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	Newhall	II.1

1-USP-6 - Interview of Hazelton

3-Oct-24-27 Hazelton

Edward Hazelton, publisher of the
Hazelton old man with spectacles
" woman with hair braiding - similar
2nd man sitting - Hazelton
Maynard Dixon - seen there occur

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Exhibiting - On loan -
Ansel Adams -

Selection made by N.H. from part of Adams negatives
in June, 1944 -

- CAL { 1-CAL-21 - Building, Salem, Ore. Bridge -
- 1-CAL-18 - Mountain, near Emverson
- NM { 2-NM-21 - Grand Quivira
- 2-NM-15 - Tower Point - New Church, Side view - to house, C
- 2-NM-14 - " " - North House & Cross -
- 2-NM-7 - " " - New church -
- SW { 1-SW-26 - near Cannon - old small - 30 - 49 -
- 1-SW-27 - Ranchos de Teac - church - Rear V
- 1-SW-24 - " " " " Side V
- 1-SW-23 - " " " " Side H
- 1-SW-22 - " " " " Rear on left H
- 1-SW-18 - Azulejo Rocks -
- 1-SW-15 - Monument Valley
13 or 12 - " "
- 1-NM-8 - Rock Cliff near Tuzigob -
- 1-NM-7 - Rock tower -
- 1-CAL-75 - Snow slopes on Red. Peaks -
- * 1-CAL-78 - Mono Lake, Glen. - Reflection - MN
- 1-CAL-43 - Steep (lower part) Mt. Lassen -
- 1-CAL-38 - " " Mt. Lassen -
- 1-C-140 - Detail, Red Pine Bark -
- 1-C-126 - Rome - outside, Meyer's Park -
- 1-C-116 - Log on rock, Tenaya Lake, 1940
- 1-C-114 - Fallen tree, Starvin Pt, 1940
13^{or}
- 1-C-112 - Log, and tree, Lassen Cr. 1940
Mazjira Lanthorn - Cemetery series - small for Park, California Grob -
Satin Garden
Monument Cemetery -
Old house, Oakland -
- C { 1-C-67 - B. Befano -
- 1-C-40 - rocks -
- 1-C-23 - Old house, Badgerport -
- * 1-C-32 - " " " "
- 1-C-27 - Windows -
- 1-C-21 - Old house, Collier - V
- 1-C-6 - Dead cottonwood tree, Granite -
- 1-C-5 - " " " "
- 1-C-4 - " " " "
- 1-C-2 - Poplar near Bishop -



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ANSEL ADAMS

PHOTOGRAPHY

Yosemite National Park
8 February 1938

Mr. Ansel Adams
The Museum of
Yosemite National Park
25 West 45th St
New York City
California

Dear Mr. Adams: Please you will find my check for

As you have undoubtedly heard from your friend Mr. Weston, we are getting together a small and carefully selected exhibition of American photography as part of the show of American art which, at the invitation of the French government, we are exhibiting at the Musée du Jeu de Paume in Paris.

I very much want to send one of your photographs to Paris in this exhibition, and am writing to ask for your kind cooperation.

From the photographs of yours which have been reproduced in the Zeiss Magazine, I have chosen the view of the Hudson River in Ice (July issue of the magazine).

Would it be possible for us to borrow a print from this negative? If so, please let me know at once the exact title and date which you wish to appear in the catalog, and please have, if possible, the print in my hands by March 1. We are dry-mounting all prints on pure white mounts 14 x 18 inches. If you wish to sign your print on the mount, please respect the specified size, as otherwise it will make the dignified presentation of your work very difficult.

I realize that you may not have this negative available. If so, would you please have the kindness to indicate what, of your reproduced work, you can supply; failing this, perhaps you could send me some prints from which to make a choice.

I regret that it will be possible to exhibit only one of your prints. Our space is limited, and I feel obliged to show all the significant phases of American photography.

We very much hope that we can count upon your cooperation, and thank you in advance.

With best wishes,

Beaumont Newhall

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ANSEL ADAMS

PHOTOGRAPHY

Yosemite National Park
California
February 8th
1958

Mr. Beaumont Newhall
The Museum of Modern Art
14 West 49th Street
New York City

Dear Mr. Newhall,

Enclosed you will find my check for
Dues for 1958. In case my wife has previously sent in a check for
me, will you return this one. I am pleased to continue my membership.

Will you also note that my present
address is:

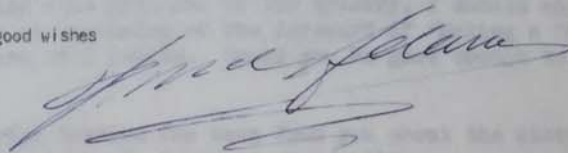
Yosemite National Park
California

All letters and material should be
sent to this new address.

I have moved about a lot of late, and
I am wondering if you have ever sent me that large album of O'Sullivan
Photographs that I loaned to the Photography Exhibit? As I recall, you
did not wish to circulate this album throughout the country and you wrote
me that you were returning it. I cannot locate it, and have received no
advice from the Express offices that any such parcel is being held for me
in San Francisco, Berkeley, or in Yosemite. Will you check on this for me?
Of course, if the album is in circulation it is entirely all right with me.
I am only anxious to know where it is.

I misplaced the negatives I made of the San
Francisco exhibit - but I now know where they are and I shall send you prints.

all good wishes



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ANSEL ADAMS

Yosemite National Park
California

February 14th, 1938

Mr. Beaumont Newhall,
Museum of Modern Art
14 West 53rd Street
New York, N. Y.

14 February 1938

Dear Mr. Newhall,

Thank you for your letter of February 8th. It has been
following up on Mr. Ansel Adams
Yosemite National Park
California
prints for the

The photo-book suggestion - "Mudson River in Ice" is not
a good enough example. The negative was burned up in a
fire last July.
Dear Mr. Adams:

Thank you for your letter of the 8th, which must have
crossed mine to you of the same date.
I will represent you
prefer, of course.

On checking our files I find that we have already received
your dues, and that the address has been changed to the
one indicated. Your check is enclosed.

Art Gallery of the University of California. I have included a new
photo-montage
architecture
which has been
stimulating
the work, the
new one is
decoration.
No, we have not yet returned to you the large O'Sullivan
album. It is perfectly safe in our vault. I held it thinking
that I might be able to use it for the Paris exhibition---
if you didn't mind---but I now have decided that we cannot
undertake to send such a heavy bulky book. So I shall return
it to you by express prepaid. It was very good of you to let
us borrow it, and I hope that the delay has not been trouble-
some to you.

I shall be delighted to receive the prints of the San Francisco
exhibit.

We are considering setting up an ambitious photographic section
to the museum, to collect and exhibit photographs, and to
publish monographs and picture-books---all in the cause of what
we consider to be the most creative aspect of photography. I
remember being impressed by the lines in the foreword to your
book about the need of such a project. As we shall have to raise
a substantial sum of money to make the project really worth while,
and as we want to make the project fit into the needs of the
outstanding photographers of the country, I should appreciate
very much an expansion of the foreword of "Making a Photograph,"
in the form of a letter. Would you be good enough to do this
for me?

I am looking forward for news from you about the picture for
Paris, and thank you for your cooperation.

Sincerely,
Beaumont Newhall

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Air-mail

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⑤

ANSEL ADAMS

YOSEMITE NATIONAL PARK
CALIFORNIA

February 15th, 1938

Mr. Beaumont Newhall,
Museum of Modern Art
14 West 49th Street
New York, N. Y.

Dear Mr. Newhall,

Thank you for your letter of February 8th. It has been following me around and I hope my reply is not too late for you.

I am deeply appreciative of your request that I submit prints for the French exhibit.

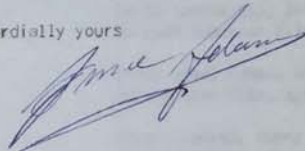
The picture you suggest - "Hudson Riverrain Ice" is not a good enough example, and, besides, the negative was burned up in a fire last July.

So, I will send you several photographs which I believe will represent my work to best advantage. You can select the one you prefer, of course.

I will make every effort to hasten the prints to you.

I have recently installed an exhibit of my work at the Art Gallery of the University of California. I have included a new "photo-mural" screen and several examples of the use of photography in architecture and decoration. This is an interesting phase of the art which has barely been touched. I would like to see you put together a stimulating exhibit of the use of photography in decorative fields. In the main, the precedent is very bad for this type of work; so many people have done so many poor things and commercialized a low form of tricky decoration. But I feel it has immense possibilities.

cordially yours



P.S. I will send you prints of the following subjects:

1. Composition - "Desert Flower" Owens Valley, California
2. Landscape, New Mexico
3. "Leaves"
4. Church near Espanola, New Mexico
5. Winter, Yosemite Valley, California

Mr. Beaumont Newhall,
Museum of Modern Art
New York City

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Note: My address is Yosemite National park, not "Yosemite"

ANSEL ADAMS

yosemite national park
california.

February 26
1938

Mr. Beaumont Newhall,
Museum of Modern Art
14 West 49th Street
New York City

Dear Mr. Newhall,

Thank you for your last letter. Please understand that I am in no hurry about the album - you are welcome to send it anywhere you wish - but I was anxious to check on it if it had been sent and had not arrived.

I think your idea of establishing a fine photographic collection is very exciting. I will be pleased to write you at length about it. It is something of the greatest importance. You will hear from me soon.

On reconsideration of the selection of prints to send you for the Paris show I have made up a set - not the same as previously listed for you. Any one of these pictures will represent me quite well as I am in 1938. I am especially fond of the "Desert Flower". It is just as found in the Owen's Valley in California - on an abandoned farm. The "Flower", of course, is an old phonograph horn tossed into a Ford wreck. I think it is an interesting example of a "departure from Reality" in photography. The head of the Indian is the best thing I have done with the Miniature Camera. Whatever you select will be right with me.

The titles, etc., of the pictures are as follows:

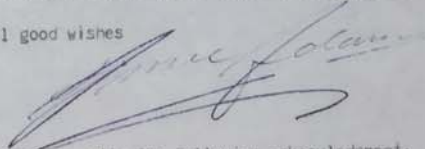
- | | |
|--|---|
| 1. "Desert Flower" (Owen's Valley, California) | Zeiss Jewel Camera and Zeiss Protar lens
Agfa Isopan Film and Agfa Brovira Paper. |
| 2. "Man of Laguna Pueblo, New Mexico" | Zeiss Contax III, Zeiss Tessar F/2.8 lens
Du Pont Superior Film, Eastman Projection
Paper. |
| 3. "Owen's Valley, California" | Zeiss Jewel Camera and Zeiss Protar lens
Agfa Isopan Film, Agfa Brovira Paper |
| 4. "Winter - Yosemite Valley" | Folmer Camera, Goerz Dagor Lens
Eastman Superior Eastman Superior
Agfa Isopan Film, Agfa Brovira Paper |

Will you please see that soft paper is kept between the prints at all times when they are not being displayed.

If you would like these prints for your collection you may have them. In that case, I suggest you mat them with boards of the same color and type as the mounts.

You will hear from very soon on the proposed photographic undertaking. I am deeply interested in it. I wish I could come to New York and help you with it!

all good wishes



Can you submit the print to the Paris show with the following acknowledgment:
"Courtesy of Alfred Stieglitz"
This acknowledgement applies to the others prints I give to your collection.

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ANSEL ADAMS

Yosemite National Park, California
March 15th
1938

Dear Mr. Newhall,

Thank you for your cordial letters. I hope the augmentation of my statement in "Making a Photograph" will be helpful.

About the credit to Stieglitz: it is simply this- Stieglitz gave me my first fine presentation. Of all photographers, he is the one with which I am most in sympathy, and the one I respect most highly. His support of my work is the greatest compliment I could ever receive, and it has stimulated and encouraged me beyond anything else. In turn, I can respond only by developing my work to the limit of my capacities, and acknowledging my devotion to him and his attitude towards photography. Too many photographers have forgotten what Stieglitz is and what he has done for photography. And too many photographers simply do not know about his life-time fight to maintain the standards of the art in the face of destructive "popular" developments. In a very definite sense Stieglitz is photography; he has anticipated almost every contemporary phase, and what we are doing today, and the reception of photography as a powerful art-form, is built upon the dynamic integrity and insistent courage of Alfred Stieglitz. I wish there were more photographers aware of this indisputable fact.

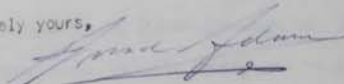
I am going to be very frank and set down here what I should have stated quite some time ago. What I have to say is in the nature of a criticism, but I feel sure that you will accept it as an entirely constructive statement, and not in any way depreciating the motives or the ideals of your project. You know I am in sympathy with anything relating to the healthy development of photography - it is badly needed - and I also feel that a project such as yours inescapably assumes an impressive responsibility. I am making my statement with all the humble seriousness that such a responsibility demands.

First, I think a grave error was made in the instigation of the "1839-1937" exhibition. Stieglitz should have been the first man to approach; he has the history of the art at his finger-tips. It was a great misfortune that his work was not stressed to a far greater extent in the exhibition - not only for its own merits, but as the most significant contribution in all photography. I knew Stieglitz was not in sympathy with the exhibit, and I have gathered that it is largely because he was not approached as a prime source of information and advice. Superficially, this might be interpreted as a petulant reaction of a self-centered personality. It is not so; there are very few men so capable of objectivity - in the basic sense - as Stieglitz. Stieglitz is fully aware of his position in photography; his appraisal of his work and efforts is amazingly impersonal in the egotistical sense. Knowing the simplicity in which he lives, the complete effacement of personal gain in the presentation of the work of any of his group, his fight for the rights of the artist, one can better understand both the belligerency of his attitude and his inflexible adherence to principle. Stieglitz' work is infinitely more important to him than anything else - much more important to him than his personal self. It reflects to him the triumph of absolutely sincere expression achieved against terrific odds. His attitude is in defense of his work, and the work of his group, - not of himself.

Second, his favorable support of your project is of the greatest importance. He has not the energy to contribute details of advice, but if he should feel that something was being done for photography which would be basic, solid, and entirely logical, I am sure he would give you enthusiastic support. In the selection and evaluation of examples of photography he is absolutely supreme. He knows the importance of subtle juxtaposition of print against print; values are accumulative; the significance of sequence and combination is of the greatest importance to him. I feel safe in stating that in all the world no exhibits are hung more beautifully or impressively than in "An American Place". It is more than just good hanging - it is the composition of values and contents and meanings. This goes far beyond the walls of An American Place; it goes right back through the entire perspective of the art and of all arts. And it points the way into the future. It is relatively easy to gather thousands of good photographs; the real task lies in correlating them into a true expression of photography. Thousands of "good" photographs should be boiled down to a collection of truly fine works; prints that are the essence of photographic "seeing" and revelation.

You have a magnificent project - and you have the "plant" to physically effect it. And you have the enthusiasm to motivate it. What you are beginning now may grow into one of the most important undertakings of its kind. I cannot conceive of any serious photographer not wishing it a vital and complete success.

sincerely yours,



Mr. Beaumont Newhall,
Museum of Modern Art
New York, City

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MOR '38

5

TO: BEAUMONT NEWHALL
MUSEUM OF MODERN ART
14 West 49th Street
NEW YORK CITY

STATEMENT DERIVED FROM FOREWORD TO "MAKING A PHOTOGRAPH"
ANSEL ADAMS

Among laymen, students, amateur and professional photographers, critics and Museum executives, the present status of Photography is one of confusion and uncertainty. There are multitudes of Salons, exhibitions, periodicals and books on the subject - treating of both the good and bad phases of the Art. There is no correlation of opinion - no few basic sources to which to turn for solid guidance and information. The majority of the "schools" are concerned with purely commercial phases of Photography or with "popular" forms of the medium - usually very bad and detrimental to the progress of the art.

What is urgently needed is one, or more, centralized institutions which combine competent instruction in theory and practice, complete library facilities, and Museum features. Repositories of the most significant photography, past and contemporary, are essentially required. In such a repository the serious student could experience, first hand, the most vital and important examples of photography, - and nothing would give him more encouragement and stimulation. Alfred Stieglitz has done more than any man in this respect - but now the field of photography has expanded beyond the capacities of an individual to correlate and present. The efficient power of a well-organized Museum is required to effect this work, and it is high time that an institution, sympathetic with contemporary trends in art, take up this responsibility and carry it to effective heights.

I am certain that all serious photographers will support such an undertaking, and will express their interest and support by contributing prints and information thereto. There should also be installed in such an organization an adequate Darkroom for instruction, and research, and a fine photographer should be placed in charge - as one of the staff of the institution. The Library should be built up of books, periodicals and reports on all phases of photography, and the various research Laboratories should be encouraged to cooperate. There should also be a comparative file of methods and results; so that inquiries could be answered with efficient accuracy. The collection of photographs should be augmented with books and annuals of photographic nature. Photo-engraving and Advertising (black-and-white and color) should not be neglected - not should the social-documentary application of photography be overlooked. Nothing could do more good for Photography than the intelligent development of such a project.

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ANSEL ADAMS

PHOTOGRAPHY

Yosemite National Park California

Mar 138

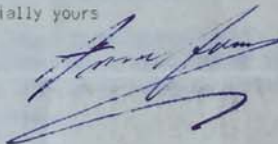
Dear Mr. Newhall

In response to your recent letter, I am enclosing herewith a revised statement regarding photographic institutions, etc. related to by introduction in "Making a Photograph"

Thanks for the Album (O'Sullivan) It arrived in good shape.

I hope the pictures sent you a few days ago have arrived in good order.

cordially yours



Mr. Beaumont Newhall
Museum of Modern Art
New York City

P.S. I am deeply interested in your photographic Project. Please keep me advised. I wish I could come to New York and actively work with you in this matter. I have a few ideas which might help in the "putting-over" of this idea; when I have them better formulated in my mind I will write you. I am sure there are quite a few people who would be interested in backing this scheme. It would be a very good thing for the Museum as a whole.

as

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5 March 1938

Mr. Ansel Adams
Yosemite National Park
California

Dear Mr. Adams:

The four photographs arrived this morning in good condition. They are excellent, and it will be difficult to make a choice for Paris. We appreciate very much your generosity in offering them to us as a gift. You will be sent official thanks and acknowledgement as soon as they have been brought to the attention of the Acquisitions Committee.

As you suggest, we shall have them matted with the same board, and shall keep them protected by tissue paper when not exhibited. They will be treated with the same care as prints, within standard print solander cases.

We shall be pleased to designate any credit which you wish, both in the Paris catalog and in our permanent records. I should appreciate it very much, however, if you would kindly explain why you desire "Courtesy of Alfred Stieglitz." I have not yet discussed it with him, and I feel that I cannot add a courtesy line involving him without first asking his permission, as it is no secret that he is not in sympathy with the work we are doing with photography. When last year your exhibits came directly from his gallery and with his knowledge I of course gave him credit. But off hand, and without knowing the facts, I cannot see how he is involved. The point is a ticklish one, for I have the greatest respect for Stieglitz, and we are good friends. I am sure that you will understand my reasons for asking for an explanation, and that you will not think that I am looking into the proverbial gift horse's mouth.

I look forward to hearing from you about our contemplated photographic section. It was your words in the preface to "Making a Photograph" which made me consider it seriously.

Please excuse me for mis-spelling, through sheer ignorance, the name of our National Park, and for the delay in the photograph album shipment.

Of course a catalog of the Paris show will be sent to you upon publication.

Cordially, and with sincere thanks,

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March 9, 1938

Mr. Ansel Adams
Yosemite National Park
California

Dear Mr. Adams:

Thank you very much for sending me a statement about the need for a photographic project such as we envisage. To have such enthusiastic support is indeed encouraging. Our plans are still in the formulative stage, and I shall keep you posted on any new developments. The first need is to raise enough money to make the thing really worthwhile. I too, wish that you could be in New York, for I am sure that I would gain very much from conversations with you.

I am glad that you received the O'Sullivan album in good order.

The photographs are really splendid. When I first wrote I had barely glanced at them; pictures have been piling up these past days, and I have had to write letter after letter.

We have decided to send to Paris the Owens Valley print. The choice was most difficult. It is hard to believe that the Indian head is a miniature shot; I have never seen such technical perfection, and congratulate you upon your wonderful workmanship.

Cordially,

Beaumont Newhall

I cannot tell you how disappointed I was, and still am, that my attempt to collect the aid of Mr. O'Sullivan met with complete and final failure. I am fully aware of his position as photographer. I am fully in agreement with that position, and I am sure that I am unable to do his work.

Thank you again for writing to me.

Yours sincerely,

5

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ANSEL ADAMS

Yosemite National Park, California
April 15, 1938

April 8, 1938

Dear Mr. Newhall:

Mr. Ansel Adams
Yosemite National Park
Cal.

Dear Mr. Adams:

Thank you for your letter of March 15. I appreciate its frankness, and its spirit of helpful criticism. It is rare to find such truly sincere criticism, and I thank you for it.

This answer is not an attempt to defend the most serious gap in the exhibition 1839-1937. I simply want to give you the facts, which you can judge for yourself.

When the museum asked me to organize the exhibition I immediately visited Mr. Stieglitz. I asked if he would be good enough to be chairman of an advisory committee as yet unnamed. He declined, on grounds of ill health, to which I was of course sympathetic. I then asked if we might have the honor of dedicating the exhibition and the catalog to him, as a slight recognition of his work---provisional, of course, on his entire approval of the contents and presentation of both the exhibition and the catalog. This he declined. I next asked if we might have a substantial number of his works for the show, the selection to be made by himself and presented either by himself or under his direction. This he refused to do on the grounds of that he could not prepare the prints. Finally I asked if we might borrow from the Boston museum the splendid collection of his work there, and this he refused to allow, for fear that they might become damaged. He gave his full permission for the use of any of his published material, however. This will explain why he was represented only by photogravures.

I cannot tell you how disappointed I was, and still am, that my attempts to enlist the aid of Mr. Stieglitz met with complete and dismal failure. I am fully aware of his position in photography. I am fully in agreement with what you have written about him. I regret that I was unable to get his cooperation.

Thank you again for writing to me.

Yours sincerely,

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Mr. Mail

ANSEL ADAMS

Yosemite National Park, California-
April 15th, 1938

Dear Mr. Newhall,

Thank you for your fine letter of April 8th. I am glad you reacted to my letter in the spirit in which it was written - one of cooperation and, I hope, of constructive criticism.

Your explanation of the Stieglitz matter is very clear, and, of course, puts the whole thing in a somewhat different light. I had heard only the "other side" or, rather, I should say that I had formed an opinion on the "other side" from numerous disconnected comments and opinions. I think you did everything that anyone could do to get his cooperation, and I certainly would not say that your efforts resulted in "failure".

Stieglitz is difficult. Emotionally, I am in sympathy with him and many of his views, in spite of their extreme quality. But objectively I am entirely in sympathy with what you are trying to do. I understand Stieglitz better than most people (this I truly believe), and I see the entire perspective of his life and efforts with reasonable clarity. What he is today - physically unwell and mentally very tired - is something different than what he was in the productive years. He has had many bitter experiences and has developed a fixation on many points. He has, in many ways, a colossal contradictory point-of-view. His standards have the inflexibility of a mathematical formula, and there isn't any person or any institution that can live up to them in entirety (except himself - to about 95%).

You, on the other hand, belong to the Present, and your problems are of the present. I certainly feel the same about myself and my work. I am eager to support anything that is for the good of photography, and am not hyper-sensitive about my own work. Stieglitz and I seem to get along splendidly - I get "panned" occasionally - but I go my own way, and sometimes "pan" him back. I may be able, personally, to soften his attitude a bit about the Museum and your work, but it is something to handle with gloves.

I have been thinking over your project constantly. I fear that in my statement to you (derived from my Foreword in my book) I included too wide a horizon of endeavor. It is first necessary to define what the functions of the Museum of Modern Art are and how far any separate project can be carried without violating the basic plan and function of the Institution.

One thing in favor of an extended program and function of the photographic project - properly publicized, it should vastly extend interest and membership in the Museum, and the dues from a Section on Photography should more than carry the basic expenses of the Project.

Re-integrating the possible functions of such a Project: I visualize the various phases somewhat as follows:

Library.	Books on history, technique, aesthetics. Books in which photography is an important element Periodicals and Annuals Books on subjects related to photography, engraving, etc.
Gallery.	Permanent collection of past and present photography Exhibits of contemporary work, and of the application of such work in various fields
Production.	Annuals, Monographs, sponsorship of creative photography and <u>publication of photographic books.</u>

The informative and instructive fields, and the research field, may develop in time.

Now, it seems that what is required is sufficient support - administrative and financial, to assure this program. May I suggest the following plan:-

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Newhall (2)

1. Create a Committee of three photographers, a director of the Museum, a sympathetic man of letters, and yourself as coordinator.
2. Present the problem to this Committee and compile the opinions in a report and outline of the Project.
3. If the Project is approved by the Museum Board, then re-vamp the Committee into a fully functional group of active workers.

I would be very happy to serve on this first Committee if it would be of help to you. However, if you felt that all the Committee should be close to the Museum, I would take no official position, but, of course, I would do all I could to further the project.

I wish I could come to New York and assist you directly with the presentation of the project. I am on very good terms with some people in New York whose favorable attitude might be very valuable - Mrs. Chas. Liebmann, Mr. McAlpin (a Rockefeller), and John D. Rockefeller, Jr (by correspondence). I also know quite well Godfrey Rockefeller, who is deeply interested in photography. Mr. McAlpin (David H.) is very much interested in my work and photography in general. Perhaps a personal presentation to those people would result in valuable pressure on the Board.

As far as the first Committee is concerned, I would suggest the following names from which to draw:-

- | | |
|---------------------------|---|
| Edward Weston. | I know him intimately and I am certain he would be of great assistance |
| Dorothea Lange. | I also know her exceedingly well, and I know her great interest in your project. She would stress the social-functional aspects and would be an invaluable aid to you in many ways. |
| Paul Strand. | I know him fairly well. He might lend his support in the documentary phases and especially in the tie-in of the contemporary Cinema. |
| Anton Buehler | He would be of great assistance in the phases of Color photography and commercial application |
| Lewis Mumford. | As a critic and man of letters I believe he might be a very articulate member of the Committee. |
| Mrs. John D. Rockefeller: | I have understood she is interested in photography. Being on the Board she might serve as the "tie-in" between the Board and the new project. |

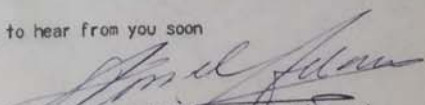
If you wish, I will be glad to write to David McAlpin and present, in a very personal way, the entire project. It would do no harm, and it might serve to get him very enthusiastic about it. With the exception of Mumford and Mrs. Rockefeller, I could approach the names listed above directly with maximum effect.

You, as the coordinator, should always be "in front" as it were, and I certainly feel that you should be the Chairman of the Committee.

This is a long letter, but I feel that such "thinking out loud" can be very helpful. Please do not hesitate to pick my points to pieces as severely as you would like.

I might add that I have had considerable experience in costs of publications, etc. and have a very fine contact with the Lakeside Press on the production of reproductions of photographs. I shall send you a copy of "Sierra Nevada" as soon as it is ready for distribution

with good wishes, and hoping to hear from you soon



PS I think the attack by Thomas Craven in Scribners on the Museum of Modern Art is thoroughly vile and uncalled-for. I hope someone takes up the scrap.

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April 20, 1938

Mr. Ansel Adams
Yosemite National Park
Cal.

Thank you for your letter of April 13. I am very interested to learn of your experiences with photo-engraving firms.

Dear Mr. Adams:--

I am very much indeed for your kind letter of the 15th. I am relieved to know that you sympathize with my somewhat embarrassing condition in regard to Mr. Stieglitz. It is a most unfortunate impasse, which I hope can be patched up some day.

Your plans and suggestions are very helpful indeed. You will not be surprised to learn that they coincide to a remarkable degree with the tentative plans which I have formulated.

I am about to draw up a preliminary report to submit to the Trustees. Before any official action can be taken, or any committee chosen, it is necessary to sell them the idea. We do not anticipate any great difficulty in doing this. They have already shown their interest by sponsoring the big show last year. So at the present time I shall not take advantage of your very kind offer to write letters in our behalf.

Our Director is sailing to Europe on Friday to install the exhibition of American art. He will be back very shortly, and I shall have a tentative plan to present for his criticism on his return. On the basis of our combined report the matter will be presented to the Trustees.

The problem of reproducing photographs interests me very much, as I feel that through reproduction the photograph reaches a wider audience. Unlike paintings, a reproduction of a photograph can be far closer to the original. I note that some of your photographs of Yosemite have been reproduced by the Meriden Gravure Company, and I should be glad to know how you feel about their work. I look forward to receiving the Sierra Nevada book which you have so generously offered to send.

Again thanks.

Cordially,

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ANSEL ADAMS

May 11, 1938

May 5, 1938

Mr. Ansel Adams
Reserve National Park

Dear Mr. Adams:

Thank you for your letter of April 28. I am very interested to learn of your experiences with photo-engraving firms. You may be interested to know that I have made exactly the same experiment with your churchyard gate picture, as reproduced in the Studio's annual. For several weeks I had the engraving under glass in my apartment and---while I had no photo-engravers as visitors---many people who should know better thought that it was a silver print.

Of course, such high-quality work is very expensive. Therein lies the crux of the whole matter, it seems to me. One has tremendous competition today in the photographic-book market.

Your friend Mr. David McAlpin has gotten in touch with me, and we shall continue a discussion begun over the telephone at dinner very soon. I appreciate indeed your writing to him. His enthusiasm is very encouraging. He spoke of you in the warmest of tones, and told me how much he got out of working with you.

I look forward to meeting him.

Please do not feel at all hesitant about "thinking out loud." I need hardly tell you that I am keeping our correspondence (including the Lakeside press engraving costs) entirely confidential. Before I use any of your generous contributions I shall, of course, let you know. Nothing definite will be done about a department until Fall, because this is the time of the year when the important people are leaving the city.

Thanks for offering to send examples of the Lakeside Press work.

Yours,
Ansel Adams
Reserve National Park,
California.

If your book on the Sierra Nevada is to be published within the next few months, I should appreciate having the exact title, place and date of publication, so that it could be added. I have been in touch with Willard Van Dyke about the collaborative work, which I shall enter, if definite word can be had by the

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ANSEL ADAMS

PHOTOGRAPHY

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Mr. Ansel Adams .hous yrov smadP
Yosemite National Park
California

Dear Mr. Adams:

The first edition of "Photography 1839-1937" is now exhausted. We have decided to bring out a new edition. This will differ from the first edition primarily in the omission of the catalog-lists which, now that the show has finished its travels, are now obsolete.

In place of these lists we have decided to place a biographical index. There will be short lives of the various people mentioned in the text, and whose work is illustrated. I believe that these biographies will add to the usefulness of the book as a reference work.

I am, therefore, writing to ask if you will be good enough to enlarge the following notes as you may see fit. I should particularly like to know the date when you took up photography, and any particular landmarks which seem to you of significance.

ADAMS, Ansel.
Born San Francisco, 1902. Began
photography _____. Published
"The New Photography," an intro-
ductory essay to Modern Photo-
graphy, The Studio Annual of Camera
Art, London & New York, 1934-35.
Making a Photograph, London & New
York, 1935. "Choosing a Way in Photo-
graphy," Zeiss Magazine, 1937-1938.
Now working in Yosemite National Park,
California.

If your book on the Sierra Nevadas is to be published within the next few months, I should appreciate having its exact title, place and date of publication, so that it could be added. I have been in touch with Willard Van Dyke about the collaborative work, which I shall enter, if definite word can be had by the

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Mr. Ansel Adams, p.2 May 11, 1938

ANSEL ADAMS

time we go to press.

As we hope to have the biographical sections all compiled by May 20, may I ask you please to give this matter your immediate attention? We should appreciate it very much. I enclose an envelope for your convenience.

Thanks very much. Best wishes

Dear Mr. Adams:

The first edition of "Photography 1839-1937" is now exhausted. We have decided to bring out a new edition. This will differ from the first edition primarily in the omission of the plates which, now that the show has finished its travels, are now obsolete.

In place of these plates we have decided to place a biographical index. There will be short lives of the various people mentioned in the text, and whose work is illustrated. I believe that these biographies will add to the usefulness of the book as a reference work.

I am, therefore, writing to ask if you will be good enough to enlarge the following notes as you may see fit. I should particularly like to know the date when you took up photography, and any particular landmarks which seem to you of significance.

ADAMS, Ansel.
 Born San Francisco, 1902. Began
 photography "Pictorialist"
 "The New Photography," an intro-
 ductory essay to Modern Photo-
 graphy, The Studio Annual of Camera
 Art, London & New York, 1934-35.
Making a Photograph, London & New
 York, 1935. "Choosing a way in photo-
 graphy," National Geographic, 1937-1938.
 Now working in Yosemite National Park,
 California.

If your book on the Sierra Nevada is to be published within the next few months, I should appreciate having its exact title, place and date of publication, so that it could be added. I have been in touch with Wilford Van Dyke about the collaborative work, which I shall enter, if definite word can be had by the

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ANSEL ADAMS

PHOTOGRAPHY

Yosemite National Park
California
May 12th -
1938

Dear Mr. Newhall,

In reply to your letter of May 11th, I am outlining below a "few remarks" about myself.

ADAMS, Ansel

Born San Francisco, 1902
Educated as a musician, but turned to Photography in 1927
Published:

TAOS PUEBLO (In collaboration with Mary Austin)
Grabhorn Press, 1930

MAKING A PHOTOGRAPH The Studio, Limited London and New York, 1935

SIERRA NEVADA, The John Muir Trail. The Architype Press, Berkeley,
California, 1938

numerous introductory essays, instructive texts, and critical articles
on Photography.

Exhibited:

AN AMERICAN PLACE, New York and in
Chicago,
Washington
Boston
Buffalo
and many other cities

At present working in Yosemite National Park and San Francisco

Thank you also for your other of May 5th. I hope the above
will be satisfactory.

Will write you shortly

cordially



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ANSEL ADAMS

Yosemite National Park
May 25, 1938

Dear Mr. Adams:
Mr. Ansel Adams
Yosemite National Park
Cal.

Dear Mr. Adams:

I am proud and happy to write you that, during the last few days, I have had two conversations with Stieglitz, and that the breach is repaired.

The new edition of our photography book will be dedicated to him and will have as frontispiece and unpublished photograph by him.

During our conversations your name was often brought up, and I wish to thank you for whatever you have written to him in our behalf. Lewis Mumford, to whom I appealed for help in getting permission to use a photograph as a frontispiece, was immediately responsible for bringing us together on the amicable grounds on which we now stand. I need hardly tell you that I feel honored to learn that Stieglitz feels that I am on the right track, and that I am his logical heir.

Thank you for your part in this matter.

The new edition comes on apace. We are including an essay on documentary which I write for Parnassus and which covers a field that was omitted from the first edition. The biographies are shaping up well, and should give the book considerable reference value.

Cordially,

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ANSEL ADAMS

Yosemite National Park
California
May 30th -
1938

Dear Mr. Newhall,

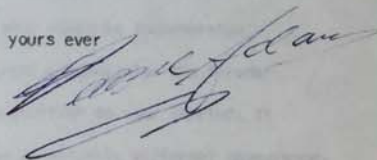
I am pleased beyond words at the successful outcome of the Stieglitz relationship. I always felt that if he fully understood what you were doing that he would gladly give his support. But, you see, he has experienced so many difficulties with unstable and unsatisfactory photographic promotions, that he is naturally very "cagey" about cooperating. He is, of course, sympathetic with what he knows to be good, and I am very glad that you have reached an accord. You have the opportunity to build up a project of enormous benefit to photography, and I am sure you will have the whole-hearted encouragement of all serious photographers.

I had understood Stieglitz has been very ill, and I am pleased that he was well enough to see people and talk. I was afraid, from what I had heard, that his activities would be severely curtailed.

I look forward to the new edition of the Book. The first one was excellent, and I am sure the new one will be even more so.

All good wishes, and congratulations again!!

yours ever



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ANSEL ADAMS

Yosemite, June 5th, 1938

Dear Mr. Newhall,

An Idea has just occurred to me and I pass it on to you for what it is worth:

If the Museum undertakes the publication of books on photography and related subjects, why not make some tie-up with a good publishing house for distribution to the non-member trade? It so happens that I am considering doing a book for the Knight Publishers, Inc. (The firm that produced Georgia O'Keeffe's Portfolio). They are seriously undertaking the production of photographic books, and, from all I can gather, they are a first-class house.

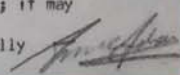
The main difficulty in the production of "picture-books" lies in the absorption of "first costs" - engravings, design, etc. Once the cost is absorbed by sales, the production of further copies is a simple matter.

It seems to me that you could undertake to produce a series of fine books of the best modern photographers. The Books would be under your editorial supervision - likewise the design and format. A Limited Edition for the Members of the Museum and others directly interested would be produced. Then, the same plates, type forms, etc. would be incorporated in another edition (of equal value, but of different binding) for the "trade" which would bear the imprint of the publisher in addition to your imprint. It would, of course, sell for the same price, but be of slightly different appearance. The advantage of a publisher lies in distribution to dealers - unless you have a set-up for such distribution the process is expensive. It seems to me that the major costs would be absorbed through the subscription sales; wide distribution would be assured through the trade edition, and the sale of rights for the latter should more than remove a financial deficiency - if such would remain after the subscription sales were absorbed.

As I said, this is only a sudden idea; it may have serious faults that I do not see.

But it might work.

cordially



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ANSEL ADAMS

Ansel Adams
June 14, 1938

100 Ansel Park
California
June 14th
1938

Dear Mr. Adams:

Thanks for your letter of the 5th, which must have crossed mine of the 9th.

I appreciate your suggestion about tying up photographic publications with a publisher. Whatever books the future department of photography might publish, would be handled through the Publications Department which we have set up. We are seriously concerned about the matter of distribution, and the possibilities of tying up with some publishing firm has not only occurred to us, but we have actually tried it out. Miss Barry's translation of Brasilech and Bardeche "History of the Motion Pictures" bears the double imprint of The Museum of Modern Art and Norton.

Thank you very much for suggesting the Knight Publishers, Inc. I know the O'Keeffe book, which they generously gave to the library, and I shall follow their photographic publications with interest.

With best wishes,

Ansel Adams

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ANSEL ADAMS

Airmail

Yosemite National Park
California
June 16th
1938

Dear Mr. Newhall

The print arrived this morning and I have some bad news. It was packed in only two pieces of corrugated board and had been bent almost double across the center. It is, of course, ruined.

Fortunately, I have still the negative; it was one of the few that escaped the darkroom fire we suffered last July. So I can make another print for Mrs. Liebmann. And it should be a better print at that; I have worked out improved printing technique since that print was made.

I think your packing department should be advised to follow the following procedure. I have had unfortunate experiences in shipping and I find these elements of packing are reasonably safe.--

1. Use laminated ply-board. *or*
2. Use at least two pieces of corrugated cardboard on each side of the print. each board on each side having the corrugations running the opposite way.
3. Always insure and have the Post Office accept the package as safely packed and fully insurable.

Things are treated rough in the mail.

I will make another print as soon as I possible can, ship it to you, and you can forward it to Mrs. Liebmann.

Please do not feel bad about this - things like it happen to all of us!

All good wishes

Ansel Adams

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Miss Dudley just returned this so
you don't have to take my word;

ANSEL ADAMS

Yosemite National Park
California
July 6th, 1938

Dear Beaumont Newhall,

I have made a new print of "Pine Cone and Eucalyptus Leaves"
and have sent it express collect today to the Museum of Modern Art, c/o you.
It is really a better print than the one that was destroyed, and I am sure
Mrs. Liebmann will be perfectly satisfied.

The print is worth about \$20.00 (\$25.00 on direct sale) Do
you not have insurance to cover losses of this type?

Have you seen the new Miniature Camera Book? It is very
interesting - a most engaging job. I am glad to say that I was able to give
the Museum of Modern Art a boost in my article.

Trusting all is well with you and your work,

yours ever

Ansel Adams

*we did
not in Santa*

B.N.

Mrs. Zuckman's photos are
not d & I have sent her
your letter with receipt to
Sign.

Do you think Mr. Adams
should be remembered?
D. Dudley

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ANSEL ADAMS

8 August 1938

Dear Ansel Adams:

Thank you for your letter of the first and for the one sent some few weeks previously. I am sorry that I have delayed answering them, but I have been away on a six weeks' vacation in New England.

The print arrived, so I am told, in perfect condition. I appreciate your replacing this print very much indeed. You can well imagine how ashamed I was that it got damaged at all, and how our inferior packing capped it all by total destruction. We have revised our methods of packing according to your instructions, for which we are obliged.

As to payment for this print, would you be good enough to let me have a little time? Our registrar is away a her vacation, and I cannot settle the matter without her help. We will see that you are properly reimbursed, of course; the only question is whether the cash comes out of our pockets or those of the insurance company.

Because of vacation, absence of our director and president in Europe, there is no news about the project. But the new edition of the catalog is in the press, and will be ready in a week or two.

It is good to learn that Stieglitz is better; you have more recent news than I.

Thank you for the good word in Willard Morgan's book. I found your article very good, particularly good for the crew that will read the book. I think that Willard is on the right track, and that the more emphasis placed on picture-making the better. I also liked the attitude that miniature is one phase of photography. Ridiculous, isn't it, that the idea of a universal camera has to be clarified? Like telling a carpenter that he can't expect to cut keyholes with a rip saw.

Indeed I wish that we (i.e. my wife and I) could accept your kind invitation. One of these days we hope to take that long-planned trip to the coast, on which occasion you will be at the top of our list.

Best wishes,

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ANSEL ADAMS

Yosemite National Park,
California
August 1st
1938

AVENUE
FORNIA

12th 1939

Dear Beaumont Newhall,

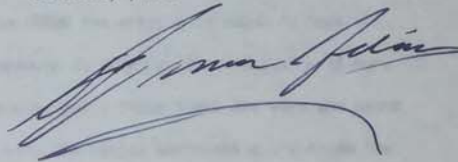
Just a line to ask if you received the new print of "Pine Cone and Eucalyptus" for Mrs. Liebmann. Not having heard from you I am fearing it might have gone astray in the mails.

How are things going in general? Have you any news of interest regarding the Project and the new edition of the Catalogue?

I am pleased to hear Stieglitz is better; I had a good letter from him at Lake George.

Wish you could come out west and pay us a visit.

Cordially yours



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ANSEL ADAMS

PHOTOGRAPHY

Yosemite National Park
California
August 19
1938

Dear Mr. Newhall,

Thank you for your good letter of August 8th.

I imagined you had been away on a vacation, but I was just anxious over the arrival of the print.

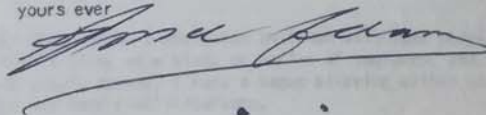
As far as any payment for the print goes, please do not worry about it. Of course, I would like to get something for it, but I think the Insurance Compnry should support the claim. I do not want to embarass the Museum in any way over it.

or you.

I look forward to seeing the new edition of the Catalogue. And I am glad you liked the article in Mogan 's book . It seems that everything nowadays is done for the "Public" - if not, it will be financially hopeless. But I think there are ways and means of combining the "popular" with the really worth-while . I think the Museum of Modern Art has been very successful in this respect.

It is always good to hear from you. Do not delay the western trip too long.

yours ever



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ANSEL ADAMS 131 TWENTY-FOURTH AVENUE
SAN FRANCISCO · CALIFORNIA

Yosemite, California July 12th 1939

Dear Beaumont Newhall,

Your letter is exceedingly interesting. I was, of course, most happy to hear from you, and I had intended to drop you a line before this. I slipped away for the simple reason that I simply HAD to get home. But I certainly hope I will be able to return in October. It was a great pleasure to know both you and your wife and I hope we have many visits together in the future - both in New York and out here in Yosemite.

Shortly after my return I got a rather large job from Fortune Magazine and I am at present recuperating from that. I have a grand set of photographs made in the east, but as yet I have had no time to make decent prints from the negatives.

The fact that you are to have the Stieglitz show is quite overpowering. For a while I thought there was little chance for it. But, on the last morning I was in New York Stieglitz and I rode together in a taxi and I urged him to put on the show. I told him it would be a most important event - equally important as the Armory show - and that it probably would be the last big presentation of his work that he would have a direct hand in. He seemed to think that that was perhaps so, and I left him with a faint hope that he would agree to the exhibition. You can imagine how pleased I am that he will give it. But I really can't take any credit for helping - all of us would do what we ^{could} in such a case, and I am sure he had his mind made up all by himself. At any event, you are having the show and that's what counts.

We have discussed things rather frankly together and I feel we should continue to do so. You are a Museum man and I am a photographer. Our opinions have a necessary variation, but there is never any reason why our critical comment, no matter how negative it might be at times, should affect us in any way other than constructively. I told you what I frankly thought about the present photographic show. I still stick to the principle that a Museum background should be as passive as possible; that the function of a display wall is to convey the objects exhibited. The instant you present photographs on a wall that is something of itself as far as form and color is concerned, you automatically impart to the photographs some of the quality of the wall. This may sometimes be helpful, but it is very often detrimental. I think the finest walls I have ever seen are in Stieglitz' Place - whatever is on them seems to hold its own life. So, I feel that in this Stieglitz show, you (and the entire staff) should do exactly what Stieglitz wants in that respect. I am sure you will follow his suggestions, but may I advise that you clearly state to him that you want things to exactly as he wants them. It is merely a point of psychology. You can get very far with Stieglitz if you let him do the dictating. Fortunately, he is usually right - at least as far as his own work is concerned. For the average photographer to tell the museum how to show - that is something else!! But I want to congratulate you on getting the exhibition - its a grand thing!

This Group idea is still very vague. I have been in touch with some people from the Pictorial Society of America - they suggested such a thing as a class or series of lectures, etc. I must put my mind to it and figure out what its all about. Anyway, I feel a vague stirring within me that suggests that such a thing would be good. But there are many ramifications.

The first big bug in the ointment is this - any tie-up with a going organization devoted to Pictorialism cannot fail to absorb some of the Pictorial spirit as far as the spectator is concerned. In other words - if anything is done "under the auspices of X", the mood and spirit and intentions of "X" are bound to color what is done --- just like any showing at the Museum of Modern Art is bound to partake in some way of the color of the Museum. Likewise for the Metropolitan Museum, Stieglitz' Place, etc. We cannot escape the color of the environment.

Now, do we want that particular color to intrude in this case? In accepting sponsorship of the Pic. Pho. of Am. are we not really taking advantage of their organization and membership?? Do we really believe that we will accomplish more than if we went on the job entirely on our own? By "we" I refer to you, Ira Martin and myself - your letter sort of puts us together to solve the problem. I am frankly afraid of a "section" of anything. However, if a group could be established - as free in organization as the old "Group F 64", the physical aspects of which would be sponsored by the Museum of Modern Art. (I refer to mailing address, shows and lectures, etc) we would have SOMETHING!!

I am not implying in the above paragraph that your ultimate idea in your letter was that we should join up with the PPA, I was only trying to argue with you on the matter. I write this only because it looks like I had misread your letter -- but I was only justifying what you and I both feel.

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Now, just how do several photographers get together to form a group? The potency of the Sociological factor is rather dangerous if it gets the upper hand. There are so many bright boys today who want to Save the World with the Camera! Here is my suggestion for the organization procedure:

1. Tell Stieglitz about it and get his reaction.
2. Get Ira Martin, Edward Weston and Ansel Adams to submit ideas.
3. You formulate those ideas into a working plan.
4. Check with Weston, Martin, Adams
5. Get the plan solidified as much as possible, and get the approval of the Museum to the idea of a photographic section of some sort.
6. Then form an advisory committee of others -
 - Edward Steichen (for precedent)
 - Anton Bruehl (for commercial work)
 - Charles Sheeler (for the tie-in of the painter and photographer)
 - Walker Evans (for the documentary)
 - Bernice Abbott (for the woman's side of it)
7. Have a general meeting and start things going!
8. Put Stieglitz in as Honorary Chairman or something that will not tax his strength or our endurance!

It might be very advantageous to ask a layman like David McAlpin to serve on the Committee. I have found that a fine practical business head can solve many problems that can easily floor the artist when he ventures organization. Pardon my self-confidence in suggesting my name among the first three. But I do it because I frankly feel I am sympathetic to the idea and not limited to any particular point of view. And I have no personal idea about controlling anything. Your group idea, connected with the Museum, is a wonderful idea.

As for my group - of which you say you have heard rumors - please be assured that it is nothing at all like the above organization. In fact, it was only a study group - a series of classes or lectures, etc. Believe me, I would be more than pleased to give such classes or lectures under the sponsorship of the Museum. As I have said, the group rumored is still most vague - no commitments have been made.

I hope we can correspond at greater length on this subject. This is just a very conversational letter written with all the vague concentration that a very hot day develops. But one thing is very important - whenever a large organization like the PPA gets hold of anything like a Section on Straight Photography the result is like what happens to those that try to conquer China - China merely absorbs them. (China in this case is the PPA) That is why I think the time is ripe for the Modern Museum to hit hard on a very important thing.

Incidentally, the gift of Mr. McAlpin -- he might like to see it used to further just such an idea? Why not talk to him about it?

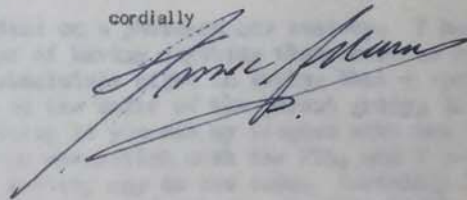
All the photographic organizations are predominately controlled by Amateurs. Therein lies the danger. The fine painter or etcher or sculptor is NOT an amateur. One of the main troubles is that there are so few Good professional photographers.

Kennedy is a wonderful person in his field - he has done extraordinary things. We had a grand time together here.

This is a bad year in Yosemite anyway - it is very dry and hot. But Next year - please plan on coming west then.

all good wishes to you and yours

cordially



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ANSEL ADAMS

131 TWENTY-FOURTH AVENUE
SAN FRANCISCO, CALIFORNIA

Yosemite, Florida

Dear Deborah,

Thanks for your letter. Apparently you have crossed in the mails.

July 14 1939

I feel that the letter will explain the situation, and I can reassure you that by now the correction is made. The more I think of it, the sadder I get. As you say - had it been anyone else, or about any other subject, it would not have been so bad.

Mr Ansel Adams
Yosemite National Park
California

As I told you, I am sending a corrected copy to Stieglitz; he has now

Dear Ansel:

I am delighted to receive your interesting and frank letter, and hasten to write you this short note to put some of your fears away. Perhaps I did not make myself clear enough in my letter to you, and I want to straighten out two points.

First, about the Stieglitz exhibition. The entire matter, choice of pictures, ~~having~~ exhibition space, lighting, color of walls, mounting, hanging and the catalog has been put squarely up to Stieglitz. We shall assume no part in the exhibition beyond enabling him to realize, so far as we can, his ideals. The official invitation was carefully worded so that he would understand this, and he has accepted in the spirit of that invitation. We stand ready to assist him in any way we can, but we shall not intrude. He is, in every sense of the word, director of his own exhibition. He said that he might like some clerical assistance as well as workmen. He is worried about the catalog, he told me recently, but not about the exhibition. I have been wondering if we might suggest to him the publication of a portfolio of his photographs in the finest half-tone reproduction we can get, limiting the number of plates to our budget. However, that remains to be seen. The show is not yet scheduled for a definite time.

Second, about my ideas on a photographic society. I had no intention whatsoever of having anything whatsoever to do with the PPA. You are absolutely right in saying that a sponsored organization takes on the color of the parent group. In fact the reason for writing to you was my disgust with the PPA. Ira Martin will sever connection with the PPA, and I presume that others in the society may do the same. Certainly I feel that pictorialism must be ruled out of any photographic society in which you, the Museum and I might want to be active. I think your ideas are fine, and I shall talk to Dave about the proposition next week. Another thing which you haven't listed. There must be some way of being sure that the members are solid, and really creative.

Thanks again, and more later. Cordially

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ANSEL ADAMS

131 TWENTY-FOURTH AVENUE
SAN FRANCISCO · CALIFORNIA

Yosemite, Friday

Dear Beaumont,

Thanks for your letter. Apparently mine to you crossed in the mails. I feel that my letter will explain the situation, and I can reassure you that by now the correction is made. The more I think of it, the madder I get. As you say - had it been anywhere else, or about any other subject, it would not have been so bad.

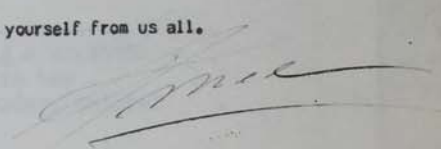
I think you were very generous in your comment and protest. I am afraid I was not so sweet when I got to the printers!!

As I told you, I am sending a corrected copy to Stieglitz; he has none to date, thank goodness!! I am writing him today.

And I thought we had checked every possible point in the whole job!! We had - but that damn make-up man. !!!!!

Your letters are always interesting. I am glad that you look back on the trip west as something swell to remember; you gave us a lot to remember too. Of course, the trip will be justified only if you come back!!

Cordial greetings to Nancy and yourself from us all.



Things sound exciting and interesting
Hope you feel better - Grippe is no fun.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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T. J. MALONEY, INC.

122 EAST FORTY-SECOND STREET, NEW YORK

Advertising

100
101

October 22, 1940

Mr. Beaumont Newhall
Museum of Modern Art
11 West 53rd Street
New York City

Dear Beaumont Newhall:

Ansel Adams is here from
the West Coast to assist in the establishment
of some very promising photographic projects
at the Museum of Modern Art.

We are having a cocktail
party for him at the Gotham Hotel in the
Crystal Room at 5:30 P. M. this Friday, October
25.

A lot of your friends will
be there. Won't you come?

Cordially,

Tom Maloney

Tom Maloney

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A PAGEANT OF PHOTOGRAPHY

IN THE PALACE OF FINE ARTS · GOLDEN GATE INTERNATIONAL EXPOSITION
MAY 25 TO SEPTEMBER 29 · 1940 · SAN FRANCISCO · CALIFORNIA

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1206-A

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TIME FILED

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

ANSEL ADAMS
131 24th Ave
San Francisco, Cal

SHINN RECEIPT ~~RECEIVED~~ AND FORWARDED. PLEASE NOTE ITEM NINE IS DAGUERREOTYPE,
ITEM TEN AMBROTYPE.

BEAUMONT NEWHALL

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE.

in proof form, so I was flabbergasted with the whole thing. I checked with the Galleys and with the final dummy and all was OK.

The air was quite blue at Crocker's I assure you. They are printing a slip correction which will be inserted in the book; repring the entire paragraph. In the copies that are to be bound with plastic binding, an entire sheet is to be printed and the over-leaf re-arranged. This will be done today, and all copies at the Fair recalled for the correction. So, be rest assured that things will be all right.

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A PAGEANT OF PHOTOGRAPHY

IN THE PALACE OF FINE ARTS · GOLDEN GATE INTERNATIONAL EXPOSITION
MAY 25 TO SEPTEMBER 29 · 1940 · SAN FRANCISCO · CALIFORNIA

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TIME FILED

R. B. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

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

ANSEL ADAMS
131 24th Ave.
San Francisco, Cal.

Thanks for catalogs. ~~Entire~~ paragraph on Stieglitz incomplete, 107 important words omitted. Please see copy to understand my distress. Could you print errata slip or something to save my embarrassment. Otherwise think catalog swell. Best wishes.

Beaumont

Upon receipt of your telegram I immediately examined the article and was immediately aware of what was missing. I knew I had read the missing parts in proof form, so I was flabbergasted with the whole thing. I checked with the Galleries and with the final dummy and all was OK.

The air was quite blue at Crocker I assure you. They are printing a slip correction which will be inserted in the book; repringing the entire paragraph. In the copies that are to be bound with plastic binding, an entire sheet is to be printed and the over-leaf re-arranged. This will be done today, and all copies at the Fair recalled for the correction. So, be rest assured that things will be all right.

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A PAGEANT OF PHOTOGRAPHY

IN THE PALACE OF FINE ARTS · GOLDEN GATE INTERNATIONAL EXPOSITION
MAY 25 TO SEPTEMBER 29 · 1940 · SAN FRANCISCO · CALIFORNIA

ANSEL ADAMS · Director
131 24TH AVENUE · SAN FRANCISCO
TELEPHONE BAYVIEW 7755

Wednesday morning.

Dear Beaumont:

Your wire popped a case of corks; the Station Wagon and I got to the printers in Nothing flat, and an immediate investigation was set in motion. As per my wire, a correction is under way, and I know you will be relieved to learn that only a relatively few books are out. None were sent to participants, as we were awaiting the special binding copies. The potential damage is very slight—thank God. Here is what happened:--

The Galley proofs were most carefully checked by the plant foreman, the proof-reader, Roland Meyer and myself. I checked every letter — not only in the first galleys, but in the dummy paste-up. I was most pleased that only a few inconsequential errors appeared in the proofs, which were later corrected in toto. I don't think there is one slip in the entire book, other than the big one!

Upon final OK the make-up was completed. The make-up man simply left a whole block of type in the tray, and set the forms minus the 100 odd words! The arrangement of pictures and text over-leaf was adjusted to the amount of type actually set, the forms locked up and the printing completed. All of us had done everything possible to assure accuracy, and the technical man slipped badly.

I was away on a small Fortune job at the time of printing. On my return the book was completed. I merely looked through it to check on the quality of the reproductions, without any possible doubt that all else was OK. Crockers are notorious for accuracy, and, after all, the paste-up dummy was accurate in every particular. Then I went out of town again over the week-end. So you see, I did not "read" the book as you have done. I had read the proofs so many times before! The only way I could have caught it was to have sat over the printer as the final forms came out of the press.

Upon receipt of your telegram I immediately examined the article and was immediately aware of what was missing. I knew I had read the missing parts in proof form, so I was flabbergasted with the whole thing. I checked with the Galleys and with the final dummy and all was OK.

The air was quite blue at Crockers I assure you! They are printing a slip correction which will be inserted in the book; reproofing the entire paragraph. In the copies that are to be bound with plastic binding, an entire sheet is to be printed and the over-leaf re-arranged. This will be done today, and all copies at the Fair recalled for the correction. So, be rest assured that things will be all right.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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I can understand your state of mind on the matter; it was an inexcusable mistake. I feel very bad about it, because, while I was not mechanically responsible, I still am generally responsible for the book as a whole. It was the last kind of error I could imagine happening. Crockers feel terribly about it.

Just junk the copies I sent you. Stieglitz has none so far, as I was awaiting the special binding. Every copy out for sale will be recalled and corrected. So, that's that.

Otherwise, I think it's a good commercial job. Your comments will be appreciated.

Thanks for wiring so promptly. I know just how you felt - remember that U.S. Camera printed the first, uncorrected proofs of my article on Architecture by mistake - the corrected proofs, with correct plate numbers were in the office in NY but got mixed up. It was a fierce mood. And nothing could be done, as all the magazines were printed and out when I saw it.

I am glad to report that the few people I have contacted this morning who I know have read the article by you felt that you referred to S.'s avoidance of having reproductions made of his work. The possible meaning of what appeared in the page is not nearly as important as what was missing - it could have been much worse!

All good wishes. Will write soon again.

greetings to Nancy.



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DIAGRAM OF GALLERIES

A PAGEANT OF PHOTOGRAPHY • FINE ARTS PALACE OF G. G. I. E. • 1940

1 CONTEMPORARY AMERICAN PHOTOGRAPHY	2 CONTEMPORARY CALIFORNIA PHOTOGRAPHY
3 CONTEMPORARY AMERICAN COLOR PHOTOGRAPHY	4 TECHNOLOGICAL AND NEWS PHOTOGRAPHY
5 HISTORY OF PHOTOGRAPHY	6 HISTORY OF THE MOTION PICTURE

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1940

January 16 1940
I liked your article in U. S. Camera, but I liked your article in U. S. Camera better; it is a splendid "photography" of a photograph.

Mr Ansel Adams

Yosemite National Park
California

Dear Ansel Adams,

Thank you very much for the beautiful New Years card from you and your wife. I am very happy to have this fine reproduction from the Sierra Nevada book. We did not succeed in carrying out our Christmas-New Year card scheme, but that does not mean that we have overlooked you, and we send herewith our belated, but nonetheless warm, greetings for the New Year.

I was just on the point of writing you when the card arrived, for a spent a stimulating morning talking with Stieglitz, during the course of which he showed me your recent letter to him regarding the U. S. Camera reproduction job, and your wish

that a photographic equivalent of "Twice-A-Year" might appear. I agree with you, and hope that some of our plans here may allow its future production.

Stieglitz is making some beautiful prints from his early negatives, getting a quality from ordinary Azo which is hard to believe---and which has served as a kind of kick in the pants to me so far as my own work is concerned, and I'm now engaged in contact printing from 9 x 12 cm negatives. The exhibition is taking shape; Stieglitz is still anxious to work it out, and the course of events here which has led to the postponement of his show to the fall turns out to be a blessing, for he has felt pressed for time. I'm terribly excited by it all, and am sure that it will be a real landmark in the history of photography. From what I've seen it will be amazingly revealing of what photography can do - or rather, what it can be made to do. In this way it becomes much more than a "one-man show".

Plans for the photography department here are shaping up. I have been promised a small permanent gallery for photography so that there will always be something photographic to see here. This idea Stieglitz likes immensely. Our collection is growing.

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

March 27 1940

Mr.
Hon.
11
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Dear
Mr Ansel Adams
131 24th Ave.
San Francisco, Cal.

Dear Ansel Adams,

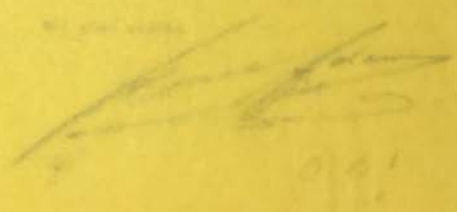
The eight photographs arrived this morning in perfect condition, and I have just written an informal letter of thanks to Mr Bender, which will be followed by a formal note upon their official acceptance for the Museum's permanent collection by the Acquisitions Committee.

They are a splendid lot, and I am very glad indeed to have them. They will be of particular interest to those of our visitors who have read your chapter on printing in the Graphic-Graflex book, as among them are examples---- correct me if I am mistaken, please!---of gold toning.

I hope that all is going well with you. I have been having some highly informative conversations with Stieglitz. He has been good enough to look at some of my prints, and I have been very greatly encouraged by the praise which, to my amazement, he has offered for some of my most recent work.

With all good wishes,

Cordially,



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ANSEL ADAMS

ANSEL ADAMS

Mr.
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April 3rd, 1940

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Dear Beaumont Newhall,

Just a note in a rush to

acknowledge your letter.

Am glad to know you like the

prints. I think they are the best prints-

as prints - I have made so far.

Yes, they are Gold-toned -

just a little bit.

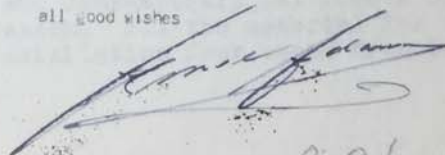
Am delighted Stieglitz

approved of your work - he is severe but

just in his comments. And he can be very

-the prints-
kind and encouraging. I would like to see them, too.

all good wishes



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ANSEL ADAMS

131 TWENTY-FOURTH AVENUE
SAN FRANCISCO · CALIFORNIA

April 13, 1940

Mr. Beaumont Newhall
Museum of Modern Art
11 - West 54th Street
New York City, N.Y.

Dear Beaumont Newhall:

Your letters have been appreciated and I beg forgiveness for not adequately replying to them but I have been terribly busy in working out the details of the U. S. Camera Yosemite Photographic Forum (which is to be a really grand thing), my own routine work, and the most recent elephant that I have taken on. This last creature, however, may grow up to be a splendid animal. I have been appointed Director of Photographic Section of the Fine Arts Exhibit of our Exposition. For various reasons I could not refuse and I am pleased to state that I have a marvelous committee and very fine support. It may in many ways prove to be a very important show. I will enumerate some of the details as follows: The committee consists of Tom Maloney, who will assist me in gathering material for the Gallery of the History of American Photography, for the Gallery devoted to Color Photography and the Gallery for Contemporary American Photographers. Dr. Grace McCann Morley, Director of the San Francisco Museum of Art, has already communicated with your Museum and is in charge of the Gallery devoted to the History of the Moving Picture and ~~is~~ the coordination and presentation of the Historical, Documental and Experimental Films. In addition I have a Gallery devoted to Technological Photography. This is rather a broad term but it will be inclusive of Astronomical, micro-photographic, high speed photography, etc. Another gallery will be devoted to Contemporary California Photographers. I will advise you of all the details as soon as possible. It all happened three days ago and, while I have a conception of the show as a whole, it is hard in this short time to set it all down in sensible detail. However, I am writing Maloney telling him I have written you and asking you to what extent you will be able to cooperate with me in securing material for the Gallery of the History of American Photography and for certain exhibits in the Contemporary American Photographers Gallery. I refer especially in the last regard to the work of Walker Evans and Bernice Abbott.

I have just about six weeks to go before the show opens. The shows in the Contemporary American and Contemporary California Galleries will change constantly during the season. All the material for the permanent exhibits must be ready for installation four weeks from today.

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page 2

Also within this time I want to have at least two months of changing shows at hand. This latter problem of securing the changing shows I consider the least difficult to effect as I have thirty-six names lined up most of which I am sure will send their work on short notice.


In any cooperation that you can give me you can rest assured that you and the Museum of Modern Art will receive full and enthusiastic credit. I hope to do a book-catalogue on this show and in this also I would appreciate your advice and suggestions. However, once I have heard from you that you are interested in any degree of cooperation I will be able to send you data in great detail. By next week I will have letter heads for this project and the central office will be at my above San Francisco address. Please send all letters to that address where the secretary will receive them in my absence. Urgent telegrams send Collect.

I am confronted with a limited budget and short time in which to work but I feel that if I am able to organize the program with care that the results will completely justify the effort. The Director of the Fine Arts Department, Mr. Timothy Pflieger, is extraordinary in his understanding of the problems of the various directors working under him. He insists only on the higher standard and gives us carte blanche as to procedure.

I must be in Chicago on the 25th of May. I presume that I will be in New York prior to that date. On the other hand, if installation of the Photographic Show can be completely effected before the 25th of May I will come to New York a few days after that date.

I sincerely trust that you find it possible to come West this summer and if so please advise me when, so that proper welcome and appropriate hellobaloo can be arranged.

All Good wishes,



P. S. Regarding our show, the spirit is willing but the wall space is limited. I have no illusions that it can in any way approach the scale and scope of your great photographic exhibition but what I do have to show must be worthy and must suggest wider horizons than the material confines of six galleries.

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A PAGEANT OF PHOTOGRAPHY
IN THE PALACE OF FINE ARTS - GOLDEN GATE INTERNATIONAL EXPOSITION
MAY 25 TO SEPTEMBER 29, 1940 - SAN FRANCISCO - CALIFORNIA

April 17, 1940

Mr. Beaumont Newhall
Museum of Modern Art
11 - West 53rd Street
New York City, N. Y.

April 16 1940

Dear Beaumont Newhall:

Mr Ansel Adams I am bringing the photographic show into
131 24th Ave
San Francisco, Cal.

The space devoted to History of American Photography,
covering Watkins, Maybridge, O'Sullivan and Jackson,
will admit only twenty or twenty-five prints.

Congratulations! I am delighted to hear of your appointment
as Director of the Photographic Section of the San Francisco fair,
and I know that you will do a distinguished job. We shall be very happy to help you. Just let me know specifically
what we can do. I feel reasonably sure that I can get Berenice Abbott's
cooperation. As to Walker Evans, I am not so sure, as he has not been
any too cordial towards the museum recently. I can probably be of
assistance in the historical section.

It is a pity that your time is so limited. Do let me have fuller
details, as you suggest in your letter, and don't hesitate to call on us
at any time for whatever help we may be able to offer.

Cordially

cc - Maloney

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A PAGEANT OF PHOTOGRAPHY

IN THE PALACE OF FINE ARTS · GOLDEN GATE INTERNATIONAL EXPOSITION
MAY 25 TO SEPTEMBER 29 · 1940 · SAN FRANCISCO · CALIFORNIA

ANSEL ADAMS · Director
131 24TH AVENUE · SAN FRANCISCO
TELEPHONE BAYVIEW 7755

April 17, 1940

Mr. Beaumont Newhall
Museum of Modern Art
11 - West 53rd Street
New York City, N. Y.

Dear Beaumont Newhall:

I am whipping the photographic show into reasonable shape and I am anxious to counteract any impression I might have given you in a previous letter that the scale of the show would be large. The space devoted to History of American Photography, excepting Watkins, Muybridge, O'Sullivan and Jackson, will admit only twenty or twenty-five prints.

I have already corresponded with Maloney in considerable detail and I have requested that he get in touch with you. It is obvious, that in this small selection of historic prints we must have the cream of what is available. I am consulting Mr. Francis Farquhar of San Francisco on the photographs of Watkins and a few other western photographers as well.

I am aware that I may have to go to a number of sources to collect the early American photographs and I would certainly appreciate any advice or suggestions you can give in this regard. You can communicate, if you choose, directly with Maloney, especially in regard to the Lincoln series. His association with Carl Sandburg should make this particular problem rather simple. More later.

All good wishes,



cc - Maloney

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A PAGEANT OF PHOTOGRAPHY

IN THE PALACE OF FINE ARTS · GOLDEN GATE INTERNATIONAL EXPOSITION
MAY 25 TO SEPTEMBER 29 · 1940 · SAN FRANCISCO · CALIFORNIA

ANSEL ADAMS · Director
131 24TH AVENUE · SAN FRANCISCO
TELEPHONE BAYVIEW 7755

April 26, 1940

Mr. Beaumont Newhall
Museum of Modern Art
11 - W. 53rd Street
New York City, N. Y.

Dear Beaumont Newhall:

In conjunction with this photographic exhibition I am planning to show a group of outstanding Documentary photographs - thirty-five to fifty prints which will present the most significant work of this classification of recent times.

I am in consultation with Dorothea Lange, and we both feel this exhibit may be of the greatest importance.

I am writing six individuals - Hartley Howe, Paul Strand, Pare Lorentz, Beaumont Newhall, Archibald McLiesh and Lewis Mumford - to inquire if they will send me a paragraph defining a Documentary photograph. These paragraphs will appear on the walls of the exhibition and will be a most important adjunct to the exhibit as a whole. The title of this series of paragraphs is not yet established but it would be one of the three following: "Defining the Term 'Documentary Photography'", or "What is Documentary Photography?" or "To Define the Documentary Photograph".

These definitions are basically similar, but I would deeply appreciate your opinion thereon as a clear and exact presentation of the definition is very important. May I hear from you at your earliest convenience?

Sincerely,



AA:dy

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A PAGEANT OF PHOTOGRAPHY

IN THE PALACE OF FINE ARTS · GOLDEN GATE INTERNATIONAL EXPOSITION
MAY 25 TO SEPTEMBER 29 · 1940 · SAN FRANCISCO · CALIFORNIA

ANSEL ADAMS · Director
131 24TH AVENUE · SAN FRANCISCO
TELEPHONE BAYVIEW 7755

April 27, 1940

Mr. Beaumont Newhall
Museum of Modern Art
11 - W. 53rd Street
New York City, N. Y.

Dear Beaumont Newhall:

Pardon this machine gun sequence of letters - but I have not heard anything as yet from the East in reply to the large number of letters I have sent out. Many were sent in care of Tom as he would be able to correctly address them. I know he is working on the project with his usual vim. On the other hand I have less than four weeks time before the Exposition opens! In one sense there is plenty of time - but I am held up in basic planning until I hear definitely in the affirmative regarding some of the most important phases.

Could you do me a favor and give Tom a ring and urge that I get some information just as quickly as possible? I have wired him - but perhaps an additional phone would help.

As for you - any suggestions or comments or reports would certainly be welcome. At the present writing I have secured the definite cooperation of Edward and Brett Weston, Moholy-Nagy, Dorothea Lange (in regard a stunning Documentary show), the leading women photographers of California, the Astronomical Society of the Pacific regarding the Technological display, a fine collection of early Western photography (except Jackson so far), the cooperation of an engraving firm who will give me an excellent display of lithographic color reproduction process. The response has been really magnificent, especially in view of the short time in which we have been working - but you can understand that certain final elements of this show must come from afar. What I need most of all at the moment is some affirmative information on photographs by Brady and his contemporaries, the small series of Daguerreotypes and word on exhibits from Steichen, Bruehl, Steiner and other top flight Eastern photographers. I am chiefly concerned about the historical and technical material for permanent displays. I have already

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enough changing shows for Galleries One and Two to carry me almost through the season.

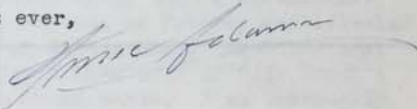
Just wire me collect at this address on the outlook for certain other requested items and be assured that I profoundly appreciate your assistance.

I have written to Stieglitz and I talked to him on the phone the other night. He apparently is too ill to make any personal response regarding this exhibition and I would not for the world do anything to cause him the least additional expenditure of effort. But I simply must have a Stieglitz print for the Historic sequence in Gallery Five. I am sure there must be some superb Stieglitz print in private collections or at the Metropolitan Museum from which this print might be selected. I am sure that Stieglitz would respond to my request as much, or more in fact, as he would to any other request for material, as we are very sympathetic and he knows he can trust the presentation I will give his work. If we could secure one or two outstanding examples to be loaned for the duration of the Fair, we should then advise Stieglitz about it - get his blessing as it were. I think you are in exceptionally good graces with him and perhaps you may be able to engineer this matter for me.

It is indeed regrettable that I cannot be in New York and get all this business summed up in a relatively short time, but that is out of the question and I must resort to letters and wires.

All good wishes.

As ever,



AA:dy

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A PAGEANT OF PHOTOGRAPHY

IN THE PALACE OF FINE ARTS · GOLDEN GATE INTERNATIONAL EXPOSITION
MAY 25 TO SEPTEMBER 29 · 1940 · SAN FRANCISCO · CALIFORNIA

ANSEL ADAMS · Director
131 24TH AVENUE · SAN FRANCISCO
TELEPHONE BAYVIEW 7755

April 29, 1940

Mr. Beaumont Newhall
Museum of Modern Art
11 - W. 53rd Street
New York City, N. Y.

Dear Beaumont Newhall:

A thousand thanks for your letter of April 24th. You can imagine the pressure involved in getting these things ready in good time. I am concerned with the accuracy of every statement and sequence throughout and that requirement of accuracy does not make things easier. So, believe me, your assistance is certainly appreciated.

The Documentary show is underway and Dorothea Lange is in touch with some of the Eastern group. She has written the Photo League for me and has also sent a letter to Bourke-White. I agree with you about Bourke-White in the main - but I think that a case of keen extraction of her best work would comprise an interesting show.

I am aware of the difficulty of crystallizing photographs into the "Documentary" or other fields, as the border lines are often very hazy. I know many people think that a Documentary photograph must have a brutal expression of Poverty and ill-clad infants - but I think that some of Walter Evans' architectural photographs and some of the things I have seen of Luke Swank's are certainly Documentary in the broad sense. I am thoroughly inclined to agree with you about Abbott. She carries out the point that you can still make a Documentary and have hope! I am discussing Abbott with Lange immediately.

Indeed the problem of print quality is a tough one. I would certainly not eliminate an important News photograph because its print quality did not match a certain standard - but I am wistfully hoping that I can get prints of the quality which would be, at least, the best obtainable for that particular type of work. I think if Bernice Abbott made the enlargement from a fine negative it would be as good as can be obtained and I am enclosing a letter

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to her for you to forward, providing you think it is appropriate to do so. Any notes or comments by you will be appreciated. I am a little distressed over what you say about the difficulty of getting material from the Metropolitan because the time is seriously limited. I am anxious to get the show up well in advance, that is, two or three days before the opening of the Exposition! I realize the Metropolitan Daguerreotypes are supreme but I don't think they would do us any good if we could not get them in time for the permanent installations. This Historical phase of the show makes no pretensions to completeness. It is rather to suggest outstanding examples of photographic "milestones". In a sense, a good reproduction of Southworth and Hawes would suffice in place of the originals thereof. Of course, I would not like more than one or two such alternatives as copies in this room. I think that I shall ask Mr. Pflueger, the Director of the Fine Arts Department, to wire Mr. Francis H. Taylor requesting the loan of three Daguerreotypes to be sent us as soon as they can do so - but in the meantime to ask if they can let us have reproductions of them to place on the walls until the originals arrive.

Dr. Edgerton has come through handsomely. I will write to Milli and I think your suggestion a fine one in this regard. This series, 1895 to the present must contain a Stieglitz print. I am perplexed in regards Stieglitz' health. I know if he is not up to par he cannot be expected to give any time to replying. In fact I think the majority of his ^{best} originals of this period are in the Metropolitan. If worse comes to worst I can use Camera Work Gravures, but I don't like to do that. I am taking this series right up to the present with a Weston print coming in somewhere around 1930. Only five or seven would derive from a Stieglitz group. Here again I am confronted with an inevitable incompleteness but I think I have good enough material lined up at the moment to carry me a long ways.

I certainly appreciate your kindness regarding loans from the Modern Museum. Of course, everything must be sent Collect. We have a blanket form of insurance which covers everything in transit and which automatically comes under a different classification with its installation in the Palace of Fine Arts - but I understand the insurance is complete on all material coming and returning to its source.

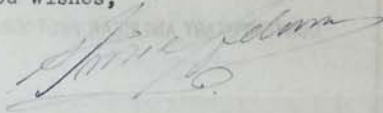
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Man Ray: I am delighted you will be able to send the two photographs. I am in touch with Moholy-Nagy and I will write him for his opinions as to whether he anticipated Ray or vica versa. Schad, being European, would hardly fit in this exhibition, especially as Man Ray is *coming soon*.

With cordial good wishes,



AA:dy

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ANSEL ADAMS

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May 27th, 1940

May 2 1940

Dear Ansel,

Mr Ansel Adams
131 24th Avenue
San Francisco, Cal.

Dear Ansel,

The rayograph is being sent to you by our shippers, Budworth, today. They will bill you for the cost of packing the picture (which is framed) and sending it. The Picasso portrait will follow shortly - there is some kind of mix up about it. Soby was very glad to let you have it, and any other Ray or Cartier-Bresson photographs you may want. I presume that Cartier will not figure as he is not an American.

Enclosed please find receipts for the Ray photograph. Will you please sign and return the white one? I also enclose a copy of my covering letter to Berenice Abbott. Note, by the way, the spelling of her name. Also please note that it is Walker and not Walter Evans---a slip on your typist's part, ~~no~~ doubt, which I certainly wouldn't bother you with except that it is important when making ~~for the~~ catalog or labels.

I had a morning with Stieglitz today. By now you must have received his letter in which he explains why he cannot lend you material. The best that I was able to do was to get for you an offer to let you have a splendid proof of the large "291" Steerage photogravure---handsomely mounted and framed. I think that this would represent Stieglitz well, particularly since it is a fine example of his method of presentation.

If you'll let me know what specific Southworth and Hawes daguerreotypes you want I'll find out the numbers at the Metropolitan. The three I'd take would be Daniel Webster (No. 37.14.2), Chief Justice Shaw (No. 38.34 - plate 12 in my book), and View of Brattle Street (No. 37.14.3). If you ask from the Metropolitan be sure to quote these numbers.

I'll try to define documentary photography in one paragraph -- I've been trying these past 4 years to frame a suitable definition!

Hope this letter is of some help.

Good luck!

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A PAGEANT OF PHOTOGRAPHY
ANSEL ADAMS
INTERNATIONAL EXHIBITION
SAN FRANCISCO - CALIFORNIA

May 8th, 1940

Dear Beaumont Newhall,

I am in Yosemite for a few days catching up with some work that had to be done. In the mean time the Secretary in San Francisco is keeping in very close touch with me by phone, so there is no delay in the development of the show.

Thanks for the comment on the spelling - I am sure the typeset will make quite a few errors in this regard as the field is a new one for her, but the final catalogue, labels, etc. will be most carefully checked; I have ample source material to assure accuracy in this regard.

Many thanks for the Man Ray loans. And for the various other valuable aids you have given me. I am in quite a lengthy correspondence with Stieglitz, but I agree with you that the reproduction of "The Steerage" would be something far better than a few little reproductions from Camera Work.

I have contacted the Metropolitan by wire and have pulled many strings by telegraph as well. I agree with you in regard to the selections of the Southworth and Hawes. There was one other portrait that deeply impressed me, but I do not think it was superior to either the Webster or the Shaw.

If worst comes to worst, and the Metropolitan does not come through, I will yelp for help from your collection of Daguerreotypes!! The fact is, that your collection is a very fine one, and would present a grand statement of the ~~value~~ value and effectiveness of the Daguerreotype. Of course the Met. has the cream of it but so it has in many fields of art.

I am anxious to give the Museum of Modern Art as much credit as possible in this exhibit -- and I am anxious to give you as much personal credit as possible. I think that you have made a definitely important contribution to photography, and the world at large should know about it. I wish Stieglitz would realize how much could be done through the showing of his work without in any way dimming the aura of perfection he maintains. But, Stieglitz is Stieglitz!!

All good wishes

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ANSEL ADAMS

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A PAGEANT OF PHOTOGRAPHY

IN THE PALACE OF FINE ARTS . GOLDEN GATE INTERNATIONAL EXPOSITION
MAY 25 TO SEPTEMBER 29 . 1940 . SAN FRANCISCO . CALIFORNIA

ANSEL ADAMS . Director
131 24TH AVENUE . SAN FRANCISCO
TELEPHONE BAYVIEW 7755

May 11, 1940

Mr. Beaumont Newhall
Museum of Modern Art
11 West 53rd Street
New York City, N. Y.

Dear Beaumont:-

Returned to San Francisco and was cheered to find so many valuable items of the show awaiting me - in the flesh so to speak. Also about 12 separate notes from Maloney who is certainly going to town in a big way. If it weren't for you and Maloney, I don't know what the show would amount to!

The Rays arrived in good order. Thank you. I am going to have the Picasso portrait framed in identical form with the rayograph. Mr. Soby will receive the print back in its frame which he can remove if he sees fit. I appreciate his cooperation very much indeed. I have some leads on some Stieglitz prints, but I am writing him to ship on that "29 Steerage" photograph. I will write him tonight, and perhaps, you can give him a ring about it.

I feel naturally reticent in asking him to go to any trouble whatever at this time, but it would be a great pity if he were not represented.

I hope the definition of "documentary photography" will not be too much of a task, it need not be long, just a few lines will suffice if it puts it over.

Maloney has been pulling the wires regarding the Metropolitan items - with a capital "M" - and I have wired them copiously. Will it be possible for the Museum of Modern Art to loan six of their daguerrotypes to the Exposition? The three from the Metropolitan - if they come - would be swell, but I could use 6 others to good advantage.

I have an idea of building a panel isolated ⁱⁿ plane and color on which to show the daguerrotypes. The designer of the Art exhibit is enthusiastic over a large stylized "shadow-box" effect which will augment the impression of preciousness and delicacy of the daguerrotypes. In addition, Tom - through Mayor of the Metropolitan - suggests that I contact Dr. Hawes of Boston who, he says, is very cooperative. I could show as much as 15 daguerrotypes and I think I should go after them.

BR 9-8930

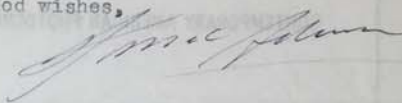
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In the text I am preparing for the general catalogue, I am anxious to stress not only the cooperation you are giving me, but also the grand work you did arranging the big Museum of Modern Art show. I hope this is agreeable to you. I will, of course, credit all loaned items to the Museum - but I do want to get a plug in for what you have done for photography.

I have to be in Chicago on the 24th of May. If the exhibit is completed by that time, I hope to dash to New York, but I cannot definitely make a date with you at this time.

With cordial good wishes,



AA:mm

P. S. If you have any extraordinarily fine American photographs that could be used in Gallery No. 5, can you take initiative and select and forward them to me? I lack any source for a fine Clarence White, for instance.

Clarence white school.

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ANSEL ADAMS

131 TWENTY-FOURTH AVENUE
SAN FRANCISCO · CALIFORNIA

May 13, 1940

Mr. Beaumont Newhall
Museum of Modern Art
11 West 53rd Street
New York City, N. Y.

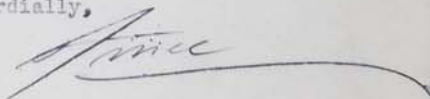
Dear Beaumont:-

You are right. The Metropolitan is about as hard-boiled as a dinosaur's egg!

An unfortunate but amusing thing happened. Mr. Pflueger gave me full permission to wire requests over his name. I did so. No response. Checked with the Fine Arts office. No response. I wrote a letter. Then I get a very hot reply from Mr. Ivins saying in effect that they could not do anything and that Mr. Pflueger did not have the courtesy to answer his telegrams. I immediately checked with Mr. Pflueger and he expressed with noble embarrassment his chagrin in not having remembered the telegrams and wondered who had been writing over his name - going so far as to wire Dr. Heil in New York to find out who had written the Metropolitan Museum of Art! He had completely forgotten about his authorization to me to write over his name!

He wrote a fine apology to Mr. Ivins and I thought everything was all right. Today I receive a collect telegram for the amount of \$5.32 conveying completely negative information and of a tone which I thought belonged only to professional hockey teams. Thank God for the courtesy of the Modern Museum of Art!

Cordially,



AA:wm

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A PAGEANT OF PHOTOGRAPHY

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MAY 25 TO SEPTEMBER 29 · 1940 · SAN FRANCISCO · CALIFORNIA

ANSEL ADAMS · Director
131 24TH AVENUE · SAN FRANCISCO
TELEPHONE BAYVIEW 7755

May 13, 1940

From D. Newhall

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

Dear Sirs:-

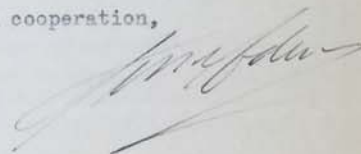
Herewith you will find receipt for items kindly loaned by you to the Department of Fine Arts, Photographic Section, Golden Gate International Exposition.

Articles on display may be sold if the owner so specifies. If no mention of the sales price appears hereon and you desire the articles to be placed on sale, kindly advise me at the earliest possible time. Also please check on the insurance values stated; if in error, or if any other omission occurs, kindly notify me.

At the close of the exhibit, the articles will be returned to the point of origin unless specified differently by you.

Thank you for your cooperation,

AA:mmm



REC'D MAY 17 1940

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A PAGEANT OF PHOTOGRAPHY

IN THE PALACE OF FINE ARTS . GOLDEN GATE INTERNATIONAL EXPOSITION
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ANSEL ADAMS - Director
131 24TH AVENUE - SAN FRANCISCO
TELEPHONE BAYVIEW 7755

May 14, 1940

Mr. Beaumont Newhall
Museum of Modern Art
11 West 53rd Street
New York City, N. Y.

Dear Beaumont:-

I have a most cordial response from Dr. Hawes who is sending sixteen daguerrotypes of Southworth and Hawes.

The Meserve collection of Brady's Lincoln photographs are on their way and the only lack in that particular period is some actual Civil War photographs by Brady, Gardner, and Wood and Gibson. I believe that even one example of each would be essential. Perhaps you could help me in this regard.

I would very much like to get a Russell photograph of the building of the U.P.P.R. I have also no ambrotype, but I fear I might have physical difficulty in properly showing them. Your advice on this would be appreciated.

I am looking forward to the Bernice Abbott prints and the Atget prints. The only additional items that I need badly are as follows: A Clarence White and a Gertrude Kasebier.

In regard to our discussion as to whether Moholy-Nagy preceeded. May Ray or visa versa, it struck me as being exceedingly interesting that Talbot (I think it was) made shadowgraphs of lace and leaves in the early 1840's. This would certainly anticipate Christian Schad.

I am giving credit, in the list of organizations in the catalogue, to the Museum of Modern Art and I am also giving credit to you as an individual for your grand work. I trust this will be entirely in order.

Tom Maloney and I are thinking of doing a booklet relating entirely to this exhibit, which will be sold not only at the Exposition but throughout the country. The detail plans are still vague and, of course, the book will not be out for a month or six weeks. I think a short chapter from you would be in order - if you are interested in doing it - and I feel that the subject should be one of your own selection.



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I am hoping to include brief chapters by Steichen, Kennedy, Weston, documentists, technicians, etc. but the main body of the book will be reproductions of outstanding items.

I am very much excited and pleased the way this show is developing - Stieglitz notwithstanding!

I certainly wish you could come out our way and we could have a grand visit together.

Cordial regards,



AA:mun

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A PAGEANT OF PHOTOGRAPHY

IN THE PALACE OF FINE ARTS . GOLDEN GATE INTERNATIONAL EXPOSITION
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ANSEL ADAMS - Director
131 24TH AVENUE - SAN FRANCISCO
TELEPHONE BAYVIEW 7755

April 20, 1940

Mr. Beaumont Newhall
Museum of Modern Art
11 - W. 53rd Street
New York City, N. Y.

Dear Beaumont Newhall:

Thank you for your very cordial letter of April 16. You are probably amused at the audacity of my undertaking a good show with six weeks to go before it opens! But that is the way it seems to go with Expositions: you do it that way, or you don't do anything. I am in constant touch with Maloney and I am glad to say that the pattern of the show as a whole is quite stabilized. In addition to the One Man Shows, I hope to have group shows as follows:

Documentary Show, - Galleries One and Two for two or three weeks exhibit - in which Dorothea Lange is helping me to a considerable extent. It is in this group that I believe Walker Evans should be represented. I imagine the entire show would be between eighty and one hundred prints, the work segregated regionally. The basis of the exhibit will be to show what good photography can do in summing up and recording contemporary social conditions. Aside from Evans you may be able to suggest significant photographers of that classification. How about Luke Swank in Pittsburg?

Another group show for which I have asked Maloney's assistance would be one of about forty prints from six to eight Eastern women photographers - Kanaga, Abbott, Dahl-Wolf, Frigell, etc. I do not believe Bourke-White would be as well represented in this group as in the Documentary group but perhaps the public would not understand it if she were eliminated. Any suggestions you have on this particular group will be warmly received. I plan in a similar group to present best Western women photographers - some of whom are exceptionally good. Lange, of course, will be represented in the Documentary show.

Should Abbott be represented in a group of Eastern Women Photographers or would she be better represented in the Documentary show? There is a very fine line separating News from Document, and Document from many forms of functional work. Perhaps the photographer only can be trusted to accurately place himself. I can't possibly give Abbott a full One Man show but I would feel very badly if she were not represented.

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Do you have available a fine early print of Louis Hine? I must have one of his prints for Gallery Five and he most certainly should be represented in the Documentary show. Of course, there is one thing that I am going to fight for and I think you will agree with me - that is, that all prints shown should be of the finest technical quality. I have been disappointed out here at times by observing in exhibitions important photographs which were of inferior technical quality. Having seen previous presentations of the same photograph in good print form, I was disturbed that everything else was forgotten except subject value. I understand this was the case in the New York News exhibit recently held and I cannot bring myself to feel that an important photograph should ever be presented in anything but its best form. That is why I feel the Documentary show may present some problems. While I have expressed not too favorable opinions of Walker Evans' book as a whole, I deeply admire his individual photographs as displayed in the Museum of Modern Art. I think their documentary power was enhanced by their fine technical quality. Do you feel I am on secure ground in requesting fine technique in all phases of the proposed Documentary show? I know some people would disagree with the, but, as this exhibition is presenting photography in the Palace of Fine Arts juxtaposed with highly selected work in other media, avoidably poor technique would be out of place in a photographic show of any subject classification.

I have written to Stieglitz for participation, and while there is only a slight chance of his being able to help - I will not give up hope until he says a final "no". I talked to him on the phone the other night and was relieved that his voice sounded quite strong. I had heard that he was seriously ill. I have written Strand, Clarence Kennedy, Weston, Bruehl, Steichen and others, and I see no reason why their participation cannot be assured.

The History of Photography is the one that concerns me the most on account of the enormous amount of important material scattered far and wide. I fully realize that just putting up about forty old photographs would be hopelessly inadequate - no matter how fine each one might be in itself. I have the early Western photographers, however, quite well in hand as there are magnificent Watkins', O'Sullivan's, Jacksons' and others available out here. My first concern would come with the selection of eight or ten highly significant Daguerreotypes. As this exhibit relates to American photography, I feel that it is not necessary to go back into the very first years because you have done that in a remarkable way in the Museum of Modern Art and it would be impossible to gather important material from Europe at this time. However, if the Daguerreotypes could be represented by eight or ten outstanding American examples - and if this representation is given with well-composed sequence and text, I feel that it will be an important phase of the exhibit. Your advice on this would be very valuable. Then I am planning on about twenty prints which would include pre-Brady, Brady and post-Brady Eastern American photography. This sequence should terminate around 1895-1900.

The photographers of greatest significance from 1895-1900 to the present day will be represented in about twenty carefully selected photographs. I am hoping Stieglitz will assist me in this, either with an original print or a photo-gravure. I am counting on prints by Strand, Weston, Kasebier, Clarence White, Steichen, etc. and work that could be called milestones in photographic progress. In other words these twenty prints will not only convey the chrono-

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logical advance of the medium but will indicate the enormous scope of photography. (I am, of course, especially anxious to show Eggerton's high speed work).

The Color Gallery is quite well in hand and I need not bother you about that - so I imagine that I will only have to ask your assistance and advice on the historical and documentary phases. But, of course, any suggestions you have for any phases of this show will be most gratefully received.

Is it the policy of the Photographic Department of the Museum of Modern Art to loan prints for such an exhibit as this? In other words, if you have any historical material which you feel might be significant in this particular show, could you loan it to our Fine Arts Department for the duration of the Fair, or, do you advise me to contact the Metropolitan Museum for such material - and may I ask you, does the Metropolitan ever release or loan significant material of that type? If Stieglitz, for instance, was unable to prepare and send a print - do you believe the Metropolitan would loan a few of his? You will understand that I am not a museum man and I do not have a working knowledge of the regulations and procedure in organizations like the Metropolitan and other Museums. Hence your advice would be of great benefit to me in determining the proper approach.

Of course, as I told you, Dr. Morley of the San Francisco Museum of Art is in close touch with your Museum on the film section of this exhibit. As always, she will do a handsome job. I do not know how far she is stressing the Modern experimental film and the Historical development of the motion picture, but I, for one, would strongly favor the presentation of absolutely contemporary work. Perhaps at your convenience you might contact Van Dyke, Strand, Steiner and others and sound them out in regard to this matter. Morley will return about the 28th or 29th of the month and, of course, I cannot take any definite action in her field without fully consulting her, but I think it advisable, due to the shortness of time, to anticipate possible cooperation in these fields.

My kindest regards to you and many thanks again for your cordial response to this project.

Most sincerely,



AA:dy

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A PAGEANT OF PHOTOGRAPHY

IN THE PALACE OF FINE ARTS · GOLDEN GATE INTERNATIONAL EXPOSITION
MAY 25 TO SEPTEMBER 29 · 1940 · SAN FRANCISCO · CALIFORNIA

ANSEL ADAMS · Director
131 24TH AVENUE · SAN FRANCISCO
TELEPHONE BAYVIEW 7755

April 22, 1940

Mr. Beaumont Newhall
Museum of Modern Art
11 - W. 53rd Street
New York City, N. Y.

Dear Beaumont Newhall:

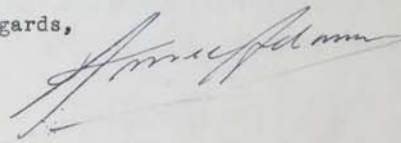
I am very anxious to have one of Man Ray's rayographs as a permanent installation in Gallery Five in that series of significant photographs from 1900 to the present day.

I understand Man Ray is living in Paris and is therefore not approachable at this time. Will the Museum of Modern Art loan me the one in their permanent collection and, if not, can you advise me where I might be able to acquire one of his good "rayographs"?

If I am not mistaken, Man Ray anticipated Moholy-Nagy in the photogram. I also have my eye on the magnificent portrait of Picasso and I think it would be most interesting to have both the portrait and the "rayograph" displayed together. Do you think Mr. Soby of Farington would consent to loan us this print?

Things seem to be coming along very well and replies to my many letters should be arriving shortly.

All good regards,



aa;dy

The Museum of Modern Art Archives, NY	Collection: <i>Newhall</i>	Series.Folder: <i>II.1</i>
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representative examples from which better than here...
 You ought to have a few negatives, if only because they were so popular in America.
 I'd certainly get in touch with Robert Taft, University of Kansas, Lawrence, Kan.
 author of "Photography and the American Scene" for help in getting prints. The few
 pieces we have are unfortunately on their right now. We have some beautiful photos of the
 building at the U.S. N. H.
 April 24 1940

1888-1891-1892
 duplicate copies of Camera Work in case you cannot get originals. The illustrations
 important those of the American scene. You should have no trouble in getting prints from
 Dr. Harold Stearns, Dept. of Biological Engineering, Massachusetts Institute of Tech-
 nology, Cambridge, Mass. but you won't get fine prints. I'm afraid I can't
 get some of your fine work (I have 25) which is less available than the photo-
 graphic work of the 1890's.

Mr Ansel Adams
 131 24th Ave
 San Francisco, Cal.

We shall be glad to lend you anything which is available or not already spoken for. There is no restriction of course, but you may
 purchase photographs if you wish. I have an excellent collection of photographs which
 I shall be glad to lend you. Please let me know the exact size and quantity of
 the prints you wish.

Dear Ansel Adams,

I am glad that things are shaping up for you, and I hasten to answer your queries
 as well as I can. To begin with your letter of April 20 -

Documentary Show. You will, in addition to Lange and Evans, probably have some
 other FSA photographers here. I think that Berenice Abbott is one of the best documentary-
 photographers. I am not sure of Swank as being "documentary" in the narrow sense of the
 word which has sociological overtones. He has some splendid stuff, particularly of an
 architectural character. The Photo League here in town is doing some very good work--
 one of them, Morris Engel---is practically a protégé of Strand---had a show this winter
 which was very good. Sol Libsahn, did some good work. Eliot Elisofon is their president;
 he has done some good stuff for life. Bourke-White doesn't seem to me as good as her
 reputation.

Women photographers. This is a good idea. I don't have any further names in mind
 just now. I think that Abbott's work would be more significant in the Documentary show
 because it is different from the usual "documentary" work; it does not depend on ruination
 for its effect. It is much more straightforward than almost anybody else, it seems to me.

Print Quality. I do not have a good fine print. I have never seen one. He is not
 interested in print quality, which is a pity. Berenice Abbott made some good enlargements
 for his show, but even the enlargements were not very good because the negatives were poor.
 His technique, in a word, is very bad; the success of his pictures lies in the unusual way
 that they interpret the subject.

I should like to see every print that you hang a splendid technical job. But I'm afraid
 that you will find your choice greatly limited. So many men, like Hine, have no feeling for
 the print. Much news stuff is deliberately printed just for the reproduction. I've often
 felt that a news photography show should be just newsprint reproductions. Certainly to
 compare a print slapped out under terrific pressure to meet a deadline with a print made
 with the greatest of care is highly unfair. And a good news photograph is regularly too
 contrasty by photographic standards, but not by newsprint half-tone standards. In fine,
 I think that you should request fine technique, but I would not like to see you exclude
 certain great photographs because for one reason or another the technique is mediocre.
 After all Blake's prints are lousy technically.

Historical Gallery You should try to get some of the Southwick and Hines
 daguerreotypes made. The Metropolitan Museum has a few and they are probably get you a half-dozen

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Mr Adams

p 2

Apr 24/40

representative examples from Walter Scott Shinn here---he has some beauties. You ought to have a few ambrotypes, if only because they were so popular in America, and were so well made.

I'd certainly get in touch with Robert Taft, University of Kansas, Lawrence, Kan., author of "Photography and the American Scene" for help in getting prints. The few Brady pieces we have are unfortunately on loan right now. We have some Russell photos of the building of the U. F. R. R.

1895-1900 to now Stieglitz is the best, the only, for this. We have a good many duplicate copies of Camera Work in case you cannot get originals. The Metropolitan has important Photo Secession material. You should have no trouble in getting prints from Dr Harold Edgerton, Dept. of Electrical Engineering, Massachusetts Institute of Technology, Cambridge, Mass. but you won't get fine prints, I'm afraid. You might also get some of Gjon Mili's work (6 East 23 St.) which is less scientific and more photographic than Edgerton's.

Borrowing from Museums We shall be glad to lend you anything from our collection which is available or not already spoken for. There is no red tape; you have but to ask me and I will take care of it all. It is understood, of course, that you will pay transportation charges---photographs will be sent express collect unless otherwise requested. We shall insure and bill you---and please let me know the exact way the bill should be addressed.

The routine for borrowing from the Metropolitan is more formal. First you must have a specific list of what you want, together with accession numbers. Second, you must have the head of the fine arts department write Mr Francis L. Taylor, Director before May 1. Your request will be acted upon at the Trustee's Meeting of May 20. And there is no way of getting a decision sooner---or later, as the May meeting is the last of the season. Now I will be glad to get you the specific information which is required. But I'm afraid that it is going to rather press you for time. And if you should want to borrow Stieglitz material, then it would be wise to submit with your request a note from Stieglitz authorizing the loan.

The Met is especially hard boiled. Most museums will lend if you simply write to the director

Now for your letter of the 22nd, received this morning.

Man Ray. We shall be glad to lend you a good "rayograph" - not the one which you saw last spring, for that is now on tour, but another. It is framed.

We still have the Picasso portrait. I shall write at once to Soby, asking if we can send it along to you. I know him very well and doubt if there'll be any trouble.

As soon as we hear from Soby I'll send on both Man Ray photographs.

By the way - I don't know whether Man Ray preceded Moholy or not. The point is one of academic interest, however, because they were both anticipated by Christian Schad, who used a shadowgraph technique for abstract purposes as early as 1918.

Well, I hope that this is of some help.

Yours,

Museum of Modern Art Archives, New York City

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DOCUMENTARY PHOTOGRAPHY

May 15 1940

According to Webster, a document is "... any writing, book or other instrument conveying information..." Any photograph, therefore,

Mr Ansel Adams
131 24th Ave.
San Francisco, Cal.

is a document. The phrase "documentary photography," however, has recently been

reserved for pictures taken deliberately as

Dear Ansel,

I'm sorry to learn that you got slapped down by the Metropolitan. It's a not unusual occurrence.

Although we don't have a single daguerreotype in our own collection, I know where some excellent ones can be found, and I have already made arrangements to select a few on Friday. They will be packed and shipped to you by Budworth, our shippers.

I hope that the enclosed definition of Documentary Photography will be satisfactory to you.

It is very good of you to make a special effort to give me personal credit in the catalog. I do not feel that I deserve the praise which you indicate in your letters. The exhibition was far from perfect. If it, and the book, have been of assistance to organizers of future exhibitions, I feel that I have had sufficient reward. I hope and believe that your exhibition, though it may not have the scope of ours, will be a more careful statement. I wish you every bit of success, and hope to see you at the end of the month.

With best wishes,

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DOCUMENTARY PHOTOGRAPHY

According to Webster, a document is "... any writing, book or other instrument conveying information..." Any photographs, therefore, may be a document. The phrase "Documentary Photography," however, has recently been reserved for pictures taken deliberately as propoganda for the betterment of sociological conditions.

Mr. Ansel Adams
151 5th Ave.
New York, N.Y.

Dear Ansel,

I am sending you several items which may be of help.

A. Six daguerotypes, one of the collection of Walter Snow, including a very interesting view of the building which seemed to us particularly appropriate, and the rest quite fine.

B. Two ambrotypes, portraits, there can be exhibited exactly as you plan to exhibit the daguerotypes. There should be no difficulty in lighting them at all.

C. The volumes of Gordon's Photographic Sketch Book. These contain the best Gibson print reproduced in my book, and a lot of fine material. It's too bad in a way that the back is bound. I took apart volume I for my show, and am sorry I regretted it, so had it rebound. If you see these back you will, of course, see them in class cases. It would be extremely difficult to replace them.

D. Four albumen prints of the building by Russell. Although these there are some significant views showing the building. They are mounted on our standard mat size--the awkward 14-1/4 x 19-1/4 that was adopted by museum printmakers some time ago.

Beaumont Newhall
May 15 1940

The wrapper in coming for the daguerotypes. This letter should reach you before you go, so if you want the things sent by express, just send me a wire first thing Monday morning. Sorry I can't ship them myself.

I'm sorry I didn't let you know about the Seattle collection of Photo-Daguerotypes. The prints are from the show collection got up in 1935. They are in your size, also, having been completely forgotten until I dug them out of the basement by going to the gallery a 1910 newspaper clipping!

You are perfectly correct in tracing the origin of daguerotypes to Talbot. In p. 21 of my book I wrote "Probably the first to apply Fox Talbot's primitive 'photogenic drawing' to artistic ends was Christian Schomburgk... in 1816."

Please let me know in case I mail your plans for a booklet. I appreciate the picture of asking me to write a chapter of or you checking. I do not have a clear picture either of the exhibition or of the proposed booklet, and it would seem rather futile to write a piece which had no relation to the rest of the booklet.

The prints arrived today. Please return the Ray Haines portrait to James Thrall Sully, Washington, D.C., and please send him a receipt.

Beaumont

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A PAGEANT OF PHOTOGRAPHY

IN THE PALACE OF FINE ARTS - GOLDEN GATE INTERNATIONAL EXHIBITION
MAY 25 TO SEPTEMBER 29 - 1940 - SAN FRANCISCO - CALIFORNIA

ANSEL ADAMS Director
OF THE MUSEUM OF MODERN ART
131 24th AVENUE
SAN FRANCISCO, CALIFORNIA

May 17, 1940

May 17, 1940

Mr. Beaumont Newhall
The Museum of Modern Art
131 24th Street

Mr Ansel Adams
131 24th Ave.
San Francisco, Cal.

Dear Ansel,

I am sending you several items which may be of help.

A. Six daguerreotypes from the collection of Walter Scott Shinn, including a most interesting view of a gold field which seemed to us particularly appropriate, and the rest quite fine portraits.

B. Two ambrotypes, portraits. There can be exhibited exactly as you plan to exhibit the daguerreotypes. There should be no difficulty in lighting them at all.

C. Two volumes of Gardner's Photographic Sketch Book. These contain the Wood & Gibson print reproduced in my book, and a lot of fine material. It's too bad in a way that the books are bound. I took apart volume I for my show, and always regretted it, so had it rebound. If you use these book you will, of course, put them in class cases. It would be extremely difficult to replace them.

D. Four albumen prints of the building of the U.P.R.R. by Russell. Although faded, there are some magnificent views among them. They are mounted on our standard mat size---the awkward 14-1/4 x 19-1/4 that was adopted by museum printrooms some time ago.

Our shipper is calling for them Monday. This letter should reach you before then, so if you want the things sent air express, just send me a wire first thing Monday morning. Sorry I can't ship them sooner.

I'm sorry I didn't let you know about the Buffalo collection of Photo-Secession work sooner. The prints are from the show Stieglitz got up in 1910. They are in pretty poor shape, alas, having been completely forgotten until I dug them out of the basement by quoting to the gallery a 1910 newspaper clipping!

You are perfectly correct in tracing the origin of shadowgraphs to Talbot. On p. 67 of my book I wrote "Probably the first to apply Fox Talbot's primitive "photogenic drawings" to artistic ends was Christian Schad...in 1918."

Please let me know in more detail your plans for a booklet. I appreciate the gesture in asking me to write a chapter of my own choosing. I do not have a clear picture either of the exhibition or of the proposed booklet, and it would seem rather futile to contribute a piece which had no relation to the rest of the booklet.

The receipt arrived today. Please return the Ray Picasso portrait to James Thrall Soby, Farmington, Conn., and please send him a receipt.

Regards,

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A PAGEANT OF PHOTOGRAPHY

IN THE PALACE OF FINE ARTS · GOLDEN GATE INTERNATIONAL EXPOSITION
MAY 25 TO SEPTEMBER 29 · 1940 · SAN FRANCISCO · CALIFORNIA

ANSEL ADAMS · Director
131 24TH AVENUE · SAN FRANCISCO
TELEPHONE BAYVIEW 7755

May 17, 1940

Mr. Beaumont Newhall
The Museum of Modern Art
11 West 53rd Street
New York City, N.Y.

Dear Beaumont:-

Thank you for your letter of May 15th.

I wrote you a personal note this morning, but wish to acknowledge further courtesies, including the definition of "Documentary Photography".

I think I am through with pestering my friends and again my most cordial thanks and appreciation for all you have done.

With cordial regards and good wishes,



AA:smm

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May 18

Miss Dudley

Loans to San Francisco

B Newhall

Please have Budworth pack the following material and ship it to

Mr Ansel Adams, Director
~~Miss~~ A Pageant of Photography
131 24th Ave.
San Francisco, Cal.

GROUP A Lent from Museum of Modern Art Photograph Collection

359.38	A. J. Russell	Construction Train	Photograph	\$10
356.38	" " "	Hanging Rock, Echo City	Photograph	\$10
358.38	" " "	Dale Creek Bridge.	"	\$10
362.38	" " "	Granite Canon Embankment	"	\$10

GROUP B Lent from Museum of Modern Art Library

77.63.v1 Gardner's Photographic Sketchbook of the Civil War, v. 1 and 2 \$100.
77.63.v2

GROUP C Lent by Walter Scott Shinn, 554 Fifth Ave., New York City

Daguerreotype -	Portrait of a girl holding a daguerreotype	\$50
"	Negro nurse with baby	\$50
"	Gent with beard holding hat	\$50
"	Couple Lady with elbow on table	\$50
"	Young lady in riding habit	\$50
"	California gold field	\$50
Ambrotype -	Couple	\$50
"	Young man with pistol	\$50

Please list groups A and B only on receipt. Group C is being sent at owner's risk.

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May 18

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131 24th Ave.
San Francisco, Cal.

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"	Young lady in riding habit	\$50
"	California gold field	\$50
Ambrotype -	Couple	\$50
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A PAGEANT OF PHOTOGRAPHY
IN THE PALACE OF FINE ARTS - GOLDEN GATE INTERNATIONAL EXPOSITION
MAY 24 TO SEPTEMBER 22, 1940 - SAN FRANCISCO - CALIFORNIA

May 20 1940

Mr Ansel Adams
131 24th Ave.
San Francisco, Cal.

Dear Ansel:

Budworth, our shippers, have sent the material---or rather they have just called for it---and it will be on your way soon.

Unfortunately the books got off before I could measure them. They are large oblong books, about 20" long and 12" high, end-opening, and perhaps 2-1/2" thick. All the pictures are placed horizontally.

I am delighted that the Buffalo suggestion ~~worked~~ worked out.

Please let me know about the show---if you take any installation photographs perhaps you'd let me see a few.

It has been a pleasure to help you.

Regards,

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A PAGEANT OF PHOTOGRAPHY
 IN THE PALACE OF FINE ARTS · GOLDEN GATE INTERNATIONAL EXPOSITION
 MAY 25 TO SEPTEMBER 29 · 1940 · SAN FRANCISCO · CALIFORNIA

ANSEL ADAMS · Director
 131 24TH AVENUE · SAN FRANCISCO

May 21, 1940

<p>CLASS OF SERVICE</p> <p>This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.</p>	<h1>WESTERN UNION</h1> <p>1201</p> <p>R. B. WHITE NEWCOMB CARLTON J. C. WILLEVER PRESIDENT CHAIRMAN OF THE BOARD FIRST VICE-PRESIDENT</p>	<p>SYMBOLS</p> <p>DL = Day Letter</p> <p>NL = Night Letter</p> <p>LC = Deferred Cable</p> <p>NLT = Cable Night Letter</p> <p>Ship Radiogram</p>
<p>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</p>		
<p>FC 155 24 NT=SANFRANCISCO CALIF 19</p> <p>BEAUMONT NEWHALL=</p> <p>MUSEUM OF MODERN ARTS 11 WEST 53 NYK=</p>		<p>1940 MAY 19 PM 4 09</p>
<p>THANKS FOR LETTER SEND EVERYTHING EXCEPT BOOKS AIR EXPRESS COLLECT PLEASE AIR MAIL DIMENSIONS OF BOOKS FOR CASE MEASUREMENTS PROTECTION GUARANTEED CORDIAL GOOD WISHES= ANSEL ADAMS.</p>		
<p>THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE</p>		

Again many thanks for your cooperation.

Cordially,



AA :mm

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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A PAGEANT OF PHOTOGRAPHY

IN THE PALACE OF FINE ARTS · GOLDEN GATE INTERNATIONAL EXPOSITION
MAY 25 TO SEPTEMBER 29 · 1940 · SAN FRANCISCO · CALIFORNIA

ANSEL ADAMS · Director
131 24TH AVENUE · SAN FRANCISCO
TELEPHONE BAYVIEW 7755

May 21, 1940

Mr. Beaumont Newhall
The Museum of Modern Art
11 West 53rd Street
New York City, N. Y.

Dear Beaumont Newhall:-

I am pleased no end with the daguerrotypes and the Union Pacific photographs. Enclosed you will find a receipt for same.

If the insurance value is not enough please advise and I will step it up.

I am perplexed; I think that the two pictures I have noted as ambrotypes are ambrotypes, but in these different media of the early eighteen-hundreds ^{my opinion} is not sufficient to give me absolute assurance. If I am wrong in this designation of No. 9 and No. 10, kindly advise me. While a large number of this collection of Walter Scott Shinn, your letter does not clearly indicate which or what, etc. Accordingly, I have credited all the pictures to the Museum of Modern Art. This does not mean anything except that items are covered by full insurance, but if you wish, I will make a special receipt in the name of Mr. Shinn.

I will show all of the Union Pacific photographs. The historical section is amazing and much more than I had dared to anticipate.

Again many thanks for your cooperation.

Cordially,



AA:mm

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A PAGEANT OF PHOTOGRAPHY

IN THE PALACE OF FINE ARTS . GOLDEN GATE INTERNATIONAL EXPOSITION
MAY 25 TO SEPTEMBER 29 . 1940 . SAN FRANCISCO . CALIFORNIA

ANSEL ADAMS . Director
131 24TH AVENUE . SAN FRANCISCO
TELEPHONE BAYVIEW 7755

May 22, 1940

Mr. Beaumont Newhall
Museum of Modern Art
11 West 53rd Street
New York City, N. Y.

Dear Beaumont:-

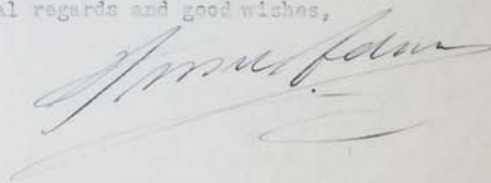
The daguerrotypes and the Russell photographs arrived and they are marvelous. I imagine the books will be along in a day or so, and the measurements you gave me are good enough for me to arrange for the proper cases to hold them.

Buffalo is coming through beautifully.

The show in general is gratifying and I shall certainly send you all the installation photographs, etc. that you wish.

I got a nice letter from Stieglitz.

With cordial regards and good wishes,



AA:MM

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A PAGEANT OF PHOTOGRAPHY

May 24, 1940

Mr Ansel Adams
131 24th Ave.
San Francisco, Cal.

Dear Mr Adams

I am delighted that the Russell photographs and the daguerreotypes please you, and I and I hope that you will be equally pleased with the Gardner albums. You may be interested in the incredible story of their acquisition. While I was in college I picked up volume 1 in a Cambridge second hand bookshop. A few weeks ago I called on Frank Fraprie, the editor of American Photography, to go over his private library, and there I found volume 2, which he had picked up in Boston. I was able to persuade him to sell his copy to the museum, on the assumption that I would also turn mine over. And when the two finally came together, it was found that each volume had the identical pencilled number on the fly leaf!

The Registrar's office should have sent you our receipt by air mail; it would have saved you confusion. I imagine that by now you have received it, and with my wire of this morning the problem should be settled. But let me restate the credits, etc., so there will be no error.

The six daguerreotypes (numbered MMA 4 - 9) and the two ambrotypes (numbered MMA 3 and 10) are lent by Walter Scott Shinn. The Museum officially has nothing to do with this loan, and our name should not be connected with it. The receipt should go to him, and insurance should be placed in his name. You can tell an ambrotype from a daguerreotype easily when you realize that a daguerreotype is a silver plate, a mirror surface, on which high lights are deposited in mercury amalgam. Thus the shadows will be light it reflecting a light surface and the picture will seem negative; if reflecting a dark area they will be properly represented; the picture will appear positive. The ambrotype is on glass; ~~the~~ it is nothing

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A PAGEANT OF PHOTOGRAPHY

but a thin negative, with the image bleached. When laid over a dark surface, the transparent shadow areas allow the black surface to show through, while the bleached highlights mask this black. You've probably observed the phenomenon with very thin negatives which have been developed in one of those fine-grain formulas that gives very light brown silver deposits----or maybe you aren't so familiar with gross under exposure as myself!

The box in the hand of the young man in MMA 3 is a pistol, with complete kit.

The Russell's looked fine, I thought, after having been mounted carefully on the creamy mounts. They are the gift of the U P R R, which adds to their interest. If possible, please put their name on the label.

And the Gardner books should have the credit "Gift of David H. McAlpin," since they were purchased from his generous fund.

I am returning your receipt because we require our own particular brand, the one which was sent by ordinary mail last Monday. This lists our numbers, and includes the Gardner books.

Cordially

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A PAGEANT OF PHOTOGRAPHY

IN THE PALACE OF FINE ARTS · GOLDEN GATE INTERNATIONAL EXPOSITION
MAY 25 TO SEPTEMBER 29 · 1940 · SAN FRANCISCO · CALIFORNIA

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DOMESTIC	CABLE
TELEGRAM	FULL RATE
DAY LETTER	DEFERRED
NIGHT MESSAGE	NIGHT LETTER
NIGHT LETTER	SHIP RADIOGRAM

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1206-A

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MAY 24 1940

COLLECT

MR ANSEL ADAMS
131 24th AVE
SAN FRANCISCO CAL

CREDIT ALL DAGUERREOTYPES AND AMBROTYPES TO SHINN, ALSO SEND HIM RECEIPT. MUSEUM PLAYS NO PART IN HIS LOAN. ITEMS MMA THREE AND MMA TEN ARE AMBROTYPES, ALL REST INCLUDING MMA NINE ARE DAGUERREOTYPES. LETTER FOLLOWS REGARDS


NEWHALL

WESTERN UNION MESSENGERS ARE AVAILABLE FOR THE DELIVERY OF NOTES AND PACKAGES.

walls.

I certainly wish you could come out soon.

With renewed thanks for your marvelous cooperation,
and with cordial regards and good wishes,



AA:MM

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A PAGEANT OF PHOTOGRAPHY

IN THE PALACE OF FINE ARTS · GOLDEN GATE INTERNATIONAL EXPOSITION
MAY 25 TO SEPTEMBER 29 · 1940 · SAN FRANCISCO · CALIFORNIA

ANSEL ADAMS · Director
151 24TH AVENUE · SAN FRANCISCO
TELEPHONE BAYVIEW 7755

May 28, 1940

Mr. Beaumont Newhall
Museum of Modern Art
11 West 53rd Street
New York City, N. Y.

Dear Beaumont:-

Thank you for your letter of May 24th.

The show is up and, with the exception of a few changes and improvements to be made, I am greatly pleased with it.

The Russell prints are very fine and the Gardner albums extraordinary. I must say that the history of their acquisition is something to talk about.

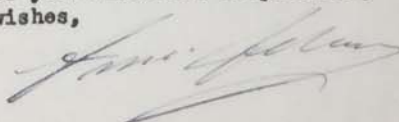
Regarding the receipts. I regret the confusion, but assure you that the items were insured under a general policy from the time they left New York. I am preparing new receipts on our forms for both the Museum and Mr. Shinn, and am enclosing herewith your formal receipt duly signed. I was under the impression that the Museum controlled the Shinn Collection - in other words that he had given them to the Museum and that you were loaning them directly. But that is all straight in my mind now.

Thank you for the data on the daguerrotypes and the ambrotypes. I was pretty sure which was which, but your information settles it nicely.

I shall not neglect to mention the Union Pacific Railroad in relation to the Russell prints, and also McAlpin in regard to the Gardner albums. The latter are installed in locked cases and the Russell prints are under glass on the walls.

I certainly wish you could come out soon.

With renewed thanks for your marvelous cooperation,
and with cordial regards and good wishes,



AA:MM

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ANSEL ADAMS

Dear Beaumont Newhall,

My profound stupidity in not remembering that the Albright Art Gallery had a swell collection causes me to dribble ashes on my head!! Gordon Washburn has come through nobly with ten Secession prints and a set of Coburn prints from Hill negatives!! My troubles are over!! I cannot tell you how I appreciate all you have done. It has been tough working from 3000 miles away, but I think you will approve of the show in toto.

I wish you will be able to see the collection of early Western photographs I have gathered together - some are quite remarkable. All good wishes and renewed thanks for everything



Washburn gave me a swell show in Buffalo some years ago

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ANSEL ADAMS · Director
131 24TH AVENUE · SAN FRANCISCO
TELEPHONE BAYVIEW 7755

June 1st, 1940

Dear Beaumont Newhall,

Here is my corrected receipt for the items loaned by the Museum. I have already returned your formal receipt, but I am required to make out ours anyway for insurance record.

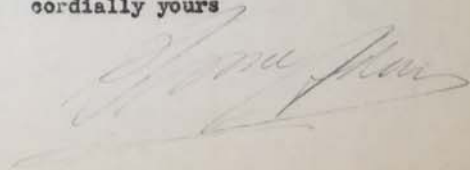
You will note that I have listed a higher insurance valuation than you specified. We have a good blanket policy, and when I learned the material was coming I placed the amounts immediately on it. As it has gone through the records, it would be not easy to change. I think they are worth more than you list anyway.

I have prepared a new receipt for Walter Scott Shinn, which I have sent him, c/o you. His address is at the Exposition, and I am writing from San Francisco; hence the trouble I must cause you to forward it.

He was fully insured from the time the items left New York, but I trust he has not worried about protection - not hearing from me directly.

all good wishes. Hope you can come out soon.

cordially yours



REC'D JUN 3 1940

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ANSEL ADAMS · Director
131 24TH AVENUE · SAN FRANCISCO
TELEPHONE BAYVIEW 7755

Monday

Dear Beaumont Newhall,

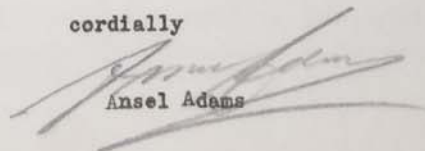
Confound the Secretary!! And thanks for the wire.

I have No. 10 listed as an Ambrotype O.K., so the error is insurance just in the list. I shall correct it immediately. The gal I had at first went to Los Angeles, and I have been fighting along as best I could with what I could get. But she's coming back!!

It is certainly funny how much confusion can be associated with otherwise innocuous things. This Museum-Shinn-Adams-Daguerreotype-Ambrotype-insurance-secretary business has its elements of humor. Fortunately, all the rest of the show has gone simply enough.-and accurately enough.

I hope the subsequent details will be smoother! It has been a bit of a mad-house out here for everyone; but I am pleased to say that the Art exhibit as a whole is almost 100% installed. It is swell - and there is a collection of Master drawings (arranged by Annemarie Henle) that is simply magnificent. Wish you and your wife could come out soon.

cordially



Ansel Adams

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MAY 25 TO SEPTEMBER 29 · 1940 · SAN FRANCISCO · CALIFORNIA

ANSEL ADAMS · Director
131 24TH AVENUE · SAN FRANCISCO
TELEPHONE BAYVIEW 7755

June 10, 1940

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

Dear Beaumont:

We have decided to proceed with a catalogue on the Photographic Exhibit. H. S. Crocker Co. of San Francisco are subsidizing it and U. S. Camera are paying for the plates, which will be reproduced later in U. S. CAMERA MAGAZINE. We are hoping to have about thirty plates. The text should be short, dynamic, and indicative of the Exhibit from a non-technical point of view, although certain technical statements can not be omitted. The text will comprise a foreword by myself, which will state what the exhibit represents in toto, and will contain a few acknowledgements and orchids. The next section should be an historical resumé; and then short chapters by authorities in the respective fields.

This is all being undertaken on a cooperative basis. The printer is putting up the money and the contributors are to be paid unless the catalogue proves to be a complete flop, which I believe is not even remotely possible. Each contributor will get at least \$50 to \$100, such payment to be made as soon as possible after publication -- repeating, of course, the slight element of risk involved which may reduce that amount. However, I can vouch for the complete integrity of H. S. Crocker Co.

I feel that you are the logical person to do a chapter on the historical phase, and as your chapter would be of greater length than the others, a fee of at least \$100 will be coming to you. The actual length of the chapter can not be great. I would suggest a maximum of a thousand words. Its brevity will make it more difficult for you, but the element of brevity will make it of vastly greater value to the layman. You may be aghast at this limitation and you may feel that 1500 words will be necessary, in which event it will be all right, because we can limit some of the text elsewhere, but it should be kept as close to one thousand words as possible.

Your text should comprise short paragraphs on the inception of photography -- the work of Hill -- the Daguerrotype -- Brady -- the Photo Secession -- Stieglitz -- and the contemporary developments.

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Mr. Francis Farquahar will be asked to do a page on early Western photography, as he knows a great deal in that field.

It might be possible to make an abstract of your text in the Modern Museum book, eliminating all but most essential historical statements and references to obscure sources, all of which are of enormous value in a comprehensive text but would be slightly out of place in a production of this kind.

Will you reply airmail if you feel you can do anything in this regard? And do not hesitate to give any strong opinion about it. I know what I can do and I know what I can have done in specific fields, but the phase I am suggesting you participate in may be too complex for such intense treatment.

I am writing today for releases on some of the items we plan to reproduce. I will list them as follows: (the ones that would relate to your section):

Southworth & Hawes -- the portrait of Lola Montez
Hill-Coburn -- The Sisters
Meserve #25 -- Lincoln
Gardner -- one of the Civil War prints
(may we have permission to reproduce this from the Modern Museum?)
Clarence White -- Lady in Black
Alfred Stieglitz -- The Street
Paul Strand -- The Blind Woman
Edward Weston -- Tres Ollas
Moholy-Nagy -- Photogram
Muybridge -- Man Lifting Plank
Edgerton -- Multiple Flash
Washburn -- Mt. McKinley
Pasker -- X-ray
Arnold Genthe -- San Francisco Fire
Lick Observatory -- Astronomical Subject
International News -- Baby and Sprinkler
Dorothea Lange -- Street Documentation
Feininger -- Photo Micrograph
Abbott -- New York Scene
Weston -- a late Guggenheim
Atget -- (undetermined as yet)
a print from the Photographic League
a print from the Farm Resettlement Administration
-- and about twelve contemporary prints by various photographers.

Some of these may not be used but I think it will give a fine perspective. The reproductions will be best quality half tone, and in most instances as close to the full size of the original as possible.

Will you reply as soon as possible and be assured I will appreciate your comment.

Cordially yours,



P.S. The catalogue will sell for not less than 50¢ and not more than \$1.

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A PAGEANT OF PHOTOGRAPHY
IN THE PALACE OF FINE ARTS - GOLDEN GATE INTERNATIONAL EXPOSITION
MAY 25 TO SEPTEMBER 29 - 1940 - SAN FRANCISCO - CALIFORNIA

ANSEL ADAMS - Director
131 24th Avenue - San Francisco
TELEPHONE EASTW 7000

July 5th, 1940

June 12, 1940

Mr Ansel Adams
131 24th Ave.
San Francisco, Cal.

Dear Ansel:

I shall be very glad to write an historical essay for your catalogue, and shall limit myself to 1000 words. It is true that this is a very short article, but I have had considerable experience in exactly the problem which you face, and I believe that I can do an adequate job. I shall make it an account of the artistic development of photography, principally in America.

You have our permission to reproduce any of the Civil War prints, provided that you do not send the book to the engravers, but have them work from a copy photo.

I am working with Stieglitz every morning, selecting material for a portfolio of twelve photogravures. He is not at all well, I am sorry to say. But working together with me seems to please him. We hope that we can do something really swell with the photogravures.

The article will be forthcoming in a week or ten days.

Cordially,

— Traumbert

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A PAGEANT OF PHOTOGRAPHY

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MAY 25 TO SEPTEMBER 29 · 1940 · SAN FRANCISCO · CALIFORNIA

ANSEL ADAMS · Director
131 24TH AVENUE · SAN FRANCISCO
TELEPHONE BAYVIEW 7755

July 5th, 1940

Dear Beau mont Newhall,

Help!! I need your article for the
photographic catalogue as soon as possible!

I am glad you liked the general catalogue;
and I only hope you can find the opportunity to come west and look over
the exhibit.

All good wishes



I just received the Strand portfolio. Some swell job!! What do you think?

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A PAGEANT OF PHOTOGRAPHY

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FIRST VICE-PRESIDENT

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COLLECT

Ansel Adams
131 24th Ave
San Francisco, Cal

Sending six daguerreotypes, two ambrotypes, four Russell Union Pacific photographs, two volumes Gardner Civil War photos Friday. For Photo Secession originals write Gordon Washburn Director Albright Art Gallery Buffalo. *Send you list tonight.*

Beaumont Newhall

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE.

Cordial regards to you and Nancy. *She's a swell gal!* And here's to the

simple life!

yours ever



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CHARGE MUSEUM OF MODERN ART

July 8 1940

ANSEL ADAMS
151 24th AVE
SAN FRANCISCO CAL

ARTICLE SPECIAL AIR MAILED ~~THIS~~ TODAY REGRET DELAY

BEAUMONT NEWHALL

Personal

WESTERN UNION MESSENGERS ARE AVAILABLE FOR THE DELIVERY OF NOTES AND PACKAGES.

Cordial regards to you and Nancy. She's a swell gal!! And here's to the

simple life!

yours ever



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A PAGEANT OF PHOTOGRAPHY

IN THE PALACE OF FINE ARTS · GOLDEN GATE INTERNATIONAL EXPOSITION
MAY 25 TO SEPTEMBER 29 · 1940 · SAN FRANCISCO · CALIFORNIA

ANSEL ADAMS · Director
131 24TH AVENUE · SAN FRANCISCO
TELEPHONE BAYVIEW 7755

August 22nd, 1940

Dear Beaumont,

I should have written you a line or two before this, but I have been busy and I guess you have, too.

Anyway, this is just a note to tell you that it was swell to see you out here in the flesh - both of you - and that this statement is supported by the cordial opinions of your new friends. We trust something will eventuate that will bring you both out often.

The Catalogue is finally out. You will get yours in a few days. It has many good qualities, and some not so good. On the whole, however, I think it is a splendid compromise between what a catalogue should be, and something to "appeal" to the public. Some of the reproductions are swell, others fair, but, again, on the whole, the quality is high in that regard. Your article is swell; I hope you like the set-up. Will let you know later when you may expect a check. You see, it is Crocker-Union's baby; they take the rap, so to speak. I think they were unusually broad-minded^{ed} for a commercial firm in desiring such material.

Anyway, it will bring a lot of photography before the eyes of a lot of people. The exhibit has been seen by more than 100,000 (conservative estimate).

How are things going with you? Let me know all the dope - I am terribly interested. Will send on the Surf Series soon. I presume you still want the educational print display. Write and tell me if you have any new ideas on that item.

Cordial regards to you and Nancy. She's a swell gal! And here's to the simple life!

yours ever



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July 11 1940

Mr Ansel Adams
151 24th Ave.
San Francisco, Calif.

Dear Ansel:

Dear Ansel:

I hope that you received our telegram, with the news of our plans to go west. We are arriving in San Francisco Friday morning, July 19 -- earlier than I wired -- with no definite plans of what we shall do. Nancy has a very close friend at Carmel, I have a boyhood chum at Palo Alto. We hear that the coast road from San Francisco to Los Angeles is something not to be missed, and we hope to arrange to get a car for the trip. We thought that we'd plan to "wind up" in Yosemite, and I very much hope that inexpensive accommodations there will not be out-of-the-question. We shall have to be back in N. Y. by August 15.

I am most particularly anxious to have the opportunity of discussing with you our plans for a department of photography. Dave McAlpin has told me about your ideas, which sound splendid. I very much hope that we can push things, and want to work out a plan.

You will be as disappointed as we all are with the enclosed letter from Stieglitz. Still it is not a discouraging letter, and we are going ahead with the plans for a book. Did I tell you that Dave has generously offered to underwrite a large part of the cost?

This is a very hurried note. As you can imagine, there are 1001 things that we have to clear up before leaving. If there is anything which I can bring out to you, please let me know up to 5 o'clock on Monday.
Hoping to see you very soon,

Yours,

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3
ANSEL ADAMS

15 TWENTY FOURTH AVENUE
SAN FRANCISCO - CALIFORNIA

September 17 1940
Mr Ansel Adams
131 24th Ave.
San Francisco, Calif.

Dear Ansel:

Things have been happening during the last few days! The creation of a Department of Photography is a fact; the Trustees have approved of the plans I submitted to them last July, and have appointed me Curator. Dave McA has accepted chairmanship of the Committee, and last week he and I met with John Abbott (Executive Director) for a long discussion. The Trustees have not been able to give any money for the project at the present time, although they have allowed me to spend more time on photography. Our plan is to spend some time in developing the department up to a point where we can interest outside money sources - foundations, interested millionaires, commercial firms.

We are very excited that you are able to come on. Dave gave me the facts in your letter, and it seems to us ideal to have you come on for the six weeks beginning October 15. That will give you a chance to become acquainted with the set-up here, and it will give the Museum a chance to get acquainted with you. We'd rather like to decide about the rest of the schedule after you get here. There are a lot of things to be worked out, as you can well imagine. In the meanwhile Dave and I will be sounding out various committee members, and getting things lined up for an intensive campaign. We were delighted with your cooperative and enthusiastic attitude as outlined in your letter to Dave, and await your arrival eagerly. It seems hardly worthwhile going into all the details of what we can do in this letter---I think that you have a good idea of my attitude from our California conversations, and I hope that you have the same of mine. Isn't it swell of Dave to get the thing started?

The catalog arrived with the correction. It seems a pretty clumsy job, but at least things are straight now. I gather that you heard from Stieglitz. I assumed when I received my

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ANSEL ADAMS

21 TWENTY FOURTH AVENUE
SAN FRANCISCO, CALIF.

original copy that you had sent one to Stieglitz by the same mail. I could do nothing but send him a copy of my original MS in order to clear myself. As it turned out, he knew nothing about the mistake, and there was no need to write him. But the chance of his finding out indirectly was too great a one for me to take, since our relationships are so clear and straightforward. He took it marvelously well---put me at my ease in a very gracious way. Please do not think that I hold you responsible. It was just a tough break all around, and one which can now be forgotten---except for the humor of the misprint!

By the way, Philip Goodwin---one of our Trustees and the architect of this building--- is wondering where the Will Connell picture of the high tension lines which he ordered from you may be. The Westons (Brett) arrived. I presume that the Connell is not yet removed from exhibition. I'd appreciate it if you'd look it up, for any interest that our Trustees show in collecting photographs is to the benefit of our plans.

It's grand that things are at last moving in the direction of an important center for photography. I know that we can work together admirably, and that we can make a really vital thing of this project.

Please give our very best to Virginia and the children. Virginia's shot of Nancy and me---Nancy with figleaf, I offering her the Forbidden Fruit, is a splendid souvenir of the Sterns supper party. Thanks very much indeed!

With all best wishes,

PS I have written Stieglitz about the plans in general, and have appealed to him for advice and counsel---I want him to feel that he is in on the work from the very foundation.

can be in this letter---I think that you have a good idea of my attitude from our California conversations, and I hope that you have the same of mine. I'm sure you will have to get the thing started!

The catalog arrived with the corrected. It seems a pretty strong job, but at least things are straight now. I gather that you heard from Stieglitz. I assumed when I received

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ANSEL ADAMS

131 TWENTY-FOURTH AVENUE
SAN FRANCISCO · CALIFORNIA

September 19th 1940

Dear Beaumont,

Just a rush line to thank you for your good letter and to reaffirm my enthuseasm for the whole idea - its marvelous throughout. Dave deserves vast credit, and I am personally overjoyed that you are not the Cur~~ator~~! (Due to a heavy lunch my spelling is exceptionally poor)

I will write you in greater detail in a few days. Am going to Yosemite tomorrow, but will return the end of the following week - about the 25th.

There is so much to discuss. I think I have a very good idea of the whole plan in the rough, but I hope that you will be able to formulate ideas from now on. Do not hesitate to write them out to me, and I will put my mind on them. I am confident we are going to work perfectly together.

As far as the Catalogue is concerned I, too, was a bit dissapointed. But I think they have smething on their side when they said they wanted to cover up the mistake rather than call attention to it by a formal insert correction. It was a stupid error throughout anyway. I certainly think you are most lenient and gracious about it. Stieglitz wrote me as he did you - not sore a bit. Of course, had I been in control of it, I would have ordered the whole thing reprinted. It seemed so careless to make such an error!

I will see you on the 15th or before! And that will be very nice you may be sure. Please Tell Nancy that I will make some more photographs - Autumn leaves this time!!

cordial regards to you both



P.S. Regarding Goodwin's print from Connell. We have been trying to contact Connell and get a price and another print. No luck to date. The print Goodwin saw was one of the U.S. Camera Set. I will make an additional effort on the matter. Perhaps it would be good for you to advise him of our troubles; we have not neglected the matter.

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Copy of a letter from Ansel Adams to David Newhall, dated Sept. 4, 1940, by Virginia
Beaumont.
Back to me by David Newhall with notes: "I am enclosing air mail letter from
Adams, which I think you may wish to look over before our conference on Monday with
Edward Steichen."

September 26 1940

Mr Ansel Adams
131 24th Ave.
San Francisco, Cal.

Paintings and Photographs Books Cameras and Accessories Developing, Printing and Enlarging

VIRGINIA AND ANSEL ADAMS

Operating BEST'S STUDIO *Incorporated*

Yosemite National Park

California

September 28th
1940

Dear Beaumont,

Just a line to tell you and Nancy I have not forgotten you - I have just
been up to my ears getting things finished off so that I can leave for New York with a
clear schedule and conscience!!

I certainly have a good brace of ideas floating around in my noodle, but
they will all be organized in good time.

I am especially anxious that whatever develops in the museum-photographic
set-up, your position remains thoroughly clear - you are the Curator, and I am on an
incidental advisory capacity; one of the most important phases of the whole thing is to
establish you in the important position you are fitted to assume. The Committee should
work to this end, and there should be no deviation or distraction. I bring this up because
I know there will be some rather powerful elements on the Committee, and you know how
"scattered" the basic conceptions of photography are. I know Dave is all for you, and I
certainly am, and I am sure that most of the names suggested for the Committee are too-
but there is always the Ogre of the Pictorialists!! that would like to get an ear
in if they could, and can pull a multitude of strings. I nearly got tripped up on some of
the strings out here at the Fair!

It looks as if some important photographic history was in the making!!

cordial greetings to you and Nancy from us both.

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September 26 1940

Dear Mrs. Adams,

Mr Ansel Adams
131 24th Ave.
San Francisco, Cal.

I am extremely glad to hear of your interest in the photograph, and I will say I shall be glad to believe - that the idea is sound to a great extent. I think you are right to foster it, but I think that if we are to keep on in a civilized way of life that all the top cultural things must never be neglected. Group-Exhibitions

How far facts and considerations - I have not had much time to consider all the angles - your letter arrived only this noon and I have just returned from a meeting with the class of the Forum. (Note: a small school in Yosemite National Park conducted by Adams and E. Weston with the backing of Maloney of U.S. Camera--SPS)

Mrs J. Glen Liston, Executive Secretary of the Western Association of Art Museum

Directors, has requested the Museum's permission to circulate the Man Ray photograph entitled "Rayogram" which we lent you for "The Pageant of Photography" at the Golden Gate International Exposition.

This we are glad to do, with the understanding that the print will not be removed from its frame, and that the conditions laid down in the second paragraph of Mrs Liston's letter be followed. The print is insured by us for \$20; this insurance will remain in force during the time that it is in the hands of the Western Association of Art Museum Directors and the various museums to which the picture may be allocated. We will bill the Association for the insurance charge. We note that the exhibition will be travelling for "six months, or even longer," and we are, therefore, writing the loan to terminate March 15. On March 15 or earlier the Association will return the photograph to the Museum express prepaid, or apply for an extension of the loan.

Yours sincerely,

Curator of Photography

It seems that the discussion with you and Peabody, and the rather detailed observations I have been making in the past few years, have given me a rather good idea of what you are all about, and has suggested implications of the responsibility of the "well-to-do" class of go to record here that I think Peabody is the most valuable

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COPY of a letter from Ansel Adams to David McAlpin, dated Sept. 9, 1940, re Photograph Committee.

Sent to me by David McAlpin with note: "I am enclosing air mail letter from Ansel Adams, which I think you may wish to look over before our conference on Monday with Barr and Abbott."

Dear Dave,

As I wired you, I am overcome with your letter and its implications, and I will say YES!!! It all seems too swell to believe - that the idea is coming to a head. I think you are brave in these times to foster it, but I think that if we are to keep on in a civilized way of life that all the top cultural things must never be neglected. Bravo-McAlpin!!

Now for facts and considerations:- I have not had much time to consider all the angles - as you can imagine; your letter arrived only this noon and I have just returned from a field session with the class of the Forum. (Note: a small school in Yosemite National Park conducted by Adams and E. Weston with the backing of Maloney of U.S. Camera--B.N.) There are many angles---but none that will inhibit the Adams angle. I know you realize the complications of my set-up, and I assure you I can work them out O.K. Here is my analysis of some of the points that rear their benign and/or complicated heads:-

1. I think that you are most fair and understanding (as usual) in your presenting the idea to me on an expense and "replacement" basis. Believe me, both will be kept at a minimum. I will send you an estimate very soon; but I can't just at this time because Virginia (Note: Ansel's wife - B.N.) is in San Francisco until Wednesday, and I have to talk with her and go over the budget, etc. I have current expenses, and accumulative ones as well, all of which total up to perhaps \$250. per month. Against these expenses may be put a few outstanding bills, out to the tune of about \$500. which I should receive in the next two months. Added to these "current expenses" are some obligations totalling about \$400-\$600 which must be cleared up in the next six or eight months. In other words, to average my outgoing budget, I should have an average of about \$300 per month at the most.

I see no reason which I cannot "soften" this monthly outgo by doing some teaching and lecturing while in the east; or, to keep the eastern situation independent, this lecturing and teaching might be planned to cover living expenses there. I can really live very simply-- but I must have one rare steak every three days!!! And, as for music---I can take all I can get!! (Note: this evidently refers to McAlpin's offer to go to concerts together, as both are devoted to music, Adams having been an one time a concert pianist--B.N.) In addition I might make a few decent photographs - Stieglitz; The (American) Place: New York: Princeton---whatever takes place, it will all relate to the main job.

2. I think I proved to myself, at least, that I can, with proper assistance, plough through a pile of routine work in a short time. The gathering of the photographic show at the Fair here was done in about six weeks with one stenog. Not to boast - but it was a real job!! I figured it out - if all of the photographic exhibit were given at one time (you see, two galleries change every two weeks, one every three weeks) it would require nearly thirty galleries of about 100 feet of wall space each to carry it. And its all decent straight photography, with one or two disappointing exceptions. I bring this up merely to indicate that if the idea is fairly well formed ahead of time that much can be done with efficient assistance and a minimum of expense and time.

It seems that the numerous discussion with you and Newhall, and the rather detailed observations I have been making in the past two years, have given me a rather good idea of what this idea is all about, and has suggested implications of the responsibility as well. I would like to go on record here that I think Newhall is the most valuable "force"

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photography has had in our immediate time. I also want to go on record here that I feel my position in this idea is one of assistance and cooperation with you and Newhall. I am a photographer; as such I can help. I have no desire, or capacity, to assume the task that you, as instigator, or Newhall, as integrator, can effect with great efficiency and dispatch. I have the capacity to correlate photography in the creative aspects - critical or selective - with the desire you have to develop it as a form - an important form, of art - and with the critical capacity of Newhall to place it as an art-form. This is, of course, a limited expression of a much more fluent ~~XXXXXX~~ situation. All of us have our definite contributions to make, and our contributions will assume the proper complexions as the idea develops.

What I am driving at is this: I want to accomplish the maximum effectiveness with the minimum expense of time and money. If you have assumed the responsibility of Patron, it is up to us to give you every bit of assistance we can to put over this as efficiently as possible. The next paragraph will state my point of view in this regard. Newhall's position is clear, and relatively simple; as one of the Museum staff, the transition from his formal duties to this specific duty presents no problem. My association is not so simple -- and this is why I want to put down here all the angles just to clear the air, as it were, in a conversational way.

3. What will my function be? First, I believe that, as a photographer, I can personally contact other photographer - talk their language, as it were. As a photographer, I can make certain basic selections. These selections can be broad; Newhall can refine them from the Museum point of view. By selections I do not mean just selecting prints - I refer to the whole gamut of ideas, decisions, policies, etc. In other words, I presume that I would develop ideas which Newhall would clarify, and you approve. I do not think we can project more than this at this time as far as duties are concerned; there will be a natural development of the idea, and it would be foolish for me to set down things here in a definite fashion.

Second, just how am I to proceed? You say six months. I think it will take a year - but I think five or six months concentrated work over a period of a year will be all that will be required as far as I am concerned to get the thing started. I don't think it will be necessary for me to sit down for a solid six months all at one time. I visualize a period of about six weeks concentrated work; then a month or so of "catching up" - then another period of perhaps three months - then another period of catching up - then a series of thrusts and parries as it were. I am afraid that if I concentrated for too long a time on the idea that it might get a bit thick - not so much in my head as externally. There are so many ramifications to the idea - so many possible misdirections one can follow - that I feel caution and patience will be helpful virtues. The whole idea of the Department should be a fluid thing throughout. We can never afford to forget that there is a large body of photographers of the "pictorial" classification that has to be "shown"; this group, if wrongly irritated, can do us a lot of harm. I think the chief task will be to gain the support of all groups to the idea - or course without any recourse to theatrical ballyhoo or the slightest lowering of standards.

In the exhibit of photography at the Exposition pictorial work was avoided, and the stiff objections were not too easy to handle... Most of the photographic journals are addressed to the Pictorialist; U.S.Camera has a tough time of it in a sense, as it tries to stress the straighter aspects without entirely avoiding the other side. We have to keep a perfectly straight track without aggravating or compromising. Its going to take a lot of thought and tact.

Now, to get back to the six months --- suppose I arrive in New York about October 15, and stay until about December 1st. Intensive work, discussions, plans and experimental procedures would be carried out. The basis of the program could be laid down. Then I have to be back here for a little time as there are some commitments I cannot neglect.

But, the work can go on here for about two months without interruption, as there will be plenty of routine work I can do practically anywhere. Working here will be far less costly than in New York - if its just a matter of routine.

Then, about February 1st, I come east again for February, March, April - concentrated work. That means that over a period of six and a half months I spend four and a half in New York, with continuous development of the idea during the two months here.

It is essential that I be here May, June, and possibly July -- as those are our big months

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(relatively speaking) - but time after that can be planned more easily. Of course, during the summer I can continue to be active. It would be fine for Newhall to come out here again, and we could both investigate the western field - with you, I hope. Its about time you graced the West again with your presence! Newhalls trip here was a great experience for him, and his meeting with Edward Weston of inestimable value in the development of his point of view.

I think one of the real tasks of this program will be to make a thorough investigation of American photography; I am certain there must be lots of magnificent work hiding in obscurity. And I believe that wherever we find a suggestion of good work we should function as a stimulant thereto.

October 6, 1940

The schedules above seem the only logical arrangement for me, as I do have many problems here. The break in the affair about December 1st might be postponed until December 15th -- but I have to be here then. You must be perfectly frank with me in this - I will do everything possible to devote a great amount of time to this job, you may be sure. If I were making a complete break and coming east for good it would be very different. But I can't jeopardize essential contacts here without putting myself in a dangerous position. As it is now, I have to keep my nose close to the stone and my ears to the ground to get by.

To return to costs: - generous as your sponsorship is, we must not take advantage of you by failing to carefully plan on an economical basis. I will be perfectly happy to come east Tourist class, and to live in a very simple manner. I do not think there should be any "operating expenses" of importance. In addition, I will undoubtedly derive some income from activities in the East - all of which should serve to soften the costs.

The work out here would be very little, if anything. If I had to travel around there might be some expenses, or if I hired a stenographer part time. I might need a hundred or so if I got stuck, but, of course, I would be producing professional work (I hope) during December and January.

Thank you very much for your nice letter of September 16. I am glad your schedule is utilizing your own position in the situation. I am sure that there will be an excellent between the two of us and that we will work together in a most satisfactory way.

With kindest regards to you and Virginia and we are looking forward to your arrival on the 14th of October. We will make our first apartment at 12 West 47th Street, New York City. We only wish we had your address at present.

Sincerely,
 [Signature]

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Date -
 Please return
 as I have no
 other copy.

B
 Thanks

1/22/41.
 Most excellent.
 A great show last
 night. The best ever
 to me. MCA

Jan. 20, 1941

Dear Ansel: and we have come to the conclusion that perhaps the best plan would be to make the print available to a limited number of museums--museums whose judgment, skill in handling pictures, and whose importance warrants entrusting the show to them. To send them the prints, and to arrange to have them handled...

This letter is long, long overdue, and I apologize for having kept you in suspense about the public reaction to the exhibition, and also for the Bulletins. These I have not sent because I am still waiting for a leaflet to be printed for insertion in each copy, suggesting membership in the Museum and offering a copy of the History or the Evans books as a kind of bonus. You will shortly have these Bulletins. I shall also send you as many clippings as we have in duplicate.

Dave phoned this morning and said that you were anxious to prepare a report. I have already begun such a report, to be sent to all the members of the Committee together with three photographs of the installation. One of these photographs I am sending you. It's not much of a print, but it does show rather well the character of the show. It gives a false impression of the lighting, which was quite brilliant, and I hope to get a better impression with the other prints. I guess that you can identify the prints---the Dagor behaved nicely, but I don't seem to have gotten the knack of developing the 4 x 5 films yet!

The reaction to the show has been most stimulating to me. There has been a lot of disagreement. People seem to feel that the show called for an explanation, that every print should have had a little story written about it. If they had been paintings there would have been no such criticism. That we called it "A Survey of Camera Esthetics" seemed to baffle most observers, and some critics thought that it would have been a better show if it hadn't been tagged as "esthetic." One amusing reaction: Rabanovitch has put up a show advertised as "60 Photographs (Without the Esthetics)." I think that my report will give you a pretty clear picture of the reaction. Tom is furious about the exhibition---thinks that the hanging pictures is corny, that it is too precious, that photography is a much bigger thing than the impression given from the show, that the Bulletin is disgracefully printed, with lousy half tones---in short he has no use for the show, for the department, for the museum. But he does seem to regard both you and me in the highest, and is rather upset that we're connected here. His reaction will appear in U S Camera. But I must say that the general reaction which I've heard has been one of surprise and delight. Many people have spoken to me, in the most sincere way, about the sheer beauty of the show.

Now about the plans for circulation. In the first place Elodie Courter says that she has not received the letter which you asked Dave about. She has had no correspondence from you, she tells me, except the Christmas card, for which she wanted me to thank you very much. She has discussed the exhibition with Dr Morley, who has been here, and she would like to have the exhibition, although she would not want to hand it the way we have done it here. She would rather use painted walls, as she feels that the panels would not fit in her gallery. And the more that Elodie and I have been thinking over the exhibition, the more we feel that it is not practical to try to send the great panels around the country. The general feeling on the part of Museum people that we have talked to is that it is a very expensive proposition, in which they are not much interested. Chicago is definitely interested in the pictures, incidentally---I just had a letter from Schniewind of the print department. Dave and I have discussed the matter together,

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and we have come to the conclusion that perhaps the best plan would be to make the prints themselves available to a limited number of museums---museums whose judgement, skill in handling pictures, and whose importance warrants entrusting the show to them. To send them the prints, and to arrange to have them handled only by some one of us. Thus you and ~~Maxx~~ Dr Morley could work out the show in S.F., you or I could work with Schnie-wind in Chicago. And then we shall work out a general show which can be circulated more easily, with the prints framed in such a way that they can be handled without the extreme caution that the Stieglitz metal frames and the passepartout frames make imperative. Does this make sense to you?

Baxter wonders if the tripod reached you safely.

Camera clubs are now anxious to hear the Museum's point of view. I go in February to Detroit and Toledo, thence to Chicago. Then comes a talk in Brooklyn and one to the Miniature Camera Club here. For these people I am preparing a rather careful lecture "Photographic Vision" which will explain what a camera can and cannot do, and which will attempt to give our side of the matter. It is going to be a difficult job to make the lecture a really dramatic presentation without in any way bedoming superficial, and I am preparing a bunch of Kodachrome slides. I made an experiment with the small size Kodachrome, and it reproduced an original Atget beautifully---even showed up the slight blue discoloration of the original!

Dozens of would-be's are descending upon me. The hardest part of the job is to have to tell them that we can't use their work.

Has Dave told you about the dinner meetings of the Committee? He thinks that we should all see more photographs and hear what the photographers have to say about their work. So first off he is inviting Maloney and Steichen to sit down with the Committee at dinner, and to give their views on photography. Steichen he is asking to show some of his prints. A smart move! Even if Steichen refuses he can't say we didn't ask his advice! There will be other meetings when you are here to join us.

Well this is a rambling letter, and I'll try to make my next one more coherent.

Best ever,

B.

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Near Morehead City N.C.
Saturday AM

Dear Beaumont,

Having swell trip and getting some work done, believe it or not!! McAlpin is planning his statement, and it sounds good to me; just a few short sentences that will pack a punch. Do you think Barr will come through OK with his Statement?? Hope you had luck with getting the Times photograph of the bridge-building, an with the photograph of the Chicago Riot. The more I think of those photographs, the better I like the idea of including them. I suggest, for photographs of such type, that we use a rather harsh white background - something brittle, in opposition to a delicate environment for the Lyric group, so to speak.

McAlpin is getting tremendously excited about the reproductions - the idea of the four-color plates. He feels that we might very well include in our program an exhibit of photographic reproductions; that is, give a complete presentation of the reproduction processes - gravure-, litho, half-tone, colotype, etc., and issue therewith a book on the various processes, the right type of prints, etc. I am sure that we could get the support of an organization such as the American Institute of Graphic Arts (the engraving group), and the individual support of such firms as the Conde-Nast, Lakeside, Meriden Gravure, etc.

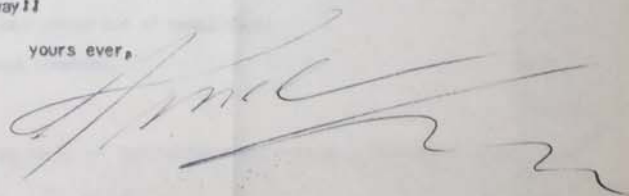
McAlpin feels we could have one "technical" exhibit a year, and that we should not confuse various ideas in any one exhibit. The "technical" exhibits, of course, would be directed towards the perfection of the medium and the function of photography. I think it is a swell idea.

At any event, McAlpin feels we should seriously work on the reproduction of a Stieglitz (The Hands of ~~H~~ Keefe for instance) with the four-color plate technique. That is one which would lend itself magnificently to the process, I am sure. If we succeed in getting a fine reproduction - one that will thoroughly please Stieglitz - we might be able to do the entire Stieglitz Book that way - at least the important pictures in it.

Will probably think up more ideas before the day is out, but will close for the present. Miss Buchwalter can work on the Maloney list at any time; she should just phone in to Miss Bradley first.

All good wishes to you and Nancy. I wish you were both with me on the Inland Waterway!!

yours ever,



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Near Charleston, S.C.

still on the same boat!

Dear Beaumont and Nancy,

I'M in the Navy now! Quite a sailor, quite a sailor!

Only, I seem to be too vigorous for the plumbing. First I wreck the John pump!
Guess I thought it was a dredge. Then I wreck the washbasin pump. The skipper
is very patient. He hopes I will pump myself out next time. We thought of a
good picture - just my arm reaching out of the bowl pumping like the devil!

For two days its been rainy - but I have finished an
article on Mountain photography. what a subject for a yacht trip!

Fell fine, and assure you the Museum will shiver to
its chromium timbers when I return. Will probably be back in New York on
Saturday. Will call you up.

Hope all is well with you and Nancy and the kittens.

yours ever

P.S. And I have been imbibing nothing but beer!! - occasionally

P.P.S. Got some swell photographs at McClenenville - one old darky known as
Uncle David White! Also some grand buildings.

Had a swell four mile walk in the rail at Socastee Beach, another at
Atlantic Beach at Wrightsville.

Many rolls of Super Ikonta films

Am not a cabin lizard!!

Also went up in a bosun's charit

Passed a boat named Martha, registered out of Reno, Nev!!

I guess I gotta get a boat sometime.

Arthur S. Link

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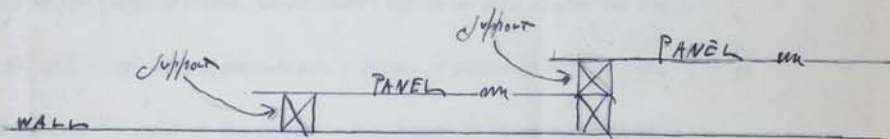
Off Elizabeth City, Friday

Dear Beaumont,

Mr. McAlpin is quite excited about the proposed three-color-plate idea of reproducing photographs. He sees it as a possible solution to the proposed Stieglitz Catalogue. You will remember Wheeler said we might arrange a lunch with Dr. Agah (Agha) (Agha)?? of Conde-Nast, and maybe you could fix a date up early after the 2nd?

In the design of the exhibit - I suggest that the central panel (Lyric photographs) be retained, as it will aid in the circulation and make the space more intimate. I also suggest that the supports from the floor be trim, rectangular posts, rather than cylinders. (The latter shape might be reminiscent of "streamlining", and I think we should avoid that mood in this show.

I also think that the various groupings could be placed on ~~panels~~ panels set at different distances from the main wall, and which would reach from floor to effective ceiling. The edges of these panels could be one of the supports, recessed just the right amount to give the proper light and tone value. --somewhat as per drawing!--



Another idea in regard these panels is that one space of twelve feet could be made up of three four-foot panels, one space of fifteen feet made up of five three-foot panels, etc. and the whole exhibit folded up and shipped to the various museums by freight. If there were forty panels of 3/4 inch board, it would make a case a little over a yard thick (inside). These panels could then be painted for each exhibit in the museums. Its just an idea. McAlpin likes the circulating idea very much indeed. It can do a tremendous lot of good for the Department.

Mr. McAlpin suggests that Barr be approached for his statement in the Bulletin. He also (McAlpin's) feels that he would like to focus his/article on some statement from Stieglitz about photography. This will not associate Stieglitz directly with the sponsorship of the Department, but, rather, will associate the Department with Stieglitz point-of-view about photography (which is more important even ~~than~~ than to have Stieglitz personally involved. Barr's statement could treat of the relationship and significance of photography (as an art-form) to the Museum idea.

These are just some suggestions contemplated at 8 AM. Today seems overcast, so I will probably spend most of the time in the cabin writing. I did a LOT of photographs yesterday - all Super 8 Ikonta B. All good wishes to you and Nancy. Wish you were right here with us in Abermarle Sound!!

Notes: / suggests C. Whiting's "The Orchard" by one of the Lyric Group

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ANSEL ADAMS

151 24th Avenue San Francisco, Cal.

Tuesday

A
13:
T1

Dear Beaumont,

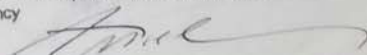
Congratulations on your report - its perfectly swell! You handled the pros and cons beautifully. O.K. O.K. O.K.

Two things come into my mind. One, that we have no real critic of photography - except yourself, and you couldn't write for the press on this particular show! Sacchiari makes some fine points, but gets hazy in the latter articles. Knight doesn't get it at all. Steiner has the grand chip - part of a stockin-trade, I think. It seems to me that these people miss the point of the exhibit - they expect it to be something it isn't. Or rather, they are convinced photography is a great big horsey sort of popular sport - 20,000,000 shutters can't be wrong. What really happens is that they don't see that there are not 20,000,000 artists; that the public at large are concerned with things not related to photography as a form of art. We have some good painting critics, some good music critics, some good architectural critics. They give some indication of knowing a little of what they are talking about and seem to understand the basis of the various arts. But photography!! Well, we can't ALL be truck drivers! Two, that we have to be very careful not to be unduly influenced by BOTH the esoteric and the popular to the exclusion of common sense. We

have a clear field of our own.

Thanks for the report. will write soon
Regards to Nancy

In haste



Buy making 2500 - Pickering Ring!

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A PAGEANT OF PHOTOGRAPHY
INTERNATIONAL MUSEUM OF PHOTOGRAPHY
SEPTEMBER 24, 1940
ANSEL ADAMS

Dear Beaumont

AN
131
TE

In frantic rush to catch mail, so had girl here type main letter while I write a few others.

Wish I could sit right down and talk with you and Nancy right now - in that big chair by the fireplace. Cats and All. Have so much to say. Had a swell visit with Edward and Charis and tried to picture the Museum, etc. ^{to them} We talked a lot about you and Nancy, and how you both would like to be out here - some of the time at least.

Well, I have written a long letter to Dr. Reinhardt, President of Mills College about you, and suggested a summer course in the History of Art - or some related subject. I did not make any definite definitions of what you would or could do, but I sure gave her the works!! Hope something comes of it. I also have Albert primed, and he is sympathetic and, of course, helpful. So, we will see what we will see.

The more I think of you two, the more I feel you are dominantly creative people and have a certain resistance to organizational procedure. In other words, organizations irritate you as they do me. I want to concentrate on simple photography. Have made a few good ^{new things.}

On the other hand, this irritation can be very helpful to both you and the organization. Anybody who can write and paint like Nancy, and anybody who can think and write and photograph like you (not implying Nancy doesn't think!!) should work more and more for individual places in the world, and be less and less dependent on large organizations. But I think we can learn a great deal from contact with organizations.

My main letter might sound severe - and I hope you understand that I am basing my expressions on what I know - which is not very much - about the show. It is not to be considered a formal document - just a direct conversation piece between you and me.

I hope you are continuing your photographs, Edward and I talked a lot about that. The Dagor seems to work very well optically. I can practically read the labels! I feel that such photographs must be exposed more for the dark elements - and fully developed. A full density is required. It is all very deceptive. Of course, exposure for the light grays and "gamma infinity" development might help a little - with a long-scale film.

all good wishes,

Don't worry about my gripes

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A PAGEANT OF PHOTOGRAPHY

IN THE PALACE OF FINE ARTS · GOLDEN GATE INTERNATIONAL EXPOSITION
MAY 25 TO SEPTEMBER 29 · 1940 · SAN FRANCISCO · CALIFORNIA

ANSEL ADAMS · Director
131 24TH AVENUE · SAN FRANCISCO
TELEPHONE BAYVIEW 7755

October 1, 1940

Museum of Modern Art
11 West 53rd St.
New York
N. Y.

Gentlemen:

At the close of the Golden Gate International Exposition, I wish to express my thanks for your kindness in lending material to the Pageant of Photography in the Palace of Fine Arts.

We feel the photographic exhibition was a tremendous success and would not have been possible without the full cooperation of photographers and collectors.

Sincerely yours,


Ansel Adams

AA/m

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ANSEL ADAMS

October 17th, 1940

BEAUMONT NEWHALL:

Things requiring immediate attention:

- ✓ 1. Trip to mid-west. Important in regards Museum propoganda. See attached letter from Marechal. Telephone from Marechal this AM indicates definite dates most important.

Suggests the 7 days following election day, Nov, 5th. be reserved for this expedition. Must plan on it within few days. Auspices of MMA??
- ✓ 2. Trip to Rochester: Should have schedule planned in advance, with program of essential matters to discuss and study, and list of people to meet.
- ✓ 3. Establishment of files for Department, especially my activities. These should be planned so that you can use them without difficulty. I suggest a follow-up file, with headings of the various undertakings the Department will assume, such as:

Print presentation,
Negative envelopes,
Exhibitions at Museum
Exhibitions outside New York
Lectures,
etc.
- ✓ 4. A Chronological Chart of the development of Photography. For distribution among Museums and Colleges.
- ✓ 5. Study of relationship with Schools, Colleges, Art Museums. Refer to Mills College
(ref: Neumeyer)
Yale,
Wisconsin. etc.
- ✓ 6. Text "ON THE PRESENTATION OF PHOTOGRAPHS" for general distribution to Museums, etc.

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