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cc: Mr. Wheeler

BEATON  
No. 100th St

September 8, 1944

Dear Mr. Beaton:

August 29, 1944

I am delighted to receive the three photographs from Vogue. The one with the ceiling trailing down is particularly handsome, and I am grateful to you, to Monroe, and to Vogue, for making it possible for us to have them.

I am also eager to have some of your earlier work, such as the fine "Dali and Gala" and the "Stein and Toklas with Wire". Are the negatives for these available, and is there any way in which the Museum can acquire them?

Faithfully,

Nancy Newhall  
Acting Curator of  
Photography

Our Collection serves not only as exhibitions which we present in New York for numerous travelling exhibitions which we send to over a hundred American cities and twelve foreign countries. The Museum of Modern Art is, as you know, a non-profit educational institution.

We are at present preparing a volume on the history of photography that is shown to our Collection and we are particularly anxious to have it include your work. Therefore we should appreciate having anything that you can send us as soon as possible.

Thank you for the courtesy of your classification.  
I am  
Mr. Cecil Beaton  
St. Regis Hotel  
Fifth Avenue and 55th Street  
New York 19, New York  
Very sincerely yours,

NN:vh

Mr. Cecil Beaton  
Hotel St. Regis  
5th Avenue and 55 Street  
New York, N. Y.

HISTORY OF PHOTOGRAPHY

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cc: Mr. Wheeler

BEATON  
No. 100 Reg. Bldg.

September 8, 1944

Dear Mr. Beaton:

August 29, 1944

I am delighted to receive the three photographs from Vogue. The one with the ceiling trailing down is particularly handsome, and I am grateful to you, to Monroe, and to Vogue, for making it possible for us to have them.

I am also eager to have some of your earlier work, such as the fine "Dali and Gala" and the "Stein and Toklas with Wire". Are the negatives for these available, and is there any way in which the Museum can acquire them?

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I am,  
Very sincerely yours,  
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St. Regis Hotel  
Fifth Avenue and 55th Street  
New York 19, New York

NN:vh

Mr. Cecil Beaton  
St. Regis Hotel  
5th Avenue and 55th Street  
New York, N. Y.

NN:vh

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BEATON  
re Photog. Boss

June 29, 1949

August 29, 1944.

Dear Mr. Beaton:

I am writing to solicit your kind collaboration on behalf of the permanent Photography Collection of the Museum of Modern Art. The Museum, as you may know, has the finest and most representative Photography Collection of any museum of the United States. However, we are sadly lacking in the work of two of the great photographers of our time--you and Edward Steichen--and we would like to be able to correct these omissions. I saw Commander Steichen last week and he has generously agreed to provide us with representative examples of his work. And now I am writing to you to make a similar request. We would like to have your selection of a few of the finest photographs you have made for your government during the last three years and also specimens of your previous portrait and fashion photography.

Our Collection serves not only as the nucleus for all photography exhibitions which we present in New York but also for numerous travelling exhibitions which we send to over a hundred American cities and twelve foreign countries. The Museum of Modern Art is, as you know, a non-profit educational institution.

We are at present preparing a volume on the history of photography that is shown in our Collection and we are particularly anxious to have it include your work. Therefore we should appreciate having anything that you can send us as soon as possible.

Thanking you in advance for the courtesy of your consideration, I am

Very sincerely yours,

Mr. Cecil Beaton  
Hotel St. Regis  
5th Avenue and 55 Street  
New York, N. Y.

MW:lf

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CC: Miss Ulrich  
Miss Pernas



111, Madison Avenue, NEW YORK 17, N.Y.  
Miss Ulrich

June 29, 1949

July 28, 1949

Dear Harry Scherman:

Dear Monroe:

I am sending you herewith a copy of the Museum of Modern Art's newest publication "The History of Photography". It is not often that we publish a book that might have sufficient popular appeal to be eligible as a Book-of-the-Month Club dividend, so I am sending this along on the off-chance that it might interest you. Edward Steichen tells me that there are twenty million amateur photographers in the country and I think they would all benefit by what this book has to say.

With kindest remembrances to you and Fernadine, I am,

Sincerely yours,

Cordell /s/ Monroe Wheeler

Harry Scherman

Mr. Harry Scherman, Esq.  
Business President,  
Book-of-the-Month Club, Inc.  
385 Madison Avenue  
New York 17  
New York

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Book-of-the-Month Club INC.



385 Madison Avenue NEW YORK 17, N.Y.

COPIED FOR:  
Mr. Newhall  
Miss Pernas  
Miss Ulrich

*Editorial Board* DOROTHY CANFIELD • CHRISTOPHER MORLEY • CLIFTON FADIMAN • JOHN P. MARQUAND • HENRY SEIDEL CANBY, *Chairman*

July 26, 1949

Dear Monroe:

Thanks for the copy of THE HISTORY OF PHOTOGRAPHY. It is a very striking book, indeed, and I am happy to have it. I'm afraid, however, that it is not the kind of volume we can use as a book-dividend. We have found in the last few years that books on photography just haven't quite the general appeal--for this particular purpose--that other types of books have.

Bernardine and I are off at the end of this week for a trip to Europe. I do hope to see you when we get back.

With all good wishes,

Cordially,

Harry Scherman

HS:PC

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Mr. Newhall  
Miss Ulrich  
Miss Pernas

March 10, 1950

Dear Miss Weiner:

Your letter of February 23rd to Simon and Schuster, regarding a Czechoslovakian translation of Beaumont Newhall's HISTORY OF PHOTOGRAPHY, has been referred to this office. The problem of publishing a book of this kind is not merely one of translation but of photographs. Many of the photographs used in this volume came from private collections and a great deal of research is involved in reassembling them. In addition to the customary advance, therefore, you would also have to pay \$165. or more for photographs.

Mr. Wheeler is now in Europe and is not expected back at the Museum until the end of April. We would be very happy to have Mr. Newhall's book available in Czechoslovakia, and, should you wish to discuss the matter further, I suggest you telephone our Treasurer and Business Manager, Miss Ione Ulrich.

Very sincerely yours,

Secretary to Mr. Wheeler

Miss Gertrude S. Weiner  
Foreign Rights Department  
Curtis Brown, Ltd.  
347 Madison Avenue  
New York 17, New York

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Curtis Brown, Ltd. LONDON PARIS NEW YORK

ALAN C. COLLINS, PRESIDENT 347 MADISON AVENUE, NEW YORK 17 MURRAY HILL 6-6170 CABLES: BROWNCURT

MRS. SEWELL HAGGARD  
NAOMI BURTON

February 23, 1950

Peter Schwed, Esq.  
Simon and Schuster Inc.  
1230 Sixth Avenue  
New York City

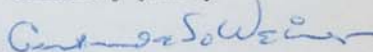
Dear Mr. Schwed:

Through our representative in Prague, we have received an expression of interest in THE HISTORY OF PHOTOGRAPHY by Newhall.

Do you control the translation rights, and if so, may we handle the Czechoslovakian rights in your behalf? If they are not in your hands, would you please put us in touch with the right places?

We would need to have, of course, a copy of the book to submit to the interested people.

Sincerely yours,

  
Gertrude S. Weiner  
Foreign Rights Department

GSW:dw

Rec'd 2/29/50



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GEORGE EASTMAN HOUSE, INC.  
900 EAST AVENUE  
ROCHESTER 7, NEW YORK

—•—  
A MEMORIAL TO GEORGE EASTMAN TO SHOW THE  
PROGRESS IN THE ART AND SCIENCE OF PHOTOGRAPHY

December 11, 1950

Mr. Monroe Wheeler *MW*  
Director of Exhibitions and Publications  
The Museum of Modern Art  
11 West 53rd Street  
New York, New York

Dear Monroe:

Thank you for your letter which I found on my return from Chicago. I have made inquiries here and I am afraid from what I hear that the chances of Mr. Hatje getting a subsidy from the German branch of Kodak is very slim. These foreign companies are independent of the American one and the German company is just getting on its feet. However, let us see what Mr. Hatje can do and as soon as we have word from him I will undertake to get the rest of the photographs.

Faithfully,

*Bean*  
Beaumont Newhall  
Curator

EN:cm

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GEORGE EASTMAN HOUSE, INC.  
900 EAST AVENUE  
ROCHESTER 7, NEW YORK

November 28, 1950

A MEMORIAL TO GEORGE EASTMAN TO SHOW THE  
PROGRESS IN THE ART AND SCIENCE OF PHOTOGRAPHY

October 11, 1950

Dear Beau:

Mr. Monroe Wheeler As to the German edition of the HISTORY OF  
Museum of Modern Art  
11 West 57th Street, New York 19, New York

of October 11th, saying that you had obtained one-third  
Dear Monroe:  
of the photographs. Mr. Hatje came in today to say that  
I have already rounded up about a third of the  
photographs. He has to discuss the book with booksellers in Germany  
History of Photography. Please let me know  
if the German edition is going to be published and that he is trying to get a subsidy for it from the  
so, I will proceed with collecting the rest of the  
pictures Eastman Kodak German branch. He will not have an answer

for us until January.

Steichen left this morning for Washington  
to go on special assignment to Korea for a month. I  
hope he will come back soon.

Faithfully yours,

Mr. Beaumont Newhall  
George Eastman House, Inc.  
900 East Avenue  
Rochester 7, New York

*not reply from 11/28/50*

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GEORGE EASTMAN HOUSE, INC.

900 EAST AVENUE  
ROCHESTER 7, NEW YORK

A MEMORIAL TO GEORGE EASTMAN TO SHOW THE  
PROGRESS IN THE ART AND SCIENCE OF PHOTOGRAPHY

October 11, 1950

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

Dear Monroe:

I have already rounded up about a third of the photographs from which we made cuts for the History of Photography. Please let me know if the German translation is now definite. If so, I will proceed with collecting the rest of the pictures or substitutions for them.

Yours,

*Beau*

Beaumont Newhall  
Curator

BN:cm

*Await reply from Hatje -*

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GEORGE EASTMAN HOUSE, INC.  
900 EAST AVENUE  
ROCHESTER 7, NEW YORK

A MEMORIAL TO GEORGE EASTMAN TO SHOW THE  
PROGRESS IN THE ART AND SCIENCE OF PHOTOGRAPHY

October 2, 1950

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

Dear Monroe:

On my return to Rochester from vacation, I find your letter with the news about the German edition of the "History of Photography". I agree with you that it would be fine to have the book appear in a foreign edition and I would be glad to see what can be done about collecting photographs to send to Stuttgart. There is no particular problem about the historical photographs, we might have to make a few substitutions for the plates made in 1937 but this might even be an improvement. As to modern photographs, we would have to write to each one asking if they would contribute. Would you be willing to do this if I supply you with the addresses and full specifications?

I am glad that S and S feel that a pamphlet history is okay to do. I will let you know if Falk Publishing Company still wants it done.

Had a wonderful time with the Bayers at Aspen.  
All best.

Sincerely,

*Beaumont*  
Beaumont Newhall  
Curator

BN:cm

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September 15, 1950

Dear Beaur:

September 15, 1950

Mr. Gerd Hatje of the Verlag Gerd Hatje in Stuttgart has come to see us about a German edition of your History of Photography. He wonders whether it will be possible to supply plates from which they could make new plates in Germany, as the cost of making and shipping American electrotypes is prohibitive. A long time ago you asked me about the Falk Publishing Company's proposal that you do a pamphlet based on the History of Photography. When I first spoke to Simon and Schuster about this they frowned on the idea; but now they say that they do not think such a pamphlet history would affect the sale of the big book, which would be all feasible to you?

So if you are still inclined to do it, the way is clear. I am therefore returning to you their letter, which you had sent to me. If you do the book, I think it would be good for us both if you mentioned that the text was based on the larger history published by the Museum of Modern Art.

We would, however, like to see this publication made available in Germany, simply from the Faithfully yours, Museum prestige abroad. So far the cost of making plates for our books has been only an obstacle that only one foreign edition has appeared. That was Print in U.S.A. and for that the U. S. Army subsidized the plate costs.

MW:JB

With best regards,

Faithfully yours,

Mr. Beaumont Newhall  
George Eastman House, Inc.  
900 East Avenue  
Rochester, New York

MW:JB

Mr. Beaumont Newhall  
George Eastman House, Inc.  
900 East Avenue  
Rochester, New York

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GEORGE EASTMAN HOUSE, INC.  
900 EAST AVENUE  
ROCHESTER 7, NEW YORK

A MEMORIAL TO GEORGE EASTMAN TO SHOW THE  
PROGRESS IN THE ART AND SCIENCE OF PHOTOGRAPHY

September 15, 1950

Dear Beau: January 27, 1950

Mr. Gerd Hatje of the Verlag Gerd Hatje in Stuttgart has come to see us about a German edition of your History of Photography. He wonders whether it will be possible to supply photographs from which they could make new plates in Germany, as the cost of making and shipping American electrotypes is prohibitive, especially since we are keeping the forms of your book standing for a new edition. Mr. Hatje proposes that, in the case of unique photographs which could not be sent to Germany, you delegate someone in France or Germany, in whose taste and judgement you have confidence, to select European counterparts. Does this plan sound at all feasible to you?

There would not be much money in this edition for anyone. As they would have to pay a translator 5% they can pay us only 5%, which we would share with you, and out of our share the cost of prints would have to be paid.

We would, however, like to see this publication made available in Germany, simply from the point of view of Museum prestige abroad. So far the cost of making plates for our books has been such an obstacle that only one foreign edition has appeared. That was Built in U.S.A., and for that the U. S. Army subsidized the plate costs.

With best regards,  
to see you then.

Faithfully yours,

All best,

Beau

Mr. MW:JB  
The Museum of Modern Art  
11 Mr. Beaumont Newhall  
George Eastman House, Inc.  
900 East Avenue  
Rochester, New York

*OK MW*  
*with Newhall*  
*that when*  
*done.*  
*10/15/50*

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GEORGE EASTMAN HOUSE, INC.  
900 EAST AVENUE  
ROCHESTER 7, NEW YORK

A MEMORIAL TO GEORGE EASTMAN TO SHOW THE  
PROGRESS IN THE ART AND SCIENCE OF PHOTOGRAPHY

January 27, 1950

Dear Monroe:

Thank you very much for sending a copy  
of the book to Sam Tata.

I have received a letter from Dr. I. B. Cohen, Managing Editor of ISIS. This, as you know, is a periodical devoted to the history of science. They gave an excellent review of the first edition of the history and now they would like to have a copy of the new edition. If you agree that it would be useful to have the book reviewed in this periodical, I wonder if you would have a copy sent to Dr. Cohen, whose address is: Widener Library, 185, Cambridge 38, Mass.

I also learned from Percy W. Harris, the editor of the MINIATURE CAMERA magazine, 9 Cavendish Square, London, W.1, that they have not received a copy for review. I think it would be advantageous if one was sent to them.

I shall be in New York Tuesday and hope to see you then.

All best,

Beau

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

OKM  
with Beaulieu  
that we know  
dresses  
Told Beaulieu  
when he was in  
KS

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900 East Ave., Rochester 7, N. Y.

July 29, 1949

Dear Beaumont:

William Leisner-Haent has just written as follows:

"Just glanced at your new book for a few moments yesterday at the Museum and want to congratulate you! It's an item that looks very fine & should prove decidedly **July 29, 1949** reading for my colleagues in the more serious library world. That is the reason why I would like to review the book in "College and Research Libraries," where it will reach readers who might not readily see the usefulness of such a book for the **Dear Beaumont:** al librarian.

Many thanks for your letter of July 27. I am delighted that Mr. Ferguson will send the photography book to the top camera columnists.

Regarding the Swedish edition, we have heard from A. B. Ljus, a publisher in Stockholm, that he is interested provided it will not cost too much. Miss Keech will send you a letter from Harry Sherman, president of the Book-of-the-Month Club, who, I regret to say, has turned us down.

Société française de Photographie:

I will send a copy to Mr. Riobo. As to Mr. Bandini, we are already in close touch with two Italian book sellers there, so I do not think we have to call on Mr. Bandini. I will, however, send him a copy of the book for review.

As ever,

Faithfully yours,

Beaumont

Mr. Beaumont Newhall  
George Eastman House, Inc.  
900 East Avenue  
Rochester 7, New York



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Miss Chamberlain  
Miss Pernas

900 East Ave., Rochester 7, N. Y.

July 20, 1949

Dear Monroe:

Hellmut Lehmann-Haupt has just written me as follows:

"Just glanced at your new book for a few moments yesterday at the Museum and want to congratulate you! Its an item that looks very fine a should prove decidedly worthwhile reading for my colleagues in the more serious library world. That is the reason why I would like to review the book in "College and Research Libraries," where it will reach readers who might not readily see the usefulness of such a book for the professional librarian.

"Could you cause a review copy to be sent to me?"

I'm sure that you will agree with me that this is a good opportunity for us to reach a special field. Hellmut writes on the letter paper of the School of Library Service, Columbia University, New York 27, N. Y.

The same mail brought me a nice note from the Secretary of the Société française de Photographie:

"...votre livre est très bien fait, je vous en fais tous mes compliments et je ne manquerai pas d'en parler sous la rubrique "Bibliographie" dans la "Chronique Mensuelle."

As ever,

Beau.

Mr. Joseph Beall  
George Eastman Library, Inc.  
900 East Avenue  
Rochester 7, New York

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CC: Miss Ulrich  
Miss Pernas  
Miss Chamberlain

July 19, 1949

Dear Beaux,

A Swedish translation is the July 21, 1949 expected  
of course I would agree, and your suggestion that the profit of  
the sale of foreign rights be shared equally between us is entirely  
satisfactory.

The position of reproduction rights for the illustrations  
Dear Beau:

used in foreign editions is ambiguous. When I asked the  
In reply to your letter of July nineteenth I think that  
we had better not make any definite arrangements for our work the  
foreign publication for a couple of months. This will  
give us time to see whether any other countries are  
interested so that we can make an arrangement with the  
photographers that will cover all editions. The pay-  
ment for foreign rights is still very small and in view  
of the plate cost to the publisher of this book, it  
would be difficult to get more than the normal advance  
which varies from \$200 to \$500. This sum is, of  
course, an advance against future royalties which are  
calculated in most cases at 7-1/2%. I will let you  
know what we hear from the Swedes. (See Coburn for the Octopus, page 202.)

I would like to offer the photographers some kind of payment for  
release to camera columnists. If you or Eastman would  
like to write to them offering copies of the book to  
those who promise to review it, we shall be glad to send  
out the review copies.

Said if we split this cost between us. But I have no idea if this  
I did indeed write to Harry Scherman, the president of  
the Book-of-the-Month Club and sent him a copy of the book. I am  
book, but have, as yet, had no response. I also checked  
with friends at Doubleday which owns the Literary Guild, would all  
but they were not interested.

We, too, were delighted with the TIMES and HERALD-TRIBUNE  
reviews. The TIMES, especially, is tremendously important.  
Now I am looking forward eagerly to Roger Butterfield's  
piece in the SATURDAY REVIEW.

were about how much is involved with the sale of foreign rights.  
Faithfully yours,

I was immensely pleased with the Bourne-White review and with  
the one in the Herald Tribune. /s/ Monroe Wheeler

Mr. Beaumont Newhall that he has just finished the review of my  
George Eastman House, Inc.  
900 East Avenue for the Nat. Rev., so I think we can count on  
Rochester 7, New York  
another good boost. People here are asking about the release date.

Is it all right to let Kodak get out a publicity release now?  
Another division of Kodak, the Editorial Service Bureau, is sending

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COPIED FOR: Miss Ulrich  
Miss Pernas  
Miss Chamberlain

July 19, 1949

Dear Monroe,

A Swedish translation is the last thing I expected! Of course I would agree, and your suggestion that the profit of the sale of foreign rights be shared equally between us is entirely satisfactory.

The position of reproduction rights for the illustrations used in foreign editions is ambiguous. When I asked the various photographers for permission to reproduce their work the thought never occurred to me to ask for anything more than the right to reproduce in the American edition. I have always felt that a picture book depends on three parties: publisher, photographers and writer. We have, by giving each photographer whose work is reproduced a copy of the book, made token payment. (In one case only a fee was demanded and paid: \$25 to Coburn for the Octopus, page 202.)

I would like to offer the photographers some kind of payment for other editions, say \$10 per picture. This would cost about \$480 if all the illustrations were reprinted. I think that it would be fair if we split this cost between us. But I have no idea if this is reasonable as I do not know what the profit might be. I am reasonably sure that the photographers, if I wrote them, would all agree to foreign reproduction rights without payment; but this seems taking advantage. Certainly we would want to bring the matter up to save embarrassment and to clear ourselves. Please tell me a little more about how much is involved with the sale of foreign rights.

I was immensely pleased with the Bourke-White review and with the one in the Herald Tribune. We could hardly ask for better! Butterfield writes me that he has just finished the review of my "wonderful book" for the Sat. Rev., so I think we can count on another good boost. People here are asking about the release date. Is it all right to let Kodak get out a publicity release now? Another division of Kodak, the Editorial Service Bureau, is sending

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-2-

a blurb to all the camera columnists in the country, of which I learned today there are over a hundred. And the book is being added---along with hypo and lenses and film---to the Kodak catalogue or price list.

*Yes*  
Have you sounded out book club possibilities? I am probably much too optimistic, but the fact that the reviewers and those who have written me have all stressed the readability of the book and praised its narrative quality, make me wonder if it might not meet with acceptance. At least it is worth a try.

Thank you very much for the check. It was delightful surprise to receive all of the advance. *?*

I can't tell you how satisfied I am with the book. It is a beautiful <sup>e</sup> piece of layout and printing.

Yours ever,

*Beaumont*

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CC: Miss Ulrich  
Miss Pernas

GEORGE EASTMAN HOUSE, INC.  
900 EAST AVENUE  
ROCHESTER 7, NEW YORK

A MEMORIAL TO MONROE WHEELER TO MARK THE  
FIFTIETH ANNIVERSARY OF HIS DEATH  
July 11, 1949

July 11, 1949

Dear Beau:

Will you please send me five more copies of the History. I gave one of my personal copies to I was delighted with the review of your book in the Sunday TIMES yesterday. Today we had an inquiry for the Swedish rights of the book from A. B. Ljus Verlag. Their agent here said that they would not be able to use as many illustrations as we had but we have sent a copy of the book off to them at once.

Inasmuch as we have to conduct all of the negotiations for foreign editions, which in the case of illustrated books are often extremely complicated, we have adopted the policy of all other publishers, in sharing equally with the author the proceeds obtained from foreign rights. This, however, does not take into account any payment to artists or photographers whose work may be reproduced. I am writing you now to ask whether this problem of payment to the photographers will arise in the case of foreign editions of your book, for I am sure we shall have other requests.

The Museum of Modern Art

Miss Ulrich says we are sending you a nice fat check which you have certainly earned. Everyone is delighted both with the text and the choice of illustrations.

Requested: July 13, 1949

Ever yours,

/s/ Monroe Wheeler

Mr. Beaumont Newhall  
George Eastman House, Inc.  
900 East Avenue  
Rochester 7  
New York

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GEORGE EASTMAN HOUSE, INC.  
900 EAST AVENUE  
ROCHESTER 7, NEW YORK

A MEMORIAL TO GEORGE EASTMAN TO SHOW THE  
PROGRESS IN THE ART AND SCIENCE OF PHOTOGRAPHY

July 11, 1949

Dear Monroe:

Will you please send me five more copies of the History. I gave one of my personal copies to George Waters at Kodak who was more responsible than anyone else for getting the color frontispiece. I also sent a copy to Tom Robertson of the Public Relations Department. I think you will agree that these two copies should be credited to the complimentary list. I will pay for the other three copies.

I have been receiving the most gratifying letters of thanks from those to whom we sent copies of the book.

All best

*Bran*

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

Requested: July 13, 1949

*requested  
June 29*

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# THE MUSEUM OF MODERN ART

Date \_\_\_\_\_

To: Mr. Wheeler

Re: \_\_\_\_\_

From: Frances Keech

February 23, 1947

Miss Chamberlain says that she cleared the sending out of review copies of The History of Photography with Mr. Martinot and as a consequence a number have already been sent out without mention of the August 10th publication date. Mr. Leventhal's office agrees that nothing can be done about those already sent out.

When this office shall pay you a royalty of ten percent of the amount received by the Museum from retail sales and five percent of the list price of the book on sales to wholesale distributors. Inasmuch as Stuenkel and Schuster has ordered five thousand copies of this book we shall be able to pay you upon publication your royalty of \$1250. on these copies, based on a list price of \$5. No royalties will be paid on complimentary copies.

Royalties earned on retail sales for the period of July 1 to December 31 will be payable on March 30 and those earned from January 1 to June 30 will be payable on September 30 each year.

It is agreed that the number of pages of text, front matter and biographical index will be the same as in the previous edition but that sixteen additional plate pages will be included.

Your signature of acceptance on the top copy of this letter will serve as a contract. The second signed copy is for your files.

Sincerely yours,

Yours,

Director of Publications

*Beau*

ACCEPTED

Date \_\_\_\_\_

Signature \_\_\_\_\_

*PS Oxford Univ. Press is making the book Murray did with Paul*

MW:tw  
Enclosure

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19

900 East Ave.  
Rochester 7, N. Y.  
June 28, 1949

Dear Beaud:

February 20, 1947

I have just heard from John McFarlane the good news that Kodak is taking 1000 of the History. Of course I wished for more, but Mr. Beaumont Newhall 41 West 43rd Street gives us some good publicity through their channels. New York 19, New York

I spoke with Tom Robertson, who is the Public Relations man at Kodak

Dear Beau:

and who offered to do a release on the book even before we knew that This letter will confirm our oral agreement that the Department of Publications will publish a new edition of your "Photography: A Short Critical History," which will bear the title "A Short History of Photography,"

and so I have sent him one of my personal copies. Would you please Upon this book we shall pay you a royalty of ten percent of the amount received by the Museum from retail sales and five percent of the list price of the book on sales to wholesale distributors. Inasmuch as Simon and Schuster has ordered five thousand copies of this book we shall be able to pay you upon publication your royalty of \$1250. on these copies, based on a list price of \$5. No royalties will be paid on complimentary copies.

Royalties earned on retail sales for the period of July 1 to December 31 will be payable on March 30 and those earned from January 1 to June 30 will be payable on September 30 each year.

It is agreed that the number of pages of text, front matter and biographical index will be the same as in the previous edition but that sixteen additional plate pages will be included.

Your signature of acceptance on the top copy of this letter will serve as a contract. The second signed copy is for your files.

Sincerely yours,

Yours,

Director of Publications

ACCEPTED

Date \_\_\_\_\_

Signature \_\_\_\_\_

PS. Oxford Univ. Press is taking the book. Murray did with Paul

MW:w  
Enclosure



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900 East Ave.  
Rochester 7, N. Y.  
June 28, 1949

Dear Monroe:

I have just heard from John McFarlane the good news that Kodak is taking 1000 of the History. Of course I wished for more, but at least that gives us some good publicity through their channels. I spoke with Tom Robertson, who is the Public Relations man at Kodak and who offered to do a release on the book even before we knew that Kodak was taking part of the edition. Now he can easily do a release and so I have sent him one of my personal copies. Would you please send me another copy to replace the one I gave him? ✓

OK for  
see why.

The thought has probably occurred to you already, but just in case it has not crossed your mind: what about proposing the book to the Book of the Month Club as a dividend item? I know that the chances are 1 to 1000, but if! They took the Currier & Ives lithograph book some time back. I have noticed that people with no interest in photography seem to like the book. Its reception here has been most satisfying to me.

Thanks again for everything!

Yours,

Beau

P.S. Oxford Univ. Press is taking  
the book Nancy did with Paul  
Strand photos!

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GEORGE EASTMAN HOUSE, INC.  
 900 EAST AVENUE  
 ROCHESTER 7, NEW YORK

A MEMORIAL TO GEORGE EASTMAN TO SHOW THE  
 PROGRESS IN THE ART AND SCIENCE OF PHOTOGRAPHY

June 10, 1949

Miss Frances Keech  
 The Museum of Modern Art  
 11 West 53rd St.  
 New York 19, N. Y.

*Whose work is reproduced  
 in the book?  
 not those only mentioned.*

Dear Frances:

I am delighted that Monroe Wheeler wants to send a copy of the History of Photography to all living photographers. I am enclosing a revised list which supersedes the list you now have and which is divided into three parts. I have noted all the living photographers whose work is reproduced or who are mentioned in the text. Oftentimes the mention is so fragmentary that it hardly seems to me worth-while to send them a copy of the book. I do not have all the addresses on hand, but I am sure that you will have little difficulty in looking them up with the clues which I have given.

*to those in the second group.*

I would appreciate receiving six author's copies.

*Has it been received these?*

Inasmuch as I plan to be in New York on June 20, perhaps the simplest thing would be for me to go over the list with you at that time and sign the books.

Yours

Beaumont

*Have books ready for him to sign. Should have "gift of Trustees" relief in each.*

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# THE MUSEUM OF MODERN ART

June 6, 1949

**Date** \_\_\_\_\_

**To:**

Mr. Newhall

**Re:**

History of Photography

**From:**

Frances Keech

Complimentary copies

Mr. Wheeler has noted that Cecil Beaton is not included on your complimentary list for The History of Photography, and he thinks that all living photographers should receive a copy. Would you be good enough to draw up a complete list and send it to us, i.e. in addition to the list we already have.

Mr. Robert Hecht  
Mrs. Dorothy Herman  
Miss M. T. Falbot  
Mr. John A. Deane  
Dr. Heinrich Schwarz  
Mr. Paul Strand  
Mr. Edward Weston  
Mr. Ansel Adams  
Mrs. Barbara Morgan  
Mr. Alexander Alland  
Mr. Todd Webb  
Mrs. Lisette Model  
Mr. Bill Brandt  
Mr. Gjon Mili  
Mr. A. L. Coburn  
Dr. Harold Edgerton  
Mr. Eugene Smith  
Mr. Henri Cartier-Bresson

June 3, 1949

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Complimentary Copies  
*to collaborators on*  
The History of Photography  
by Beaumont Newhall

John Simon Guggenheim Memorial Foundation  
Mr. Ferdinand Reyher  
Dr. C. E. Kenneth Mees  
Mr. Harold White  
Miss Berenice Abbott  
Mr. Alden Scott Boyer  
Société française de Photographie  
Dr. Walter Clark  
Mr. Victor Moyes  
Mr. Helmut Gernsheim  
Royal Photographic Society  
Mrs. Zelda P. Mackay  
Mr. Daniel Masplet  
Mrs. Dorothy Norman  
Miss M. T. Talbot  
Mr. John A. Tennant  
Dr. Heinrich Schwarz  
Mr. Paul Strand  
Mr. Edward Weston  
Mr. Ansel Adams  
Mrs. Barbara Morgan  
Mr. Alexander Alland  
Mr. Todd Webb  
Mrs. Lisette Model  
Mr. Bill Brandt  
Mr. Gjon Mili  
Mr. A. L. Coburn  
Dr. Harold Edgerton  
Mr. Eugene Smith  
Mr. Henri Cartier-Bresson

June 3, 1949

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COPIED FOR: Miss Pernas

GEORGE EASTMAN HOUSE, INC.  
900 EAST AVENUE  
ROCHESTER 7, NEW YORK

A MEMORIAL TO GEORGE EASTMAN TO SHOW THE  
PROGRESS IN THE ART AND SCIENCE OF PHOTOGRAPHY

June 3, 1949

Dear Monroe:

It certainly is a great satisfaction to have copies of the book. I have given away all that I brought from New York and have been pleased with the comments of those to whom I have given copies.

Unfortunately I did not have a chance to see Betty Chamberlain during my hurried morning at the Museum on Tuesday, but I will write her if I find any other outlets for reviews than the list which I gave her some time ago.

When should the book be reviewed? Should we plan it now or wait until August? I get inquiries now and then and would like to know what the policy is. As I explained over the 'phone, we are indebted to a number of people for help in the new edition. I would like to have complimentary copies to send to those who have contributed in some material way. A number of photographers made prints especially for the book, and other people named in the foreword contributed unpublished information and were otherwise of great help. I enclose a list of these people.

I think it would be nice if I signed each of these copies. If you could send the books to me, I will undertake to send them out from Rochester.

Thanks again for all your help and interest.

Yours

*Beau*

EN:ac  
Enclosure

Mr. Monroe Wheeler  
Museum of Modern Art  
New York 19, N. Y.

\$67.50

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COPIED FOR: Miss Pernas  
Mr. Wheeler  
ORIGINAL TO: Miss Ulrich

E. L. HILDRETH & COMPANY  
8 Harmony Place  
Brattleboro  
Vermont

May 25, 1949  
June 14, 1949

Mr. Monroe Wheeler  
Museum of Modern Art  
11 West 53rd St.  
New York 19, N. Y.

Dear Mr. Wheeler:

We appreciate very much your generous suggestion that the HISTORY OF PHOTOGRAPHY be made available to our employees at the same 50% discount which you give your own staff members (which in this instance will mean that our people may purchase the book for \$2.50, instead of the list price of \$5.00). We have been checking with the people who had signed up for the book, and shall plan to send you an order within the next two or three days.

Again with our thanks for your generous consideration, I am,

Very sincerely yours,

/s/

Jouett Blackburn  
General Manager

Mr. Jouett Blackburn  
E. L. Hildreth & Company  
N. B.: Hildreth Order No. 6944:  
Brattleboro  
Vermont

"27 copies A SHORT HISTORY OF PHOTOGRAPHY at \$2.50 \$67.50

"For distribution to employees.

"See your letter of May 25 to Mr. Blackburn"

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CC: Miss Ulrich  
Miss Pernas  
Miss Lipkin

E. L. Hildreth & Company  
Printers

E. L. HILDRETH & COMPANY

May 25, 1949

Miss Frances Pernas  
Museum of Modern Art  
11 West 53rd St.  
New York 19, N. Y.

Dear Mr. Blackburn:

Dear Frances:

Miss Pernas has gone to Europe and I am answering your letter of May twenty-third to her regarding a reduced price for your employees who wish to purchase The History of Photography.

We are very pleased with the interest they have taken in this book but unfortunately we feel that it would be unfair to offer your employees a greater discount than that which our own employees receive on our books, which is 50%.

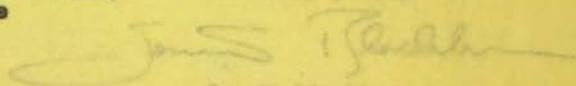
The price of the book is \$5.00 and we shall accept your order for any copies you may wish to purchase for your staff at \$2.50.

Very sincerely yours,  
/s/ Monroe Wheeler

We should like to have your thoughts on both angles of this matter -- the general principle of encouraging employee interest in your books, and the practical consideration of how far you feel that you can go in the matter of a reduced price. Perhaps we can discuss it the next time I am in the office, which will probably be within the next two weeks.

Mr. Jouett Blackburn  
E. L. Hildreth & Company  
8 Harmony Place  
Brattleboro  
Vermont

Sincerely yours,



Jouett Blackburn

WJB:BJ

*cont. 11.51*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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E. L. Hildreth & Company

Printers

May 23, 1949

Miss Frances Pernas  
Museum of Modern Art  
11 West 53rd St.  
New York 19, N. Y.

Dear Frances:

On many of the books that we print we get requests from various employees that they would like to have a copy to own personally. In some cases their interest is in the subject matter, but chiefly the desire comes because of their part in producing the job.

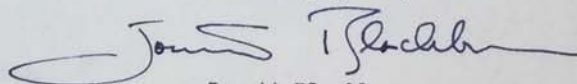
Some of our publisher friends have been most cooperative in helping us to encourage this interest, by making available copies of their books at a very nominal cost -- in most cases \$1.00 a copy, to cover binding and mailing expenses.

Usually the number of employee requests is for some three to ten copies, but in the case of your SHORT HISTORY OF PHOTOGRAPHY the list numbers thirty-four! This is quite a tribute to the book but we also appreciate the fact that it would represent a very sizable contribution if the Museum were to furnish that many copies at a nominal charge.

*cont. 108*

We should like to have your thoughts on both angles of this matter -- the general principle of encouraging employee interest in your books, and the practical consideration of how far you feel that you can go in the matter of a reduced price. Perhaps we can discuss it the next time I am in the office, which will probably be within the next two weeks.

Sincerely yours,



Jouett Blackburn

WJB:EJ



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900 EAST AVENUE  
ROCHESTER 7, NEW YORK

A MEMORIAL TO GEORGE EASTMAN TO SHOW THE  
PROGRESS IN THE ART AND SCIENCE OF PHOTOGRAPHY

November 11, 1948

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

Dear Monroe:

U. S. Camera would like to review the History as a feature article and they are asking me when it will appear. Would you be good enough to call up Ed Hannigan, the managing editor, Lexington 20800 and discuss the matter with him. It is a little difficult for me to give him any definite news because I do not know when the book will be out.

Yours

*Beau*

BN:ac

*end of February ?  
Telephoned by F.K.*

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900 EAST AVENUE  
ROCHESTER 7, NEW YORK

A MEMORIAL TO GEORGE EASTMAN TO SHOW THE  
PROGRESS IN THE ART AND SCIENCE OF PHOTOGRAPHY

December 7, 1948

Mr. Monroe Wheeler  
Museum of Modern Art  
11 West 53rd St.  
New York 19, N. Y.

Dear Monroe:

We have a problem here of finding a suitable plaster which will accept nails for hanging pictures. I remember that a special plaster was used in the construction of the Museum. I wonder if there is any record of the formula?

I am delighted with the appearance of the proofs of the book. I am correcting them now and will bring them to Frances on Saturday. I have at last thought of a title for the book which appeals to me and which I hope you will like; History of the Art of Photography. It seems to me that it defines the character of the book better than the somewhat bald History of Photography. It is unique, for while there are several books in print with the title "History of Photography" there is none, so far as I know, called "History of the Art of Photography," and it shows that the book does not deal with the science of photography. I will be interested to know your reaction to this idea. People with whom I have spoken here think that it is good.

If you are in the Museum on Saturday, I hope to see you.

All best

Beau

BN:ac

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*Q01 4-51-DC-PD-OfC-14*  
*Mr. Beaumont Newhall*  
*509 Hudson Street*  
*New York 14, N.Y.*

December 17, 1948

Mr. Beaumont Newhall  
George Eastman House, Inc.  
900 East Avenue  
Rochester 7, New York

Dear Beaumont Newhall:

Monroe Wheeler has asked me to answer your question about a nailing plaster. Philip Goodwin tells me that the alleged nailing plaster he used in one part of this building did not work out at all well, and that he cannot recommend it.

However, he suggests that the most satisfactory wall covering would be that used in old museums. It consists of diagonal boarding of pine or some other inexpensive wood over which is stretched a coarse material such as monks cloth, which is then painted. The only disadvantage of this type of wall is that it tends to catch the dirt rather badly, and when it does, some of the diagonal joints of the ~~board~~ bedding underneath it tend to show up. However, you might find that the same system using plywood panels of, say, 5/8" or 3/4" thickness in place of the diagonal boarding would do away with this difficulty.

Among the other sheet materials which could be used as a finished surface, there is homasote, a fibrous material that can be painted and that comes in sizes of about 4' x 8', and sheet rock which is a plaster-like material which comes in similarly sized sheets whose joints are taped and almost invisible after painting. However, sheet rock does crack, and we cannot really recommend it for nailing unless the manufacturer will prove that point to you.

There are probably several "nailing plasters" on the market, but I should be rather cautious about them. They are not necessarily as good as they are cracked up to be.

Sincerely yours,

Peter Blake, Curator  
Department of Architecture  
and Design

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QD4-4-37 — DL-PD-DEC. 14  
 Mr. Alexander Alland  
 509 Hudson Street  
 New York 14, N.Y.

Book going to press now. Need  
 Riis loan of Riis photographs. Have  
 tried unsuccessfully to reach you  
 by phone. Will you please  
 send prints to Mr. Francis Permas  
 at Museum of Modern Art at your  
 earliest convenience? Many thanks.

Beaumont Newhall

Chg. Photography Div.

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

Date October 20, 1948

To: Miss Rubenstein

Re: Beaumont Newhall

From: Mr. Wheeler

History of Photography

Dear Miss Rubenstein: Please advance \$500 against royalties to accrue on the History of Photography as specified in agreement of February 20, 1947 inasmuch as the manuscript is now completed.

This letter is in full agreement with the Department of Publications with the understanding of your "Photography: A Short Critical History" which will now be called "The History of Photography."

From this book we shall pay you a royalty of ten percent of the amount received by the Museum from retail sales and five percent of the list price of the book on sales to wholesale distributors. Inasmuch as the Senate has ordered five thousand copies of this book we shall be able to pay you upon publication your royalty of \$1000 on these copies, based on a list price of \$5. No royalties will be paid on complimentary copies.

Royalties earned on retail sales for the period of July 1 to December 31 will be payable on March 30 and those earned from January 1 to June 30 will be payable on September 30 each year. Suggestions which I welcome here-

It is agreed that the number of pages of text, front matter and biographical index will be the same as in the previous edition but that sixteen additional plate pages will be included.

Your signature of acceptance on the top copy of this letter will serve as a contract. The second signed copy is for your files. I hope our profits on the first edition in order to keep the price at \$5.00, but he said that if that could not be done. Sincerely yours, I am proud higher rather than setting it in a small type in order to get it into 224 pages. I am now getting some page proofs set up that

Director of Publications

ACCEPTED Mr. Beaumont Newhall  
Hotel Normandie  
 Date 223 Alexander Street  
Manhattan 7, New York  
 Signature \_\_\_\_\_

MW:w  
 Enclosure

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February 20, 1947

Mr. Beaumont Newhall  
41 West 43rd Street  
New York 19, New York

Dear Beau:

This letter will confirm our oral agreement that the Department of Publications will publish a new edition of your "Photography: A Short Critical History," which will bear the title "A Short History of Photography."

Upon this book we shall pay you a royalty of ten percent of the amount received by the Museum from retail sales and five percent of the list price of the book on sales to wholesale distributors. Inasmuch as Simon and Schuster has ordered five thousand copies of this book we shall be able to pay you upon publication your royalty of \$1250. on these copies, based on a list price of \$5. No royalties will be paid on complimentary copies.

Royalties earned on retail sales for the period of July 1 to December 31 will be payable on March 30 and those earned from January 1 to June 30 will be payable on September 30 each year.

It is agreed that the number of pages of text, front matter and biographical index will be the same as in the previous edition but that sixteen additional plate pages will be included.

Your signature of acceptance on the top copy of this letter will serve as a contract. The second signed copy is for your files.

Sincerely yours,  
I am now getting some page proofs set up that

Director of Publications

ACCEPTED Mr. Beaumont Newhall  
Hotel Normandie  
Date 253 Alexander Street  
Manhattan 7, New York  
Signature \_\_\_\_\_

MW:w  
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CC: Miss Pernas  
Miss Ulrich

Mr. Beaumont Newhall

-3-

September 16, 1948

we can submit to him but I think we will also **September 16, 1948**  
to add 16 pages to the book to comply with his desires. I want  
to maintain his enthusiasm about the book so he will push it  
hard when it comes out. Will you, therefore, give his sugges-  
tions as much consideration as you can?

I will be delighted to come up to Rochester later on when you  
think the time is propitious. So far as Eastman's handling  
the book is concerned, however, I feel that it would be better  
to wait until it is finished because it is my experience that

**Dear Beau:** very few people in the book trade who can judge a  
book before they see the final product.

I was delighted to receive your letter of September eleventh  
and learn that your book has had the benefit of Dr. Mees's  
criticism on technical points. This is invaluable and will  
doubtless increase its validity.

As to the distribution of the book by Kodak, I am delighted  
to learn that they do handle books selling for more than \$4.00.  
I agree with you that it would be wise not to press the point  
of a subsidy. I am sure that Simon and Schuster is going to  
take 10,000 copies anyway and that will probably include enough  
for Eastman's needs for the first year at least.

I spent a morning last week going over the book and the illus-  
trations with Dick Simon and left the manuscript with him. I  
have now received from him his suggestions which I enclose here-  
with. I think the first three are worthy of your consideration  
but I doubt if you will want to do anything about what he calls  
a "thinkpiece."

Dick insists that the book must be set in a larger type than we  
had contemplated, even if this adds to the size and price of the  
book. He thinks, however, that we should forego our profits on  
the first edition in order to keep the price at \$5.00, but he  
said that if that could not be done, the book should be priced  
higher rather than setting it in a small type in order to get it  
into 224 pages. I am now getting some page proofs set up that

Mr. Beaumont Newhall  
Hotel Normandie  
253 Alexander Street  
Rochester 7, New York

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Sept. 11, 1948

Dear Monroe:

Mr. Beaumont Newhall

-2-

September 16, 1948

the first of September was to spend the afternoon with Dr. Nees, who as you know, is the author of the book. I want to maintain his enthusiasm about the book so he will push it hard when it comes out. Will you, therefore, give his suggestions as much consideration as you can? I will be delighted to come up to Rochester later on when you think the time is propitious. So far as Eastman's handling the book is concerned, however, I feel that it would be better to wait until it is finished because it is my experience that there are very few people in the book trade who can judge a book before they see the final product.

I am delighted that you have got off to such a fine start up there and I know that this book is going to strengthen your position considerably in every way.

Ever yours,

Monroe Wheeler

MW:k

I am going into this with more detail than is necessary simply because I gather that if Dr. Nees gives a book the okay, the Sales Service Department will accept his recommendation and purchase part of the edition for sale through Kodak dealers. There is no truth in the statement which you received that Kodak would not distribute a book costing more than \$4.00. Dr. Nees's own book--of which Kodak has sold 5000--costs \$4. Walter Clark's Infrared book is \$6. The new color book of Nees is \$6. But if you will study the titles which they distribute you will find that they are all written by Kodak men. Now I am not a Kodak man, but it is believed that an exception will be made. Walter Clark tells me that he had preliminary talks with Macfarlane of the Sales Service Division, and he believes that they will take 3000 copies. -- They are being printed by the Eastman Co. 2nd edition.

I have not pushed this too fast. It is more than a little bewildering to find the right person in this maze of departments and sub-departments, and I have not had the MB to show anybody because Clark (who is assistant to Nees) has been reading the MB for technical corrections. Now that I have it I shall have a talk myself with Macfarlane. I want to get you and him together. I hope that he will be going to N.Y. soon and can come and see you and at the same time see the illustrations so far as possible, for I am handicapped in not being able to show them to him here. If Macfarlane is not coming to N.Y. could you come up here? Kodak is extremely wasteful, and I doubt if we can get them to send themselves to the purchase of any startling number of books, still I have faith enough in the book to feel that once it is distributed there will be a demand for more.

As to the idea of a survey, I frankly have many doubts about the feasibility of getting anything out of Kodak at the present time. any one



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Sept. 11, 1948

Dear Monroe:

The first thing which I did when I reported for work on the first of September was to spend the afternoon with Dr Mees, who as you know is the president of the George Eastman House and one of the senior vice presidents of Kodak. I showed him the manuscript and he offered to read it for me.

Last week he returned the manuscript and went over it very carefully with me. My heart fell when he said that he thought that what I had to say about technical matters was not up to the rest of the manuscript, and I had visions of criticism so serious that the solution would be a terrific task. But when we got down to a page by page discussion of the points which had occurred to him the corrections proved to be of not great consequence so far as rewriting is concerned. He simply felt that I should not gloss over some of the technical points quite so glibly as I had, and felt that a little more accuracy would help. "The virtue of your book is that it is non-technical, but when you do talk about technique ~~might it correct.~~" *make/* Now I do not want to make the book technical, nor do I want to lose the readability, but I can see how to satisfy Dr Mees's criticisms without changing the style or the approach, and I shall have these revisions done in a week's time. We talked about the book for two hours, and at the conclusion of it he said that he did not want me to feel that he criticised the book. "I found it extremely interesting," and I was left with the impression that if he had not been convinced of the value of the book he would not have given up as much of his time to it.

I am going into this with more detail than is necessary simply because I gather that if Dr Mees gives a book the okay, the Sales Service Department will accept his recommendation and purchase part of the edition for sale through Kodak dealers. There is no truth in the statement which you received that Kodak would not distribute a book costing more than \$4.00. Dr Mees's own book---of which Kodak has sold 5000---costs \$14. Walter Clark's Infrared book is \$6. The new color book of Evans is \$6. But if you will study the titles which they distribute you will find that they are all written by Kodak men. Now I am not a Kodak man, but it is believed that an exception will be made. Walter Clark tells me that he had preliminary talks with Macfarlane of the Sales Service division, and he believes that they will take 2000 copies. — *This was based on showing Macfarlane the 2nd edition.*

I have not pushed this too fast. It is more than a little bewildering to find the right person in this maze of departments and sub-departments, and I have not had the MS to show anybody because Clark (who is assistant to Mees) has been reading the MS for technical corrections. Now that I have it I shall have a talk myself with Macfarlane. I want to get you and him together. I hope that he will be going to N.Y. soon and can come and see you and at the same time see the illustrations so far as possible, for I am handicapped in not being able to show them to him here. If Macfarlane is not coming to N.Y. could you come up here? Kodak is extremely cautious, and I doubt if we can get them to commit themselves to the purchase of any startling number of books, still I have faith enough in the book to feel that once it is distributed there will be a demand for more.

As to the idea of a subsidy, I frankly have many doubts about the feasibility of getting anything out of Kodak at the present time. Any ap-

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peal to making a contribution for the benefit of photography will be met by the answer that they are giving a half a million to George Eastman House. Nelson has, as you probably know, written a very strong letter asking for funds which is now being given consideration, and to have the museum knock once again at their door right now seems somewhat undiplomatic.

On the other hand if the help can be given in a straight business proposition approval will be automatic after the responsible people have given the okay. So far the idea has been very well received.

I do not know on what terms they take the books. I suppose that they would have to buy from Simon and Schuster just as any bookstore. I hesitate to go into this matter myself, and would rather leave that for you to work out either in person or by letter.

We have had a fine welcome here, and are settled in an apartment hotel pending the vacancy of a half a house which we shall have for six months, beginning November 1. We have the luxury of an extra bedroom and bath, and we hope that you will come and stay with us when you come up, for I know that General Solbert wants you to come up to advise us with the exhibition plans when they are ready for discussion, and I want you to meet Dr Mees and learn about the new progress in cheap but good photo offset color.

All best, Monroe. I shall be in New York on Friday, Sept 24, and hope to see you then. In the meantime---because I have not yet an office of my own---please address me at the hotel:

Normandie  
253 Alexander St.  
Rochester 7, N. Y.

Yours,

*Beau*

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BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN NORTH CAROLINA

August 16, 1948

Dear Monroe: All best.

I have sent Frances a detailed report on the progress of the book, so all I want to say here is that the text is really done and is being typed, and I am now putting the notes and bibliography into order, and I am writing the captions.

Kodak made an excellent copy of a rather better nude from the Durieu album which I would like to substitute for the one I first chose and which was one of my "memoranda" copies, done with a small camera.

Here is what I would like to use for a title:

CAMERA PAST

A History of Photography and Photographers

*the title*  
How do you like it? I think that it better because less academic than the bald "A History of Photography." Also the book is more than a history of photography. Of course ~~it~~ it is inspired by Roger Butterfield's "The American Past," so I wrote to Dick Simon, who published it, asking his suggestion, and if he thought it was a good title and if it was all right to use it. I haven't heard from him yet.

I'll be back at the end of next week. The MS should be in your hands by then, as I shall mail it as soon as it is typed. It is half done now.

We are having a fine summer, with much good music, a highly entertaining dramatic presentation (program, printed in BMC print shop, enclosed) and the stimulation of Bucky Fuller who tried to build a house of window blind strips, but is not driving his dymaxion car.

Paul told me that he delivered his print, and that you liked it, and that you had talked together about

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BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN NORTH CAROLINA

the New England book. It would be wonderful if you could help him and Nancy to get the book out, as it really is stunning. I hope that he showed it to you, if not we will do so..

All best,

Yours,

*Bean*

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THE RUSE OF MEDUSA

a lyric comedy in one act

by

ERIK SATIE

with music for dance by the same

translated from the French by M. C. Richards

SCENE: Paris, the day before yesterday; the den of Baron Medusa

CAST OF CHARACTERS

Baron Medusa, a very rich rentier	Buckminster Fuller
Polycarp, his servant	Isaac Rosenfeld
Astolfo, affianced to Frisette	William Shrauger
Frisette, Medusa's daughter	Elaine de Kooning
Jonas, a costly mechanical monkey	Merce Cunningham
Page	Alvin Charles Few

PRODUCTION STAFF

Direction	Helen Livingston & Arthur Penn
Dances	Merce Cunningham
Piano	John Cage
Decor	William & Elaine de Kooning
Costumes	Mary Outten
Lighting	Richard Lischer
Stage Manager	Marion Rothman

SPECIAL PROPERTIES

Monkey's stand	Albert Lanier
Candelabrum	Bruce Johns
Magnifying glass & thermometer	Buckminster Fuller
Telephone	Raymond Johnson & Forrest Wright
Bell	Ruth Asawa
Napoleon, pen & inkstand	Raymond Spillenger

BLACK MOUNTAIN COLLEGE

Saturday evening

August 14, 1948

at 8:30 P.M.



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PS They don't like the price, but on the other hand they don't balk at it. I said I thought \$6. They said that price would affect their purchase: the lower the more. I said I couldn't very well discuss the matter because I didn't know what the final decision on price was. I did tell them that S&S were taking maybe 10 000.

900 East Ave.  
Rochester 7, N. Y.  
Nov. 11, 1948

Dear Monroe:

Today I presented the History to Mentch at Kodak. He is in charge of the Sales Service Department and decides what shall be sold at the Kodak stores. He became very much warmer to the book after I had gone through the illustrations (such as I have duplicates of here) and the net result is that he thinks that he can take 3000 of them. I also talked with MacFarlane, his assistant, who became equally interested in the sales possibilities. Mentch told MacFarlane that he should go to N. Y. and talk about the book in more detail with you, for there were many things which I could not answer specifically, such as price, deadline, type of paper, design of jacket, etc.

The impression which I got from the interviews was (a) that Kodak will buy a certain number of the books outright if terms can be arranged, and (b) that they will publicize the book through their own channels. Even if they take less than 3000 this can only help the general sale, for part of the program outlined to me was a direct mailing to 85 000 subscribers to the Kodak Reference Handbook.

Mentch told me that in their experience, sales in photographic stores were in addition to the sales in ordinary bookshops, and that if they put the book in Kodak stores there need be no fear that the bookshop sales will be smaller. He told me that in one department store the photo dept sells more photo books than the book department!

I purposely left the whole business of discount very vague, because I did not want to put my foot into it. Here is what they want: cash purchase of x number copies (presumably 3000, perhaps more) at 50% list. They allow 33-1/3% to Kodak dealers, and figure that it costs them 15% to handle the distribution. I hope that this fits in with your picture, or with S&S's.

I left the MS with them to read. I have a feeling, however, that their minds are fairly well made up already, and I can only hope that it will be readable enough even in the carbon so that they will increase the 3000 order which apparently they have in mind. There is one thing which they pointed out, and which I was unaware of, and that is that the term Kodak and such derivative as Kodachrome, Ektacolor, etc., must be used as adjectives. Thus one can speak of a Kodak camera, but not of a kodak (although such certainly was the usage in 1888---"if it isn't ~~xxx~~ an Eastman it isn't a Kodak"). Hence you were instructed to change the credit for the frontispiece from "From a Kodachrome" to "From a Kodachrome transparency." It all has to do with the legal department and with the suit now pending on antitrust grounds. So I will have to tell Frances that the last chapter, which is about the only place where I have infringed upon this adjectival use of the trademark, will have some excess verbage in the form of redundant "transparencies", "processes". They are going over the MS with this in mind and just as soon as I have the corrections I shall rush them to Frances hoping that the typesetters have not arrived at the end.

The talk in general left me very pleased and I hope that it will lead to a substantial order, to the benefit of both you and me.

Would it be possible for us to have a blueprint of the theater?

All best,

Beau

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June 25/48

Dear Monroe:

Here is the MS, complete except for the two last chapters, XII: For the Printed Page, in which I discuss news, magazine, fashion, portrait and illustration photography, and XIV, Color, which will be substantially the same as in the present book, but with a discussion of Kodachrome and Ektachrome.

I am not including the Notes. I still have to write the Foreword and put the last two chapters into better shape. I'm afraid that you could not make them out as they now stand.

I am sending the carbon copy of the first eight chapters because I have been saving the original for the final copy. So please feel free to mark up the MS however you may wish.

Showed the MS to Henry Allen Moe this morning, and he was delighted to consider it a part of my Guggenheim work. He also felt that to retain the title A Short History was "an understatement."

Yours,

Beau

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Beaumont Newhall  
41 West 53 St.  
New York 19, N. Y.

A SHORT HISTORY OF PHOTOGRAPHY

*incunabulae*

*illustrate use of camera obscura in  
Hudson City?*

*Paul Hall illustration?*

*Mr Wheeler*

$$\begin{array}{r} 1.00 \text{ Cent. } 1.40 \\ \text{Royalty } .30 \\ \hline 1.70 \quad 2.10 \\ 1.40 \text{ Cent. } .35 \\ \hline 2.05 \end{array}$$

$$\begin{array}{r} 5\% 600 \\ 35 \\ \hline 2.10 \\ 25\% \\ \hline 14 \quad 2\frac{1}{2} \\ \hline 28 \quad 7 \end{array}$$



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Beaumont Newhall  
41 West 53 St.  
New York 19, N. Y.

A SHORT HISTORY OF PHOTOGRAPHY

Chapter 4

PORTRAITS FOR THE MILLION

Note: This chapter is a complete rewriting of pages 45-47 and 51-53 of my Photography, A Short Critical History, 1938.

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## PORTRAITS FOR THE MILLION

The demand for inexpensive portraits became so great in the 'fifties that the daguerreotypists and calotypists could hardly keep up with it. In a vicious price war operators offered the public daguerreotypes at 50¢, at 25¢ and finally at 12½¢—made "two at a pop" with a double lens camera. In picture factories division of labor speeded up the work to a production of "300, 500 and even 1000 daily."<sup>1</sup> The sitter bought a ticket and was posed by an operator who never left the camera. A plate, already prepared by the polisher and the coater, was brought to him, and he passed it on exposed, in its protective shield, to the mecurializer who developed it, to the gilder who enriched it, and to the artist who tinted it: fifteen minutes after the customer had bought his ticket he exchanged it for the finished likeness. Such hastily made portraits were seldom satisfactory; many were left behind by disappointed customers; but new prospects streamed up the stairs to the skylight and the cash rolled in.

Then the perfection of new techniques brought prices even lower and quantities even higher. The collodion process, invented by Frederick Scott Archer in England in 1851, almost at once replaced the calotype. Three times, in three guises, it threatened the daguerreotype, and finally triumphed.

Like the calotype, the process was primarily a method of making negatives. Collodion, discovered in 1847 as a means of protecting wounds, is a mixture of guncotton in alcohol and ether; flowed on a surface it dries to form a tough, skin-like film. Archer used it to bind the silver salts to glass plates.

As finally perfected, the collodion process consisted of seven steps:

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1. Cleaning the plate. A piece of glass was placed in a vise and thoroughly cleaned and polished.

2. Coating the plate. Holding the glass by one corner, just the right amount (to be learned only by experience) of the viscous collodion in which halide salts had been dissolved was skilfully flowed over the surface to form a perfectly smooth, even coating.

3. Exciting the plate. In the subdued orange light of the darkroom the coated plate, while still wet, was made light sensitive by soaking it for about five minutes in a bath of silver nitrate. When it had become creamy-yellow it was taken out, drained and put, still wet, into a light-tight plate holder, or shield.

4. Exposing. "Place the cap on the lens; let the eye of the sitter be directed to a given point; withdraw the ground-glass slide; insert the plate-holder; raise or remove its slide; Attention! One, two, three, four, five, six! (slowly and deliberately pronounced in as many seconds, either aloud or in spirit). Cover the lens. Down with the slide gently but with firmness. Withdraw the plate-holder and yourself into the darkroom, and shut the door." <sup>2</sup>

5. Developing. In the orange light of the darkroom the plate was removed from its holder and over its surface a solution of pyrogallie acid or ferrous sulphate was poured. In a few seconds the image began to appear, increasing rapidly in brilliance. When it was judged to be fully developed, the plate was rinsed in clean water.

6. Fixing. Hypo or potassium cyanide in solution was now poured over the plate to dissolve the undeveloped silver salts. The plate was well washed under running water.

7. Drying. Over a gentle flame the plate, held between thumb and forefinger, was rapidly moved until dry; while still warm it was varnished.

The process required experience and skill of hand; a mistake in any one of the operations spelled failure. The photographer was chained to his darkroom, for all of these operations had to be done rapidly,

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before the collodion emulsion dried. The necessity of keeping the plate wet led to the use of the term "wet-plate process."

The technique was the result of a series of improvements to the calotype. Blanquart-Evrard had sandwiched moist paper between glass; Claude Abel Niepce de Saint-Victor had secured silver salts to glass plates with egg white, but these albumen plates were too insensitive to be of wide application. Fox Talbot claimed that the <sup>collodion</sup> technique was an infringement of his patent, and legally restrained more than one portraitist from practising it without purchasing a calotype license until Sylvester Laroche, with the backing of the profession, fought him successfully in court.

Although invented for making negatives, Scott Archer described the application of his technique to the production of positives directly in the camera. A developed plate could be viewed as a positive simply by placing it against a piece of dark material or by painting the back of the plate black. The highlights were represented by the grayish-white tone of the developed collodion emulsion; the shadows, being more or less transparent, revealed the black background. Each such picture was unique; the very glass plate exposed in the camera was itself the final product. Thus Archer's modification lacked the power of duplication, but it had the advantage of being quick ~~to process~~; the sitter could take the finished picture with him almost immediately.

These glass positives, because of their similarity to the daguerreotype, both in appearance and in manner of production, were especially popular in America. Scott Archer's invention, which he had published without restrictions of any kind, was patented by James A. Cutting of Boston in 1854, and Marcus A. Root, a Philadelphian daguerreotypist, named the pictures ambrotypes. Like daguerreotypes, of which they were the direct imitation, they were enclosed in leather or composition cases. Like daguerreotypes, they were mainly portraits, with occasional views.

The familiar tintype is a modification of the ambrotype, the

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support for the light-sensitive collodion emulsion being, instead of glass, thin metal plates japanned black or chocolate color. The manufacture of plates was begun in 1856 by Peter Neff, Jr., who named the process melainotype, and by Victor M. Griswold, who chose the name ferrotype. The more popular word tintype was introduced later.

Because the surface of the tintype was not so fragile as the daguerreotype, protective cases were no longer required. The pieces of "tin" bearing the picture could be sent through the mail, carried in the pocket, and mounted in albums. They were processed while the customer waited. They were cheap, not only because the materials were cheap, but also because, using a multi-lens camera, several images could be secured with one operation. After processing, the plate was cut into single pictures with a pair of scissors.

Tintype were immensely popular. "The same excellencies which were claimed for the beautiful productions of Daguerre," we read in the standard manual of the tintypist, Estabrooke's The Ferrotype and How to Make It (1872), "are now claimed for the Ferrotype in conjunction with other advantages, among which may be mentioned rapidity of production, greater portability, adaptation to far more extended use, and last but not least, cheapness—these qualities have made the Ferrotype the picture for the million." These advantages were not gained without considerable losses. The brilliant richness of the daguerreotype gave way to unpleasant mealy gray tones. The tintype became a casual process; when the results have charm it is due to the lack of sophistication and to the naive directness characteristic of folk art. Records of happy larks, mementos of friendships, stiffly posed portraits of country folk against painted backgrounds are common; views are few. The production of tintypes received its first great impetus when the Civil War broke out and family portraits were frantically demanded by those who were fighting and those who were at home.

The tintype did not attract serious workers. J. J. Hawes tried his hand at it, but the results which have survived have none of the

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distinction of his daguerreotypes. The process lingered in the backwaters of photography as the direct yet weak descendant of the daguerreotype. Improvements were few; Estabrooke's manual went into twelve editions, but the last one, dated 1904, is almost identical to the first.

Despite the competition of direct imitation, neither the tintype nor the ambrotype dealt the death blow to the daguerreotype. That was left to a third application of the collodion technique, the carte-de-visite photograph, a type of picture patented in France by Adolphe Eugène Disdéri in 1854. The name refers to its similarity to a common visiting card, for the paper print was pasted on a cardboard mount measuring  $4 \times 2\frac{1}{2}$  inches. To make these small portraits Disdéri used a special camera with several lenses and was a plate-holder which moved, so that on one negative a dozen or more poses could be taken. A single print from the negative could then be cut up into a dozen or more portraits. Unskilled labor was used for this work; the efficiency of the expert operator and printer was increased twelvefold or more.

Disdéri, a brilliant showman, made this system of mass production portraiture world famous. Napoleon III halted a column of troops he was leading out of Paris on their way to Italy in front of Disdéri's studio while he had his portrait taken. The publicity was so great that all Paris, it seems, followed the Emperor's example. Disdéri's studio became "really the Temple of Photography—a place unique in its luxury and elegance. Daily he sells three to four thousand francs' worth of portraits."<sup>3</sup> At twenty francs a dozen, this sum represents a daily production of eighteen to twenty-four hundred photographs!

The "photomania"<sup>4</sup> jumped to England (seventy thousand pictures of the Prince Consort were sold the week after his death) and then to America (a thousand prints a day were made of Major Robert Anderson, the hero of Fort Sumter). "The year eighteen sixty-one is memorable for a revolution in pictures. The card photograph was swept everything before it; and it is the style to endure."<sup>5</sup> Pictures of celebrities

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## Chapter 4

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sold by the hundred thousand. To accommodate card photographs of relatives, friends and famous people, elaborately bound albums were devised. The cards, of uniform size, were readily slipped into cut-out openings; the family album became a fixture in the Victorian home.

The card photograph was stylized to a formula. The figure was almost invariably taken at full length. To the American daguerreotypists the first carte-de-visite imported from France seemed comical. Abraham Bogardus recollected that "it was a little thing; a man standing by a fluted column, full length, the head about twice the size of a pin. I laughed at that, little thinking I should at a day not far distant be making them at the rate of a thousand a day."<sup>6</sup> The fluted column, the book-strewn table and the velvet drape became indispensable pieces of studio furniture. Little effort was made to bring out the character of the sitter by subtleties of lighting, by choice of attitude or expression: the posing was done too quickly to permit such individual attention. The format came to be used not only for portraits but also for making copies of daguerreotypes, ambrotypes and paintings, and for duplicating views of historic places and buildings.

In the face of this intense competition, portraits larger in size and less standardized in pose, lighting and concept were being made by the collodion process. Paris took the lead. A school of portraitists developed a bold and vigorous style well suited to interpreting those highly individualistic personalities who made Paris the center of the artistic and literary world.

Nadar, Gustave Le Gray, Paul Petit, Louis-Auguste Bisson and his brother Auguste-Rosalie, Etienne Carjat, Alphonse Menut, to name the more prominent portrait photographers, had for the most part been Young Romantics of the Latin Quarter, living the Vie de Bohème as second rate painters, caricaturists and writers. The most prominent of them, Nadar, whose real name was Gaspard Felix Tournachon, returned to his native Paris in 1842 after having dutifully followed his parents' wish by studying medicine in Lyons. He contributed sketches and

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articles to the comic magazines, founded a new one, and was secretary to Charles de Lesseps. He planned a vast series of lithographs, the Panthéon-Nadar, which would caricaturize everybody prominent in Paris, and he turned, as D. O. Hill had done before, to photography to gather documents for the thousands of sketches he planned to include. In 1853 he opened a photographic studio in Paris with his brother Adrian. At first he made daguerreotypes, but he quickly took up the collodion process, using large plates to record the famous people who flocked to his studio, which had become a favorite meeting place. His portrait style was simple and straightforward: he took his friends usually three-quarters length standing under a high skylight against a plain background. The posing was subdued; the faces are seen with a directness and a penetration which is only partly due to the fact that he knew most of the sitters intimately.

At the Palais des Champs Élysées in 1859, where the Société Française de Photographie had organized an exhibition that was held concurrently with the Salon and in the same building (thus far had photographers won recognition to the title of artists) Nadar's portraits were praised. "All the artistic, dramatic, political galaxy—in a word the intelligentsia—of our time has passed through his studio. The series of portraits that he exhibits is the Panthéon — serious this time — of our generation. Daumier meditates on his epic Robert Macaire—M. Guizot stands, his hand in his waistcoat, as severe and cold as if he were waiting for silence in the court before launching into a thundering rebuttal—Corot smiles as someone asks him why doesn't he finish his landscapes. These photographs are broadly seen... The photographer has the right to be called an artist."<sup>7</sup> Again: "The person lives on the paper with all his customary gestures. The artist has not been preoccupied in finding an ideal image of his model, he gives us the individual himself."<sup>8</sup>

Nadar was a ceaseless worker. He continued to illustrate books while still taking portraits, and he began to experiment with other uses



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of photography. He took the first pictures by electric light; he took the first photographs from a balloon in 1856. Aeronautics came to be an obsession: in 1861 he founded a society for promoting dirigibles and put out a magazine, l'Aéronaut. To finance the undertaking he built the largest balloon the world had seen, appropriately named the Giant. On its second ascension the balloon was carried to Germany; the descent was made near Hannover. At the last moment control of the balloon was lost, and the luckless passengers were banged and dragged some twenty-five miles over open country before they finally <sup>came to rest</sup> stopped. In 1870 Nadar was one of those who organized the balloon service by which the inhabitants of besieged Paris were able to maintain contact with the world.

His aeronautical ventures proved to be a financial disaster for Nadar, and he took up photography again, this time in a more businesslike way. In the meanwhile competition had become enormous. "The appearance of Disdéri and the carte-de-visite," he wrote in his autobiographical Quand j'étais photographe, "spelled disaster. Either you had to succumb—that is to say, follow the trend—or resign." And he went on to tell of his friend Le Gray who had taken up photography because of his "preoccupation with art" and who, rather than change his studio into a factory, abandoned the camera and spent the rest of his life in Egypt as an art professor.

Nadar, who lived on into the twentieth century, never again achieved the brilliance of his earlier work. The business was taken over by his son Paul in 1880, who used the bold signature of his father as a trade mark for the product of his studio.

Disdéri, whose fortune had <sup>once</sup> been the talk of Paris, died penniless, blind and deaf, in a public hospital in Nice. He was a victim of his own invention. The system which he popularized was so easy to imitate that all over the world cartes-de-visite were being made by the million, by photographers who were hardly more than technicians. If photography was to be more than mechanical picture making, the leaders were not to be those who made portraits for the million.

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NOTES

1. Reese & Co., Daguerreotype Directory, New York, 1854.
2. J. Towler, The Silver Sunbeam, 8th ed., New York, 1873, p. 131.
3. Ed. Liesegang, quoted in Geschichte der Firma Ed. Liesegang, Düsseldorf, 1929, p. 8.
4. As the editor of Harper's Weekly titled an article on cartes-de-visite in 1861.
5. American Jnl. Phot., n.s. 4: 360, 1862.
6. Anthony's Phot. Bul., 15:62-7, 1884.
7. P. Burty, Gaz. des Beaux-Arts, 2:215-16, 1859.
8. L. Figuiet, La Photographie au Salon de 1859, Paris, 1860, p. 24.

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*File -  
Short History of  
Photography*

41 West 53 St.  
New York 19, N. Y.  
30 April 1947

Dear Monroe,

I am very sorry indeed that I have not finished the revision of the Short History of Photography. I have tried to meet the date when you wanted the material, for I would like to see it "put to bed" and on its way to final production, and I had hoped to receive the payment, which means a lot to me just now. But I have found that the work is more than I anticipated, and I am anxious that the book should be a good job. The revision is fully half done, and I'll get it into your hands as soon as I can. I am leaving for a trip to San Francisco which I cannot postpone because I made plans for it a long time ago and it is necessary that I get material there for the daguerreotype book. (And incidentally material for the Short History). I think and believe that I'll definitely finish the revision at Black Mountain College this summer and you can have the MS middle of September. I wish that you were here now so that we could go over the problems together. I think that you will agree that the book is going to be a great improvement over the existing editions. I like to think that it will be a more saleable book, but I would hesitate to make any predictions. At any rate it will be more solid, more basic, and with a better selection of plates. I'm afraid that I was rash in hoping to finish it by May. I had not reckoned on the additional problem of the Daguerreotype book. I tried to drop it, but the research is so largely made up of correspondence that I had to spend more time with it than I anticipated.

Well---there's the sad news. But I can't help feeling that in the long run it is better. My satisfaction with the book as it stands was a mistake and I'm glad I discovered it and decided to take the thing as seriously as if I was starting from scratch.

I hope you had a fine ~~xxxxx~~ time in Europe. I'll see you I hope at the end of June.

Yours,

*Beau*

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COPY SENT TO

Mr. Walter L. McCain  
General Manager  
U S Camera  
420 Lexington Avenue  
New York 17, New York

19

COPY

August 30, 1944

Dear Mr. Maloney:

Pursuant to our recent conversations regarding your publication of a book based on the photography collection of the Museum of Modern Art, I am happy to say that our Executive Committee has approved this project on the basis of the plans we outlined. It is understood that the book will be published by you under your imprint, but due acknowledgement will appear on the title page indicating that all photographs are from the Museum collection. The volume will be approximately 200 pages (100 pages of plates and 100 pages of text) in an edition of approximately 5000 copies. The name of the book will be determined by you, subject to our approval, but it is agreed that the Museum's name need not appear in the title.

It is further understood that the retail price of the book will be not less than \$3.00 and for its services in providing photographs, text and production supervision, the Museum is to receive a royalty of 10% of the retail price of all copies sold, accounting to be made quarterly or semiannually, according to your custom.

It is further agreed that the Museum may purchase a minimum of 500 copies or a maximum of 1000 copies of the edition at the jobber's discount of 50% for resale to members and visitors.

The text for the book will be written by Nancy Newhall, Acting Curator of the Department of Photography and will be subject to your editorial approval and to our own. In view of your desire that the publication be designed and supervised by us, we agree to assume this responsibility provided your own Production Department will handle all details of estimating, ordering and production. A workable plan will be developed between your Production Department and our own. We plan to have the manuscript available by October 15 and the plate making can begin as soon as you decide upon an engraver.

The Museum will endeavor to obtain free reproduction permission from all photographers whose work is to be reproduced, but in case certain of them insist upon a fee it is understood that it will be paid by you.

May I assure you that we are all very happy at the prospect of this collaboration and shall do our utmost to see that the book will be a credit to both of our organizations.

Very sincerely yours,

Mr. T.J. Maloney  
U.S. Camera, 420 Lexington Avenue  
New York 17, New York

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EASTMAN KODAK COMPANY  
General Business Division  
ROCHESTER 4, N.Y.

August 10, 1949

Dear Mr. Brown:

I want to thank you for your kindness in sending me the copy of the Eastman Kodak release on Beaumont Newhall's The History of Photography recently published by the Museum.

August 9, 1949

We are very proud of this publication and extremely gratified by your willingness to help us reach the public which we feel it deserves to have.

Mr. Monroe Wheeler  
Museum  
11 West 53d Street  
New York 19, N.Y.

Very sincerely yours,

Dear Mr. Wheeler:

At the request of Mr. Beaumont Newhall, we are enclosing Mr. R. W. Brown of a publicity release concerning his new Editorial Service Bureau "photography," which was recently sent to Eastman Kodak Company and newspaper columnists.  
Rochester 4, N. Y.

Yours very truly,

*R. W. Brown*

Editorial Service Bureau

RBrown:gt  
Enclosure

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*from*

EASTMAN KODAK COMPANY  
*Editorial Service Bureau*  
ROCHESTER 4, N.Y.

EASTMAN KODAK COMPANY  
ROCHESTER 4, N.Y.

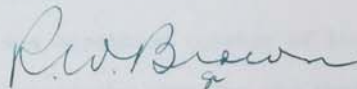
August 9, 1949

Mr. Monroe Wheeler  
Museum of Modern Art  
11 West 53d Street  
New York 19, N.Y.

Dear Mr. Wheeler:

At the request of Mr. Beaumont Newhall, we are enclosing herewith a copy of a publicity release concerning his new book, "A History of Photography," which was recently sent to various magazines and newspaper columnists.

Yours very truly,



Editorial Service Bureau

RWBrown:gr  
Enclosure

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*from*

EASTMAN KODAK COMPANY  
*Editorial Service Bureau*  
ROCHESTER 4, N.Y.

August 5, 1949

FOR IMMEDIATE RELEASE

PHOTOGRAPHY'S 110-YEAR HISTORY PRESENTED

IN NEW BOOK BY BEAUMONT NEWHALL

To picture the evolution of photography from its discovery in 1839 to the present day has been the aim of Beaumont Newhall in his new book, "The History of Photography," now available at most photographic dealers.

Mr. Newhall, who was appointed curator of the George Eastman House last fall, prepared the work for the Museum of Modern Art during 1947-48 while a Fellow of the John Simon Guggenheim Memorial Foundation.

The book studies the development of photography, both as a technique and an art, against a background of social and economic forces. It is designed to interest photographer,

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"The History of Photography" --2

artist, and layman.

The various aspects of photography -- pictorial, scientific, documentary, candid, abstract, news, and color -- are discussed. The illustrations display the finest work of the major photographers including such men as Daguerre, Talbot, Brady, Nadar, Muybridge, Stieglitz, Steichen, Strand, Man Ray, Moholy-Nagy, Weston, Adams, Evans, Lange, Cartier-Bresson.

Extensive research brings together in this book a collection of little-known facts of photographic history. Many photographic inventions were accidental, Mr. Newhall found.

For example, in 1851 Frederick Scott Archer developed the collodion process to reduce the amount of glass that otherwise was required for photographic plates. With this wet-plate method, he found that one piece of glass could be used over and over since the collodion negative was stripped from the glass plate after development. The advantage of the wet-plate method was, however, its speed and so for that reason it was generally adopted while the glass-saving feature, which had inspired Archer, was at once abandoned in favor of the use of separate glass plates for each negative.

Twenty years later, to escape from the smell of ether in the collodion method, Richard Leach Maddox experimented with the gelatin dry plate.

The book is more than a research project, however. The chapters on modern photography, as well as other sections, are the results of direct interviews with men in the field.

When selecting the illustrations, Mr. Newhall



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"The History of Photography" --3

chose pictures which would be of interest for their subject matter as well as being appropriate for the material covered. Portraits of Sarah Bernhardt, J. Pierpont Morgan, Georgia O'Keeffe, Carl Sandburg, Gautier, John Brown of John Brown's Body fame, and others mingle with famous news pictures, abstractions, and sociologically significant prints of child labor, immigrants, sharecroppers, and the like.

The recently published book includes some of Mr. Newhall's earlier research for "Photography: A Short Critical History," published in 1938. The present work is far more extensive, however, and takes a completely different approach from the earlier book. A new selection of illustrations has been made, with the inclusion of numerous pictures from the Eastman Historical Collection, which is now in the George Eastman House in Rochester, N.Y.

This comprehensive 1949 edition of Newhall's "The History of Photography" is available now through all photographic dealers. The book totals 256 pages. It contains 163 reproductions and is priced at \$5.

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EASTMAN KODAK COMPANY  
ROCHESTER 4, N. Y.

February 4, 1949

The Museum of Modern Art  
11 West 53d Street  
New York 19, New York

Attention Mr. Monroe Wheeler

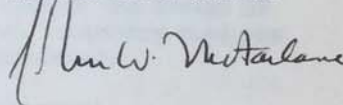
Dear Mr. Wheeler:

You will recall that we wrote to you on December 7 and received a reply from your secretary to the effect that you would be able to see one of us concerning Mr. Newhall's book, History of Photography.

I can plan to be in New York in the near future and would like to know if you expect to be in town and what might be the most convenient day to discuss this matter.

Yours very truly,

EASTMAN KODAK COMPANY



Supervisor of Publications  
Sales Service Division

JWMcFarlane:JB

FEB 7 4 11

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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CC: Mr. Newhall  
Miss Ulrich  
Miss Pernas

February 4, 1949

Dear Mr. McFarlane:

We have discussed with Simon and Schuster, Inc. the distribution of Beaumont Newhall's forthcoming History of Photography and it appears that according to our arrangements with them, all trade sales, including those to Eastman Kodak Company dealers, must be handled by them. They inform me that they already supply other books on photography, including those of the Museum of Modern Art, to Eastman Kodak dealers.

I believe, however, that you would be of great service to the Museum in promoting this book if you could devise some way of bringing it to the attention of the dealers so that it would be apparent that the book had the sponsorship of the Eastman Kodak Company as well as that of the Museum of Modern Art and Simon and Schuster, Inc. Anything that you can do about this will be greatly appreciated.

Very sincerely yours,

/s/ Monroe Wheeler

Mr. J. W. McFarlane  
Supervisor of Publications  
Sales Service Division  
Eastman Kodak Company  
Rochester 4, New York

P. S. Your letter of February fourth has just arrived. I am leaving on Friday for Europe but Miss Frances Pernas, our Publications Manager, will be delighted to go over the History of Photography with you any day you care to come to New York except Saturday. I shall be sorry to miss you but Miss Pernas knows just as much about the book as I do.

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Miss Ulrich  
Miss Pernas  
CC: Miss Ulrich  
Miss Pernas

EASTMAN KODAK COMPANY  
ROCHESTER 4, N. Y.

December 27, 1948

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

Dear Mr. McFarlane:

Inasmuch as Mr. Wheeler will not return to his office until the end of this week, I am taking the liberty of acknowledging your letter of December seventh. In the meantime I can tell you that Beaumont Newhall's History of Photography will list, tentatively, at \$5.00 and the publication date is scheduled for the end of February, 1949.

Yours very truly,

If you should be in New York sometime during January, Mr. Wheeler would, I am sure, be glad to discuss with you our plans for this book and also the discount that we can offer the Kodak Company.

Sincerely yours,

Secretary to Mr. Wheeler

Mr. J. W. McFarlane  
Supervisor of Publications  
Sales Service Division  
Eastman Kodak Company  
Rochester 4, New York

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COPIED FOR: Miss Ulrich  
Miss Pernas

EASTMAN KODAK COMPANY  
ROCHESTER 4, N. Y.

December 7, 1948

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

Dear Mr. Wheeler:

I am writing to you with regard to Beaumont Newhall's new "History of Photography." We have had a discussion with Mr. Newhall and have seen the manuscript. It seems to us that the book should be quite a good one on the subject and should meet with considerable interest. As you know, it has been suggested that the Kodak Company stock and sell this book through Kodak dealers. I should therefore like to know some of your plans, such as retail price, publication date, discount, and so on.

If you would like, I can arrange to come to New York some time soon to discuss the matter with you.

Yours very truly,

EASTMAN KODAK COMPANY

*John W. McFarlane*

Supervisor of Publications  
Sales Service Division

JWMcFarlane:JB

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CC: Miss Ulrich  
Miss Pernas

August 17, 1948

Dear Mr. Mentch: because of Mr. Wheeler, who will be out of town

Thank you very much for your kind letter of August ninth. As my secretary wrote you, we will be very happy to send to you a copy of the text of Mr. Newhall's book as soon as we receive it from him.

However, if three or four dollars is your maximum retail price for a book your dealers can carry, I am afraid this volume will be too expensive for you. The cost of producing a book copiously illustrated with fine half-tone plates has increased so much that we expect that the retail price of this book will have to be from five to six dollars. Our trade distributors, Simon and Schuster, Inc., say that the normal price for this kind of book today would be from six to seven dollars and fifty cents. If the five to six dollar price is too high for your distribution, please let me know.

With renewed thanks for your interest in this book, I am,

Very sincerely yours,

/s/ Monroe Wheeler

Mr. G. W. Mentch  
Manager,  
Sales Service Division  
Mr. G. W. Mentch  
Manager,  
Sales Service Division  
Eastman Kodak Company  
Rochester 4  
New York

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CC: Miss Ulrich  
Miss Pernas

EASTMAN KODAK COMPANY  
ROCHESTER 4, N. Y.

August 11, 1948

Mr. Monroe Wheeler  
The Museum of Modern Art  
New York 19, N. Y.

Dear Mr. Mentch:

In the absence of Mr. Wheeler, who will be out of town until the seventeenth, I am writing to acknowledge your letter

to him in regard to Mr. Newhall's "History of Photography," which we are going to publish. I can readily arrange to send you a copy of the manuscript as soon as it is completed. I shall, of course, bring your letter to Mr. Wheeler's attention immediately upon his return.

If you can arrange to send me a copy of the manuscript, a list of the illustrations for a few days, it will help me discuss this publication with our interested employees. If you can, of course, bring your letter to Mr. Wheeler's attention immediately upon his return.

In your printing plans, if satisfactory arrangements can be made concerning our distribution of this book and it can be produced to sell in the \$3. to \$4. retail price range, we have in mind taking several thousand copies.

Very truly yours,  
Secretary to Mr. Wheeler

EASTMAN KODAK COMPANY

Mr. G. W. Mentch  
Manager,  
Sales Service Division  
Eastman Kodak Company  
Rochester 4  
New York

*G. W. Mentch*  
Manager,  
Sales Service Division

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Miss Pernas

EASTMAN KODAK COMPANY  
ROCHESTER 4, N. Y.

August 9, 1948

Mr. Monroe Wheeler  
The Museum of Modern Art  
New York 19, N. Y.

Dear Mr. Wheeler:

Thank you for your letter of July 29 in further reference to Mr. Newhall's, "History of Photography", which you are going to publish.

I can readily arrange to be in New York City early in September to see the photographs which are selected for reproduction in this book, but to help us evaluate the possible extent of our distribution interest if any, we first should like to have an opportunity to read the manuscript.

If you can arrange to send me a copy of the manuscript and a list of the illustrations for a few days, it will help me discuss this publication with our interested people and to clarify any points that may arise.

To help you in your printing plans, if satisfactory arrangements can be made concerning our distribution of this book and it can be produced to sell in the \$3. to \$4. retail price range, we have in mind taking several thousand copies.

Yours very truly,

EASTMAN KODAK COMPANY

*Gene Wheeler*  
Manager,  
Sales Service Division

GWMent ch: JH



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CC: Miss Ulrich  
Mr. Newhall  
Miss Fernas

EASTMAN KODAK COMPANY  
ROCHESTER 4, N. Y.

July 29, 1948

Dear Mr. Mentch:

I am very grateful indeed for your kind letter of July twenty-sixth regarding the distribution of Mr. Newhall's History of Photography, which we are going to publish. I would be very glad to show you the manuscript and illustrations for this book which I am sure you will find extremely interesting. Mr. Newhall has been working on this book nearly three years and it will certainly be the most thorough and readable history of photography ever published in English and we have taken the greatest care in the choice of the one hundred and fifty-five plates which will illustrate it.

Mr. Newhall is now completing the manuscript and this should be ready within a month. Is there any possibility of your being in New York early in September, because, at that time you could also see all of the photographs which we have selected for reproduction before they go to the engravers. Since we will have to place our paper order well in advance of the printing, we would like to know as soon as possible how many copies of the book you think you might be able to distribute.

We are very happy to know that you are willing to help us reach the public for which this important volume is intended and we would greatly appreciate your cooperation and advice.

Sincerely yours,

/s/ Monroe Wheeler

Mr. G. W. Mentch  
Eastman Kodak Company  
Rochester 4  
New York

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EASTMAN KODAK COMPANY  
ROCHESTER 4, N. Y.

July 26, 1948

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

Dear Mr. Wheeler:

General Solbert has asked me to reply to your friendly letter of July 20 about Mr. Newhall's, "History of Photography," as this department is concerned with the distribution of books through Kodak dealers.

We are indeed interested to learn of this important work and feel that it should be given the broadest possible distribution.

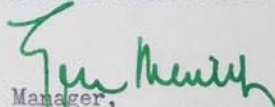
From time to time we purchase significant photographic books from publishers for distribution through our regular channels in this country and overseas. We would, therefore, appreciate the opportunity of reviewing the manuscript before you go to press and to consider the possible extent of our interest in marketing Mr. Newhall's book.

If, in our opinion, this book fills a need in our listing of publications and mutually satisfactory arrangements can be made as to quantity and price, I am sure that we can aid materially to the distribution of the "History of Photography."

May I hear from you about our possible participation in marketing Mr. Newhall's new book.

Yours very truly,

EASTMAN KODAK COMPANY

  
Manager,  
Sales Service Division

GWMent ch: JH

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EASTMAN KODAK COMPANY  
ROCHESTER 4, N. Y.

July 28, 1948

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

Dear Wheeler:

I have talked to our Mr. G. W. Mentch, who handles distribution of publications, about Newhall's "History of Photography," and you will receive a letter from him.

We have never distributed books outside of authorship within the Company but I feel that here we can stretch a point with the curator of the George Eastman House.

I hope that you and Mentch can get together on some mutual arrangement where we can help in the distribution of this book.

When Newhall gets back in September, perhaps we can entice you to Rochester.

With best wishes,

*Onar Solbert*

ONSolbert:MR

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cc: Miss Ulrich

EASTMAN KODAK COMPANY

ROCHESTER 4, N. Y.

July 20, 1948

July 12, 1948

Mr. Morgan Wheeler  
Museum of Modern Art  
11 West 53rd Street

Dear Mr. Solbert:

Many thanks for your kind note. It is we who are indebted to you for your visit. We were glad to have had an opportunity to explain to you the scope of our educational activities.

I am glad, also, to have had an opportunity to show you Newhall's History of Photography, which we are publishing this autumn. Since you were here we have completed the choice of plates and our previous selection has been considerably augmented to include a greater variety of examples from the entire one hundred and ten year history of this art. We are extremely appreciative of your offer to assist us in marketing this definitive work on which Newhall has been engaged for nearly three years and I wonder if it would be possible for you to provide us with the list of your distributors who might be interested in purchasing copies of this book for re-sale. This would be of great assistance to us in obtaining a wider dissemination of this important work.

MSolbert:s

I do want very much to visit you in Rochester and we shall arrange that in the early autumn.

Sincerely yours,

/s/ Monroe Wheeler

Mr. Oscar N. Solbert  
Eastman Kodak Company  
Rochester 4  
Illinois

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EASTMAN KODAK COMPANY  
ROCHESTER 4, N. Y.

July 12, 1948

Mr. Morgan Wheeler  
Museum of Modern Art  
11 West 53rd Street  
New York, N. Y.

Dear Mr. Wheeler:

Again I wish to register my thanks for your kindness for the two books on painting that you presented to me. I, in turn, gave the very expensive one on "The History of Impressionism" to my daughter, who was quite overcome and delighted. Thank you again.

I hope that you will be coming here soon so that we can show you around Kodak and especially George Eastman House. We will need some advice from you on this latter project.

With best wishes,

Sincerely,

*Oscar Solbert*

ONSolbert:s

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# WESTERN UNION

JOSEPH L. EGAN  
 PRESIDENT

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ady 5 N.L. 14 NOV 1947

NOVEMBER 12, 1947

MR. R. E. BRINK  
 EASTMAN KODAK COMPANY  
 ROCHESTER  
 NEW YORK

SHIP INSERTS AND ELECTROTYPES CARE OF MISS PERNAS,  
 MUSEUM OF MODERN ART. LETTER FOLLOWING.

MONROE WHEELER

CHARGE: A History of Photography

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

"A Short History of Photography," showing instructions for your printer that have been suggested by Miss Pernas, our Publications Assistant.

Very truly yours,

Assistant to Mr. Wheeler

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# WESTERN UNION

1201

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JOSEPH L. EGAN  
PRESIDENT

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

WUB282 PD=K ROCHESTER NY NOV 12 4 10P

*wired to Parnas  
11/12/47*

MONROE WHEELER:  
= MUSEUM MODERN ART =

SHOULD INSERTS AND ELECTROTYPES BE SHIPPED TO YOU

OR TO YOUR PRINTER WIRE REPLY=

EASTMAN KODAK CO  
R E BRINK.455P.P

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

"A Short History of Photography," showing instructions for your printer that have been suggested by Miss Parnas, our Publications Assistant.

Very truly yours,

Assistant to Mr. Wheeler

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October 12, 1947

Mr. R. E. Brink  
Mr. R. E. Brink  
Advertising Department  
Eastman Kodak Company  
Rochester 4  
New York

Dear Mr. Brink:

Thank you for your letter of September 30th enclosing a  
type proof of the caption line to be used in printing the  
sending you herewith the type proof of the caption line to be used  
in printing the Edward Weston Kodachrome for the frontispiece of  
"A Short History of Photography," showing instructions for your  
printer that have been suggested by Miss Pernas, our Publications  
Assistant.

Very truly yours,

Assistant to Mr. Wheeler



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EASTMAN KODAK COMPANY  
ROCHESTER 4, N. Y.

October 8, 1947  
September 30, 1947

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

Mr. R. E. Brink  
Advertising Department  
Eastman Kodak Company  
Rochester 4,  
New York

Attached is a type proof of the caption  
to be used in printing the Edward Weston  
Kodachrome for the frontispiece of "A Short History  
of Photography".

Thank you for your letter of September 30th enclosing a  
type proof of the caption line to be used in printing the Edward  
Weston Kodachrome for the frontispiece of A Short History of

Photography. Will you please let us know if this is  
satisfactory so that we may enter this job for  
production. This type meets with our approval. We are also pleased

to tell you that the extra 1/8 of an inch that will be printed in  
making use of the original layout. The size of  
the illustration will not cause any complications. It was the  
same as the reproductions in our four-page insert  
in Minicom magazine. Exp. Very truly yours,  
indicated on your layout showing exact placement  
and measurement from right and left hand edges of  
the illustration to the outside of the sheet.  
Because these four-color Assistant to Mr. Wheeler  
produced for a bleed advertisement, there is an  
extra 1/8 of an inch that will be printed in the  
illustration, 1/16 of an inch extra on each side.  
We doubt that this will cause any complications on  
your part but want to call it to your attention in  
case it should.

No completion from  
you this morning  
point of view

Yours very truly,  
EASTMAN KODAK COMPANY

R. E. Brink  
Advertising Department

REP:ink:jk

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**EASTMAN KODAK COMPANY**  
ROCHESTER 4, N. Y.

September 30, 1947

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

Dear Mr. Wheeler:

Attached is a type proof of the caption line to be used in printing the Edward Weston Kodachrome for the Frontispiece of "A Short History of Photography".

This type has been set according to instructions previously received from you but does not have the weight that was indicated on your tissue layout. However, this may be exactly as desired by you.

Will you please let us know if this is satisfactory so that we may enter this job for printing.

Apparently one thing was overlooked in making use of the original layout. The size of the illustration indicated on your layout was the same as the reproductions in our four-page insert in Minicam magazine. Explicit instructions were indicated on your layout showing exact placement and measurement from right and left hand edges of the illustration to the outside of the sheet. Because these four-color plates were originally produced for a bleed advertisement, there is an extra 1/8 of an inch that will be printed in the illustration, 1/16 of an inch extra on each side. We doubt that this will cause any complications on your part but want to call it to your attention in case it should.

*No complications  
from Miss Bernas's  
point of view*

Yours very truly,

RASTMEN KODAK COMPANY

*R. C. Brink*

Advertising Department

REBrink:jk

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# WESTERN UNION

JOSEPH L. EGAN  
PRESIDENT

1201

SYMBOLS
DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

QDY-6-15-NL-PD-OCT 31

OCTOBER 31, 1947

R. E. BRINK =  
EASTMAN KODAK COMPANY  
ROCHESTER  
NEW YORK =

NOVEMBER 15th DELIVERY DATE OF FOUR COLOR INSERTS NOT URGENT.

WHEN CAN YOU CONVENIENTLY DELIVER?

MONROE WHEELER  
MUSEUM OF MODERN ART

Charge: History of Photography

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

and has O.K.'d it. Thus, I am pleased to return it to you herewith.

Very truly yours,

REBrink:jk

*R. E. Brink*  
Advertising Department

Assistant to Mr. Wheeler

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# WESTERN UNION

JOSEPH L. EGAN  
PRESIDENT

1201

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WUB230 PD=K ROCHESTER NY OCT 31 350P  
MONROE WHEELER=  
MUSEUM OF MODERN ART=

HOW IMPORTANT IS NOVEMBER 15 DELIVERY DATE OF FOUR-COLOR  
INSERTS=

EASTMAN KODAK CO  
R E BRINK.

15. 414P.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

and has O.K.'d it. Thus, I am pleased to return it to you herewith.

Very truly yours,  
*RE Brink*  
Advertising Department

REBrink:jk

Assistant to Mr. Wheeler

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19 EASTMAN KODAK COMPANY  
ROCHESTER 4, N. Y.

October 22, 1947

October 21, 1947

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

Mr. R. E. Brink  
Advertising Department  
Eastman Kodak Company  
Rochester 4  
New York

Enclosed is a revised type proof and  
a final paste-up of the four-color page to be  
a Frontispiece in "A Short History of  
Photography".  
Dear Mr. Brink: Thank you for your letter of October twenty-first enclos-  
ing the final paste-up of the four-color page to be used as a fron-  
tispiece in "A Short History of Photography." very truly,

Mr. Wheeler has seen the revised type-proof and paste-up  
and has O.K.'d it. Thus, I am pleased to return it to you herewith.

Very truly yours,

REBrink:jk

Advertising Department

Assistant to Mr. Wheeler

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EASTMAN KODAK COMPANY  
ROCHESTER 4, N. Y.

October 21, 1947

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

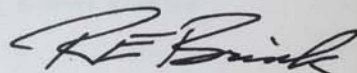
Dear Mr. Wheeler:

Enclosed is a revised type proof and a final paste-up of the four-color page to be used as a Frontispiece in "A Short History of Photography".

Will you please let me know if this is O.K. and return same marked accordingly.

Yours very truly,

EASTMAN KODAK COMPANY



Advertising Department

REBrink:jk

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COPY: Miss Pernas

EASTMAN KODAK COMPANY  
ROCHESTER 4 N. Y.

November 12, 1947

Mr. Monroe Wheeler  
The Museum of Modern Art  
11 West 43rd Street  
New York 19, New York

Dear Mr. Brink:

Dear Mr. Wheeler:

Many thanks for your letter of November tenth. We have been revising the Short History of Photography considerably and have also been subjected to delays so that you need not hurry with the inserts. Any time in December will be agreeable to us.

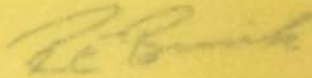
With renewed thanks for your helpfulness, I am,  
delivered by the last week of the year.

Very sincerely yours,

We hope this will tie-in with your schedule.

/s/ Monroe Wheeler

Yours very truly,  
EASTMAN KODAK COMPANY



Advertising Department

REBrink:jk

Mr. R. E. Brink,  
Advertising Department,  
Eastman Kodak Company  
Rochester 4  
New York

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EASTMAN KODAK COMPANY  
ROCHESTER 4, N. Y.

November 10, 1947

Mr. Monroe Wheeler  
The Museum of Modern Art  
11 West 43rd Street  
New York 19, New York

Dear Mr. Wheeler:

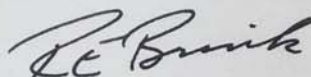
Our recent telegraphic inquiry as to the urgency of the four-color inserts for "A Short History of Photography" was necessitated by some rescheduling of other Kodak printing jobs.

We are pleased to find the November 15th delivery date is not a "must". At the present time we anticipate being able to have the inserts delivered by the last week in November.

We hope this will tie-in with your schedule.

Yours very truly,

EASTMAN KODAK COMPANY



REBrink:jk

Advertising Department



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CLASS OF SERVICE DESIRED	
DOMESTIC	CABLE
TELEGRAM	ORDINARY
DAY LETTER	URGENT RATE
SERIAL	DEFERRED
NIGHT LETTER	NIGHT LETTER

Patrons should check class of service desired; otherwise the message will be transmitted as a telegram or ordinary cablegram.

# WESTERN UNION

1207

A. N. WILLIAMS  
PRESIDENT

\$	CHECK
S	ACCOUNTING INFORMATION
F	TIME FILED

Send the following telegram, subject to the terms on back hereof, which are hereby agreed to  
(PLEASE PRINT NAME AND ADDRESS)

To MR. R. E. BRINK, ADVERTISING DEPARTMENT

*PDV 1 DL*  
OCTOBER 12, 1947 19

Care of or Apt. No. EASTMAN KODAK COMPANY

Street and No. ROCHESTER 4, NEW YORK

Place \_\_\_\_\_

FOR VICTORY  
BUY  
WAR BONDS  
TODAY

HOLD PRINTING OF FRONTISPIECE FOR "A SHORT HISTORY OF PHOTOGRAPHY" PENDING RECEIPT  
OF OUR OCTOBER TWELFTH LETTER SHOWING PROOF CHANGES.

MUSEUM OF MODERN ART

Charge: "A Short History of Photography" (publication)

Sender's name and address  
(For reference only)

Sender's telephone  
number

to tell you that the extra 1/8 of an inch that will be printed in  
the illustration will not cause any complications.

Very truly yours,

Assistant to Mr. Wheeler

*Mr. R. E. Brink  
Advertising Department  
Eastman Kodak Company  
Rochester 4  
New York*

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October 8, 1947

Mr. R. E. Brink  
Advertising Department  
Eastman Kodak Company  
Rochester 4,  
New York

Dear Mr. Brink:

Thank you for your letter of September 30th enclosing a type proof of the caption line to be used in printing the Edward Weston Kodachrome for the frontispiece of A Short History of Photography.

This type meets with our approval. We are also pleased to tell you that the extra 1/8 of an inch that will be printed in the illustration will not cause any complications.

Very truly yours,

Assistant to Mr. Wheeler

Mr. F. C. Ferguson  
Assistant Service Bureau  
Eastman Kodak Company  
Rochester 4  
New York

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19

September 29, 1947

Dear Mr. Ferguson:

The stock on the inside of the book - Ektachrome and Kodachrome Professional Films, First Edition 1947 - enclosed with your letter of September twenty-fifth, which you propose to use for the insert for Beaumont Newhall's new book, is quite satisfactory to us.

Sincerely yours,

Mr. Eugene Wheeler  
Museum of Modern Art  
11 W. 53rd Street  
New York, New York

Dear Mr. Wheeler:

The stock on the inside of the book is what we propose to use for the insert in the new book.

Mr. N. C. Ferguson  
Manager,  
Editorial Service Bureau  
Eastman Kodak Company  
Rochester 4  
New York

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EASTMAN KODAK COMPANY

ROCHESTER 4, N. Y.

September 25, 1947

Mr. Monroe Wheeler  
Museum of Modern Art  
11 W. 53rd Street  
New York, New York

Dear Mr. Wheeler:

The stock on the inside of the enclosed book is what we propose to use for the insert for Beaumont Newhall's new book.

Our printer informs me that they are unable to get stock such as the sample you sent on to us. I hope the paper we propose to use will be satisfactory to you.

Sincerely,

*N. C. Ferguson*

Manager  
Editorial Service Bureau

NCFerguson:rmp  
Encl.

Miss Pernas approves.

Editorial Service Bureau

MW:k

Mr. N. C. Ferguson  
Manager,  
Editorial Service Bureau  
Eastman Kodak Company  
Rochester 4, New York

93-103: September 2, 1947

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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CC: Mr. Newhall  
Miss Pernas  
Miss Ulrich

19

EASTMAN KODAK COMPANY  
ROCHESTER 4, N. Y.

September 4, 1947

Mr. Monroe Wheeler, Director  
Exhibitions and Publications  
Museum of Modern Art  
11 West 53rd Street  
New York 19

Dear Mr. Ferguson:

Many thanks for your kind letter of September second.

We have noted the change in the caption for the reproduction of the Edward Weston Kodachrome transparency and we shall so title it on the contents page.

I am also delighted to hear that you can provide us with electros of this same plate for our use in printing the jacket of the book.

With renewed thanks for your extremely helpful cooperation and I am sure that you will have the inserts before your deadline of upon this book, I am,

Very sincerely yours,

/s/ N. C. Ferguson

Manager,  
Editorial Service Bureau

MW:k

Mr. N. C. Ferguson  
Manager,  
Editorial Service Bureau  
Eastman Kodak Company  
Rochester 4, New York

September 3, 1947

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C  
O  
P  
Y

EASTMAN KODAK COMPANY  
ROCHESTER 4, N. Y.

September 2, 1947

Mr. Monroe Wheeler, Director  
Exhibitions and Publications  
Museum of Modern Art  
11 West 53 Street  
New York 19  
New York

Dear Mr. Wheeler:

Thanks very much for sending me the mechanical details for the insert to be used in Mr. Newhall's book.

There is only one change to be made in your copy and that is that part of the credit line which we originally planned would read "from an original Kodachrome" to "from a Kodachrome transparency."

I am sure that we can furnish you with electros from which you can print the jacket for the new book.

I am turning your material over to our Production Department and I am sure that you will have the inserts before your deadline of November 15.

Yours very truly,

/s/ N. C. Ferguson

NCFerguson:sel

Manager,  
Editorial Service Bureau

ORIGINAL LETTER TO MISS PERNAS: September 5, 1947

Mr. N. C. Ferguson  
Manager,  
Editorial Service Bureau  
Eastman Kodak Company  
Rochester 4, N. Y.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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COPY: Miss Ulrich  
Miss Pernas

19

August 28, 1947

Dear Mr. Ferguson:

With reference to your letter of August eighth, I enclose herewith a layout showing the exact position of the Edward Weston kodachrome plate upon the frontispiece page for our forthcoming book entitled, A Short History of Photography, by Beaumont Newhall.

As I told you before, we shall need 13,000 copies of this by November fifteenth. I enclose also a sample of the paper for this book so that you can use stock which will go with it. The attached layout also shows the exact position of the caption line which will correspond with the captions upon the other illustrations in the book. This is to be set in 10 point Baskerville with the name Edward Weston in capital letters and the rest of the line in caps and lower case. The trimmed page size is 7-1/2 x 10 inches. The printers should allow an additional margin of at least 1/8 of an inch because the binder will do the trimming.

I quite understand that you are unable to supply the jackets for the book, but we would like to know whether it would be possible for you to lend us the color plates or electrotypes of this same illustration after you have finished printing the frontispiece, so that we may have our own printers do it.

May I express to you and the Eastman Kodak Company on behalf of the Trustees of the Museum of Modern Art our very great appreciation of your kind collaboration in providing this admirable frontispiece for our book?

In the acknowledgment paragraph at the beginning of the book we shall be glad to give the Eastman Kodak Company whatever credit you would like to have, although I believe you said when you were here that you would prefer not to have the Eastman Kodak Company mentioned, in which case we shall, of course, respect your wishes.

With renewed thanks, I am,

Very sincerely yours,

/s/ Monroe Wheeler

Mr. N. C. Ferguson  
Manager,  
Editorial Service Bureau  
Eastman Kodak Company  
Rochester 4, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	II.51

19

July 18, 1947

*Miss Jones -  
see me in this MW*

EASTMAN KODAK COMPANY  
ROCHESTER 4, N. Y.

August 8, 1947

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

Dear Mr. Wheeler:

I am sorry that I must write you that we cannot print the jacket for your new book, "A Short History of Photography."

As I told you in New York, we are very glad to print the insert and are awaiting the mechanical instructions. If possible, it might be wise to supply us with a sample of the paper to be used in the book so that we can match it here as closely as possible.

*Miss Jones  
please*

It was a pleasure to meet you and have a little visit.

Sincerely,

*N.C. Ferguson*  
Manager  
Editorial Service Bureau

NCFerguson:rmp

Rochester 4  
New York



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	II.51

19

July 18, 1947

Dear Mr. Potter:

As you may have heard, the Museum of Modern Art is going to publish this year a new book entitled, A Short History of Photography. This is a revised and enlarged version of Beaumont Newhall's previous publication entitled, Photography: A Short Critical History.

Mr. Newhall has suggested that we use as a frontispiece of this book a color plate made by the Eastman Kodak Company of a kodachrome by Edward Weston, entitled, "Waterfront." The size of this plate, 4-7/8" x 6-1/4", is just the right size for our format.

The schedule of this book has been completed and the book has been priced for advance sale by Simon & Schuster on the basis of its containing no color, so we could not afford to add a color frontispiece ourselves without changing the price of the book. For this reason, I would like to ask whether, if proper credit were given, the Eastman Kodak Company would be willing to provide us with 13,000 inserts which we could have tipped in as a frontispiece. This would add to the attractiveness of our publication and insure that the kodachrome process would be represented in the volume by a fine example.

I have been told that the Eastman Kodak Company sometimes does supply inserts to other publications and, inasmuch as there is a precedent for this, it would be legitimate for you to provide these inserts for an authoritative history of photography published by a non-profit educational institution.

Thanking you in advance for the courtesy of your consideration, I am,

With kind personal regards,

Sincerely yours,

MW:k

Mr. William B. Potter  
Eastman Kodak Company  
Rochester 4  
New York

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# THE MUSEUM OF MODERN ART

**Date** July 8, 1947

**To:** Mr. Wheeler

**Re:** Weston Kodachrome

**From:** F. Pernas

The man to write about the Weston Kodachrome is: W.B. Potter, Eastman Kodak Co.,  
Kodak Park, Rochester, N.Y.

WB.  
Thayer  
Mr. Potter - Eastman - J. Walter Thompson -  
Yah - catch - ee  
Jocasee

Kodachrome "Wide-front" - Ad in Museum, May 47, of Eastman Kodak.

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WB.  
Thayer  
Mr. Potter - Eastman - Jaccasei - J. Walter Thompson.

Kodachrome "Waterfront" - Ad in Museum, May 47, of Eastman Kodak.

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GIULIO EINAUDI, Publishers, Turin & Rome

November 28, 1950

Mr. Sanford J. Greenburger, Editor  
Giulio Einaudi, Publishers  
11 West 42nd Street  
New York 18, New York

October 23, 1950

Mr. Monroe Wheeler  
Dear Mr. Greenburger:  
11 West 53 Street  
New York, N. Y.

We have no objections to your issuing an Italian translation of Beaumont Newhall's THE HISTORY OF PHOTOGRAPHY.

I am afraid, however, that such an edition would be impracticable and a reading copy of Newhall Beaumont: THE HISTORY OF PHOTOGRAPHY since, beside the usual 10% royalty to the author, the cost of providing electrotypes of plates which were used in the book would amount to nearly \$1,300. We do not possess original photographs from which new plates could be made, and the existing original plates are in forms which have been kept standing for a future English edition. Greenburger

SJG/hg If you should wish to discuss the matter further, please do not hesitate to telephone me.

Very sincerely yours,

Monroe Wheeler

MW:JB

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GIULIO EINAUDI, Publishers, Turin & Rome

U. S. EDITORS: MARIO EINAUDI, SANFORD J. GREENBURGER—11 WEST 42ND STREET, NEW YORK 18, N. Y.

FOCUS

October 23, 1950

Mr. Monroe Wheeler  
Museum of Modern Art  
11 West 53 Street  
New York, N.Y.

Dear Mr. Wheeler:

Our home office has asked me to obtain an option and a reading copy of Newhall Beaumont: THE HISTORY OF PHOTOGRAPHY for consideration of our acquisition of the Italian translation rights. Could we have a two months option and a copy of the book to send to Turin?

Thanking you for your kind attention.

Very sincerely,

*Sanford J. Greenburger*

Sanford J. Greenburger

SJG/hg

163  
8  
1304

→ 8 ( etc -  
photo

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UITGEVERSM AATSCHAPPIJ **FOCUS** N.V.

Fotografische  
Literatuur

Zuider Stationsweg 33  
Bloemendaal  
Telefoon K 2500-22241  
Bankiers:  
Twentsche Bank N.V.  
Bloemendaal  
Kredietbank Antwerpen  
Postgiro No. 16881  
Gem. Giro Amsterdam F 938

The Museum of Modern Art,  
New York,  
U.S.A.

Bloemendaal, Holland, 13.11.'50.

Gentlemen,

We read about your new book

"The History of Photography from 1839 to the  
Present Day", by Beaumont Newhall.

As importers of all photographic and cinema-  
tographic literature in Holland, we beg you  
to send immediately one copy for two purposes:  
Firstly it will be reviewed in our six papers  
for amateurs, photographic dealers, profession-  
al photographers or movie-amateurs without  
any cost. Several times a good picture from  
the book accompanies our review.

The second purpose is: When we see the book,  
we can judge how many copies we will order  
for Holland. Please put us to your mailing-  
list for the sending of all new books on  
photography and cinematography in order to  
avoid loss of time. Please mention your  
conditions for wholesale importers.

Truly Yours,  
"Focus" Ltd.

  
Dick Boer  
Director.

*12/4/5 sent Hist of Phot  
& Catal.*

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MALONEY

October 16, 1950

Dear Mr. Hatje:

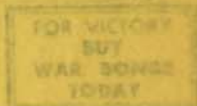
After discussion with Mr. Newhall, the author of the HISTORY OF PHOTOGRAPHY, I am able to state a little more precisely what can be done here in the event of a German edition of this book. Mr. Newhall has been able to locate one-third of the photographs we used in this book. If you are definitely interested in proceeding with a German edition, Mr. Newhall thinks he can provide a sufficient number of illustrations.

Would you please let me know at once whether you are definitely interested in proceeding with this volume.

Sincerely yours,

Monroe Wheeler

Mr. Gerd Hatje  
5 West 63rd Street  
New York, New York



To: Mr. Gerd Hatje  
Care of Mr. Hatje  
Street and No. 5 West 63rd Street  
Place New York

PHOTOGRAPHY material  
ready to arrive by Tuesday.

The Bank  
of America

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MALONEY

19

CLASS OF SERVICE DESIRED	
DOMESTIC	CABLE
TELEGRAM	ORDINARY
DAY LETTER	URGENT RATE
SERIAL	DEFERRED
NIGHT LETTER	NIGHT LETTER

Patrons should check class of service desired, otherwise the message will be transmitted as a telegram or ordinary cablegram.

# WESTERN UNION

A. N. WILLIAMS  
PRESIDENT

\$	CHECK
\$	ACCOUNTING INFORMATION
F	TIME FILED

Send the following telegram, subject to the terms on back hereof, which are hereby agreed to

To Mr. Robert Dorrard

Care of or Apt. No. S. L. Hildreth & Co.

Street and No. Brattleboro

Place Vermont

19

FOR VICTORY  
BUY  
WAR BONDS  
TODAY

Please send PHOTOGRAPHY material  
here  
immediately to arrive by Thursday.

Elin Roudin  
Museum of Modern Art

Sender's name and address (For reference only)

Sender's telephone number

Copy to Mrs. Newhall

MW:hw



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MALONEY

19

June 13, 1944

Mr. T. J. Maloney  
 U.S. Camera  
 122 East 42nd Street  
 New York 17, New York

Dear Mr. Maloney:

Mrs. Newhall tells me that you have expressed interest in the publication of a volume based on the Museum's photography collection as displayed in our current Art in Progress exhibition. I just want you to know that if this matter is receiving your further consideration the Museum would be very glad to collaborate with you on the preparation of such a volume. This section of the exhibition has been received with enthusiastic praise by visitors to the Museum and I think that there is no doubt that the high standard of selection which prevailed will guarantee a wide public for the suggested publication.

At your convenience I shall be pleased to discuss the basis on which we might cooperate with you.

Very sincerely yours,

Copy to Mrs. Newhall

MW:hw

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	II.51

MALONEY  
re Photog Book

copies to Abbott, McAlpin, Newhall, Ulrich

August 30, 1944

Dear Mr. Maloney:

Pursuant to our recent conversations regarding your publication of a book based on the photography collection of the Museum of Modern Art, I am happy to say that our Executive Committee has approved this project on the basis of the plans we outlined. It is understood that the book will be published by you under your imprint, but due acknowledgment will appear on the title page indicating that all photographs are from the Museum collection. The volume will be approximately 200 pages (100 pages of plates and 100 pages of text) in an edition of approximately 8000 copies. The name of the book will be determined by you, subject to our approval, but it is agreed that the Museum's name need not appear in the title.

It is further understood that the retail price of the book will be not less than \$8.00 and for its services in providing photographs, text and production supervision, the Museum is to receive a royalty of 10% of the retail price of all copies sold, accounting to be made quarterly or semiannually, according to your custom.

It is further agreed that the Museum may purchase a minimum of 500 copies or a maximum of 1000 copies of the edition at the jobber's discount of 50% for resale to members and visitors.

The text for the book will be written by Nancy Newhall, Acting Curator of the Department of Photography and will be subject to your editorial approval and to our own. In view of your desire that the publication be designed and supervised by us, we agree to assume this responsibility provided your own Production Department will handle all details of estimating, ordering and production. A workable plan will be developed between your Production Department and our own. We plan to have the manuscript available by October 15 and the plate making can begin as soon as you decide upon an engraver.

The Museum will endeavor to obtain free reproduction permission from all photographers whose work is to be reproduced, but in case certain of them insist upon a fee it is understood that it will be paid by you.

May I assure you that we are all very happy at the prospect of this collaboration and shall do our utmost to see that the book will be a credit to both of our organizations.

Very sincerely yours,

Mr. T. J. Maloney  
U.S. Camera  
480 Lexington Avenue  
New York 17, New York

WJ:ms

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copy: Mr Wheeler

*return to N.N.*

*MALONEY*  
*Mrs. Wheeler*

31 August 1944

Mr Tom Maloney  
Newell-Barnet Co.  
40 East 34 St  
New York 18, N.Y.

Dear Tom,

Here's an amended list of the illustrations. It's better than it was, I think, but still not perfect. I would very much like to go over it with you as soon as possible. Munroe Wheeler thinks we should have the list absolutely set before we start plating. We're checking the condition of our most satisfactory existing plates and no doubt you'll want to set your girls on yours. Our page size is 7 3/8" by 10".

Any suggestions as to the present outline? It's difficult to stick to the 16-page sections and still keep the ideas of the text clear. We can, of course, be arbitrary if it's necessary and chop or stretch to suit. Only, please let's do it soon, or I'll have a lot of rewriting to do, even though so far I've been working only on the sure bets.

Comments on sections:

I. (Early) Jim Soby felt we should strike a better balance between the early Europeans and the early Americans. So I've added a few here.

III. (Expressive) Jim felt here that we should give Emerson and White the same emphasis as Gathe, since both left such important influences. In this list I've given them one apiece, which enabled me to squeeze in the Bravos. Shall we revise? And if so, whom and which shall we chuck out?

IV. (Scientific) Here? I think I'm on the track of unknown and exciting stuff.

V. (Fashion and so on) My suggestion: what about having the fashion boys and girls represented by their wittiest portraits of personalities? Such as Beaton's "Dell and wife" or his "Stein and Tokias" with the wire. And shall we put a Steichen in here? As to Will Connell, I just know. I honestly don't think either the Baby or the Para with the Sign will stand the competition. I went through In Pictures again, hopefully, but with no luck. Such a swell guy. Any other suggestions?

VII. (Documentary and so on) The war section needs a lot more selecting. Munroe saw Steichen the other day and he was all for being represented only by his Navy work. I'm looking forward to that, but I do most emphatically feel that he should be represented elsewhere as well. And, in addition to the Rodin, I'd ideally like to see him have the same number of retrospective plates as Weston and Strand. And I know we'll be in for criticism, undeserved, if we can't manage it.

And how are you with Hicks? I usually have to work through the photographers, since he tends to be reluctant to let things out of his clutches even when Life has already used it. And we need things like Saipan here.



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August 25, 1949



Capt. Steichen  
Monroe Wheeler  
publishers

Mr. Ziff

It has occurred to me that Mr. Ziff might offer our History of Photography to the readers of Popular Photography, on a basis which will be profitable to us both. Have you any objection to my approaching him about this?

Dear Monroe:

We are not planning to advertise in Popular Photography, so it will be quite all right if you go ahead and make a deal with Mr. Ziff.

I imagine that you already know that we made a deal with the Eastman Kodak Company for the distribution of HISTORY OF PHOTOGRAPHY through their outlets. We've also received their initial order for 1,000 copies of this book.

Sincerely,

ALBERT RICE LEVENTHAL

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

AL:mas

...ask him  
...our direct  
...want to do  
...yourself in  
...help he can.  
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...your

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SIMON AND SCHUSTER, INC.  
*publishers*

ROCKEFELLER CENTER, 1230 Sixth Avenue, New York 20 • TELEPHONE Circle 5-6400

August 8, 1949

Dear Monroe:

We are not planning to advertise in Popular Photography, so it will be quite all right if you go ahead and make a deal with Mr. Ziff.

I imagine that you already know that we made a deal with the Eastman Kodak Company for the distribution of HISTORY OF PHOTOGRAPHY through their outlets. We've also received their initial order for 1,000 copies of this book.

Sincerely,

ALBERT RICE LEVENTHAL

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

ARL:hct

2, 1949

, which pub-  
e a sponsor  
ight ask him  
with our direct  
ot want to do  
yourself in  
lease let me  
at help he can.

oy is sending  
-six editors  
asking them  
oting your

ERN ART

urs, May 13, 1949

te for

e Present

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August 2, 1949

Dear Al:

Mr. Ziff, of the Ziff-Davis Publishing Company, which publishes Popular Photography, has recently become a sponsor of our Photography Department. I thought we might ask him to run some sort of notice which will help us with our direct sale of The History of Photography, but I do not want to do this if you are planning to advertise the book yourself in his magazine. If you are planning to do so, please let me know, otherwise we shall ask him to give us what help he can.

I have just heard that the Eastman Kodak Company is sending a free copy of this book to each of the twenty-six editors of photography columns in American newspapers, asking them to review it. This ought to be helpful in promoting your sales.

Faithfully yours, May 13, 1949

To: Miss Lipkin

Re: \_\_\_\_\_

From: Frances Keach

Mr. Albert Rice Leventhal  
Simon and Schuster  
1230 Sixth Avenue  
New York 20, New York

Day will be August tenth.

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# THE MUSEUM OF MODERN ART

Date May 13, 1949

To: Miss Lipkin  
From: Frances Keech  
Re: \_\_\_\_\_

It has been agreed that the publication date for  
The History of Photography from 1839 to the Present  
Day will be August tenth.

*May 13<sup>th</sup>, but the date will  
appear on my review which will  
out by 10.*

*Sincerely yours  
MW*

and writing, and I predict will have a wonderful sale.



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THE MUSEUM OF MODERN ART

To:

From:

aphy

Enclosed - This is to confirm our  
agreement that the publication date  
for the History of Photography will be  
August 10<sup>th</sup>, and this date will  
appear on any review which  
comes out by us.

Sincerely yours

MW

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## THE MUSEUM OF MODERN ART

Miss Ulrich  
Miss Pernas  
cc: Miss Chamberlain  
Miss Lipkin

Date June 13, 1949

To: Mr. Wheeler

Re: History of Photography

From: Frances Keech

Mr. Albert R. Leventhal telephoned today to say that they have had a number of requests for History of Photography and are, therefore, sending it out as of today. He said that there was some confusion at Simon and Schuster in regard to the August 10th publication date (which he himself instructed us to put on the review copies), but in any event the books will be on sale at bookstores from now on.

publication date for The History of Photography from 1839 to the Present Day will be August tenth, and this date will appear on any review copies sent out by us.

Sincerely yours,

about the latest developments in /s/ Monroe Wheeler feel there should be an expansion of material coming out of the 20th century. I remember no references to the great photographers in Japan, Italy, Czechoslovakia, Hungary and very few of the great German photographers.


4. Would it be possible in having a kind of thirteenth chapter on History of Photography. I recognize this as a historical prediction of trends might be in order in the book.

On the whole this is a superb piece of scholarship and writing, and I predict will have a wonderful sale.

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CC: Miss Chamberlain

 SIMON AND SCHUSTER, INC.  
publishers

EDITORIAL SUGGESTIONS FOR  
A HISTORY OF PHOTOGRAPHY.

1. I most strongly urge that all the footnotes be omitted.

Dear Mr. Leventhal:

In place of them, have an appendix giving references

where necessary refer to the publication suggestions

Right in the text

2. I would like to see a detailed table of contents:

summary of the material covered in each chapter.

3. Most readers will be interested in having more details

about the latest developments in /s/ Monroe Wheeler feel

there should be an expansion of material coming out of

the 20th century. I remember no references to the great

photographers in Japan, Italy, Czechoslovakia, Hungary

and very few of the great German photographers.

4. Would you be interested in having a kind of wrap-up

chapter on photography. I recognize this is

a history of photography. I recognize this is

a history of photography. I recognize this is

a history of photography. I recognize this is

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a history of photography. I recognize this is

Mr. Albert Rice Leventhal  
Vice President,  
Simon and Schuster, Inc.  
1230 Sixth Avenue  
New York 20  
New York

On the whole this is a superb piece of scholarship  
and writing, and I predict will have a wonderful sale.

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CC: Miss Linkin

COPIED FOR: Mr. Newhall  
Miss Pernas



SIMON AND SCHUSTER, INC.  
*publishers*

ROCKEFELLER CENTER, 1230 Sixth Avenue, New York 20 • CABLE ADDRESS *Essandess* • TELEPHONE Circle 5-6400

EDITORIAL SUGGESTIONS FOR

A HISTORY OF PHOTOGRAPHY.

1. I most strongly urge that all the footnotes be omitted. In place of them, have an appendix quoting references. Where necessary, refer to the authoritative quotations right in the text itself.
2. I would like to see a detailed table of contents: a summary of the material covered in each chapter.
3. Most readers will be interested in having more details about the latest developments in photography and I feel there should be an expansion of material coming out of the 20th century. I remember no references to the great photographers in Japan, Italy, Czechoslovakia, Hungary and very few of the great German photographers.
4. Would there be any sense in having a kind of thinkpiece chapter on the future of photography. I recognize this is a history but a prediction of trends might be in order in the book.

On the whole this is a superb piece of scholarship and writing, and I predict will have a wonderful sale.

MISS MARY SHIRLEY

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CC: Miss Lipkin

MARY SHIRLEY  
AMERICAN REPRESENTATIVE  
A. B. LJUS FORLAG  
STOCKHOLM, SWEDEN

25 WEST 10TH STREET  
NEW YORK CITY

July 27, 1949

Mr. Monroe Wheeler  
c/o Museum of Modern Art  
11 West 53 Street  
New York, New York

Dear Mr. Wheeler:

I have a note from Mr. Korfitsen, the director of A. B. Ljus, in which he says, "The HISTORY OF PHOTOGRAPHY certainly interests us provided it will not be too expensive. It is of course a book which will suit our printing plant admirably, as it really ought to give the people a chance to show what they can do. I should be glad to have a reading copy and a report on the technical difficulties involved." I am sorry to say that the copy sent from your office has not arrived. I suppose some investigation ought to be made, as your secretary kindly called me last week to say it had already been sent. I wonder if it would be too much trouble for you to write a few lines to the firm about these technical difficulties, or send to me for forwarding to them, as my own ignorance of such matters might result in error.

Thanking you,

Sincerely,

*Mary Shirley*  
Mary Shirley

ms:gs

MISS MARY SHIRLEY

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MARY SHIRLEY  
AMERICAN REPRESENTATIVE  
A. B. LJUS FORLAG  
STOCKHOLM, SWEDEN

18  
012 3-7744

25 WEST 10TH STREET  
NEW YORK CITY

July 19, 1949

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

Dear Mr. Wheeler:

During our telephone conversation last week you inquired what advance Ljus usually pays and I mentioned \$500 as typical of advances for the better type of novel, although we have paid as high as \$1500 in unusual circumstances. Since I talked to you, I have been told by Curtis Brown, the agents for THE KINSEY REPORT, which Ljus bought and which has become the current leading success in Sweden, that they received an advance of \$2000. That offer was made direct to them, as I have not been handling royalties since the war and I would say it is just about tops. I cannot say that it would apply to any book unless the firm was equally confident of a great sale. That is quite an enormous advance for a small country like Sweden.

Upon reconsideration, if you are still willing to give Ljus an option on the HISTORY OF PHOTOGRAPHY, perhaps it would be better to send direct to them, as the time draws near for my own departure and I can see a bookstore copy. I have already written the firm about the book and some difficulties of the production mentioned by you. No doubt they will see the favorable review in the Sunday Times.

Thanking you for your consideration,

Sincerely,

Mary Shirley

Mary Shirley

ms:gs

MISS MARY SHIRLEY

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CC: Miss Lipkin

MISS MARY SHIRLEY

July 28, 1948

Dear Mrs. Chase:

The Museum's History of Photography by Beaumont Newhall

Dear Miss Shirley:  
 your gracious permission, on behalf of MOA, to let us  
 Many thanks for your letter of July 27th regarding  
 "The History of Photography," which A. B. Ljus is con-  
 sidering for a Swedish edition. I do not understand  
 why you did not receive a copy of this book so we send-  
 ing you another copy at once.

With cordial greetings, I am

Sincerely yours

THE MUSEUM OF MODERN ART

/s/ Monroe Wheeler

Date July 28, 1948

To: Captain Steichen  
 From: Miss Mary Shirley  
 25 West 10th Street  
 New York City

Re: Portrait of Paul Robeson

Dear Steichen:

The other day when we were discussing illustrations for  
 the History of Photography, you agreed to let us use your  
 portrait of Paul Robeson as Emperor Jones, and we would  
 greatly appreciate having a print of this at your earliest  
 convenience.

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# THE MUSEUM OF MODERN ART

Date July 19, 1948

To: Captain Steichen

Re: Portrait of Paul Robeson

From: Mr. Wheeler

Dear Steichen:

The other day when we were discussing illustrations for the History of Photography, you agreed to let us use your portrait of Paul Robeson as Emperor Jones, and we would greatly appreciate having a print of this at your earliest convenience.

With MW:k wishes, I am, /s/ Monroe Wheeler

Sincerely yours,

Mrs. Edna Woolman Chase  
Editor-in-Chief  
VOGUE Magazine  
420 Lexington Avenue  
New York 17  
New York

Edna Woolman Chase  
Editor-in-Chief

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



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CC: Miss Pernas

VOGUE  
420 Lexington Avenue, New York City

Edna Woolman Chase  
Editor-in-Chief

November 5, 1948  
July 28, 1948

Dear Mrs. Chase:

The Museum's History of Photography by Beaumont Newhall is now going to press and I want to thank you again for your gracious permission, on behalf of VOGUE, to let us reproduce the Baron de Meyer photograph entitled "Wedding Dress". We handled the photograph with greatest care and it has now been returned to you. As you requested, the proper credit will be given to VOGUE and the Condé Nast Publications, Inc.

With renewed thanks for your kind cooperation, I am,

Sincerely yours,

MW:k /s/ Monroe Wheeler

Sincerely yours,

Mrs. Edna Woolman Chase  
Editor-in-Chief  
VOGUE Magazine  
420 Lexington Avenue  
New York 17  
New York

Edna Woolman Chase  
Editor-in-Chief

The Museum of Modern Art  
11 West 53rd Street  
New York 19, N. Y.

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COPIED FOR: Mr. Newhall  
Miss Pernas

VOGUE  
420 Lexington Avenue, New York City

Edna Woolman Chase  
Editor-in-Chief

July 28, 1948

Dear Mr. Wheeler:

In reply to your letter of July 19th, I am enclosing herewith a print of the Baron de Meyer photograph entitled "Wedding Dress", which you plan to use in Mr. Newhall's "History of Photography".

I have sent you our original print, rather than a copy of it, so that you will be able to get the best possible reproduction. And as it has been taken from our Library files and is the only copy we have, I must ask that it be returned to us as soon as possible.

Also, the following credit and copyright should be used:

Reprinted from Vogue  
Copyright 1941, The Condé Nast Publications, Inc.

With best wishes, I am,

Sincerely yours,

/s/

Edna Woolman Chase  
Editor-in-Chief

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

VOGUE Magazine  
420 Lexington Avenue  
New York 17, New York

MW:CR

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JEFF-DAVIS PUBLISHING COMPANY  
151 North Wabash Avenue, Chicago 1, Illinois

September July 19, 1948

Mr. Monroe Wheeler

The Museum of Modern Art

11 West 53rd Street

New York 19, N. Y.

Dear Mrs. Chase:

The Museum of Modern Art is about to publish a definitive "History of Photography" by Beaumont Newhall, our former Curator of Photography and now Curator of the George Eastman Museum of Photography in Rochester, New York.

When we came to select the fashion photograph for this book we consulted Captain Steichen and he told us that the best photograph we could have would be one entitled "Wedding Dress" made by Baron de Meyer back in 1920 and reproduced on page 31 of VOGUE's Camera Issue of June 15, 1941.

Because of VOGUE's pre-eminence in fashion photography we think it appropriate that fashion should be represented by a VOGUE photograph and would like to use the one mentioned above if you will be good enough to provide us with a print of it.

Mr. Newhall's "History of Photography" is to be a standard text book on the subject and will be used by schools and libraries throughout the country.

Thanking you in advance for the courtesy of your consideration, I am, with cordial greetings,

Very sincerely yours,

Mrs. Edna Woolman Chase  
Editor-in-Chief  
VOGUE Magazine  
420 Lexington Avenue  
New York 17, New York

MW:CR

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CC: Mr. Newhall  
Miss Pernas (original letter)

THE MUSEUM OF MODERN ART  
NEW YORK

ZIFF-DAVIS PUBLISHING COMPANY  
185 North Wabash Avenue, Chicago 1, Illinois

July 1, 1948

September 7, 1948

Mr. Monroe Wheeler  
The Museum of Modern Art  
11 W. 53rd St.  
New York 19, N. Y.

Dear Mr. Wheeler:

We are happy to grant you permission to quote from John R. Whiting's PHOTOGRAPHY IS A LANGUAGE, the passage on page 98, as indicated in your letter of September 1. We understand that this quotation is to be used in a forthcoming Museum of Modern Art publication. We would appreciate the usual credit line: "From PHOTOGRAPHY IS A LANGUAGE by John R. Whiting, published by the Ziff-Davis Publishing Company, Chicago and New York, by special permission of the publisher."

If you would be kind enough to send us a copy of the publication for our files, it would be greatly appreciated.

Sincerely yours,

ZIFF-DAVIS PUBLISHING COMPANY

/s/

Louis Zara  
Vice President  
Book Division

*Handwritten notes:*  
4-20-48  
Mr. Zara  
checked  
order only  
for the  
press  
5

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# THE MUSEUM OF MODERN ART

NEW YORK 17

Date June 20, 1949

To: Miss Ulrich

Re: History of Photography

From: *↗* Mr. Wheeler

July 1, 1949

Dear Ione:

Don't you think it would be good promotion to write to each one of the collaborators to whom we are sending a free copy of Newhall's book offering them the members' discount of 25% <sup>even</sup> if they are not members?

*MW*  
Document Newhall. We are most appreciative of cooperation you have extended to us and I would like you to know that in case you would like to have any

additional copies for your friends we have arranged to offer to our collaborators a discount of 25% from the retail price of \$5.00 on orders received before the publication date of the book on August tenth, provided a remittance covers the order.

With renewed thanks, I am,

Very sincerely yours,

Assistant to  
Mr. Monroe Wheeler

*yes I do  
for this  
initial  
order only  
for the  
proceed?*

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# THE MUSEUM OF MODERN ART

NEW YORK 19

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

July 1, 1949

Under separate cover you have been sent a copy of the Museum's new History of Photography by Beaumont Newhall. We are most appreciative of the cooperation you have extended to us and I would like you to know that in case you would like to have any additional copies for your friends we have arranged to offer to our collaborators a discount of 25% from the retail price of \$5.00 on orders received before the publication date of the book on August tenth, provided a remittance covers the order.

With renewed thanks, I am,

Very sincerely yours,

Assistant to  
Mr. Monroe Wheeler

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# THE MUSEUM OF MODERN ART

Date September 10, 1948

To: Mr. Newhall  
Miss Pernes  
Copy to Mr. Wheeler

Re: The History of Photography

From: Frances Keech  
Mr. Wheeler

Mr. Wheeler has suggested that a list of complimentary copies of this book be drawn up.

During this field, I have with displeasure noted that far too many workers have become so highly concerned with the technical features of photography that they have lost sight of its value. With renewed thanks for your

kindness in writing, I am

Very sincerely yours,

/s/ Monroe Wheeler

I can assure you that anyone who reads this book with an open mind will at the conclusion begin to re-evaluate the work he has done and will realize its true value.

Mr. George C. Reifsnider  
28-27 211th Street  
Bayside, L. I.  
New York

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# THE MUSEUM OF MODERN ART

Date December 1, 1944

To: Miss Ulrich  
Copy to Mr. Abbott

From: Mr. Wheeler

Re: History of Photography

This is to confirm our agreement with Mr. Abbott that, as reimbursement for writing the U.S. Camera book on the Museum collection on her own time, Mrs. Newhall is to receive one-half of the Museum's royalties on the publication, if and when such payments are made by the publisher.

*Monroe Wheeler*

During this field, I have with displeasure noted that far too many workers have become so highly concerned with the mechanical features of photography that they neglect the artistic value of the work. With renewed thanks for your

kindness in writing, I am

Very sincerely yours,

/s/ Monroe Wheeler

Mr. George C. Reifsnider  
28-27 211th Street  
Bayside, L. I.  
New York

Very truly yours,

*George C. Reifsnider*



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# THE MUSEUM OF MODERN ART

COPY

Date December 22, 1947

To: Monroe Wheeler

Re: \_\_\_\_\_

From: Ione Ulrich

Do we refund the "full" amount to U. S. Camera? Yes / Yes M.W.

Do we compensate for the amount paid Nancy out of Beau's royalty on the Photography book or is it a loss; or do we "collect" from Nancy and let her sell the material elsewhere?

Thank you for your very kind letter

as an expression of your admiration of

Mr. Russell's History of Photography. It is

very gratifying to us to know that this book

has found such a sympathetic response in a

reader with so many years' experience in the

field. I have with displeasure noted that far too many workers have become so highly concerned with the technical features of photography that **With renewed thanks for your**

kindness in writing, I am

Very sincerely yours,

/s/ Monroe Wheeler

I can assure you that anyone who reads this book with an open mind will at the conclusion begin to re-evaluate the work he has done and will set a new standard. It will be all that this book has done for you in the past and will be all that it can do for you in the future.

Mr. George C. Reifsnider  
28-27 211th Street  
Bayside, L. I.  
New York

*George C. Reifsnider*

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GEORGE C. REIFSNIDER  
28-27 211th Street  
Bayside L.I., N.Y.  
cc: Capt. Steichen  
Mr. Newhall

The Museum of Modern Art  
New York, N.Y.

Attention: Mr. Monroe Wheeler

June 15, 1950

Dear Sir:

It has indeed been a great pleasure to read "The History Of Photography" by Mr. Beaumont Newhall. In my opinion this is an outstanding work. **Dear Mr. Reifsnider:** by all means be read by every Photographer - Amateur as well as Professional.

**Thank you for your very kind letter to me expressing your admiration of Mr. Newhall's History of Photography. It is** So many times in this modern age we are lead to take the many advantages we are offered at one example; however, I do sincerely feel that this book if read with an open mind will be most gratifying to us to know that this book

Having been in the field for eighteen years which to be precise places me in the field as Weston and Steichen I have, however, had the pleasure of observing and working with a reader with so many years' experience in the

field. I have with displeasure noted that far too many workers have become so highly concerned with the mechanical features of photography that **With renewed thanks for your** of value.

**kindness in writing, I am** Perhaps this book will serve as a catalyst to eliminate the technical mechanical side and concentrate on the artistic side of the work. It is to be sure a valuable work - work that will have a definite value to future generations.

I can assure you that anyone who reads this book with an open mind will at the conclusion begin to re-evaluate the work he has done and will set a new standard. If this is all that this book can assure you it will have been an important contribution to the future of photography.

Mr. George C. Reifsnider  
28-27 211th Street  
Bayside, L. I.  
New York

Very truly yours,

*George C. Reifsnider*

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GEORGE C. REIFSNIDER  
28-27 211th Street  
Bayside L.I. , N.Y.

*Steichen  
Newhall*

The Museum Of Modern Art  
New York , N.Y.

Attention: Mr. Monroe Wheeler

Dear Sir:

It has indeed been a great pleasure to read " The History Of Photography " by Mr. Beaumont Newhall . In my opinion this is an outstanding piece of work and should by all means be read by every Photographer - Amateur as well as Professional .

So many times in this modern age we are lead to take the many advantages we have for granted . Photography is but one example , however , I do sincerely feel that this book if read with an open mind will in many instances tend to discourage the many half hearted attempts of the modern Photographer .

Having been in the field for eighteen years which to be precise places me in the infant class when compared to such men as Weston and Steichen I have , however , had the pleasure of observing and working with the many photographic advancements of the period .

During this period I have with displeasure noted that far too many workers have become so highly concerned with the mechanical features of photography that little thought is given to creating photographs of value .

Perhaps this book will serve in some capacity to eliminate the tendency mentioned above and create a desire on the part of the worker to do some serious minded work - work that will have a definite value to future generations .

I can assure you that anyone who reads this book with an open will at the conclusion begin to re-evaluate the work he has done and will make every effort to set a new standard . If this is all that this fine work accomplishes I can assure you it will have been one of the great contributions to the future of photography .

Very truly yours ,

*George C. Reifsnider*

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SIMON AND SCHUSTER, INC.  
publishers

ROCKEFELLER CENTER, 1230 Sixth Avenue, New York 20 • TELEPHONE Circle 5-6400

*Write Beaumont Newhall?*

July 10, 1950

Dear Monroe:

We wouldn't have any objections to the pamphlet history of photography you describe in your letter of the 29th. I don't think it would hurt the sale of our book at all.

I'd be pretty gloomy, though, about the Daguerre book's chances.

Sincerely,

ALBERT RICE LEVENTHAL

Mr. Monroe Wheeler  
Museum of Modern Art  
11 West 53rd St.  
New York, N.Y.

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Edward

Weston on a biography of him. In the Fall we'd like to talk to you about publishing this book.

Yours,  
*Beau*

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GEORGE EASTMAN HOUSE, INC.  
900 EAST AVENUE  
ROCHESTER 7, NEW YORK

A MEMORIAL TO GEORGE EASTMAN TO SHOW THE  
PROGRESS IN THE ART AND SCIENCE OF PHOTOGRAPHY

July 3, 1950

Mr. Monroe Wheeler  
Museum of Modern Art  
11 West 53 St.  
New York 19, N. Y.

Dear Monroe,

Thanks for your letter. I fully understand Simon's decision, and I shall not write any pamphlet-history except what I may do in connection with my job here. Incidentally we are selling the book here. The sales are few, but now and then a copy goes!

I am sending you separately a copy of the illustrated guide which we have just produced. It has proved to be very popular. We sell them at 25cents each.

We have just been given a very large private collection which will increase our holdings by about 40%. I am going to Chicago to inventory it on July 15, so I will not be in New York before Fall.

The Daguerre show and book are still in the formative stages. I do not see how I can write a definitive biography of Daguerre until I go abroad, and with the Boyer Collection suddenly arriving upon us, I have had to postpone my trip. So perhaps it will be just as well to drop the matter of a book publication, and let us publish a more modest work as a catalogue. There will be still room for the biography later on. I also feel under obligation to finish the book on American Daguerreotypes and Their Makers for Duell. You will remember that I got his permission to postpone writing it while I did the History.

All best, Monroe, and have a good summer. Nancy is going to Carmel while I am in California to work with Edward Weston on a biography of him. In the Fall we'd like to talk to you about publishing this book.

Yours,  
*Beau*

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June 29, 1950

June 28, 1950

Dear Al:

The Falk Publishing Company, which publishes the Universal Photo Almanac, has approached Besumont Newhall, the author of our HISTORY OF PHOTOGRAPHY, asking him to do a pamphlet history of photography similar to the enclosed.

If Newhall does this, he would have to use a condensation of the text of our book, and Newhall has asked us whether a publication of this kind might interfere with the sale of our own volume. Would you be good enough to give me your opinion about this? As to the Daguerre book, I am waiting for

Simon & Schuster's reaction to that proposal also. But I see Mr. Newhall has also suggested that we publish a volume on the 100th Anniversary of the death of Daguerre with 30 or 40 reproductions of his best work. This would include Daguerre's instruction manual, which now sells for \$100, and an appraisal of his work.

Daguerre's photographs have been reproduced in so many other books that I would like to have your opinion as to the probable market for this one.

With many thanks, I am

Faithfully yours,

Mr. Besumont Newhall  
960 East Avenue  
Rochester, N. Y., New York

Mr. Albert Rice Leventhal  
Simon and Schuster  
1230 Sixth Avenue  
New York 20, New York

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900 East Ave.  
Rochester, N. Y.  
May 28, 1950

Dear Monroe,

I am enclosing Ralph Samuel's letter with his proposition to me to write a booklet on the history of photography and also two sample booklets to show what he has in mind.

June 28, 1950

I am not particularly anxious to do it. I have only a little time for writing, and I would rather put it into new material rather than rehashing the old.

Dear Beau:

Your idea of suggesting to Samuels that my History be used as a text strikes me as excellent. I have been so busy with the budget and a study on the history of photography that I hope you will forgive me for not answering your letters sooner. My preliminary talks with Simon & Schuster reveal that if there is a field for a pamphlet history of photography, we ought to do it ourselves, and I am exploring this matter further with them.

As to the Daguerre book, I am waiting for Simon & Schuster's reaction to that proposal also. But I can tell you that our own publication program for the next year is staggering, and I doubt whether we would be able to undertake another volume unless Simon & Schuster are willing to commit themselves to a large quantity.

You will hear from me again very shortly. Meanwhile, fond regards to you and Nancy.

Mr. Beaumont Newhall  
900 East Avenue  
Rochester, 7, New York

One of the best articles is on tintypes. I take the point of view that this medium is the "folk art" of photography (although I don't say so) and the illustrations are lively and amusing. I have neither finished it nor placed it yet, but I have hopes that a national magazine might be interested.

I'm writing a separate letter (enclosed) about the Daguerre matter.

Yours,

Beau

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900 East Ave.  
Rochester, 7, N. Y.  
May 28, 1950

Dear Monroe,

I am enclosing Ralph Samuel's letter with his proposition to me to write a booklet on the history of photography and also two sample booklets to show what he has in mind. *sending separately*

I am not particularly anxious to do it. I have only a little time for writing, and I would rather put it into new material rather than rehashing the old.

Your idea of suggesting to Samuels that my History be used as a text strikes me as excellent. If there would be any advantage in writing a study outline which could be used with the book I could do that without too much trouble.

Not in the world do I want to do anything that will interfere with the sale of the book!

All the writing I have done since the History has either been on fields not covered in the book or inadequately treated. Thus for the Almanac which Samuels publishes I have done a piece called "From View Box to Miniature," which is a survey of camera design, illustrated entirely with cameras in the Eastman House collection. For Antiques Magazine I have contracted to do a piece on daguerre-type cases and one on stereoscopic photography. For Modern Photography I am doing a picture story on the development of portraiture, emphasizing the stylistic development.

My thought is that these articles might be collected to form a companion volume to the History of Photography with the title, say, "Camera Past." It is too early, of course, to talk about this project in any definite terms, but if you think there is any virtue in it, I'd like to pursue it further. Because it might be just as well to lay out a program. There's so little money in the photographic magazines that it is hardly worth writing for them unless the stuff can be used again. I have, incidentally, been careful to get releases on all that I have written, selling first rights only to the magazines.

One of the best articles is on tintypes. I take the point of view that this medium is the "folk art" of photography (although I don't say so) and the illustrations are lively and amusing. I have neither finished it nor placed it yet, but I have hopes that a national magazine might be interested.

I'm writing a separate letter (enclosed) about the Daguerre matter.

Yours,

*Beau*



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900 East Ave.  
Rochester 7, N. Y.  
May 28, 1950

Dear Monroe,

Next year will be the hundredth anniversary of Daguerre's death.

It has occurred to me that it might be timely to publish a book on Daguerre to coincide with the anniversary. No biography exists, except obituaries and the treatment in foreign photographic histories. While we do not have enough personal information about Daguerre to do an exhaustive study of his life, we do have a great deal of material about his work, both as a painter and as the inventor of the daguerreotype. I feel that discussion of his Diorama would be a contribution to the history of art. The importance of this actor-less theater which was an important part of the Paris scene from 1822 to 1839 has been overlooked. It was Daguerre's desire to create illusionistic scenery for the Diorama which led him into photography.

We have many eye witness accounts of the Diorama and pictures of it. We also have many eye witness accounts of the publication of the daguerreotype and what people thought when they first saw daguerreotypes. I think I could make a pretty vivid reconstruction in the style of my History.

Part of the book would be a translation of the instruction manual. This, the first instruction manual in the history of photography, is, of course, a basic text for all students. But today it is a rare book, selling for \$100, and only students who have access to the larger libraries can consult it.

I do not visualize a big book. About thirty <sup>r</sup> forty illustrations, and about 15 to 20,000 words would do the job nicely.

We are planning to have a Daguerre show at Eastman House. The book should come out at the same time. Perhaps the show might be exhibited at the Museum--I haven't suggested it to Steichen because I just thought of it.

Would you like to consider the publication of such a book? I'll gladly send you an outline and a sample of the illustrations if it fits into your publishing program at all.

Sorry I missed you in my hurried N. Y. trip.

All best,

Beau

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*Minicam*  
**Photography**

FOR EVERY CAMERA USER

22 EAST TWELFTH STREET • CINCINNATI 10, OHIO • CHERRY 0710

March 2, 1949

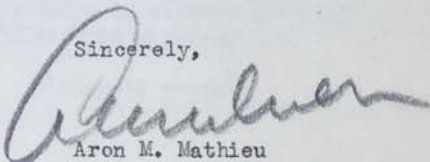
Miss Frances Keech  
Museum of Modern Art  
Book Permissions Department  
11 W. 53rd St.  
New York 19, N.Y.

Dear Miss Keech:

Thanks for your note of Feb. 23rd, and for your courtesy in sending a carbon of this to Beaumont. All the facts in it are correct. We are making our financial arrangement directly with the author, and are paying him from here.

We wish you the very best of success with this book and I have read galley proofs on it, and think it is excellent.

Sincerely,

  
Aron M. Mathieu  
Vice President

AM/lh

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CC: Mr. Beaumont Newhall  
Miss Pernas



Feb. 2, 1949 February 23, 1949

Mr. Monroe Wheeler  
Museum of Modern Art  
New York, N.Y.

Dear Mr. Wheeler:

Congratulations to you on the forthcoming book about the history of photography. I just finished a short telephone conversation with Mr. Newhall and understand he comes first serial right. Thank you for your recent letter in regard to our publication of the book, The History of Photography from 1839 to the Present, by Beaumont Newhall in view of the fact that Mr. Newhall has given you permission to do so, we should have no objection to your reprinting in MINICAM PHOTOGRAPHY issue containing the chapter from this book entitled "Documentary", provided proper credit is given to the publication, the author and the Museum of Modern Art as publisher and further that its appearance is timed with our publication date, which we expect to be the end of March. No other publisher has to our knowledge reprinted this chapter and we agree not to give another publisher permission to reprint it until your issue containing this chapter has appeared. Also, we will publish it just about the same time that you bring the book out.

*OK  
The book on  
publication  
ask 3/6/49 to Beaumont  
when?  
should be  
sent 7 March*

Sincerely yours,  
Frances Keech  
Department of Publications

Aron M. Mathieu  
Vice President

AM:lh

Mr. Aron M. Mathieu  
Vice President  
MINICAM PHOTOGRAPHY  
22 East Twelfth Street  
Cincinnati 10  
Ohio

cc: Mr. Beaumont Newhall

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# Minicam Photography

FOR EVERY CAMERA USER

22 EAST TWELFTH STREET • CINCINNATI 10, OHIO • CHERRY 0710

Feb. 2, 1949

Mr. Monroe Wheeler  
Museum of Modern Art  
New York, N.Y.

Dear Mr. Wheeler:

Congratulations to you on the forthcoming book about the history of Photography by Beaumont Newhall. I just finished a short telephone conversation with Mr. Newhall and understand he owns first serial rights to this book. We would like to reprint in Minicam Photography the Chapter titled, "Documentary." Mr. Newhall gave us his permission to do this, and I wish to clear with you that it is okay with you; and that no other publisher has reprinted this chapter; and that you will not give another publisher permission to reprint it until our issue containing this chapter has appeared.

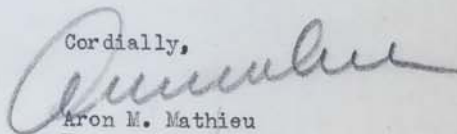
*SK*  
*to see with me*  
*publication.*  
*ask S+S + Penrose*  
*when?*  
*Middle or*  
*end of March*

We understand that our check paying for rights to reprint this chapter should be sent directly to Mr. Newhall.

Could you let us know, please, when you believe this book will be ready for distribution. We would like to review it in Minicam Photography. Also, I think it would be nice timing if we could publish it just about the same time that you bring the book out.

With best wishes to you on this volume, and I hope that it gets a wide national sale, I am,

Cordially,



Aron M. Mathieu  
Vice President

AM:lh

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FIRST EDITION, 1947

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INSIDE FRONT COVER—FROM A KODACHROME TRANSPARENCY



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The Films

Storage

Equipment

Backgrounds

Make-Up

Lighting

Exposure

Reproduction

Special Uses

Ektachrome  
Film Data

Kodachrome  
Film Data

**THE REMAINDER OF THIS PUBLICATION HAS NOT BEEN SCANNED.**