeling of helplessness. ^{JH} Right. You can express your own deepest emotions. ^{BJ} What can you do. ^{JH} Right. And the educational and the conditioning of a resourceful situation all completely reinforce this kind of situation. I guess one of the points I was making in the book was that that everyone really is an artist. ^{BJ} Yes, that's what appealed to me most about your conclusions. ^{JH} I know we shouldn't be coned or baffled by a game that says only - I mean it is amazing how deep that belief is - its almost like an artist is genetically granted there are people in every age and every generation who ^{may be} can ~~really~~ see a little bit over the horizon and who helped inform and really shape cultural values but there is no reason why that should mean that no one else can be expressive and the point really is that everyone is an artist or everyone is certainly potentially is what we can an artist. Everyone has the right and the ability to express themselves in some way. In most cases the ability to be expressive is very neatly pruned away say by the time you are in the 3rd grade or something.

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Chambers
 (2)
 Those two people by the way are Jose Argrolas who wrote a book on transformative vision that tracks the course of alienation in art. & the woman by coincidence is Ted Rosack's wife, Betty Rosack, so I'll give you another except here:

BR: what kind of thing can an artist do to date to break out of this rigid bind. JA: it's a very difficult thing because what you are really talking about is is a conditioning process that is so inherent to ourselves. It ^{is} very difficult to do that and I know working in schools I'll talk to young artists or aspiring artists or whatever and its economically its a very tough situation. People want to express themselves they even want to you know make a living ~~expressively~~ expressing themselves which is a very difficult type of situation and I'm not sure whether people should make a living expressing themselves. To me that kind of plays into the whole game. You make your living expressing yourself and hopefully what you express will reflect the social values that we want reflected. You make a living doing this as part of that whole specialization process. I'm not sure it is very healthy to just completely make your living expressing yourself or even think of devoting your life completely to expressing yourself in a particular way. BR. Maybe it is not healthy to think of one's self as an artist. JA: That is also possible. B: and that is a very subversive thought ^{these days} J: Right, right. Insofar as like the artist like the role of artist defines your whole, the determining fact in defining your whole personality function. No, I think that is dangerous. B: Is art separated from life.

Chambers
 And here is another last one. It is a short one. Sections from this recorded talk on alienation and the art.

B: You give some hints. You talk about the possibility for a transformation of the self. This is something that we all have to be working on. J: Right, Right. No I think that that is really what it comes down to is that a very personal individual kind of transformation transformative process has to occur and as I said
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first of all that requires is to me it really requires like if you
 are an artist and you haven't thought about it too much. ^{Are} ~~Have~~ just
 stopping for
~~throughout~~ awhile and seeing what it is you are doing and reflecting
 why it is that you have been doing. Why it is what you have been
 doing and the way in which you are doing it. What is it for. Who
 are you trying to please. I think that is a beginning and then
 and involves a heck a tremendous amount of discipline self-study.
 B: Self-searching.

Chancey

So all of that is just verbal examples by other people of the same
 thoughts that have been going through my mind for several years and
 why I have been against the concept of art because we are just
 really ripping other people off. Just as technology does the same
 and I participate in technology ripping people off - it's about time
 I did something about that too. So a lot of this talk so far may
 sound kind of discouraging but really I don't look at it as a dis-
 couraging thing but an opportunity and all the times I have indicated
 to you my dissatisfaction with the course of photography in the
 way Aperture appears where the books appear is really resulted from
 my frustration about photography in the way that it is used. It
 seems to me not to be really centered. By centered I mean being
 applied to the problems. photography has gotten off the track so
 that you can see that I'm a documentary photographer in the line of
 Lewis Hine in that would be the new social tough fight and of course
 I am not using the photography like Lewis Hine used photography.
^{Am} I doing it for discovery rather than an illustration process so that
 the two Guggenheims were a discovery process for me. I indicated in
 my March 1975 write-up to John that I got into photography through
 alienation and discovery of people thrashing themselves for no
 apparent reason. So that is in a nut shell what those two years
 were about bringing that discovery to the surface of my conscious-
 ness. Something that I have never told you before and that is that
 [during my first of my now 18 years with Standard Oil the first years

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for 8 years I had an emotional & physical problem. By that I mean every morning I would ^{wake} ~~wake~~ up with nausea. It was completely unexplained. I went through all kinds of tests, radiology, you know the Barium tests, GI series, all kinds of tests for years and never found out a thing. And, the photography that I started in 1962 was a self-exploratory process that culminated in 1967 a trip to Mississippi in discovering what it was all about. It was just then burping up into my consciousness what it was. What this alienation was. And the process has been continuing to the present time and now it is completely conscious, it is verbalized and it is so strong in my knowledge that photography will probably fall away and I will now be concentrating fully on the central problem. So photography and the Guggenheims were steps in the progress of the development of mind and state of mind, state of consciousness, about what was going on. And incidentally about 1969 the ulcer problems disappeared and that was the time the subliminal processes arrived in my consciousness. So although the same stresses were present I ~~did~~ understood in my mind consciously what they were so that they no longer needed to be expressed in the physical, bodily pressures and now I can laugh at it because it is a great joke on me. If I could have discovered it I probably could have saved myself 8 years worth of vomiting. And that sounds pretty grotesque but that is what people put themselves through. And you for example, Michael, are an alienated product whether you know it or not. Whether you would admit it because what you have done is try to set yourself outside of this machine society by setting yourself up into an interesting position trying to escape all of these machine-like mega-machine-like ~~pictures~~ pressures that de-humanize people and you have successfully found a way to exert yourself separately so that you are not under these pressures although you think that you are not under these pressures that you avoided them. Maybe this is in your consciousness too, I don't know, I haven't talked to you closely so that I can find out. But everyone of us in this society on the whole earth is being subjected to these de-humanizing forces that result from previous old consciousness. The consciousness of ~~the~~ ^{defeating} oneself against another and arriving

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at 5,000 years ago believe it or not the power system. The using of one person against another. 5,000 ~~year~~ years ago that sounds like a pretty heavy job - what ~~you~~ are you going to do about that but don't forget that man has had his present facilities, present abilities for 100,000 yrs so that is 5% of his existence. Did you know that for 8,000 yrs during the period called the neolithic time there were no such thing as Kings and people lived side by side with no problem. Now you won't find that out. Why? Because it has been wipped from our knowledge. It won't be allowed to be surfaced and that doesn't mean there is a conspiracy against that it's the very strange thing whereby we do not believe that such a society can exist we think that the only alternative is the present civilization. And the machine has propagated that believe and it is not propagated by a conscious conspiratorial process but by a very subtle series of thought events that we envoke upon ourselves. It is really a strange strange thing and the only way that you can discover this is not by talking to someone else, by reading, or any of these deals. YOU got to go out and discover it for yourself and that is what the two Guggenheims were about cause in day after day you would see these people wandering around in a particular dream world and I'd sit there behind this view camera sitting on a tripod. I used a 4 x 5 or 5 x 7 black cloth and I'd see these people standing on their heads in this ground glass and God it was just so pathetic so humerous all of these things combined at once. Just so absolutely unbelievable that it became crystal clear in my mind's eye, in my consciousness, what was going on and people were indeed shafting themselves. They are today and they don't know it and the way with the process of this is the power system the aggressive one's upmanship process that we belive is necessary. We have so well defined it [&] ingrained it in ourselves that we ~~believe it is necessary~~ now call it "Part of human nature" and that is ridiculous. You can get back into history and study it and see that in other cultures that even exist today and ~~previous~~ pre-cultures this nonsense does not exist and it is propagated

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because it benefits a few people and we are all used in it. Everyone of us. It sounds pretty heretical but that is the new social consciousness and if photography isn't directed on that as far as I'm concerned where my state of mind is it is off the beaten track. So when I see a copy of Aperture come out with all these fireworks and so on it's it just strikes me as a tremendous waste. People are avoiding the issue and fooling themselves - they are not working on the problem and this is frustrating to me. The frustration part is the residual effect of the discovery. by that I mean it is now in my consciousness what the problem is so what do I do about it. So I blasted out and I don't internalize it and that is frustration and it occurs constantly so the way that I handle frustration is to look at what I can do. Spend sometime thinking of what I can do and then start doing it. And that is the key to solving frustration so I don't in any way expect that the Guggenheim #3 request is going to come out. But, John knows that it won't because this is extremely rare. You got to prove yourself as one of these exceptional talented genius individual and then have somebody tap you on the head and say nice boy and give you the money and then you go off and trot off and do your study. But it is probably fortunate that I am not going to get that money. Instead I think that the cosmical energies have indicated to me in a number of ways that my next step is to do what I gotta do and the study of oil company technologists may be the indicated direction but I am not even fooled by that because these energy forces that are causing the directions have ways of playing funny tricks. So I might be started on that and it is going to indicate that I should do something else because I can't even now on this tape get into all the ramifications and aspects of my current not battled but interests in this oil company technology struggle as I am deeply involved in that now with a number of people in the company. I've demoted myself out of environmental engineering because the company was not interested in environmental engineering. That's a big story in itself which I won't get into so after 18 or 20 years I'm on the lowest rung of the ladder as an engineering so that I haven't gotten any further to fall than I am now so that with my

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back to the wall I'm very comfortable. So I've got some personal things that are happening so that I won't have these financial responsibilities to take care of. My wife and I are separating. Fortunately my wife is a marketing research librarian and can support herself so that is happening on about March, March 24th I'll be a single man again. So I am getting myself in a spot whereby I'll be able to handle all of these fears that arise due to taking risks and I'm going to be in that kind of a situation. All of the energies, all of the forces are indicating that I've got a big job ahead. Really big job and I'm going to have to get into it. I have got some help but the help is usually with people you have a much greater fear than I have. So that is really what it is all about. But at any rate those thoughts are the background to the 2 years of Guggenheim.

over

So that is really what it is all about. But at any rate those thoughts are the background to the two years of Guggenheim. Now if you wanted to get into the details of those years somehow to me at this point it seems inappropriate beside the point dwelling on details that aren't all that important. I could get into what I did every day and all of that but I don't see that it's going to really reveal much more for you. You indicated that you wanted some kind of a paragraph that would explain what I was doing or what I was trying to achieve or what I was after. Well the paragraph would have to simply say that I was trying to discover myself in the context of this present technological society in which I was an alienated person discovering that I was alienated just as many other people are doing the same in their own particular way and that would have to be the paragraph because that certainly was what it was about and anybody that looks at those pictures if they aren't saturated by the visual display. You know the blacks and the whites and oh boy that's a beautiful picture and all that if they really look into the subject matter they can see that it is a repetitive theme there. just over and over again - just hammer,

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hammer, hammer - everyone of them. And of course I was doing a lot of visual experimenting at the same time because I enjoy that. Placing people in the frames in different ways and visually enjoying what was occurring but that was just part of the play to bring out the story. Oh another interesting thing is that of all the pictures that John has at the MoMA, those four volumes, I guess there is probably about 200 pictures or 160 pictures or something like that, that roughly 7 or 8% of those pictures are pictures of my relatives. In other words people that I know fairly well and that is not an awfully large percent. But here is the strange thing is that when John made his selection of the 76 or however many pictures he selected, the occurrence of relatives is about 20%. In other words one out of five in those pictures and what does that say. It says that the strongest pictures where of my own family - of the people that surround me and they touch me as being tremendously alienated people to. My father appears in one of those pictures. He is the fellow that is sitting behind the Xmas tree and there is kind of a story behind that I don't think I have told you and that is that my father at that point had cancer. He didn't know it and he is laying there, he is in the chair sleep exhausted but several weeks later he discovers that he has cancer and he has one kidney removed and he had a fistula that had to be repaired and his life is quite a story too in itself. He is an engineer, was an engineer with DuPont Company for more than 35 years and he got into a high management position. He headed the DuPont plant in Niagara Falls NY with 3500 employees and he was the manager of that plant and alienation took its toll on him. They retired him out early at the age of 55 because he refused to break a strike on the plant. He said that that was the time when time was up as far as he was concerned and you might be interested to know that in 1952 my dad hit the NY Times as being the first plant manager to break out time clocks from any Dupont plant ~~where~~ ^{or} from any major plant in the Eastern United States. That is a short squib that I still have in my handbook of physics ~~at the plant~~ in chemistry so this alienation and reaction for him was subliminal too. He did not know what was occurring with him. But he knew that it wasn't right.

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I guess I wrote in my March 30th write-up that my father worked his way out of a steel company at the age of 18 on a boxing fellowship at Penn State and my grandfather worked in the steel mill and I guess 8 generations. My family worked in the steel mill. My grandfather losted a leg in the steel mill. I still remember him on 3rd street in Minnessen (?). I guess I referred to that picture in Henry Miller's air conditioned nightmare is ^{that} really just about outside my grandfather's house. So that industrialization technology, the rocky road, the brick street, all of those damn things are in my blood and it has finally come to the surface is what has happened and the photography is what brought it right out on top. So that is how it got there. So all I can say at this point you know what more can I say about those two years. I really don't know what more to say. A luggen (?) truck just went from town to town the first year in California from town to town around the streets knocking on doors. I had a hell of a lot of rebellious nature to me because I felt this frustration so that I could knock on anybodys door and they would come to it and they would say what were you doing and I'd tell them and they would slam the door in the face. That was fine with me. It just gave me more energy to go to the next door and like I said in the March 30 write-up, I didn't really know consciously what I was looking for except that when I saw it I knew it was right. And that is why I say that these magical energy forces were at work because it was certainly crazy. How can you go around the countryside in your truck not knowing what you are doing yet yet still knowing at the same time that is just what I was doing. And all of the dag-gone pictures would just come out snap snap snap and they would be fantastic and God me knowing I am not a photographer I would just look at these negatives and just scratch my head and wondering where they were coming from. You know, because although I have said I guess a couple of times that for every good picture that I'd make I'd make a hundred that weren't good. This is balonie. I took very few negatives actually and the ratio of good to bad was extremely high and probably ^{are} half my pictures ~~were~~/good pictures. ~~Exxx~~ If they weren't good in the back of the camera I never released the shutter. So that I

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didn't make very many bad negatives and this again indicates that this is a magical process. This is no genius type thing on my part. Something was going on man. At any rate so I made those pictures. Going from house to house and then I'd stop when I'd get tired of that why I'd go into some public building and I would set up the camera there and I'd have this damn camera sitting up in the hallway for example in Parkersburg and people would be trying to get their way - who is this crazy nut - you know I would have this fantastic big camera - I'm short - I'm only 5' 6" - This big camera, it was bigger than me carrying all this stuff and weighing 130 lbs and everybody thought I was crazy and the crazier they thought I was the greater I felt because I knew that the whole world was crazy anyway so I was really fitting in because the people I was photographing were just as crazy as I was. But you know carrying all these cameras around why I got a hernia. That was in the Ohio Valley going up those steep hills. So that was about December of 1971 and so I spent about you know 10 days in the hospital in which I came into contact with the Christian religion again. You see I was brought^{up} in an Episcopal school and went to Military School. ~~WXX~~ So I went to an Episcopal military school in Niagara Falls. Then I spent a year at the Virginia military institute. So you could see at that that really helps your alienation and so I had all this religion and thing you know in my background in my mind and it was renewed, thoughts of it were renewed as I was laying there in the hospital and you know these characters would come in, Jehovah Witnesses, Methodists, Fundamentalists - my father is a Fundamentalist. These people would come in with their bibles you know saying that it was probably due to my mind being in the wrong place that I got this hernia. So you know here I am reading all this Xian literature and thinking about it. You know then pretty ^{soon} ~~so~~ I was into Eastern religion and this was beginning to explain more things than anything I have ever heard before and so Michael one time you made a comment I don't know whether it was on the phone or whether you had written it or what but that Christna Mertie (?) had written an article in one

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of your Aperture issues or that I had seen CM's writing in one of these Aperture issues and I was upset and the reason I was upset is that I just can't see a CM article in anything except a CM book because he is about himself and he is about his own thoughts and he is interested in seriousness. He is interested in attention. He is interested in the problem and I can't see that any photography I've seen in a long time is centered on that at all. So especially in Aperture - I'm sorry. But it just doesn't make it - you know it is just far away. Sure it is fine when you know for what it is but for me it just far away. It is just not on it. Maybe if you put a Lewis Hine picture in there or a Russell Lee picture in there Old Russell Lee I don't know even know if he knew what he was doing it was so fantastic. By the way did you know that RL was a chemical engineer too! Flip me out and do you want to know something else, that he got his chemical engineering education at Lee High⁽⁷⁾ University which is a hop skip and a jump from that famous Bethlehem, town of Bethlehem's cemetery where Walker Evans made those great pictures. So that you know everything ties together. But RL was a chemical engineer and the way that he photographed was he had a tremendous interest in people he was making pictures of. He wasn't interested in great pictures. He had a tremendous ingenuousness that shows through and I certainly would like to know his state of mind as far as what he knew about what he was doing. you know I kinda doubt that he knew but he might have - I don't know. Wild. These chemical engineers are always getting off on the wrong thing. So what else is there to say about those two years except that they were great. They are the only two years that I have been able to live. By living I mean experiencing life in a creative way in a way that you are developing toward finding out what the ^{cosmical} ~~chemical~~ forces are and that is what life is really if you aren't working in that direction. I don't mean working towards God, I mean working toward what it is. If You are not working in that direction, then you are missing it. And like now I am back 3 or 4 years in engineering and I am just missing it. I work from 6:30 in the morning till 3 in the afternoon. When

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I get out there at three my mind is so warped that like I really can't make pictures. For several reasons I can't make pictures. I've got to be in a place where I can make them. I've gotta have time to do it. In order to do that you gotta have money and in order to have money you gotta twist somebodys arm, and your twisting somebodys arm you are hurting them. So it is a big cycle that we are in and this damn thing is running on and on itsn't it. AT any rate that is what the two years were about and the March 30 I don't know if it was the March 30 but the March 1975 run down I gave you last year was a lot shorter and a lot more to the point. Christ I don't know what else to say. So maybe you should just listen to this and tell me what part of this strikes your imagination for what you want written up. Or if any of it does. And then just tell me verbally on the phone which part is right and then I'll sit down and write something. Because I'm not sure that I understood just what you wanted. And I am not all sure that I agree that you need some kind of a paragraph to indicate what these pictures are about from me. Unless this is some kind of media blurb and gheeze do we have to go into media blurbs. That thing just puts me off. Just not interested. So anything you say is going to be a simplification and somebody will read it and it will just be a group of words that are a smooth group of words and don't mean much of anything and that is the way all of these media blurbs are. So you know you are just ripping somebody off again. What do you do you know. I ~~would like~~ think the direction is withdrawal, we've gotta pull away from it. I don't know if you have read Mumford's The Myth of the Machine but in the back of that book you know there are 2 vols. and they are 400 pge volumes of closely printed but he has got this thing down and that is what he concludes with that what we've gotta do is when it isn't right man you don't do it. So the new consciousness is you do only the right thing and so that is what we are going to try and do.

Jan. 14 now Michael and I just listened to that extremely rambley

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tape and it includes everything but the kitchen sink and it is pretty close to containing even what I had a MacDonald's hamburger stand as you suggested on the phone and that you wanted included. So that in listening to this tape possibly you can select from some part of it some portion that you want expanded ~~from~~ into your paragraph. What I am saying is that I need a better definition of exactly what you want. But I think that you can see that a major part of it and always has been is this problem of alienation and a very large dissatisfaction with the role of the individual in the society - how he stands. So that is about it Michael.

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HUMAN ARTS IN TECHNOLOGY

POST OFFICE BOX 44, POINT RICHMOND, CALIFORNIA 94807

May 14, 1977

Mr. W. H. Jones
Manager of Corporate Communications
Room 1321
Standard Oil Co. of California
225 Bush Street
San Francisco, California

*John
See of Francisco
Radio Statement
Attached.*

Dear Bill:

KQED FM radio will air a three hour program, THE CARE AND FEEDING OF DINO-SAURS: Corporate Ethics in a Changing Society, on Saturday May 21, 1977.

The program will be produced for KQED by the New Dimensions Foundation of San Francisco and funded in part by the California Council on the Humanities in Public Policy. New Dimensions is very much interested in having a high corporate representative of Standard Oil Co. of California appear on the program.

Michael Toms, director of New Dimensions, will be the host on the live air show. Toms said to me on May 12, "What I am looking for is someone high up in a major corporation — and that would be Standard Oil — who can defend the corporate structure and who can talk about all of the advantages of the corporation for the individual and the society. On the live show will be Arthur Hastings, management consultant, a Ph.D. in communications...he has his feet in both worlds, and Charles Reich (author of Greening of America and Sorcerer of Bolinas Reef)...he is definitely anti-corporation...he is a toughie." Enclosed is a cassette tape containing an interview with Charles Reich by Michael Toms so that you may judge the quality of this corporate opponent.

This is an opportunity for a spokesperson from SOCAL to represent oil companies, to explain energy policy, to talk about human concerns, and talk about SOCAL's program for corporate ethics to an audience of about 20,000 people in the Bay Area and Northern California during the three hour program. The spokesperson from SOCAL would have to be someone who could handle the difficult challenge. They should call New Dimensions at 621-1126 and talk to the program director, Justine Toms before Thursday May 19.

HUMAN ARTS IN TECHNOLOGY is a non-profit organization sponsored by INTERSECTION of San Francisco

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The program format will be a panel discussion by the guests in the studio (Arthur Hastings, Charles Reich, a representative from SOCAL and possibly others) and a number of taped interviews played for comment by the live participants. Michael Toms has taped a short discussion with me on the subject of my Fellowship study at Standard and my personal experience in my years with the Company. Attached is a transcript and a copy cassette of this tape made May 12, 1977. The tape will probably be aired for comment May 21, unless there is some strong objection placed by the Company to New Dimensions. I stand behind what I have said on this tape.

The people at New Dimensions and I hope that a Company representative will be able to be on the panel May 21.

Sincerely,

Chauncey Hare
Chauncey Hare

Enclosures: Charles Reich Tape.

Chauncey Hare Tape and Transcription.

Copy: Mr. Michael Toms

(without enclosures)

New Dimensions Foundation

267 States Street

San Francisco, California 94114

*Results 1. Std Oil shut the door on my
photography.
2. Std oil was afraid to
participate
3. they did "allow" my tape on
the air.*

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Michael Toms of New Dimensions Foundation interviews Chauncey Hare on the topic of Hare's Fellowship study and experience at Standard Oil. 5-12-77.

M. I'm talking with Chauncey Hare who has been and is, a senior research engineer at the Standard Oil Company of California. Chauncey is on a leave of absence from the Standard Oil Company of California. He has enjoyed three such leaves over the past several years. And what he is currently doing is that he is working under a Guggenheim Fellowship and he is studying, The Impact of Technology on the Individual. Part of this study involves photographs - and Chauncey has been taking a number of those - as well as doing interviews with people who work for Standard Oil. And I might mention that Chauncey's photographs are going to be exhibited at the Museum of Modern Art during the summer of 1977 in New York City. We thought Chauncey would be an ideal person to talk with about the effect that working for the large corporation has on the individual.

Chauncey, what has been the results of the study that you have been doing, what have you come up with as far as a consensus view of the people that you have been talking to that have been working with Standard Oil?

C. Well, Michael, I've been talking to roughly a hundred people and I've picked about twenty seven really good strong interviews that I have recorded and have typed up and reviewed. I've come up with three conclusions. The first one is that the employees' loyalty to the Company is pretty much economic. So that they are working there for the pay check more than they are for any other kind of reward. And many of them are feeling this. Secondly, there is a growing change in employees' values and expectations. They are expecting more from their work than just the economic rewards - more than their pay-check. And thirdly, the employees are feeling that they are definitely not being heard - that there is not an upward flow of communication. In a way they are feeling a lack of democracy in their work.

I should preface this by saying that I've worked for Standard for twenty years. Some of the things I might say might be taken as being derogatory to my fellow employees. But I don't really feel that way about it. I am deeply involved in this study. I really feel close to these people. So that anything

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C. (continued). I might bring up about them is really meant to be supportive of them. And I would really like to help them achieve their objectives.

And then the fourth, additional, subjective conclusion that I have is that workers and management are generally unaware and unknowing of their responsibilities and of their personal power to change the situation. And this is pretty much of an awareness factor. Actually, the corporation exists as it does now because of a general lack of vision. And if that could improve, then I think the employees' situation would improve and also their response to the public — the interaction with the public— would improve.

M. You mentioned that employees don't see or don't understand the personal power that they have within the corporation. What kind of personal power does an employee at Standard Oil have?

C. All right. I can give you an example. A pretty direct example of this. All oil companies now are being threatened with divestiture. The Government is thinking about breaking up large oil companies. And Standard Oil Company of California, along with other companies, has realized that the employees can defend the company. They can write letters, they can go on radio, TV... and go out and stand up for their company. And what we did as employees, was try to form a small group of people who would support the Company. We called ourselves the Standard Oil Supporters, or the S.O.S. group. And I was instrumental in helping start the group at the Chevron Research Company. We had an extremely difficult time getting employees to become involved in this group. It was amazing. We posted notices on the bulletin board and had no responses. The employees were so used to an authoritarian conscience, so used to taking orders, that they did not have the initiative to know how to save their own Company....other than to possibly write letters when urged. This was very discouraging to me.

M. Do you see that transforming?

C. I don't really see it transforming. And again, it's getting back to this awareness. It's something that starts in early schooling. Especially

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C. (continued) for someone who has been educated in technology. My own background is chemical engineering. In order to come to the realizations about myself, about what I could do, and how to break out of the authoritarian conscience, took a period of about ten years. And it's been pretty much of a boot strap operation. I can't presume to tell somebody to become a humanist. It's something that person will have to learn...and it's going to take a lot of time. So you are asking me, do I see some evidence of change. It could happen, but the time scale will be a number of years I believe.

M. You've been talking to employees. Have you been talking to people in management at Standard Oil?

C. Yes, when I say "employees" I mean that in the broadest sense. I have talked to refinery operators, janitors, bottle washers, all the way up to managers. So I have talked to people on all levels...

M. Where does the dichotomy start? At what level does the "us" and "them" kind of consciousness start to creep in?

C. Well...that is kind of an amazing thing...and probably one of the more important things I learned in this study, is that there is this sense of powerlessness even on the part of managers. This may be related to the size of the company, or just the lag that occurs in a large organizational structure. I think that even the highest people feel this. I don't know whether "powerlessness" is the right word, but they definitely realize the difficulty in bringing about a change.

M. What about the psychological problems that are caused by working for a large corporation. I'm using the wrong word, "problem", but there are things that come about in the security aspects of working for a large company. You are pretty well guaranteed that you are going to get your pay check every week, you've got a nice insurance program, you've got a retirement program, you've got a pension fund, you may be driving a car at company expense, you

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may have travel vouchers...etc. etc. All of these things tend to create some psychological dependency on the part of the employee in the corporation. How does that relate to this sense of powerlessness?

C. Well, I think that the sense of powerlessness is probably the first indication that people are becoming somewhat dissatisfied with this dependency. And at some point this realization of powerlessness first cropped-up and was realized. I think that people aren't necessarily so dependent on the corporation as they are on their own thought patterns around that corporation. And it is one of the factors that creates this "boundry" or this "hemming-in" of an individual. It is something that he pretty much creates for himself. You don't really say that it is due to the corporation, it's due to an accumulation of psychological factors a person builds up for himself. It's really an amazing thing....I can use myself as an example.

My first indication of the dichotomy between my head and my body, was an unexplained nausea every morning — beginning in 1963 — that occurred for about several years. The doctors were unable to determine what the cause of this was. So I got into photography as a hobby to relieve my mind from this all encompassing technical work. And found that I was beginning to be relieved of my symptoms. And the more photography I did, the more humanistic I became, the more understanding of people. And the healthier I became...the more that I got involved with people. So psychologically I was weaning myself from the authoritarian conscience and was developing this sense of belonging more to the people. And I was becoming healthier. So that could be, in a way, a clue to other people as to what they could do to begin to get out of the pattern.

M. It is kind of like working for a large corporation is almost like returning to the womb. Because everything is taken care of.

C. Right. It's a mechanical womb. The people are not required, but they are expected to perform in a predictable manner. In a large structure, a large organization, your boss, who may be five six or more steps above you,

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C. (continued) has to be able to count on your reaction patterns. And so you've become a machine. And you are rewarded to act predictably. And again, none of us can be blamed for that. It is something that you've learned very early. You learn that, probably, when you are just weeks old. To look toward your parents. I've been talking about an authoritarian conscience. That's a conscience that really comes from your parents and it's transferred to the corporation. So that you will have a decision to make, and you will go inside yourself and review your conscience as it is. And what comes up is probably a parental guidance system that is a series of "shoulds" and "oughts", rather than a clear seeing of what you should do. That's really what it's about. I talk about a humanistic conscience as one in which you would be able to see more clearly your effect and the relevance of your particular duties, not duties, that's not the right word, the relevance of your particular activity, as an engineer for example, on the society. When you begin to see that clearly, then you are beginning to be a real aware type of person....a humanistic type of person.

M. Do you think there is any future for the large corporation?

C. Well, that's a real difficult question. Especially if I'm going to go back to work there, Michael!

M. We don't have to pin-point the corporation, we can talk about the general....

C. Big organizations....whether there will be big corporations. The way that I see it right now, I think that eventually the kind of thinking that supports corporations is going to change. And so the nature of our organizations is going to change. And whether there will be corporations or what...I'm not sure. But I think it's going to be difficult to maintain these very large groups of people functioning in technology. I think that the numbers of people are going to have to be reduced. There is going to have to be a closer relationship among the people that work together, than occurs in a large corporation.

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M. So what's good for Standard Oil may not necessarily be good for the country, the earth or the planet...?

C. Well...I would say that is directionally true...if I can hedge my way through that one...

M. Sure. You can hedge your way through it.

M. Chauncey, you mentioned that it took ten years for you to transit from that dependency on the authoritarian conscience, as you put it, and obviously there were some techniques that you employed in that process. I am sure that there are many, many people out there who are finding themselves in the same situation as you found yourself in: of being totally dependent on their employer and feeling that there is no way to turn in the sense of really having something relevant to do, or something important to do, or something that's going to nurture them as human beings — because all of their bread is being provided by this job that they may have. What are some of the practical suggestions that you could make to people who are experiencing the same kind of thing that you experienced...how you came out of that process?

C. The first thing that I would recommend, that I tried to do, was to build a new identity for yourself. The corporation exists on a number of people who are closely associated with that company in terms of their identity. They seek all of their rewards from the company — monetary rewards, recognition, status. The first thing to do would be to go out and broaden yourself. Find new friends outside of the corporation. And, if possible, get yourself to the point where you have built up a new ego, so to speak. First of all you have to build up an ego before you can lose it (the old one). And if you've developed an ego that's dependent on the corporation, you should think about possibly getting into some activity where you will succeed as a person and see some material result that occurs outside of the company. If you can. I did this in photography. There are any number of ways people can

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C. (continued) do this. You could get into a singing group...you could get into a great books course...there are many things that you could do that would begin this series of steps that are needed to find out who you are as a person. Outside of the company.

And then you are going to have to start beginning to leave old friends. People that you thought were friends, who could actually be holding you back, and discouraging you, and would use the parental type of warnings about what you are doing. This could be very difficult. You might even have to leave your wife (or husband)! This could be pretty rough (laughs)!

Then you are going to have to build up some support for yourself. You are going to have to build up your own support group. You can do this through the new friends that you've got. There are a number of other ways. You can begin to read the thousands of new books that exist on awareness, new consciousness, you can listen to New Dimensions....there are any number of things that you can do that will help to support you psychologically, to make this separation.

Now the first thing that will happen is that you will find, probably, that you are going to become more valuable to the company. This will be a surprising thing. And this happened to me. Because the company really needs people who are independent thinkers. And actually, if the company is going to succeed as a corporation, every person in the corporation is going to have to become an independent thinker. And make their work relevant.

Another thing you can do is you can tackle this security problem headon. Most people that are working in corporations are really addicted to that paycheck. So you can think about how to "dematerialize" — not in the Uri Geller sense, but in the sense of bringing your economic level down in some way.

And all of these things can happen at once...and occur simultaneously. As you get the new friends and start thinking differently, you will see that it is easier to get by with less. And while you are doing all of these things you can look at your own health picture. Your mental health and physical health. You will see that you are just beginning to feel better. So these

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C. (continued) are the things that I would suggest for people to do to wean themselves from the corporation and the authoritarian conscience and the parental thinking.

M. They might not have to leave the corporation....to do that.

C. They might not have to leave the corporation to do that. They could actually become more valuable to themselves and the corporation.

M. The corporation and the individual would be benefitted.

C. Right. This is right.

M. Chauncey, we really appreciate your coming out of the corporate "closet" and sharing your perceptions with us.

C. Thanks very much, Michael.

End Interview 5-12-77

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May 11, 1977

Dear Chauncey:

I am very pleased indeed that you have agreed that we should do the show of forty to fifty prints in July. This show is now firmly on the schedule, and will open to the public on July 18th. I am sending a copy of the advance announcement that will appear in our next published Calendar.

In the next couple of weeks I will edit from your transcribed tape some excerpts that I think should make a very good wall label, and will send this draft to you for your approval or suggestions. As we agreed on the phone, I will make 8 x 10 copy negatives of eight of the pictures in the show, which will be available only for publicity or review purposes in conjunction with the show. If other pictures are requested by the magazines, etc., we will explain that reproduction fees must be negotiated with you.

We can if you wish return the remainder of the prints to you in their albums, unless you should prefer that we keep them together until the end of the exhibition in October.

As I said on the phone, I am reasonably confident that I will be able to scratch up at least the price of a round trip ticket so that you will be able to see the show on our walls. It will be a pleasure for me to meet you after all these years.

With warm best wishes,

Mr. Chauncey Hare
287 Kenyon Avenue
Kensington, California 94807

JS/pw

enc.

Please let us know what my shipping orders are.

With all best,

Mr. Chauncey Hare
287 Kenyon Avenue
Kensington, California 94807

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A P E R T U R E

22 April 1977

May 18, 1977

Mr. Chauncey Hare
287 Kenyon Avenue
Kensington, California 94708

Dear Chauncey:

Dear Chauncey:

As you know, we very much regret the delays which have occurred in production. I returned to the Museum this week to find your letter. I will of course do whatever you instruct me to do with reference to your work, but before returning the prints I do want to try to iron out a couple of misunderstandings in hopes that this will persuade you to change your mind. I have a transcription of your tape and a selection of photographs, and we are committed to a product.

First, I have been ready and eager to do your exhibition for years, and have held off only in the belief that the exhibition might be more useful to the book if they occurred at the same time. If we can make a decision very quickly, I could do a forty print show as early as mid-July, and think I could get space for an eighty print show early next year. I agree that this project has been delayed far too long already, and I would prefer to go with the smaller show now.

Second, I don't know what Michael Hoffman means by saying that I am unable to participate in the book. I did an editing and sequencing for the book almost three years ago, and that rough dummy has been in Aperture's hands for many months. I had understood that you and Michael had come to the decision that the most appropriate text might be based on an editing of your tapes. I had earlier proposed the possibility of a text edited from all the long, tortuous correspondence having to do with the effort to find someone to supply words, but Aperture was probably right in not being excited about this approach.

I tried to call you this morning, but the answering machine only gave me an anonymous hum. Could you call me here collect at the above number as soon as possible. If you are willing to have us go ahead with the forty print show, I would return the remainder of the prints immediately. On the other hand, if you are determined to give up on me completely, I can hardly blame you after this ludicrously long delay. But I do very much wish that our audience could see at least a good cross section of these remarkable pictures.

Please let me know what my marching orders are.

With all best,

MILLERTON, NEW YORK
Mr. Chauncey Hare
287 Kenyon Avenue
Kensington, California 94708

789 4491

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	MoMA Exhs.	1179.4

A P E R T U R E

22 April 1977

Mr. Chauncey Hare
287 Kenyon Avenue
Kensington, California 94708

Dear Chauncey:

As you know, we very much regret the delays which have occurred in producing your book. We have been working, however, in reliance on the publishing agreement with you to prepare the work for publication. To this end an initial selection has been made, a grant has been obtained, Ben Maddow has agreed to consider working with you on a text as soon as he receives the transcription of your tape and a selection of photographs, and we are committed to a production schedule.

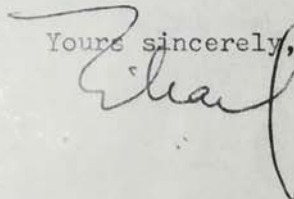
You agreed to meet with me on May 30th in San Francisco to work out final details and to discuss other matters about exhibitions, portfolios, and the sale of prints which concern you.

I do not understand how the project and your work can benefit from your present decision. No other publisher can work more quickly, and certainly no one else will give you the level of quality or the commitment to bringing the book before a wide public than Aperture will.

As you wrote, it is difficult to conduct these matters by phone and letter when one has never had the opportunity to meet and to be fully aware of the people with whom one is working. I feel confident that a meeting would give you the confidence you are entitled to, and I hope you will reconsider your decision.

I am sending a copy of this letter to John Szarkowski in the hope that he will have some thoughts which might result in an earlier publication date.

Yours sincerely,



cc: John Szarkowski

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287 Kenyon Avenue
Kensington, CA 94708

April 11, 1977

Mr. John Szarkowski
Director of Photography
The Museum of Modern Art
New York, New York 10019

Dear John,

I understand from Michael Hoffman that you won't be able to participate in the book that's been planned for the past 3½ years. This is all right. I know that your job must be reaching the point of impossibility. Photography as an art form seems to be growing like a balloon. The demands on you must be fierce.

As there are no plans for an exhibit in conjunction with the book or otherwise, I think it would be good to send back the four portfolios of pictures I've left there so long. I can pick out the photographs Michael needs for the book after you return the volumes.

Thanks for holding on to the pictures for me. Please box them up well (probably never reprint these if lost) and send them to the 287 Kenyon Avenue, Kensington, California 94708 address. Please send a card ahead telling how they have been shipped (shipping company). Please bill me costs.

Thanks John.

All the best,

Chauncey Hare
Chauncey Hare

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287 Kenyon Avenue
Kensington, California

April 19, 1977

Mr. John Szarkowski
Director of Photography
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

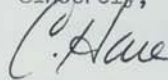
Dear John,

I was rereading the letter I sent on April 11 and thought I was not clear enough about wanting my four volumes of prints returned with all prints intact in the volumes.

I am going to be needing all of the prints here. I hope that you will be sending them on to me and billing me for the handling (going to need good crates, no one gives a damn about photos as you know. These have to get here undamaged, because they will never be replaced and there are no other prints and there is likely never to be any others — none of these prints are for sale, nor ever likely to be).

Thanks again for holding the pictures there in New York.

Sincerely,



C. Hare

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287 Kenyon Avenue
Kensington, CA 94708

287 Kenyon Avenue
Kensington, California
94708

April 19, 1977

Mr. Michael Hoffman
Aperture
Elm Street
Millerton, New York 12546

Dear Michael,

I heard in a way I don't like to hear: via the back door. You are now thinking of February 1978 as the publication date. So says Carole Kismaric to Bill Owens to me.

Michael, I said I would appreciate straightforward communication.

I am no longer interested in Aperture publishing the book. And I am not open to discussion on this. I am not sending slides to Mr. Ben Maddow.

I am sorry that communications could not have been better and a lot more truthful. I am asking for return of all photographs.

Sincerely,

Chauncey Hare

P.S. I will not be available for a meeting on May 30 as originally scheduled.

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copy

287 Kenyon Avenue
Kensington, CA 94708

Michael Hoffman
Aperture
Elm Street
Millerton, New York 12546

Dear Michael,

I am replying to your letters of December 6, and December 30.

First, December 6. I appreciate hearing that you plan to have the "Interior America" (or other title) book out in 1977. Please let me know if anything changes this outlook...I have some credibility to try to maintain with the people that are allowing me to photograph, and it will help to be able to keep others informed.

The December 30 letter in which you suggest some of my current work studying the impact of technology on corporate employees (at Standard Oil) might fit into your project, Re-Viewing America. Yes, I think it would too. The only possible problem I can see is that we already have an application in to NEA to be considered under their Photo-Surveys program. I have included a bit of our application write-up attached. The problem would be that I should not have my name on two applications for the same program. However if your application to NEA is under some other program, publications assistance or other, I don't see a problem and would like to work with you. But I think that I definitely want to avoid having my name show up on two different applications (if you are submitting for photo surveys and you make it and we don't, I'd like to contribute to your publication...or even if we both make it...but I should not have my name appear twice). Yes...I think the Standard Oil studies (or anyone elses' work showing technology impact) should be included in any project such as you are proposing in Re-Viewing America.

My telephone number here is 232-6688 (AC 415). I am very seldom in and so have an answering device which is pure impersonal technology.

Sincerely,

C. Hare 1/5/76

Chauncey Hare

copy: John Szarkowski.

Attachments, Impact of Technology on the Individual, write-up.

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Impact of Technology on the Individual
(A study of people and institutions in America)

The project we are proposing has humanistic and educational emphasis. We are asking NEA for aid because NEH does not ordinarily fund photographic projects...unless they are underwritten by academic interests.

The San Francisco Museum of Modern Art has agreed to exhibit and publish the results of the photographic survey, however they are unable to administer expenses and salaries of photographers working on the project.

This will be accomplished through Intersection, a non-profit educational and religious organization with IRS tax exempt status. Intersection will administer and be responsible for funds received to carry out the project.

All foundations who have indicated interest in the project have done so based on the project's humanistic emphasis; they have considered it worthy of possible support based on its potential for helping to bring about institutional change in America.

The Project...

We as a people in this nation live under conditions of tension and anxiety in a chemically, visually and aurally polluted environment we generally accept to be normal and necessary. In order for changes to occur which will improve the quality of life, we are all going to have to understand, consciously, what we are doing to ourselves as a result of misapplied and misdirected technology.

Photography as a medium carries the potential of changing consciousness by reaching the emotions through a visual (real) route. We propose a photographic project which will reach the consciousness of Americans by portraying honest, intimate, photographs of people (any one of us) who live and work in the institutional environments of America today.

The study will serve to help increase the awareness of people about their own lives and it will be a record of this time in history... against which we can measure our progress in the future.

Few thorough, critical evaluations of the quality of American life have been made photographically. Most photographs of a "documentary" nature have been made for the purpose of satisfying a market demand.. whether the market be for money, ideas or other.

The project we propose is one of discovery. It will be the intention of the photographers to be thorough, investigative and intelligent -- without relying on the shocking, the odd, the satirical or whatever is currently necessary to meet the demands of the segments of society that dictate "documentary" directions. The aim will be to discover what is there in visual terms without visual coercion. We will do everything possible to make the pictures credible and therefore best suited as a guide to emerging consciousness.

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An original, edited selection of photographs will be repositied with the San Francisco Museum of Modern Art as a historical document of our time.

The Photographers...

The photographers working on the project will be following to some degree the vision of Dortehea Lange as she saw the need in the years just before her death.1 Dortehea Lange felt keenly the plight of the individual in this increasingly complex society (see letter from the Oakland Museum, attached).

The photographers involved in the project have chosen to participate because they are deeply motivated by the technology problem...and at some personal sacrifice. This should not be overlooked as it is an indicator of the depth of concern and conviction that will be brought to the project.

The photographers will work in these areas:

Bill Owens will record the lives of government workers inside and outside of California.

Joanne Leonard will record the changing lives and roles of women in California.

Chauncey Hare will record the lives of institutional employees inside and outside California. He is currently studying corporation workers in California. He will coordinate the project and handle some of the administrative matters along with John Williams of Intersection.

Don Thompson will assist in the study of government and corporation employees and will help coordinate the project.

1. Allan Temko said at Dortehea Lange's memorial service at the Pacific School of Religion, "She recognized that uncontrolled technology, which in its present insensate applications to the natural world has become ferocious technocracy, is the chief threat to existence today: the technocracy of smog and water pollution as much as the technocracy of intransigent, unfeeling bureaucracies."

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CITY OF OAKLAND



THE OAKLAND MUSEUM • ONE THOUSAND OAK STREET • OAKLAND, CALIFORNIA 94607

July 1, 1976

Chauncey Hare
Human Arts in Technology
P.O. Box 44
Point Richmond, Ca. 94807

Dear Chauncey Hare:

Thank you for the opportunity to review the project which you propose to be jointly sponsored by the Human Arts in Technology and the Oakland Museum. The project has about it a sense of the most important photographic challenge and deserves to be put into effect. The ways that the Oakland Museum might participate are still under study largely because the Museum itself generates a number of major projects each year which compete for priority position in the request for grants.

The second note in the list of three in your letter of May 22, 1976, is the system that has been used in other major grants and is quite compatible with the Oakland Museum's present staff options.

In the consideration of the Museum Participation section, 2a is an area like the first mentioned in that it is comfortable for the Museum if the whole project is undertaken. There are means to discuss and structure the first option so that it will be clear how the division of labor will be solved.

I recognize that you may need to move on this at once and if so, our position is that of strong positive interest but no commitment to Museum participation as yet.

Second Year's program like the first seems a matter of great importance photographically. With the knowledge that the plan is like the one Dorothea Lange proposed as her gift to younger photographers, I sincerely hope that there will be a way for the Oakland Museum to participate.

Cordially,

Therese
Therese Hayman, Senior Curator
Prints and Photography

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Van Ness Avenue at Market Street
San Francisco, California 94102
415:863-8800

July 21, 1976

Chauncey Hare
P.O. Box 44
Point Richmond, Ca. 94007

Dear Chauncey,

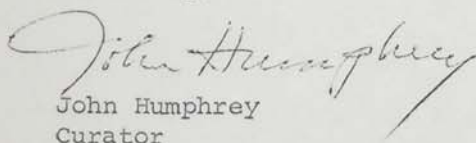
Sorry to be so infernally slow with an answer to your pithy questions. Exhibition and catalogue deadlines and a personal problem of having to move have stolen time and energy. So at this stage in things here I'm able to give answers in the more general terms of your letter of May 22, 1976.

In this sense then I can say yes we are interested in the proposed project and could function as an exhibition facility for the visual forms of the years photographing results. This commitment would include as a matter of course considerable staff time, secretaries, registrars, workman supervisors on a number of levels, and curators. As for your question number 3, we would have to reach out for our own funds to finalize the exhibition i.e., catalogues, materials for readying the photographs for the walls and probable circulation. All of which, as you readily see, entails a considerable money outgo.

To balance this there is expressed a faith in the ability of you three photographers and the thoroughness with which the three of you will realize the project program as defined in your project outline.

I think this spells out a bit more concretely than with the initial discussion our probable commitment. From here on we will be persuing solutions to the details.

Sincerely,


John Humphrey
Curator

JH:lw

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A P E R T U R E

January 4, 1977

Mr. John Szarkowski, Director
Department of Photography
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

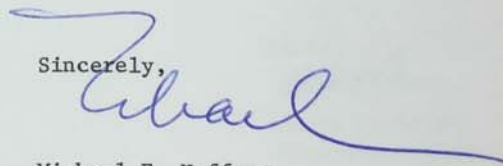
Dear John:

Recently I have given a lot of thought to the Hare project, which I hope can be published in conjunction with a show in 1977. Is this possible?

Carole Kismaric told me you felt too crowded with other work to do an introduction, and suggested the use of Hare, Hoffman, Szarkowski letters about the book. This would certainly be no substitute for your text. What would you think of having Hare do a tape for the book, with a good interviewer to lead his statements - perhaps Ben Maddow. I believe this would provide a meaningful quality to the book. I am inclined to think a format larger than contemplated at first would add stature to the presentation. Can we explore these matters soon?

Happy New Year.

Sincerely,



Michael E. Hoffman
Editor/Publisher

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A P E R T U R E

January 4, 1977

John Szarkowski
Director
Department of Photography
Museum of Modern Art
21 West 53 Street
New York, New York 10020

Dear John,

Before I go off into the wilds of Southern Sweden a quick note. Hopefully, I will have spoken with you on the telephone. But at least this piece of paper will be a reminder.

I have the correspondence on the Chauncy Hare project from Aperture. Now I need what you might provide. I've been looking at the dummy and am determined to get that book out. His work is beautiful; the book would add something important to the literature. Maybe Pat could be chained to the xerox machine over the next month, so that I might have copies when I get back from Europe.

In response to one of your points at lunch, I would like to do a Tina Modotti portfolio in Issue 80 of the periodical. I know that the show goes up Monday, but I'm wondering if there are not duplicate prints from which you, or you and I, or I (or some variation thereof) might make a selection for the magazine. I shall start working on #80 when I return. Although you did not speak specifically about Modotti, you did suggest that Aperture publish selections from shows and projects. Might we start with her?

I will undoubtedly have been in touch with you about the Steichen book. It's been such a byzantine affair to date, that the actual book seems like it has to be easy.

Well, all that is enough, for sure. I'll be in touch around the first week in February. Happy new year!

Best,



Carole Kismaric
Managing Editor
Aperture
226 East 51 Street
New York, NY 10022

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A P E R T U R E

April 26, 1977

Mr. Chauncey Hare
287 Kenyon Avenue
Kensington, California 94703

Dear Chauncey:

Your letter of April 19th seems to prove that leaving important matters to telephone conversations can lead to misunderstandings.

When you asked for assurance that the book would be published in 1977, I said that we would do our best; but I also said that it seemed that production late in the year would make publication in January or February of 1978 more realistic.

Nothing whatsoever was said to Carole Kismaric or anyone else that was not said to you.

Yours sincerely,

Michael E. Hoffman

cc: John Szarkowski
Carole Kismaric

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November 18, 1976

287 Kenyon Avenue
Kensington, CA 94708

Mr. John Szankowski
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John Witherspoon

Patriot



U.S. Postage 9¢

Chauncey Hare
287 Kenyon Avenue
Kensington, CA 94708

If you agree (post card attached for reply) please crate up the four volumes of photographs and send them back collect. Please take care in the packaging because the rainy season is here and packages are frequently left in the open before they are delivered.

Chauncey Hare to Michael Hoffman, Nov. 18, 1976.

Sincerely,

Chauncey H.

Chauncey Hare

enc. pre-addressed post card

copy, Michael Hoffman.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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November 18, 1976

287 Kenyon Avenue
Kensington, CA 94708

Mr. John Szarkowski
Director
Department of Photography
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear John,

I am writing wondering about the book of photographs we have been thinking about the past three years. I have written Michael Hoffman twice expressing a need for some decisiveness but he is out of town I believe.

What I am trying to say is I think we have waited too long for it work out. I think it would perhaps be best to forget it...sometimes progress is to let go and not hang on to things just because effort was put into them in the past.

If you agree (post card attached for reply) please crate up the four volumes of photographs and send them back collect. Please take care in the packaging because the rainy season is here and packages are frequently left in the open before they are delivered.

Sincerely,

Chauncey H.
Chauncey Hare

enc. pre-addressed post card

copy, Michael Hoffman.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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aperture

July 7, 1976

Mr. John Szarkowski, Director
Department of Photography
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear John:

CHAUNCEY HARE

Grant Period to produce publication: May 31, 1976 to
May 30, 1977

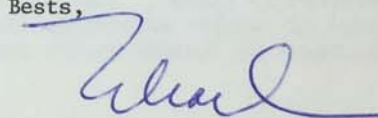
Suggested publication date : March 1, 1977

In order to meet this date we will need a sequence and the text by
November 1, 1976.

Does this schedule sound reasonable and do you wish to schedule a
show of Hare's work to coincide with publication?

Many thanks for encouraging news that the sequence of Callahan
photographs will be at Peter Bradford's office, Friday, July 9th.
Bradford hopes to complete his dummy in time for our meeting Thursday,
July 15th at 2:30.

Bests,



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

April 29, 1976

287 Kenyon Avenue
Kensington, California 94708

Dear Michael,

This is a note to let you know I will be out of communication for the next year, year and a half, two years...beginning about June 1. Any correspondence should come to the above address rather than to the box 44 address in Point Richmond. It will probably take a month to six weeks to get a reply out to any correspondence from now till about the first of 1978. I am going to be without roots or residence... I've got the truck together and off I go!

On the Oil Company Technologist idea.... the impossible has happened: I have received two to four year access to all Standard Oil Co facilities unescorted (!) across the country. No money, not a cent. But I have access. So I will be doing technology in the south, with tape recorder and camera. I have been into oral history recording and interviewing for a year now and have some skill. I am getting some advice from sociologists etc. But none of this is art...its been left behind,... and it feels so good!

Good luck and the best,

Chauncey Hare

John Szarkowski,

John... above is a note to Michael Hoffman. I would appreciate it very much if you would change the correspondence address in your files from the P.O. box number to the above street address in Kensington, California.

Events are moving on in a strange way. The Guggenheim is going to allow me to begin the technology problem...that certainly seems to be the way the fates are pointing. It is all adding up, from the BA and BS education at Columbia (I never knew why I got both), to the deep interest in photography (a technological art) to the realizations of what the responsibilities must be. Plenty of interest. The whole thing is strange, strange.

Chauncey

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	MoMA Exhs.	1179.4

March 9, 1976

Michael Hoffman
Aperture
Elm Street
Millerton, New York 12546

Michael,

I haven't been in touch for some time...I would like to know how prospects still look for getting the book out this year. I will be moving ahead on several projects and having the book completed would probably help out in gaining access and credibility.

Let me know if I can do anything to help. I sent you a long cassette tape outlining the vicissitudes about a month and a half ago-- the tape contains everything. If you need any part expanded let me know.

Best wishes.


Chauncey Hare

copy: John Szarkowski,

John, Any way I can help?

C.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

March 28, 1976

Box 44
Point Richmond
California 94807

Mr. John Szarkowski
Department of Photography
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear John:

This is a note to let you know that the third Guggenheim Fellowship was approved and to thank you for your efforts in helping me to obtain it.

I am going through a lot of changes now...and have been in the past several months. Things are starting to crystallize in my mind.. about this society. The next group of photographs are going to be different and in a way that I don't see as clearly as I see what they must say. Forcing a conclusion hasn't been my way in the past; its going to be interesting to me to see how I'm going to handle this!

So I will be returning to Mississippi and Louisiana where this all started in 1967 (it will be a ten years after study, I guess).

Thanks again for your help in convincing the Guggenheim people they should go along with me for the third time.

Sincerely,

Chauncey H.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

June 30, 1975

Box 44
Point Richmond, CA
94807

July 7, 1975

Mr. John Szarkowski
Director
Department of Photography
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Chauncey:

Dear John:

I am very disappointed that the NEH did not grant you support, but perhaps not terribly surprised. The NEH staff member that talked to me by telephone about your project seemed sympathetic, but wholly uncertain as to how the NEH might deal with a matter that had not already been certified as the truth by the academic establishment.

There is no point in trying to dissuade you from your decision to stop photography after present commitments are satisfied. You will I trust do what you want to do - what feels right and seems possible. I was a passionately dedicated photographer for almost twenty years, before coming to the Museum, and have now done nothing for thirteen years last Tuesday. This was certainly not a matter of intention, but it worked out that way. I continue to think that I might, some day, get back to work.

In any case, what you have done so far in photography is wonderful, and perhaps later on when you are farther from it, you will be able to take greater satisfaction in what you have accomplished. As far as the reaction of others is concerned, it should not be surprising that people have difficulty in understanding radical work. If it was otherwise, it would not really be radical work.

I still have nothing on paper for the Aperture book. I have another prior, even older, writing obligation for the Museum, that is giving me difficulty. As soon as I have gotten this out of the way, I will turn to Chauncey Hare. It will be a hard job too, but I look forward to it.

With warm best wishes,

Mr. Chauncey Hare
Box 44
Point Richmond, California 94807

JS/pw

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

June 30, 1975

Box 44
Point Richmond, CA
94807

Mr. John Szarkowski
Director
Department of Photography
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear John,

My application to the National Endowment for the Humanities for support to continue documentary studies in the South was unsuccessful. I appreciate your writing in my behalf. As you know, I have been trying for some time to find a way to continue the environmental studies: without result.

When present commitments are complete, I will discontinue all photographic work entirely. I am no longer able to continue the work on my time/income as I have in the past.

Again, thank you for writing to the Endowment. I wish I had better news to report. I appreciate your support of my photography since it started about ten years ago.

Sincerely,

Chauncey Hare
Chauncey Hare

copies to others who have also written for me:

Daniel Boorstin
Michael Hoffman
Michael Kammen
Jerald Maddox

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

CORNELL UNIVERSITY

Aperture, Inc.

April 13, 1975

April 28, 1975

Professor Stephan Thernstrom
Harvard University
Cambridge, Massachusetts

Dear Professor Thernstrom:

Approximately four years ago, an extraordinary body of photographs by Chauncey Hare came to the attention of John Szarkowski, Director of the Department of Photography, The Museum of Modern Art. Last year Aperture agreed to publish a monograph on the work in collaboration with the Museum and an exhibition planned for 1976.

Two weeks ago Michael Kammen visited the Museum to look at the photographs and to decide whether or not the pictures corresponded to his interests in order that he might write an accompanying text. I am enclosing a copy of Mr. Kammen's response in which he strongly recommends that we discuss the project with you.

If you are willing to consider the project and look at the photographs, I would appreciate hearing from you. As soon as the new Aperture catalogue arrives from the printer next week a copy will be sent to you. Should you wish to see some of our previous publications before reaching a decision, please let me know which ones you would like to have.

Yours sincerely,

Michael E. Hoffman
Managing Editor/Publisher

Enc.

cc: John Szarkowski ✓
Chauncey Hare

Sincerely yours,

Michael E. Hoffman
Chairman

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1179.4

CORNELL UNIVERSITY

DEPARTMENT OF HISTORY
MCGRAW HALL
ITHACA, N. Y. 14850

April 15, 1975

March 20, 1975

Mr. Michael E. Hoffman
Managing Editor/Publisher
Aperture
Elm Street
Millerton, New York 12546

I have been asked to write a statement in support of the
Dear Mr. Hoffman: application of Chauncey Hare. I am very pleased to
do so, because I consider Mr. Hare to be not only one of
Yesterday I finally got to New York City, and had a chance to see the
photographs by Chauncey Hare. They are immensely interesting and pro-
vocative. Many of them are remarkable because something one's eye
overlooks at first glance doesn't emerge until the second, or even the
third, stare: a person sitting so quietly in the corner, for example,
that you don't know she's there. And then you find that she is look-
ing at you even before you have found her!

I don't think that I am the right person to do the text for this book,
however, and must regretfully decline. Hare's photographs deserve an
essay on travel and immobility through interior space; on the emptiness
of cluttered rooms; on the banality of physical decay -- in both build-
ings and in people. I think that I see what's in his mind's eye, and
I think I understand his angle of vision.

I don't have 10,000 words worth of direct commentary on those themes,
however, and the photographs deserve a fully empathetic text. They ought
to have a Steinbeck or a Kerouac. Since those men are dead, alas, what
about Martin Duberman, or Bill Moyers, or Garry Wills, or Stephan Thern-
strom? Thernstrom is a brilliant social historian at Harvard who writes
about downward mobility, social decline, and the inarticulate in American
history during the past century. Or, perhaps Richard Sennett, the
sociologist-historian?

With regrets and best wishes,

Sincerely yours,

Michael Kammen

Michael Kammen
Chairman

MK:m

cc: Mr. John Szarkowski

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

January 30, 1975

P.O. Box 44

DATE:

11 27 74

WE HAVE FILLED YOUR ORDER AS FOLLOWS:

1 copy PEOPLE OF PARADOX

Copy of letter to Mr. Chauncey Hare

Please Return This Form With Any Inquiries.

APERTURE ELM STREET MILLERTON, NEW YORK 12546

The work that Hare has done so far on this continuing project constitutes a unique and I believe enormously valuable resource which will surely be of enormous value to scholars of a very wide range of disciplines. It is in addition a work which is characterized by logic, coherence, and intellectual style. I feel that support of Hare's project would contribute to our understanding of photography's potentials as a research method, but to the useful and usable record of our own time.

I recommend Mr. Hare's project to you in the very highest terms.

Division of General Grants
National Endowment for the Humanities
Washington, D.C. 20540

Sincerely,

JS/pw

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

January 30, 1975

P.O. Box 44
Palatka Richmond
California 94807

March 20, 1975

Mr. John Borkowski

Division of Research Grants
National Endowment for the Humanities
Washington, D. C. 20506

Re: ~~Appnt~~ application of Chauncey Hare, #H-22505

Gentlemen:

Dear John,

I have been asked to write a statement in support of the grant application of Chauncey Hare. I am very pleased to do so, because I consider Mr. Hare to be not only one of the very best photographers working today in this country, but because the nature of his projects seems especially appropriate in terms of the aims and perspectives of the NEH. Hare's work as a photographer possesses a discipline and an intellectual coherence which is very rare indeed in this medium, and which in my opinion might well lead to the development of a radically new understanding of the function of photography as research. The value and the beauty of Hare's work depends on its avoidance of hortatory pleading and indulgent self-expression, and on a firm understanding of which varieties of facts can be dealt with in a quantitative manner by photography.

The work that Hare has done so far on this continuing project constitutes a unique and I believe enormously valuable resource which will surely be of enormous value to scholars of a very wide range of disciplines. It is in addition a work which is characterized by logic, coherence, and intellectual style. I feel that support of Hare's project would contribute to our understanding of photography's potentials as a research method, but to the useful and usable record of our own time.

I recommend Mr. Hare's project to you in the very highest terms.

Division of Research Grants
National Endowment for the Humanities
Washington, D.C. 20506

Sincerely,

JS/pw

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

January 30, 1975

P.O. Box 44
Point Richmond
California 94807

Mr. John Szarkowski
Director
Department of Photography
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear John,

Thanks for your January 13, letter. Yes, we are having a time with the text of the book. I hope we can work it out soon.

Several phone calls to staff members of N.E.H. reveals N.E.H. has no intention of requesting statements from references — even though references were necessary to my application for a research grant. They will however accept and review statements of support if received.

I would very much appreciate a statement of your support on my behalf to N.E.H. Because applications are reviewed by scholars of fixed discipline, I am going to need all the help I can get for my proposal which lies well outside the areas of established scholarship.

In preparing a short statement of support (please don't take a lot of time) the following should help:

1. Because the staff will not be expecting the letter of support, please request it be entered in the research grant application file of Chauncey Hare, No. H-22505, for consideration by the review panel.
2. Address the letter to:
Division of Research Grants
National Endowment for the Humanities
Washington, D.C. 20506

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

I would expect a critical decision by the review panel will be whether my project has an over-riding humanistic emphasis (I have a small N.E.A. grant for photography which I have indicated can be applied to the project; the panel will be wondering, "How much of this is art and how much humanities?"). Shedding some light on this concern is bound to help.... unfortunately, even as we have found in our search for writers for the book, photography is overlooked as a valid method of researching — words are dominant. There is a tremendous prejudice against photography that may never be overcome.

I very much appreciate your effort...we've got to give the fight all we can!

Sincerely,

Chauncy H.

Enclosure: A copy of the face sheet of the application to N.E.H. for your reference.

The study is a continuation of my past studies completed with the aid of Guggenheim Fellowships, 1967 to 1972. These studies were completed in California and in the Ohio Valley. Results of these studies are soon to be published under the tentative title, *Interior Spaces*, by Sperture Press and The Museum of Modern Art.

The money requested from N.E.H. will be used to cover costs of materials, travel, and a small salary for the principal investigator. The principal investigator will live part of the time in a small house he sold down daily living expenses.

Very truly yours,
Chauncy H.

cc: Museum of Modern Art Archives, NY

Chauncy H.

Nov 2, 1974

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1179.4

NEH-2 (8/71)

Form Approved: BOB 128-R0003

NATIONAL ENDOWMENT FOR THE HUMANITIES DIVISION OF RESEARCH GRANTS WASHINGTON, D. C. 20506 Telephone: (202) 382-5857 RESEARCH GRANT APPLICATION FACE SHEET		DATE RECEIVED LOG NUMBER H-
2. INSTITUTION (name & address) No Institutional Affiliation.		1. PRINCIPAL INVESTIGATOR (name & address) Chauncey Hare, P.O. Box 44, Point Richmond, CA 94807 TELEPHONE: Office 415-237-4411 Home 415-524-2164
4. BUDGET REQUEST Total amount requested from NEH Outright \$ 15,000 Gifts Plus Matching \$ TOTAL \$ 15,000		3. AUTHORIZING OFFICIAL (name & title) Self-Directed. TELEPHONE: (person named here must sign in item 12)
6. DATES OF REQUESTED GRANT PERIOD Sept. 1, 1975 to Aug. 31, 1976		5. PAYEE (name & title of person) Chauncey Hare TELEPHONE: same
8. PROJECT TITLE American Living Environments in the Southern States: A Documentary Study.		7. LIST ANY OTHER GOVERNMENT AGENCIES CONSIDERING THIS PROPOSAL N.E.A. has already granted \$5000 which can be used for this project.
9. ABSTRACT Complete a resource record of contemporary cultural history in the states of Arkansas, Louisiana, Mississippi, and Alabama using photo-documentary techniques. The project will involve photographing interior environments of homes (poor to rich), public and private buildings, and businesses; people will be included in the pictures. It is not an architectural art study. The study is a continuation of two past studies completed with the aid of Guggenheim Fellowships, 1969 to 1972. These studies were carried out in California and in the Ohio Valley. Results of these studies are soon to be published under the tentative title, <u>Interior America</u> , by Aperture Press and The Museum of Modern Art. The money requested from N.E.H. will be used to cover costs of materials, travel, and a small salary for the one principal investigator. The principal investigator will live part of the time in a panel truck to hold down daily living expenses.		
10. LIST PERSONS OTHER THAN P.I. WHO HAVE BEEN IN TOUCH WITH NEH ABOUT THIS PROJECT None		11. IF THIS IS A RENEWAL REQUEST TO NEH, HAVE YOU INCLUDED A DESCRIPTION OF WORK ACHIEVED UNDER THE PREVIOUS GRANT? None
12. SIGNATURE OF PERSON NAMED IN ITEM 3. (if applicant is unaffiliated, his signature) Chauncey Hare DATE Nov. 8, 1974		

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

November 27, 1974

August 13, 1974

Chauncey Hare
P. O. Box 44
Point Richmond, Ca. 94807

Dear Mr. Hare:

Your book will definitely be published. We have been waiting, hoping for a text from Daniel Boorstin. From a recent visit in Washington with him, it appears he is having difficulty formulating an approach.

I am enclosing a copy of People of Paradox by Michael Kammen to determine if you would be interested in having me discuss the project with Mr. Kammen in the event Daniel Boorstin does not develop a text.

We should reach a conclusion about the writing by the end of January so that plans for production can proceed.

Yours sincerely,

Michael E. Hoffman
Managing Editor/Publisher

Enc.

cc: John Szarkowski ✓

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1179.4

August 13, 1974

Dear Dan:

I am enclosing a reasonably final editing and a rough
Dr. Daniel Boorstin sequencing of the Hare book. Please do not forget
The National Museum of History & Technology real book will be larger,
Smithsonian Institution Bureau, and the reproductions will preserve
Washington, D.C. 20560 ability and detail of the originals than these
quick copy prints. But I did want to get something into your
hands that would allow you to begin ruminating.

All one has to do is read The New York Times to know that you
are abroad in the land, at either editing or sequencing.

Apologies for the lateness of the Chauncey Hare material. crisis.
John Szarkowski promises to send a set of sequenced copy prints in a large
few days. I am off to the West Coast for two weeks work and hope that
you will not mind a visit in September with the material. Until then,

Regards, of good cheer.

Michael E. Hoffman
Managing Editor/Publisher

cc: John Szarkowski ✓

Dr. Daniel J. Boorstin
The National Museum of History and Technology
Smithsonian Institution
Washington, D. C. 20560

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

Dear Dan:

I am enclosing a reasonably final editing and a rough preliminary sequencing of the Hare book. Please do not regard this in any sense as a dummy; the real book will be larger, with larger pictures, and the reproductions will preserve more of the quality and detail of the originals than these quick copy prints. But I did want to get something into your hands that would allow you to begin ruminating.

I would of course be grateful for any suggestions you might have about either editing or sequencing.

Your spirit, I'm sure, is surviving our national crisis. Even if things have come to a pretty pass, we must take courage from the wisdom of the ancients; e.g., *Illegitimi non carborundum est.*

Be of good cheer.

15 Aug 74

Dr. Daniel J. Boorstin
The National Museum of History and Technology
Smithsonian Institution
Washington, D. C. 20560

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

August 15, 1974

P.O. Box 44
Point Richmond
California, 94708

Mr. Michael Hoffman
Managing Editor/Publisher
Aperture
Elm Street
Millerton, New York 12546

Dear Mr. Hoffman:

I have been continuing my self-education on the books of photography that are coming out... there seems to be quite a few of them lately. I have just seen Da Capo's Walker Evans' catalog of FSA pictures. This is undoubtedly the best presentation I have ever seen, beating their Ben Shahn publication. (When I talk about "presentation" in all the comments I make and have made, I am not talking about the picture content at all, but only the way the book "comes off" as a good credible document) The reason the DaCapo Walker Evans comes off so well is its ~~emphasis on content~~ ^{emphasis on content} that is brought about in the use of the catalog --- the small pictures in the back that are every bit as important as the larger ones in the front portion. The typography in the front of the book, the introduction, is not good... it does not at all ~~fit~~ ^{complement} the typography in the picture captions.

I think there is an important clue here to ^{some} successful books in the future. Less verbal commentary and more, smaller pictures... showing the full scope of the documentary. This brings the viewer into the subject. I am more and more convinced that the selection of pictures for the mere superficial "artistic" qualities is a turnoff for more and more people. People will view the DaCapo Walker Evans to find out "what it looked like" in the 30's.. they will also see how a good picture "gels" from those that surround it.. and they will see this without being told, verbally, that is. I am extremely interested in this approach for deemphasizing art, and establishing believability.

I fully expect that nothing like this could be done with the pictures I've got so far. But for the future it is a great dream to think of, a catalog of pictures available for those that in the future want to know "what it looked like" in the homes of the 1960's and 70's. It's something to shoot for and dream about... a person needs this: to keep going!

I've been thinking of titles for the book. What do you think of Interior America? Presumptuous and Pretentious, but not as bad as a "C. Hare" monograph!

Conn J. Szukowski

Chauncey Hare

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

July 29, 1974

P.O. Box 44
Point Richmond
California, 94807

Mr. John Szarkowski
Department of Photography
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear John:

Thank you for the 35mm contact selections of 76 pictures for the book. I agree with your choice. I like the idea, too, of one picture per page-- the blank page spread puts undue individual emphasis on the pictures. I want to hold them together for the total story.

My interest in an understated or modest presentation comes from a desire to allow the viewer (the average viewer, not the photographer viewer..I'm not interested in communicating or competing with photographers) to discover for himself what the pictures mean; to do this we've got to refrain from telling him either in words or by presentation what "he's supposed" to get out of them. I myself am often disappointed by digressive commentaries on pictures because I've got my own notions of how the images should fit into my memory or experience. Its the old story of I liked the book but not the movie.

At times I find myself being carried away by imagining a book of my pictures that is overdone...the fault is mine; I'm hyper-sensitive to the everyday American market exaggeration. I've been working for a major oil company way too long! I am encouraged that you have a sense of the spirit I would like to convey in the book.

I've attached the list of titles for the 76 pictures; they are keyed to the 35mm contact prints by number and are enclosed. You will note I've referred to place locations only. I can't see saying, a bedroom, a kitchen, etc. or pointing out occupations of the owner, or any other identifying remark. I hope this is all right. If not let me know.

I don't have other prints of the pictures that I can send D. Boorstin. Please proceed with the 5x7 copy prints.

Sincerely,

Chauncey H.

Copy: Michael Hoffman w/o enclosures.

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	MoMA Exhs.	1179.4

1. Mingo Junction, Ohio, 1971
2. Between New Martinsville and Moundsville, west Virginia, 1971.
3. Near Gallipolis, Ohio, 1971.
4. Steubenville, Ohio, 1971.
5. Petersburg, Virginia, 1972.
6. Parkersburg, West Virginia, 1971.
7. Monongahela, Pennsylvania, 1972.
8. Fayette City, Pennsylvania, 1972.
9. Monongahela, Pennsylvania, 1972.
10. Monongahela, Pennsylvania, 1972.
11. Wintersville, Ohio, 1971.
12. Mingo Junction, Ohio, 1971.
13. Between Donora and Monongahela, Pennsylvania, 1971.
14. Monongahela, Pennsylvania, 1971.
15. Steubenville, Ohio, 1971.
16. Covington, Kentucky, 1971.
17. Cincinnati, Ohio, 1971.
18. Cincinnati, Ohio, 1971.
19. Wheeling, West Virginia, 1971
20. Oakland, California, 1968.
21. Oakdale, California, 1968
22. Port Chicago, California, 1968
23. Escalon, California

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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24. Oakland, California, 1968.
25. Richmond, California, 1969.
26. Delano, California, 1969.
27. Hanford, California, 1970.
28. Vallejo, California, 1970.
29. Richmond, California, 1968.
30. Ventura, California, 1970.
31. Yuba City, California, 1970.
32. Oakland, California, 1969.
33. Santa Barbara, California, 1970.
34. San Pablo, California, 1969.
35. Hornitos, California, 1969.
36. Oakland, California, 1969.
37. Fresno, California, 1970.
38. Earlimart, California, 1970.
39. Richmond, California, 1970.
40. Danville, California, 1970.
41. Berkeley, California, 1968.
42. Berkeley, California, 1968.
43. Nipomo, California, 1969.
44. Richmond, California, 1970.
45. Oakland, California, 1968.
46. Oakland, California, 1969.
47. Oakland, California, 1970.
48. Richmond, California, 1968.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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49. Berkeley, California, 1970.
50. Oakland, California, 1970.
51. Albany, California, 1969.
52. Danville, California, 1970.
53. Richmond, California, 1969.
54. Oakland, California, 1968.
55. Richmond, California, 1970.
56. San Leandro, California, 1970.
57. Danville, California, 1970.
58. Nipomo, California, 1969.
59. Oakland, California, 1968.
60. Santa Rosa, California, 1970.
61. San Lorenzo, California, 1970.
62. Berkeley, California, 1970.
63. Point Richmond, California, 1968.
64. West Chester, Pennsylvania, 1972.
65. Weirton, West Virginia, 1971.
66. Arlington, Virginia, 1970.
67. West Chester, Pennsylvania, 1972.
68. Fayette City, Pennsylvania, 1972.
69. Wintersville, Ohio, 1971.
70. West Chester, Pennsylvania, 1971.
71. West Chester, Pennsylvania, 1971.
72. Berkeley, California, 1970.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

73. Cheyenne, Wyoming, 1971.
74. near Coal Center, Pennsylvania, 1972.
75. Cincinnati, Ohio, 1971.
76. Sistersville, Ohio, 1971.

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	MoMA Exhs.	1179.4

SMITHSONIAN INSTITUTION
THE NATIONAL MUSEUM OF HISTORY AND TECHNOLOGY
WASHINGTON, D.C. 20560

June 13, 1974

June 25, 1974

Mr. John Szarkowski
Director
Department of Photography
The Museum of Modern Art
21 West 53rd Street
New York, New York 10019

Dear Dan,

Dear John:

This is
time with you
kind enough to
having read a
which had shar
I will look for
suggested woul
about what migh
about. When I
be in touch on

All the

Thank you for your very generous words about Looking at Photographs. Writing about - or around - photographs is perhaps both harder and easier than most critical kinds of writing: harder because there really are very few useful precedents, and easier because almost anything one might want to say has not been said before. For both of these reasons I would guess that you might find it interesting to write about the Hare photographs.

If the books that Michael promised to send have not reached you yet, I am sure that they will soon. Things have been typically chaotic here at the Museum, and I have not yet done the editing of 80 prints from the Hare work that I will propose for the book; I will get to this very soon and send stats or copy prints for you to contemplate.

I enjoyed enormously meeting you and Mrs. Boorstin, which gives me an additional good reason for hoping that we will have the Hare book as the occasion for meeting again.

P.S. Of course it would be a great pleasure to meet you in Washington when you are next down this way.

D.J.B.

Mr. Daniel J. Boorstin
The National Museum of History and Technology
Smithsonian Institution
Washington, D. C. 20560

JS/pw

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

SMITHSONIAN INSTITUTION
THE NATIONAL MUSEUM OF HISTORY AND TECHNOLOGY
WASHINGTON, D.C. 20560

June 13, 1974

Mr. John Szarkowski
Director
Department of Photography
The Museum of Modern Art
21 West 53rd Street
New York, New York 10019

Dear John:

This is just a line to tell you how much Ruth and I enjoyed our time with you in New York. We have found the book which you were kind enough to give us a thorough delight. In fact I cannot remember having read a book on photography and its relation to the other arts which had sharper perceptions and which opened more windows for me. I will look forward to receiving the material that you and Michael suggested would be sent to me. Already I have begun to think a bit about what might be my part of a book of the kind we were talking about. When I have the materials I will study them, and then we can be in touch once again.

All the best.

Yours,



Daniel J. Boorstin

P.S. Of course it would be a great pleasure to see you here in Washington when you are next down this way.

D.J.B.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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SMITHSONIAN INSTITUTION

WASHINGTON, D.C. 20560

July 2, 1974

Mr. M
Apert
Elm S
Mille

Mr. John Szarkowski
Director
Department of Photography
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Mr. Szarkowski:

I am
my "ex

Dear John:

The s
If I
been

Many thanks for your letter
of June 25. I will look forward to
seeing the book of selections of
photographs by Hare. Then I will
reflect on it. Nothing would please
me more than the opportunity to work
with you.

The b
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graphi

Ruth joins in all our best.

I have
This
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these
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lookin
"why

Yours,

Dan
Daniel J. Boorstin

DJB:gg
(Dictated by Dr. Boorstin;
transcribed in his absence.)

Admitt
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It eve
transm
works

Sincerely,

Chauncey Hare
Chauncey Hare

Copy John Szarkowski

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	MoMA Exhs.	1179.4

July 26 1974

P. O. Box 44
Point Richmond
California ~~94708~~
94807

Mr. Michael Hoffman
Aperture
Elm Street
Millerton, New York 12546

Dear Mr. Hoffman:

I am returning the seven volumes of photographs which you sent for my "education"... I very much appreciate your loan of these books.

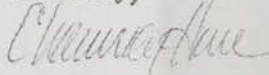
The scope of your publishing program is larger than I had expected. If I had seen the catalog of your 1974 books, the questions would have been pretty much answered.

The books which you have sent are handsomely produced art books... all of them are better than is necessary for exposition of the content of the photographs... but this doesn't matter for these books, as they are not about the content of the photographs, they are about the photographs themselves.

I have just seen the DaCapo Press publication of Ben Shahn photographs. This publication is an excellent presentation of documentary photographs... by this I mean that the reader (viewer) is looking into the content of these photographs to find out what the pictures are telling him. If these photographs had been presented in a more artful way by deluxe super duper deep black and super scrumptious white the viewer is not looking into the content but at the picture and maybe even saying "why all the raz-a-mataz?".

Admittedly, a super deluxe edition makes the critics of book publication sigh and say "wow, Aperture always does a first class job of publication". It even makes art photographers water at the mouth. But for the best transmission of content it is too much..... it fails because the fireworks get in the way.

Sincerely,



Chauncey Hare

Copy John Szarkowski

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WE HAVE FILLED YOUR ORDER AS FOLLOWS:

DATE: 7/12/74

COMPLIMENTARY

- 1 copy cloth THE DARKNESS AND THE LIGHT
- 1 copy cloth EDWARD WESTON: FIFTY YEARS
- 1 set cloth STRAND (2 vols.)
- 1 copy paper UELSMANN
- 1 copy paper FRENCH PRIMITIVE
- 1 copy cloth NORTH AMERICAN INDIANS
- 1 copy cloth FREDERICK EVANS

Please Return This Form With Any Inquiries.
APERTURE ELM STREET MILLERTON, NEW YORK 12546

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December 2 1973.

Dear Mr Szarkowski,

Please see the attached letter to Mr. Mike Hoffman accepting the proposal of a book published by Aperture.

With regard to the text of the proposed book... I agree that the writing should be by someone outside the photographic community about a subject suggested by the photographs. An example would be an essay by Daniel Boorstin on a topic and in a way that he would decide after seeing the pictures. There are other writers (probably many) with perspective that could do an acceptable piece (Robert Coles style would not be right). Boorstin might be approached through Richard Howland also at the Smithsonian. Dr. Howland sponsored my second fellowship, has given me encouragement, and suggested preservation of my pictures by the Smithsonian (- never offered money for future work though !!)

Do you have specific ideas or examples of how you see the text - I am very open to your ideas.

Sincerely
Chauncey H.

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287 Kenyon Avenue
Berkeley, California
December 1, 1973

Mr. Mike Hoffman
Aperture
Millerton, New York 12546

Dear Mr. Hoffman:

Please refer to John Szarkowski's letter of November 20, 1973 outlining a proposal for possible publication of a book of my photographs. Essentially all aspects of the proposal are agreeable to me; this includes having John Szarkowski as editor, a book of the size suggested, the number of plates (I'd like to see more plates, maybe this could be considered after seeing all of the recent Ohio Valley work-- but I also realize there are cost limits) and a special museum edition to accompany an exhibit of the work.

I very much appreciate your proposal for the book. If it can be carried through it could mean opening some doors for future photographic work. I am presently at a dead end for lack of time/money and not determination or ideas.

Mr. Szarkowski requested my thoughts on a text for the book. I will write to him about my ideas. I do agree with his suggestion that the text should not be about the pictures as photographs but about the subject matter or related to it.

I look forward to hearing that the book will be published!

Sincerely,

Channcey Hare

copy to John Szarkowski.

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	MoMA Exhs.	1179.4

Mr. John Szarkowski
Director of Photography
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Mr. Szarkowski:

I wish to let you know of a change of address:

P.O. Box 44
Point Richmond,
California, 94807

in place of the Berkeley address. I wish to request this be used for mailing purposes. I would appreciate it very much if no further references or referrals were made to the Berkeley address, which remains my home (the home address can be used for shipment of photographs sent other than by mail). It is getting somewhat to the point that too many people know where I live and I wish, if at all possible, to avoid references to home.

Thank you very much.

On the book... I believe we are in a holding action, waiting for a decision from D. Boorstin. I continue to hold two completed volumes of Ohio Valley pictures here until I find out whether I will need them to show to Boorstin. I will send them on to you after we decide on the writer of a text.

Sincerely,

Chauncey Hare

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

Mr. John Szarkowski
Museum of Modern Art

Dear John,

This is a copy of my reply to Michael Hoffman's February 6 letter.

C. Hare

April 5, 1974

227 Canyon Avenue
Berkeley, California 94708
February 9, 1974

Mr. Michael Hoffman
Dr. Daniel Boorstin
National Museum of History & Technology
Smithsonian Institution
Washington, D.C. 20560

Dear Dr. Boorstin:

Thank you for telephoning yesterday. Under separate cover I am sending several Aperture books and reviews which reflect our publishing program.

The book we are planning to publish presents the photographs of Chauncey Hare which are brilliant images dealing as John Szarkowski said on the telephone today "with the invisible Americans and the character of their surroundings....more interesting than we remember to all of us thinking in abstractions."

John Szarkowski, Director, Department of Photography, Museum of Modern Art, will sequence the photographs and write a preface. We hope you are interested in writing a text which relates to the content and implications of the images.

If you plan to be in New York City, it might be most interesting to see the Hare photographs at the Museum of Modern Art. If this is not possible, I would be pleased to bring the photographs to Washington or ask Chauncey Hare to do so.

In any event I look forward to speaking with you further concerning the project.

Yours sincerely,
Michael E. Hoffman

Managing Editor/Publisher

cc: Chauncey Hare
John Szarkowski

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1179.4

Mr. John Szarkowski
Museum of Modern Art
Dear John,

This is a copy of my reply to Michael Hoffman's February 6 letter.

C. Hare

Chauncey H.
2-9-74

287 Kenyon Avenue
Berkeley, California 94708
February 9, 1974

Mr. Michael Hoffman
Managing Editor/Publisher
Aperture
Elm Street
Millerton New York 12546

Dear Mr. Hoffman:

In reply to your February 6 letter-- I agree that correspondence with Boorstin will not work out as the best way to make the proposal to write the text of the book. I continue to believe we should try to get him to do the text.

After you make the initial contact I am willing to help in any way necessary to help him decide favorably including visiting him in Washington with some photographs. Please don't let him turn us down without giving me a chance at him!

If this does not work out, Paul Taylor here in Berkeley - suggested by John Szarkowski- would be my next choice as I see it now. I am open to ideas that you or John may have. In my last conversation with John on January 14 he indicated he was extremely busy and had not had a moment to give the problem some concentrated thought.

Another Boorstin piece that I like is the essay "American Style in Historical Monuments" that appears in his book America and the Image of Europe. I read this essay back in 1968 or 1969 and it was another "input" toward formulating a psychological approach to making the photographs. In looking back in my notebooks I copied out a couple of lines from this essay. One is, "At any one time every community is actually a hodgepodge of the relics of different periods..." This is one of things I was discovering first hand and of course appears in the pictures.

All the best..

C. Hare

copy: John Szarkowski.

Chauncey Hare

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1179.4

Jan 28 1974

Mr. John Szarkowski
THE MUSEUM OF MODERN ART
11 WEST 53 STREET
NEW YORK, NEW YORK 10019

DEAR JOHN,

ENCLOSED IS A COPY OF MY REPLY
TO MIKE HOFFMAN'S JAN 21 LETTER IN WHICH
HE EXPRESSED A DESIRE TO QUICKLY
DECIDE ON A CHOICE OF WRITERS.

I FEEL WE SHOULD GO AHEAD AND
CONTACT BOORSTIN. IF HE TURNS US DOWN
PERHAPS YOUR IDEA OF PAUL TAYLOR WOULD
BE GOOD. I, PERSONALLY, AM NOT ^{NOW} TOO
WORRIED ABOUT DRYNESS OR "VISUAL" ASPECTS
OF EITHER WRITER. I AM INTERESTED IN
BRINGING OUT THE "UTILITY" OF THE PHOTOGRAPHS
AS DOCUMENT -- A CERTAIN DRYNESS CAN BE
CONVINCING: IT MAKES THE PICTURES MORE
BELIEVABLE.

COPY: M. HOFFMAN

SINCERELY
Chauncey Hare

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1179.4

MEMORANDUM 60-144

TO: MR.

Jan 28 1974 19

FROM: MR.

SUBJECT:

OUR FILE:

YOUR FILE:

DEAR MR. HOFFMAN -

IN REPLY TO YOUR LETTER OF JAN. 21 -- YES
I AM DEFINITELY IN FAVOR OF A PREFACE AND CHOICE
OF PICTURES BY JOHN SZARKOWSKI AND TEXT BY
DANIEL BOORSTIN (IF HE WILL DO IT)

I LAST SPOKE WITH JOHN SZARKOWSKI ON
JANUARY 14 ABOUT WRITERS FOR THE TEXT OF THE
BOOK. JOHN AGREED THAT BOORSTIN IS A GOOD
SUGGESTION -- AT THE SAME TIME HE POINTED OUT
THAT WE WOULD BE TAKING A CHANCE ON THE
WRITING COMING OUT WITH PROPER QUALITIES THAT
RELATE TO PHOTOGRAPHS (I.E. VISUAL WRITING)...
ALSO DOUBTS ABOUT HOW MUCH MONEY HE MIGHT
WANT.

SINCE THEN I HAVE REVIEWED MORE OF
BOORSTIN'S WRITING. THE APPENDIX TO "THE IMAGE
OR WHAT HAPPENED TO THE AMERICAN DREAM" CONVINCES
ME HE WOULD BE OPEN TO THE IDEA... AND
PROBABLY WOULD NOT DEMAND A PILE OF MONEY.

I AM NOT NOW CONCERNED ABOUT THE VISUAL
QUALITY OF HIS WRITING. HE HAS A KEEN APPRECIATION
FOR DETAIL SO I BELIEVE THE TIE IN TO THE PICTURES
WILL BE NATURAL.

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	MoMA Exhs.	1179.4

MEMORANDUM GO-144

TO: MR. _____

19

FROM: MR. _____

SUBJECT: _____

OUR FILE: _____

YOUR FILE: _____

I AGREE THAT YOU SHOULD CONTACT HIM FIRST. IN ORDER TO HELP HIM DECIDE FAVORABLY I AM WILLING - IF NECESSARY - TO FLY TO WASHINGTON WITH THE OHIO VALLEY PORTFOLIOS. I DON'T THINK WE SHOULD LET HIM SAY NO WITHOUT FIRST SEEING THE PICTURES. (I WOULD GO THERE AT MY OWN EXPENSE). I HAVE NOT SENT THE LAST GROUP OF PICTURES ON TO JOHN SZARKOWSKI FOR JUST THE REASON THAT I MIGHT HAVE TO SHOW THEM TO A POSSIBLE TEXT WRITER.

IF JOHN SZARKOWSKI AGREES, I SAY LETS TRY.

SINCERELY

Chauncey Hare

Copy: John Szarkowski

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P.O. Box 44
 Point Richmond, Cal.
 94807
 April 29 1974

Mr. John Szarkowski
 Museum of Modern Art
 11 West 53 Street
 New York City 10019

Dear Mr. Szarkowski:

I've sent out today via REA AIR
 Express the two volumes of Ohio
 Valley photographs. You should receive
 these by May 3 (REA Air Express Receipt
 No. 15 292628; the two volumes are in one
 wooden box).

I'm encouraged that Daniel Boorstin
 will visit you on June 4. It sounds like
 we've got a fair chance that he'll take
 on the text writing job.

P.S. Could you send back the 35mm
 slide copies? -- I could use these
 here, C.H.

Copy: M. Hoffman.

Sincerely,
 Chauncey H.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

July 8, 1974

Chauncey Hare
P. O. Box 44
Point Richmond, Cal. 94807

Dear Chauncey Hare:

In reply to your letter of June 27th, John Szarkowski promises to make a selection and a sequence of photographs for the book from the work you have provided. We will make 35mm copy negatives from which enlarged contacts and reduced prints for the book dummy can be made. This work is to be completed on or about July 15th. Thereafter, I will bring the material to Daniel Boorstin in Washington, D.C.

Enclosed is the current Aperture catalog. The Laughlin Monograph, is in a style of presentation entirely in keeping with Laughlin's point of view and wishes. Everything Laughlin writes and does expresses a rococo mentality and a highly romanticized, idiosyncratic presentation.

As I promised in our first phone conversation, we will do our very best to suit your wishes as we have done with other major photographers. If we had published Laughlin's work in accordance with your wishes for your own book, I can assure you that he would have been greatly offended.

Celebrations is another matter. I have always felt this approach to be pretentious. It is very widely accepted by young people, and it is a way to show a considerable amount of new work by photographers who may be on the way to doing a significant body of work but who, for now, have only a small selection of prints worth publishing.

Lastly, the cost of producing the complex design of the Laughlin Monograph is not appreciably more - a few hundred dollars - than publishing the more straight-forward approach you require.

Cordially,

Michael E. Hoffman
Managing Editor/Publisher

cc: John Szarkowski

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June 6, 1974

P. O. Box 44
Point Richmond,
California 94807

Dr. Daniel Boorstin
The Museum of History and Technology
The Smithsonian Institution
Washington, D.C. 20560

Dear Dr. Boorstin:

Thank you for visiting with John Szarkowski and viewing my photographs on June 4.

I talked with John this morning to learn of the outcome of your discussion.

I would like to put forth a few thoughts to be included along with the many other considerations you will be weighing when deciding whether to write a text for the proposed book. Please excuse my presumption in sending you my thoughts. But if you are unable to write the text, I will feel better for having tried hard to get you to do so.

To me the proper text would be an independent development of an idea that may be no more than remotely related to the "surface" content of the pictures. This would be perfectly natural and satisfactory. I think the way you write and the way I photograph reveals a shared interest in detail. This is a bond stronger than can be achieved by a conscious effort to relate text and pictures. We are both interested in the American direction based on the evidence of detail.

As I have indicated to Michael Hoffman I have little interest in the book being a showcase of "artistic photographs". I have hopes that one day it will be a historical resource. The best way to achieve this is to make the book totally credible. One of your essays- just as independent as you want to make it- will help make it believable.

Thank you again for viewing the photographs. I hope you will decide to write the text.

Sincerely,

Chauncey Hare
Chauncey Hare

copies:
John Szarkowski
Michael Hoffman

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Boorstin

Of Human Prospects

By William Safire

ESSAY

WASHINGTON—"Is there hope for man?"

That stark question is posed by political economist Robert Heilbroner in a short new book, "An Inquiry Into the Human Prospect," and his answer troubles some of the people in guilt-edged Washington who consider themselves, in Heilbroner's phrase, "the sentries of our society."

The author assesses the "civilizational malaise," or dread of the future, that appears to grip us, and finds that such anxiety is well-founded. World population growth and food shortages, in his view, will lead to "iron" governments in have-not nations and ultimately to nuclear war; if this does not obliterate us, environmental pollution is ready to replace the bang with the whimper.

In the face of these external challenges to mankind, Mr. Heilbroner suggests—"whether we are unable to sustain growth or unable to tolerate it"—both the capitalist and the socialist worlds will have to deny even lip service to individual liberty and humanism. Instead they will have to learn to live with harsh hierarchies of power capable of responding to demands of population control, war control and environmental control.

Mr. Heilbroner admits with some pain that his prescription "plays directly into the hands of those who applaud the 'orderliness' of authoritarian or dictatorial governments." But the freedom of man must be sacrificed on the altar of the survival of mankind.

"If then," he concludes, "by the question 'Is there hope for man?' We ask whether it is possible to meet the challenges of the future without the payment of a fearful price, the answer

must be: No, there is no such hope."

Unlike previous catastrophists like Thomas Malthus and Oswald Spengler, Mr. Heilbroner writes lucidly. For a mythic symbol he rejects Prometheus, who stole fire from the gods to give to man and who stands for daring and creativity, replacing him with fellow-titan Atlas, who carried the heavens on his shoulders, to suggest that the future spirit of mankind must be one of resignation to the bearing of an intolerable burden.

Fortunately for the affirmative Prometheans among us, another human prospector has come on stream at the same time, with a book the same length and price (about 140 pages, \$5.95) and a wholly different vision. He is Daniel Boorstin, senior historian at the Smithsonian Institution, who recently was awarded the Pulitzer Prize for the final volume of his monumental trilogy, "The Americans," and who now offers "Democracy and Its Discontents: Reflections on Everyday America."

"Perhaps it would be more comfortable," writes Dr. Boorstin, "to live in an age when the dominant purposes were in full flood, when the hope for fulfillment had not been overshadowed by the frustrations of fulfillment." But today, in the "omnipresent present," Americans are worried and puzzled about "self-liquidating ideals."

A self-liquidating ideal is one that crosses itself off the national agenda as it is accomplished but leaves behind more frustration than satisfaction. For example, we have set aside huge areas in national parks to preserve the wilderness for people to enjoy—but

as more people trek to the parks to enjoy them, the democratized wilderness loses its virginity.

As achievements accrue, Dr. Boorstin points out, dissatisfaction is guaranteed. Mr. Heilbroner sees this, too, as the explanation why social harmony does not follow economic growth: "Poverty is a relative and not an absolute condition," he writes, "so that despite growth, a feeling of disprivilege remains. . . ."

Every solution breeds a new problem, Prometheus Boorstin and Atlas Heilbroner would agree, but from this agreement they march in opposite directions. Heilbroner envisions such immense problems that the only political solution is anti-democratic.

Dr. Boorstin thinks a "belief in solutions" is fallacious, caused by the example of technology in solving technical problems. Democracy is not the solution to anything, but is the process of solving the problems its solutions create—as he puts it, "getting there is all the fun."

"The most distinctive feature of our system is not a system, but a quest," Dr. Boorstin holds, "not a neat arrangement of men and institutions, but a flux. What other society has ever committed itself to so tantalizing, so fulfilling, so frustrating a community enterprise?"

The debate is worthwhile: Mr. Heilbroner is positive in his negation and Dr. Boorstin is profoundly serious in his affirmation. Which one will history prove to be the realist?

To me, the creativity of Prometheus better symbolizes the human prospect than the resignation of Atlas. As long as the Boorstins can place our discontent in historic perspective, and the Heilbroners can shake us with purposeful foreboding, there is "hope for man."

NY Times 5/23/74

THE NEW YORK TIMES, TUESDAY, MAY 7, 1974



Reporting

[illegible]

Michael Slep
Cartooning

tion, Ontario,
in 22 years old.
drawing "as fast
as I can remember."
from Ontario
in Toronto in
trained as a
illustrator and
the Financial
before joining
on Globe in 1966.
appears five times
the Globe and has
been remembered in
READS several
daily, seeking
cartoons. He-
Canadian back-
him objectivity
exists in United
Looks for
other of the right
Says his work is
and more by Cana-
rian cartoonsists
Americans.
In three years ago,
as I'm half cynic
little. I don't know
among these days,"
he said. "I'm a
now." — Mar-
scutante, Mass.,
two children, Jan-
Conceals Amy's
cartoons.

Continued From Page 1, Col. 3

now whether it reflects the quality of the quality of the "Review of Books" trustees, in a ment, said that unadvisedly to the authority to submit judges' for the the advocacy for the ad- cesses said they could not or re- cused to accept recommendations without power ward to the ad- vantage by the ad- 1974 prizes, the ad- dressed consisted of Dr. John C. Waddell, director The University of California, John Cowles Jr., The Minneapolis Tribune, and Robert D. Hall, chief The Baltimore I. Donovan, editor The Los Angeles Herald-Examiner, Hilt, chairman, representative Sylvian, and editor the Washington Post, Richard Noyes Jr., Washington Star, George C. Patterson, president, The New York Times, and editor and publisher to Linda Paster, National Association of Professional Women, New York Times, formerly editor, The Johns Hopkins University, Columbia University School of Journalism, and a source.

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June 28, 1974

Dr. Daniel J. Boorstin
The National Museum of History and Technology
Smithsonian Institution
Washington, D.C. 20560

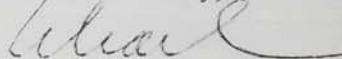
Dear Dan:

Please excuse this late reply to your kind letter of June 13th.
I have been away from the office for most of the last two weeks.

John Szarkowski promises to select photographs for the Chauncey Hare book by July 15th. From this selection, we will prepare a macquette with copy prints or photo-stats sized and in position, and it will be sent for your reference at the earliest possible date.

In the meantime I am sending a new Aperture book with a Robert Coles text, and will follow with a few other titles which may prove of some interest. A print of the film, Sunseed is promised, and I will bring it along on the next trip to Washington, sometime in July. I very much look forward to a visit then.

Yours sincerely,



Michael E. Hoffman
Managing Editor/Publisher

bcc: Chauncey Hare
John Szarkowski

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1179.4

April 23, 1974

April 23, 1974

Chauncey Hare
P. O. Box 44
Point Richmond, California 94807 & Technology
Smithsonian Institution
Dear Mr. Hare: 20560

Dear I have just confirmed a meeting with Dr. Daniel Boorstin and John Szarkowski at the Museum of Modern Art on Tuesday, June 4th, to look at your photographs. As a result you may wish to send the Ohio Valley photographs to John Szarkowski at the Museum so that the prints will be available. New York City at 11:00 AM, Tuesday, June 4th, to look at the Chauncey Hare photographs. If it is convenient for you, Thank you for sending your new address. We seem to have lost the number at which you can be reached during the day. Would you be kind enough to provide it.

Cordially,

Cordially,

Michael E. Hoffman
Managing Editor/Publisher
Michael E. Hoffman
Managing Editor/Publisher

cc: John Szarkowski
cc: John Szarkowski

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

April 23, 1974

Dr. Daniel Boorstin
National Museum of History & Technology
Smithsonian Institution
Washington D.C. 20560

Dear Dr. Boorstin:

I am delighted to confirm a meeting with John Szarkowski, Director, Department of Photography, the Museum of Modern Art, 21 West 53rd Street, New York City at 11:00 AM, Tuesday, June 4th, to look at the Chauncey Hare photographs. If it is convenient for you, we hope you will join us for lunch.

Cordially,

Michael E. Hoffman
Managing Editor/Publisher

cc: John Szarkowski

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

February 6, 1974

Mr. Chauncey Hare
287 Kenyon Avenue
Berkeley, Cal. 94708

Dear Mr. Hare:

Thank you for your letter of January 28th. I telephoned Daniel Boorstin at the Smithsonian Institution only to hear that he will return from Switzerland in mid-March. I do not think correspondence can accomplish very much. So, if I do not hear otherwise from you or John Szarkowski, I will call Mr. Boorstin upon his return.

In the meantime, I have sent John Szarkowski a copy of The Image and have ordered another copy for myself.

Cordially,

Michael E. Hoffman
Managing Editor/Publisher

cc: John Szarkowski

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

January 14, 1974
287 Kenyon Avenue
Berkeley, California 94708

January 21, 1974

John Szarkowski
Department of Photography
The Museum of Modern Art
11 West 53rd Street
New York, NY 10019

Mr. Chauncey Hare
287 Kenyon Avenue
Berkeley, Cal. 94708

Dear Mr. Hare:

Thank you for signing and returning the contract and for the detailed information regarding manufacture, design, etc., which you provided.

I hope we can resolve the choice of writers soon. It is my understanding that you would like a preface by John Szarkowski and a text by Daniel Boorstin, if Boorstin will agree to do the work. If you and John Szarkowski would like me to contact Boorstin, I will be pleased to do so.

Yours sincerely,

Michael E. Hoffman
Managing Editor/Publisher

cc: John Szarkowski

I will be phoning you about the idea shortly
Perhaps before you receive this letter.
Also - I have a book of 100 photos
photographs (about 200) to send you - I'll ask to
you about it too.

Sincerely,
Chauncey Hare

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

January 14, 1974
287 Kohyon Avenue
Berkeley, California 94708

John Szarkowski
Department of Photography
The Museum of Modern Art
11 West 53 Street
New York 10019

Dear Mr. Szarkowski,

Enclosed is a copy of a letter to Mike Hoffman transmitting a signed copy of an agreement to publish a book of photographs.

I will be phoning you about text ideas shortly. Perhaps before you receive this letter.

Also -- I have 2 volumes of Ohio Valley photographs (about 200) to send on to you -- I'll talk to you about that too.

Sincerely,
Chamney Hare

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MEMORANDUM 60-144

TO: MR.

JANUARY 14

1974

FROM: MR.

SUBJECT:

OUR FILE:

YOUR FILE:

MICHAEL HOFFMAN
 APERTURE
 ELM STREET
 MILLERTON N.Y. 12546

DEAR MR. HOFFMAN,

PLEASE FIND ENCLOSED THE SIGNED AGREEMENT WHICH YOU SENT JAN 4. I HAVE INCLUDED THE ADDENDA SUGGESTED DURING OUR TELEPHONE CONVERSATION ON JANUARY 10. THESE ARE 1) EDITIONS OF THE BOOK I WOULD PREFER TO RECEIVE 2) A NOTE ON RELEASES - I HAVE NONE - AND A POSSIBLE PROBLEM UPON PUBLISHING ONE PHOTOGRAPH, "LIVINGROOM, PARKERSBURG WEST VIRGINIA".

AS YOU INDICATED YOU ARE OPEN TO SUGGESTIONS (FOR WHICH I AM VERY APPRECIATIVE!), I WISH TO ADD SOME FURTHER CLARIFYING (I HOPE) COMMENTS ON THE APPEARANCE OF THE BOOK. I INDICATED ON THE PHONE I WOULD LIKE THE PICTURES TO LOOK LIKE THE PHOTOGRAPHS. IT IS MORE NEARLY CORRECT TO SAY I WOULD LIKE TO SEE AN ACCURATE TRANSLATION FROM SILVER IN EMULSION (PHOTOGRAPH) TO INK ON PAPER. IF THE PICTURES IN THE BOOK APPROACHED THE APPEARANCE OF A PHOTOGRAPH THE TRANSLATION WOULD BE OVERDONE (TOO ARTFUL) FOR THE INTENT OF THE PHOTOGRAPHS (EMPHASIS ON SUBJECT NOT ON THE "IMAGE"). THE BEST REPRODUCTION - AND OVERALL BOOK DESIGN - WOULD NOT BE AN INTRUSIVE ONE, I.E. GOOD ENOUGH TO ADEQUATELY TRANSMIT THE DETAIL OF THE

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MEMORANDUM GO-144

TO: MR. _____ 19

FROM: MR. _____

SUBJECT: _____ OUR FILE: _____

YOUR FILE: _____

SUBJECT MATTER WITHOUT DRAWING ATTENTION TO THE PRINTED IMAGE ITSELF. WHEN TRANSMITTING INFORMATION VIA PICTURES I FEEL ITS IMPORTANT TO KEEP THE MEDIUM ITSELF OUT OF THE CONSCIOUSNESS OF THE VIEWER: THIS WOULD OCCUR IF THE PRINTING WAS BAD ENOUGH TO OBSCURE DETAIL OR SO GOOD AS TO DELIGHT THE EYE.

BETWEEN THESE EXTREMES THERE IS A CONSIDERABLE RANGE OF ADEQUATELY PRINTED INK REPRODUCTIONS, ANY ONE OF WHICH CAN LEND A SUBLIMINAL WEIGHT TO THE SUBJECT MATTER PRESENTED. AMONG THESE I LEAN TOWARD FLAT SURFACE, INK IN PAPER (NOT ON, THUS AVOIDING INK SHINE) AND NO HEAVY BLACK SHADOWS. EXAMPLES ARE THE CLARKE AND WAY, 1962 REISSUE OF AMERICAN PHOTOGRAPHS; THE 1972 "PORTRAIT OF A DECADE" - LOUISIANA STATE UNIVERSITY; AND MANY GOOD HISTORY TEXT BOOK REPRODUCTIONS. THESE PICTURES LEAD TO CREDIBILITY AND LAST THROUGH YEARS.

I LOOK FORWARD TO WORKING WITH YOU ON THE BOOK. AS YOU SUGGESTED, I WILL BE IN TOUCH WITH JOHN SZANKOWSKI ON TEXT IDEAS. I WILL KEEP YOU INFORMED.

SINCERELY/
CHAUNCEY HARE.

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December 7, 1973

Mr. Chauncey Hare
287 Kenyon Avenue
Berkeley, California

Dear Mr. Hare:

It is a pleasure to know from your letter of December 1st that we can proceed to plan the publication of a book on your work. We will use John Szarkowski's letter of November 20th and your reply as a basis to write an agreement; and we should be able to mail it to you within three weeks.

Cordially,

Michael E. Hoffman
Managing Editor/Publisher

cc: John Szarkowski

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I do hope very much that it will be possible to proceed with this book and that we will be able to arrange an exhibition here to coincide with publication. The exhibition would strongly influence the judgment of our Publications Department concerning the number of books that November 20, 1973 in consequence the financial practicality of the venture from Hoffman's viewpoint.

Dear Chauncey, Pictures in slide form. If I have not already said so, they are wonderful, and have given us much pleasure.

Recently I renewed my earlier conversations with Mike Hoffman concerning the possibility of some kind of collaboration that would allow the publication of a book on your work. He was very much interested, and the two of us pursued the matter further with Carl Morse, Head of the Publications Department here at the Museum. We agreed that the best way of achieving the book would be as follows: Aperture would be the publisher, and would make available to the Museum a special museum edition in soft cover which we would sell here in our own two bookstores, and also make available to other museum stores that might exhibit the show that we would expect to do at or about the time of the book's publication. If it is agreeable to you, I would act as editor of the book, and would choose the pictures both from the two older albums that we still have on loan, and also from more recent work, including that you sent to us in slide form. We felt that the book might include somewhere in the neighborhood of 60 plates, but this need not be regarded as a final decision. The question of an appropriate text is something that Hoffman and I would like to hear from you about; it is possible that an interesting and useful text might relate largely to the subject matter of your pictures, rather than the photographs themselves, in which case someone from outside the photographic community might be good to consider. Aperture has a new larger format of 10 1/2 x 9 which I think would be adequate to handle the richness and complexity of your pictures. This format is slightly larger than that of our Walker Evans monograph which you perhaps know.

If you are interested in proceeding on this basis, please drop a note to Mike Hoffman (Aperture, Millerton, New York 12546) so that he can begin to work out the detailed costs which will be required before a final decision could be made. Your contact would be with Aperture, and all details including royalty arrangements would be between you and him.

I have the highest regard for Hoffman's ability, dedication and integrity, and I need not tell you that the quality of the books he produces is of the very highest calibre.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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I do hope very much that it will be possible to proceed with this book and that we will be able to arrange an exhibition here to coincide with publication. The exhibition would strongly influence the judgment of our Publications Department concerning the number of books that it could sell, and in consequence the financial practicality of the venture from Hoffman's viewpoint.

Mr. John Szarkowski

Director of Photography

The Museum of Modern Art

11 West 53 Street

New York 10019

The new pictures in slide form, if I have not already said so, are wonderful, and have given us much pleasure.

With all best wishes,

Dear Mr. Szarkowski:

I am sending via parcel post lantern slide copies of 14 prints made from negatives completed during my second Guggenheim grant (1971). I have been printing out these Ohio Valley pictures for the past year.

Mr. Chauncey Hare

The pictures were made during my first Guggenheim grant in 1969. Berkeley, California 94704 are considering only about 21 are "pre-Guggenheim".

After viewing the slides I can send the volumes of Ohio Valley work if the whole thing looks promising.

I still like to think that someday your museum will sponsor publication of my American environment studies. I realize that this may take years or may be never. I do not plan on commercial or magazine publication.

cc: Mr. Hoffman
C. Morse

Museum publication would be a great aid to my getting time/money for continued work. Very visible "institutional approval" is a necessity... especially for convincing the Standard Oil Co. An exhibit will not do this as it will have to be something I can put right in their hands.

Because of the scale of work that I wish to continue, substantial time/money is needed. I am going to have a rough time convincing the right people I should be permitted to continue.

If at any time the whole thing looks impractical or impossible, just send back everything. The fact or possibility of it not working out has been with me from the day I started and I can accept it. Learning how to take it is certainly a lesson I have learned from this project.

Sincerely,

Chauncey Hare

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287 Kenyon Avenue
Berkeley, California
September 3, 1973

Mr. John Szarkowski
Director of Photography
The Museum of Modern Art
11 West 53 Street
New York 10019, New York

Dear Mr. Szarkowski:

I am sending via parcel post lantern slide copies of b&w prints made from negatives completed during my second Guggenheim grant (1971). I have been printing out these Ohio Valley pictures for the past year.

The pictures you have there were made during my first Guggenheim grant in 1969. So that of the pictures we are considering only about 2/3 are "pre-Guggenheim".

After viewing the slides I can send the volumes of Ohio Valley work if the whole thing looks promising.

I still like to think that someday your museum will sponsor publication of my American environment studies. I realize that this may take years or may be never. I do not plan on commercial or magazine publication.

Museum publication would be a great aid to my getting time/money for continued work. Very visible "institutional approval" is a necessity... especially for convincing the Standard Oil Co. An exhibit will not do this as it will have to be something I can put right in their hands.

Because of the scale of work that I wish to continue, substantial time/money is needed. I am going to have a rough time convincing the right people I should be permitted to continue.

If at any time the whole thing looks impractical or impossible, just send back everything. The fact or possibility of it not working out has been with me from the day I started and I can accept it. Learning how to "take it" is certainly a lesson I have learned from this project.

Sincerely,

Chambers

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write

Jean Herman

96-126 pp

9 x 10 $\frac{1}{2}$

c. 100 pp c. 60-70 pl.

Chauncey Hare

695 pages?
10-12 clth?

Apertures subscription (soft) 10,000

Hard Cover tracks

Moma soft cover

Foreign soft + hard

Same as Artus (?)

TJS edits .

piece by somebody

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August 28, 1973

Dear Chauncey,

July 5, 1972

287 Kenyon Avenue

The last time you wrote, you suggested that you would prefer to postpone thought of an exhibition until you had finished your Guggenheim year. I wonder if you still feel the same about this. The work that we are still holding here would make an excellent show of about 40 prints, which is as large an uncommitted space as we have available in the foreseeable future. If you feel that it would make sense to hold the recent work for a larger show, I would still like to exhibit the material that we have here. As you know, I have shown the work to Mike Hoffman of Aperture, and he has led me to believe that he would like to devote an issue of the magazine to the work. rather than phone again.

Since our replacement with things return the if you are looking for a larger prospect of a larger commercially published book, I can certainly understand your reluctance to exhibit the work prematurely. On the other hand, a show of 40 prints from the pre-Guggenheim period, plus an issue of Aperture might actually help the chances of a larger book on the whole project. I know

Please let me know how you feel about this.

When the volumes are sent back please have them wrapped securely in cardboard inside the fibre mailers in which they were sent. With all best, themselves don't protect the volumes against abrasion or page bending.

Thank you for viewing the pictures and your judgment of them.. it certainly gave me needed confidence for the tougher project of now.

Mr. Chauncey Hare
287 Kenyon Street
Berkeley, California 94708

Sincerely,

Chauncey Hare

P.S. No reply expected... I will try to be in touch sometime in the future.

C.H.

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October 5, 1972

July 5, 1972
287 Kenyon Avenue
Berkeley, California 94708

Mr. John Szarkowski
The Museum of Modern Art
11 West 53 Street
New York, N.Y.

Dear John,

I felt it best to write rather than phone again.

Since our conversation in May I read of your loss of P. Bunnell without replacement and the budget cut.

With things frenzied there I'm feeling somewhat of a nuisance, so please return the California volumes if they are in the way at all. I don't know if you are losing museum space too.

When the volumes are sent back please have them wrapped securely in cardboard inside the fibre mailers in which they were sent. The mailers themselves don't protect the volumes against abrasion or page bending.

Thank you for viewing the pictures and your judgment of them.. it certainly gave me needed confidence for the tougher project of now.

Sincerely,

Chauncey Hare

P.S. No reply expected.. I will try to be in touch sometime in the future.

C.H.

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Museo Juvenal, Ohio
Sept 19, 1971
C. Hare

Mr. John Szarkowski
DEPT OF PHOTOGRAPHY
MUSEUM OF MODERN ART

October 8, 1971

Dear Mr. Szarkowski,

I HAVE BEEN PROCEEDING WITH FURTHER GUGGENHEIM WORK IN OHIO, WEST VIRGINIA (KENTUCKY) AND PENNSYLVANIA. I HAVE BEEN AWAY FROM Berkeley ABOUT TWO MONTHS - I HAVE NO PLANNING ADDITIONAL LIFE INFORMATION ME VIA OUR WORK. I WILL KEEP THE TWO VOLUMES HERE INTACT, AND I WILL LOOK FORWARD TO MEETING YOU FINALLY WHEN YOUR WORK ON THE PROJECT IS COMPLETED. IT SOUNDS AS THOUGH THE WORK, THOUGH DIFFICULT, IS GOING WELL. BEST OF LUCK.

Sincerely,

HOWEVER, I DO NOT WISH TO RELEASE THE CALIFORNIA INTERVIEW PHOTOGRAPHS TO ANYONE AT THIS TIME. MY WIFE HAS WRITTEN TO TIME-LIFE TO SAY THIS SO THERE SHOULD BE NO PROBLEM - I WILL DO MY BEST TO PASS ON THE INFORMATION.

Mr. Chauncey Hare
280 Kenyon Avenue
Berkeley, California 94708

THE GUGGENHEIM WORK IS PROOVING TO BE VERY DIFFICULT THIS TIME. I HOPE THE TWO VOLUMES CAN BE LEFT THERE ESSENTIALLY INTACT UNTIL NEXT SUMMER AS I SUGGESTED IN EARLIER LETTERS (MY WIFE CANNOT RETRIEVE THEM FROM REA EXPRESS)

I AM DEEPLY INTO THE WORK (ITS A TIGHT ONE) AND WOULD LIKE VERY MUCH NOT TO THINK ABOUT PUBLISHING OR EXHIBITS UNTIL NEXT YEAR - LOVE.

Very Best Regards

Chauncey Hare

PLEASE EXCUSE THE "H" SIGNATURE!
(AT LEAST I PAINTED IT)

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Mingo Junction, Ohio
 Sept 19, 1971
 C. HARE

Mr. JOHN SZARKOWSKI
 DEPT OF PHOTOGRAPHY
 MUSEUM OF MODERN ART

DEAR MR. SZARKOWSKI,

I HAVE BEEN PROCEEDING WITH FURTHER GUGGENHEIM WORK IN OHIO, WEST VIRGINIA (KENTUCKY) AND PENNSYLVANIA. I HAVE BEEN AWAY FROM ~~BERKELEY~~ ^{HERE} ABOUT TWO MONTHS - I HAVE NO MAILING ADDRESS (UNDERSTANDABLY). MY WIFE INFORMS ME VIA OUR WEEKLY PHONE TALK THAT I HAVE A LETTER FROM TIME-LIFE REQUESTING OR SUGGESTING A RELEASE OF THE CALIFORNIA PHOTOGRAPHS FROM MUS. OF MODERN ART FOR A PUBLICATION. I AM UNCLEAR ABOUT THE DETAILS AS OUR 3MIN. TALK INCLUDED A DISCUSSION OF THE WEEKS OPERATIONS AND SOME WORDS WITH MY 5YR OLD SON.

HOWEVER, I DO NOT WISH TO RELEASE THE CALIFORNIA INTERIOR PHOTOGRAPHS TO ANYONE AT THIS TIME. MY WIFE HAS WRITTEN TO TIME-LIFE TO SAY THIS, SO THERE SHOULD BE NO PROBLEM - I THOUGHT IT BEST TO PASS ON THE INFORMATION.

THE GUGGENHEIM WORK IS PROVING TO BE VERY DIFFICULT THIS TIME. I HOPE THE TWO VOLUMES CAN BE KEPT THERE ESSENTIALLY INTACT UNTIL NEXT SUMMER AS I SUGGESTED IN EARLIER LETTERS (MY WIFE CANNOT RETRIEVE THEM FROM REA EXPRESS)

I AM DEEPLY INTO THE WORK (ITS A TOUGH ONE) AND WOULD LIKE VERY MUCH NOT TO THINK ABOUT PUBLICATIONS OR EXHIBITS UNTIL NEXT YEAR - LATE.

VERY BEST REGARDS

CHAUNCEY HARE

PLEASE EXCUSE THE "NO" TYPEWRITER!
 (AT LEAST I PRINTED IT!)

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287 Kenyon Avenue
Berkeley, California 94708
April 13, 1971

Mr. John Szarkowski
Department of Photography
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Mr. Szarkowski,

Your April 8 letter crossed my April 12 letter in the mails. This is a follow-up.

To begin, as the lightweight drawing board is satisfactory with you, please select 15 photographs from the two volumes using the key which I sent. Please keep the key, I hope you will use it again in a year or two for a new group of pictures.

I am encouraged that the Publications Department is showing interest in a possible book. Obtaining releases will be a problem because the pictures were made throughout California and a personal visit would be necessary to get a written consent. It would be best to indicate, as soon as practical, the photographs requiring clearance so that I could try to obtain it before August if clearance is really needed.

Possibly a lawyer should make a judgement on this: 1) The photographs are not candid and are taken with the clear knowledge and obvious consent of the subject. In many cases in their own home. 2) The photographs are not used in a commercial way to sell a product or promote a fortune. 3) There is no intent to ridicule or defame the subject. I do know that contract lawyers have a "be safe" policy that is exasperating; the written release will still be needed I will bet, but I hope not.

A title for the work is also a tough one. I have given it thought before and have nothing that I can really live with. Inside the Bay Area or more accurately, Inside California is reminiscent of John Gunther, but it will be impossible to find a title that hasn't been used. That doesn't make it bad. Another idea, that I am not comfortable with either, is to use a title from one of the photographs, The Crystal Room (the picture with the child's chair and "Crystal Room" written on the moulding over the door.) This title sounds like the name of a new, cool folk-rock group, and just as corny I am afraid. Or possibly just Interior Photographs. I am afraid I don't have a title. I'll ask John Humphrey sometime too.

If possible, let me know soon which pictures will require release.

Sincerely,

*Best wishes
Chauncey Hare*

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Further thoughts on releases. If needed in order to diminish sales resistance, can the releases be stated as simply as:

"I agree that the photographs taken by Chauncey Hare in my home may appear in a book published by the Museum of Modern Art"
signed, *C. H.*

or something equally simple. Most legal releases I have seen printed would scare the wits out of many people I have photographed. Actually these people were very much aware the photographs were being assembled for a museum and with the intention to compile a document of historical value. This is the reason I was allowed to photograph. As long as we maintain the honorable intent I can not understand that we will have difficulties, especially if published by your museum.

C. H.

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287 April 8, 1971
Berkeley, California
January 5, 1971

Mr. John Skerfving

Director
Department of Photography

The New Our Publications Department is showing considerable interest
11 West in a book of perhaps 40 - 50 plates selected from your Guggenheim
New York project. One thing that is bothersome to them - although it is

Dear Mr. of privacy. In the case of pictures that would be selected that
Thank you The editing could be somewhat flexible, if a certain percentage
of the subjects were unwilling to sign releases or could not be
Yes, I located.

of photographs from the Guggenheim work... if you think there is a
possibility Do you have any suggestions for a title? Simply to have a working
interest label for the idea, other than the Chauncey Hare project, I have
the book been referring to it as Inside the Bay Area, but I am certainly
me the not wedded to this.

simple and direct. I certainly would like you to pursue any possibilities
that the Things have been very hectic here and I still have not gotten
around to making 35mm identification pictures of the prints we
about the would like to buy, but I will get to this soon. I think the
weight lightweight drafting board as mounting material is very satisfactory.
two folios which are mounted on light weight drawing board? I would
print up 15 pictures for 350C and make With all best, For up part
there is no big rush on this so that you could indicate the preferred
pictures by content in some future letter and I would print them up.

Even if Mr. Chauncey Hare make it into print, it still is a big thing
to know 287 Kenyon Avenue ally-- one half of a big thing.
Berkeley, California
Best regards.

Sincerely,
Chauncey Hare
Chauncey Hare

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287 Kenyon Avenue
Berkeley, California
January 5, 1971

Mr. John Szarkowski
Director
Department of Photography
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Mr. Szarkowski,

Thank you for your letter of December 30.

Yes, I would be very much interested in the Museum publishing a book of photographs from the Guggenheim work... if you think there is a possibility the Publications Department might consider it. My primary interest is to have a good presentation and maximum distribution of the book. Museum of Modern Art books on photography have always been for me the classic works-- especially the editions printed by Clarke and Way: simple and direct. I certainly would like you to pursue any possibilities that there may be and I very much appreciate your efforts.

About the purchase of prints. Would you prefer prints mounted on heavy weight Strathmore illustration board rather than photographs from the two folios which are mounted on light weight drawing board? I could print up 15 pictures for \$300 and make them as you wish. For my part there is no big rush on this so that you could indicate the preferred pictures by content in some future letter and I would print them up.

Even if the pictures don't make it into print, it still is a big thing to know you think they qualify-- one hell of a big thing.

Best regards.

Sincerely,

Chauncey Hare
Chauncey Hare

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April 8, 1971

Dear Mr. Hare,

Our Publications Department is showing considerable interest in a book of perhaps 40 - 50 plates selected from your Guggenheim project. One thing that is bothersome to them - although it is perhaps not decisive - is the legal issue of (I suppose) invasion of privacy. In the case of pictures that would be selected that included people, do you think you would be able to get releases? The editing could be somewhat flexible, if a certain percentage of the subjects were unwilling to sign releases or could not be located.

Do you have any suggestions for a title? Simply to have a working label for the idea, other than the Chauncey Hare project, I have been referring to it as Inside the Bay Area, but I am certainly not wedded to this.

Things have been very hectic here and I still have not gotten around to making 35mm identification pictures of the prints we would like to buy, but I will get to this soon. I think the lightweight drawing board as mounting material is very satisfactory.

With all best,

Mr. Chauncey Hare
287 Kenyon Avenue
Berkeley, California

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May 5, 1977

Box 44,
Point Richmond
California 94807

Mr. John Szarkowski
Dept. of Photography
Museum of Modern Art
New York, New York 10019

(415) 232-6688

Dear John,

This is a backup letter to the phone conversation we had yesterday and keeps M. Hoffman informed. What I write here I want to transmit in the upcoming phone conversation, Monday May 9, 1977.

Yesterday's conversation in your call to me was about whether to go ahead with a 40 print exhibit in July 1977. I replied I would call you Monday May 9, 1977.

My thoughts are these:

1. I don't know if/when a book will be out. A new contract will have to be negotiated, because in my opinion the old one was invalidated through lack of communication. M. Hoffman will advise.
2. I can't judge the benefits pro/con to having an exhibit in July 1977. If the book comes out next year, I am certain inside myself, no matter what anyone may tell me, that there would not be another show in 1978! So there would be no back-up to the book. No matter what is said, I will have this feeling and be carrying it around as a resentment. Might just as well talk about emotions.
3. An exhibit is not going to help my credibility problem. Continued photography in corporations/government will depend on a book that I can put into the hands of management. This is more of a problem now that I have been "lying" about when the book would be out...especially as I have been the last person to find out about revised publication dates! I am carrying a lot of anger and resentment over this. Because it has made my job tougher to get in to photograph. I need straightforward, fast advisement on any changes in anything. I am still extremely angry over this. Might as well talk about emotions.
4. I would like to have all four volumes of the photographs back here so that I can begin to plan my material for an upcoming exhibition and publication at SFMA, Impact of Technology: Alienation in America. The exhibit will be in 1979 and I must begin planning my photography now.
5. Because of my personal economic situation at present (I have quit engineering and have no "job" in the usual sense) I will not be able to see the exhibit in July, 1977.

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6. If an exhibit will help the Museum in some way, that I do not know about now, I am willing to leave the pictures there until the exhibit is finished, but need the pictures here immediately *or shortly after.*

7. I think M. Hoffman should make a judgment on item 2 and let you and me know this by Monday May 9. I am sending out these letters special delivery (should be cheaper than a lot of phone calls) so that he can make this judgment and agree or not.

8. I sure wish there was a way to have everyone communicate feelings about things...I am feeling everyone is holding back and this leads to a heavy apprehensional tension that I have been carrying around for 3½ years over this book. I feel that people are not telling me the truth for some reason...why else would this have been held up for so long! I know everyone is busy. This certainly is a parable of the times. I think it means: stop it...stop the expectation that things of this order can be done: the toll on emotions and sickness is too high!!

(at me!)
Q. God damn it Michael why don't you get mad? I would feel like there was a real person. I would be able to believe you (maybe!) You are going to come down with some disease if you don't stop holding it in! Blast it out!

Enclosed for John and Michael is a copy of our proposal for our project, Impact of Technology: Alienation in America. It has a ridiculously high budget...but we will do it on 00\$ one way or the other.

Sincerely,

Chancey Hare

Copy: Michael Hoffman

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THE IMPACT OF TECHNOLOGY: ALIENATION IN AMERICA

This project will be a photographic exhibition and a book of photographs with text documenting technology's impact on the American citizen.

The San Francisco Museum of Modern Art will originate the exhibition, and will participate in the publication of the book. This project has already received a grant from the National Endowment for the Arts under their Photo Surveys Program.

} still
} unofficial
4-5-77.

The Impact of Technology: Alienation in America will document:

- How the technological culture affects the lives of those who are responsible for its direction.
- How the lives of those who participate in that culture without control are affected by institutionalized technology.

Technology's impact on our individual lives is psychologically complex and not easily recognized. Our very survival depends on an improved awareness of the alienating aspects of our technological environment. Photography is a precise visual medium that can reveal in an intimate and identifiable way the human problems we must acknowledge.

Three nationally known documentary photographers, supported by a coordinator/researcher and an assistant photographer, will prepare 150 photographic prints for the exhibition at the Museum; the exhibition will travel to other museums across the country. The book will contain

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approximately 100 full page photographs with text; it will be distributed for sale nationally.

Photographic work for the project will begin September 1, 1977 and end August 31, 1978. The exhibition will open in the Spring of 1979 and the book will be published at the same time.

The budget for the proposed project is as follows:

INCOME

National Endowment for the Arts Photo Surveys Grant.....	\$15,000
In kind contribution of time by two photographers.....	\$21,000
In kind contribution of time by SFMA staff.....	\$5,000
Foundation grants.....	\$91,000
	<u>\$132,000</u>

EXPENSES

Salaries for five people who will prepare the photographs....	\$73,000
Book publication.....	\$25,000
Exhibit preparation by SFMA.....	\$5,000
Printing of photographs.....	\$4,000
Photographic supplies and materials.....	\$8,000
Travel.....	\$6,000
Telephone and postage.....	\$4,000
Publicity.....	\$1,000
Administration, book keeping, tax preparation.....	\$6,000
	<u>\$132,000</u>

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The people who will participate in preparing the photographs are:

Joanne Leonard, photographer. Leonard is nationally known and has exhibited her photographs widely. Her pictures have been published in many books and periodicals including LIFE magazine. Her major documentary work has been concerned with the lives of black people in West Oakland, California. Joanne will study the impact technology has had on the changing roles of women.

We are getting Joanne back on the stick

Bill Owens, photographer. Owens is well-known for his two books, Suburbia and Our Kind of People. He is a National Endowment for the Arts Fellow and a Guggenheim Fellow. He will study the leisure lives of American workers and the working and home environments of government employees.

Chauncey Hare, photographer. Hare is a chemical engineer and a photo-documentalist who has worked for a large oil company for twenty years. He has received three Guggenheim Fellowships in photography and a National Endowment for the Arts Fellowship. He has a book, Interior America, which will be published next year. Hare will photograph corporation workers and people suffering from environmental diseases.

Good luck!!

Don Thompson, assistant photographer. Thompson is a technologist and a photographer in training and was instrumental in conceiving this project. He will assist in preparation of the photographs.

Coordinator/researcher. This position has not yet been filled.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

287 Kenyon Avenue
Berkeley, California 94708
April 13, 1971

Mr. John Szarkowski
Department of Photography
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Mr. Szarkowski,

Your April 8 letter crossed my April 12 letter in the mails. This is a follow-up.

To begin, as the lightweight drawing board is satisfactory with you, please select 15 photographs from the two volumes using the key which I sent. Please keep the key, I hope you will use it again in a year or two for a new group of pictures.

I am encouraged that the Publications Department is showing interest in a possible book. Obtaining releases will be a problem because the pictures were made throughout California and a personal visit would be necessary to get a written consent. It would be best to indicate, as soon as practical, the photographs requiring clearance so that I could try to obtain it before August if clearance is really needed.

Possibly a lawyer should make a judgement on this: 1) The photographs are not candid and are taken with the clear knowledge and obvious consent of the subject. In many cases in their own home. 2) The photographs are not used in a commercial way to sell a product or promote a fortune. 3) There is no intent to ridicule or defame the subject. I do know that contract lawyers have a "be safe" policy that is exasperating; the written release will still be needed I will bet, but I hope not.

A title for the work is also a tough one. I have given it thought before and have nothing that I can really live with. Inside the Bay Area or more accurately, Inside California is reminiscent of John Gunther, but it will be impossible to find a title that hasn't been used. That doesn't make it bad. Another idea, that I am not comfortable with either, is to use a title from one of the photographs, The Crystal Room (the picture with the child's chair and "Crystal Room" written on the moulding over the door.) This title sounds like the name of a new, cool folk-rock group, and just as corny I am afraid. Or possibly just Interior Photographs. I am afraid I don't have a title. I'll ask John Humphrey sometime too.

If possible, let me know soon which pictures will require release.

Sincerely,

*Best wishes
Chauncey Hare*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

287 Kenyon Avenue
Berkeley, California 94708
April 12, 1971

Mr. John Szarkowski
Director
Department of Photography
Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Mr. Szarkowski,

I am writing to let you know I have received a second Guggenheim grant to continue documentary photography in the states of Pennsylvania, Ohio and West Virginia. Receiving the second grant is very fortunate as I had been told by Gordon Ray that chances would not be good due to competition from new applicants. I plan to put all possible into what may be the last year of full time documentary work.

I have enclosed the key to the two volumes of photographs so that you may select 15 photographs -- as you originally suggested. Please let me know by content the ones you select so that I may supply titles. I will not be in a position to print for some time so that it is best to handle it this way.

About sending the volumes back. I will not be needing them for a year or more; if it will help toward the publishing goal to have them and they are not getting in the way, please keep them. However if it seems best to return them they should be sent before August as I will not be here to receive them for a year after that time. My wife is staying in Berkeley, but she will not be able to handle them.

Very best regards.

Sincerely,

Chauncey Hare

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

December 30, 1970

287 Kenyon Avenue
Berkeley, California
December 11, 1970

Dear Mr. Hare,

It seems to me that I spend my life apologizing for being late, a condition which can perhaps be ascribed only in part to the Bedlam-like quality of life in this estimable institution.

If Decapo or another publisher is not pursuing the possibility of publishing your book, I would like to see if I might be able to work out something here, either with the Museum as publisher, or to make some kind of collaborative arrangement with Aperture or another publisher -- if you think that this is worth exploring. I doubt that it would be possible for us to do a book that would reproduce anything like the total project; my guess would be that 40 or 50 plates would be a more reasonable expectation. It is also unfortunately true that your own royalty or fee would probably be smaller than it would be from a commercial publishers, if they were to do the book. I do think however that we would do a good job with it.

I should hasten to add that I have no assurance that the Museum can do anything. We have serious financial problems here and many programs are being cut back; the Publications Department in particular is under considerable pressure. However, if you would like me to pursue this, please let me hear your thoughts.

Our Department's Acquisition Committee has authorized me to buy prints from this group up to the amount of \$300. I am not assuming that your price is still \$25, as it was last time we bought prints. If you are willing to sell prints from the two books, simply divide \$300 by your current price, and please send me a bill accordingly.

Again, let me say how very much I admire what you have done, I do hope it will be possible for us to express in some public way our opinion of your work.

With best wishes,

Mr. Chauncey Hare
287 Kenyon Avenue
Berkeley, California

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

287 Kenyon Avenue
Berkeley, California 94704
July 22, 1970

287 Kenyon Avenue
Berkeley, California
December 11, 1970

Mr. John Szarkowski
Director
Department of Photography
The Museum of Modern Art
11 West 53 Street, New York, N.Y.

Dear Mr. Szarkowski,

Your July 22, letter was the last I received concerning the two volumes of Guggenheim Fellowship photographs. I am writing to make sure that you have not written something since and are not waiting for a reply from me. I am still skeptical about the U.S. mail. I also know that you are very busy and also there may be no real developments.

I have no need for the pictures as yet. Just a card will clear this up for me. Thank you.

Best wishes for Christmas and the New Year.

Sincerely,

Chauncey Hare
Chauncey Hare

Very best regards,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

287 Kenyon Avenue
Berkeley, California 94708
July 25, 1970

Mr. John Szarkowski
Department of Photography
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Mr. Szarkowski:

Thank you very much for your letter. Please keep the portfolios for as long as you need them. I will write if they are needed here.

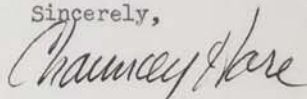
I am glad your reaction to the pictures is positive. Of course now I am wishing to somehow continue photographing along the same vein in other parts of the country -- possibly the Monongahela - Ohio river valleys where I have just spent a month of exploratory work. I mentioned on the phone that I was trying to get some help from the Smithsonian (they funded Clarence Laughlin's work for a while), but they no longer have money for work by individuals. I have been in correspondence with Brian O'Doherty, as you suggested, and he is planning a photographic survey of cities when Congress passes the reauthorization bill for the National Endowment. I am trying to get Mr. O'Doherty's feeling on whether an independent project would fit into this plan, but have no answer as yet. The Carnegie Corporation and the Ford Foundation secretaries have both written, "no", to photographic documentary work of this nature.

Mr. Marks at the Dacapo press hasn't written his reaction to the photographs, but as long as he has seen them everything is fine.

Thanks again for your letter. I plan to write Mr. Gordon Ray at the Guggenheim Foundation and say that it was a successful year (the Fellowship period is over August 1, and I go back to chemical engineering work).

Very best regards.

Sincerely,



Chauncey Hare

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

May 23, 1970

West Chester, OH

July 22, 1970

Mr. Chauncey Hare
287 Kenyon Avenue
Berkeley, California 94708

Dear Mr. Hare:

I telephoned Mr. Marks at DaCapo Press after your portfolios arrived, and he evidently was here and saw the pictures two or three weeks ago when I was out of the office. I have not yet been back in touch with him and do not know his reaction.

Personally however I think the pictures are terrific and if you do not need them returned immediately, I would like to keep them ~~here~~ awhile longer in the hope that we can think of something to do with them. Our exhibition schedule is full well into next spring, and we have already committed ourselves to several difficult publications that must be done before we can contemplate additional books. Nevertheless I would like to concentrate on this awhile longer to see whether I cannot think of something.

You are to be congratulated most enthusiastically on what you have produced here --- it is a very beautiful series of photographs, and a wonderfully revealing document.

With all best wishes,

John Szarkowski

JS/jwb

Mr. Alan Watts
DaCapo Press
Plenum Publishing Company

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

May 25, 1970
West Chester, Pa.

Mr. John Szarkowski
Director of Photography
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Mr. Szarkowski:

I have sent via REA Express today, two fibre mailing cases containing the portfolios of photographs from the Guggenheim work. They are addressed to your attention.

I have asked Mr. Alan Marks of the Decapo Press to stop by the museum to see the pictures. I told him that I thought you would have ^{the} portfolios there for about a month for viewing before they were sent back to Berkeley. I would appreciate it very much if you would allow Mr. Marks to see the two volumes.

I look forward to receiving your comments on the pictures.

Very best regards.

Sincerely,

Chauncey Hare

Chauncey Hare
287 Kenyon Avenue
Berkeley, California
94708

cc Mr. Alan Marks
Decapo Press
Plenum Publishing Company

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

April 4, 1969
287 Kenyon Avenue
Berkeley, April 29, 1969

Mr. John Szarkowski
Department of Photography
The Museum of Modern Art
11 West 53rd Street
New York 10019

Dear Mr. Hare,

I was very pleased indeed that you got your Guggenheim Fellowship, and I am confident that you will make use of this opportunity to produce a fine and valuable body of work.

Dear Mr. Szarkowski,

You are right in postponing questions of exhibition, publication, etc., at this point - better use this time to concentrate on the work itself. I will be looking forward with great interest to seeing your work a year or more from now. I am looking forward to beginning the project anew. At present I am busy establishing contacts and leads for photography as I can in order to save time. But as in the past, the major portion of the opportunities to photograph are going to be generated day to day by the hard work on the door technique.

John Szarkowski

There are a number of new photographs which I would send you for viewing now, but it may be better to wait until the upcoming year's work is complete. My plan is to spend all of the time making as many meaningful photographs as possible. I hope to be printing again by August 1970. I hope to be printing again by August 1970. I hope to be printing again by August 1970. I will be working on the series.

I wish to thank you for your encouragement of my photography (beginning about 1965). You have helped me develop a sense of purpose and given me a good measure of confidence. I will be needing and using both during the year's work.

Sincerely,

Chauncey Hare

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

April 4, 1969
287 Kenyon Avenue
Berkeley, California 94708

Mr. John Szarkowski
Department of Photography
The Museum of Modern Art
11 West 53 Street
New York

Dear Mr. Szarkowski,

I am writing to tell you of some recent good news relating to the California interior photographs you saw last year. I have received a John Simon Guggenheim Memorial Fellowship which I requested to continue the interior studies, August 1, 1969 to August 1, 1970. I am looking forward to beginning the project anew. At present I am busy establishing as many contacts and leads for photography as I can in order to save time. But as in the past, the major portion of the opportunities to photograph are going to be generated day to day by the hard knock on the door technique.

There are a number of new photographs which I could send you for viewing now, but it may be better to wait until the upcoming year's work is complete. My plan is to spend all of the time making as many meaningful negatives as possible. I hope to be printing again by August 1970 (however, plans far in advance are not too reliable). I will be writing to inform you of progress on the series.

I wish to thank you for your encouragement of my photography (beginning about 1965). You have helped me develop a sense of purpose and given me a good measure of confidence. I will be needing and using both during the year's work.

Sincerely,

Chauncey Hare

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

Chauncey Hare

287 Kenyon Avenue, Berkeley, California 94708

December 10, 1968

November 30, 1968

Mr. Chauncey Hare
287 Kenyon Avenue
Berkeley, Calif. 94708
11 West 53 Street
New York, N.Y. 10019

Dear Mr. John Szarkowski has told me of his intent to purchase two photographs from you for the collection. In order that they be received correctly, would you mark them to my attention when you sent them. I enclose two documentation forms which I would like you to fill out and send back with the original prints. Also it would be helpful if you could send me an invoice for the two photographs totaling \$50.

Yes, I under separate cover I am returning to you the print of the Oakland interior that you kindly sent me last month. Unfortunately the plan to publish a catalogue has been abandoned although your photograph will be included in an exhibition of our works from our collection at the University of St. Thomas in Houston. The exhibition dates are January 15 through March 3. Thank you for your cooperation and I am indeed sorry that St. Thomas had to change their plans.

I am glad you feel the pictures have value; one could ask for no more. With warmest regards, I too feel that I am on to something and I want to put as much into it as I possibly can. I will report progress on the project. Sincerely, 1 months.

Sincerely,

Peter C. Bunnell
Associate Curator

PCB/jwb

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

Chauncey Hare

287 Kenyon Avenue, Berkeley, California 94708

November 30, 1968

Mr. John Szarkowski
Department of Photography
The Museum of Modern Art
11 West 53 Street
New York, N. Y. 10019

Dear Mr. Szarkowski,

Thank you for your letter of November 26. I will print up and send to you within the next month the two pictures, Kitchen, Kensington, California, 1968 and Escalon Hotel before Demolishment, San Joaquin Valley, California, 1968. The price for each is \$25.

Yes, I have been continuing the study of interiors; I am doubtful that I am going to run out of ideas - at least for some time. Several avenues worthy of work have suggested themselves and the only limitations to progress are time and some of my own shortcomings in persuading people to let me photograph their interior situation. The salesmanship has been a major and sometimes frustrating part of the work.

I am glad you feel the pictures have value; one could ask for no more in the way of encouragement. I too feel that I am on to something and I want to put as much into it as I possibly can. I will report progress on the project in several months.

Sincerely,

Chauncey Hare

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

Chauncey
Hare

Chauncey Hare
287 Kenyon Avenue
Berkeley, California 94708
November 10, 1968

Mr. Thomas Lovcik
Museum of Modern Art
Dept. Of Photography
11 West 53 Street
New York, N.Y.

Dear Mr. Lovcik,

You have received for viewing 39 B/W prints in a looseleaf binder as indicated by your receipt of July 29, 1968.

I am wondering about the present status of these pictures. Please indicate via the enclosed postcard whether the photographs are still being held for viewing.

When the pictures are returned, I hope the binder can be wrapped in the cardboard in which it was sent in order to provide protection inside the mailing case. Please forgive my concern over this as I have recently had photographs damaged inside mailers due to inadequate insulation against abrasion.

Thank you very much.

Sincerely,

Chauncey Hare

TOM

Please note.

This work can
now go back.

shipped by Air Express
12/2 JC

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

Chauncey Hare

287 Kenyon Avenue, Berkeley, California 94708

July, 18, 1968

Mr. John Szarkowski
Director
Department of Photography
Museum of Modern Art
11 West Fifty-Third Street
New York, N.Y.

Dear Mr. Szarkowski,

I've enclosed more than the allowable number of photographs, but I've arranged them so they can be paged through quickly.

The pictures for the most part are selected from the first I have taken for a self-assigned project to study California indoors. The idea started as a study of the details of Bay Area homes but quickly grew to be more inclusive. Mrs. Therese Heyman of the Oakland Museum has given me encouragement and help by informal sponsorship. You can imagine the difficulty in trying to gain entrance to homes in order to photograph! I am now very respectful of the Fuller Brush man.

Since beginning work on the project, I have found the possibilities for making meaningful visual statements are very great. I hope some of the photographs confirm the possibilities.

Sincerely,

Chauncey Hare

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

List of Photographs:

1. Charles S. Greene Branch, Oakland Public Library, 1968
- one -
2. Kitchen, Richmond, California, 1968
3. Kitchen, Oxford Street, Berkeley, 1968
4. Livingroom, Oakland, 1968
5. Bedroom, Saginaw, Michigan, 1968
6. Livingroom, Santa Fe Street, Richmond, 1968
7. Parlor, Channing Way, Berkeley, 1968
8. Bedroom, Berkeley, 1968
9. Kitchen, Kensington, California, 1968
10. Vestibule, Berkeley, 1968
11. Home in a Basement, Berkeley, 1968
12. Bedroom, Addison Street, Berkeley, 1968
13. Home on Fifth Street, Berkeley, 1968
14. Bedroom, Berkeley, 1968
15. Mr. England in his Kitchen, Richmond, 1968
- two -
16. Dentist's Office, San Joaquin Valley, 1968
17. Hotel Richmond before Demolishment, 1968
18. Apartment in an Historic House, Sacramento, 1968
19. Joe Meyer in the Last Movie House, Port Chicago, 1968
20. Escalon Hotel before Demolishment, 1968 *SAN JOAQUIN VALLEY,*
21. Front Desk, Barton Hotel, Willows, California, 1968
22. Santa Fe Station, Last Months of Port Chicago, 1968
23. Bank Shot Billiard Hall, Woodland, California, 1968
24. Entrance to Yolo County, California D.A.'s Office, 1968
25. Apartment, Sacramento, 1968.
26. Bathtub, 1107 Government Street, Mobile, Alabama, 1967
27. Apartment, Sacramento, 1968.
- three -
28. The Shoppers, Oakland, 1968
29. A Shopper, Oakland, 1968
30. A Shopper, Oakland, 1968
31. A Shopper, Oakland, 1968
32. A Shopper, Oakland, 1968
33. A Shopper, Oakland, 1968
34. The Vault Room, Wells Fargo Bank, Berkeley, 1968
35. Shoppers, Oakland, 1968
36. A Shopper, Oakland, 1968
37. A Shopper, Oakland, 1968
38. A Shopper, Oakland, 1968
39. Shoppers, The Berkeley Co-op Market, 1968

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

Chauncey Hare

287 Kenyon Avenue . Berkeley 8 . California . LA6-2166

November 26, 1968

July 15, 1968

Dear Mr. Hare,

Dear Mr. Hare,
Please forgive my bad manners in not writing sooner about your portfolio that has been here for several months, but this period has been hopelessly crowded and your portfolio demanded more than a casual response.

I like the pictures very much indeed. They are rich in content, persuasively executed, and somehow unlike work in a comparable vein by other photographers.

I gather from your letter that this is a continuing project, on which you are still working. I hope very much that this is so, since it seems to me that you are on to something of real value here. When you have taken the ideas as far as you can, I would like to review the entire series and make a judgment at that time as to whether there would be enough of the best material to make a small exhibition here - or perhaps a substantial section within a show that might also include two or three other photographers.

In the meantime I wish that you would at your leisure make prints for us of a couple of the pictures in the album. It is difficult for me to select my favorites, but since forced to choose, I will pick No. 9 and No. 20, the Kitchen, Kensington, California, 1968 and Escalon Hotel before Demolishment, San Joaquin Valley, 1968. I am also extremely fond of the Dentist's office, but out of context it seems a little closer to Walker Evans. If the prints are not over \$30 each, simply send on Numbers 9 and 20 when you can, and bill us. If they are more you had better let me know how much before printing them.

I am very interested indeed by what you are doing and I hope you will keep us informed of your progress.

Again, my apologies for my very tardy response. Your work will be returned in the next few days.

Sincerely,

John Szarkowski

Mr. Chauncey Hare
287 Kenyon Avenue
Berkeley, California 94708

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

Chauncey Hare

287 Kenyon Avenue . Berkeley 8 . California . LA4-2164

July 15, 1966

Dear Mr. Szarkowski:

The photographs enclosed are part of a group--represented by the 45 lantern slides also enclosed--taken in the California Coast Range from San Benito County in the south to Mendocino County in the north. The photographic variety in these hills is considerable. My approach has been to try to record the basic shapes and textures, and hope that the feeling of the hills, or better yet, some new feeling may come out of it. Forty-one of the prints are made by 1:1 projection on bromide papers from 8X10 negatives; three are 11X14 prints and one 5X12. All negatives were made between May 1965 and March 1966.

I have framed, in simple gray-black, all 45 photographs for exhibit at the San Francisco Museum of Art. I believe this adds substantially to the presentation. Projection of the lantern slides to print size gives a reasonably close approach to this objective and is far better than hand viewing the slides. However, I am sure you will see qualities in the prints which the slides do not capture. If some of the photographs in the slides do not "come through", please select them by number and I will forward them to you.

I hope you find these photographs satisfactory and that you will want to exhibit them at your Museum. Thank you for your interest in viewing this work.

Please have the shipment returned via REA express collect.

Sincerely yours,

Chauncey Hare

Enclosures--List of photographs
45 lantern slides
3 framed photographs
10 unframed prints

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

65209 Sherburn Hills, Alameda County, 1965

HILLS OF THE CALIFORNIA COAST--PHOTOGRAPHS BY CHAUNCEY HARE

All photographs are 8X10 mounted and 14X18 framed except for 66081, 66094, 66089, which are 11X14 mounted and 16X20 framed.

<u>NUMBER</u>	<u>TITLE</u>
65209	Sherburn Hills, Alameda County, 1965
65315	Usal Road, Mendocino County, 1965
65317	Cottoneva, Mendocino County, 1965
65319	Rockport, Mendocino County, 1965
65375	Skagg's Springs, Sonoma County, 1965
65522	Arroyo Los Positas, Patterson Pass, Alameda County, 1965
65525	Cross Road, Alameda County, 1965
65530	Corral Hollow, Alameda County, 1965
66032	Tuney Hills, San Benito County, 1966
65534	Corral Hollow, Alameda County, 1965
65535	Corral Hollow, Alameda County, 1965
65538	Tesla Road, Alameda County, 1965
65540	Cedar Mountain Ridge, Alameda County, 1965
65542	Cut, Tesla Road, Alameda County, 1965
65544	Corral Hollow, Alameda County, 1965
65552	Lucas Valley, Marin County, 1965
65555	Marin County Hills and Reservoir, 1965
65575	Arroyo Mocho, Alameda County, 1965
65576	Arroyo Mocho, Alameda County, 1965
65589	Cross Road, Alameda County, 1965
65591	Arroyo Los Positas, Patterson Pass, Alameda County, 1965
65595	Carnegie, San Joaquin County, 1965

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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65597 Arroyo Seco, Alameda County, 1965
65598 Arroyo Seco, Alameda County, 1965
66001 Black Hills, Alameda County, 1966
66004 Sherburn Hills, Alameda County, 1966
66010 Livermore Valley, Alameda County, 1966
66011 Livermore Valley, Alameda County, 1966
66013 Altamont, Alameda County, 1966
66015 Altamont, Alameda County, 1966
66028 Mercy Hot Springs, Fresno County, 1965
66029 Ortigalita Peak, Merced County, 1966
66031 Cerros Bonito, San Benito County, 1966
65532 Mitchell Ravine, Alameda County, 1965
66034 San Benito Creek, San Benito County, 1966
66035 Los Gatos Creek and Juniper Ridge, San Benito County, 1965
66038 Tres Pinos, San Benito County, 1966
66062 Little Panoche Valley, San Benito County, 1966
66063 Mercy Hot Springs, Fresno County, 1966
66081 Griswold Creek, San Benito County, 1966
66094 Mercy Hot Springs, Fresno County, 1966
66096 Little Panoche Valley, San Benito County, 1966
66097 Panoche Valley, San Benito County, 1966
66100 Tumey Hills, San Benito County, 1966
66102 Panoche Hills, San Benito County, 1966

Insurance value is \$25.00 per framed photograph, or \$15.00 per print unframed.
All 45 photographs are copyright 1966.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

Pascagoula, Mississippi
October 3, 1967

John Szarkowski, Director
Department of Photography
The Museum of Modern Art
11 West 53rd St.
New York, N.Y.

November 3, 1967

Dear Mr. Hare:

You were very kind to suggest that your letter of July 25th was lost in the mail, but since my father was in the postal service for forty five years I am afraid I must protect his honor, by admitting that it is my inefficiency, not the mailman's, that has kept you from getting an answer. In my defense let me say that we have been extremely busy.

We will have our first acquisitions committee meeting later this month. I will be submitting two of your prints, listed below, and I am confident that the committee will welcome them into the collection.

The remainder of your portfolio will be returned in the next few days and the payment of \$30 for the two prints should come through within a couple of weeks after our meeting.

With best regards,

John Szarkowski
 Director

Mr. Chauncey Hare
 287 Kenyon Avenue
 Berkeley, 8
 California

1. Southern Pacific Station, Oakland, 1967
2. The Old Oakland, Seventh and West Streets, 1966

I wrote to you from a letter
this letter may have been lost and you are
still waiting for a reply to your July 18
letter.
My doubts about the mail service
stem from a feeling of unreliability about
many local practices in Mississippi!

My mailing address is still:
287 Kenyon Ave. Berkeley 8, Cal.

Sincerely,
Chauncey Hare

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

Pascagoula, Mississippi
October 3, 1967

John Szarkowski, Director
Department of Photography
The Museum of Modern Art
11 West 53 Street.
New York, N.Y. 10019

Dear Mr Szarkowski:

I am writing to confirm a letter
I wrote to you about July 25. I am worried
this letter may have been lost and you are
still waiting for a reply to your July 18
letter.

The purchase price of any of the prints
in the recent Oakland group is \$15. Please
feel free to keep these prints as long as you
like.

My doubts about the mail service
stem from a feeling of unreliability about
many local practices in Mississippi!

My mailing address is still:
287 Kenyon Ave. Berkeley 8, Cal.

Sincerely,
Chauncey Hare

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

Pascagoula, Mississippi
July 25, 1967

John Szarkowski, Director
Department of Photography
The Museum of Modern Art

Dear Mr. Szarkowski,

Thank you for your letter of July 18.
I would be very happy to have one or
two of my pictures in your collection.

Fifteen dollars is the price of each
print in the recent portfolio. please
choose any that you may wish.

Thanks again for your letter.
It gives me encouragement and some
confidence for the pictures I'm trying to
make now.

Sincerely,
Chauncey Hare

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

Chauncey
Hare

125 Eighth Avenue, Berkeley, California 94708

July 18, 1967

Dear Mr. Hare:

June 1, 1967

I very much enjoyed your recent portfolio and would like to say that I found these pictures a good deal more challenging than those that you sent a year ago. It seems to me that your work is definitely moving toward a more personal and inventive statement.

Mr. John Szarkowski
Director
Museum of Modern Art

21 West 57th Street
New York, N.Y. 10019
Dear Mr. Hare: With your permission I would like to retain these prints for a while longer, in hopes that we can acquire at least one example of your work for our own collection. I think my choice might be the picture of the mound of Mt. Shasta, with the coin machines in front.

Please drop me a line and tell me what the purchase price would be for this print.

I am sending you 13 photographs from a group I made this year and last in Oakland. They are somewhat different from the pictures I have been making in New Mexico. Most were made with a view camera, some with a Flaubert Makina hand camera.

With best regards,

I hope some of these photographs "come through" and very much for taking the time to look at them.

John Szarkowski
Director

I enjoyed the programs, Time-Light-Vision and Further Light, on education recently. They were very effective.
Mr. Chauncey Hare
287 Kenyon Avenue
Berkeley, California 94708

Sincerely,

Chauncey Hare

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Chauncey Hare

287 Kenyon Avenue, Berkeley, California...94708

June 1, 1967

Mr. John Szarkowski
Director of Photography
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. Szarkowski,

I am sending for viewing 13 photographs from a group of about 30 made this year and last in Oakland. They are somewhat different from the pictures I have been making in New Mexico and the California Hill pictures you saw last July. Most were made with a view camera, some with a Plaubel Makina hand camera.

I hope some of these photographs "come through". Thank you very much for taking the time to look at them.

I enjoyed seeing the programs, Time-Light-Vision and Dorthea Lange, on educational television here recently. They were very effective.

Sincerely,

Chauncey Hare

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April 29 1967

Chauncey Hare

Card sent telling him to send in
portfolio
G.M.M.

287 Kenyon Avenue . Berkeley 8, California . LA4-2164

April 26, 1967

Mr. John Szarkowski
Director of Photography
Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019

Dear Mr. Szarkowski,

Since I last sent a portfolio of prints (July 1966--Hills of California) I have completed a new group of 50 pictures "Utah and the Four Corners" which are scheduled for exhibit next March at the M.H. De Young Museum. I have also been working recently with my view camera in Oakland. I wonder if I could send you 12 of these latter prints in portfolio for viewing? I think these pictures make a contrast to the "Hill" pictures you saw last year.

Please send me the enclosed postcard if it is all right (or not all right) to send you these prints. I still have your leaflet explaining conditions involved in sending prints. I will pay postage both ways.

Thank you.

Sincerely yours,

Chauncey Hare

*Grace:
Would you please
say OK?*

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Chauncey
Hare

287 Kenyon Avenue.. Berkeley, California.. 94708

August 27, 1966

Mr. John Szarkowski
The Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019

September 6, 1966

Dear Mr. Hare:

Dear Mr. Szarkowski:

Mr. Szarkowski is away for three weeks in Europe
and will answer your letter in October.

It was encouraging for me to receive your letter of August 22. I am
glad you liked my photographs and I ~~Sincerely,~~ will enter into your plans
for a future exhibit.

I would like to give you some of my prints for your collection. Please
select the ones you prefer by number Josephine Bradley to you.

On your as Mr. Chauncey Hare would very much welcome the opportunity of
meeting with you at 287 Kenyon Avenue you more pictures. I hope you will let
me know in Berkeley, Cal. 94708

Thank you very much for your interest in my work.

Sincerely,

Chauncey Hare

Chauncey Hare

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Chauncey Hare

287 Kenyon Avenue.. Berkeley, California.. 94708

August 27, 1966

Mr. John Szarkowski
The Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019

Dear Mr. Szarkowski:

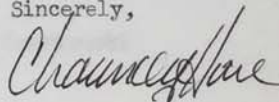
It was encouraging for me to receive your letter of August 22. I am glad you liked my photographs and I hope they will enter into your plans for a future exhibit.

I would like to give you some of my prints for your collection. Please select the ones you prefer by number and I will send them to you.

On your next trip West, I would very much welcome the opportunity of meeting with you and showing you more pictures. I hope you will let me know in advance of your trip.

Thank you very much for your interest in my work.

Sincerely,



Chauncey Hare

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

THE MUSEUM OF MODERN ART

Two white copies to be sent to the Registrar 24 hours in advance of exhibition or delivery of work to museum for shipping labels, etc.

TO THE REGISTRAR:

Exhibit ☐ Yes
Collect ☐ Yes
Deliver ☐ Yes
Relinquish ☐ Yes

DATE August 11, 1966

on (date)

at (time)

Railway Express for
Chauncey Hare

287 Kenyon Avenue, Berkeley, Cal August 22, 1966

The following objects (artist, medium, size)

Value is needed for
insurance or purchase

Dear Mr. Hare:

I liked your pictures very much -- both photographically and in their seeing they were quite impressive, even though I would have thought that I had already seen as many photographs of the Mendocino Hills as were necessary.

There is no possibility at this time of having a show here. Our exhibition schedule is already full much further into the future than it should be but we will certainly keep your work in mind and will get in touch with you if it should prove possible to include it in one of our future shows.

I had hoped to buy one or two of your prints for our collection but it seems that we are temporarily out of purchase funds. On my next trip to California perhaps it will be possible to acquire some of your work.

Thank you very much for giving us the opportunity to see your work.

Sincerely,

return to sender after visit John Szarkowski

PREPARE

Mr. Chauncey Hare
287 Kenyon Avenue
Berkeley 8, California

CHARGE Collect ☒ Prepaid ☐ Bill to

INCREASE Cost ☐ Taxes ☐ Charge to

VIA Railway Express ☒ Parcel Post ☐ Air Freight ☐ Ship ☐

Insurance Cost ☐ Taxes ☐ Trade Cost ☐ Ship ☐

Photocopy ☐ Signed ☐ P. H. Hare

Department

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

THE MUSEUM OF MODERN ART

Two white copies to be sent to the Registrar 24 hours or more in advance of collection or delivery; 4 days in advance for outgoing foreign shipments.

TO THE REGISTRAR:

DATE August 11, 1966

Expect ☐ from:

on (date):

Collect ☐ from:

Deliver ☐ to:

Release ☐ to:

Railway Express for

Chauncey Hare

287 Kenyon Avenue, Berkeley, Calif. 94708

at (time):

The following objects: (artist, medium, size)

Value if needed for
insurance or invoice

suitcase of photographs

\$800

return to sender after viewing

PURPOSE

CHARGES

Collect ☒

Prepaid ☐

Bill to:

INSURANCE

Ours ☐

Theirs ☒

Charge to:

VIA

Railway Express ☒

Parcel Post ☐

Air Freight ☐

Ship ☐

Messenger: Ours ☐

Theirs ☐

Truck: Ours ☐

Theirs ☐

Department Photog.

Signed P. Walker

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Chauncey Hare

287 Kenyon Avenue . Berkeley 8 . California . LA4-2164

June 5, 1966

Miss Josephine Bradley
Department of Photography
The Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019

Dear Miss Bradley:

I received your letter of May 31.

Please tell Mr. Szarkowski I will send my photographs Hills of the California Coast about the middle of July. They will be there for him to see when he returns in August.

Thank you for your interest.

Sincerely yours,

Chauncey Hare

Chauncey Hare

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

Chauncey
Hare

287 Kenyon Avenue, Berkeley 8, California, 141-2100

May 31, 1966

Mr. John Szarkowski
Director of Photography
Museum of Modern Art
11 W. 53rd St.
New York 19

May 31, 1966

Dear Mr. Hare:

Mr. Szarkowski has asked me to answer your letter. He would like very much to see your work. He will be away in July and again in September in case you don't want to let go of your work for any length of time.

Looking forward to seeing it -

Sincerely,

Josephine Bradley

Mr. Chauncey Hare
287 Kenyon Avenue
Berkeley 8, Cal.

Sincerely yours,

enc sheet of photo

Chauncey Hare

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.4

Chauncey Hare

287 Kenyon Avenue . Berkeley 8 . California . LA4-2164

May 24, 1966

Mr. John Szarkowski
Director of Photography
Museum of Modern Art
11 West 53rd Street
New York, N.Y.

Dear Mr. Szarkowski:

I have 45 new photographs with the general theme Hills of the California Coast which I would like to have you consider for possible exhibit. Four of these prints are now in the collection of the Oakland Art Museum. All 45 are scheduled for exhibit at the San Francisco Museum of Art from December 21, 1966 to January 22, 1967.

What I propose is to send three of the original prints and 35 mm lantern slide reproductions of all 45 prints for you to review. Please let me know if this is acceptable to you.

Thank you.

Sincerely yours,

Chauncey Hare

Chauncey Hare

Judy
OK