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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Newhall	II.2

Iowa August 14

Ans. I am not content. There are just weak and pallid statements on Freedom and I would rather not be represented than send these as contributions. But I have been working, really working, and by Sept 15th I believe could send you something worth considering. Love珂珂珂 -

Dear A
Print
think
studie
panels
Front
includ

In studying the plan I have tried to arrive at some conception of the bulk. If in designing the double panels you can concentrate the units I figured that there would be inches deep. This gives us one packing ns 60 x 40 x 36. The remaining halves could then be six inches deep each. I re four and one-half inches deep the to a second pack- ing box 60 x 40 x 36

Harry's
B. Newhall

I have spoken to her and she feels that this is entirely satisfactory so far as problems of transportation are concerned. Obviously the more compact we can make the exhibition the more readily can we circulate it and so I suggest that so far as possible the light boxes be concentrated on single panels.

I agree with you that fluorescent lighting is much better than Mazda. I suppose you know that it is not possible to dim fluorescent lights so that Mazda will have to be used for the presentation panel.

It has occurred to me that if you want to have all of the panels stand out from the wall a uniform distance of six inches that hinged struts could be put on the backs of all the panels except the ones that have the light boxes. This will save packing space. Please bear in mind that many galleries are not able to put nails and screws directly into the wall so that the panels should have strong eye bolts to which support wires can be attached.

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Mr. Adams, p.2

Dec. 22, 1941

The idea of having three displays is excellent. December 22, 1941

Dear Ansel: see no "bugs" in your scheme. It seems to me well worked out and should prove to be a high point in our show. I have your interesting letter about the Negative Print show which seems to be shaping up very nicely indeed. I think that your general approach is excellent and I have studied the plan with considerable care. Figuring on twelve panels 60 x 40 I think we can fit it into our space very nicely.

The budget for the exhibition is \$500, that for the Frontier show is \$300. Please bear in mind that these figures include the cost of installing the shows.

In studying the plan I have tried to arrive at some conception of the bulk. If in designing the double panels you can concentrate the light boxes on one of the units I figured that there would then be three panels twelve inches deep. This gives us one packing box with inside dimensions 60 x 40 x 36. The remaining halves of these double panels would then be six inches deep each. If the remaining panels were four and one-half inches deep they would all fit nicely into a second packing box 60 x 40 x 36.

I have spoken to Elodie Courter and she feels that this is entirely satisfactory so far as problems of transportation are concerned. Obviously the more compact we can make the exhibition the more readily can we circulate it and so I suggest that so far as possible the light boxes be concentrated on single panels.

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Mr. Adams, p.2

Dec. 22, 1941

The idea of having three dimensional models is excellent.

I see no "bugs" in your scheme. It seems to me well worked out and should prove to be a high point in our photographic program.

I am returning your sketch with one query. I do not understand the note in the upper right hand corner "8 panels full width. 4 panels flush; 12 inches wide." By "wide" do you mean "deep"? Does this refer to the panels in which are our light boxes? Or do you conceive of some narrow strips 60 x 12 inches?

With all best wishes,

Mr. Ansel Adams
Yosemite, California

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Mr. Adams, page 2

Dec. 15, 1941

December 15, 1941

Dear Ansel:

Thank you for your letters. The prints for the sale arrived safely, together with a forest scene marked for Brennan at Fortune. Shall I send this to him or what?

As I hinted in my last letter, we have an excellent opportunity to combine the Frontier show with the film showings of the William S. Hart material. Dave and I think that this is an excellent scheme and it will give the Museum an opportunity to fix up the auditorium lounge as an adequate exhibition gallery. Furthermore, it will give the Frontier exhibition much more space. In view of the fact that we are having so much early material in the show, I think it just as well not to take the risk of exposing the prints to natural light. But as the Hart material will not be ready for presentation before the middle of March, we are forced to postpone the Frontier show. This seems to me to have its advantages as well as its drawbacks because it will give us more opportunity to work the show up and possibly you will be able to install the show yourself which would of course be the most satisfactory realization of your ideas. I am enclosing a tracing of the auditorium gallery.

The Negative Print show is scheduled as usual and in the interim between the end of the Image of Freedom we propose to have a small display of recent acquisitions to the collection. In view of the fact that the Print Room will be available for students very shortly, this focus on our own collection seems entirely in order. Furthermore it will be a stunning show. We plan to limit the selection to material which has never before been shown in the Museum.

Regarding the Negative Print show I am sorry that I can not give you a definite plan of the gallery. The reason for this is that due to the national emergency plans are being rushed ahead for an important exhibition of defense housing which will change the entire allocation of space on the first floor. I have been assured that there will be included in the plan 100 running feet which I hope will be sufficient space for your exhibition. So far as the sequence is concerned I would suggest that you so plan the panels that a flexible arrangement can be made. After all if the exhibition is going to tour it will have to be adaptable to various sized galleries. There will be 100 feet of wall space. This of course does not mean that the panels necessarily should total 100 feet. I would suggest that there be a tolerance of say 20 feet to allow for fitting in panels on various length walls. I hope that this information will be sufficient for you to work out a show. I am sorry that I cannot give you a fixed plan but I am sure that you can understand the circumstances which prevent my doing so.

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Mr. Adams, page 2

Dec. 12, 1941

We are seriously contemplating the Annual idea and Holme has gone so far as to give us an estimate for the production of a book with 104 illustrations and 16 pages of text. Dave is considering the idea of having a contest specifically for this book or rather for perhaps fifty of the plates, leaving ample leeway for us to make our own choice of material which will seem appropriate and which we can definitely count on. Possibly we may be able to do something with color but the present emergency indicates that color plates will be more expensive and difficult to produce than in the past because of the shortage of metal.

Isn't the news of Dave's engagement splendid? He seems a new man and we look forward to meeting the fiancée, Edward and Charis as perhaps you have heard will now stay with Jean Charlot in Georgia. It is very doubtful if they will get to Detroit as Edward is afraid that the weather will be bad and that photography will be out of the question in this important defense set-up.

With all best wishes,

Mr. Ansel Adams
Yosemite, California

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ANSEL ADAMS

Yosemite, California

Dear Beaumont,

Just arrived here; find your collective postcard and the

very swell photograph by one Newhall. Congratulations!! its a beauty! I

am very happy to have it. Very clean, subtle job. Also nostalgic! *ah hell!*

You also sent the print of the "Mullen" or "Mullein". I take it for granted that you have kept the "Utah Farm". I will make another and richer print pronto. How is that show shaping up? I thought of so many more saleable things I had in the negative files - but they could not be reached! I certainly regret that delay and also the delay on the Picasso prints.

Sour crack, as usual, in U.S. Camera about the exhibit. Well, I expected worse.

I wish Morgan would send proofs of the articles before printing. I fear he has made a slight mix-up in the diagrams of camera adjustments in the last article (Architecture).

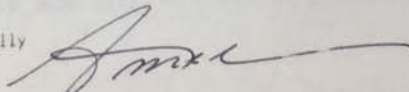
Completed toning of the Brady prints in San Francisco yesterday; will have most of them mounted within a week or ten days. In the mean time, am working out the other details of the show. When I get the plan and the little photographs I can shoot the works. Everything should be on hand before January 1st at the latest. - in New York.

Got a nice letter from Stieglitz; apparently he greatly enjoyed the bestons. Are they homeward bound as yet? Frantic letter from Detroit!!

More later.

Greetings to you and Nancy, and many many thanks for the really beautiful photograph.

Cordially



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Mr. Ansel, p. 2

Dec. 5, 1941

Looking on making sarcastic remarks about my skill as a printer
and suggesting that I should take a December 5, 1941 holiday
should the print be sold!

Dear Ansel: write again soon. All best wishes.

It was indeed a surprise when Nancy greeted me on my return from a Philharmonic concert last night with the message to call Operator 99, who said California!

Your plan as I think it over seems to me an excellent one and I have cleared the proposal with Monroe and Dave. We foresee no difficulties in the plan except that we are naturally leery of the over elaborate and tricky presentation which has been characteristic of the Art Center School productions which we have seen. But I feel confident that you will be able to control the design so that it will conform to the standard of taste and presentation which the Museum has established. However, in order to protect ourselves, we feel that it is imperative that the Art Center School send us layouts before progressing with the work. We shall of course give the Art Center School credit. It has been suggested that the exhibition be announced as organized by you and constructed with the collaboration of the Art Center School. I enclose a copy of the memorandum which I have written to Monroe and Dave in confirmation of the conversations I have had with them.

Regarding the space, I am not yet able to send you an exact plan, but you may be assured of having about 125 feet of wall space. Regarding the size of panels, as the exhibition will be added to our list of circulating shows I have asked Elodie Courter about this problem. She says that the only requirement she has to make is that no panel be larger than one person can handle, that is, not longer than sixty inches. Many of the smaller galleries have limited staffs and often the shows are installed by one person only. I need hardly say that in order to keep transportation prices as low as possible the construction should be as light as practical.

I am now making copies of the Frontiers show material here which I shall send to you shortly together with a plan of the space.

I am glad that you will make up the ten prints of the "Utah Farm". I hope that we will sell some of them for you. I spotted the print which you sent and all the while Edward was

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Mr. Adams, p.2

Dec. 5, 1941

looking on making sarcastic remarks about my skill as a spotter
and suggesting that I should take a commission for my handiwork
should the print be sold!

Will write again soon. All best wishes,

Mr. Ansel Adams
Yosemite National Park
California

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MUSEUM OF MODERN ART
Department of Photography

Mr. Adams, p.2

Dec. 5, 1941

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Dec. 5, 1941

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Will write again soon. All best wishes,

Mr. Ansel Adams
Yosemite National Park
California

Regarding the space, I am not yet able to send you an exact plan, but you may be assured of having about 100 feet of wall space. Regarding the size of panels, as the exhibition will be held in a room of circulating space I have asked Elsie Taylor, who was working. She says that the only requirement was that no panel be larger than 60 inches. She says our space was 10 feet longer than sixty inches. She says the walls in the room were limited staffs and after the work was finished by the space only. I need hardly say that in order to keep the exhibition prices as low as possible the construction should be as light as practical.

I am not making copies of the program and would have said I shall send you shorter notices with a view of the show.

I am glad that you will make up the two copies of the "Book Fair". I hope that he will call you up soon. I would like the print which you sent and all the other things you

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

VIRGINIA AND ANSEL ADAMS

Operating BEST'S STUDIO *Incorporated*

Yosemite National Park

California

San Francisco
Saturday, November 29th, 1941

NOTE: I am leaving for Yosemite Monday AM, returning to S.F. Wednesday night or Thursday. In S.F. until next Sunday.

Dear Beaumont,

Back on the coast, feeling swell, full of enthusiasms, many swell pictures, rarin' to go!

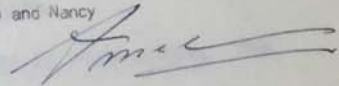
Am completing the Brady prints (mounting, spotting, etc) this week. What I need very much now is a floor-and-wall-plan of the exhibit space. I would also like rough copies of the material I have already sent you - just little prints will do, together with an indication of the print-and-mount-sizes. I am certain I can accurately remember most of them, but this information will serve as an adequate and accurate check.

And I would also like confirmation on the space for the Negative and Print exhibit, as I am also working on that. And what is the maximum length allowable for the panels for this exhibit?

Everything is dove-tailing in nicely; I am constantly busy, but finally am getting things done.

Have appreciated your letters. Anxious for all the news. How's everything going?

affectionate greetings to you and Nancy



I have many trips planned in the near future in the car. When you can get away - even for a short excursion, let me know. You are both always most welcome!

My affectionate greetings to Stieglitz - I am writing him. I have been out of touch with the world for nearly two months - except for a few letters from you and Dave.

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December 2, 1941

Dear Ansel,

This is just a hurried note to acknowledge your letter of the 29th, and to ask you to send us ten prints of the Utah Farm for the Christmas sale. I have just hung the exhibition, and it is a mighty pretty group of pictures indeed. Dave and I hope that it will be a sell-out (three have already been taken). Here is a catalogue:

- Ansel Adams. Utah Farm, 1941.
- Berenice Abbott. Midtown, 1933.
- Walker Evans. Cape Cod Interior, 1931.
- Helen Levitt. Tacubayo, Mexico City, 1941.
- L. Moholy-Nagy. From Radio Tower, Berlin, 1928.
- Arnold Newman. Violins, 1941.
- Charles Sheeler. Bucks County Barn, 1915.
- Brett Weston. Ocean, 1939.
- Edward Weston. Yosemite Snow, 1938.

I enclose a copy of the label which is affixed to each print. The exhibited prints have been framed by Flohn & Co., in very simple white frames. Strand put me onto this framer --- who does better work and cheaper and quicker than our own staff!!! If desired, the purchaser of a print may have it framed and delivered to any address in the city for from \$1.75 to \$2.25, depending on size. I shall let you have the information you require for the "Frontier Show" at once---can't give it to you now, as I have been working on the

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Christmas show. Not only will I send you photos of the pictures which you have had sent on, but I will also send you copies of three excellent Jacksons recently given to the Museum, and which would be mighty nice to have in the show if you think that they fit.

I am worried about the titles for the exhibition. "Frontier Photographs" does not seem explicit enough, as we are including (or are we?) Civil War material. Incidentally the Metropolitan has come thru with the loan of the Brady prints.

Nancy is coming along splendidly. Went out with Dave the other night to the Philharmonic and had a perfectly delightful time afterwards at his apartment.

News! At last the print room is to be made into an informal and hospitable study room for photographers. All the books will be moved in, easy chairs provided, special viewing tables constructed, air filters installed in windows---the gift of Laurence. By juggling around the furniture I can have stack space for the storage of 25% more material (including posters and etchings as well as photographs) and still leave a room 15 x 20 feet with a good 18 feet of unobstructed wall space for the informal display of prints. Not exhibition display, as this would confuse the issue---the lower part of the walls will have bookcases.

Well more later, and good luck.

PS E & C left last week. They stayed with us for 10 days; we had a wonderful time together, and they found it mighty hard to drag themselves away.

Are headed for Hank Robertsons.

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Carlsbad New Mexico

Monday

Dear Beaumont,

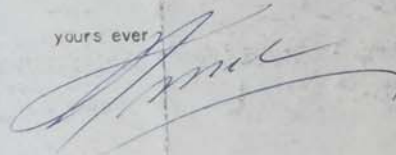
This is just a rush line: It has just occurred to me that, I shall be home nearly two weeks later than expected due to Michael's illness - (instead of the 16th or 17th as planned) that it may be difficult to get that print to you for the \$10.00 or less exhibit unless you rush me a wire here. I have some new things that I can use for this purpose already developed, and I can make a good print here.

I am dashing off in a few minutes to the Carlsbad Caverns, so I will not get my mail until late afternoon; there may be a letter from you then about this very subject; if so disregard this.

I am leaving here definitely on Friday.

Affectionate greetings to you all

yours ever



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Carlsbad, New Mexico
Friday

Robert Woods Bliss, PRES. • George Hewitt Myers, 1st V.P. • Olin Douss, 2d V.P. • Grace L. McCann Morley, 3d V.P. • Lawrence M. C. Smith, TREAS. • Thomas C. Parker, DIRECTOR AND SECY.

THE AMERICAN FEDERATION OF ARTS

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

November 18, 1941

MR. ANSEL ADAMS
CARLSBAD, NEW MEXICO

THANKS LETTER. SUGGEST IF YOU CANNOT MAKE PRINTS NOW FOR CHRISTMAS SHOW
YOU DESIGNATE PRINT IN OUR COLLECTION AND MADE EXTRA PRINTS LATER. HOPE
MICHAEL IS GAINING HEALTH. REGARDS
BEAUMONT

ON

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Carlsbad, New Mexico
Friday

Robert Woods Bliss, PRES. • George Heislit Myers, 1st V.P. • Olin Dows, 2d V.P. • Grace L. McCann Morley, 3d V.P. • Laurence M. C. Smith, TREAS. • Thomas C. Parker, DIRECTOR AND SECT.

THE AMERICAN FEDERATION OF ARTS

National Headquarters: Barr Building, Washington, D. C.

FOUNDED  IN 1909

August 20, 1941

Mr. Ansel Adams
Yosemite National Park
California

Dear Mr. Adams:

The more I think about your article, the more eager I am to see it. Under the circumstances there is not much more I can say.

X
I will now proceed to say something more. I think we certainly ought to do something about the results of the Modern Museum's competition. There are many fine and valid ways in which photography can reveal us to ourselves, and I hope they are all used.

With best wishes,

Sincerely yours,

Allen Whiting
F.A. Whiting Jr.
Editor, Magazine of Art

FAWjr/JS

ON

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Carlsbad, New Mexico
Friday

Dear Beaumont,

Thanks for the wire; I plan to leave today, or tomorrow at the latest, depending on the weather. It is now very cold.

I made up two prints; the best I could in the darkroom available, and with the papers and chemicals at my disposal. They are not as good as they should be, but, as soon as I arrive home I will make up a fine print of the one you decide to use. All you have to do is to airmail me the title of the one you like best, and I will rush a fine print off to you.

The prints are:

Utah farm

Mullen (or Mullein), Zion National Park, Utah.

I have many others I know are superior, but they cannot be released, as they are Government work, or definitely out of the price-range. Besides they might not be as popular. The only print I can think of in my collection that has not been sold ^{before} ~~abroad~~, or which could fit in with the program is the "Autumn in Yosemite"- a vertical shot of trees - nothing else showing.

I had planned to be home, as you know, on the 16th, and looked forward to being of real use and contribution to this idea which I think is a swell one. Too bad! Anyway, I think the two I am sending you might work very well indeed; especially when I replace them with better prints.

Mike is getting along wonderfully. Thanks for your good letters. I will write soon.

Hope all is well with you and Nancy.

affectionate greetings



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afterthoughts- ^{Bank}
SERIOUSLY, WHEN CAN YOU MAKE A TRIP WITH ME IN THE STATION WAGON? I HAVE MY GOVERNMENT
APPOINTMENT AND AM NOW A G-MAN!! Will have lots of travel all over - Alaska, Hawaii, the West.
-leave here Friday morning for Tucson.
address there c/o Maynard Dixon Tucson, Arizona
Carlsbad, New Mexico
Monday

Tell Dave I sure wish he could have seen some of the swell
out-of-the-way things I have seen. *Some for you on the way.*

25

Dear Beaumont,

I got both your letters - the 9th, and the 15th - today!! That is, I got them
at ten o'clock ^{PM} when I returned from the Carlsbad Caverns after an 8 to 8 session with flash
globes, Kodachrome, 8 x 10 Panatomic X₂₃ Rangers, etc. Anyway, I am sure I got some beautiful
stuff, but the photographic problems are certainly tough.
To begin with, you are 750 under
ground. The temp is 56, a bit clammy with terrific humidity. The lighting is Wagnerian, with
touches of Reinhardt. The Formations are magnificent, but there is always a strange mood of
snooping, because there is no light in reality - the Caverns should be perceived by touch, and
physical space-accomplishment. The Big Room is 4000 feet long; in many places 200 feet high! I
guess touch would be out of the question there. It is all stone, formed by the millions of years
of drippings - a tiny bit of mineral per drop. Well, wait until you see some of the pictures -
I will stand or fall by the pictures!! (I have a mattress all ready). I did four color shots, and
four 8 x 10s today; the accumulated product of several days study and planning (I had ten days in
the Caverns several years ago). I used 110 # 5 and # 30 Flash Globes!! OUCH!! but there is no way
out of it; the forms are large, and the depth considerable. I have been using Daylight 5x7 Kodachrome
with flash and the blue compensating filters. As the Formations are practically colorless, a slight
touch on the warm side is required. Tonight I feel just a bit like a bat.

Your letters are most interesting; I cannot answer or discuss all the points here. I would
have given my eye teeth to have been on hand for the Weston-Stieglitz meeting; I am delighted that
it apparently all worked out well. But I am distressed over what you say of S. condition. I wrote him

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yesterday. what an exciting time Ed. and Cn. must have had altogether! And it was characteristically ^{see what spelling-}
Dave to get the set of prints. I am awfully happy about it all, and I hope Edward has done the best
stuff of his life. I can visualize the sleeping bags on Dave's floor - W 54th Street will never
be the same!

Am eager for more details on the I. of F. show - responses, etc. Still don't understand just
what the Life, etc. business was - but you can explain later. Safransky being uncomfortable must
have been a sight. Those people represent to me the essence of exploitation, and I hope their kind
joins the Dodo pronto. *Hulvey Am re Tolstoy!*

I take full blame for the composition of the Clemens print - I thought the impact of the figure
more-or-less isolated was more important than the whole negative!! but I will make up the whole
negative in another print for the collection if you want, and if she wants. I suggest (the other
composition ^{is also} on grounds of simplicity. Well, such is life and the diversity of opinions!! but to
Hell with the 10,000 Christmas Cards!

This goddam typewriter is jumping awful - its full of dust.

Now, let me see, - I will make up a good print for the show. Am so glad you got Edward and the
others. Its an adventure, daring, but potent!!

I can imagine just what the Steichen show may be - interesting, but maybe in the photographic
suburbs. Well, I should talk!! I hope its all that you and Dave hope for. But, somewhere, far off,
I hear the brazen flutings of a Stokowski. And then I like to think of a Sfieglitz, or a Newhall
or a Hill print. Yes, I mean a Newhall - I think you have something rare; don't get too reticent
about your stuff. Its damn swell.

Did you read the review - that is, the blurb, by ??? forgotten his name at the moment -, on
the Lynes show? Hot diggitydawg! Wish I could have chawed the beefsteak with you and Dave - was it
tenderloin of Zegra? Am greatly interested in the Porter color stuff. Tell me more about it. I
think he is a very important person. O hell, can't write all I want to at this time. Mike is fine.
another letter soon. Affectionate greetings to you and Nancy and all the rest. *12 AM! Amce*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Newhall	II.2

ART CENTER SCHOOL

2544 WEST SEVENTH STREET LOS ANGELES CALIFORNIA • FEDERAL 4179

August 29, 1941

Dear Ansel:

Yesterday I had the pleasure of seeing some of the photographic work of Frederick Sommer, of Prescott, Ariz. Frankly, I was bowled over by their beauty, both of technique and composition. In the process of getting acquainted, I learned he was born in Rio, knows Brazil intimately, and has travelled extensively in other parts of South America.

By this time you are getting an inkling of why I am writing you about him, no doubt. If the State Department or the Museum are still looking for someone to do a cultural photographic job down there, I believe Mr. Sommer's qualifications are unique and outstanding.

I confess that I didn't go deeply into his background since the opportunity didn't present itself, but I feel sure that from the standpoint of culture and good breeding as well as of taste, Mr. Sommer could be a distinguished exemplar of this country.

Just a note about his work. The pictures I saw were 8x10 contact prints and displayed with the same affection and care for fine work that you yourself have exercised the occasions I have been present at your shows. Man Ray was especially interested, as have been many other local critics, and I feel that my voice in his behalf will be only one of many, if consideration can still be given to the selection of a man for South America. His address is Box 262, Prescott, Arizona. Would you be kind enough to give me any data you have on this or write Sommer direct. In any event, try to see his stuff -- he has several prints entered in the contest. You will enjoy meeting him because I think you two could be kindred spirits.

My best wishes for the success of the current contest and to you personally.

Sincerely,

Franklin B. Judson

FBJ:m

P. S. This is a copy of a letter sent to the Park, in case you have already arrived in New York.

P.S.S. He is an American citizen.

● THE ART CENTER SCHOOL IS A NON-PROFIT INSTITUTION

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THE MUSEUM OF MODERN ART

Date May 12, 1941

To: MR. NEWHALL

Re: _____

From: MR. BARR

Dear Beaumont:

I sounded out Moe about sending Willard Van Dyke down to Brazil as a reconnaissance of photography and films. Moe seemed very much against any scouting expedition which did not involve actual productive work. I think he is wrong about this, but it is interesting to know that he feels strongly about it. He knows Van Dyke and thinks he is first-rate. When I mentioned Weston he showed interest, if Weston were to go down to take photographs.

At the next meeting of our Art Committee I shall find out what happened to Weston's proposal. Perhaps it could be shifted to Moe's committee instead.

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DOCUMENTARY FILM PRODUCTIONS · INC.

May 10, 1941

Mr. Ansel Adams
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Ansel:

For the past week I have been thinking a great deal about your plan for a "good will ambassador" to Brazil for photography in the United States. The project has become increasingly interesting as I consider its potentialities, but many questions have arisen.

In the first place a clear understanding of the objectives must be stated. Naturally the all-over aim is to fit into the policy of the State Department in strengthening good relations with Brazil. This will be the natural outcome of a carefully considered and intelligently formulated course of action.

Someone has said that photography is, along with architecture, a truly American art form. This of course means North America. We have brought photography to a peak of artistic and technical perfection unequalled in the rest of the world. But, if the "ambassador" makes that fact too obvious by his attitude toward Brazilian photography, the cause will be lost. The work of photographers such as Weston, Evans, Lange, Strand, Stieglitz, Adams and so on, is without parallel in the world. But we must use their work in a planned program not just as a presentation of photography.

As an example: suppose we were to have an exhibition of photographs of Yosemite by yourself. We might use these photographs in any number of ways, depending upon the way in which they were captioned, but wouldn't the cause of democracy be furthered if they were used as an example of the sort of place an American working man can visit on his vacation? A few additional shots would make the glorious but abstract pictures take on additional meaning for our purpose. The camping grounds, the people who use them, how they live on their vacation, the sort of cars they drive, the work they do during the rest of the year - with material such as this the exhibition would take on new

515 Madison Avenue . New York City . Eldorado 5-5635

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DOCUMENTARY FILM PRODUCTIONS . INC .

Mr. Ansel Adams

May 10, 1941

dimensions.

It is an axiom that an idea is "sold" only if the buyer feels that he has "bought" it. Sales fail when sales methods become obvious. If the people of Brazil are to take to the program, they must become involved in it. There are ways of doing this.

Exchange shows, photographic forums, field trips, the establishment of a center with available photographic apparatus, perhaps the collective planning, photographing, editing, and scoring of a motion picture. All of these are possibilities.

But still there are questions. How extensive is the use of photography down there? What forms does it take? Are there camera clubs such as we know them? Would the museums show photographs? Can the church be involved? What facilities are there at the Universities? What do they want to know of us? What do we need to show them? Do they have material for exchange shows? How long would it take to develop their latent talents so that they would feel we had done something for them?

All of these and many more questions need to be answered. Perhaps the answers are known here. In my opinion they are not, because so few people in this country even know anything about our great tradition and how it can be made to serve today. You and I know that the great bulk of the American people are still pretty much in ignorance, or the old salon method wouldn't still have the hold it does have. True, we are getting away from the old methods, but there is a long way to go. And as yet THERE IS HARDLY A BEGINNING TO THE USE OF OUR KIND OF PHOTOGRAPHY FOR POSITIVE EXPRESSION OF OUR LIFE. We have seen the negative approach in the Farm Security photographs, and valuable that approach was in the past, but today we have need of positive assertion of the true American way of life.

Specifically my proposal is this, I should like to go to Brazil for a month or six weeks to make a survey. On the basis of my findings there I can outline a campaign which will accomplish the end in view, and at that time I will submit such a plan, together with a budget, for a year's work. Perhaps I will find that my ideas as they exist now need to be radically

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DOCUMENTARY FILM PRODUCTIONS · INC .

Mr. Ansel Adams

May 10, 1941

altered, perhaps I will find that I would not be the person to carry on the work. Such things are not determinable from this distance. I believe that such a survey will save much time and effort and money.

You know, I am sure, my qualifications for such a survey. I need not remind you of the long-time interest I have held in still and motion picture photography - of the gallery I ran some years ago. You know that I have done a considerable amount of public speaking, that I have a speaking acquaintance with painting, literature, music and other art forms. You also know that from time to time I have written articles on photographers and photography. I have, of course, a typically American background and upbringing. I have worked in every state except Florida, I lived on a farm, I have worked in factories. I can talk the language of workmen as well as intellectuals.

I should like to see your project succeed. I believe the survey is the next step.

Sincerely,

Willard Van Dyke
Willard Van Dyke

WVD:MNF

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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November 15, 1941

Dear Ansel:

Nancy and I were very disturbed indeed to hear that your trip was interrupted so suddenly by Michael's illness. It is a tough break for you and for Mike. Appendicitis is no fun and it must be particularly tough to be laid up in a strange town without one's family doctor around the corner. Your letter gives us the assurance that all is going well, and I do hope that by now Mike has fully recovered.

We do seem to be having a siege of hospital adventures. I guess you heard that Stieglitz had an attack in The Place a month ago and was taken home in an ambulance. "Very picturesque", he told Nancy and me when we went to see him the other day. "A great experience". And Nancy and he had a fine time comparing experiences. He is very feeble and Nancy and I are really worried about his state of health. He enjoyed the visit of Edward and Charis very much indeed. All went smoothly and there seemed to be a mutual burying of hatchets. Edward said it was all very emotional and they are going back to have a session looking at the graphs. They are staying on a few days longer at our apartment, where there is plenty of room for them to stretch out their sleeping bags which, paradoxically enough, they did not take out of their car until they arrived in New York. I think they are getting a great deal from their New York experience so far as contacts are concerned, although Edward is worried that he does not have time and peace of mind to make photographs.

Now for some business: firstly, the prize here, Clemens, has requested the Museum to print 10,000 Christmas cards from her Fried Walker photograph. Of course we can't do this but what interested me was that she sent a contact print from the negative which has a vastly superior composition to the 8 x 10 sent to the show. In the right hand side there is in the foreground an oil drum and, in the extreme distance, a mountain range, which makes the picture much more effective, so I asked her after she has had the Christmas cards made to send the negative back to you in order to have a new print of the entire area made for the collection.

The Frontier things are coming in and are being properly recorded by the Registrar's office with the valuations which you have indicated. I shall have a tracing made of the room within a few days. I have not done this sooner because the space has not been definitely allotted. It would be a great help to me if you could let me have an outline of the general scheme of the exhibition - not a physical plan but the type of material and its general organization. People are asking about the show and I am not able to give them very much information.

As ever,

Mr. Ansel Adams
General Delivery
Carlsbad, New Mexico

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LABORATORY OF ANTHROPOLOGY
WASHINGTON
SANTA FE, NEW MEXICO

November 15, 1941

Dear Ansel:

Nancy and I were very disturbed indeed to hear that your trip was interrupted so suddenly by Michael's illness. It is a tough break for you and for Mike. Appendicitis is no fun and it must be particularly tough to be laid up in a strange town without one's family doctor around the corner. Your letter gives us the assurance that all is going well, and I do hope that by now Mike has fully recovered.

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As ever,

Mr. Ansel Adams
General Delivery
Carlsbad, New Mexico

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

LABORATORY OF ANTHROPOLOGY
INCORPORATED
SANTA FE, NEW MEXICO

November 4th 1941

Dear Beaumont,

The Laboratory of Anthropology sent a day or so ago two Wittick prints I selected for the exhibit. I did not know until today that they had already gone off to you.

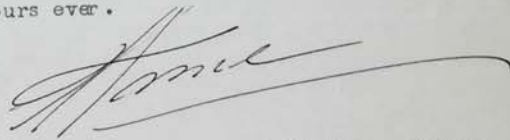
Hence, will you have the registrar make out the formal receipts, insuring them for \$25.00 each.

I would like to see them with an overmat the size of the original mount, color perhaps a bit warmer than the O'Sullivan's, and quite deep.

I am off to Carlsbad today. Should be home about November 16th. Certainly wish you and Nancy could be with me.

More soon. My affectionate regards to you both.

yours ever.



P.S. Tell Dave I am writing him. Have not yet received his long letter, which has been forwarded Gawd knows how or where.

and greetings to Edward and Charis

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THE MUSEUM OF MODERN ART
ANSEL ADAMS

Thursday Yosemite
California

Dear Beaumont,

Off tonight for the southwest trip. Cedric Wright, Michael and me!!!!
Certainly wish you and Nancy et al could be along.

Sorry to report the following:

Phil Fein confides with me his three prints returned were ruined by careless packing.

Cedric Wright confides with me all his prints were dog-eared by careless packing.

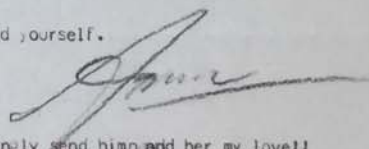
Ouch!

Would not tell you this except I think
it of vital importance that all our shipments be packed with consummate care. Better trace it
down. Have not heard from anyone else.

Frontier show progressing O.K. List of prints given me by Mrs. Davis
seems not to include the Railroad trail puffing steam into the distant mountains. Will you check
and see that that print has not gone back to Ford?

Will write a decent letter soon and try to keep separate subjects on one
sheet.

affectionate greetings to Nancy and yourself.



P.S. Has the "Purist" shown up yet? I grudgingly send him my love!!

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THE MUSEUM OF MODERN ART

Date Sept. 25th

To: BN

Re: general

From: AA

Dear Beaumont,

Many thanks for all the fun - it was a good sendoff last night. I made the train in perfect time. There is a perfectly fierce wind blowing outside the car now in Ohio - maybe I get in a tornado!! Dust everywhere, haystacks blowing to pieces, clouds bowling along!!

I enclose a lot of material I found in my files - stuff you should perhaps look at and fire or destroy as you please.

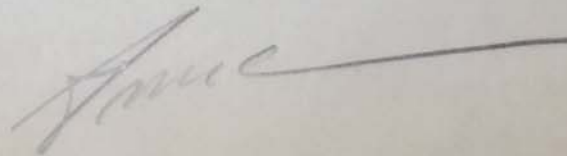
Its all on the QT as far as the Met. matters are concerned, but I feel that if we - you, in fact - contacted Taylor independently (acting innocent) on the Stieglitz matter that we might get somewhere with it!! To recapitulate what I said to him (and he was apparently in full accord) --

"The Photographic collection of the Met. should be built around the nucleus of the Stieglitz photographs, presented with the refinement and perfection Stieglitz would desire. Early work, from the first obtainable experiments, would build up to the Stieglitz period, and contemporary work would stem therefrom; all this with no attempt to make definitive relationships, but ~~the~~ to crystalize and clarify the importance of Stieglitz's contribution as one of the greatest of our age."

Norman indicated that an offer of \$10,000 - 20,000 for a definitive set of Stieglitz' work would result in S. providing a tremendous collection. This is too vague, I believe. Taylor is a realist. My argument was this - that, if the Met. assured, and demonstrated, they were able to present and preserve the photographs in a manner agreeable to S. that he would cooperate with them to the fullest extent. I do not believe money enters into the picture at this stage.

anyway, you will hear from me soon. I will call Rathbone this afternoon.

affectionate greetings to you and Nancy and Momma



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Sept 27 41

Dear Ansel,

Good to hear from you; unpleasant to get a lot of ill-assorted correspondence to figure out where to file? We were sorry to see you go. It always seems that time flies when you are here.

I am notifying all the people whose prints are not so good, quoting from your letters. But these two west coast people perhaps you could write to! Certainly I'd rather you spoke to Roi Partridge yourself.

LOOK is going to publish five of the pictures, which delights Sarah---we're buying prints from the photogs at \$5 each for this purpose. For other publicity I've proposed asking photogs if they'll cooperate with letting us have reprint 8 x 10 glossy at \$1. This seems to me fairer than copying their photos and not a lot more expensive as we'd have to pay \$2 for a copy neg. Suppose Sarah wants 4 prints. That costs \$2.70 for a poor job and ill will on the part of photog and editor. For \$1.30 more we'd give the photog a little something and the editor decent copy. So will you sound out Partridge and Day on this?

I don't know when we'll be settled at 25 West 68! Things are at a pretty pass. But the Gotham is might comfortable, and a sort of vacation.

Will see Taylor and keep our conversation along lines of innocence of the breakfast. You're dead right in the Stieglitz angle---it's so easy to scare off Museum people when you get talking in sums like those of Dorothy's. If we can get the Met to show respect first, then perhaps we can get more action.

Best ever,

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Carlsbad, New Mexico
November 7th
1941

Dear Beaumont and Nancy;

Here I am in Carlsbad - instead of three or four days here it is going to be at least ten. The reason - Michael came down suddenly with appendicitis and had it out yesterday! He is doing fine, and I can't tell you what a relief it was that it did not happen in the wilds of the Indian country!

I am eager to know all about the exhibit - comments, profound con, and the general effect. I think it has a great potential impact. But, like anything over the commonplace borderline it will probably not be understood by all. What about the projected second competition? Are we going to announce it soon - or wait a while.

Dave writes me enthusiastically about the Steichen exhibit plans - the Defense show - and I am delighted it is coming along so well.

The negative and print show is practically completed - on paper - and will be ready in actuality well ahead of schedule. The Frontier exhibit is also shaping up nicely; I am preparing a short text therefor which I hope you will pull to pieces as you see fit. When I return to the coast I will complete the loans - the Kings, and Watkins, etc. and will be able then to work it all out in detail.

What I will need will be a floor-wall plan of the space. The prints I have sent on may not all be used, but most of them relate nicely to the general idea. I will forward several schemes for your approval ^{or} ~~and~~ suggestions.

How is Edward getting on? You can't imagine how interested I am in the whole business of the Museum, Newhalls, Westons, and the general melange in New York. I feel at the moment as if I were in the bosom of the Sahara desert!

Anyway, I have made some of the best pictures of my life, and feel happy about that. I also established a fine friendship with Paul Horgan at Roswell. He is an extraordinary person - one of the bright lights of this part of the land. He is Librarian of the New Mexico Military Institute - lives in Roswell on account of his health - and has done some magnificent writing. At present he is preparing the libretto for an opera by Ernst ^{Bacon} ~~Bacon~~. He plans to be in New York sometime in December, and I have given him a note to you and Nancy. I am certain you will enjoy each other immensely. O yes, I have my Government appointment O.K. and look forward with great interest to that work. Its going to be busy time for Adams, but I seem to thrive on it

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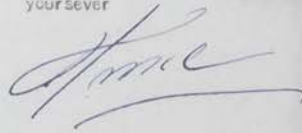
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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I am sorry this letter looks so mussy - I am holding my typewriter on my lap in the hospital room;
Michael insisted I do my work in his presence!

Drop me an airmail line here with all the news you can scrape up - that is, if you have the time.
Just address me General Delivery, Carlsbad, New Mexico

Affectionate greetings to you and Nancy, and to Edward and Charis, and all the others.

yoursever



And love to Strickley!

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THE STEVENS *Chicago*

Michigan Boulevard at Balbo Drive • Wabash 4400

JOSEPH P. BINNS, *General Manager*
JAY JONES, *Resident Manager*

August 12, 1941

Mr. Ansel Adams
Yosemite National Park
California

Dear Mr. Adams:

It is my great privilege to extend a cordial invitation to you to become a charter member of The Stevens Camera Club.

We believe that the vast interest displayed by Americans in photography indicates that a complete photographic club with display rooms, and some of the most modern types of dark rooms, would be a distinct advantage to our guests.

May we also say that we hope time will permit your attending the opening of the Club on August 19th, when we will have on display the complete showing of the Oval Table Society prints.

Sincerely yours,

Joseph P. Binns
General Manager

JPB C

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THE MUSEUM OF MODERN ART
NEW YORK

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

MONROE WHEELER
DIRECTOR OF EXHIBITIONS AND PUBLICATIONS

August 11, 1941

Mr. Ansel Adams
Yosemite National Park
California

Dear Mr. Adams:

Your letter of August fifth to the Exhibitions Committee of the Museum of Modern Art has been referred to Mr. Wheeler's office. Mr. Wheeler is away at present on a brief vacation. May I say, however, that your letter will be called to the attention of both Mr. Wheeler and the Exhibitions Committee, probably in September.

Very truly yours,

Cathy E. Hartman

(Mrs. C.S. Hartman)
Secretary to Mr. Wheeler

CCH:cv

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART
11 West 53 Street, New York

Temporary Receipt

Date: ~~June~~ August 17th, 1941

The objects described below, offered by:

Mr. **Dear Mr. Hugo,**
Museum of Modern Art, New York

I am writing to request some information as follows:
as a gift to The Museum of Modern Art, have been received and will be retained pending action by the
Trustees, subject to the conditions noted on this receipt.

1. What is the proper "scale" of copy for Colotype Reproduction?

My Discussions with Dr. Kennedy suggest that 1 to 25 is the

Number

most acceptable. Will you kindly confirm this?

2. In order to preserve the richest blacks and "alive" whites, do

you prefer high-gloss surfaces, or unferretyped prints on glossy

papers? *Yosemite Valley (formerly 35,207)*
Old Iron, Slog Pile, Schenectady (formerly 39,208)

3. Do you prefer 1 to 1 reproductions or would you rather work from
large copy?

4. Can you send us a sample of ideal copy and a fine colotype therefrom?

This information will be placed in our files, and will
be a valuable addition to our educational material.

Gifts accepted: It is understood that unless the Museum has been notified in writing to the contrary, gifts
are accepted and unconditional. Upon acceptance of the gift in whole or in part, the donor will receive an
acknowledgment which shall render this receipt **sincerely yours** void as respects the whole or part
accepted.

Gifts not accepted: Should the gift be declined in whole or in part, the donor shall retain title and the objects
not accepted will be returned to the donor only upon surrender of this receipt and the objects
objects be called for promptly.

Ansel Adams
Department of Photography
Museum of Modern Art

Note: The Museum will not be responsible for the safekeeping of objects received under this receipt
beyond the **Mr. Hugo,** such preservation is considered to be the responsibility of the property of the Museum
itself. **Meridan Gravure Company** writing, the Museum will not carry insurance on objects
offered as **Meridan, Conn.** gifts in such objects.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART
11 West 53 Street, New York

Temporary Receipt

Date: June 2, 1941

The objects described below, offered by:

Mr. Ansel Adams
Museum of Modern Art, New York

as a gift to The Museum of Modern Art, have been received and will be retained pending action by the Trustees, subject to the conditions noted on this receipt.

Worthington H. Dudley
Registrar

Number

Description

Two photographs by Ansel Adams:

Winter, Yosemite Valley (formerly 39.207)
Old Iron, Slag Pile, Colorado (formerly 39.208)

Gifts accepted: It is understood that unless the Museum has been notified in writing to the contrary, gifts are outright and unconditional. Upon acceptance of the gift in whole or in part, the donor will receive an acknowledgment which shall render this temporary receipt null and void as respects the whole or part accepted.

Gifts not accepted: Should the gift be declined in whole or in part, notice will be given and the objects not accepted will be released to the donor only upon surrender of this receipt. It is requested that such objects be called for promptly.

Note: The Museum will not be responsible for the safekeeping of objects intrusted to it under this receipt beyond the exercise of such precautions as are taken for the safekeeping of the property of the Museum itself. Unless special arrangement is made in writing, the Museum will not carry insurance on objects offered as gifts nor provide carriage for such objects.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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NEWHALL: PROPOSED LOG OF ADAMS' ACTIVITIES: PLEASE CHECK

THINGS TO ATTEND TO:

SELECTION OF COMPETITION PRINTS FOR REQUESTED IMPROVEMENT
PLAN FOR SPECIAL PRINTS FOR SALE
METROPOLITAN BRADY'S - SUGGESTED PROCEDURE?
PREPARATION OF COMPETITION PRINTS ??
PREPARATION OF FORD PRINTS ? NEED REQUISITION

QUESTIONS?

HAVE WE ANY IDEA OF THE ACTUAL SPACE FOR THE GALLERY
WE ARE TO HAVE AFTER THE FIRST OF THE YEAR?

OBJECT: PLANS FOR THE TWO EXHIBITS

AM I AUTHORIZED TO CONTINUE DISCUSSIONS WITH HOLME
ON ANNUAL MATTER?

AND WHAT ABOUT THE PRESENTATION OF OUR PERMANENT COLLECT.?

NEWHALL:

DAVE IS CRAZY ABOUT THE HILL SHOW. THINKS IT A
WONDERFUL JOB.

WANTS A COPY OF THE TEXTS FOR HIS SCRAP*
BOOK. ALSO SOME PRINT COPIES IF POSSIBLE

DAVE THINKS AN ARTICLE ON THE COMPETITION IS IMPERATIVE
WANTED ME TO DISCUSS IT WITH YOU. MAGAZINE OF ART THINKS
THEY SHOULD DO SOMETHING ON THE COMPETITION.

SUGGEST YOU TAKE THIS TYPEWRITER AND USE IT FOR SHRAPNEL.

AA

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Newhall	II.2

September 4, 1941.

Mr. George Allen Jones
Editor of Camera Craft
Camera Craft Co.
428 Edison Institute
Dearborn, Michigan

May 13, 1941

My dear Mr. Black:

I certainly enjoyed meeting you, and I deeply appreciate the courtesies extended to me by you and your staff. The selections I was able to make from the collection grow more important in retrospect; I have instructed the people here to hold them intact until I return to the Museum next Monday, whereupon I shall give their mounting, etcetera, my personal attention. As I said, we will return to you the ones not selected for the Frontier exhibit, and I feel that the manner in which they will be "presented" may serve as a basis for the treatment of the best material in the collection. I think that perhaps the best thing you could do to get the proper filing and cataloging of the collection under way would be to request Mr. Newhall to visit the Institute, and set up a listing and filing system. He has just done a beautiful job with the Cromer collection now owned by Eastman at Rochester. His particular knowledge and training in this work would be invaluable to you in this regard. I understand that the Museum of Modern Art granted Mr. Newhall a week's leave of absence, and Eastman covered his expense while working on the collection. Perhaps something similar could be worked out with the Institute. In addition, a duplicate catalog of the Cromer collection will be here at the Museum of Modern Art; this is in line with our desire to establish a union file of photographic material.

The proper protection and storage of the negatives is of prime importance; comparatively speaking, the prints you have are not as vital.

Please do not hesitate to call upon us for assistance and advice.

Cordially yours,

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Newhall	II.2

Y

October 24, 1940

Mr. George Allen Young
Editor of Camera Craft
Camera Craft Publishing Co.
425 Bush Street
San Francisco, California

May 13, 1941

Dear Al:

Thankd for your letter of April 29th and apologies for my tardy reply. I will be very glad to let you have twelve prints for the Conelave, provided they are hung under glass and adequately lighted and are no where near any Mortensens! I will be back in San Fransiseo about the first of June and hope to see you.

There is a show opening May 22nd at San Fransisco in the Museum of Art of "Photographs from the Collection of the Museum of Modern Art" and I certainly hope you will have a chance to see it. I think it would be good to have an article on the Department of Photography of the Museum of Modern Art with some good reproductions of a few of the outstanding subjects. I believe an article of this kind would be timely and would serve to ameliorate the erroneous and negative impression that Maloney's article created. There are certain facts which should be stated about the Department and what we are trying to do in photography. If this idea appeals to you, please drop me a line and I will discuss the matter with Newhall. We have a grand program under way and everything is going very well indeed.

Hoping all is going well with you,

With cordial good wishes,

Ansel Adams

AA:LB

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Newhall	II.2

Mr. George Allen Young
Editor of Camera Craft
Camera Craft Publishing Co.
425 Bush Street
San Francisco, California

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Hoping all is going well with you,

With cordial good wishes,

Ansel Adams

AA:LB

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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October 24, 1940

Mr. George Allan Young
Editor, Camera Craft
425 Bush Building
San Francisco, Calif.

Dear G. A.:

Would you be so kind as to forward to me a list of your publications for the records of the library here. In addition have you a catalog of your own library available? I would not want you to go into any trouble of preparing one but I thought you might have a mimeographed resume of the collection. We would very much like to have this list to check with our own here.

I will be here until about the middle of December and I am hoping that you may find it possible to get another trip East.

With kindest regards,

Ansel Adams, Vice Chairman
Committee of the Photographic Department

AA/cm

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CAMERA CRAFT PUBLISHING CO.

SAN FRANCISCO, CALIFORNIA

WALTER W. WOOD W. W. WOOD W. W. WOOD W. W. WOOD W. W. WOOD
President Vice President Treasurer Secretary and Treasurer Chairman and Editor

November 27, 1940

Mr. George Allen Young
Camera Craft
San Francisco, Cal.

December 2, 1940

Dear Al,

Returning from a ten day trip and found your letter waiting for me, for which thanks. I hasten to enclose a release on the new Department of Photography. As you will note, the first show is scheduled for the 27th of December and we will have more details in your hand at the earliest opportunity.

Please give me your next deadline date and some idea of the material you may wish on the exhibit and on the department as a whole. As the exhibit is to be of great importance and, we hope, circulated to a few museums elsewhere in the country, I believe it is worthy of considerable attention. While I have no confirmation, I trust it will be shown in San Francisco in January or February under my personal direction.

With all good wishes.

Cordially,

AA:LB

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CAMERA CRAFT PUBLISHING CO.

425 BUSH STREET

SAN FRANCISCO, CALIFORNIA

GEORGE ALLEN YOUNG
Editor

W. M. A. PALMER
Editor Cinema Section

I D A M. REED
Owner and Manager

JOHN M. YOUNG
Secretary and Treasurer

HOWARD P. YOUNG
Circulation and Sales

November 27, 1940

Mr. Ansel Adams, V. Chairman
The Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Ansel:

Please forgive me for being so slow in replying to your letter, but I have been away from the office for several days.

With this, I am attaching a list of all of the books which we have published, as you request. I am both sorry and a little ashamed that we have no catalogue of our own library and consequently, it is impossible for me to send a list of the books in our library to you.

I am very much interested in the work that you and Beaumont Newhall are doing at the Museum of Modern Art and feel that it will most certainly have great significance for the future of photography.

I hope that you will see to it that any announcements concerning future plans and activities will reach me at the earliest possible time, for I would like very much to have Camera Craft do everything it can to bring the Museum's photographic activities to public attention.

I hope that I will have an opportunity to see you when you return to California.

Cordially yours,

al.

Editor

GAY:BN
Enc.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Newhall	II.2

W

Dear Mr. Weng:
Mr. Siegfried Weng
Director of the Dayton Institute of Fine Arts
Dayton, Ohio

December 2, 1940

Dear Mr. Weng:

Thank you very much for your letter of November 22nd which was waiting for me on my return. I am glad the talks worked out all right, and the remittance is correct and much appreciated.

Will you kindly return my portrait in the Stetson to U.S. Camera, 122 East 42nd St., N.Y. and the other two copies to the Museum of Modern Art Photography Department.

Hoping I can see you again in the near future.
With cordial good wishes to you and yours,

Affectionately,

AA:LB
October 24, 1940

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Newhall	II.2

Mr. Edward Weston
Box 128A, Route 1
Crescent, California

Dear Edward:

Mr. Siegfried Weng
Director of the Dayton Institute of Fine Arts
Dayton, Ohio
December 2, 1940

Dear Mr. Weng:

Thank you very much for your letter of November 22nd which was waiting for me on my return. I am glad the talks worked out all right, and the remittance is correct and much appreciated.

Will you kindly return my portrait in the Stetson to U.S. Camera, 122 East 42nd St., N.Y. and the other two copies to the Museum of Modern Art Photography Department.

Hoping I can see you again in the near future.
With cordial good wishes to you and yours,

affectionately,

AA:LB

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Newhall	II.2

Mr. Edward Weston
Box 162A, Route I
Carmel, California

Dear Edward:

This is just a note to advise you that everything is coming along beautifully and that the department is taking shape very well indeed. There is no secret about it but we are still not talking out. We anticipate the opening announcement about January first.

I take pleasure in enclosing a letter from Du Pont regarding the Alkanol B; this has been chasing me around the country. After you have made your notations, will you please return it to me for the files here. You will note the equalities as stated here are slightly different from the previous information.

Beaumont and Nancy send cordial good wishes and we all wish we were right down on Weston Beach.

Affectionately,

AA/ cm
October 24, 1940

October 24, 1940

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART
Mr. Cedric Wright
2515 Astna Street
Berkeley, California

Dear Cedric:

My profound apologies for not writing you before this. Things are humming and interesting results will hatch soon. We are getting our collection in order and I am writing to ask if you can give me some idea of the number of prints that you consider representative of your very best work and if possible jot down the titles of say twenty-five of the finest.

Will you also send me a list of the important exhibitions in which you have shown. I will write you a personal letter in a day or so when I am little better caught up. Affectionate regards to all of you.

Cordially,

p.s. Can you send me Dr. Mamone's address? Imogen Cunningham will know.

October 24, 1940

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

Date September 27th enroute to Salt Lake City

To:

Re: _____

From: _____

Dear Beaumont,

I had a perfectly swell time with Dr. Taft; he is a grand person - rather dry and austere, but with a fine underlying sense of humor. He gave me some important information, and also loaned me some of his material. I have sent a copy of the receipt I gave ^{him} to you. He is very anxious to meet you and Nancy, and speaks warmly of the correspondence he has had with you. He spent all afternoon with me, took me for a drive, and had me to dinner. A very cordial reception!!!

I told him that he should try for a year's leave from the University, apply for a Guggenheim or a Carnegie grant, and make a grabd tour of the country searching out historically important material. He feels the surface of his subject is barely scratched, and agrees that something should be done before the material is further dissipated. I assured him he would get wide support - commendable opinion - on a project of this kind.

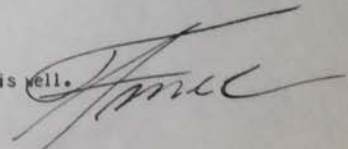
He is completely frank in the assertion that he is interested only in the Historical significance of the early photographs; the esthetic values he leaves to us! But he is also most appreciative and understanding of what we are trying to do.

Perhaps the Edison Institute would cooperate in a venture of this kind; at any event it is important, and we should do all we can to help it along.

I also had a swell time with Rathbone in Saint Louis. St of a whirlwind meeting, ending up with a champaign party at a friends house. St. Louis appears to be a lively place. He sends his warmest greetings to you. He is a nice guy - almost as nervous as I am.

O yes - I was starting to take some pictures of Taft yesterday when the Ektra shutter busted again!!! This is the last, the final straw; the whole G--D---apparatus is going back to Rochester for keeps!!! It is MOST depressing. And I wanted to use it in Salt Lake City and on the trip next month. G--D---S--O-A B---!!!!!! & then somet

affectionate greetings to you and Nancy. Hope all is well.



If that itinerant 8x10 tintypist shows up just tell him its lucky for him I wasn't in town - but soo sweet somethings in Charis' ear for me, will yuh??

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September 4, 1941

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 ANSELL ADAMS.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Ansel Adams.

ANSEL

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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September 4, 1941

September 4, 1941.

Mr. Jesse Jackson
National Park Service
Region Three
Santa Fe, New Mexico

Dear Jesse Jackson:

Thank you for your fine letter which was awaiting me on my return to New York this morning. I was not sure of your address, but I knew the Laboratory and I had my message addressed to you -- hence my writing to you.

Dr. Robert Taft
Department of Chemistry
The University of Kansas
Lawrence, Kansas

Dr. Taft can assure you that he will be well prepared to handle the exhibit. The exhibit will be small, but will be on a grand scale. No one man will have many prints to handle.

Dear Dr. Taft: I am certain that both Jackson and Brady will have

Thank you for your good note of August 28th, which was awaiting me on my return to New York this morning.

My plans now indicate that I will be in Kansas about September 24 to 26 and, if you will be there during that period, I shall be able to determine which of the three days will work out best and advise you exactly which one it will be very soon.

With cordial regards,

My plans are now to return to San Francisco via Salt Lake City, and then in October to motor to Santa Fe. This will give me more time to study the material there, and will, of course, make it possible to have some good visits with you. I trust you will be "on hand" around the middle of October. If you can drop me a line as to the approximate date you will be there, I can organize my trip accordingly (to a certain extent, as I want to make color photographs of nature in the southwest).

Thank you again, and with most cordial greetings to you and yours,

Ansel Adams.

AA:CH

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

September 4, 1941

Mr. Jesse Nusbaum
National Park Service
Region Three
Santa Fe, New Mexico

Dear Jesse Nusbaum:

Thank you for your fine letter which was awaiting me on my return to New York this morning. I was not sure of your address, but I knew the Laboratory would forward anything addressed to you -- hence my writing to you there.

Of course, I know Jackson, and I can assure you that he will be well represented in the forthcoming exhibit. The exhibit will be small, but will cover considerable ground. No one man will have many prints to his credit, but you may be certain that both Jackson and Brady will have as much, or more, than anyone else.

I had a splendid visit with Mr. Black yesterday in Dearborn; and I appreciate your writing him about the project. In spite of the chaotic aspect of the collection at the Edison Institute, I was able to select some extraordinary material. We are "fixing up" about ten of the pictures of that collection for them - chiefly to indicate a style of mounting, presentation and preservation. I feel that there will soon be some serious work undertaken in the selection, correlation and filing of the material in this collection. There are some wonderful things - and a lot of junk - among the prints. But, of course, the Jackson negatives deserve first attention.

My plans are now to return to San Francisco via Salt Lake City, and then in October to motor to Santa Fe. This will give me more time to study the material there, and will, of course, make it possible to have some good visits with you. I trust you will be "on hand" around the middle of October. If you can drop me a line as to the approximate time you will be there, I can organize my trip accordingly (to a certain extent, as I want to make color photographs of autumn in the southwest).

Thank you again, and with most cordial greetings to you and yours,

Ansel Adams.

AA:CH

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ANSEL ADAMS

August 5th, 1941

Dear Beaumont,

Thanks for your letter. It will be good to see you and Nancy again. Is everyone just as charming in August heat? I am all right with the heat - but hell in the humidity! And thanks for reserving a room at the Gotham. Leave a message as to where you will be. I have an idea I will take a run out to Princeton Sunday afternoon. At all events, don't spoil a good day in the country on Sunday with any fussings about me.

I have been doing a lot of thinking, and wish to pass on the thoughts. First, it is positively certain that both Edward and Dorothea will have material which should be in the collection of 100 prints. Hence, do you feel it unethical to reserve "space" for them? I do not - especially under the circumstances of their being afield working on just the kind of subject matter the Competition relates to. Why not reserve, say, three spaces each, and, for safety, select six pictures just outside the 94 ^{other} definitely chosen? In the mean time, we must get in touch with them about it. I am writing Dorothea again today, and will see Brett Weston in L.A. tomorrow. (I will return here Saturday, and leave Tuesday night for San Francisco; Thursday afternoon for N. Y.) In case you need me by wire Thursday evening, Friday, and up to Saturday AM. at 9, you can get me on the City of San Francisco, eastbound,

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-2-

ANSEL ADAMS

Second thought: I have a growing feeling that we should extend the closing date of the Competition at least two weeks. There may be a few people who would gripe, but I am certain most of the tardy ones would welcome the additional grace of two weeks. In addition, we would have another publicity "out".

I may have no conscience, but I frankly cannot see the unethical nature of such a move. Especially, if we explain that the Competition's original closing date has caught many people at an awkward time.

I feel that the Competition is so important that we should not loose any chance of perfecting it - even at the expense of a few griped contributors.

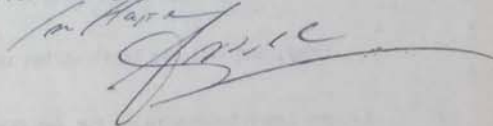
May I suggest that you take this up with Dave and the Committee immediately? There is little time to loose. You may register my vote in favor of it. If a publicity release went out to the papers on Friday or Saturday, or Monday at the latest, it would ^{be} circulated before the original closing date.

I can't help feeling that this is the logical thing to do. And I think we should word it in some fashion to encourage people to participate; perhaps our tone has been a bit too severe.

If they didn't squeak ~~XXX~~ about the Ownership clause, they would about something else!

Well, here's how for a long cool osmotic imbibition. Have one on me now - and another when I arrivell

affectionate greetings



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ANSEL ADAMS

Yosemite August 9th

Dear Beaumont,

Just arrived from L.A. Quite a good session at the Art Center, but a terrible train and bus trip. HOURS on the road. Never again - I'd rather walk! Took the only Pullman that would land me in Merced in the early A.M. - the West Coast Limited (joke). It was full of American Legionnaires and their Ladies, and there was twenty cars (in two sections) and all noisy as Hell ALL night. I got off the train in Merced at 5:27 A.M., waited until 8:30 to pick up 1000 pounds (actually) of ply-board (our photographer is finishing his apartment) ((the way he wants it)), had a fight with Montgomery-Ward who didn't have anything ready as per previous order, got away to Yosemite at 10:30, and literally flew like a kangaroo - front wheels up in the air, heavy load sticking far out over the back wheels - to this simmering hole in the ground, which is compellingly attractive no matter how hot. After Los Angeles, the good old 100 F. in the shade by our darkroom was gratifying. Los Angeles can be a perfectly horrible place, and yesterday was no exception. Humidly warm, and miles of bleak, comfortable, stuffy little houses, with a Health center thrown in every so often.

That's that. I think - I hope - I have solved the Weston and Lange problem. I got Brett Weston, who is developing all of Edwards negatives, to make up about ten proofs of the best of the new things. He will send them on to Edward in New Orleans, who, I hope, will select five and forward to the Museum. They will be proofs, but enough for us to select from; the fine prints can follow later.

I made up about seven proofs from the negatives of Lange that I am developing for her, and have sent them on to her, for immediate selection by her (in Iowa) and sending 5 on to the Museum. Again proofs, but I can guarantee the swell negatives. The fine prints will follow later.

If we did not definitely know that the resultant fine prints from both these people are positively assured it might be dangerous. But I will take full responsibility in this regard. Of course, the proofs may not reach them in time, or they may not feel satisfied with the arbitrary selections. But its the only thing I could do to be reasonably sure of both being represented in the show - or, at least, submitting. As both were invited, I think there is no possible unethical slant to the matter.

Two of my pupils, Dr. Gilbert and Mr. Treadwell, arrived this afternoon and showed me what they are sending. I was greatly pleased, told them their prints were of the ~~excellent~~ quality that would justify submission, but that I would be fiercely objective in my phase of the final judging. I certainly hope you have been receiving enough material.

I will send mine on in a day or so. I certainly hope you put something in, too. And I hope we can augment the number of the judging committee - in relation to the general trends of the total submission. If a lot of "human interest" material shows up, why not ask Roy Stryker to participate? I have been told that he is the logical administrator for all non-military photography pertaining to the present emergency. What have you heard?

It will sure be good to see you two again! I think I have bagged a lecture in Kentucky en route to Washington. And there is a man in Boston who is yelping for teaching. It looks as if I will return to the east coast from Detroit after Sept. 1st for about two or three weeks. Hip, Hip, Hip!! And another Fortune Job is lurking in the shadows!!

Adams is busy! The only thing, he never seems to get the most important thing done - making good prints of the hundreds and hundreds of unprinted negatives that are piling up. After the Forum in October, Adams looks forward to a little time of recapitulation.

What chance will there be for us to see Stieglitz at Lake George? It would be marvelous to visit him together.

affectionate greetings,



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It is worth noting that the...
The competition is attracting plenty of interest and publicity here in the East.
The newspapers carried our press release---which went to our regular chain of news-
papers all over the country---and some of the camera editors took special pains to ex-
plain the competition in their own language. Of the 20,000 folders which we printed,
we have distributed over 16,000 already! About 200 people have written in for blanks,
and Trep at the front desk says that he has given away hundreds over the counter.
The interesting thing has been the reaction to Nancy's statement. It has caused several
people to say to me: "I've had to stop and think."

Dear Ansel: I am glad to hear that you have resigned your "editorship" of U.S. Camera. It is, I think, the proper course to take; one that I have wanted to urge upon you, but which I felt should be left entirely to your own judgment and discretion. It seems to me that in using your name Tom placed on you an amount of responsibility for the quality of the magazine which you were never allowed to take. If, through using your advice, the quality of the magazine had been improved -- as it was for those few last issues -- then it would have been appropriate and fitting to have received recognition.
Too bad about the Ektra. I am surprised that Eastman made such a mess of the situation. E. A. Adams of the Art Center School wrote me enthusiastically about your talk. Good. I think that you can do good things. I agree with you that their basic training seems to be good. If you can cultivate in them some taste and feeling some interesting work should come from the school.

But all has not been well. Stieglitz lit into me for the legal double talk. "You ask the photographer to sell his soul for \$24. Because it is \$24 since it costs \$1 to enter. On one page you talk of 'Freedom'; on the other you say 'Absolute Property'". Nancy was able to explain to him that we did not want to buy negatives; all seems to be well now. But several other people have complained. Roy Stryker said that the FSA boys could not compete, and the Natl Geographic people are worried. I shall send them special notes. After all we simply want free title to reproduce the pictures. It's too bad we didn't make that "Ownership and Use" paragraph much simpler and less demanding.

I don't think that it is proper to extend the closing date. It penalizes the conscientious ones and it would seem to me almost impossible to make sure that all the contestants were informed of the changed date.

It was good to let the editors know about the competition directly. That it so much better than a mimeographed press release.

We certainly are disappointed that the portfolio plan has had to be post poned. There was no alternative. The finances of the museum were in a very precarious state. Dave pitched in with Stephen Clark and Dick Abbott. In two weeks they raised the \$60,000 needed to make up last year's operating deficit. Textakusany You can't very well raise money for the future at the same time that you're catching up with the past. We were

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	Newhall	II.2

mighty lucky to get enough to swing the contest. My hope is that this show will bring not only dollars but also increased interest in the museum to such an extent that the trustees will ~~gatz~~ be favorably impressed by our enterprise. We may get sufficient funds to swing the portfolios from the returns. But there is one thing: we cannot hope for further subsidies from outside the museum until we have something tangible to show. And this, I feel, is almost in the cards. We have struck the right note. The whole America idea is being manifest everywhere around NY. Two other competitions---or rather a competition and an exhibition---have precisely the same motif. The Campfire Girls are asking for photographs of what America means to them; Stryker has arranged a show at the Museum of Science and Industry for the PSA with of all title, "In the Image of America"! And only Sunday night we heard a radio program "Between Americans" which was almost a description of the type of pictures which we hope to have. All I am worried about is the physical problem.

We spent a nice week's vacation. A stay with Nancy's family, to break the news. Three days with Dorothy Norman at Woods Hole---a delightful time. We like Dorothy enormously. We photographed together, and Nancy and Dorothy had long talks about the history of the American Place. For which, by the way, Dorothy should receive a far more credit than either Nancy or I had ever realized. She is very modest about her part in organizing support for the Place, but a substantial amount of the financing is planned by her, as well as much of the actual mechanical running of the gallery.

Back to a very hot New York, with a welcome raise from the museum of my salary. Sudden and unexpected descent of Nancy's mother. Cats going crazy all over the place; Wright Morris took two. Good negatives made on the New England trip, prints forthcoming.

As to my schedule. We hope to get off next week (beginning July 14) to return the 28th. Don't know when we will take the final week of my vacation.

Our best to you and Virginia,

Ever yours,

The competition is still in progress. The newspaper carried our press release---which went to our regular chain of newspapers all over the country---and some of the editors took special pains to print it in their own language. Of the 20,000 letters which we printed we have distributed over 10,000 already. About 300 people have written in for plans and things at the front desk say that he has given away hundreds over the counter. The interesting thing has been the reaction to Nancy's statement. It has caused several people to say to me "I've had to stop and think."

But all has not been well. The photographer to visit his work for the "Absolute Property" on one page you talk of "Freedom" to that you say "Absolute Property". Nancy was able to explain to him that he did not want to buy "Freedom" but she will now. But several other people have complained. For Stryker said that the boys could not compete, and the fact is that people are worried. I shall have to special order. After all we simply want two titles to reproduce the photos. It too had us think that "Freedom" had the "Freedom" and the "Freedom" and the "Freedom".

I don't think it is proper to extend the closing date. It contains the conditions one and it would seem to be almost impossible to have that all the conditions were informed of the changed date.

It was good to get the editors now about the competition directly. Was it so much better than a miscellaneous press release.

We certainly are disappointed that the portfolio plan has had to be postponed. There are no alternatives. The trustees of the museum were in a very generous state. We included in with Stephen Clark and Bob Abbott. In two weeks they raised the 100,000 needed to make up last year's "Special Bulletin". I'm sure you can't very well raise money for the future at the same time as the past. We were

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ANSEL ADAMS

131 TWENTY-FOURTH AVENUE
SAN FRANCISCO · CALIFORNIA

nm

Yosemite

wednesday

5: 30 AM

Dear Beaumont,

The Announcements are beautiful -- I am delighted with them. The cover has something completely appropriate, yet simple, about it. I have already started in with the specialized distribution. I have told everyone to include the invitation card with their application.

Off to Glacier Point today for pictures with the little group

Certainly wish you and Nancy were coming along!!

Ansel Adams
Ansel

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ANSEL ADAMS

131 TWENTY-FOURTH AVENUE
SAN FRANCISCO · CALIFORNIA

Yosemite California

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

VIRGINIA AND ANSEL ADAMS

Operating **BEST'S STUDIO** *Incorporated*

Yosemite National Park

California

June 23rd 1941

Davis is nice guy - good work -

Dear Beaumont,

Thanks for your letter; apparently our last letters crossed in the mails. I was getting worried about the announcements - their appearance is vital at this time, and I felt you had probably been stymied by production schedules. Hence my worried note. I look forward to receiving them with great enthusiasm. Will certainly put mine to immediate use.

Dave did not definitely tell me that the Portfolio idea was abandoned. He did, however, indicate difficulties in raising any money for it. I think it is of the utmost importance to carry this idea through. I replied to him that I thought we should await returns from the competition - see how many ^{\$\$\$} come in - then see how much more is needed. If the amount were reasonable I would make every effort to raise the cash somehow, somewhere.

Card from Edward from somewhere in the S.W. Says heat has gone to his head - will be in New York sometime Next year!! Guess he is not serious about that - but I know it is **HOT** in Arizona now. All good wishes, will write soon. Am just finishing up the Forum - nice little group.

Have actually made some good photographs. But have many negatives to finish up from the eastern trip. affectionate greetings to you and Nancy!!

Ansel

they know it and I know it, and we both know what to expect.

Four, I have been promoting Competition everywhere I could. I have been distressed at the lack of mention of the *Chronicle* and *News* Magazines - Camera Craft and U.S. Camera (only a little note in the latter) - and also the lack of notice in the papers. I do not know what has appeared in the N.Y. papers, but there has been nothing I have seen in the S.F. papers. Accordingly, I sent an announcement to the art editor of the Chronicle, Examiner, and News in San Francisco and to the L. A. Times in L. A. together with a letter of explanation.

Over

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ANSEL ADAMS

131 TWENTY-FOURTH AVENUE
SAN FRANCISCO · CALIFORNIA

Yosemite California
July 6th, 1941

Dear Beaumont,

Whew - Forum over - now for a days' rest and then the berry-go-round starts all over again - lots of little things to do. Its a crazy world - lots to tell you.

First, I think I told you I wrote Tom a rather direct letter and requested my name be removed from the U.S.Camera Magazine Editorial Staff. Pleased to note that he did so in the present issue. Have not heard a word from him. Almost everyone out here feels very bad about the come-down of the Magazine.

Two, The Ektra arrived from Rochester with the Range Finder all out of adjustment. I figured out what the defects had cost me, and it was far too much. I found out on examining the 35mm films of West Virginia that the shutter failure ruined practically all of the important Plastic factory pictures at Charleston. When I tested the Ektra on its last arrival and discovered the Range-Finder was ~~out~~, I immediately wrote Eastman and asked what to do about it. after ten days wait for reply, I bundled ^{lca} up the whole outfit and returned it for credit!! It is too bad; the optical quality is superb, and I like the camera in design and operation. But I can't trust it; hence the return.

Three, I gave a talk at the Art Center School last month and told them what I thought of them and what they lacked in their photographic approach. It seems that the more you razz them the better they like it!! Anyway, there was a general request that I visit the school of/ten and spout forth. They have a swell first year - no doubt of it - and they seem to fully realize what they lack. They think I can be of help. So do I. Hence I am listed on the staff. But I want to assure you that I am not moving to Los Angeles!! I am merely supposed to appear at the School if and when I am in town. I expect to be in L.A. a few weeks this summer. I shall let you know how this progresses - seriously, I think it a very interesting experiment. I come there on friendly personal terms, but ~~unenthusiastically~~ ^{very definitely} opposed to their esthetic approach. They know it and I know it, and we both know what to expect.

Four, I have been propogandizing the Competition everywhere I could. I have been distressed at the lack of mention of the competition in the Magazines - Camera Craft and U.S.Camera (only a little note in the latter) - and also the lack of notice in the papers. I do not know what has appeared in the N.Y. papers, but there has been nothing I have seen in the S.F. papers. Accordingly, I sent an announcement to the art editors of the Chronicle, Examiner, and News in S. F. and to the L. A. Times in L. A. together with a letter of explanation.

Over

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-2-

Your letter was so full of news that I feel I should write pages in answer, but I can't today. I have sent off the prints to Dorothy Norman, and have generally caught up with things except my own prints!!

Delighted that Yella arrived - you and Tom did a good job on that!! And I am glad you met Davis - I think he has the real stuff - sensitive, as you say - but still to be fully resolved. That is, I am speaking of what I saw last year; he may have made a great advance since then.

O yes, - regarding publicity for the Competition - I wish we could get something in TIME about it. I think that would spread the idea about as much as anything. Why not work out a paragraph on the announcement, stressing Nancy as author of the text: its about time she got a little hand from the comprehensive press.

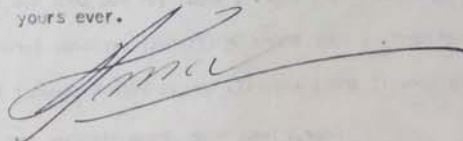
I wrote Dave the other day and suggested that we extend, if necessary, the closing date of the Competition to August 31st. This may be desirable in view of the fact that the publicity is not as fully represented as it should be. But, what is best about this idea is that it gives us a second whack at publicity. If an extension is desired, it should be announced before the deadlines of the photographic magazines in July.

I have not given up hope on the Portfolios. I may be a die-hard, but that idea is too potent to let slip. Confidentially, I may get a trip to Detroit - one week there of teaching, etc. (The Min. Can. Club). That would enable me to go on to Washington and see what could be done there on the Portfolios - I have some ideas. New York, of course, would be in offing. It seems that Sec. Ickes wants a conference with me on photo-murals for the Dept. of the Int. Building (this also confidential) and the U. S. will pay my expenses - to Washington from N. Y. and back. This trip may take place this month, or in August. At any event I shall let you know. Please tell me where you expect to be, and when. I would hate to miss you.

All this very incoherent - but the mail goes out soon. I know I have neglected to mention lots of things - but will catch up next time.

affectionate greetings to you and Nancy,

yours ever.



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Mr Ansel Adams
Yosemite National Park
Calif.

July 10, 1941

Dear Ansel,

Stupid of me not to have anticipated your need of Museum stationery! A bundle is going off to you today.

The enclosed letter is an interesting idea, and I thought that you would be gratified to read the P.S. Perhaps you had better return it to me for our files at your convenience.

What luck you have had! I can picture your predicament in the 102 degree darkroom, and share with you the hollow feeling at the pit of the stomach when a good neg. is ruined. Hope the drink revived you!

Applications for the blanks are rolling in from all quarters. General bewilderment and puzzlement among photographers caused by having to think. Dave comes around this P.M. He agrees with me that it would be unwise to change the date---we're afraid it would create confusion and unpleasantness.

More later.

As ever,

Bea

PS. I answered Rayfield that plans for the tour of the show were not yet set, and that we would discuss his suggestion later.

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

VIRGINIA AND ANSEL ADAMS

Operating REST'S STUDIO Incorporated



9:50
 FRIDAY A.M.
 CHYENNE NO.

June 14th, 1941

DEAR NEWHALLS,

THIS IS CERTAINLY A FAST TRAIN.. THINK OF
 IT,- I LEAVE CHICAGO AT 7.45 Thursday AND I ARRIVE IN
 SAN FRANCISCO SATURDAY MORNING IN TIME FOR THE FIRST DRINK
 OF THE DAY!!! IT REALLY GOES LIKE HELL.....!!
 HAD A ROYAL PARTY AFTER FINISHING UP WITH
 THE BUSINESS AT LAKESIDE. MET DON LOVING AND LIKED HIM A
 LOT. DID NOT HAVE A CHANCE TO MEET SCHNIEWIND. LOVING REMINDS
 ME OF A CROSS BETWEEN MORGAN AND MALONEY - IN LOOKS AND MANNER.
 BUT HE SEEMS QUITE INTELLEAGENT. SO IS MORGAN, OF COURSE

I FEEL THAT WE COULD SWING THE ~~BUNKE~~ DE LUXE
 EDITION OF 400 COPIES WITH PROPER BUILD-UP AT \$25.00, especially
 IF IT HAS A SHORT PARAGRAPH FROM SOME REALLY REMENDOUS BIGSHOT..
 WILL WRITE MORE LATER.

THANKS FOR THE NICE SEND*OFF

AFFECTIONATE GREETINGS

hic

Chicago & North Western . Union Pacific . Southern Pacific

ily puzzled over the letter
 relate to the Museum work-
 come to Washington - all
 thout mention of the subject

t Art Center School, Thursday
 hibit of photographs would
 season when there will be
 be placed at Colorado Springs
 o Chicago or Los Angeles, or
 e it at this time, it would be
 pes get it.

ou and Nancy.

BELIEVE JUNE 25th is the final
the announcement at the western
week.

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Yosemite National Park

California

June 14th, 1941

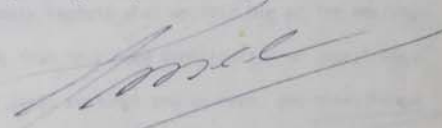
Dear Beaumont,

Thanks for forwarding check and letters. Especially puzzled over the letter from Washington. Am certain the conference mentioned does not relate to the Museum work-Competition et al. But it is strange I should be requested to come to Washington - all exp. and a small subsistence fee - the next time I am east, without mention of the subject of the meeting. And all so cordial!!! Well, we shall see.

Dashed to Los Angeles Wednesday night for talk at Art Center School, Thursday morning. Went off very well. E.A. Adams, Director, feels the exhibit of photographs would be lost in L.A. in the Summer; but would like it later in the season when there will be a lot of interest. Accordingly, I suggest to you that the show be placed at Colorado Springs or Portland (Davis, Director) during the summer, then either to Chicago or Los Angeles, or vice-versa. He wanted the show badly, but now that he can't use it at this time, it would be in order for him to pay the extra costs of shipping when he does get it.

How are things going?

affectionate greetings to you and Nancy.



SUGGEST YOU RUSH PUBLICITY AND COPIES OF ANNOUNCEMENT TO AL. YOUNG OF CAMERA CRAFT. I BELIEVE JUNE 25th is the final deadline. Also, he can post the announcement at the Western Camera Conclave, opening next week.

ALSO TO ART CENTER SCHOOL, LOS ANGELES.

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VIRGINIA AND ANSEL ADAMS

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Yosemite National Park

California

June 12th, 1941

The air is full of pine-smell, and water-fall noise, and I am quite happy to be home again, but a bit dazed in spite of everything, because I had a time of it, to say the least, in San Francisco and thereabouts, because of the Fortune job, and I am telling you - Mr. Luce can take Fortune and give it to Chick Sales (and THAT will put one over on Mrs. Vanderbilt, to say the least) !! But its still O.K.!

Dear Beaumont, and Nancy,,

Arrived here finally after one terrible time getting a color photograph (which I am sure is Stinko after all) in terms of a hot steel mill operating in 100 in the shade (Pittsburg, CALIF.) Worse than West Virginia. No background color. No torsos sunburned. Strong hot wind blowing grit into eyes and camera. Three days of searching and clicking. I suggested they use a William Blake for the cover! But I sent 'em 14 Kodachromes and an awful expense account. Also made 160 prints of West Va. Job.

Then I had to jump the night train Wednesday for Los Angeles and speak at the Art Center School to the graduating (or eliminating) class. Supprisingly successful!! Announced the Competition to the group and had swell response.

SERIOUS NOTE:

SEND ABOUT 100 INVITATIONS TO E.A. ADAMS, DIRECTOR ART CENTER SCHOOL, LOS ANGELES, IMMEDIATELY. HE IS VERY ENTHUSIASTIC. *Good Material!*

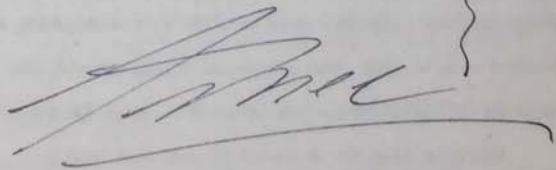
Arrived here last night via bus, streamliner and station-wagon in state of semi-collapse, and, believe me, I am going to STAY here for three weeks at least. The Forum's on, and I have lots to do.

Enclose copy of letter to Kiftridge: it merely repeats what we told him at the meeting.

— but he asked for it - seems that they need confirmation on everything.

Thanks for all the swell evenings and dinners, and everything-

will write in a day or so again.



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June 12th, 1961

My Dear Mr. Kittridge,

I was delayed in arrival at Yosemite - hence my slightly tardy reply. Let me first tell you how much I enjoyed the grand afternoon with you in Chicago; the final send-off in that strange limousine was something to remember!!

About the Steiglitz Photographs my recollection of the first discussion with you revolved about the following points -

1. The reproduction was to be about 10% smaller than the original print.
2. The process used was entirely up to you - whatever process yielding the best results should be used.
3. The number of color plates required is also up to you, because:
4. What we want is a true fac-simile of depth-of-tone, color, and texture.

As the texture must be suggested, rather than imitated by mechanical treatment of the paper, it seems to me that a smooth paper would be best (replying, perhaps, straight half-tone) in which the image would convey not only the chemical image of the photograph, but the image of the paper texture as well.

Taking the print out of the frame is all right if necessary, but I beg of you to instruct your staff to handle the mount with the greatest possible care; any work on the mount will be most embarrassing to us. The picture should be immediately replaced in its frame after photographing. Its value is \$1000.00, as I have already told you, and your firm should be certain that that amount of protection is assured.

My understanding was that this reproduction is experimental. Our hope ultimately is to do a series of reproductions of master photographs - if this one works out well. Whatever business arrangements are required should be taken up with Mr. Newhall. I am sending him a copy of this letter. We must be very certain that the insurance is in perfect order - the print was loaned to us for the especial purpose of reproduction by Mr. McAlpin, and, as I have told you, it is one of the most important photographs in existence.

cordial greetings,

Alfred H. ...

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VIRGINIA AND ANSEL ADAMS

Operating **BEST'S STUDIO Incorporated**

Yosemite National Park

California

July 9th, 1941

Dear Beaumont,

Thanks for the swell letter - very newsy and encouraging throughout. You must be having a time of it with the Cats and Competitions, Mammals and Mysteries! Well, its been 104 F in the shade out here, too!!

Well, I think I played the game with Tom as long as I could. I tried to be objective; to realize the commercial necessities as something real and formidable - hoping that they could be attended to and still maintain something of dignity and true purpose. But such is not the case with Tom, at least. Bruehl and I felt the same about it - only he got off first. I guess I am a bit of a sucker, but I did not want to let Tom down, knowing his problems as I did. But the new Magazine is just too awful!! I hope Tom understands that I hold no grudge, and am perfectly willing to cooperate with him in every possible way providing his intentions are above the belt, so to speak.

The letter I got from Eastman today almost brings tears to my eyes - a pleading to give them another chance! Really funny. I will, of course. Maybe I am a sucker again!! But that Ektar lens is wonderful!!

The Art Center situation is most interesting. Will keep you posted on the progress of Adams vs. Adams at Art for Art Center.

I am delighted to hear that the Competition is apparently getting over in a large way in the East. I was frankly worried - wanted to see more publicity. Forgive my occasional jits; I am very anxious that this competition goes over with a real Bang. Nancy's statement looks better every time I read it. It is really quite impressive - even at first reading. help! get me straight - I refer to the glance people give such things as announcements, etc.

Stieglitz is off on a nother childish foot on the Competition complaint. Don't worry about it. He completely misunderstands the terms and conditions, and the necessity of someone paying the bills. I sometimes think he is the most impractical person in the world! What a wonderful spirit - and then, at times, what a termite to logic. You see, I try to keep objective about him, too. But sometimes he acts as if he lived on the Moon - on an everlasting supply of fragrant creative cheese. If Stieglitz had never had anything to live on except his own breadwinning I do not think we should be getting such a pageant of Preciousness. But, underneath and after all, he's a marvelous person.

I think Stryker and the Nat. Geographic boys are over-worried. The terms of the Competition are so clean and definite, and the purpose so lacking in commercial strings, that I can't possibly see the reason why they cannot compete. Don't those photographers ever do anything for themselves? And, believe me, if we were to have made that "Ownership and Use" Paragraph any less demaning and severe, we would be opening ourselves to all sorts of future claims and accusations. O.K. about the closing date - although I am sure that the cooperative spirits would understand that it would be established for the benefit of the idea. of a whole. *The extension*

I still have ideas about the Portfolio. I can understand about the precariousness of the Museum finances - got an inkling of their condition before I left. I think the competition will do a lot for the Dept. and the Museum. As the portfolios will be something tangeable, I think we should pull for them. More about them later. It is encouraging that other enterprises are sounding the same note; I do not think of these enterprises as competitive in any way.

Hooray for the raise!! Hot here too. Crazy to see the prints. Have some good stuff of my own - but, as usual, no time for prints. Have you had any word from Edward??

Fortune seemed nuts about the West Virginia Pictures - only it seems at the moment that the Eastman have lost 18 5x7 Kodachromes!!! *#55_31() *207.156*. Cover job, and all that!!

affectionate greetings to you, Nancy, Kats, and the eternal spirit. yours

Both the printer and engraver took a tailspin in regard that School book, and I am so sore about it I want to put glue in their honey!! Spoiled what would have been a swell job. And in spite of carefully checked proofs, et al.

Fig. in myssy lens

102% F by darkroom down.

[Signature]

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Handwritten signature

Dear Beaumont,

Just a rush line to say thanks for the letter and the proof. Swell grass, nice mood - suspiciously like Chatham.

Enclose letter from Rayfield. Pleased at his interest - just wonder if the Museum can release material for shows IN New York City. However, on the other hand, it might be a way to get our material before the public above and beyond what we can do ourselves. Glad they liked my evening - I thought I got somewhere with them too.

Am leaving for S. F. tonight - back Wednesday, then off to the High Country with the Kids for more pictures for another book on Michael and Anne. Sure wish you and Nancy could be along!

Enclose a rough proof of a July 1st view 2 hours from our place. It will be good for you to gaze upon when the heat and humidity start wilting your tripod.

If the Competition will get some photographers to THINK.....! That's enough. Peace, its wonderul!!!

greetings

Handwritten signature: In Hair Anne

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ANSEL EASTON ADAMS
SAN FRANCISCO



Yosemite California
July 6th
1941

Dear Beaumont,

Help, I need some letterheads and envelopes! I get some inquiries and am sending around the announcements, etc. A letter on Departmental business does not look so good on my personal stationery. I intended to ask for them in my last letter.

Nothing much new; have been corresponding with the local art editors of the Western papers and urging them to give the competition a boost. *get some encouragement*

It was a mere 102 by the darkroom door today, and I am weary. I got a perfectly beautiful negative of trees at Tuolumne Meadows - mm trees, sky, peaks, clouds, afternoon light, mm. In taking it out of the water (it was an 8 x 10) it fell out of the holder to the floor; I leaped to catch it, slipped off the raised step in front of the tanks, landed on the film, slipped on it, landed on my behind with the other films miraculously retained in my left hand and intact, all of us slid and crumpled up in the corner - the film is not doing very well, thank you - completely ruined and I feel as if I had been riding to hounds!!! It was a Good negative, too. **damn!!!**

Hope you had a swell time with Norman at Woods Hole. And with Dave at Chatham. Wish you all could have been out here with me at Mono Lake and Tioga Pass. As soon as I get a decent print of it I will send you something I got of Tioga Lake with the ice breaking up on it and snow peaks in the distance. I am going to take the kids on some camping trips and make pictures, by Gawd!!!

O yes, I lost my Weston Master Meter today. - \$\$\$_a'()('s_\$\$** Was working with the 12 foot tripod, standing on the drop-back of the wagon, and left the gd meter on the top of the car. Have you ever seen a Weston meter run over by a Studebaker?? that was the car following. Think I will fix myself a COLD drink. greetings to you and Nancy

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VIRGINIA AND ANSEL ADAMS

Operating BEST'S STUDIO Incorporated

Yosemite National Park

California

April 24, 1941

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

April 29, 1941

Dear Virginia:

Thank you for sending me a copy of your letter to Tom Maloney. I think your idea is an excellent one and I hope that Tom will want to use the story. I did not have you especially in mind when I complained in my review of Barrett and Wykoff's book, but I am sure that the majority of amateur photographers want practical and not idealistic darkroom plans. The whole book seemed to me a puffed up architect's pipe dream and I thought the best way to criticize it was by gentle sarcasm.

We are enjoying Ansel's company. I think he is getting a great deal from the trip and we are working together in a stimulating and constructive way. I am afraid that Nancy and I will not be able to get out West this summer but we have not given up all hopes. It would be grand to see you and the children again.

With all best wishes,

Cordially,

BN:LB

1. a woman's part-time professional darkroom, built as an integral part of her home.
2. a commercial photo-finishing plant using new-type machines, photo-chemicals and photographic stock.
3. a doctor's laboratory with X-ray equipment.
4. A professional photographer's personal darkroom, equipped especially for photo prints and film prints.
5. a small report photo-finishing business, planned for special attention to quality work.
6. a scientific laboratory in a factory.

We also offer plans in preparation for complete installations in trailers, workrooms, and schools.

Are you interested?

Sincerely yours,

Virginia Snow

*Dear Virginia - I'd you would you
would just let me put my thoughts
in the other way around - I think
we'd be
at the Museum of Modern Art
I'd get some interesting material that it would be fine to put*

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VIRGINIA AND ANSEL ADAMS

Operating BEST'S STUDIO *Incorporated*

Yosemite National Park

California

April 24, 1941

Mr. Tom Maloney
U. S. Camera Magazine
122 East 42nd Street
New York City, N. Y.

Dear Mr. Maloney:

I have just read Beaumont Newhall's review of the new book, "How to Build and Equip a Modern Darkroom", by Nestor Barrett and Ralph Wyckoff, in which he says, "We are disappointed that not one photograph of an actual installation is included".

This is so "to the point" following a conversation last week with the architect Eldridge T. Spencer who has built various types of practical working darkrooms for his clients, that I think you might like to have an article on functioning darkrooms for professionals and amateurs. With Ansel Adams as technical consultant, the following darkrooms have been designed and constructed by Mr. Spencer, and we are prepared to offer you photographs, plans, and observations on the following:

1. A woman's part-time professional darkroom, built as an integral part of her home.
2. A commercial photo-finishing plant doing resort business, publicity, and photographic stock.
3. A doctor's laboratory with X-ray equipment.
4. A professional photographer's personal darkroom, equipped especially for photo murals and fine prints.
5. A small resort photo-finishing darkroom, planned for special attention to quality work.
6. A scientific laboratory in a factory.

We also offer plans in preparation for darkroom installations in ^a trailers, bathrooms, and closets.

Are you interested?

Sincerely yours,

Virginia Adams

Dear Beaumont - Did you word your review just to fit my thoughts? or the other way around? I think

va/on
cc Mr. Beaumont Newhall
we've got some interesting material & that it would be fine to publish it.

We're all working on the Newhalls in the West - affectionately! Virginia

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TELEPHONE
DISTRICT 3330

CABLE ADDRESS
NATGEOB SOC. WASHINGTON

National Geographic Magazine
WASHINGTON, D. C.

FRANKLIN L. FISHER
CHIEF OF ILLUSTRATIONS DIVISION

May 19, 1941

*Names transferred
to bot for
JLF
6/16/41*

Mr. Ansel Adams,
The Museum of Modern Art,
11 West 53rd Street,
New York City

Answered

-Dear Mr. Adams:-

It is a matter of regret that I was not available when you and Mr. Newhall paid us a visit last week.

Dr. La Gorce turned over to me your letter of May 15 and in response to your request I have pleasure in giving you the following list of our staff photographers with their home addresses:

Edwin L. Wisherd, 4704 Warren Street, N.W.
Richard H. Stewart, 9 Woodmoor Drive, Silver Springs, Md.
B. Anthony Stewart, 5524 Conduit Road, N.W.
Willard R. Culver, 3906 Huntington Street, N.W.,
J. Baylor Roberts, 700 South 24th Street,
Arlington, Virginia.
Harrison Howell Walker, 1916 R Street, N.W.
W. Robert Moore, 3210 45th Street, N.W.
Maynard Owen Williams, 6720 Meadow Lane,
Chevy Chase, Maryland
Luis Marden, 2113 Key Boulevard, Apt. 977
Arlington, Virginia.

I have assumed that you do not want the names of those whose work is confined to the Laboratory, therefore, the ones I am giving you are all field men. The last four mentioned are writer-photographers who cover writing assignments and illustrate their own articles.

With appreciation of your interest, I am

Yours truly,

Franklin L. Fisher

F:H

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Newhall	II.2

Charge to the account of

MUSEUM OF MODERN ART

\$

CLASS OF SERVICE DESIRED		CABLE	
DOMESTIC	TELEGRAM	ORDINARY	URGENT
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Patrons should check class of service desired, otherwise the message will be transmitted as a telegram or ordinary cablegram.

WESTERN UNION

1206-B

R. B. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

CHECK
ACCOUNTING INFORMATION
TIME FILED

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

JUNE 9, 1941.

**CHARLES ADAMS
ART CENTER SCHOOL
LOS ANGELES CALIFORNIA**

**MUST KNOW AT ONCE YOUR DECISION ON SHOWING MUSEUM PHOTOGRAPHIC
EXHIBITION NOW IN SAN FRANCISCO**

**BEAUMONT NEWHALL
MUSEUM OF MODERN ART**

have to raise the remaining \$3000 outside of trustees. I will let you know specifically what has happened with the budget as soon as I have had an opportunity to sit down and discuss it thoroughly with Dave after the executive committee meeting on Wednesday.

Hope the Streamliner was on schedule, and thank you for your black and red note. You did a fine piece of work in Chicago.

As ever,

BH:CH

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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June 10, 1941

May 20, 1941.

Mr. Ansel Adams
Yosemite National Park
California

Dear Ansel:

I am enclosing a mimeographed copy of the final manuscript for the announcement complete except for the form of entry blank. This incorporates the suggestions made by our lawyers and the experience which Eliot Hoyes has had in running competitions. We feel that it covers the points clearly and well. Dave suggested that Jim Soby be added to the jury and he was delighted to be asked. If we are fortunate in having Stieglitz take part in the selection we will announce him as chairman of the jury. Copies of this have been sent to the photographic monthlies. I have heard indirectly from U. S. Camera that the announcement was greeted with enthusiasm and they wish to print the rules and regulations in the July issue.

The actual folder is now in the press. It is an interesting design which I think will be entirely satisfactory. I will rush you a bunch of them as soon as they are ready. In the meanwhile I am sending you under separate cover by ordinary mail a bunch of mimeographed copies.

Thank you for your long letter about the Lakeside Press proposition. I hope that we can swing the limited edition but I am frankly doubtful if we can sell four hundred books costing as much as \$25 apiece. Dave and I are going to discuss the matter together with care tomorrow.

Just this minute a wire arrived from Kittridge, saying "Stieglitz photograph of hands received and wishing information on size, which will of course be the same as the original and I am wiring this information to Kittridge.

Dave spent all of Sunday with Dick Abbott going over the budget. He was able to get \$3000 for the competition, but it seems that we shall probably have to raise the remaining \$3000 outside of trustees. I will let you know specifically what has happened with the budget as soon as I have had an opportunity to sit down and discuss it thoroughly with Dave after the executive committee meeting on Wednesday.

Hope the Streamliner was on schedule, and thank you for your black and red note. You did a fine piece of work in Chicago.

As ever,

BN:CH

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AGFA ANSCO

PHOTOGRAPHIC MATERIALS SINCE 1839

A DIVISION OF GENERAL ELECTRIC A FILM CORPORATION



BINGHAMTON, NEW YORK

October 22

1940

May 28, 1941.

Mr. Ansel Adams
The Museum of Modern Art
West 53rd Street
New York, New York

Dear Ansel:

I am enclosing two letters which I thought it best to open. I am sure you will be as glad as I to know that the San Francisco show arrived safely and on time. I shall look forward to your comments on its installation.

Things are moving along with the American Photography competition. Alfred thinks that Nancy's announcement is fine, and yesterday we read it to Stieglitz, whose reaction was, "if I were active in photography this would make me stop to think about what I could do to participate." Monroe is now going over the text material and McKnight Kauffer will make the folder if his health allows. He has been in the hospital for the last week or so but expects to be released today or tomorrow.

Thanks for your card. Wow indeed.

Yours,

We hope that these data will assist you in your work. Please be sure to call upon us again if you should need any additional information.

Very cordially yours,

AGFA ANSCO

Lloyd E. Varcoe

Mr. Ansel Adams
Daniel Boone Hotel
Charleston, W. Va.

LEV:ufk

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AGFA ANSCO

PHOTOGRAPHIC MATERIALS SINCE 1842

A DIVISION OF GENERAL ANILINE & FILM CORPORATION



BINGHAMTON, NEW YORK

October 22
1 9 4 0

Mr. Ansel Adams
The Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. Adams:

We have been informed by Mr. James Forrestal, our general sales manager, that in your new connection with the Museum of Modern Art you are desirous of obtaining all possible technical data on Agfa products for your general library files. It is a pleasure indeed to comply with your request.

Under separate cover we are sending a comprehensive assortment of our trade literature. In this assortment we have included non-technical as well as technical information on our products among which are reprints of articles dealing with various aspects of photography.

We hope that these data will assist you in your work. Please be sure to call upon us again if you should need any additional information.

Very cordially yours,

A G F A A N S C O

Lloyd E. Varden, A.R.P.S.
Product Information Department

LEV:vf-k

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AGFA ANSCO

PHOTOGRAPHIC MATERIALS SINCE 1842

A DIVISION OF GENERAL ANILINE & FILM CORPORATION



BINGHAMTON, NEW YORK

October 21, 1940

Mr. Ansel Adams
The Museum of Modern Art
11 West 53rd Street
New York City

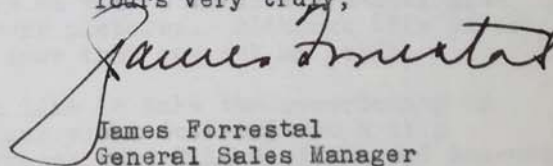
Dear Mr. Adams:

In Dr. Schwarz's absence, your letter of October 15 addressed to him has been forwarded to me. We will be pleased to discuss with you the program of your new department on photography, and will be glad of an opportunity to cooperate with you in building up your files.

I am asking Mr. Lloyd Varden, A.R.P.S., of our Product Information Department to communicate with you direct, and I am sure you will find him very glad to supply you with the information you desire.

I would be very much interested in seeing the library after you have had a chance to get started.

Yours very truly,


James Forrestal
General Sales Manager

JF:BK

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AGFA ANSCO

PHOTOGRAPHIC MATERIALS SINCE 1842
A DIVISION OF GENERAL ANILINE & FILM CORPORATION



BINGHAMTON, NEW YORK

November
Fourth
1940

Mr. Ansel Adams, Vice Chairman
Committee of Photographic Dept.
THE MUSEUM OF MODERN ART
11 West 53rd Street
New York, New York

Dear Mr. Adams:

We have read your letter of October 25th with much interest. Your feeling regarding the use of Agfa formula #120 complies with mine in all respects. I also have found it quite difficult to describe in a satisfactory manner the total effect that can be expected by use of the developer. I made an effort to do this in the October issue of PHOTO TECHNIQUE, which you have perhaps already read.

The reprint "Sensitivity Tests With An Ultra-Speed Negative Film" was a paper prepared for presentation before the Society of Motion Picture Engineers. It is rather to be expected that a paper prepared for this body would not be readily understandable by a more practical group of workers.

You will find in the publication that we have just prepared for our Graphic Sales Division that we have attempted a new approach in explaining technical matters even to people fairly well versed in their subject. We have made wide use of diagrams in an effort to create mental pictures in addition to word pictures. Although this is not very well stated I am sure that you get my point.

At this time we should like to take the opportunity of inviting you to visit our plant for no doubt a trip through the Base Department, the Film Division and Research Laboratories would be of much assistance to you in your teaching activities. We can arrange for these trips at almost anytime providing you give us a week or ten days advanced notice of your coming.

Very cordially yours,

AGFA ANSCO

Lloyd E. Varden
Lloyd E. Varden, A.R.P.S.

Product Information Department

LEV:jw

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WALLACE KIRKLAND SUGGESTS:

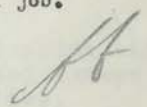
ARTHUR MURRAY

(Clarence White School teacher)

Dear Beaumont

for Brazil job.

Dave
exhibit of
need for im



1.

Steichen,
Strand
Weston
Lange
Steiner
Hagel
Elisofon

and others

to suggest possible names. While we will make the final selections, this procedure will stimulate cooperative interest and engender good will.

Invitations should be sent out by June 1st.

2. We suggest submission date - July 1st or 15th
3. Schedule exhibit for early in October - a six-week exhibit.
4. Plan immediately on subsequent circulation of exhibit, and investigate possibilities of the proposed publication

This implies fast action, but I see no reason why it cannot be worked out. We suggest that you discuss the date of the exhibition right away with Bafr and Wheeler, and request the equivalent of three galleries which should be ample for the display of 100 photographs. I am sure you will agree that this is very important, as we cannot make any definite working schedule until we determine the actual date of the exhibit.

Dave and I feel we should have about three months time between the submission date and the opening of the exhibit; this will assure us time to make proper selections, request and receive better prints from otherwise acceptable photographs if necessary, and do a good job of installation and publicity.

Its a 100% idea and requires a 100% realization.

cordial greetings to you and Nancy from us both

Beautiful country; having a swell time!!!



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ANSEL ADAMS

Farmington, April 27
1941

Dear Beaumont,

Dave feels most enthusiastic about the proposed exhibit of "American Photographs", and agrees that the need for immediate action is imperative.

1. Make it an Invitational competition, but flexible so as not to miss any important work.
 - A. Appoint a Committee of Photographers such as - Stieglitz,
Steichen,
Strand
Weston
Lange
Steiner
Hagel
Elisofon
and othersto suggest possible names. While we will make the final selections, this procedure will stimulate cooperative interest and engender good will. Invitations should be sent out by June 1st.
2. We suggest submission date - July 1st or 15th
3. Schedule exhibit for early in October - a six-week exhibit.
4. Plan immediately on subsequent circulation of exhibit, and investigate possibilities of the proposed publication

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Its a 100% idea and requires a 100% realization.

cordial greetings to you and Nancy from us both

Beautiful country; having a swell time!!



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ANSEL ADAMS

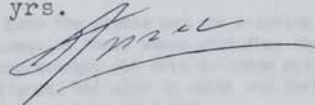
Dear Beaumont,

Everything is very much OK all 'round.

Have made some decent pictures already! Swell kind of country - everything coming out and rural landscapes look like Stieglitz prints!! Swell Dogwood. Blue Ridge Mountains not bad, not bad..

Still taste that delicious steak - I mean I remember it with rare pleasure!!

yrs.



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ANSEL ADAMS

PHOTOGRAPHY

Yosemite National Park
California
April 28th
1938

Dear Mr. Newhall,

Thanks for your letter of April 20th. The ideas I suggested were merely "thinking out loud" and I am glad you took them as you did - for what they were - and not as any indication on my part that I was trying to impose a definite opinion on your project. I was a bit worried after I mailed you the letter that you might feel that I was getting too definite from a professional photographic point of view.

About reproductions; yes, we have had some work done by the Meriden Company. They are excellent people to deal with, and they did some very good work within the limitations of the process.

However, to be frank with you, the only process which can truly convey the qualities of photography - brilliance, texture, detail, and surface (of a clean smooth print) is Half-tone. The Lakeside Press is the only firm I know of that has done satisfying work in this regard. Some of the plates submitted from my own work are astonishing in accuracy throughout. Believe it or not, I have fooled engravers as to which was the original and the reproduction when the two were displayed under glass, or at least, so that they were not held in the hand. (The photographic paper is heavier and would give it away".)

Of course, both the plates and the printing thereof are of equal importance. The Lakeside Press makes what they call "vita-print" prints from the engravings; not only do these prints match the original in tone and brilliance, but also in color and surface. They are remarkable. I will send you some as soon as I can.

The prices are quite reasonable. Confidentially, I will quote you a typical price:

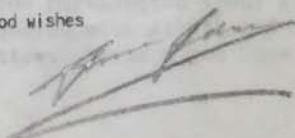
Plate about 7 x 9 inches and 1000 impressions, about \$50.00

additional copies about \$30.00 per thousand

I imagine that 12 plates, 3000 of each would total around 1200 -1500 dollars. In other words, an edition of 3000 books of 12 reproductions each would cost (apart from the book itself), about 50¢ per copy. I think you could do a monograph in 3000 copies for under \$1.00 per copy (at the outside)

I will be glad to help you in any way I can in this regard, for I am deeply interested in good reproductions.

with good wishes



address: R. T. Anderson,
Lakeside Press,
R.R. Donnelley and Sons Co.
350 East 22nd Street, Chicago, Ill (Mention me)

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ANSEL ADAMS

Box 455
Yosemite National Park
California

March 20, 1941

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

Dear Beaumont:

I guess I'm in the dog-house! I had merely taken too much for granted, and I had more or less construed from Dave's letters that a trip east would not be practical at this time. Now I receive a letter from Dave in which I am expected on April 5. Help!! This mix-up is chiefly my fault, but it is also partially due to the lack of early confirmation of the trip, and that the very sour weather we have had here in California has thoroughly mixed up my photographic schedules.

However, I have hastily written Dave somewhat as follows - I can leave San Francisco on the 11th of April and spend four solid weeks in New York, leaving there on May 13th, which will bring me back to Yosemite in time for important May photographs. This is a perfectly safe schedule for me, as the season here is somewhat late, and I will be able to execute a large order for new Yosemite pictures between the 15th of May and the 15th of June. So, unless I hear to the contrary, that will be the schedule I will follow.

I mentioned to Dave that I felt that perhaps my ^{chief} value to the department would be to do a lot of pepping-up of photographic interest by informal lectures, discussions and teaching. Accordingly, whatever you arrange for me during this time will be entirely in order. I like the idea of staying at the Gotham, and I suggested to Dave that I could conduct a Forum with day and evening meetings in the Gotham, and field trips to Princeton or elsewhere in the country over the weekends. If the department wishes its name attached to these, it will be perfectly in order. ~~However,~~ you may feel that a more subtle, personal approach is ^{more} advisable. I have heard nothing from Northampton about a forum there, which was lightly discussed with Abbott and Kennedy, and which Dave mentioned in his letter. Perhaps you know something of it.

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Mr. Beaumont Newhall

Page 2

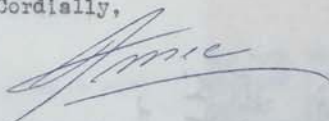
March 20, 1941

ANSEL ADAMS

If you and Dave decide upon my trip as above, I will be able to give that postponed lecture at the Miniature Camera Club, and may also be able to leave a day earlier and give the talk in Detroit *on the way home.* (rv.)

Being more or less a one-man band out here, things get ahead of me to a distressing degree. Be assured of my very strong continued interest, and my willingness to make every possible arrangement to carry out the idea.

Cordially,



AA:rt

*Mr. Adams
Mr. Adams
Mr. Adams
Mr. Adams*

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EN ROUTE
THE GENERAL
PENNSYLVANIA RAILROAD

Friday

Dear Newhalls:

It was a wrench to pull away yesterday, but such is life and schedule!! However, we will see each other very soon. Wish I could tell you how swell you both were to me - the trip might have been fairly lonesome without such a grand personal relationship. I want you to know how much it meant to me.

Will write a long letter soon - this is just a nasty note to you and the two black devils at home; I shall miss the cooking of one especially. It was the only affair I had in New York!!

The only things I have forgotten to do, and which Miss Buckwaffer can manage easily are:--

1. Tell Mr. Woolf, Mr. ^{Lee} Martin's lady friend, and the others who went on the Hoboken junket that I deeply regret not seeing them before I left, but that pressure of time and work prevented it.
2. When the folder paper comes from Emery, she can fold the sheets (the 14 x 18 size) and put the collection in them as per your direction.
3. She can tell the Celomat people to go jump in the East

department.

Dave is very excited and we plan to have the selection made by the committee so if you could be thinking about the matter and make up a list of what you consider the ten most significant photographs, we would have something to discuss on your arrival.

I am going next week to Rochester to work on the Cromer collection.

Until Easter Monday,

Yours, as ever,

1941

and to know that the aged a room for you for el. The price will be non-Plaza room. Kr. Kunz suggest that you look getting into New York in to having you for

well set. One of your ightly dogearred in from the mount. So I before we put them f things together with dy in the collection.

together the exhibitions ting upon the suggestions the fall, and he is tography with an insert hs to be chosen by the

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-2-

River for letting us down and then presenting a bill.

3. She can send me the toning formula which will come from Walter Clark, and also the formula from the DuPont people on Alkinol B

I will write Weil and some of the others. Please send me all suggestions of stones left unturned.

You will hear from me often - perhaps too much so!! But

I shall continue to make photographs!

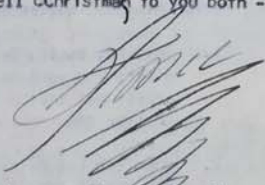
Send me Membership material - 25 to Yosemite, and
25 to San Francisco

Send Bulletin No.1 ----- 100 to Yosemite
the rest to San Francisco

I will be in Yosemite Monday night through the week until after New Year's. Then in San Francisco.

Will you tell the Morgans I missed seeing them again, but that I shall work immediately on the articles.

greetings and a swell Christmas to you both --



IMPORTANT: May I suggest that you or Mr. Barr write a personal letter of invitation to Stieglitz? You will remember his reaction to Maloney's letter to my party- it was just a form note.

PS

Suggest you send Al Young of Camera Craft some of the Bulletins; with a letter asking him to distribute them where they will do the most good. Also to the California Camera Club, the California School of Fine Arts, and Mills College.

Send one to Newton Drury, Director,
National Park Service
Washington.

better for you to do this one.

I will send many, of course, from both Y. and S.F. and place bunches around town.

What about mailing envelopes for them?

I suggested to Wheeler that the lunch for Agha be charged to the Dept. of Photography. We must follow that up. I will also get into communication with the Lakeside Press

enough for the moment; we are entering Chicago.

aa

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April 3, 1941

Mr. Ansel Adams
Yosemite National Park
California

Dear Ansel:

I was very glad indeed to have your long letter and to know that the arrangements here are satisfactory. I have engaged a room for you for one month beginning April 14, at the Gotham Hotel. The price will be \$90, which I believe was the cost of your Bargison-Plaza room. Mr. Kunz is the manager and is very agreeable. I would suggest that you look him up when you arrive. You will probably be getting into New York in the morning and Nancy and I are looking forward to having you for breakfast.

The Surf Sequence arrived and I think it is a swell set. One of your most important pieces of work, the mask, was slightly dogearred in transit and one of the prints is coming loose from the mount. So I think it would be best to wait until you arrive before we put them under glass. Edward has sent on a fine group of things together with some new prints to replace earlier prints already in the collection.

It will be swell to see you and we can discuss together the exhibitions for next year. I forgot to say that Agha is acting upon the suggestions we made to him at that luncheon with Wheeler in the fall, and he is planning to have an entire issue devoted to photography with an insert of Ductone reproductions of ten great photographs to be chosen by the department.

Dave is very excited and we plan to have the selection made by the committee so if you could be thinking about the matter and make up a list of what you consider the ten most significant photographs, we would have something to discuss on your arrival.

I am going next week to Rochester to work on the Cromer collection.

Until Easter Monday.

Yours, as ever,

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January 23, 1941

Dr. Jean Strick
Director of Smith College
Northampton, Mass.

November 14, 1940

Mr. Ansel Adams
131 - 24th Avenue
San Francisco
California

I have a hasty reply to your good letter of November 12th. I would be pleased to come to Northampton and will probably be able to give full particulars shortly after December 1st. Following your request, I sent a copy of the Bulletin to Newton Drury and received the enclosed cordial reply. I shall try to accompany you to Northampton. Please let me know your reactions. The dates could be either the 17th, 18th, or 19th.

More later.

Yours sincerely,

With my kind regards to your family.

Cordially yours,

BN:CH

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A

Mr. Jere Abbott
Director of Smith College
Northampton, Mass.

November 14, 1940

Dear Mr. Abbott:

Just a hasty reply to your good letter of November 13th. I would be pleased to come to Northampton and will probably arrange for it on my way West as you suggest. I will be able to give full particulars shortly after December 2nd on my return to New York. In fact I may make a circuit trip through Connecticut, Boston, Northampton, and on to California. I hope Mr. Newhall may be able to accompany me as far as Northampton. Please let me know your reactions. The dates would be either the 17th, 18th, or 19th.

With my kind regards to Clarence Kennedy.

Cordially yours,

P.S. An enclosing the first release on the Department of Post-
grads which I am sure you will be interested in.

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Mr. Jere Abbott
Smith College
Northampton, Mass.

December 3, 1940

Dear Mr. Abbott:

On my return from a ten-day trip I find your letter awaiting me. My plans now is to leave New York late Sunday night, arriving in Northampton Monday the 16th. I can give the lectures that afternoon or evening. I plan to stay with the Kennedys and will probably move on West Tuesday. If anything is wrong with this setup please let me know immediately. It would be impossible for me to come earlier and I should not postpone it even as much as another day as my schedule is very tight.

Cordial good wishes; I am looking forward to meeting you.

P.S. Am enclosing the first release on the Department of Photography which I am sure you will be interested in.

AA:LB

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Mr. Edward A. Adams
Mr. Edward A. Adams
Director of Art Center School
2544 West 7th Street
Los Angeles, California

May 23, 1941

Dear Tink:

At last the circulating show is under way. It was suddenly decided I checked with Fortune immediately and they assured me that the covers were being returned promptly with an explanatory letter. I had spoken to them about the covers when I first arrived and they assured me that they would write you - too much to do, I guess. The exhibition of Photographs from the Permanent Collection is now on display in San Francisco. If you want this show, and I sure you will want it, will you let us know right away so that we can arrange matters with the circulating exhibitions department and instruct the San Francisco Museum to forward the photographs on to you. If you do not want them, you might be able to arrange something with the Los Angeles museum. The third showing will be in Chicago about six weeks after the San Francisco show closes, and it would be too bad not to take advantage of having this beautiful collection of photographs while it is in the West. How are things going and what is new?

Cordially,

As ever,

Jessie Adams

AA:LB

AA:LB

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October 25, 1940

Mr. Edward A. Adams
Director of Art Center School
2544 West 7th Street
Los Angeles, California

May 5, 1941

Dear Eink:

At last the circulating show is under way. It was suddenly decided to make up an exhibit which will contain most of the prints from the Sixty Photographs show plus certain others which will satisfactorily round out the idea. The title of this show will be "Photographs from the Department of Photography of the Museum of Modern Art" - everything in the exhibit will actually be from the collection - no loans. This exhibit is to open in San Francisco on May the twenty-second and I am not sure if it will run three or four weeks, but in any event I am sure that you can have it for a month and perhaps more - from about the twenty-third of June. Accurate confirmation of these dates will follow shortly. All of the photographs will come mounted under glass with frames and passe partout so that they will be ready to install immediately upon arrival.

I am sorry not to have written you sooner but up to this time I did not have anything definite to offer. The Museum has been in the usual turmoil over the Indian show and the department has been occupied with an interesting and expanding program.

With cordial good wishes,

As ever,

Ansel Adams

Ansel Adams

AA:LB

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October 25, 1940

Mr. Bertram Alanson
Kohl Building
San Francisco, Cal.

Dear Mr. Alanson:

This is just a note to send you greetings
and to convey the warm remembrances of Dr. Genthe and Tom
Maloney. I will be in New York until the middle of Decem-
ber and am quite active at this museum in the study of cer-
tain photographic projects.

Kindest regards to Mrs. Alanson and yourself.

Sincerely,

Ansel Adams

AA/cm

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Mr. P. Douglas Anderson
Instructor in Photography Club
University of California, Cal.
Extension Division
Berkeley, Cal.

December 3, 1940
December 2, 1940

Dear Virginia:

Dear P. Douglas: I regret that I shall not be on hand for the meeting but I will get to work on the Coast before December 15. I enclose a release which I think will interest you and which you probably will like to post somewhere on a University bulletin board. See you sometime after Christmas. I propose it be posted in the club office if you have room.

Cordially,
Cordially,

AA:LB

enclosure

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F.

Mr. Stephen G. Clark
Museum of Modern Art
New York, New York

December 2, 1940

Miss Virginia Ferguson
Assistant Secretary of Sierra Club
Mills Tower, San Francisco, Cal.

December 3, 1940

Dear Virginia:

Thank you for your good letter of November 29. I am pleased and honored by the appointment as Vice-chairman of the Photograph Committee of the Museum of Modern Art. My profound regrets that I shall not be on hand for the meeting but I will not be back on the Coast before December 20th.

The enclosed release will indicate what I am doing and I propose it be posted in the club office if you have room.

Cordially,

AA:LB

AA:LB

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F.

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Assistant Secretary of Sierra Club
Mills Tower, San Francisco, Cal.

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Cordially,

AA:LB

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C

FRANK ADAMS

January 4th, 1940
Tulane National
Park
California

Mr. Stephen C. Clark
Museum of Modern Art
New York, New York

December 2, 1940

By dear Mr. Clark:

Thank you for your good letter of November 18th. I am pleased and honored by the appointment as Vice-chairman of the Photography Committee of the Museum of Modern Art, and I am happy to informally report that things are moving along very well indeed.

Cordially,

AA:LB

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ANSEL ADAMS

-2-

hit a real "high" in the future. Photography, to my knowledge, has never had anyone such as you to evaluate and correlate; you have the taste, the knowledge, and the sensitivity, and I know Stieglitz has confidence in you. It looks to me as if you were the elected man to carry on from Stieglitz. More power to you!!

Will write a lot of details in the immediate future, but just now want to express my very great pleasure at the outcome of the work at the Museum. We are on our way!! But please - save a little time to make some photographs for yourself! You have something there!

I have to go to Los Angeles Monday ^{after} for some more Fortune photography. Will probably stop off at Edward's on the way home to S.F. If any important messages must come through to me up to Thursday morning, please send them to me c/o FORTUNE 415 1/2 North Beverly Drive, Beverly Hills, California.

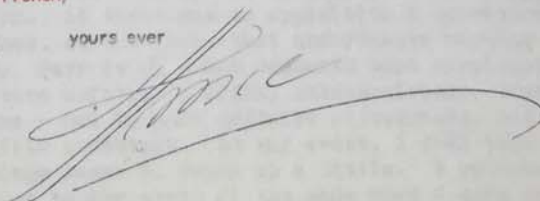
Please send a bunch of Bulletins up here to Yosemite for my personal distribution, and another and larger bunch to San Francisco. There are many people who should know about it right away!!

The exhibit is scheduled for May 22nd in San Francisco. It would be nice if it would open about March 1st in Chicago. Do you think Miss Courter should get right after the Chicago showing? I can put it up there on my way east; and in San Francisco on my ~~return~~ return. Also there is Dayton - could that be in April? Anyway - more details in more formal manner later. Also I will answer details of your letter to a greater extent soon.

Affectionate greetings to you and Nancy and the famille des chats

(excuse my French)

yours ever



Steiner's criticism is O.K. - but only if we stress the Historical phases. I think we should always "sum up" progress by checking back, as it were, to the accomplishment of the past. His criticism is dangerous only in that it implies we are to be concerned over-much with the past. His type and Maloney's type seem to desire that all agencies produce the same thing, and keep to the same level. Its a strange way of thinking!!

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ANSEL ADAMS

Yosemite National Park
California
January 24,
1941

Dear Besumont:

Thanks very much indeed for the letter and the print. I have been receiving extraordinary letters from Stieglitz and Dave - and your swell one of several weeks ago. It has been a funny kind of time - 3000 miles away and a variety of reports, hints, suggestions, and images came piling in; the total did not make sense. The show was good - the show was bad - the show was perplexing - the show was beautiful - BUT. Simply could not put two and two together! Got worried as Hell!! Did a lot of figuring on what the true picture was. Letters from you and Dave clear things up a litte. But I think I know what happened; simply this - show as put up not as originally planned in content, presentation and mood. Basic cause for this is failure to stick to a program. Typical of institutions. Result is a certain incoherence, which would explain feeling of perplexity and misunderstanding. Of course I have seen none of the press clippings. I might as well be perfectly frank and say I have really no right to issue opinions without sufficient material on hand to justify them. What I do know about the show troubles me - not the quality of the photographs presented (I am convinced it is a magnificent group) - but the total mood which obtains from the presentation, announcement, and subsequent events.

As I wrote Dave, you and I were perhaps too courteous to each other to be sufficiently definite. I waited for you - you waited for me. I finally took a certain initiative and started planning the show. As is my wont - for good or evil - I cannot help but think of things in lumps. I thought of the show in a lump - saw the pictures on the wall in groups, felt a certain logic of sequence - this preliminary logic punctuated by a few inevitable photographs. The varying planes of the panels were all a part of this conception, the light behind the suspended prints was also a rather important element. And so on, I admit, it was a very personal conception. As there was no opposition I considered the idea accepted. Then, at the last, that unfortunste meeting with O'Keefe and Barr. Barr is OK - his comments were constructive and fair. O'Keefe's were unfair. I think, subconsciously, that her opinion affected us - not to make definite adjustments, but caused us to become a little uncertain. At any event, I feel that from that point on, things began to crack up a little. I remember my very strong reaction to the state of the show when I came back

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ANSEL ADAMS

from Northampton; it seemed emasculated. Something had happened. We had been thinking of photography in terms of its esthetic scope; this selection appeared related more to the research desk and the Museum sanctums than to the bright outdoors, where, so help me Gawd, I think the camera works best. I put up a bit of a roar, and certain things were put back. I was reasonably satisfied with the compromise, but I knew it was only a compromise, and I felt something had gone out of the show as a whole. I objectively dismissed this feeling as a purely personal reaction. Please understand I am not criticising you; I feel that you are on a certain definite Spot - that you sensed a certain reaction to the group of pictures shown to Barr and O'Keefe that night - that you combined this reaction with the policy of the Museum as a whole (which you should, being a representative of it) and you did your best to relate this exhibit to it. It just happened that you became definite at that point, and I had become definite about three weeks before. Add to this situation the "organization tempo" of the Museum, and I can see just what happened. In other words, the program was a bit foggy, and the final result seems to be a bit foggy too.

One of the major regrets I have about the photographic exhibit at San Francisco Fair was that the presentation was inadequate. We had \$1000 and limited time. We put up the equivalent of over thirty galleries - most of it damn good photography. I used to weep when I thought "what could be done". The only thing I can say is that we had a program - and we stuck to it about 95%. It would have been an awful mess had we "drifted". Only one show was late - only two shows were disappointingly inferior. Perhaps its luck. Anyway, I would rather fail gloriously carrying out a program, than fail ordinarily with a compromised program. We have learned a lot, anyway. Please do not think me captious if I list the deviations from the original program: -

1. Content of exhibit not entirely as originally planned.
2. Presentation of exhibit failed to follow original plan as follows:
 - A. Panels were not constructed to present varying planes and tones into the room. Panels apparently painted all one tone of grey. I thought we were to have subtle variations of tone, and to give the walls related values.
 - B. Lights were not lowered from ceiling - (your photograph indicated this - is it true?)
 - C. Lights were not placed to properly illuminate recess.
 - D. Central panel not as originally planned.
 - E. Your print shows titles under the prints - I thought we were to have numbers only for reference.

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ANSEL ADAMS

3. Distribution of Bulletin throughout country did not take place coincidental with opening and announcement of department, except to membership and selected list.

4. Conditions of Circularization (if that's the term!!) not as originally planned. More about this later on.

Now, I certainly do not want to pontificate. I may be entirely wrong. The original plan of the exhibit may have been entirely wrong. I am not passing judgement - I am only trying to find the bugs. What I personally think is wrong is that the Museum routine is such that individual undertakings are ~~in~~ precarious - ~~situations~~; once the Museum as a whole moves in any direction things get done, but things happening without * this general momentum, are liable to be stymied due simply to the inertia of an organization busy as hell, tired just a little bit, and not anxious to undertake more if it can help it.

Perhaps we made the mistake of thinking we could do all the things we planned. On the other hand, now is no time to change the plans about circulating the show. If the Museum knows its business it should have brought up the objections to the panels at the very start. If anybody wants "yellow" walls behind the photographs you might as well count me out immediately. I am thoroughly surfeited with the concessions to the public wherein spectacular effects are put forth as bait to come and see. On the other hand, I do think there is a vast field for experimentation in appropriate and subtle presentation.

In other words, if we have an idea - a message - it is up to us to put it over and not be swayed by individuals and organizations except to listen quietly and note down, and take advantage of ideas - but never to vacillate from an established plan. I have every respect for Dr. Morley, but I also have some very severe criticisms. Many of her important shows in San Francisco have come from MMA - her hanging of local exhibits is more often following conventional modern museum manner ^{of display} rather than being planned around that which is shown. I am all for serious study of presentation of photographs - let it be as experimental as the Devil - but this particular show is too important, too beautiful in its elements to justify any monkey-business. I feel that if the various Museums will not present the show as we want it presented that that is their hard luck. If the Museum of San Francisco determines it must have colored walls, then we can skip San Francisco - or that Museum at least. I am for no compromise at all in this regard. Dave wanted to have this exhibit reflect a little of the quality and quietness of Stieglitz' place; it is on this desire that I worked and thought about the exhibit. Unless Dave changes his program I cannot change mine, and I hope he doesn't.

* I refer to bright color - would like very quiet shades of yellow, blue, green, gray, etc.
More tone than color.

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ANSEL ADAMS

Yip! Yip! Yip! (this is not a formal letter!!!)

As far as Tom is concerned, don't worry. I expected worse. Same goes for Mr. Steichen, although I think it was a swell gesture to invite him to the dinner and to show his prints. Always remember this - I have no desire to intrude any personal feeling in any opinion; if Steichen would come through with a gesture of understanding and assistance I would be delighted. As for Tom, he can't help himself. I am very fond of him, and I know just what is back of it all.

I am greatly amused at the Rabinovich event. It's swell!! I never liked the "esthetic" very much, but I think its inconsequential. I am amazed at how people can stand in front of many of those prints and worry about terms such as "esthetic". I think people see definitions and opinions rather than the expression itself.

Whatever happens in the future I feel that there should be one captain for every event. Dave feels this very strongly. The individual campaign should be worked out, presented to the Committee and to the Museum, changed, modulated, perfected as all see fit. And then handed over to one person, or one group for consummation.

Sorry Courter did not get the letter - can't imagine what happened to it. Anyway, I hope the show will be circulated with a plan. If not, it will take just the same slide in one museum after another.

Tell Baxter thanks a million for the tripod shipment. It arrived OK. I sympathize with you in regard the photographic visitors. Glad the Kodachromes are turning out well.

Please understand that I am profoundly interested in all this business, and that I feel we have a tremendous responsibility on our hands. Also please understand that I have a great affection for you and Nancy, and all such violent discussion as above has nothing to do with the fact that I think you are the one man in this world who can correlate and pull together all that has to be pulled together in photography. But from now on I am going to bellow forth like the Bull greeting Europa!!

Greetings to you and Nancy and the cats**



** How many now, O Lord, now Many??

(Also, is the Museum ever to let go the half-nelson on Evans?)

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En route N.Y.-Detroit

Feb. 2, 1941

Dear Ansel:

Thank you very much for your long letter. I appreciate the spirit in which you wrote it, and only wish that we could be discussing the whole problem together now in front of the fire at the apartment. I had hoped to answer you sooner, but the combination of committee meeting and preparations for getting off for this week of lecturing in Detroit, Toledo and Chicago didn't give me enough time to feel that I could answer as completely as your letter deserves.

It is most unfortunate that, not being in the front line, you cannot hear all the discussion about the exhibition. I do not know specifically what you have heard, beyond my own report, but I am greatly disturbed that you have gained the impression that the show is a failure. That is certainly not the feeling of the great majority of people with whom I have talked, both within and without the museum. Not everybody liked the ^{selection} show, not everybody thought that the installation was successful. These are things to be expected. But with a few exceptions, everybody had respect for the exhibition, and often were quite overwhelmed by the quality of the photographs. Barr, with whom I had a long talk yesterday, thought the show demonstrated excellent taste. He told me that he enjoyed the exhibition very much, and went through it five or six times. His criticism was that the selection omitted a good deal, that perhaps we had been wrong in creating the idea that all of camera esthetic was represented. Stieglitz felt a lack of clarity in the show, but he certainly did not give me the impression that the project was a failure.

In a few days you will receive a copy of a little documentation about the show which I gathered together for the members of the Committee, containing photostats of the important criticism---criticism which was not just a restatement of our press release. The amount of interest taken in the show is, to my mind, quite remarkable. All of the critics speak in very high terms of the selection---even Steiner had to admit that "there is not one bad picture in the lot, and a few are great." If Steiner wants less art, if Scacheri wants more explanation, if Knight wants the word "esthetic" banned, these are all criticisms to which they are entitled. The show made people stop and think and look again and again.

So far as I can gather, the two completely destructive critics are O'Keeffe and Maloney-Steichen. O'Keeffe I cannot but help agreeing with you is unfair. She came to the dinner meeting which Dave gave for the Committee last Wednesday, and I have seldom seen a person less cooperative, less ready to listen to the other person's point of view and more prejudiced. She felt that the exhibition was a great mistake, that it was an insult to photography to begin with a two-weeks show in a lousy little room. The reason for the short time was explained to her. "Who cares when you begin? What if you do have to wait a few years?" She felt that we didn't care about photography, that it all came about too easily, that there was not enough struggling and sweating. But not once did she propose an alternative, not once did she put her finger on a point and say "This picture was bad, why didn't you use that picture?" When appealed to for constructive help, she shrugged her shoulders with "That's up to you." But more of O'Keeffe and the meeting later.

I do not need to review the Steichen-Maloney criticisms, you know them well. Steichen did not come to the meeting, as he couldn't stand committees. O'Keeffe had lunch with him that day, and reported his attitude. "I asked him if he wouldn't like to come to the dinner. He asked who was to be there, I told him. 'No photographers? Don't ask me to be the only representative of photography!'"

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E.N. to A.A. 2

En route Detroit-Toledo
Feb. 4, 1941

Well, I didn't get very far in the letter before we arrived at Detroit. We were taken such good care of there that we hardly had a minute to ourselves! It was a fine experience; the lecture at the Camera Club stimulated much sound discussion, and the meeting practically adjourned to a nearby super-hot-dog stand where the discussion went on until midnight. I hope that tonight's talk at Toledo will be as successful in making the members give a little thought to photography.

But to continue with our own discussion of the exhibition.

I am awfully sorry that you were not in N.Y. to hang the show according to your own visualization. There is no question that the exhibition suffered. Now I do not want to dodge any responsibilities about the presentation. I did the actual work, and I feel satisfied with the result. I feel that it was a good job. There were many reasons why your precise visualization of the exhibition was not realized. And I am not making excuses, I am simply explaining what happened. The light strips could not be moved down because of mechanical limitations---we must not overlook the fact that the show was squeezed into an already tight schedule, and that manpower was at a premium. I think that we realized that the show was squeezed in, that it was an effort to have the exhibition in January instead of in the spring, after the Indian show. But we felt that the time had come, and we were willing to go through with a show which lasted less than two weeks. So the light strips were not dropped. But the ceiling was painted a dark blue, which reduced in a very effective way the feeling of height. The panels were not built out in stages, not thru carelessness, but for a very practical reason. We had not placed the photographs on the panels in our plan. I found myself unable to arrange the pictures on paper, and I was unwilling to experiment with the pictures themselves with such a short space of time in which to make over the panels if the scheme had not worked. As it was the hanging space was quite crowded. The hanging panel in the middle of the room I placed opposite the recess where the suspended prints were hung. It divided the room nicely into comfortable spaces, without giving a closed-in feeling. I felt that it was better placed at right angles than on an oblique axis; this I arrived at after we had tried out the panel in several places. The suspended prints did not have any footlights. We experimented with all kinds of lights, before and behind. For the footlights to make any appreciable change in the feeling of the background I found that they had to be so bright that the photographs appeared too dark. And as the prints were hanging so far from the wall their shadows fell upon the floor and baseboard. We put a few plants in the recess to keep people from walking thru the prints. I thought that the scheme was quite good; people did not seem to be aware of anything "tricky" until they got right up to the section. Then about the labels. Barr felt that it was a mistake to omit them, particularly in a show which demands close inspection. They were very neat labels indeed---if I do say so myself---inconspicuous yet precise. I typed them on gray ~~xxxx~~ paper and drymounted them on cardboard, so that they did not curl and look so temporary as most labels. There were several things about the installation that were my mistake. The hanging pictures were first put up with wire that didn't hang straight; we replaced the wire with fishline. The paint job on the panels was not successful, for the sap of the wood seeped through. But all in all I can't consider the job a failure---and if you had seen the show I hardly think that you would have thought that it failed.

The dinner meeting proved to be a great disappointment. It was a jolly dinner, but all free discussion froze up after dinner with O'Keeffe's barrage of criticism. The important discussion was about the Stieglitz show. She gave us the following impression. The museum is not ready to have a Stieglitz show, it does not show respect for photography. The fact that we opened a department with a two week show is ample evidence of our lack of interest in photography. She thinks that Stieglitz is not at all interested. This, in spite of the fact, as we pointed out to her, that S on several occasions has definitely said yes. But the fact that he says yes, according to O'K means nothing; he must be worked on. And this she is unwilling to do, because she doesn't like what we're doing, she doesn't like the museum.... She proposed a show of the photographers whom S has influenced, has encouraged---from the Photo Secession thru you and Porter. This

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B.N. to A.A. 3

she considers more important than a Stieglitz show. To this suggestion none of us, with the possible exception of Dave, agreed. We feel that S's influence is well known; it has been documented in Camera Work 1888 and America and A.S. But S the artist is shockingly unknown because of the colossal difficulty in getting to see any body of his work. To this I am sure you agree. Nothing happened at the meeting, the discussion got more and more violent, and so we adjourned. A few practical points were brought up, but no conclusion was made, and Dave appointed a number of subcommittees to do practical working-out of plans.

It is frightfully good of you to campaign for Newhall in the West this summer! I am afraid that it really is too late to make any plans this summer---most of the schools have already lined up their talent. However I enclose the pedigree for which you asked. I hardly want to encompass the whole field of art. I would rather take some phase with which I am now working - preferably a critical and historical discussion on photography. I may be able to offer such a course at the Harvard Summer School in 1942---they seem interested. That is the only new thing that I have to offer, and general lecturers on art history are probably pretty frequent on the coast.

When we left NY Saturday there was every sign that Phoenix was about to have kittens. Ethel the cleaning girl is staying in the apartment, and we hope to be able to tell you how many kittens there are on our return.

The Indian exhibition is splendid. You will enjoy it I am sure---a superb job of installation, very exciting and dramatic. We have already taken a large number of photographs of it.

It is good to hear that you and Edward have had some talks together---wish I'd been along! I've had a couple of printing sessions with results that are quite good, and I want to finish up the California Holiday series in contact prints at least. I blew a couple up to just under 8 x 10, and I tried both Amidol and D-72 on Kodabrom. The D-72, to my great surprise, seems to give me better results, being much richer and much blacker.

When are you coming East? Art Siegel, 2748 Taylor, Detroit, who got me to come on for the Miniature Camera Club lecture, would like to have you stop off on your way East for a lecture. If this appeals to you would you be good enough to drop him a line? And the Miniature Camera Club of New York would like to have you talk to them in the spring.

We are now approaching Toledo. Unless I finish up and drop this letter in the mail, it will be delayed another couple of days! More soon, and with every best wish from Nancy and myself,

Yours,

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

VIRGINIA AND ANSEL ADAMS

Operating BEST'S STUDIO *Incorporated*

Yosemite National Park

California

Sunday Feb 9, 1941

Dear Beaumont Newhall -

Ansel is on his way in from San Francisco, and its raining like everything. I hope this turns to snow, but it seems pretty warm out -

Before I pay the M.M.A dues for 1941 - can I get the same reduction for us that Ansel got for our friends the spencers? Could you find out diplomatically? I guess I won't get the Indian Book ties I pay up, & I'm very anxious to have it. The children are studying Indians in school and I made Michael a Navajo shirt, & Anne a "tablet" (the address) & beads of dried pines & painted macaroni. They put on a program at school that would have delighted the Indians, I'm sure. It did us! So there's no way to wangle a visit

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with you people out here? I can't go
traipsing off, and we all would like
to continue our delightful visiting - Michael
and Anne included:

I hear you have cats - we
miss them in a National Park, and
the deer are no substitute -

I must put on a parka -
mail this, to get it out today -

Our love to you both -

Virginia

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Virginia said she had written you asking about a "staff discount" on our dues. I am a bit embarrassed at that, and I wish you would forget about it. I thought the dues had been paid a long time ago!!
 But I have not received the Indian Show book!! And Mrs. Dewey here in Yosemite has!!! Can you mention it to the publ dept? Thanks,,

ANSEL ADAMS

Yosemite National Park, California

February 12th, 1941

Dear Beaumont,

Thanks for the card. You sound as if you were having a grand time. The Chicago meeting sounds interesting. And thanks again for the letter; I will try and make a decent letter in reply in a few days. Am just terribly busy. Have made some swell new prints. Your Christmas present - to you and Nancy - will be coming along in a few days now. Weston has a bad attack of Poison Oak, and I will have to run the Forum next week all by myself. But as there is a small crowd that will not be hard. I still have a couple of articles to get off, and must finish up Dave's prints. I have done very little printing of late, but now have the itch. Got some swell stuff.

Received some peculiarly interesting letters from Dave. He is apparently being "worked on" by several people - including Stieglitz - to try to influence me to "broaden" my scope in photography. More life, more activity, etc. O.K. its a sound criticism in view of what I have been showing around, but it does not exactly hold water if all my work were printed and presented. Stieglitz is quoted as saying that I need a "terrible experience" of some kind to make me see inside of things, etc. I told Dave that was the corniest thing I ever heard him say - its the old Bohemian stuff and I am a bit surprised at him - and then I let loose a bit about what I thought of S. and O.K. in no uncertain terms. I did not depreciate them, because both are great people in their own right and work, but I did bring up the unnecessary difficulties they put in their own and other's paths. I was not very kind to O'Keeffe - I am getting really sore about her ridiculous attitudes - but, of course, I feel very close to Stieglitz, and my remarks on him were very objective.

The important thing for me - as for you and everybody who has something to say - is to speak out and say them as best we may. It would be tragic for us to allow ourselves to be influenced, and its going to be too bad for the DEPT. of PHOT. if we let O'Keeffe founder it. Ah well!! More later.

greetings


me

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s to

in

in

even

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ANSEL ADAMS

Yosemite, California
February 13th
1941

#2

Dear Beaumont,

I am terribly embarrassed but I cannot find the letter I received from the Miniature Camera Club anywhere. It must have been misplaced en route from SF to here.

Will you do me a real favor and tell them I will be most happy to give them a talk in the spring. Explain what happened; I am sure they will understand. I ask you this because I know not who it was that wrote me, or the address thereof, or the dates mentioned (if any).

I will drop Art Siegel a line today. Will be glad to stop off - but still don't know the dates.

It is not surprising at all that you got better results with D 72 than with Amidol - Weston notwithstanding!! I find that happens frequently. ~~size extra~~ (Anne was talking to me - forgive the looks of the stenography) Worst of all, it happens without any apparent reason. One day I will get swell results with Amidol, next day I do not. Equally controlled conditions throughout. Its a mystery. I always get stains on Convira with Amidol here - never in SF. Water tests purer (less alk. and minerals) than SF water.

And today I got a beautiful Goldtone on Brovira! That is not supposed to happen at all! I had two prints - one on Kodabromide and one on Brovira - not being able to tell offhand, I put them both through the solution, and both toned beautifully!! The Irish would say "there is a poke about it!!"

Am anxious to see your prints. More later about your letter. The report was swell. Please remember I feel that the show was very important and very beautiful; that we did the right thing to have it when we did; that I don't worry about the criticisms, but that I am anxious to find all the answers and I suppose that is a tough job! All my comment about the installation was just to find out what the show really looked like - to sense if any of the criticism might have come from the general aspect rather than from the photographs themselves, critical

I do not trust OIK, and I do not want to give her any advantages! more later, yours,
(we got 98 inches of snow at Badger Pass!!) *Ans*

Regarding the criticism that Dave is relaying to you from Stieglitz, without

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February 19 1941

Dear Ansel:

Thanks for your several letters, and for the lovely snow scene. As I wrote Edward today, I am sending you the latest prints in the hopes that they will arrive before he and Charis leave; if not, will you please send them on to him after you have looked them over?

It is good news that you are taking stock of your negatives and printing some of the older ones as well as making new negatives. It must be a difficult job! Thanks for the pictures of the exhibition Photography 1839-1937 in S.F.; these are good for our records.

I think that our views on the exhibition 60 Photographs is pretty much the same. I'm glad that we discussed it in letters; I'm only sorry that you didn't have front line, as it were, experience. My analysis of the whole problem boils down to a criticism of the time factor; there simply was not enough time in which to work the thing out according to our plans, and that was the fault of circumstances. You've probably read Tom's criticism by now--certainly a confused and jumbled piece of writing. He has a poor conception of the museum's work in other fields, and I simply cannot understand his resentment against the formation of a department of photography as contrasted with an all-out photographic museum. There is room for both, and maybe the department will exsists be the cause of the museum which all of us want. How ridiculous to complain that some of the pictures were too modern, when the show was hung in a museum devoted to modern art! There is an embarrassing amount of Newhall in the current issue of USCamera, what with Nancy's swell article (with a bad misprint: one sentence becoming unintelligible through the omission of a phrase), the Parent of Photography and Griffith contributions of mine, and even a libellous portrait!

Regarding the criticism that Dave is relaying to you from Stieglitz, without

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knowing its specific nature, I should be unwilling to comment upon it. I do think, as we have often discussed together, that you have a tendency to stress one phase of your work. Nancy and I will continue to urge you to make good prints of some of your super ikonta ~~am~~ negatives. I think that it is important that you should be recognized for all the various approaches which you have worked in. Certainly I know that S. has the greatest respect for you, and that any ~~unhappy~~ Bohemianism you may feel in his attitude is the result of a dilution of his comments through O'Keeffe and through Dave.

Have had a swell correspondence with Jim Boby about the show and department. ~~His~~ His main point is an excellent one: that it is important to sort our photography, and to explain the various approaches with considerable care. Well Nancy and I are both on juries---she at City Court, I at the Supreme Court. It is an interesting experience, but very time consuming. I haven't been able to do very much at the museum.

We are eagerly looking forward to our Christmas present; it will be one picture which we will not lend to travelling shows! Almost all our good prints we haven't been able to enjoy!

I am returning your check. The Adams' membership in the Museum has been renewed; you should have your Indian book by now. I am only sorry that I didn't think sooner about your membership for which you certainly should not pay.~~for~~

What are your plans? When are you coming East? I shall let the Miniature Camera Club know. Art Siegel's address I suppose you have; if not I'll send it (haven't got it myself in the apartment).

Phoenix produced four kittens while we were on our trip. One died, but the three remaining ones are lively and bright. So when you come the apartment will be seething with cats, almost rivalling the Weston's!

Affectionate greetings to you
both from all,

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February 19 1941

Dear Edward and Charis:

The book arrived. Nancy and I are delighted to have a presentation copy.

Thank you very much indeed. Your inscription expresses our own feelings--- may your hopes come true!

I know that you are anxious to have some word about the South America scheme.

I prepared a careful memorandum of the project for the committee some time ago, and submitted it together with a copy of the book. No action has yet been taken, because the committee is bottlenecked. As it is a government rule to pay only for work done, they have to get a special ruling to make allocations of funds to artists---as all their plans make this prepayment indispensable, they can do nothing at the present time. Barr and Abbott---two of the committee members, as well as Director and Executive Vice President, respectively, of the Museum---approve of my proposal, and so does Wheeler, who is in charge of the publications, both of the Museum and of the Committee. The other committee members are other New York museum people. Do not set your hearts on the project; please remember that it was my idea, and that it may or may not work. Let's hope so!

Nancy is now feeding our Runty--born two weeks ago with two others to Phoenix.

In the litter was a beautiful all-gray kitten. They are still in their box, but it won't be long before they will be squirming all around the apartment!

Edward
Ansel writes that you have come down with Poison Oak. This we are sorry to hear; let's hope that all is well now. Ansel writes frequently. I'm glad

that he's taking stock of his negatives and catching up with his printing.

Of course people living in glass houses.... But really I have made some prints, and just to prove it I'm sending them out to Ansel, hoping that they'll arrive before you leave. If not I'll ask Ansel to send them on to you, and

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you can look them over at your leisure. I like both the Point Lobos and the Marblehead prints especially; I think that they make a good pair.

I'm sorry that I haven't written you about the prints I ordered in the summer and then again in the fall. It would be fine if you could print all of these for us, mounting them in the way that you feel is the best---preferably on Strathmore. I'll get a check to you as soon as I get your bill.

Things are rather quiet in the Department of Photography just now, as I am so tied up with Supreme Court jury duty that I only get a little time at the museum. Nancy is also a juror, serving in the City Court. It's an interesting experience, and it gets us down to a most exciting part of town, where Brooklyn Bridge ends. We're exploring eating places and in the lunch hour prowl around with the Rolleiflex. The exhibition 60 Photographs created quite a stir, much more than I had anticipated both pro and con. I'm really pleased that the public gave it some thought.

Have just been on a lecture tour to Detroit, Toledo and Chicago with Nancy. We had a swell time, and found the camera clubs amazingly cowed by the salon system and judging. We tried to ⁱⁿ instil some self confidence in the clubs, to get them interested in pleasing themselves and to have their own shows. This seemed almost like a revolutionary ideal!

Again thanks for the book. Nancy joins me in sending much love to you both and to the feline family from Euripides, Phoenix and the new kittens.

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ANSEL ADAMS

VENUE
ORNIA

Yosemite, California
February 21st,
1941

Dear Beaumont,

Just a line to tell you I have received U.S.CAMERA with Tom's editorial on the Show. (I imagine its Tom's although it is not signed. To be more exact, it sounds like Tom ghost-writing for Steichen.)

Now, I agree that criticism is a healthy thing, and there were some points about the exhibit that would stand good logical criticism. But, I don't think we should allow criticism based on prejudice, and which contains obvious mistakes and omissions of fact, to "get by" without some dignified attempt to clarify it.

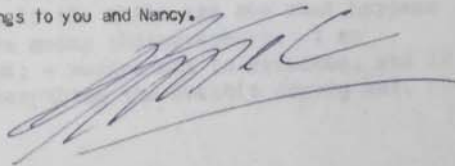
My first reaction is that you or I should be allowed to present our side (the Museum's side) in an article in U.S.Camera. Perhaps, as Tom says "one of the Editors of U.S.CAMERA is partially responsible for the show (meaning me) that it is up to me to take the responsibility.

Under no conditions should an answer be made that would appear to flourish a gripe - we should gently but firmly point out the obvious and factual errors, and describe what we intended the show to convey - and also acknowledge certain mistakes and inadequacies.

We can't fight them, and it would be beneath our dignity if we did. But I certainly think some clarifying statement is due. I don't blame Tom, but I certainly condemn Steichen and Keffe. I am dissapointed especially in her. I feel that Dave is troubled by it, and that troubles me.

What do you think?

greetings to you and Nancy.



The Indian exhibit is wonderful, and the book arrived yesterday. Also the Klee book. I think Barr's article in the latter is superb.

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ANSEL ADAMS

Yosemite National Park, California
March 2, 1941

Mr. Beaumont Newhall
19 West 56 Street
New York City

Dear Beaumont:

Thank you for your letter from the Courts of Justice. I was impressed with your situation when the ink ran out! Hope you will be through with the civic duties soon. I am glad the photographs arrived in good shape. More coming some day!

I am delighted over the developments of the Hill exhibit. Your "picture" sounds simply swell. I have a feeling that the entire Metropolitan association is one of the best things that has happened to the Department. Everything points toward an important foundation, and I very much like the idea of sending the 35 mm records to the other important institutions.

Thank you for tipping me off in the Art Institute situation. I know a little of Don Loving, and he seems very active and enthusiastic. However, your picture of that situation disturbs me a little, because Loving had never intimated the school - Institute relationship which you described. He had always spoken of exhibits "at the Institute". He wrote me about the "Pageant of Photography" and I referred him to Mrs. Liston of Seattle, as I have had absolutely nothing to do with that exhibit since it closed at the Fair. I also intimated to him that he should communicate with the Museum of Modern Art relative to the "Sixty Print" show, and I confess I waxed enthusiastic over the possibility of its being shown in Chicago. Needless to say, I did not know of Carl Schniewind in his relationship to the Institute. I am certainly glad that you have been able to grasp this thing in due time, and make such an important contact in Chicago. I had presumed that Loving would act through the director of the Art Institute. Your tip on this is valuable not only in relationship in the Museum, but in relationship to my own affairs.

The new Graphic View Camera sounds powerful, but I cannot understand why they limited it to 12-inch extension. My advice would be to wait a little while and see what happens with actual use of the camera among photographers. I am having my own camera designed: - worked out in Pasadena, and if I do say it myself, it has everything the Graphic camera has,

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ORNIA

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Beaumont Newhall

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March 2, 1941

VENUE

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ANSEL ADAMS

(pink bellows if you wish), 20 inch extension - a case directly fitted to the camera and accessories - built-in synchronizer and batteries - extension contacts for remote flash control - focusing scales - will fit lenses 4 to 16 inches (20 inch for infinity focus), and there is a possibility that a meter can be built directly into the whole thing. (Gawd only knows when it will be finished.)

Have some superb new pictures, which excite me very much. Afraid I have been moved by you and Dave in regard photographs de vito (don't check that Latin!) and I am getting an Ektra. Maybe I will join the Photo League yet!

Seriously, I wish you would show your own photographs; if only to sum up "Newhall up to 1941". I think you have an extraordinarily subtle gift, and I think you and Nancy run neck in neck in this regard.

Now, as for Stieglitz. Delighted he is in good shape. Pleased he is happy about Nancy's Emerson article. Blissful that he is mad with U. S. Camera. I knew he would be, but wanted to have it confirmed before I did too much presupposing. That delicious gob of Lux at the end of the criticism would make even Stieglitz's grey hair stand on end. Weston also thinks the article pretty raw. I have not been merciful at all with it, but have maintained that accurate criticism is healthy, (and we can take it), but that there should be no mercy on criticism founded on prejudice and errors. I think Tom is going to get a lot of hot answers on this, and he deserves it. I think the term "hasty conclusions" is more fair than "errors" or "incorrect statements". I put Steichen back of this whole thing, and in this special case, I put O'Keeffe back of Steichen. If they only knew what fools they were making of themselves! However, my friend Spencer read the article, and said that he did not feel it could do us any possible harm, because it was that type of criticism which may be qualified by the term, Boomerang.

All good luck for the new house and a special place for the darkroom off the kitchen. It is none of my business to butt in with architecture, but may I suggest that if you have large glass windows, that you have them two paned, with hermetically sealed air-space between. It will save you heat bills. But it may cost considerably more at first.

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Beaumont Newhall

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March 2, 1941

VENUE

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ANSEL ADAMS

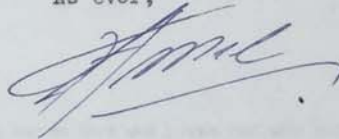
When all those cats grow up, 19 West 56th is going to be positively fantastic!

The Lord knows how many inches of snow we have now, but it has been storming for weeks.

Today was Anne's birthday - celebrated by a tremendous party of 28 children! I deserted, and spent the time printing, but I am dictating this with your letter in one hand, and a tall plain Bourbon in the other!

Good wishes to you and Nancy from all of us.

As ever,



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ANSEL ADAMS

131 TWENTY-FOURTH AVENUE
SAN FRANCISCO · CALIFORNIA

March 5th, 1941

Dear Beaumont,

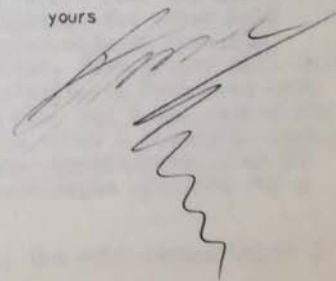
Albert Bender passed away yesterday and we rushed down to San Francisco last night. Naturally, I am quite a bit upset as he was one of my closest friends; the man that actually started me off on photography. He was 74 and had had a swell life, and a tremendous host of friends.

Your pictures were waiting for me here and I have had only a chance to look for a moment. They are quite swell - congratulations. I will write in detail in a day or so. I had expected them to come to Yosemite and was just about ready to write you to trace them as I feared they were lost. I shall send them on to Edward in a day or so.

I have to go to Los Angeles again next week to do a school job. FORTUNE came to hand. Certainly distressed at the reproductions of most of the pictures - especially the color ones in comparison with the swell slick-paper plates elsewhere in the issue. Several of my Kodachromes were swell - but who could ever guess it? But they seemed immensely pleased!!

all good wishes to you and Nancy and to the 4011 cats.

yours



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continued in one of my last... and which you liked, for this new space. Any large exhibitions... too big or too important for the departmental space, would be... temporary gallery space of the museum, exactly like the Indian show... or whatever. These shows--
 Stieglitz... have to be worked out...
 Exhibitions... simply because there are obvious...
 distinctions between... and more shows are proposed by all of us than can possibly be held in the museum.

March 21 1941

Confidential

Dear Ansel:

I was very much disturbed indeed to get your letter a few days ago---disturbed because of the regrettable confusion caused in your mind by the correspondence of Dave and myself, and the rumors that you have heard. I immediately had a long talk with Dave about the whole Department and the policy. Of course I kept the contents of your letter, in word as well as spirit, quite confidential, putting our conversation entirely upon the question of your coming on. The result of that conversation you have heard in his letter to you, which caused you to send me the welcome wire.

We need you, we want you and we welcome you. In the formative stages of the Department there have been many problems, and it has not been easy to keep you informed about them in a thorough fashion. I have assumed, it seems, to much on Dave's part; I have thought that he was keeping you better informed than he seems to have done. I can realize that my comments on his thoughts must have seemed queer to one who did not know his thoughts! When you come on we will have a real chance to talk things out.

Basically there is nothing wrong about the department. Nothing has been changed. There is no shift of policy. Our job, as I see it, is to stress originality, quality and--if one can use the word--"character" in photography. We shall present photography as one of the arts---not as a broad and universal method of communication, without regard to quality, but with stress on universality and quantity.

The confusion which has disturbed you is not a hesitant groping, or a desire to change our policy. There was criticism of the 60 Photographs show. This criticism like all criticism, is a symptom, and it has been essential to analyze the criticism, so that we can build upon it. We have wanted to sift out the criticism, and try to dismiss that which is not valid, and profit by that which is valid. So Dave went to considerable length to discuss the criticism with its source---namely Steichen, and O'Keeffe. Perhaps he listened a little too carefully; at any rate he saw an issue: the perfectionist attitude of Stieglitz, with emphasis on photography as a rare form of personal expression, versus the more extrovert attitude of Steichen, with emphasis on photography as a mass expression. Facing this issue has caused Dave to feel it necessary to define in a more precise way than hitherto the limits of the Department's scope.

Now the most exciting thing about the department is the permanent gallery space. The museum is inaugurating a new policy. At no time in the future will any loan exhibition take up more than one half of the space of the building. The other half is apportioned among the departments for their use, to display objects from the permanent collection together with small temporary exhibitions. Photography will have a good space---exactly where it will be located is now indefinite. I have just come from a lunch with Barr to discuss this whole question with him, and I can assure you of his whole hearted cooperation, and his desire to allocate to us a favorable space---favorable not alone in size, but in relationship to the other departments. Thus it will not be adjacent to the architecture section, where photographs are used for a purely documentary purpose.

I have recommended, and have so far been met with approval, the exhibitions which I

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B.N. to A.A. Mar. 21 1941 p.2

outlined in one of my last letters, and which you liked, for this new space. Any large exhibitions, which would be too big or too important for the departmental space, would be shown in the temporary gallery space of the museum, exactly like the Indian show, or the Wright show, or whatever. These shows---of which the Stieglitz show will we hope be the first---have to be worked out with the Exhibitions Committee of the Trustees, simply because there are obvious conflicts between departmental interests, and more shows are proposed by all of us than can possibly be held in the museum.

Barr hopes that a fine selection from the permanent collection can be kept on permanent display in the departmental galleries. We are working out some kind of a viewing machine, with the prints hinged (or rather the frames hinged), to be looked at under a fine light. It has good possibilities. This new inauguration is our answer to the criticism, as frequent as it is valid, that the museum's own collection rarely seen by the general public. This would be in addition to the reserve store in the cupboards of the department of photography. Thus there are 3 types of display. Wall shows, public files, and locked-up material shown on special request.

In addition to the exhibitions which I have already told you about, I have had an idea which has met with the approval of both Barr and Dave---and I very much hope with yours. An exhibition of West Coast photography to be directed by Ansel Adams. I know that you could do a swell job, and I can assure you that you would have the opportunity of working this show out exactly as you want it worked out. We are prepared to assist you, should you want assistance. But the final decision of selection, of hanging, of presentation would be entirely in your hands. Dave has assured me that ~~you must~~ we could find money to bring you here in the Fall to do this. In regard to your coming on, you must, I am sure, understand my position, and why I had to leave this to Dave---I refer to the forthcoming trip. We are certainly looking forward to seeing you here again.

By the way if you happen to know the name of the executor of Albert Bender's estate, we should be very glad to know it. The two works of art which he last sent us have been passed upon by the acquisitions committee, and the registrar's department wants to know to whom to send the receipt, and who to let know about the money value of the contributions which he made.

I am looking forward to the prints. I am sure that they will be to the liking of all. So I've made up an order for the \$50, and I am having a check sent to you. Your \$1.00 check I am returning, with memo from the order clerk. Your account seems to be square.

Was glad to hear of your Ektra experiences. Must be a swell camera? Now I'm going to make the same test with the Leica, and see how it stacks up. Had a printing session last Saturday, and enclose two proofs. Your criticism of my stuff has given me a real kick, and I hope that I'll have some better looking prints to show you when you come on.

Stieglitz is ok now, but rather feeble. I saw him Thursday, and Nancy saw him yesterday. He has asked Nancy to write up the story of his work. He has become really fond of her, and she is getting a real thrill from it, seeing quantities of material.

Well I hope that my letter clarifies matters, and that you now longer feel on the chute the chutes! I regret the confusion; know that it can be all cleared up when you get here.

Affectionate regards from N. and me, will find your Detroit appointment very much more exciting. They will give you a real discussion, which may last---as ours did---until one o'clock! Siegel is a very young fellow, and has stimulated much modern work in Detroit. We are delighted that you will soon be with us again. We can promise you some fun, particularly now

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the 3 we have actually got a car. We drove up to Boston in it last weekend, stopping off at Providence to give a lecture and to spend an exciting evening with A.E. Marshall, going over his superb collection of historical materials. Then it was to New York, and it kept on raining, to produce the worst road conditions of the season, so we were snowed out for a couple of days.

About plans for the department. After careful consideration, the Exhibitions Committee turned down the idea of a retrospective show. They became very much excited, however, by my counter proposal to exhibit the line that we have discussed, to be called Negative and Print. This would demonstrate what can be done in printing, and the technical in nature. The negatives would be different photographs. We hope to get the cooperation of several

March 14, 1941

Dear Ansel:

Other shows which I have proposed, and which have been approved. I am distinctly on the debit side of our correspondence. It has been good to hear from you so frequently, and I am sorry that so many things have happened recently that I haven't reciprocated as I should wish.

It was a shock to learn of Albert Bender's girl death. The same day that the Times published his obituary I received a cordial letter from him, expressing the hope that Nancy and I could plan out a trip with him this summer. We feel very sad at his passing. Although we knew him only a short time, we felt surprisingly close to him, for he was such an affectionate person. I am moved that you want to have your O'Sullivan book marked in his memory, and this we are doing; the official records will be so changed, and I shall make some kind of appropriate label for the book.

Your criticism of my prints is very encouraging, for I know that what you have written is sincere. I agree with you on the Monterey Barn, and hesitated to include it in the group. I shall try again. Indeed I want to try enlarging all of these negatives again, and attempt to conquer the fog which you noticed. Perhaps the enlargements are a little too big for the type of subject. I think that the falling off of optical definition in the Point Lobos view is rather troublesome---I know what caused it: use of a supplementary lens to reduce the focal length of my normal lens. I am determined to print up some more of the California Holiday negatives. It was good of you to take so much time criticising them in detail. Thank you.

It is pleasant to find so often in your letters a print. The last one, showing Half Dome rising from the clouds, is superb, and both Nancy and I are eager to see a fine print of this subject. It is a swell job! Please consider the enclosed as nothing more than a proof.

That you have printed the surf sequence to your satisfaction is indeed good news. I shall look forward to them.

The title of your lecture at the Miniature C.C. is good. I like it. The group is rather disappointing to talk to. I know that you will find your Detroit appointment very much more exciting. They will give you a real discussion, which may last---as ours did---until one o'clock! Siegel is a keen young fellow, and has stimulated much modern work in Detroit. We are delighted that you will soon be with us again. We can promise you some fun, particularly now

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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About plans for the department. After careful consideration, the Exhibitions Committee turned down the idea of a reproductions show. They became very much excited, however, by my counter proposal of a show along the lines that we have discussed, to be called Negative and Print. This would demonstrate what can be done in printing, and would be somewhat technical in nature. The negatives would be displayed with various prints made from them, in which all kinds of controls could be shown. We hope to get the cooperation of several different photographers.

Other shows which I have proposed, and which have been approved: D. O. Hill, Abstract Photography---to contrast photograms with "near abstractions" which are realistic, but in which the structural form is uppermost, Action Photographs, to include Edgerton's work, Gjon Mili, dance pictures, super snapshots, all kinds of momentary and instantaneous work---possible going back to the 1880's with the revolutionary introduction of a tripod-free camera. Color Photography, largely Kodachrome, with special projection worked out with the Kodak people. Lewis Hine, fine prints from negatives now in the building.

We can discuss these and other exhibitions when you get on. Dave has probably written you about his talks with Steichen, and his strong desire that we should make a clear decision about their limits in which we shall work.

The cats are crawling all over the place now---you'd go crazy with them!

Stieglitz is recovering from his heart attack of last week, and will be at the Place in about a week.

Talked to the Clarence White School Alumni last night---a good turnout, and much interest in what I had to say about our plans.

With all our best wishes to you and Virginia,

It is pleasant to find so often in your letters a print. The last one, showing Half Dome rising from the clouds, is superb, and both Nancy and I are eager to see a fine print of this subject. It is a well told! Please consider the enclosed as nothing more than a proof.

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Box 455
Yosemite National Park
California

March 30, 1941

Mr. Beaumont Newhall
19 West 56th Street
New York City

Dear Beaumont:

It was indeed swell to receive your letters of March 21st and of March 23rd on my arrival today from Los Angeles. I hasten to dictate a rush answer in which I will not be able to cover all the points, but at least tell you that everything is under control and in very cheerful mood.

Please understand that I was far more ^{disgusted} ~~concerned~~ over the status of the department than for myself. The information received from New York was, in truth, very confusing, and I had visualized you and Dave sitting more or less on tasks, and getting a barrage of criticism which summed up a more or less static situation in which my appearance might provide an irritating factor. Apparently I havenot received all of the picture - no one's fault in any way, but slightly bewildering as far as I was concerned. I was very anxious that no one felt obligated to get me east on a basis of previous commitment if it were not exactly the right time for my appearance. But a letter from Dave, and your letters, completely clarified the situation.

What you write about the new developments in the department were very stimulating to me, and there is nothing in which I do not fundamentally agree. I visualize the main problem as one of clarification, and I think that we have a definite point in achieving a balance consistent with the original Museum idea. I trust Dave's extraordinary acumen to solve personal and organizational problems, and your oft-proven ability to keep the ship on an even keel. The details of the letter were stimulating, especially those relating to the exhibit space. As far as your idea of my organizing an exhibition of west coast photography - my answer is-it is o.k., and I'll go to ~~the~~ limit if you are all agreed that I am capable of organizing a show of this kind. I think I can do it, and that the result will be interesting and stimulating. There are many details which we can discuss next month.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Newhall	II.2

Mr. Benumont Newhall - page 2 - March 30, 1941

I fully understand that the details relating to my spring trip were entirely in Dave's hands, and his recent letters have thoroughly clarified his position in this regard.

The Albert Bender estate is under the control of three executors, and I suggest that you write to one of them - Francis P. Ferquhar, Mills Tower, San Francisco, who will refer your letter to the proper person.

Thank you for the return of the \$1.00 cheque. My wife had paid it unbeknown to me. The Ektra has just finished its first 500 slides, and the results seem to come up to brag. Still, the Leica is a good camera too. The two proofs you enclosed are interesting as your stuff always is, but I believe you have hit on a very tough problem on the one showing trees and the sky. The white fog skies are photographically terrific, and I have never seen any print that conveyed the true mood of our damned west coast fog. If it looks like fog, it is gray, and dead; and if it looks light it is thin and empty. I think you can get something really fine out of the print in question if you will be content to let the general key be quite low. The closer view also needs a much deeper tonality. I think you will find that Edward's pictures of this region gain a great deal through the use of long focus lenses. 12 to 15 inch on the 4 x 5 would approximate his optical results.

I think it is one of the swellest things imaginable that Stieglitz has asked Nancy to collaborate with him. Nancy is such a basically "healthy" person - only a very intellegent and very healthy spirit should be associated with Stieglitz' work. It is swell for Stieglitz and it's a wonderful opportunity for her.

I have reservations leaving San Francisco April 11th, and arrive in New York April 14th. I will probably engineer my schedule to stay on two weeks more. Tell Land I shall be delighted to be at the Gotham. I agree with you the Forum should be on a non-gratis basis. I should charge full rates for some of the events but I do believe we should always cooperate with organized groups in the promotion of the idea.

Had some interesting visits at the Art Center School in Los Angeles. I am amazed at the quality of enthusiasm which they instill in their pupils. They are definitely concentrating on the commercial phases of art and photography, but the basic first approach is exceptionally valid. They need the vitamin of the esthetic approach: They are getting a sort of commercial beri-beri.

Seymour Chaykin

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Mr. Beaumont Newhall - page 3 - March 30, 1941

I leave here Tuesday for San Francisco, returning for the following weekend, thence to San Francisco for one or two days before entraining for the east. Hope the prints arrived in good order, and that they met with your approval.

Affectionate greetings to you and Nancy, and the esoteric category of feline pulchritude.

A handwritten signature in dark ink, appearing to read "Beaumont Newhall". The signature is written in a cursive style with a long, sweeping underline that ends in a wavy tail.

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1941 MAR 20 PM 8 32

BEAUMONT NEWHALL=

MUSEUM OF MODERN ART 11 WEST 53RD ST NYK=

DISREGARD LETTER MAILED FROM HERE TODAY. JUST RECEIVED
 LETTER FROM DAVE WHICH FAVORABLY ALTERS ORIGINAL PLANS
 SOMEWHAT. AM RUSHING LETTER TO DAVE AT PRINCETON AND ONE
 TO YOU. EVERYTHING OK. AM LEAVING FOR LOSANGELES TONIGHT
 BUT ALL COMMUNICATIONS WILL BE FORWARDED TO ME THERE.

CORDIAL GREETINGS TO YOU AND NANCY=

ANSEL.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Things out here have been going along fairly well,
 but the weather has made serious inroads into picture
 schedules, etc. I am on my way today or tomorrow to Los
 Angeles to do a school job, which has been held up about
 two weeks.

Let me know how things progress.

Affectionate greetings to you and Nancy. *in haste*

Anselle

AA:rt

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Newhall	II.2

ANSEL ADAMS

Box 455
Yosemite National Park
California

March 20, 1941

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

Dear Beaumont:

Time is getting too short to make any plans for a trip in the spring, and I have written and cancelled the two lectures in Detroit and New York for the first part of April. I am sure they will understand, as I had put the lectures on a tentative basis, subject to the final confirmation of the trip. My main disappointment will be in not seeing you and Nancy, and Dave and Stieglitz, but I think we must always be very practical in such matters.

Things out here have been going along fairly well, but the weather has made serious inroads into picture schedules, etc. I am on my way today or tomorrow to Los Angeles to do a school job, which has been held up about two weeks.

Let me know how things progress.

Affectionate greetings to you and Nancy.

Ansel Adams

AA:rt

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

Box 455
Yosemite National Park
California

March 17, 1941

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

Dear Beaumont:

I am sending you today the "Surf Sequence", and I trust that they meet with the approval of the Aquisition Committee, you, and the cashier. I personally think they are swell prints, better than I had actually hoped to make. They are consistant; the slight difference in depth of tone are not accidental, as there is a different mood in each of the pictures.

I am mounting them on a white card for obvious reasons. I suggest that an overmat be made of the same material; or better, that they be passe-partouted on glass. I have numbered them on the back with my sequence preferences, but of course you can rearrange the sequence if you prefer.

The title is merely "Surf Sequence" and the data is as follows: Taken from Half Moon Bay road, looking straight down on the surf from about 4^{or} 500' elevation. 16 inch Protar: Isopan film: Exposure 1/200 seconds.

Tell me what you have in mind on "making a print exhibit" and I will be happy to cooperate.

As I understand that this Surf Sequence was a direct purchase I enclose a statement which I hope will be in proper form.

Sincerely yours,



AA:RT

In haste ——— *for records*

Enclose \$100 / one Museum.

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

Yosemite National Park California
on February 24th, 1941

Dear Beaumont,

Thanks for yours of February 19th. Poor Edward did not get to the Forum on account Poison Oak in his eye. I hear he is better, but not too active as yet. I shall look forward to the prints from you; will take pleasure in seeing them, and will send them on to Edward at Carmel.

MUSEUM OF MODERN ART

Charge to the account of

CLASS OF SERVICE DESIRED	
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FIRST VICE-PRESIDENT

CHECK
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TIME FILED

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

JAN. 28 1941

ANSEL ADAMS
YOSEMITE NATIONAL PARK
CALIFORNIA

APPRECIATE DEEPLY YOUR LETTER. WILL ANSWER IN EXTENSO THURSDAY, ALSO
REPORTING MEETING. WARMEST GREETINGS

BEAUMONT

and the winter scene reproduced does not relate to the book.

I get mad as hell - but, in spite of it all, I can't blame him for intentional errors and omissions. I still think we can work on him. He has the drive, the organization (in part) and the basic Irish heart. But, more later.

Anytime you feel like getting something off your chest just drop me a line - I do the same to you. My letters sound fiercer than they should, perhaps. But one of these days I am going to beard the Lion[®] in his hypod den, and then -- and then---

*e.steichen

affectionate greetings

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Newhall	II.2

ANSEL ADAMS

Yosemite National Park California
on February 24th, 1941

Dear Beaumont,

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I am about finished cataloging my negatives - what a JOB. The Forum went off well with a small number - but there was lots of good results. This job of turning crooked Pictorialists into straight Crooks!! --- its all in ones point of view. Anyway, a gal attended who had paid you a visit - Carolyn Crossett from Pasadena, Chicago, Crossett, Ark, - New York and Cape Cod. She showed you some pictures of Guatamala; you liked one a little. She has brains, capacity, but was on the third rail in photography. She made some perfectly swell little 4x5s, and when she left she was very enthusiastic. So was her Pa - a very swell gentleman with white hair and oodles of cameras. Both are ARPS. *not like him.*

Am glad Soby likes the show and has good comments. How do you like being on Juries? The prints should be in your hands by now. Thanks for the return of the check - but are you sure I shouldn't pay? I don't want to take any advantage that you or anyone else in the museum would not have - just because I am on a committee or something. I did not like the idea of the reduced membership - would rather pay full or nothing. If nothing is OK - that's swell, much appreciated.

Phoenix and the kittens - what a life. You should dip them in fluorescent paint so you won't step on them in the dark!

I suppose I shall be east about the end of March. I have written Dave to find out what his plans are for the next step - being Chairman, its up to him. I said that if the Reproduction exhibit was in the cards that I could do several weeks work right from here - part time - in preparing the way and getting in contact with essential sources. That would save a little expense and give me time to finish up a lot of work of my own - which also requires part time. I feel that we have to keep things very much alive.

I agree with you entirely about my work - I have stressed only a few phases. There are some reasons for that - complex ones - but I am resolved to remedy it. I suppose I am consciously worried about "scattering". I suppose I could produce at least 500 fine prints of totally different subjects than heretofore displayed. I was a little disturbed at what S. had said to Dave - not the essence of what was said but the way in which it was put forth. I have heard S. say "corny" things at times, and have always wondered about it. But he always follows up with some profound statement that more than balances it out. From what I gather, he seems to have resisted WKeeffe's campaign against the Museum, but I have heard from several sources that Steichen is out to get our scaps, and WKeeffe is helping him. Its all a Frustration with a capital F. But it makes me wild to see Dave get the third degree from WKeeffe. Not so bad for

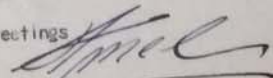
A and N.
About the article in U.S. Camera; you have my note and comments by this time. It seems that Tom simply takes what Steichen says almost 100%. I wrote him a line in which I said I regretted his criticism contained so many errors of fact and interpretation. I told him not to print my comment, which was personally directed. I also hinted that he should look after his own nettles - not only is there a mistake in Nancy's article, but Bentley's article is clipped, and the winter Scene reproduced does not relate to the Book.

I get mad as hell - but, in spite of it all, I can't blame him for intentional errors and omissions. I still think we can work on him. He has the drive, the organization (in part) and the basic Irish heart. But, more later.

Anytime you feel like getting something off your chest just drop me a line - I do the same to you. My letters sound fiercer than they should, perhaps. But one of these days I am going to beard the Lion in his Hypod den, and then -- and then---

e.steichen

affectionate greetings



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J.

Mr. Robert Janssen
34 Seaman Ave.
New York, New York

December 3, 1940

Dear Mr. Janssen:

Thanks for your letter which was waiting for me on my return from a trip.

It is not advisable to use old Amidol as the results are very uncertain. However, the new Velox emulsion seems to yield pinkish tones which I have observed in several of the Weston prints. May I suggest making a contact print on Brovira or Kodobrom? The formula of 1 ounce of Amidol to 32 ounces of water will work well in all cases. The developing time is something I never watch - I usually develop to the fullest extent without fogging.

Looking forward to seeing you Saturday when we can discuss this matter further.

Cordially,

AA:LB

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K

Mr. William Fitzridge
The F.B. Connelley and Sons Co.
Mr. Clarence Kennedy
Department of Art
Smith College
Northampton, Mass.

May 12, 1941

May 5, 1941

Dear Clarence:

We are organizing a circulating exhibit entitled "Photographs from the Collection of the Department of Photography of the Museum of Modern Art". This exhibit will open first in San Francisco on May the twenty-second and will continue to Los Angeles, Chicago, and other points. In the main it will consist of most of the prints from the Sixty Photographs exhibition held here last January, but we are also making important additions in order to have a more rounded and representative show. We are very anxious to include one of your sculpture photographs and we are wondering if you could send us a few of what you consider prime examples, not only of subject and image, but of print quality as well. From these few which we hope to receive from you, we will purchase one which will relate best to the other photographs and will promptly return the others. The price of ten dollars which applies to all department purchases will, I hope, be agreeable to you.

I know you are very busy and, if you wish, you can send us the prints unmounted. You may be sure that we will mount the one we select with the greatest care and consideration of your preference in this matter. All prints will be sent out under glass with fine frames and passe-partout.

With cordial good wishes to you and yours and hoping to hear from you soon,

As ever,

We can not discuss the significance of this project at the present time as it is still in the formation stage, but I can assure you that we will advise you in detail as soon as the plan is definitely established. It is a project of tremendous importance and interest. Ansel Adams: you will be pleased to cooperate. May I ask that it be considered confidential until general announcement is made.

AA:LB

Cordially yours,

AA:LB

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Mr. William Kittredge
The R.R. Donnelley and Sons Co.
350 East 22nd Street
Chicago, Illinois

May 12, 1941

My dear Mr. Kittredge:

It was certainly fine seeing you here in New York and I am anxious to advise you that the photograph for experimental reproduction will go off to you shortly. I am especially pleased to tell you that the photograph selected for this is "The Hands of O'Keeffe" by Alfred Stieglitz. The owner of this print, Mr. David McAlpin, Chairman of our Committee on Photography, has kindly allowed us to use it for this purpose but stipulates that extreme care be taken with it in every respect as it is irreplaceable and valued at at least one thousand dollars. If the reproduction of this photograph is satisfactory we have every reason to believe that the problem is well in hand, as this photograph represents most of the qualities which have hitherto never been captured in reproduction.

We are also contemplating having fine half-tone reproductions (vitaprints) made of one hundred photographs selected as the best of a competition, plans for which are now under way. For the sake of an preliminary estimate could you send us the approximate cost of producing one hundred plates and one hundred copies of each plate in Vitaprint. A margin would be retained and the reproductions would be placed in cut-out mats. Please do not figure on the cost of the mat or of any mounting. The size of the photographs will average approximately 7x9 1/2".

We propose to do a book using these plates and, of course, equally fine paper. We have not as yet decided on the publisher, but we wish to stipulate to any publisher we may have that the press work and the book production be done by your firm. I bring this up because your estimate may be influenced by the potential volume of the work.

We can not discuss the significance of this project at the present time as it is still in the formation stage, but I can assure you that we will advise you in detail as soon as the plan is definitely established. It is a project of tremendous importance and one on which I am sure you will be pleased to cooperate. May I ask that it be considered confidential until general announcement is made.

I hope you may be in New York again in the near future and, if so, I look forward to another visit with you.

Cordially yours,

Ansel Adams

AA:LB

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Think this idea is sufficiently feasible to pursue for that. We have to find the reproduction of two or three master photographs and, if suitable methods are available, which will insure superb results. I am confident that the idea will be carried out.

With cordial personal regards,

Mr. William Kittredge
The H.R. Donnelley and Sons Co.
350 East 22nd Street
Chicago, Illinois

Dear Mr. Kittredge:

In my capacity as photographic adviser to the newly-formed Department of Photography of the Museum of Modern Art, I am writing you for some technical advice and suggestions in relation to facsimile reproductions of master photographs.

The magnificent job which the Lakeside Press did with my book, Sierra Nevada and some equally fine reproductions for the Twice-A-Year Press remain the finest reproductions I have seen anywhere. Our problem now is more complex than the reproduction of contemporary black-and-white, smooth surface prints. The greater part of early photography is printed on papers of varying tones and textures; hence the superb Vitaprint process would not be adequate.

The mere printing of reproductions of such work in dull or textured paper with toned inks would also be inadequate as the subtlety of tones is most important and the work of Hill, Brady, Stieglitz and others are noted for their extraordinary tonal values which are definitely not black-and-white or conventional sepia.

Effectually, these early prints exhibit a variety of subtle colors and no two are precisely alike even from the same photographer. I believe that the only way to adequately reproduce such work is to employ the three or four method precisely as in the reproduction of a painting. I know this will be very expensive but in this case expense is not too great an obstacle.

Another advantage of the multiple plate process would undoubtedly lie in the enhanced depth of the richest tones. I believe that the paper texture of the prints would be retained by judicious use of lighting angles when your engraver photographs them. The actual press work for these reproductions would, of course, be of great importance and I believe if sufficient paper texture were retained in your negatives it would not be necessary to use more than a few surfaces - from very dull to semi-gloss

I know this idea is somewhat of an innovation, and some people I have talked to cannot understand why a color plate should be made of what appears to be a monochromatic subject. However, these fine prints are not monochromatic and they always suffer through monochromatic reproduction.

Will you write me at your earliest convenience and tell me if you

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Page 2.

think this idea is sufficiently plausible to pursue further. We have in mind the reproduction of ten or twelve master photographs and, if suitable methods are evolved which will insure superb facsimiles, I am confident that the idea will be carried out.

With cordial personal regards,

Ansel Adams

Lindsay
Northington Drive
Bostonsville Hills
Maryland

Museum of Modern Art
11 West 53rd Street
New York, New York
November 19, 1940

AA:LB

My Dear Mr. Lindsay:

Thank you for your letter of November 12th. I will be pleased to make you a print one by three feet of "The Grizzly Head" as my return to the West Coast.

The cost of this print will be \$17.50 plus to you prepaid delivery. I am sure that I understand what you want and I have one or two fine negatives of the desired subject.

I will be in New York until about the middle of December. I am forwarding your letter and a copy of this letter to my wife with a request that she send you the Chicago print.

With cordial good wishes.

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Yosemite National Park

California

. Lindsay
1 Worthington Drive
Westmoorland Hills
Maryland

Museum of Modern Art
11 West 53rd Street
New York, New York
November 19, 1940

My Dear Dr. Lindsay:

Thank you for your letter of November 16th. I will be pleased to make you a print two by three feet of "The Grizzly Giant" on my return to the West Coast.

The cost of this print will be \$17.50 sent to you prepaid delivery. I am sure that I understand what you want and I have one or two fine negatives of the desired subject.

I will be in New York until about the middle of December. I am forwarding your letter and a copy of this letter to my wife with a request that she send you the Shirley Book.

With cordial good wishes,

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

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Yosemite National Park

California

Mr. James W. Lindsay
1 Worthington Drive
Westmoorland Hills
Maryland

2 Museum of Modern Art
11 West 53rd Street
New York, New York
November 19, 1940

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Newhall	II.2

Mr. James W. Lindsay
1 Worthington Drive
Westmoorland Hills
Maryland

New York, New York
% Museum of Modern Art
11 West 53rd Street
New York, New York
% Museum of Modern Art
11 West 53rd Street
New York, New York
November 19, 1940
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I will be in New York until about the middle of December. I am forwarding your letter and a copy of this letter to my wife with a request that she send you the Shirley Book.

With cordial good wishes,

Sincerely,

Alfred Stieglitz

AS/20

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New York, New York
October 24, 1940

Mr. Donald Lovings
Mrs. C. Glen Liston, Ex. Sec.
Western Assn. Art Museum Dirs.
Seattle Art Museum
Seattle, Washington

December 3, 1940

Dear Don Lovings:

Dear Mrs. Liston: For your letter of December 3rd. I will pass through Chicago on the 17th, 18th, or 19th on my way out West, but I will let you know the particulars later.

I have just received the enclosed card from Paul Outerbridge and have noted on it the three prints which are being sent to Dr. Davis today. You will note that he is rather exacting in the form of receipt and the amount of insurance. I am sending this to you but the prints will go direct to Dr. Davis.

I hope everything is coming along in good order.

Sincerely,

Ansel Adams

AA/cm

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November 15, 1940

Mr. Donald Loving
2117 Ewing Ave.
Evanston, Ill.

December 3, 1940

Dear Don Loving:

Thanks for your letter of December 3rd. I will pass through Chicago on the 17th, 18th, or 19th on my way out West, but I will let you know the particulars later.

I am enclosing a release which will undoubtedly interest you.

Cordially,

AA:LB

I would suggest in as early terms that you give a section of the magazine to the work of Clarence White (including a few examples of the students' work and a short history of the school. I was greatly impressed with the quality and standards of their work.

If you were to get in touch with Walter Costant, Chief of Photography at Wright Field, Dayton, you might be able to get interesting examples of his new aerial photographic technique - his flashwork and the use of single lens cameras.

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M

Dear Tom:

I am happy to have had a conversation with you regarding the Museum's work and I hope that the resolution of the program will not only meet with your approval but will favorably surprise you.

At a meeting yesterday of the committee I expressed the fact that you had kindly offered your cooperation and they felt in turn that they would be most happy to cooperate to the fullest extent with you.

We are going to ask you first if we can copy your list of Photographers and as we already have your approval we will copy the list in your office at your convenience.

At the earliest possible moment we will give you advance data on the forthcoming show and as soon as a formal announcement of the Department is prepared we will send you a copy. From time to time as interesting work comes to our attention we will put you in contact with it and we hope you will be able to do the same for us.

I am pleased to refer you to Lizette Model, 50 Manhattan Avenue, whose documentary work in Europe and exciting pictures of New York (semi abstract window reflection compositions) are extraordinary photographs of their kind. Also I believe you should meet with Therese Bonnet who is holding an exhibit in the Congress Library of Finnish and French reportage. You can reach her through the Museum at any time.

I would suggest in an early issue that you give a section of the magazine to the work of Clarence White including a few examples of the students' work and a short history of the school. I was greatly impressed with the quality and standards of their work.

If you were to get in touch with Major Goddard, Chief of Photography at Wright Field, Dayton, you might be able to get interesting examples of the new aerial photographic technique - the flashbomb and the new single lens mapping.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Newhall	II.2

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

November 15, 1940

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I am happy to have had a conversation with you regarding the Museum's work and I hope that the resolution of the program will not only meet with your approval but will favorably surprise you.

At a meeting yesterday of the committee I expressed the fact that you had kindly offered your cooperation and they felt in turn that they would be most happy to cooperate to the fullest extent with you.

We are going to ask you first if we can copy your list of Photographers and as we already have your approval we will copy the list in your office at your convenience.

At the earliest possible moment we will give you advance data on the forthcoming show and as soon as a formal announcement of the Department is prepared we will send you a copy. From time to time as interesting work comes to our attention we will put you in contact with it and we hope you will be able to do the same for us.

I am pleased to refer you to Lizette Model, 50 Manhattan Avenue, whose documentary work in Europe and exciting pictures of New York (semi abstract window reflection compositions) are extraordinary photographs of their kind. Also I believe you should meet with Therese Bonnet who is holding an exhibit in the Congressional Library of Finnish and French reportage. You can reach her through the Museum at any time.

I would suggest in an early issue that you give a section of the magazine to the work of Clarence White including a few examples of the students' work and a short history of the school. I was greatly impressed with the quality and standards of their work.

If you were to get in touch with Major Goddard, Chief of Photography at Wright Field, Dayton, you might be able to get interesting examples of the new aerial photographic technique - the flashbomb and the new single lens mapping.

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I have seen some of Dorothy Norman's portraits of Stieglitz and I suggest that you get in touch with her sometime and, without mentioning the Museum or my name, simply state that you heard she had excellent portraits of Stieglitz and splendid photographs of diverse subjects. I doubt if you would be able to get this material immediately but it would to your advantage to let her know that you know about them. Or, if you prefer, I can talk to her some day myself and see how she would feel about having them reproduced. They are exceptional of their type.

In looking over the Flaherty photographs I am impressed principally with the fine Kodachromes. The large pictures constitute a marvelous document and are primarily superb material to show in conjunction with the film. While I have nothing but praise for the "seeing" and the composition and the general good taste, I regret that the actual print quality inhibits rather than emphasizes the basic pictorial quality. However I felt that about five or six are superb in every respect and it was a real privilege to see them. I hope you will be able to do something about them in the magazine or annual.

Final suggestion - I think a grand book could be done of the Bronx Zoo and I am sure that Mr. Jennings, the Curator, would work with you with enthusiasm. They had an interesting photographic competition which is just the beginning and they can go very far.

This is a long letter, but I was anxious to sum up a few of the points of our recent discussions.

Cordially,

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Mr. Charles Martz
General Manager
Aurora School of Photo-Engraving
Aurora, Mo.

November 19, 1940

Dear Mr. Martz;

Thank you very much for the picture and engraving. I am returning them to you herewith. The engraving was marred a bit due to rubbing against the cardboard packing. It seems to be a fair job but lacks a certain luminosity of the original. It is a very difficult to judge what the process can achieve with an inferior copy. As soon as I return from my trip, say on December 2nd, I will try to send you a good photographic print for experimentation.

Again thank you.

Cordially,

Cordial good wishes,

ALB

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May 15th, 1941

Dr. Grace Nelson Dorley,
Director,
San Francisco Museum of Art,
San Francisco, California.

Dear Dr. Nelson: Mr. Zell Maybee
University of Colorado
Boulder, Colorado

December 3, 1940

arrive it good order. In our last minute efforts to round out the exhibit as much
Dear Mr. Maybee:

as possible by procuring certain desired photographs we were delayed in final
shipping. Thank you very much for your letter and for the prints which were forwarded to me here. This is just a hasty opening note to acknowledge them and to apologize for the delay in replying. I am indeed happy to have them and will write in more detail later.

but, as they are all under glass ^{going to be} carefully selected subjects of subtle shades
I do not believe until December 15th with the new Department of Photography. I am enclosing the first release on the Department which I am sure you will be interested in.

ground shades; in the "Sixty Photographs" exhibit here that plan was Cordial good wishes, a continuous grey tone prevailed. I believe the hanging of the pictures will depend entirely upon your available space and we give no indications whatever.

I suggest single labels, bearing the title and artist, and a "lead" label on the wall reading somewhat as follows:

"Photographs from the Collection of the Department of Photography of the Museum of Modern Art, given to the Museum by Albert Bender, David E. Hayslip, James Thrall Soby, and others".

I shall be in New York all of next week at least, so any further information you may desire will be gladly rendered. I expect to return to the Coast about the first week in June. Perhaps an informal talk at the Gallery on the M.O.A.'s Department of Photography might be in order.

sincerely yours
Ansel Adams

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May 15th, 1941

Dr. Grace Morley
San Francisco Museum of Art
San Francisco, Cal.

Dr. Grace McCann Morley,
Director,
San Francisco Museum of Art,
San Francisco, California.

Dear Dr. Morley,

The photographs leave here today or tomorrow, and I trust they arrive in good order. In our last minute efforts to round out the exhibit as much as possible by procuring certain desired photographs we were delayed in final shipping dates, but I am sure the prints will arrive ^{well} before the scheduled opening.

I do not think you will have any trouble in hanging the prints, but, as they are all under glass, with carefully selected mounts of subtle shades I do not believe a strong color of background will be advisable. The mats were planned with an eye for subtle and varying background shades; in the "Sixty Photographs" exhibit here that plan was not carried out, and a continuous grey tone prevailed. I believe the hanging of the pictures will depend entirely upon your available space and we give no indications whatever.

I suggest simple labels, bearing the title and artist, and a "lead" label on the wall reading somewhat as follows:

"Photographs from the Collection of the Department of Photography of the Museum of Modern Art, given to the Museum by Albert Bender, David H. McAlpin, James Thrall Soby, and others".

I shall be in New York all of next week at least, so any further information you may desire will be gladly rendered. I expect to return to the Coast about the first week in June. Perhaps an informal talk at the Gallery on the M.M.A'S Department of Photography might be in order.

Cordially yours

Ansel Adams

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Dr. Grace Morley
San Francisco Museum of Art
San Francisco, Cal.

My Dear Dr. Morley:

This is an unofficial letter to advise you of something that may interest you. The Department of Photography of the Museum of Modern Art is having its first exhibit on December 27th. of fifty or sixty photographs. This will be one of the most important shows given in this country; spanning nearly one hundred years of Photography it will correlate the work of all periods in a series of groups integrated without chronological order but based on their esthetic significance. We are going to great pains to develop precise installation and presentation.

We hope to circulate this exhibit although no details have been worked out with the Circulating Exhibitions department here. However we know they are very much interested and in favor of the idea. As the installation is one of the most important shows they are only going to release it to Museums who will install it as directed or where I can cooperate directly in the installation.

I thought of you and the San Francisco Museum for one of the most important showings. As I will be in San Francisco during January and February, I will be able to help you with it if you so desire.

Can you drop me a line at your earliest convenience stating your reactions? If they are favorable or if you wish further information I will take it up under the direction of the Department. As the show is in the process of formation I cannot give you any details about it at this time but I will have much more information available early in December. I repeat, However, that it will be an undertaking of great importance.

Hoping Zorach pleased you and your public, I am cordially
as ever,

LB

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Dr. Grace Morley
San Francisco Museum of Art
Civic Center
San Francisco, California

April 21, 1941

Dear Dr. Morley:

I am glad to hear that you are preparing the photographic exhibition fully prepared by the first of next week and that Miss Courter will have it packed and sent in good time for the opening on May 22nd.

May 5, 1941

Dear Dr. Morley:

Just a short line to tell you that we will have the photographic exhibition fully prepared by the first of next week and that Miss Courter will have it packed and sent in good time for the opening on May 22nd.

Will you be so kind as to tell me how long you expect the exhibit to be on your walls so that we can have accurate information on when the exhibit will be available to other museums.

With cordial good wishes,

As ever,

Ansel Adams

AA:LB

If there is anything I can do to be of any assistance to you, please write me, I will be glad to help you in any way.

Cordial good wishes,

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Dr. Grace Morley
San Francisco Museum of Art
Civic Center
San Francisco, California

December 4, 1940

April 21, 1941

My dear Dr. Morley:

Miss Courter has undoubtedly written you regarding the Exhibition of photography scheduled for May 22nd at your Museum. We are now working on this exhibition and I am pleased to tell you that, while the complete exhibition of Sixty Photographs will not be circulated for a variety of practical reasons, we are going to have up to thirty-five important items from this particular exhibit and will add ten or fifteen more from our permanent collection, which should make in toto a very stunning show.

The purpose of the Sixty Photographs Exhibition was not to suggest an ultimate definition of Photography or of the Department but was to suggest the basic quality of photographic seeing from David Octavius Hill to the present day. It was not an historical show and neither will be the show that you are to receive, in spite of the fact that several of the earliest photographs will be represented.

The original plan for the exhibition here was to present the prints without titles, dates, et cetera so that the esthetic experience of the spectator would not be influenced by chronological or personal considerations. The catalogue was to provide the essential information. The actual result of this was not as planned and we all agree that more data should have been available to the spectator. We intend to provide such data and will be interested in receiving your comments and suggestions in this regard. Personally, I would like to see the photographs free from attached labels but think we can put the Jumbo typewriter to excellent use producing a considerable amount of texts to go on the wall with the show. There is a lot of information in the catalogue, "The Bulletin of the Museum of Modern Art" 2. Vol. VIII, which you might desire to abstract for this purpose.

I know that this exhibition will be unique in content and mood and I am sure that with your usual excellent publicity, it will draw a considerable attendance.

If there is anything I can do to be of any assistance to you, please write me. Sorry not to have seen some of you in New York.

Cordial good wishes,

AA:LB

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Dr. Grace Morley
San Francisco Museum of Art
San Francisco, California

December 4, 1940

My dear Dr. Morley:

We are delighted that you are interested in the photographic show and can assure you that it is going to be an extraordinary assemblage of photographs.

In my previous letter I did not imply any suggestion that you or your staff would not be capable of hanging the show in fine fashion. However, our plans for this particular exhibition are more or less crystallized around the presentation and we are now figuring on a complete assemblage of panels and detailed instructions for the lights, wire supports, and so on which will be necessary for the continuity of the various groups.

The circulation department is releasing this show to only a few important museums and always with the provision that Mr. Newhall or I will supervise the installation. It sounds fussy, but it really isn't.

Can you give us any idea when you would like this exhibit? I will be back from my next trip to New York early in May and perhaps you might have space available May 15th, June 1st, or June 15th. I can be on hand at that time to set it up. It will probably have some installation in Los Angeles or in Seattle in late February. It could then come directly to your Museum.

The space required is not large; the exhibition here is hung on the walls of a 36x20 gallery; so I do not think you will have difficulty in finding room for it.

The first Bulletin of the Department, which will also be the catalogue of the show will be ready soon and we may make a considerable overrun which can be distributed or at least posted in the Museums to which the show will be sent.

So, if you could give a rough idea of when you would like the show we could schedule it accordingly and work the other showings around it.

Hoping all is well with you. With cordial good wishes,

P.S. I am glad the Zorach show is working out all right.

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October 25, 1940

Mr. Roi Partridge
Department of Art
Mills College
California

Dear Roi:

I am to be in New York until about the middle of December associated in this Museum in the study of certain photographic projects. We are very much interested in receiving comprehensive data on the photographic interest and collection at Mills. This information should comprise a list of the exhibitions you have held and the relation of photography to the educational program of the department, and if possible, a list of the pictures in your permanent collection.

We are sending out questionnaires to all museums and institutions but I was anxious to get the Mills College material as early as possible as I feel you have made considerable advances along these lines.

Hope everything is going well with you and I certainly wish you could see what is going on in this little country town.

Cordially,

Ansel Adams, Vice Chairman
Committee of the Dept. of Photography

p.s. I've got a swell new tripod!

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R

MUSEUM OF MODERN ART

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

Henwar Rodakiewicz
American Place
on Avenue
New York, New York

November 12

Dear Henwar:

The Dayton Art Institute is interested in documentary and contemporary films and I suggest that you write them describing what you may have for release to them or what you may suggest as a suitable source. They seem very eager to have a showing of important film material.

I am looking forward to seeing you and Peggy very soon. Please send me your address and telephone number. I can't find you in the telephone book.

Cordial good wishes,

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THE MUSEUM OF MODERN ART
NEW YORK

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

Mr. Henwar Rodakiewicz
% An American Place
509 Madison Avenue
New York, New York

November 12

Dear Henwar:

The Dayton Art Institute is interested in documentary and contemporary films and I suggest that you write them describing what you may have for release to them or what you may suggest as a suitable source. They seem very eager to have a showing of important film material.

I am looking forward to seeing you and Peggy very soon. Please send me your address and telephone number. I can't find you in the telephone book.

Cordial good wishes,

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Mr. Henwar Rodakiewicz
Film Associates
620 Fifth Ave.
New York, New York

December 5, 1940

Dear Henwar;

I called you the other day but discovered you are very busy on location; hence this note which will be easier for you to answer.

For the forthcoming exhibit, opening December 27th, I am very anxious to include one of your stills. I remember with great pleasure a little New England subject which O'Keeffe possesses. Either that subject or another of your choosing -

As the catalogue is being completed this week, will you kindly drop me a note with just a yes or no statement and tell me the title of the print you select. The print itself can be picked up sometime in the next week.

You may want to think of yourself as a motion picture photographer, but I have my own opinion as to what you can do with a still camera!

Cordial greetings to you and Peggy.

AA:LB

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Mr. Peter Stackpole
427 North Canon Drive
Beverly Hills, Calif.

April 21, 1941

Dear Peter;

I have just returned to New York and, in checking over the Museum's collection of photographs, I find that we do not possess your bridge picture - the one shown in the Sixty Photographs exhibition. The Department of Photography wishes to purchase this photograph for the permanent collection and would appreciate receiving a fine print as the very near future as we are working out some circulating shows.

We have established a price of ten dollars a print for contemporary work and I trust that this arrangement will be agreeable to you.

With cordial good wishes to you and yours,

With kind personal regards and hope
Ansel Adams

Cordially,

AA:LB

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Mr. James Thrall Soby

December 4, 1940

Farmington Conn.

Dear Mr. Soby;

We are in the throes of preparing the catalogue of the forthcoming show and Beaumont and I need the Cartier-Bresson photographs at the earliest possible moment. When do you think they could be on their way to us?

The collection of Man Ray prints is magnificent and we are using a Rayogram and the portrait of Schoenberg in the exhibit.

Beaumont asks me to tell you that the meeting has been changed to Wednesday the 11th at 4:30 on the sixth floor of the Museum.

With kind personal regards and hoping to send you soon.

Cordially.

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400 Montgomery St.
San Francisco, Cal.

November 18, 1940

Dear Walter Starr:

Mr. James Thrall Soby
Farmington, Conn.

December 9, 1940

Dear Mr. Soby:

We are delighted with the Cartier-Bresson
photographs and shall certainly use the one of the
"Children in the Ruins".

Mr. Newhall has a bit of a cold but will
get in touch with you soon.

Cordially,

AA:LB

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Mr. Walter Starr
405 Montgomery St.
San Francisco, Cal.

November 15, 1940

Dear Walter Starr:

I certainly appreciate your letter and hasten to reply. Unfortunately I will be out of town from the 20th of November to the 2nd of December and I can't attend the meeting. However a copy of a letter from Leonard indicates that he may be here at this time. I telephoned Allbright but he is in New Mexico and will not be here until Thanksgiving. One of the U.S. Camera publishing agents is going to place Sierra Nevada in and about town.

I will be in New York from about December 2nd to 15th and we must get together on your arrival.

Cordial good wishes to you and yours,

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UNITED STATES DEPARTMENT OF AGRICULTURE
FOOD ADMINISTRATION
WASHINGTON

Nov. 14, 1940

Mr. Roy Stryker
3000 39th St. N.W.
Washington D.C.

Dear Roy: Mr. Arsel Adams
The Museum of Modern Art

I am more than delighted with Sherwood Anderson's book and I would have written you sooner except that, as you surmised, I am in the East and the book was forwarded with some delay.

I think the book is grand and I will be glad to give such a comment as you request to the publisher.

I look forward to seeing you again in the not too distant future. I will be here until about December 15th.

today, I'll just write you later.
Cordially,

Sincerely yours,

Roy S. Stryker

Roy S. Stryker
Chief, Historical Section
Division of Information

Enclosures

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UNITED STATES DEPARTMENT OF AGRICULTURE
FARM SECURITY ADMINISTRATION
WASHINGTON

IN REPLY REFER TO

December 17, 1944

Mr. Ansel Adams
The Museum of Modern Art
11 West 53rd Street
New York City

Dear Ansel:

I am sorry it took us so long to send
you the pictures.

Since I'm in a particularly big rush
today, I'll just send them along, and
write you later.

Sincerely yours,

Roy E. Stryker

Roy E. Stryker
Chief, Historical Section
Division of Information

Enclosures

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Mr. Roi Stryker
Chief of the Historical Division
Department of Information
Farm Security Administration
Washington, D.C.

December 4, 1940

Dear Roi,

The enclosed release will give you a pretty good idea of what is going here. I had hoped to get to Washington and have a personal visit with you and discuss many things, but I can't make it at this time.

For the forthcoming show (December 27) we need very badly the following photographs:

Walker Evans View of Easton, Penn. 1936 and perhaps
" " Wooden Church in South Carolina, 1936

Both these photographs are reproduced in Part Two of "American Photographs" and are credited to the Farm Security Administration. They are numbers 2 and 17.

We would like prints not larger than 8 by 10 on unferretyped glossy and of the best possible richness in tone. We will mount them here to match the pictures we are showing with them.

As we are frantically juggling with the deadline of the catalogue, we need these as soon as we can get them, but may I ask that you send me a card stating if they are or are not available and when you think we may be able to have them.

With kind personal regards and good wishes,

AA:LB

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T. G.

Mr. John V. Binder
Photographic Supplies
145 North Upper St.
Lexington, Kentucky

December 3, 1940

Dr. Francis Henry Taylor
Director of Metropolitan Museum of Art
New York, New York

May 5, 1941

My dear Dr. Taylor:

When I met you at that pleasurable party at Maurice Sterne's last fall we discussed the possibility of meeting on my return in the spring of this year. I would greatly enjoy a visit with you and perhaps you could have lunch with me some day this week or next. My time is relatively free, and I am sure that I can arrange to meet you at your convenience.

Cordially yours,

Ansel Adams

AA:LB

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Mr. John W. Tinder
Photographic Supplies
145 North Upper St.
Lexington, Kentucky

December 3, 1940

Dear Mr. Tinder:

Thank you for your kind letter of November 29th. I would certainly like to accept your invitation, but my schedule calls for my return to the coast on December 15th and I am unable to come to Kentucky before that time.

I would like very much to come to Lexington and I plan to return East sometime in March for two or three months. I feel sure something can be worked out at that time.

I am enclosing the first release on the new Department of Photography which I am sure your group in Lexington will be interested in.

My cordial regards to the Harts. I will write you a personal note regarding the necessary financial arrangements.

Cordial good wishes,

AA:LB

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October 25, 1940

Mr. Louis Varden
Product Information Dept.
Agfa Ansco Corporation
Binghampton, New York

Dear Mr. Varden:

We are deeply appreciative of the material you have sent us and wish to extend our thanks. I feel that we cannot have too much of such material in our files and in regard to certain detailed information I am sure you will understand our particular point of view; that we must be in a position to explain to laymen and to professional photographers certain aspects of photographic technique that lie between the simple amateur instructions and the complicated technical papers issued by the research laboratories. I noted one example of this in your booklet "Some Factors in Obtaining Optimum Print Quality."

In this pamphlet you speak of Formula 120 as building up detail rapidly in the highlights but restraining shadow density. I happen to use 120 to a considerable extent and while this is an entirely accurate description, it still does not give the answer to the question I am often asked about it. Perhaps the answer to such questions could only be given by direct illustration with prints, but I have found that the use of, let us say, hard Brovira with 120, will give approximately the same general aspect of contrast and brilliance that is obtained with the use of medium Brovira and Formula 103 or 125. With the exception that the shadows and middle tones retain certain vigor, the highlights are more delicately graded. This is a practical example of print control through the adjustment of various grades of paper to a variety of development procedures.

I have been able to demonstrate in the dark room the controls I am speaking of, but I have hesitated to make any description of them in writings for the simple reason that they do not make sense when expressed in ordinary terminology. I might cite here the difficulty of adequate description of alternate water-bath development. I have some evidence of its effectiveness but I can find nothing in technical literature that would enable me to set down a clear and logical description of its effects.

I think "Sensitivity Test with an Ultra-Speed Negative Film" is an excellent text but I would like to see larger and more accurate reproductions of the comparative illustrations. The conception of exposure among laymen and working photographers is very vague in actuality and the average photographer is incapable of translating a graph to direct experience.

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Mr. Louis Varden

-2-

October 25, 1940

I grant it is difficult to explain in simple terms but I feel that a great service would be done to the photographic world if such adjustments of procedure could be stated in a satisfactory way for, after all, the final aspect of the print is more important than the technical theories of procedure, at least so far as the average photographer is concerned. Perhaps you can grasp what I am talking about, if not will attempt a clearer statement.

If it is possible for you to do so conveniently, could you give me your opinions on these matters of general information. Again, with appreciation for your cooperation,

Sincerely,

Ansel Adams, Vice Chairman
Committee of the Photographic Department

AA/cm