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Mr. Szarkowski PHOTOGRAPHER
Oshkosh, Route 2, Washburn, Wisconsin
1216 Eleventh Avenue West - Ashland, Wisconsin

March 7, 1962

Dear John:

You are a very nice guy to write me such a nice note after my inexcusable silence. This is just one of the things in which I have to admit that my silence can be explained but not justified.

I wanted to write you dozens of times but every time an emergency kept me from doing so and since your outline was so satisfactory and adequate for our immediate needs, I was not forced to send an urgent appeal for changes, additions, etc. May I add to this that I was particularly delighted with the two paragraphs you sent Liz Shaw. I think they are just what the new "Señor Director Fotografic" should say.

Now to return to the outline. Monroe Wheeler has taken over the Chairmanship of the Fund Raising Committee for the Edward Steichen Photography Center and may well ask you for further statements but just for the moment I don't think we need any amplification for institutional use.

So - once more - many belated thanks

- A. For the Outline
- B. For being so nice about my long silence.

I'm looking forward very much to your coming.

With best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. John Szarkowski
1216 Eleventh Avenue West
Ashland, Wisconsin

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John Szarkowski PHOTOGRAPHER

- Houghton, Route 2, Washburn, Wisconsin
 1216 Eleventh Avenue West - Ashland, Wisconsin

Mr. Rene d'Harnoncourt, Director
The Museum of Modern Art
11 West 53rd Street
New York 19

Dear Mr. d'Harnoncourt:

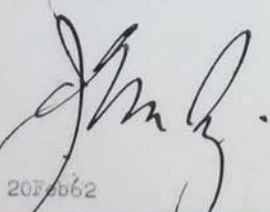
I have received a letter from Grace, in which she asks whether I have any suggestions concerning the budget request for the next fiscal year. My answer, in abbreviated form, was that I don't yet know precisely what we will need money for, but that I am sure that we will need great sums of it, and that she might solve the problem by putting down some perfectly shocking sum for Stamps and Miscellaneous.

However I do have one specific request that I thought should go directly to you. You will recall that we agreed that it would be very helpful, and very just, if Grace were made curator of the department. You suggested that the announcement be delayed until after my appointment. I remind you of this now because of the budgetary implications.

I have been projecting various alternative interpretations of your lack of comment on my draft of the photography department's manifesto. The most obvious interpretations are (1) that it was perfect, which is ludicrous, and (2) that it was hopeless, which is discouraging. I have therefore adopted the interpretation, (3), that you have been having a busy season.

You asked that I send the expense voucher for my last trip directly to you. I hope you will forgive my unconscionable delay in doing so, but I too have been having a busy season. (When I was drafted, at the age of twenty, the Army gave me ten days to "clear up my affairs." I cleared up my affairs and had nine days left over for trout fishing. How I wish I could remember my system.)

Warm regards,



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John Szarkowski PHOTOGRAPHER

- Houghton, Route 2, Washburn, Wisconsin
 1216 Eleventh Avenue West - Ashland, Wisconsin

Mr. Rene d'Harnoncourt, Director
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Mr. d'Harnoncourt:

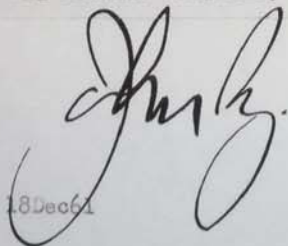
This is the letter that should be accompanied by the first draft of my report on the Department, but my two weeks are up and I am still a day or two short of having it ready for the mail. So I do want to get at least a word to you before Christmas, to let you know that your future photography man didn't fall into Lake Michigan, and that he is wrestling bravely with our white paper. It will be in your hands in a few days.

I also want to thank you and your staff, belatedly, for making my two weeks at the Museum so valuable and enjoyable. The guided tour that you gave me through the show of your primitive collection was a special pleasure.

On my way back from New York I had an excellent twenty-four hour conversation with Beaumont Newhall; I am sure that our relationship will be warm and mutually profitable.

Merry Christmas!

and Dominus vobiscum.



18Dec61

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Szarkowski
in Steichen Photog
Center file

cc: Mrs. Borden
Miss Rubenstein

December 15, 1961

MUSEUM OF MODERN ART

MR. JOHN SZARKOWSKI
1216 ELEVENTH AVENUE WEST
ASHLAND, WISCONSIN

OCTOBER 23, 1961

Dear John:

Forgive the long delay of this letter but after you left a number of emergencies made my schedule even more difficult than while you were here.

This is just to tell you that I have been authorized by our Board of Trustees to appoint you Director of our Department of Photography at an annual salary of \$12,500. It is my understanding that you will assume your office on July 1, 1962.

Let me take this opportunity to tell you how very much all of us who have met you are looking forward to working with you, and to welcoming you to the Museum.

I believe that you will send me in the near future an outline of your ideas about the Department, its function and program which we may use in our efforts to raise funds for the proposed Photography Center which will be established in the new building.

Once more welcome and very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. John Szarkowski
1216 Eleventh Avenue West
Ashland, Wisconsin

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John Szarkowski PHOTOGRAPHER

- Houghton, Route 2, Washburn, Wisconsin
 1216 Eleventh Avenue West - Ashland, Wisconsin

DLS

MUSEUM OF MODERN ART

MR. JOHN SZARKOWSKI

OCTOBER 23, 1961

1216 ELEVENTH AVENUE WEST
ASHLAND, WISCONSIN

11 West 57th Street
New York 19, N. Y.

Dear Mr. Szarkowski: DELIGHTED TO HAVE YOUR LETTER INDICATING YOUR INTEREST.
PLEASE CALL ME COLLECT THURSDAY BETWEEN THREE AND FOUR
NEW YORK TIME.

Your message successfully fought its way through the maze of quaintly
efficient communication-barriers RENE D'HARNONCOURT, which is the
Ashland Western Union office. MUSEUM OF MODERN ART ted, please my call
shortly after 3:00 p.m., New York time, on Thursday.

I have carefully appraised the work done to date on my Quetico-Superior
project, and have decided that a minimum of two months during late spring
and summer is necessary to complete the photographic work in the area. (This photo-
graphic work is the most important aspect of the project; if it is sat-
isfactorily completed, the subsidiary functions of research, organization,
writing, and photographic printing can be completed at a leisurely and
flexible pace. If on the other hand I should assume the job at the Museum
without making provision for the completion of this basic photographic work,
I am afraid that the project might simply die on the vine.)

Charge: Director's Office

The earliest period during which this work could be done would be that from
May 25 to July 15. If such a schedule would satisfy the Museum's needs, I
would be very happy to assume the position as head of the Department of
Geography on the latter date. An alternate solution might be to begin
work at the Museum as early as mid-January, with the understanding that I
would be absent during the specified two month period. Unless there were
compelling reasons in favor of such an arrangement, however, I should think
it wiser to take leave for an extended period so soon after coming to the
Museum.

I am sure that you will understand that my concern for the completion of
the Quetico-Superior project in no way implies a lack of enthusiasm for
the splendid opportunity that the Museum position would be. It is rather
that my obligation--both to those who have supported my present work, and
to the potential value of the project itself--simply cannot be dismissed.
I hope very much that the Museum's needs and my own commitment are recon-
ciled.

I am looking forward to our conversation on Thursday.

With best regards,

John Szarkowski

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John Szarkowski PHOTOGRAPHER

- Houghton, Route 2, Washburn, Wisconsin
 1216 Eleventh Avenue West - Ashland, Wisconsin

Mr. Rene d'Harnoncourt, Director
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Mr. d'Harnoncourt:

Your message successfully fought its way through the maze of quaintly efficient communication-barriers, human and mechanical, which is the Ashland Western Union office. I shall, as you suggested, place my call shortly after 3:00 p.m., New York time, on Thursday.

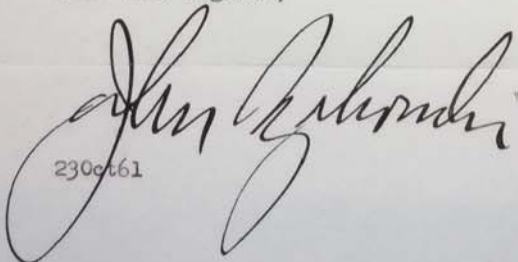
I have carefully appraised the work done to date on my Quetico-Superior project, and have decided that a minimum of two months during late spring and summer must be devoted to photographic work in the area. (This photographic work is the most fundamental aspect of the project: if it is satisfactorily completed, the subsidiary functions of research, organization, writing, and photographic printing can be completed at a leisurely and flexible pace. If on the other hand I should assume the job at the Museum without making provision for the completion of this basic photographic work, I am afraid that the project might simply die on the vine.)

The earliest period during which this work could be done would be that from May 15 to July 15. If such a schedule would satisfy the Museum's needs, I would be very happy to assume the position as Head of the Department of Photography on the latter date. An alternate solution might be to begin work at the Museum as early as mid-January, with the understanding that I would be absent during the specified two month period. Unless there were compelling reasons in favor of such an arrangement, however, I should think it unwise to take leave for an extended period so soon after coming to the Museum.

I am sure that you will understand that my concern for the completion of the Quetico-Superior project in no way implies a lack of enthusiasm for the splendid opportunity that the Museum position would be. It is rather that my obligation--both to those who have supported my present work, and to the potential value of the project itself--simply cannot be dismissed. I hope very much that the Museum's needs and my own commitment are reconcilable.

I am looking forward to our conversation on Thursday.

With best regards,



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John Szarkowski PHOTOGRAPHER

- Houghton, Route 2, Washburn, Wisconsin
 1216 Eleventh Avenue West - Ashland, Wisconsin

Mr. Rene d'Harnoncourt, Director
The Museum of Modern Art
New York 19, N. Y.

Dear Mr. d'Harnoncourt:

I am pleased, and of course flattered, to be asked to join the Museum staff.

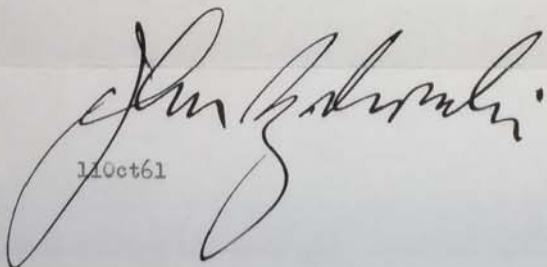
The questions that I asked, and the reservations that I may have expressed, during our conversations at the Museum, were designed to probe and challenge my own temperamental suitability for museum work. I am now satisfied that I could with confidence accept both the responsibility of the position, and the change in focus that the position would imply in regard to my own professional goals.

If I should join the Museum staff I would want to do so as Head of the Department of Photography, with full responsibility for the Department's operation, consistent of course with the general aims and policy of the Museum. It is my understanding that Miss Mayer is willing to stay on; I would be reluctant to accept the position without the help of her knowledge and judgment.

There remains the considerable problem posed by my current project on the Quetico-Superior wilderness area. I could not in conscience complete this work in a merely nominal fashion, nor would I have any desire to do so. I am now leaving for a week's work in the field; I shall on my return submit a schedule for the completion of this project which I hope will be satisfactory both to the Museum and to those supporting my wilderness work.

My visit to the Museum was an enjoyable and stimulating one. I am deeply grateful to you and your staff for your patience, frankness, and graciousness.

With best regards,



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Szarkowski

October 6, 1961

Dear Mr. Szarkowski:

I am very happy to tell you that all of us who had an opportunity to meet you would like it very much if you would join the Museum's Department of Photography.

From our conversation I gathered that you would be more interested in certain activities such as exhibitions and publications than in curatorial work related to the Collection. We would want to take such preference into consideration in organizing the setup, provided, however, that the responsibility for the entire Center rests with the Head of the Department who then delegates certain functions to his co-workers. I would like to make you a specific offer but think that before doing so I should have, in addition to a statement of your interest in such a job, a statement of the kind of setup in which you could function best and which you think would produce the most effective program.

I need not tell you that we all enjoyed having you here with us very much and that we hope this is the beginning of a close association.

I am looking forward to hearing from you in the near future.

With warmest regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. John Szarkowski
1216 Eleventh Avenue West
Ashland, Wisconsin

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John Szarkowski PHOTOGRAPHER

- Houghton, Route 2, Washburn, Wisconsin
- 1216 Eleventh Avenue West - Ashland, Wisconsin
-

Ellen MacKethan, Secretary to the Director
Museum of Modern Art
11 West 53rd St
New York 19

MUSEUM OF MODERN ART

SEPTEMBER 28, 1961

LT
Dear Miss MR. JOHN SZARKOWSKI
1216 ELEVENTH AVENUE WEST
ASHLAND, WISCONSIN
I will be ~~at~~ 10:30 a.m. on October 3rd, as your
letter suggested. The last plane that I can find from New York
DORSET FULL STOP HAVE RESERVATION FOR YOU AT HOTEL NEW WESTON
MADISON AVENUE AT ~~6) 50ST~~ 50 STREET STOP THEY EXPECT ARRIVAL
LATE MONDAY EVENING.
at 7: p.m. 200, I am making reservations on that flight.

MACKETHAN
MUSEUM OF MODERN ART

The Dorset will be fine, and I would appreciate it very much if
you would call for reservations. I shall be arriving late
Charge: Director's Office
(sometime around midnight, Monday night, and shall be travelling
alone.

Sincerely,

John Szarkowski
253/611

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John Szarkowski PHOTOGRAPHER

- Houghton, Route 2, Washburn, Wisconsin
 1216 Eleventh Avenue West - Ashland, Wisconsin

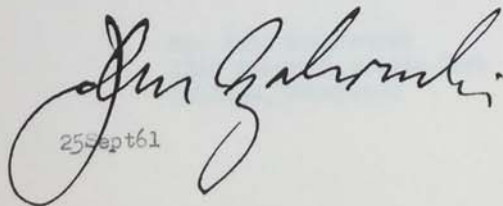
Ellen MacKethan, Secretary to the Director
Museum of Modern Art
11 West 53rd Street
New York 19

Dear Miss MacKethan:

I will be at the Museum at 10:30 a.m. on October 3rd, as your letter suggested. The last plane that I can find from New York to Milwaukee on the following day (Wednesday) leaves Idlewild at 7: p.m. EDT; I am making reservations on that flight.

The Dorset will be fine, and I would appreciate it very much if you would call for reservations. I shall be arriving late (sometime around midnight) Monday night, and shall be travelling alone.

Sincerely,


25 Sept 61

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John Szarkowski PHOTOGRAPHER

- Houghton, Route 2, Washburn, Wisconsin
 1216 Eleventh Avenue West - Ashland, Wisconsin

September 22, 1961

Ellen MacKethan, Secretary to the Director

Dear Mr. Szarkowski:

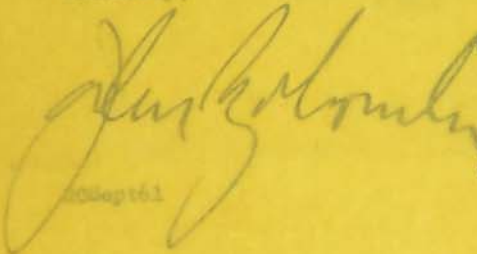
Thank you for your letter of September 20th. Mr. d'Hernoncourt hopes that it will be convenient for you to meet with him on Tuesday, October 3rd at 10:30 in the morning and again the following morning. This will make it possible for you to fly back to Wisconsin on the evening of the 4th as you suggest in your letter. My trip back one day and be there on the 3rd and 4th, but it is imperative that I

Would you like hotel reservations made for you? Perhaps you have a favorite place or, if not, perhaps the Hotel Dorset at 30 West 5th Street would be convenient. It has the Museum, and I am looking forward to this trip with pleasure.

Looking forward to hearing from you,

Sincerely,

Sincerely yours,


Ellen MacKethan
Secretary to the Director

Mr. John Szarkowski
1216 Eleventh Avenue West
Ashland, Wisconsin

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John Szarkowski PHOTOGRAPHER

- Houghton, Route 2, Washburn, Wisconsin
- 1216 Eleventh Avenue West - Ashland, Wisconsin
-

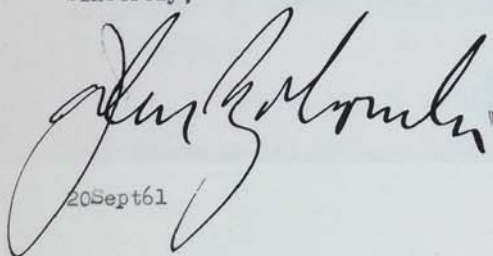
Ellen MacKethan, Secretary to the Director
The Museum of Modern Art
New York 19

Dear Miss MacKethan:

The best time for me to get to New York during the week that you suggest would be for Monday and Tuesday, October 2 and 3. If these dates should prove impossible for Mr. d'Harnoncourt, I could push my trip back one day and be there on the 3rd and 4th, but it is imperative that I fly back to Wisconsin by the evening of the 4th.

It has been far too long since I have had an opportunity to visit the Museum, and I am looking forward to this trip with pleasure.

Sincerely,



20Sept61

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cc: Miss Keech

cc: Mr. Rene d'Harnoncourt
Mr. Richard H. Koch

September 15, 1961

Dear Mr. Szarkowski:

September 15, 1961

Mr. d'Harnoncourt has asked me to apologize to you for the long delay of this letter but, as you know from Mr. Wheeler's letter of September 5th, illness in his family has prevented him from keeping up with his correspondence.

Mr. d'Harnoncourt now finds that he must be away from New York during the week of September 25th and suggests that perhaps the following week would be convenient for you to come to the Museum for a talk with him. At present, the week is relatively clear so whichever date would suit you best will be convenient for Mr. d'Harnoncourt.

certain, but he has promised to write to you very soon. I

Sincerely yours,

myself as leaving today for Brazil but hope to be back within ten days.

Ellen MacKethan

Secretary to the Director

This is just to thank you and to let you know that we will arrange this as soon as

Mr. John Szarkowski
1216 Eleventh Avenue West
Ashland, Wisconsin

Sincerely yours,

Renee Wheeler

Mr. John Szarkowski
1216 Eleventh Avenue West
Ashland
Wisconsin

MS:K

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bc: Mr. Rene d'Harnoncourt
Mr. Richard H. Koch

John Szarkowski PHOTOGRAPHER

- Houghton, Route 2, Washburn, Wisconsin
- 1216 Eleventh Avenue West - Ashland, Wisconsin
-

September 5, 1961

Mr. Monroe Wheeler
Director of Exhibitions and Publications
The Museum of Modern Art
New York 19

Dear Mr. Szarkowski:

I postponed replying to your letter of August 16th because I thought any day I would be able to tell you exactly when our Director, Mr. René d'Harnoncourt, would be able to see you. Owing to illness in his family, this is still uncertain, but he has promised to write to you very soon. I myself am leaving today for Brazil but hope to be back within ten days.

This is just to thank you for your willingness to see us and to let you know that we will arrange this as soon as possible.

With best wishes, I am,

Sincerely yours,

Monroe Wheeler

Mr. John Szarkowski
1216 Eleventh Avenue West
Ashland
Wisconsin

MW:fk

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John Szarkowski PHOTOGRAPHER

- Houghton, Route 2, Washburn, Wisconsin
- 1216 Eleventh Avenue West - Ashland, Wisconsin
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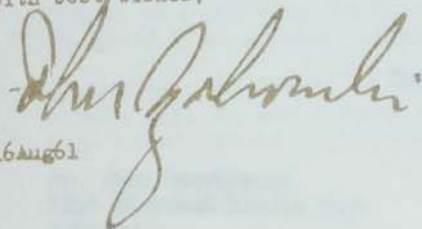
Mr. Monroe Wheeler
Director of Exhibitions and Publications
The Museum of Modern Art
New York 19

Dear Mr. Wheeler:

My delay in answering your letter of July 31 must surely seem unconscionable. On my most recent trip into Ontario very bad weather kept me in the woods several days longer than I had planned, and I got back to my desk only this morning.

I would be very pleased to come to New York during the last week of September, and will be at the Museum on the days most convenient for Mr. d'Harnoncourt. I shall await your advice concerning the best time for my visit.

With best wishes,


16 Aug 61

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cc: Mrs. John D. Rockefeller 3rd
 Mr. René d'Harnoncourt ✓
 Mr. Richard H. Koch
 Mrs. Harry A. Woodruff

John Szarkowski PHOTOGRAPHER

- Houghton, Route 2, Washburn, Wisconsin
- 1216 Eleventh Avenue West - Ashland, Wisconsin
-

Sketcher Photoq Center

July 31, 1961

Mr. Monroe Wheeler
 Director of Exhibitions and Publications
 The Museum of Modern Art
 New York, NY

Dear Mr. Szarkowski:

Dear Mr. Wheeler:
 Thank you very much for your letter of July eighteenth. We are delighted that you are willing to discuss the future program of our Department of Photography with our Director, Mr. d'Harnoncourt. The most convenient time for him would be the last week in September and I am writing to ask whether you would be able to come here for two days of that week. If this should be possible for you, we would be glad to pay your air fare -- all Museum travel is done in tourist class -- and a per diem of \$25.00 to cover your expenses here. We hope this can be done without too great an interruption of your documentation of the Quetico-Superior wilderness area.

noted em

Awaiting the pleasure of hearing from you and, with best wishes, I am
 Sincerely yours,
 Monroe Wheeler

I shall be returning to the Museum this week, and won't receive mail for about three weeks. If you write during that time I shall answer immediately on my return home.

Mr. John Szarkowski
 1216 Eleventh Avenue West
 Ashland
 Wisconsin

John Szarkowski
 18 July 61
 MW:fk

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John Szarkowski PHOTOGRAPHER

- Houghton, Route 2, Washburn, Wisconsin
 1216 Eleventh Avenue West - Ashland, Wisconsin

Mr. Monroe Wheeler
Director of Exhibitions and Publications
The Museum of Modern Art
New York 19

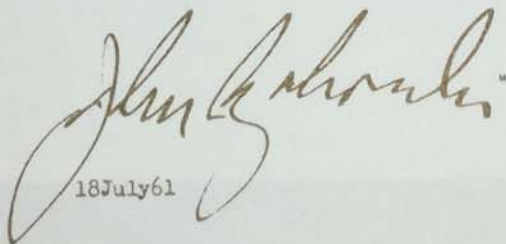
Dear Mr. Wheeler:

Your letter was most interesting. I am sure that any serious photographer would be delighted at the opportunity of participating in a consideration of the Museum's future program in photography.

This is unfortunately a very awkward time for me to leave my work. Last month, by grace of a Guggenheim Fellowship grant, I started work on a project which has been several years in the idea stage--a photographic documentation of the Quetico-Superior wilderness area. Traveling and working in such an area demands a good deal of advance planning, and my summer's schedule will not be easy to change. By the latter part of October (after a summer of sleeping on the ground and eating from a tin plate) a trip to New York would be a most welcome break. This probably isn't at all what you mean by the near future; if not please let me know and I will try to rearrange things to allow a quick flight to New York.

I shall be returning to the wilderness area this week, and won't receive mail for about three weeks. If you write during that time I shall answer immediately on my return home.

With best wishes,



18 July 61

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bc: Mr. René d'Harnoncourt
Mr. Richard H. Koch

July 10, 1961.

Dear Mr. Szarkowski:

A copy of John Szarkowski's
essay, "The Part of the Museum on his has
been incorporated in this essay. Thought
you might want to see this essay, or have it
on file.

Thanks -

Grace

July 11, 1961

Dear Mr. Szarkowski:

You may have heard that The Museum of Modern Art
is planning as part of its new building, a new Photography
Center, to be named after Edward Steichen. As this will
mean stepping up our program in this area, we are looking
about for new ideas, and it has occurred to us that you
might like to talk with us about our future and perhaps
yours. We have seen your books and dare hope that you
might be willing to meet us. Have you any plans for com-
ing to New York in the near future? It would give us
great pleasure to meet you, and talk to you about our plans.
Please let me know if we can hope to see you.

With best wishes, I am,

Sincerely yours,

Monroe Wheeler

Mr. T. John Szarkowski
1216 11th Avenue West
Ashland
Wisconsin

MW:fk

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COPY

THE MUSEUM OF MODERN ART
Department of Photography

ARTIST RECORD

Date: 5 Sept 59

Name: John Szarkowski

Home address:

2 - 4220

Business address:

Date and place:

Nationality:

Affiliations:

Agent: No

Education: B

Awards, Fellowships:

Career in Photography:

MEMO FROM
GRACE M. MAYER

July 10, 1961.

Dear Ellen:

Herewith a copy of John Szarkowski's record. The rest of the material on him has been incorporated in this summary. Thought Rene might want to see this again, or have it on file.

Thanks -

Grace

2/19/62 - Original copy to
Mr. Wheeler -
S.M.

1951-53 " " Albright Art School (University of Buffalo)
1953-54 Commercial advertising photography, A. George Miller, Chicago.
1954-present: THE IDEA OF LOUIS SULLIVAN, FACE OF MINNESOTA, advertising and public relations brochures. (free-lance) Exhibition work.

Special field of interest in Photography:

Architecture; conservation
Exhibition record: One and two man shows:

Walker Art Center. 1948; George Eastman House (with B. Weston) 1952; Morgan Rockhill Nelson Gallery (w. John Swope) 1956; Walker Art Center '58; Galleries of the Universities of Wisconsin, Minnesota, Nebraska, and other colleges. Group Shows: Milwaukee Art Institute, 1950; Albright Art Gallery, 1951, 1952; MMA, N.Y. 1953; MMA, Tokyo, 1953; MMA, N.Y. '59. LOUIS SULLIVAN AND THE ARCHITECTURE OF FREE ENTERPRISE (Art Inst. Chic.) was comprised chiefly of my work. (1956)

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COPI

THE MUSEUM OF MODERN ART
Department of Photography

ARTIST RECORD

Date: Sept 59

Name: John Szarkowski

Home address: 1216 Eleventh Avenue West
Ashland, Wisconsin

Telephone: MURdock 2 - 4220

Business address: "

Telephone: "

Date and place of birth: 25 Dec '25

Nationality: American

If naturalized, when:

Affiliations: None

Agent: None

Education: B. S. (Art History) University of Wisconsin, 1948

Awards, Fellowships, etc. (please give dates):

J. S. Guggenheim Memorial Foundation Grant. 1954 1961

Grant from U. of Minn. Press, to produce FACE OF MINNESOTA. 1957

Career in Photography:

1943-48 Portrait studio work during undergraduate college years.

1948-51 Photographer, Walker Art Center (museum),

1950 Instructor of Photography, Department of Art, U. of Minn.

1951-53 " " Albright Art School (University of Buffalo)

1953-54 Commercial advertising photography, A. George Miller, Chicago.

1954-present: THE IDEA OF LOUIS SULLIVAN, FACE OF MINNESOTA, advertising
and public relations brochures. (free-lance) Exhibition work.

Special field of interest in Photography:

Architecture; conservation

Exhibition record: One and two man shows:

Walker Art Center. 1945; George Eastman House (with B. Weston) 1952;
Morgan Rockhill Nelson Gallery (w. John Swope) 1956; Walker Art Center '58;
Galleries of the Universities of Wisconsin, Minnesota, Nebraska, and
other colleges. Group Shows: Milwaukee Art Institute, 1950; Albright
Art Gallery, 1951, 1952; MMA, N.Y. 1953; MMA, Tokyo, 1953; MMA, N.Y. '59.
LOUIS SULLIVAN AND THE ARCHITECTURE OF FREE ENTERPRISE (Art Inst. Chic.)
was comprised chiefly of my work. (1956)

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2.

ARTIST RECORD 2.

Represented in collections:

Milwaukee Art Institute
Museum of Modern Art

Bibliography:

Works published in:

Architectural magazines, art magazines, APERURE, many general magazines and newspapers (I have not done much work for magazines on assignment; most of this has been reprinting of previously published pictures.)

Publications (books, magazine articles):

THE IDEA OF LOUIS SULLIVAN (book) U. of Minn. Press
THE FACE OF MINNESOTA (book) "
PHOTOGRAPHIC ARCHITECTURE (Art in America, Number Two, 1959)

Work in other fields:

Exhibition work, (generally editorial and supervisory work concerned with the use of photography and other visual materials.)

Writing. Both of my published books involved the writing of original material, and editing of others' writings.

Teaching. (Including the history of art, design, etc., as well as photography.)

Statement about Photography (If interested in so doing, please include on a separate sheet a statement of your own conception, ideals and the purpose in your work).

Statement of the Museum Policy regarding publicity and the exhibition of items from its own collection and on loan:

I understand that the Museum will use photographs in its collections for exhibition in its own galleries and in exhibitions organized for national or international circulation, and that such photographs may be reproduced in the Museum's publications, on slides made and distributed for educational purposes, and in newspapers and magazines and on television programs for publicity purposes in connection with the Museum collections or activities. A photograph loaned to the Museum for a temporary exhibition may be reproduced in the catalogue thereof and in newspapers and magazines and on television programs in connection with publicity for that exhibition. I hereby consent to the Museum's use of my photographs for the purposes and in the manner set forth above. Any request received by the Museum for the right to reproduce a photograph for any other purpose, however, shall be referred to me.

Original signed

John Szarkowski
Photographer's signature

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THE MUSEUM OF MODERN ART
NEW YORK 19

Edwards

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

July 10th
West Danville
Vermont

Dear Mr Edwards

Thank you very much for your good letter of July 5th. I am of course very sorry that you have decided against joining us but I completely understand why you do not wish to abandon the project on which you have worked for so long and to which you have given so much of your time thought and love.

I just would to say this. All of us were very glad to have a chance to learn to know you - We all believe you will respect your judgment and sensibility. We hope this meeting will be the beginning of a close cooperation between you and your department and our Museum.

with very warm regards
Yours faithfully
Jesse Hoffmann

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*HONORARY TRUSTEE

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Original to Mr. d'Harnoncourt *Edwards*

Copies for: Mr. Wheeler

Capt. Stelchen

Miss Meyer
Ellen

THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 4-3666

July 5, 1961.

July 7, 1961

Mr. René d'Harnoncourt, Director,
The Museum of Modern Art,
11 West 53rd Street,
New York City, 19,
New York.

Dear Mr. **Mr. Hugh Edwards**
Curator of Photography
The Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago 3, Illinois

Since my **such thought to the conversations**
I had **to New York will always be one of my**
best **to New York will always be one of my**
memories. **Every moment was enjoyable: I learned a great deal and**
I am **I am happy**
happy **to have brought me into closer contact with The**
to **Museum of Modern Art. The last three weeks have increased my gratitude**
you **to you for this.**
Since **Since Mr. d'Harnoncourt is away from the Museum for**
the **the matter which was the motive for the trip is an honor of which I am very**
proud. **several weeks, I am taking the liberty of acknowledging**
if **and if it does not, I am a very poor human being.**

your letter of July 5 and will forward it on to him.

As I told you, I wanted to give much consideration to the important
question of which we talked and now the time is up. I have come to the
conclusion that, in any case, I shall stay in Chicago. **Sincerely yours,**
so **so many that I will not bore you by writing all of them. Naturally,**
after **after so many years, I am deeply attached to The Art Institute and to**
so **Chicago. New York, however, is always that wonderful city to which one**
may **may go for the renewal of one's ideas and to take**
is **is for photography, I feel that something has been**
lost **lost that much can be done and that it is needed. It was my effort and**
something **something of the attraction of a pioneer endeavor and already the response**
to **to it promises much. We have plans for enlarging the collection and there**
will **will be a new gallery. With these anticipations for the future there is**
also **also the fact that I am still associated with the department of Prints and**
Drawings, **Drawings, a link which joins the past with the present and thus gives life**
and **and meaning to both. Hence the resources and activities of your Department**
of **of Photography all this my own small world.**

Ellen MacKethan
Secretary to the Director

em:sm

I am happy indeed to have had this new association with your museum, to
have met Mr. Stelchen and also come to know Miss Meyer better. Both of
them have been invaluable inspirations these last two years and I alone

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Original to Mr. d'Harnoncourt in Vermont.

Copies for: Mr. Wheeler
Capt. Steichen
Miss Mayer
Ellen

THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

July 5, 1961.

Mr. René d'Harnoncourt, Director,
The Museum of Modern Art,
11 West 53rd Street,
New York City, 19,
New York.

Dear Mr. d'Harnoncourt:

Since my return to Chicago I have given much thought to the conversations I had with you. The trip to New York will always be one of my best memories. Every moment was enjoyable: I learned a great deal and I am happy this opportunity brought me into closer contact with The Museum of Modern Art. The last three weeks have increased my gratitude to you for this visit and your consideration of myself in regard to the matter which was the motive for the trip is an honor of which I am very proud. It should stimulate me to be better than I have ever been and if it does not, I am a very poor human being.

As I told you, I wanted to give much consideration to the important question of which we talked and now the time is up. I have come to the conclusion that, in any case, I shall stay in Chicago. The reasons are so many that I will not bore you by writing all of them. Naturally, after so many years, I am deeply attached to The Art Institute and to Chicago. New York, however, is always that wonderful city to which one may go for the renewal of one's ideas and to make revealing discoveries. As for photography, I feel that something has been begun in Chicago, that much can be done and that it is needed. To make the effort has something of the attraction of a pioneer endeavor and already the response to it promises much. We have plans for enlarging the collection and there will be a new gallery. With these anticipations for the future there is also the fact that I am still associated with the Department of Prints and Drawings, a link which joins the past with the present and thus gives life and meaning to both. Beside the resources and activities of your Department of Photography all this may seem small indeed.

I am happy indeed to have had this new association with your museum, to have met Mr. Steichen and have come to know Miss Mayer better. Both of them have been invaluable inspirations these last two years and I alone

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- 2 -

know how difficult many hours would have been without the reminder of all they represent. The conversations I had with you make me wish there could be more of them for your understanding and sympathy during several puzzling days won my admiration and loyalty which I hope, somehow, to find an opportunity to express in a way that will be of some use to you.

With every good wish and kindest regards,

Sincerely yours,

Hugh Edwards

Hugh Edwards, Curator of Photography.

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✓ Van Deren Coke
(photos)
x Adams

THE UNIVERSITY OF NEW MEXICO
ALBUQUERQUE

OFFICE OF THE DEAN • COLLEGE OF FINE ARTS • DEPARTMENTS OF ART • DANCE • MUSIC

April 16, 1962

April 20, 1962

Mr. Rene d'Harnoncourt, Director
Museum of Modern Art
11 West 53rd Street
New York

Dear Mr. Adams:

Dear Mr. d'Harnoncourt, Many thanks for your letter of April 16th.

While I am not intimately acquainted with Mr. Van Deren Coke, I had an opportunity to see him for several days and to discuss some of his ideas with him. I am quite sure that he would make a major contribution to the University of New Mexico Art Galleries. His knowledge and judgment of the field of art are very sound. His experience as an educator insures that his exhibitions are presented in a way that is most helpful to the visitor and particularly to the student body. I think Mr. Van Deren Coke is exceedingly well qualified to fill your position.

Although I know that you might be disappointed on his qualifications for this appointment. We know, of course, that his past gallery experience is limited. With kind regards, concerned primarily with potential. We are looking for a man with the imagination and knowledge to develop an exciting but sound exhibition program, the skills requisite to the assembling of exhibitions, including editing and preparation of catalogs, etc. We would be most grateful to you if you feel in any way able to advise us as to your appraisal of Mr. Van Deren Coke in relation to such a position. Your reply will of course be held in total confidence.

Faithfully yours,

Rene d'Harnoncourt

Mr. Clinton Adams
Dean, College of Fine Arts
The University of New Mexico
Albuquerque, New Mexico

Sincerely yours,

Clinton Adams

Clinton Adams, Dean

CA:bc

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THE UNIVERSITY OF NEW MEXICO
ALBUQUERQUE

OFFICE OF THE DEAN • COLLEGE OF FINE ARTS • DEPARTMENTS OF ART • DRAMA • MUSIC

April 16, 1962

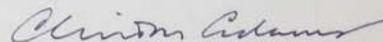
Mr. Rene d'Harnoncourt, Director
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. d'Harnoncourt:

The University of New Mexico is currently considering candidates for appointment as Director of the new University Art Galleries, now under construction. One of those under consideration is Mr. Van Deren Coke.

Although Mr. Coke has not given us your name as reference, I know that you have met him, and it was my hope that you might be willing to comment on his qualifications for this appointment. We know, of course, that his past gallery experience is limited, but we are concerned primarily with potential. We are looking for a man with the imagination and knowledge to develop an exciting but sound exhibition program, the skills requisite to the assembling of exhibitions, including editing and preparation of catalogs, etc. We would be most grateful to you if you feel in any way able to advise us as to your appraisal of Mr. Coke in relation to such a position. Your reply will of course be held in total confidence.

Sincerely yours,



Clinton Adams, Dean

CA:bc

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Van Deren Coke

December 4, 1961

Confidential

Dear Mr. Coke:

The Museum's policy in the field of photography and the future leadership of the Department were recently discussed at a meeting of the Board of Trustees. In view of the policy decisions made at this meeting it was decided to offer the directorship of the Department to John Szarkowski, one of the three candidates under discussion. I want you to know that this decision in no way reflects on your extraordinary artistic and administrative abilities which are greatly appreciated by all of us, but it was felt that John Szarkowski had specific qualifications to carry out the policy adapted at this meeting.

The appointment will not be made public until next summer when Mr. Steichen's resignation will take effect, but in view of my promise to advise you immediately of any developments in this matter, I felt that I should report to you confidentially on this decision.

I very much hope that we will have a chance in future to renew our acquaintance and to collaborate in the cause we both believe in.

With warm regards,

Mr. Van Deren Coke
Arizona State University
Tempe, Arizona

Faithfully yours,

Rene d'Harnoncourt

Mr. Van Deren Coke
Arizona State University
Tempe, Arizona

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ARIZONA STATE
UNIVERSITY

TEMPE, ARIZONA

September 20, 1961

Dear Mr. Van Deren Coke:

October 17, 1961

As you can see from the attached I finally decided to "go west". I find an appointment in the air out there and an appointment to meet you there.

Dear Mr. Coke:

Forgive me for the long delay of this letter but things here have been even more hectic than usual. We have as yet made no definite decision but have seen a number of candidates. I naturally will write you if a decision is made. Should there be an advantage for both of us in meeting early in November, I will of course contact you in time either in Arizona or in Rochester.

With best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Van Deren Coke

Arizona State University

Tempe, Arizona

Best regards

Sincerely,

Van Deren Coke

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ARIZONA STATE
UNIVERSITY

TEMPE, ARIZONA

September 25, 1961

Dear Mr. d'Harmoncourt;

As you can see from the attached I feel fully decided to "go west". I find an excitement in the air out there and an eagerness to try new things. With two art history seminars and the responsibility of a four man photography department the job is a full one, but rewarding.

Over the week-end of November 4th I will be in Rochester for a lecture in connection with my current one-man show there. If you have the time and feel there is anything we can discuss I can arrange to stop in New York City either Saturday the 4th or Monday the 6th.

Best regards

Sincerely,

Van Dusen Lake

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COOLER
BREEZY AT TIMES
WITH SHOWERS
POSSIBLE

The Phoenix Gazette

ARIZONA'S PROGRESSIVE NEWSPAPER

Today's News
TODAY

★ ★ ★

Complete Index, Page 2

Vol. 82, No. 35

Alpine 8-8811

c

PHOENIX, ARIZONA, FRIDAY AFTERNOON, SEPTEMBER 22, 1961

10 CENTS A COPY

(Four Sections) 72 Pages

SNOW, COLD HIT ROCKIES

Rusk Wants Top Leader To Take Over U.N. Post



Rapid Action Urged

NEW YORK (AP)—Secretary of State Dean Rusk called on the United Nations general assembly today to name "an outstanding world leader" to take over the powers of U.N. secretary general temporarily.

In a statement prepared for a speech here later today, Rusk declared "events cannot permit delay and..."

HE DECLARED that the 99-nation general assembly "must move rapidly to fill the void" created by the death of Dag Hammarskjöld.

Rusk's statement was released about two hours in advance of its formal delivery at a luncheon meeting of the Foreign Press Association.

The move was obviously aimed at trying to stir up a powerful drive in the United Nations as-



East's Hurricane Dying In Atlantic

United Press International

A snow-laden cold front in the West stole the limelight from the East's dying Hurricane Esther on the last day of summer today.

Hurricane Esther, demoted to the level of a tropical storm, was driving out to sea in the Atlantic. The storm left a flash flood threat in New England and 65,000 homes on Long Island still without electricity. But its threat to the United States mainland was long past, and the damage left was relatively small.

In the West, an invasion of frigid Canadian air had laid more than 18 inches of snow on parts of the Rockies. Bear-tooth Pass, between Red Lodge and Cooke City, Mont., was closed by drifts 10 to 12 feet deep. Laramie, Wyo., dug out from a foot of snow.

More snows were reported in parts of Eastern Nevada and Colorado and 40-degree temperatures were pushing into the Northern and Central Plains.

Snow-packed highways in Colorado's mountain passes brought warnings of hazardous driving conditions. Cold rain and freezing drizzle at lower elevations were followed by the coldest temperatures of the season and even colder readings were forecast for tonight.

The snows were not considered unusual, even though today was the official finale of summer.

The autumnal equinox, the moment when the sun passes the celestial equator and day and night are of equal length, occurs at precisely 11:43 o'clock (Phoenix Time) tonight.

POWER FAILURES were common in four New England states

Restaurant Is Robbed Of \$2,000

BULLETIN

Two men took \$2,000 in cash and rolled coins in an armed robbery this morning at the Green Gables restaurant, 24th Street and Thomas.

A spokesman at the restaurant said the men entered the office and held a gun on Mrs. Cora Taylor, the office manager. They demanded the money she had just put into the safe, taped

AP Wirephoto

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bc: Mr. René d'Harnoncourt ✓

April 21, 1961

Dear Mr. Coke:

Mr. d'Harnoncourt has returned but he finds his schedule so full that he will be unable to see you at the end of this month and would prefer some time in May. Were you planning to come to New York on your way to Cambridge in early June? I believe Mr. Newhall said you were spending the summer there.

With best wishes, I am,

Sincerely yours,

Monroe Wheeler

Mr. Van Deren Coke
Assistant Professor of Art
Department of Art
College of Architecture & Fine Arts
University of Florida
Gainesville
Florida

MW:fk

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bc: Mr. René d'Harnoncourt ✓

April 17, 1961

Dear Mr. Coke:

Many thanks for your letter of April twelfth suggesting that you come here on the twenty-eighth. Our Director, René d'Harnoncourt, is out of town at the moment and I cannot ascertain immediately whether he will be available on the twenty-eighth. I shall be able to let you know definitely later this week.

With best wishes, I am,

Sincerely yours,

Monroe Wheeler

Mr. Van Deren Coke
Assistant Professor of Art
Department of Art
College of Architecture & Fine Arts
University of Florida
Gainesville
Florida

MW:fk

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UNIVERSITY OF FLORIDA
GAINESVILLE

COLLEGE OF ARCHITECTURE & FINE ARTS
DEPARTMENT OF ART

April 12, 1961

Mr. Monroe Wheeler
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Monroe:

Thank you for your letter of April 6th which interests me very much. From the Jacob Beschin report in the New York Times about the projected Edward Steichen Photography Center and a phone conversation with Nancy and Beaumont Newhall, I can see that the museum intends to greatly expand its activity in the area of photography. This is most commendable and I would be pleased to discuss the matter of my possible involvement in such an exciting program.

Due to my university responsibilities I can not arrange to be in New York until Friday April 28th. Is this date suitable with you? I could probably be in the city by eleven o'clock and perhaps we could lunch together.

Does the museum have a travel reimbursement arrangement which would cover my transportation to New York? If so, it would be helpful in view of the notoriously low compensation arrangement accorded to university professors.

I look forward to hearing from you.

Sincerely,

Van Deran Cole
Asst. professor of art

cs/vdc

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PHOTOGRAPHS BY VAN DEREN COKE
FROM THE SERIES / MEMENTO MORI

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Be silent in that solitude,
Which is not loneliness—for then
The spirits of the dead who stood
In life before thee are again
In death around thee—and their will
Shall overshadow thee: be still.

From Edgar Allen Poe's "Spirits of the Dead"

**This group of photographs was first shown as part of a one-man exhibition
at George Eastman House in Rochester, New York, in October of 1961**

cover/U. S. Highway 441

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This series of photographs was prompted by the purchase of a small oil painting executed by an unknown 17th century Italian artist. It had as its theme "memento mori." Thus an image from the past served as a catalyst. The implications associated with the idea that death is always with us had already appeared metaphorically in a number of my pictures of the past few years. These photographs of the many faces assumed by death became the nucleus for the present series.

Van Deren Coke / born 1921 Lexington, Kentucky. studied: University of Kentucky, AB in history and art history; Indiana University, MFA in art history, photography, and sculpture; Harvard University, art history; special classes in photography with Nicholas Haz and Ansel Adams. Assistant professor at University of Florida 1958-1961, currently an associate professor of art at Arizona State University. One-man or major group shows: Caravan, Parent, De Carava, and Limelight galleries in N.Y.C., George Eastman House, Royal Ontario Museum, Louisville Art Center, University galleries of Texas, Cornell, Kentucky, Tulane, Nebraska, Wheaton, Florida, Wesleyan. Major awards: U. S. Camera, Modern Photography, Popular Photography Internationals, Art in America "New Talent USA" in 1960.

THE REMAINDER OF THIS PUBLICATION HAS NOT BEEN SCANNED.

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Jones

THE MUSEUM OF MODERN ART

Date March 31, 1961.

To: René d'Harnoncourt

Re: Daniel W. Jones

From: Grace Mayer

Baker

Dear René:

I happened to mention Daniel W. Jones of Project Twenty, NBC, to Dick Koch and it is at Dick's suggestion that I am writing to you.

I have known Danny for three or four years, during the course of which he has done magnificent things. The picture research and some of the actual filming on such distinguished TV classics as MEET MR. LINCOLN, MARK TWAIN'S AMERICA, THE REAL WEST (see attached review) are examples of his work and capabilities. He is in his thirties, I would say, a terrific worker, very intense, with tremendous drive, a deep love for photography, a wide knowledge, an original approach to everything, etc. He is a gentleman, a person of great depth and understanding, sympathetic and yet with a core of hardness and determination. He is greatly respected by everyone in the field, and his use of the still photograph in motion is little short of miraculous. You may have seen THE LIFE OF CHRIST last Christmas - this, too, was his work. His interests are not limited to history, and he is as modern as the day after tomorrow.

Several years ago, Danny expressed an interest in museum work, but he is in love with Project Twenty, and it may be that he could not be persuaded to leave it. He writes well, talks well -- in fact, he would seem to be ideally qualified.

*see for
lunch
on May 3rd
e*

Grace

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
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TV-Radio Today

ny 4-5 march 30, 61

'Project Twenty' Shows Old West as It Really Was

By Marie Torre

Unwittingly, perhaps, "The Real West" on NBC last night made a priceless contribution to the cause of good television. It succeeded in emphasizing what the TV Western really is—a flagrant distortion of American history.

By getting to the truth of those legendary gunslingers enshrined on TV during the children's hours, the "Project Twenty" documentary may well have turned the trick of laughing the Westerns off TV—if not the good ones, the four-flushers at least. Any one who heard the research-gathered Western facts last night is not likely to repress a cackle during future showings of the exploits of such dashing superheroes as Wyatt Earp, Bat Masterson and Wild Bill Hickok, to mention a motley trio.

"Dodge City's Peace Commission," said narrator Gary Cooper, "boasted three notorious professional gamblers. Except with cards, none of them was a quick-draw artist. 'Take your time, and don't miss . . .,' that's what Bat Masterson said.

"The Undertaker's Friend," is what they called Luke Short, because he always shot his victims where it didn't show. A colleague of his, named Wyatt Earp, never rose higher than assistant marshal . . . partly because of his friendship with Doc Holliday, a psychopathic dentist . . . and Kate.

"Wild Bill Hickok, the long-haired marshal of Abilene and Hays (in Kansas), made his headquarters in back of a bordello, and gloried in his legend, which he invented himself. He didn't survive to enjoy it, but the myth of the Two-Gun Galahad did."

And on Jesse James: "The price on the head of Jesse James did not indicate his true value to society. There was a considerable discount on that. It took some doing to fit the James boys into the Robin Hood legend. If they robbed only the rich, it was

because there was no profit in robbing the poor. And Jesse killed often out of sheer meanness."

Mr. Cooper's script, by Philip Reisman jr., was crisp and effective, informative and deliciously laced with humor.

But the program did more than help puncture myths about storied cowboys. With countless rare photographs and scenes filmed in historic places, the documentary gave an uncommonly vivid portrayal of the American West from 1849 to 1900. There were fascinating views of scrubby miners, cowhands ("anyone with guts and a horse could become one, and with enough guts you could steal the horse"), the "peace officers" who were little more than licensed thugs, the dispossessed Indians, and "the fairest flowers of the prairie"—Big Minnie, Blonde Marie, Crazy Horse Lil, Madame Moustache and Calamity Jane ("The dime novelists who called her virtuous also called Belle Starr beautiful").

It was an intriguing bit of Americana, skillfully edited by Donald Hyatt, and musically punctuated by Robert Russell Bennett, whose score succeeded in giving the still pictures a quality of movement. Gary Cooper was an excellent choice for the role of storyteller, even though his face reflects the wear of time and perhaps the young people in the TV audience would not readily believe that he once reigned as one of the cinema's great Western heroes. His strong identification with the entertainment form, however, brought an air of validity to the proceedings. He and the makers of the documentary performed a noble act in showing us what the West was really like.

Friday Nights May Be Dinah Shore's

Dinah Shore, who loses both her sponsor and Sunday night NBC slot after this season, is being considered as alternate with the Bell Telephone series Friday nights on NBC in the fall. One advertiser (American Dairies) has committed itself to sponsoring half of the thirteen shows. . . . According to Mutual, radio listeners will be able to "hear" America's first space man as he hurtles over the earth to his Caribbean target area during the broadcast coverage of "Project Mercury," slated for late April. This will be accomplished via special two-way short-wave circuit between the man-in-space and the National Aeronautics and Space Administration control center at Cape Canaveral.

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Gary Cooper

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THE MUSEUM OF MODERN ART

Date April 17, 1961

To: Mr. René d'Harnoncourt

Re: Mr. Van Deren Coke

From: Monroe Wheeler

Dear René:

At Blanchette's suggestion I wrote to Van Deren Coke, who has been highly recommended for our Photography Department by Beaumont Newhall (who knows him well), asking when he was coming to New York again. He replies that he can come to lunch with us on the 28th and wants to know whether we will pay his expenses (from Florida). Shall we? And, if so, are you free that day?

Monroe

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cc: Mrs. John D. Rockefeller 3rd
 Mr. René d'Harnoncourt ✓
 Mr. James Hopkins Smith, Jr.
 Mr. Richard H. Koch
 Mrs. Elizabeth Shaw
 Mrs. Harry A. Woodruff

THE MUSEUM OF MODERN ART

Date ~~XXXXXXXXXXXX~~
~~XXXXXXXXXXXX~~

To: Mr. Richard H. Koch
 From: Monroe Wheeler

Re: Photography Center
 -- Mr. Van Deren Coke

April 6, 1961

Dear Dick:

Van Deren Coke said he could come to New York to
 see René any time after the 19th of May. As I shall be
 Dear Mr. Coke:
 Beaumont Newhall has spoken to me about your in-
 terest in the future of the Photography Department of the
 Museum of Modern Art and I would like very much to talk to
 you about it, if you plan to come to New York in the near
 future. If you are not coming to New York soon, are you
 planning to go to the meeting of the Professional Photo-
 graphers Association in Miami next month? In that case
 I would like you to meet John Morris of Magnum who is a
 member of our Photography Committee.

With many thanks for your interest in our program,
 I am,
 Gainesville
 Florida

Sincerely yours,

I think we agreed that we should pay his expenses.

With this memo, I am handing you his writings which

Monroe Wheeler
 I have read and think well of.

Mr. Van Deren Coke
 Department of Art
 University of Florida
 Gainesville
 Florida

MW:fk

Handwritten notes:
 El →
 has a definite
 date been
 set? P
 see V-DC.
 know about
 it?
 S

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
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THE MUSEUM OF MODERN ART

Date May 8, 1961

To: Mr. Richard H. Koch

Re: Photography Center

From: Monroe Wheeler

-- Mr. Van Deren Coke

Dear Dick:

Van Deren Coke said he could come to New York to see René any time after the 19th of May. As I shall be in Paris, I wonder if you would mind clearing this with René because I think unless you do he may not find time to see him. His address is:

Department of Art
College of Architecture
and Fine Arts
University of Florida
Gainesville
Florida

I think we agreed that we should pay his expenses.

With this memo, I am handing you his writings which

I have read and think well of.

El
→
has a definite date been set? If so does Mr V-D-C know about it?
S

MW

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cc: Mr. Richard Koch
Mr. Monroe Wheeler

UNIVERSITY OF FLORIDA
GAINESVILLE

COLLEGE OF ARCHITECTURE & FINE ARTS
DEPARTMENT OF ART

May 28, 1961

Mr. Rene d'Harnoncourt
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. d'Harnoncourt;

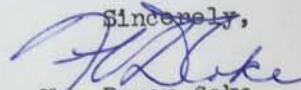
I would like to express my appreciation for the fine hospitality extended to me on my recent trip to New York. Having an opportunity to meet the various people connected with the Museum and chatting about the future programs envisioned was both enlightening and most stimulating.

Meeting Edward Steichen was a pleasure. I was glad to have an opportunity to see work from his total oeuvre and thus learn something of the range of his expression beyond the often reproduced "popular" pictures I had known previously.

The expenses for the trip from Gainesville to New York and return amounted to \$192.63. This is broken down into transportation, \$147.63 and approximately \$45.00 for two and half days board and lodging.

Thank you again for arranging our meeting. I thoroughly enjoyed it.

Sincerely,


Van Deren Coke

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UNIVERSITY OF FLORIDA
cc: Mr. Richard Koch
Mr. Monroe Wheeler

UNIVERSITY OF FLORIDA
GAINESVILLE

COLLEGE OF ARCHITECTURE & FINE ARTS
DEPARTMENT OF ART

May 18, 1961

Mr. Rene d'Harnoncourt
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. d'Harnoncourt;

Thank you for your recent letter setting our meeting for Tuesday the 23rd of May. I look forward to seeing you then.

I thought you might be interested in seeing a copy of a catalogue I designed to go with the international exhibition I originated in 1956. In addition I am attaching a copy of APERTURE for which I wrote some comments about this show.

With best wishes, I am,

Sincerely yours,



Van Deren Coke
Asst. Professor of Art

jm/VDC

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UNIVERSITY OF FLORIDA
GAINESVILLE
cc: Mr. Richard Koch
Mr. Monroe Wheeler

ERN ART

May 22, 1961.

COLLEGE OF ARCHITECTURE & FINE ARTS
DEPARTMENT OF ART

May 9, 1961

Van Deren Coke
May 12, 1961

Mr. Monroe Wheeler
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Coke:

Dear Mr. Wheeler: Since Monroe Wheeler is at the moment on vacation. a trip through Europe, I am answering your letter in his absence. We would indeed be delighted to see you on Tuesday, May 23rd. I would suggest that if this is convenient, we could meet in my office at 10:30 a. m. and plan on having lunch together.

I teach my last class this Friday on Friday May 19th. The exams I hope this trip is not too inconvenient in the midst of your crowded schedule. The Museum will, of course, reimburse you for your expenses. I am looking forward greatly to meeting you. With best regards,

In the light of this schedule would it be possible to arrange our conversations for either May 22nd, 23rd, or the 24th?

Faithfully yours,

With best wishes.

Rene d'Harnoncourt
Van Deren Coke
Asst. Professor of Art

Jm/VDC

Mr. Van Deren Coke
Department of Art
College of Architecture & Fine Arts
University of Florida
Gainesville, Florida

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Van Deren Coke

THE MUSEUM OF MODERN ART

UNIVERSITY OF FLORIDA
GAINESVILLE

To:

From:

COLLEGE OF ARCHITECTURE & FINE ARTS
DEPARTMENT OF ART

May 9, 1961

Mr. Monroe Wheeler
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Wheeler;

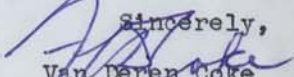
Now that the examination schedule has been posted I can determine what my university obligation will be for the period through graduation.

I teach my last class this semester on Friday May 19th. The exams are being held during the period of May 26th through June 1st. Our graduation ceremonies begin June 4th. Frequently it has been possible to obtain permission to be absent from these exercises but my wife is being granted her masters degree this June and I naturally wish to be present for the occasion.

In the light of this schedule would it be possible to arrange our conversations for either May 22nd, 23rd, or the 24th?

With best wishes.

jm/VDC

Sincerely,

Van Deren Coke
Asst. Professor of Art

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Van Deren Coke

THE MUSEUM OF MODERN ART

Date July 22, 1961.

To: Ellen MacKethan

Re: Van Deren Coke

From: Grace Mayer

Dear Ellen:

Welcome back! Hope you had a fine vacation.
We missed you....

Herewith a copy of a letter from our hero, to
add to your file if you feel so inclined. Please note
the third paragraph!

Grace

I feel his work in photography to be sincere and thoughtful.
It would give me great pleasure if you would look it over and if
you think it justified, refer it to Mr. Steichen. Your own
comments would be valued by me.

Summer school here at the University is now over half
through and I am already thinking about the beginning of the
next school year. I don't recall I told you that I am taking
a leave from the University of Florida and going out to the
Phoenix, Arizona area where I have been appointed an associate
professor of art at Arizona State University at Tempe. I will be
starting a new graduate and undergraduate program in creative
photography and extending their art history offering in the
same field.

Best wishes.

Sincerely,

(Signed) V. D. Coke

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COPY

UNIVERSITY OF FLORIDA
Gainesville

College of Architecture & Fine Arts
Department of Art

July 18, 1961

Miss Grace Mayer
Department of Photography
The Museum of Modern Art
11 West 53rd Street
New York City

Dear Miss Mayer;

I have just had a note from Charles O'Neal reporting that he was getting settled in New York. Charles was one of my best advanced photography graduates of a year ago. He has been in Oakland, California for the past six months working as an artist with an advertising firm. It was in this area that he did his major at the University of Florida.

I feel his work in photography to be sincere and accomplished. It would give me great pleasure if you would look it over and if you think it justified, refer it to Mr. Steichen. Your own comments would be valued by me.

Summer school here at the University is now over half through and I am already thinking about the beginning of the next school year. I don't think I told you that I am taking a leave from the University of Florida and going out to the Phoenix, Arizona area where I have been appointed an associate professor of art at Arizona State University at Tempe. I will be starting a new graduate and undergraduate program in creative photography and extending their art history offering in the modern field.

Best wishes.

Sincerely,

(Signed) V. D. Coke

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VAN DER EN COKE

DIRECTORS OFFICE CHARGES

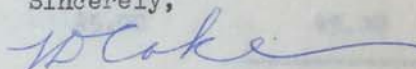
6/30
~~7/10~~/61-P.O. #27773 - Mr. Van Deren Coke - \$192.63

NEW YORK 19, NEW YORK

Dear Miss MacKethan:

In response to your letter of June 26, 1961, I am enclosing an itemization of expenses incurred during my trip to New York for conferences at the Museum on May 23rd and May 24th.

Sincerely,



Van Deren Coke

VDC/e
enc.

1434 N. W. 7th Road
Gainesville, Florida

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Round trip air travel
 Gainesville, Florida-New York) \$139.30
 July 3rd
 1961 above 12.35
 Bus to & from airport to terminal 3.00
 Miss Ellen MacKethan
 Secretary to the Director
 The Museum of Modern Art
 11 West 53rd Street
 New York 19, New York 147.63

Dear Miss MacKethan:

In response to your letter of June 26, 1961, I am enclosing an itemization of expenses incurred during my trip to New York for conferences at the Museum on May 23rd and May 24th.

Sincerely,



Van Deren Coke

VDC/e
 enc.

Expenses incurred during trip to New York for conferences at The Museum of Modern Art May 23rd and 24th, 1961.

1434 N. W. 7th Road
 Gainesville, Florida

GAINESVILLE, FLORIDA

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|--|-------------|-----------------|
| Round trip air travel (Gainesville, Florida-New York) | \$129.30 | |
| Tax on above | 12.93 | |
| Bus to & from airport to terminal | 3.00 | |
| Taxi to & from terminal to hotel | <u>2.40</u> | |
| TOTAL TRANSPORTATION | 147.63 | 147.63 |
| | | |
| Hotel room 3 nights @ 10.00 | 30.00 | |
| 3 breakfasts | 3.65 | |
| 3 dinners | 9.85 | |
| Taxis to & from Museum | <u>1.50</u> | |
| | 45.00 | 45.00 |
| TOTAL | | <u>\$192.63</u> |

Expenses incurred during trip to New York for conferences at
The Museum of Modern Art May 23rd and 24th, 1961.

VAN DEREN COKE
1434 N. W. 7th ROAD
GAINESVILLE, FLORIDA

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Letter was mailed July 1st

June 26, 1961

Dear Mr. Coke

Dear Mr. Coke:

Mr. d'Harnoncourt has asked me to inquire about an itemization of your expenses in connection with your trip to New York on May 23rd. The Museum would like to reimburse you but needs your account of expenses in order to do so. If you send an itemization to me I will send it on to the Treasurer's Office.

Sincerely yours,

Ellen MacKethan
Secretary to the Director

Mr. Van Deren Coke
1134 N. W. 7th Road
Gainesville, Florida

I will of course be in touch with you with best regards.

J. V. H.
[Signature]

July 2nd
1/2 Board Lippold
W. DANVILLE
VERMONT

| | | |
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This letter was mailed July 2nd

Dear Mr. Coke

Thanks you for the fascinating record
of the "Owl Totem" it looks like a
wonderful piece.

I am glad to know that you have
had such good offers from both Arizona
and your own Institution since we are
still in the process of rethinking the whole
problem of the Dept of Protograply and
would not want to jeopardize the donors
of any contribute while waiting for a decision.
It may well be several months before we
can make the final selection on the basis
of new formulated plans.

I will of course be in touch with you
with best regards.

Yours faithfully
T. S. Hart

July 2nd

% Richard Lippold
W. DANVILLE
VERMONT

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cc: Mr. d'Harnoncourt (Vermont)
GAINESVILLE

DEPARTMENT OF ARCHITECTURE & FINE ARTS
MUSEUM OF MODERN ART

June 28, 1961
*(noted)
June 29, 1961
em*

Mr. Van Deren Coke
1434 N. W. 7th Road
Gainesville, Florida
New York 19, New York

Dear Mr. d'Harnoncourt: Dear Mr. Coke:

I have just read your letter to Mr. d'Harnoncourt dated June 19th and the enclosed copy of The Florida Anthropologist. Mr. d'Harnoncourt is on vacation and does not expect to return to his office until the end of next month. He will be in touch with you as soon as he returns. I have read the fact sheet that the Unit has agreed to meet the raise in rank and salary offered by Arizona. I feel that there may be opportunities at Tempe which do not exist here.

Sincerely yours,

I plan to go to Arizona for a few days at the end of June, but I would like you to know that whatever my decision is, my interest in the Museum of Modern Art is of paramount importance, and I would like to have my name considered at such a time as the committee makes its selection of a new Director of Photography. I am enclosing a brief curriculum vitae for your files. It was prepared last year and is a little out of date but has the major items covered.

Mr. Van Deren Coke
1434 N. W. 7th Road
Gainesville, Florida

I find the drawing of the owl on the smaller folder gives a much better representation of the carving than the photograph.

With best wishes.

Sincerely,

(Signature)
Van Deren Coke

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UNIVERSITY OF FLORIDA
GAINESVILLE

COLLEGE OF ARCHITECTURE & FINE ARTS
DEPARTMENT OF ART

June
19 th
1 9 6 1

(received
June 27, 1961
em)

Mr. René d'Harnoncourt, Director
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. d'Harnoncourt:

I have just returned from a short visit to my home in Lexington, Kentucky, and will start teaching summer school tomorrow. When I read my mail I found that Dr. Harry Wood, the chairman at Arizona, wished to re-extend their offer, which I had decided to decline, and asked that I at least come out for a few days on a consulting basis. Despite the fact that the University of Florida has agreed to meet the raise in rank and salary offered by Arizona, I feel that there may be opportunities at Tempe which do not exist here.

I plan to go to Arizona for a few days at the end of June, but I would like you to know that whatever my decision is, my interest in The Museum of Modern Art is of paramount importance, and I would like to have my name considered at such time as your committee makes its selection of a new Director of Photography. I am enclosing a brief curriculum vitae for your files. It was prepared last year and is a little out of date but has the major items covered.

I thought you might find interesting the attached copy of The Florida Anthropologist. The drawing of the owl on the smaller folder gives a much better representation of the carving than the photographs.

With best wishes.

Sincerely,


Van Deren Coke

VDC/eb

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VAN DEREN COKE

Curriculum Vitae

Born: July 4, 1921. Lexington, Kentucky

Married: Eleanor Browning Barton, 1943

Two children: One girl, one boy.

(Mrs. Coke has an AB degree in Art History and French from Swarthmore College and a M.Ed. degree from the University of Florida granted, June, 1961.

EDUCATION

1935-1939 Woodberry Forest Preparatory School, Virginia.

1939-1942 University of Kentucky (Left to accept Naval commission.)

1942 Cornell University, Naval Intelligence Indoctrination.

1956 University of Kentucky, completed work for AB degree, Major in History, Minor in Art History.

July, entered Indiana University Graduate School

1958 January, granted MFA degree (64 credit hours - 34 in Art History, 30 in Sculpture and Photography).

1958 Ph.D. (in process) in Art History, Harvard University.

OTHER ADVANCED STUDY

1941 Clarence White School of Photography, New York, special student, June, July.

1952 Ansel Adams Creative Photography Workshop, San Francisco, July, August.

1955 Ansel Adams Photography Workshop, Yosemite, July.

1956 New York State University Foreign Study Course in Art History (graduate level work for nine weeks in various European Schools: Ecole de Louvre, American Academy, Rome, British Academy, Florence, University of London, and University of Freiburg.)

1957-1958 Assistant to Prof. Robert Laurent in executing a monumental fountain project for bronze casting, at the American Academy in Rome.

TEACHING EXPERIENCE

1942 Training Officer for unit of Photographic Laboratory, ONI, Washington, D.C.

1943 Training Officer for USS Stanton, a Destroyer Escort.

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-2-

- 1944 As Commanding Officer, LST 494, carried out training of officers and crew (75% of personnel had not had previous sea experience).
- 1948 Sales Training Director of approximately 40 sales candidates for Van Deren Hardware Company.
- 1950-1955 Taught private classes in Creative Photography.
- 1956-1957 Taught four sections of an art survey as Graduate Assistant at Indiana University.
- 1958 January, to date, Assistant Professor in Department of Art, University of Florida, teaching Art History and Photography.
- 1960 Appointed to Graduate Faculty to direct M.F.A. Degree Candidates.

OTHER PROFESSIONAL EXPERIENCE

Museum and Gallery Experience

- 1949-1952 Director, Creative Arts Gallery, Lexington, Kentucky. A commercial gallery with regularly scheduled exhibits of paintings, sculpture, prints, photographs and crafts.
- 1955-1956 Curator of Collections, Hunt-Morgan House Museum, Lexington, Kentucky.
- 1956 Organized and selected international invitational exhibition, Creative Photography - 1956, (170 prints) for Fine Arts Gallery, University of Kentucky.
- 1960 Director of Gallery program for Department of Art, University of Florida.

Executive Experience

- 1944-1945 Commanding Officer of LST 494 (complement, 12 officers, 137 men).
- 1945 Entered employment of Van Deren Hardware Company, Inc. Assistant to Sales Director.
- 1948 Sales Training Manager and Vice President.
- 1954-1956 President of Van Deren Hardware Company, Inc., a wholesale distributing firm with annual sales in excess of \$2,000,000.
- 1956 June, resigned as President of Van Deren Hardware Company to pursue studies in Art History.

Naval Service

- 1942 March, commissioned Naval Intelligence Officer USNR, assigned as an officer in charge of a Photographic Laboratory for Naval Intelligence, Washington, D.C.

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- 1943 Assigned to sea duty on Destroyer Escort (USS Stanton) in Atlantic, Caribbean and Mediterranean waters.
Duties - Gunnery Division Officer and Senior Watch Officer.
- 1944 Assigned to command of LST 494 for Pacific campaigns.

LISTED

Who's Who in the South and Southwest

PUBLICATIONS

Articles and Reviews

- "'Creative Photography - 1956,' An Evaluation." Aperture magazine, Vol. 4, No. 1, 1957, pp. 4-29.
- "'Coke Collection,' Suggestive guide in formulating a collection of fine photographic prints." Indiana University Art Center Review, Spring, 1958, Total Issue.
- "When Photography was a Marvel." Louisville Courier-Journal Magazine, April 19, 1959, pp. 32-36.
- "Two Paintings by George Inness." The Register of the Museum of Art, The University of Kansas, June 1959, pp. 16-22.
- "Review of 'Masters of Photography' by Beaumont Newhall." Infinity magazine. Vol. VIII, No. 1, Jan. 1959, pp. 21-22.
- "The Photographs of Eugene Meatyard." A critical evaluation. Vol. 7, No. 4, 1959, pp. 154-168. Aperture
- "The Art of Photography in College Teaching." College Art Journal, Spring 1960, pp. 332-342.
- "The Influence of Photography on 19th Century American Painting." Art in America, to appear Fall, 1961.
- "Review of 'Under the Sun' by Nathan Lyons, Syl Labrat, and Walter Chappell." Aperture magazine 8:4, 1960 pp. 198-202.
- "The Use of Brady's Photographs by American Portrait Painters," Aperture magazine, to appear Fall 1961.
- "Photographs as Sources for Two Delacroix's Drawings," to appear in the Art Journal in 1961.
- "Photography Extends the Vision of: Degas, Eakins, Meissonier and Remington." To appear in Aperture magazine, Spring 1962.

Creative Photographs Published

American Artist magazine

American magazine

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- Amerika Illustrated (Russian Language)
- Ameryka Illustrated (Polish Language)
- Aperture magazine
- Art in America
- Camera 35
- Camera Mainichi: Japanese
- College Art Journal
- Louisville Courier-Journal Magazine
- Modern Photography magazine
- National Geographic Magazine
- New York Times Potogravure magazine
- Photography magazine (English) portfolio scheduled for winter 1961-62.
- Photography International Annual (London)
- Photography (Italian Edition)
- Photo Maxima International Annual
- Popular Photography magazine
- U.S. Camera Annual
- U.S. Camera magazine

RECENT LECTURES

- Tulane University, "The Influence of Photography on Painting in the Nineteenth Century" and "Photography and Impressionism."
- Southeastern College Art Conference, "Some Classic Sources of the Art of Renior."

EXHIBITIONS

- Creative Photography (where a representative group of prints was exhibited)
- 1940 University of Kentucky Art Gallery - One man show.
- 1955 Caravan Gallery, New York - Two man show.
Allen R. Hite Institute of Art, Louisville - One manshow.
University of Texas Art Department Gallery - One man show.
- 1956 Parent Magazine Gallery, New York - One man show.

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- 1957 Louisville Art Center - Group show.
 Royal Ontario Museum, Toronto - Group show.
 De Carava Gallery, New York - Two man show.
 George Eastman House Museum, Rochester - Group show.
- 1958 Wheaton College Art Gallery, Norton, Mass. - One man show.
 College of Architecture and Fine Arts, University of Florida - One man show.
 Jacksonville Museum of Art - Group show.
 Indiana University Art Gallery, Bloomington - Group show.
 University of Chattanooga Art Gallery, One man show.
- 1959 Davison Museum of Art, Middletown, Conn. - One man show.
 Tulane University Art Department Gallery, New Orleans - One man show.
 White Museum of Art, Ithaca, New York - Group show.
 University of Nebraska Art Gallery, Lincoln - Group show.
 Fine Arts Gallery, University of Kentucky - One man show.
- 1960 Gateway Gallery, San Francisco, California - Group show.
 Gallery X, Department of Art, University of Florida - Two man show.

Recent Invitational Exhibitions of Photographs

- 1959 "National Invitational Photography Exhibition," Indiana University, Bloomington, Indiana.
- 1959 "Photography at Mid-Century," George Eastman House, Rochester.
- 1959 "On the Theme of Love," Limelight Gallery, New York City.
- 1960 "Photographs by Professors," Limelight Gallery, New York City.
- 1960 "Photographers of the New Generation," International Biennale, Milan, Italy.
- 1961 60 print one man show scheduled for November - George Eastman House.

Sculpture Exhibited (selection by jury)

- 1958 Portland (Maine) Museum of Art
- 1959 Delgado Museum of Art, New Orleans
 Norton Museum of Art, West Palm Beach
 Oganquit Art Association Gallery, Oganquit, Maine
- 1960 Jacksonville Art Museum
- 1961 Ringling Art Museum, Sarasota, Florida.

AWARDS

- Photography International: 1955, 1956, 1957.
- Modern Photography International: 1956.
- U.S. Camera International: 1957, 1958, 1960.

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National Newspaper - Eastman Kodak (First Award, \$1,000) 1956.

"New Talent USA" 1960 Art in America Award.

TRAVEL

Mexico: summers, 1946, 1947, 1948, 1949, 1960.

Europe: summers, 1939, 1954, 1956; five months 1957-58, Italy.

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MODERN ART

JUN 26, 1961

Terrence Coke

REMINDER

DLS

PD

MUSEUM OF MODERN ART

JUNE 2, 1961

MR. VAN DEREN COKE
1134 NORTH WEST 77 ROAD
GAINESVILLE, FLORIDA

SORRY CANNOT GIVE FINAL DECISION UNTIL AFTER MEETING WITH
LAST CANDIDATE TOMORROW SATURDAY AFTERNOON. WILL WIRE
YOU IMMEDIATELY AFTER MEETING.

REN RENE D'HARNONCOURT

Charge: Director's Office

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THE MUSEUM OF MODERN ART

cc: Mrs. John D. Rockefeller 3rd Date March 20, 1961

To: Mr. René d'Harnoncourt Re: Van Deren Coke

CLASS OF SERVICE
This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

SYMBOLS
DL = Day Letter
NL = Night Letter
LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination

NC166 AB432 D
A GOA189 NL PD GAINESVILLE FLO 1
RENE D'HARNONCOURT 1961 JUN 1 PM 8 31
MUSEUM OF MODERN ART 11 WEST 53 ST NYK
JUST RECEIVEDDDD
IRE FROM PRESIDENT OF ARIZONA UNIVERSITY GIVING ME ONLY UNTIL
JUNE 5 TO ACCEPT THEIR ATTRACTIVE OFFER. CAN YOU POSSIBLY WIRE
DECISION OF THE MUSEUM IN REGARD TO PHOTOGRAPHY DIRECTORSHIP
BY JUNE 2. ADDRESS TO 1434 NORTH WEST 77 ROAD
VAN DEREN COKE.

Decision Meeting - Tomorrow ^(Saturday) early afternoon sorry cannot wire or phone before then -

Thorne

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THE MUSEUM OF MODERN ART

cc: Mrs. John D. Rockefeller 3rd

Date March 20, 1961

To: Mr. René d'Harnoncourt

Re: Van Deren Coke

From: Monroe Wheeler

CONFIDENTIAL

Dear René:

Beaumont Newhall phoned today to say that he thought we should seriously consider Van Deren Coke for our Photography Department. He says that he has developed extraordinarily as an art historian in the time that he has known him. He gave me these facts:

Born 1921 in Kentucky. He is married and has children. Worked in his father's wholesale hardware company and became its president. Resigned six or seven years ago to devote his life to photography as a division of art history. Obtained M. A. degree at the Fogg. Now a professor of the history of art at Florida State University and works summers at the Fogg for Ph. D. He has an excellent private collection of photography, which he has catalogued, and has been documenting for some time the use of photography by great artists. He is enthusiastic and aggressive.

Beau thinks we should see him. He tried to get him to join his staff at Eastman House; he declined, but he asked Beau to speak for him if there was ever an opening with us. Peter Selz met him once, and liked him.



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VAN DEREN COKE
1434. NORTH WEST 7th ROAD
GAINESVILLE FLORIDA.

SORRY. COMMITTEE DECIDED ON FURTHER CONSIDERATION
OF POSITION AND ~~RECON~~ PLANS. IN VIEW THIS SUGGEST
YOU FEEL FREE ACCEPT OTHER OFFERS.

Trens' d'Hamoncourt.

sent by
Mr. d'Hamoncourt
on June 4, 1961