ART CENTER SCHOOL

2544 WEST SEVENTH STREET LOS ANGELES CALIFORNIA • FEDERAL 4179

October 28, 1942

Dear Nancy:

Just a rush line to acknowledge your letter of October 26th. I will write a personal letter in a day or so.

I am vastly relieved at your decision on the neg-print show. It has been a sort of sword of Damocles and I have been more than deeply concerned over it. I am sure the department can function with simpler and more timely experessions. The neg-print show will be developed* without let-up and I am sure that it will be a spectacular exhibit when peace is established to start off the educational aspects of the department immediately after the war. I don't feel that I let you down in this particular show as much as I perhaps failed in organizing my own time and work in such a way that I could have completed the show a long time ago or had foreseen the impending difficulties. But more about all of this later.

I am pleased on your expression of Jim's photographic attitude. More about this later, too.

Your comments on the state of photography in the war are very exciting.

I had quite a difficulty tracing the sculpture negatives. I finally was able to locate them in the vault in San Francisco and it took a day or so to make arrangements to get at them. They were sent to me here and I forwarded all of them to Miss Otis, to be printed under her supervision as I doubted that adequate enlargements could be done here in time.

As far as any arrangements are concerned regarding these prints, please do not bother about it. I agree with you that, when you need a print, you need it, and if I happen to be involved in an inexcapable routine hundreds of miles away from my negatives there is no reason that the negatives should not be made available.

* that is, I shall keep it alive

I confess I have no recollection of ever receiving a wire about prints for Thomas Parker. Either the wire never reached me or I have had a fearful lapse of memory. I have our correspondence filed here and I find no record. So, something must have gone seriously amiss somewhere. In any event, the negatives are in New York by now and prints can be made for him or the negatives can be sent to me at my San Francisco address and I will make them next week or the week after, when I expect to be there.

My schedule now is this -- I am leaving for Yosemite tonight with about forty of the school students for a last fling at landscape instruction and will leave for San Francisco the end of next week. I shall be back here in less than three weeks.

Good luck and affectionate greetings to you and Beau, and be assured I will write you a long newsy letter at the earliest possible moment.

Yours ever,

Ansel

Mrs. Beaumont Newhall
The Harrisburger
Harrisburg, Pa.

13 October 1942

Dear Ansel,

Thanks for your letter. Beau came down for a flying visit Saturday night; approved the new print room and the Stieglitz cases---blue, lined with white flannel---straightened out my problems in a flash, had tea with Alfred, and dashed over to see Stieglitz, who so subdued the Saturday afternoon mobscene that we could talk directly to us. Then we splurged in a night of unwonted luxury at the Gotham, and how we wished you were there to share the numerous nightcaps we had with the Andrews! This Saturday I go to Harrisburg for another two weeks and I hope then to be able to write you some real newsy letters.

In the meantime, here are two headaches for you, both somehow too complicated to be put into telegrammar, and both urgent.

1. The Museum's Educational Project wants enlargements of five of the sculpture prints. I told them you were in Los Angeles and the negatives probably in San Francisco, and that I did not know what you would charge for enlargements in this cam They are prepared to pay $3 or $4, and, of course, they wants them in about ten days. Here is the information:

1. Zorach, Child with Cat (three-quarters view)-40" x 30"
2. Maillol, Head -12" high. Width apparently in proportion.
3. Brancusi, Bird in Space -30" high. Ditto.
4. Lipchitz, Figure (front view) -24" high.
5. " " (side view) -24" " .

Would you feel like having them airmailed here and letting me put the fear of God into anybody you specify to make the enlargements? Or have you an assistant who could bat them through? I expect it sounds like the last straw at this point.

As to the sculpture prints as a whole, I'm going to mat them and keep them in a case in the collection, so they won't be snitched and battered and people will show them a little respect. And as to paying you for them, since you are so shy and retiring about putting a price on them, it seems to me that perhaps I should make up a bill for you, using the prices you quoted to Beau as a basis. I know you said not to bother, but I AM bothered. Things like that must be kept clear and clean. And that brings us to the much-dreaded Headache No.2.

2. Candidly, Ansel, do you feel up to completing the Neg-Print or would you rather cancel the whole thing? I know you're rushed, and certainly I know there's war on. All of us here want that show; it's been suggested that if you just can't do it, somebody else should. I killed that; the Neg-Print is yours, and nobody else has the passion and the knowledge to do it. And any other variation on the theme would be a fudged-up substitution. How far have you actually gone? So far that all you need is just a little more, or are there still large gaps incomplete?

You see, even though we say we are not scheduling it till it arrives, we are still waiting and it's still in the schedule. And there are many shows and only a few men downstairs to prepare them for us. Would you rather let the whole thing drop till peace, as you have often suggested?

Ansel Adams----2

Please wire replies to both these questions. I'll be gone by Saturday afternoon and it is I who must handle them.

Always affectionately,

Nancy

ART CENTER SCHOOL

2544 WEST SEVENTH STREET LOS ANGELES CALIFORNIA • FEDERAL 4179

Saturday, Oct 10, 1942

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

1201

(20)

SYMBOLS

DL=Day Letter
NT=Overnight Telegram
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NAB60 22 LOSANGELES CALIF 17 855A

1942 OCT 17 PM 12 30

MRS BEAUMONT NEWHALL=

MUSEUM OF MODERN ART 11 WEST 53 ST=

SCULPNEGS IN SANFRANCISCO OR YOSEMITE. WILL TRACE AND WIRE EDUCATIONAL DEPARTMENT AM AIR MAILING REPORT ON NEGPRINT EXHIBIT GREETINGS TO YOU BOTH=

ANSEL ADAMS.

SCULPNEGS ANSEL.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

put together in New York. I still will need everything listed - ply-wood, etc. It is obvious that if the show is to be circulated and Fluorescent tubes available only for installations within the Museum, that we will have to use Mazda and opal glass. Otherwise, I can see no obsticals. Will send on some specifications shortly. The

ART CENTER SCHOOL

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1942 MAY 22 PM 4 31

NAB 173 44 DL= SANFRANCISCO CALIF 22 1155A
BEAUMONT NEWHALL, MUSEUM OF MODERN ARTS=
11 WEST 53 ST=

AIR MAIL SPECIAL DELIVERY SANFRANCISCO SCULPTURE PROOFS AND INSTRUCTIONS TODAY IF POSSIBLE MINIMUM PRICE FOLLOWS. NEGATIVES DONATED. ONE PRINT FROM ONE NEGATIVE 2.50. SIX PRINTS 8.00. TWELVE PRINTS 12.50. 25 PRINTS 25.00 THESE WOULD BE FINE REPRODUCTION PRINTS EIGHT BY TEN LETTER FOLLOWS REGARDS=
ANSEL ADAMS.

2.50 8.00 12.50 25 25.00.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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2544 WEST SEVENTH STREET LOS ANGELES CALIFORNIA • FEDERAL 4179

Saturday, Oct 10, 1942

Charge to the account of The Museum of Modern Art, New York $

CLASS OF SERVICE DESIRED			
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CHECK

ACCOUNTING INFORMATION

TIME FILED

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

MAY 22, 1942

MR. ANSEL ADAMS
129 TWENTY-FOURTH AVENUE
SAN FRANCISCO, CAL.

WILL AIRMAIL PHOTOGRAPHS MONDAY. ALFRED HAS BEEN OUT OF TOWN. COULD NOT GET DECISION SOONER. HE IS DELIGHTED WITH THEM. STEICHEN SHOW GREAT SUCCESS. LETTER FOLLOWS.

BEAUMONT

B. Newhall

the matter, but I guess I was a bit vague. Anyway, I [illegible]

put together in New York. I still will need everything listed - ply-wood, etc. It is obvious that if the show is to be circulated and Fluorescent tubes available only for installations within the Museum, that we will have to use Mazda and opal glass. Otherwise, I can see no obsticals. Will send on some specifications shortly. The

ART CENTER SCHOOL

2544 WEST SEVENTH STREET LOS ANGELES CALIFORNIA • FEDERAL 4179

Saturday, Oct 10, 1942

Dear Nancy,

Thanks for your letter. You have had, I can gather, a real experience during the past few weeks. I am so glad you have been able to be with Beaumont. and I am excited that he is having such a thrilling time of it. As for me, I am patiently awaiting the dictates of Uncle Sammy in regard photo-teaching here. It looks as if everything may land on us at once. In the mean time, we are training civilians who are rapidly being absorbed in the Armed Forces - chiefly Signal Corps. As long as I am doing work useful to the War effort I do not feel unhappy. I have absolutely no urge to put on a uniform! I think the Uniform should be reserved for those in active combat; I can teach photography in a smock. I have seen so many desk captains of late literally busting with vacuous authority! Then I think of the guys out in front, and - O well, it has been ever thus.

I am afraid I have caused you needless concern about the Neg.Print show. What I indicated in recent letters is simply this: I have had no formal statement that the show was to be put together in New York. I had thought it was taken for granted that such would be the case, but then I realized that perhaps the Museum might not be thinking that way about it. Hence, the letters were intended to be questions on the matter, but I guess I was a bit vague. Anyway, I now assume that the show will be put together in New York. I still will need everything listed - ply-wood, etc. It is obvious that if the show is to be circulated and Fluorescent tubes available only for installations within the Museum, that we will have to use Mazda and opal glass. Otherwise, I can see no obstacals. Will send on some specifications shortly. The

ART CENTER SCHOOL

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exhibit must be kept as simple as possible . Tell Elodie I am sorry to have causdd her worries. She had reason for another small worry when I wired about the contract for the Vabdevert show; it had been placed on EA Adams' ddesk, and I had not seen it. But you can gather what the pressure is here; most of the instructors in the War - about fifty students in the photo classes, and only Archer, Hammer and Adams to guide their Hypoed steps. Otherwise, all is under control!

I am penitent; I have not written Stieglitz. Just tell him I am going to do so - that I have not forgotten him - that I feel more than ever the validity of his spirit. That goes for you and Beaumont too! I am trying to be a realist, to segregate the dreams from the nightmares. Its the only way. There was a terrific evening in Los Angeles last night - the Shostakovich No.7 premier. The music has grand moments, but the most thrilling were the episodes preceeding the Symphony. The anthems of the U.S. and the USSR were played; the Russian woman soldier appeared, and 10,000 people stood and cheered. Mme. Litvinof spoke; more cheers. The two flags on the stage, close together. Something happened that never happened out here before; may it happen again!

Greetings to you and all the others. I will write Beau as soon as I can. I have not heard a word from Dave. Am a bit distressed over Soby (who does not think photography an Art) being acting Chairman. Swell guy, but why? Hope you are getting along all right.

You will hearcfrom me soon again. affectionate greetings, always,

Florence

THE MUSEUM OF MODERN ART

NEW YORK

7 October 1942

Dear Ansel,

Just back from two strange and wonderful weeks with Beau in Harrisburg. Beau is fine, very brown, and sprouting all kinds of new muscles, but, if you can conceive it, he lost eight pounds! He's just gotten to grips with photo-interpretation, after eight weeks of abstinence from photography, and he's absorbing it hungrily. He says F/64 is fuzzy and that the Army is the place for you. A curious life we led out there---something nostalgic and juvenile about going to school in a nice ivy-clad academy and being filled with ideals of discipline and service---and then the deadly and terrible necessity behind these innocent things. You'll laugh the think of both of us rising before the dawn every morning. The moon was shining when Beau took me to the train this morning. I was feeling torn pretty much in one direction when I hit the Museum---and then found a great box full of Weston platinums waiting for me!

Gee! the Negative-Print! Elodie just showed me a recent later from you which gave us both headaches and set me burrowing in the correspondence. Wasn't it clear that the Neg-Print is to be put together here? You mentioned that the Art Center's best designer had gone to war and suggested the Museum's making up the show back in May, and on Sept.1 you say something about their sending on the plans and specifications shortly and recommend our assembling all the material as it comes in. Did I miss something? You inquired about plywood panels: still available; do you still want

12 panels 40" x 60"
1 " 40" x 24"
1 " 40" x 36" ?

Electrical connections can still be had if we know what and how many; flourescent light tubing is available only for installation within the Museum. You know the only plans and sketches of the show I seem able to locate is one tissue plan of depths and projections. Did the great roll of brown paper roughs go back? I suppose they had to. Any way, all the data I have seems dated before your last visit. I'm sorry beyond words if I have been holding up the show. It's more than possible; the rush of the last eight weeks has been like a movie montage and my memory has been ersatz for about a year now. Wire for any information, and tell the school that plans would deeply appreeoted and all the more if they came at once.

I haven't yet had a chance to thank you for your wonderful letter. You and Stieglitz have been the ones who really undertsood. And both Beau and I wish you were around at this point. A spot of Ansel in Harrisburg is what the burg needs.

Affectionately,

THE MUSEUM OF MODERN ART

NEW YORK

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

Ansel Adams
129 24th Avenue
San Francisco
California

September
First 1942

Dear Nancy,

Your good letter came late to Yosemite and suffered further delay in being forwarded to me here; hence my wire today and this immediate reply, which cannot be completed for obvious reasons today. But I shall try my best to cover the various points as follows:

1. Ihhave had some swell letters from Beaumont and he seems really happy and full of pep. I think it will be a grand thing for him, although I can understand how hard it is for you two to be separated.
2. I did not know anything about the report that Barr and you desire, but I shall do my best to rush it. If I can, I shall include it herewith - but itmay have to go off tomorrow. I am skeptical about dates, but I can state the facts OK.
3. Anything new about the sculpture prints? Did they arrive all right? Can be used?
4. Tell Elodie I shall write about the Vandervert prints. The Art Center wants them November 1st to 30th; they have Asked me to write for them. I can do so because I am a member of the "staff"
5. Now, for the Neg. - Print show. As soon as your letter came I called the Art Center in Los Angeles. I had been there Sunday and discussed the show with them them. It seems that so many of their staff and prize pupils in the design department have gone off to war that they are faced with a real problem of constructing the show (we had talked of putting it together here). When I left Sunday the last plan was to get King to prepare the Spectrum as soon as he returns and to prepare the little three dimentional set, and get some of the staff rounded up to go ahead with the panels. Now, your letter indicates plans are under way in New York to prepare the exhibit. It will be much better all 'round. On the phone this morning, the Art Center said they will complete the plans and the specifications and forward same direct to you. I shall forward my photographic material and the appropriate text. There should be no trouble in putting the thing together, because everything will be keyed.

As for the time of arrival: I feel that if you proceed with the base-work on thepanels immediately, and put together material as it arrives that you will save a lot of time. I did not think of it taking six weeks before the exhibit opens to get it in order. The last I heard was that it was to go up sometime in October, and I had roughly planned to have all ready towards the end of the month. I should have been more imaginative and thought of the time required for presentation.

I can say now that the first material should be coming to you within two weeks - enough to cover the main part of the exhibit. The rest will follow right along - everything should be on hand by the beginning of the last week of September. Now, if you get the panels made up, the lights attached, and the little designs of letters, etc.,

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NEW YORK

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

prepared, it will be a simple matter to attach the photographs which will come mounted flat, ready to attach, and exactly to scale.

I have had quite a time getting some of the material - first I would get an excellent example of the problem, but an uninteresting picture. Then, I would achieve the reverse! The main points must have impact and accuracy, but will require a certain amount of visual exaggeration to "get over" But I have some excellent stuff ready - only a few shots remain to be made, such as the Spectrum, etc.

I suggest you schedule the show for sometime about the end of October. We will rush things here to the utmost. Let me know just what occurs with this plan, and I shall keep you advised right along.

The history of this exhibit is certainly perplexing. My first fears, causing a considerable delay, were somewhat allayed, or overruled, as not important. I felt, as you will remember, that the exhibit should contain more immediate interest now that we were in the war. Then, if I remember correctly, it was decided to postpone the show until after the Steichen exhibit so as not to confuse two photographic exhibitions at once. It has been a matter of postponement right along - no one's fault, but just because of external conditions. Tink Adams regrets that the exhibit will not be as functional as it might in times of peace; such a large proportion of the potential photographers are in the war, and not many pictures are to be taken in the immediate future by civilians. In this I agree; have felt somewhat on these lines since December 7th. Both he and I think that as soon as the war is over such a show would have a tremendous impact. I am only stating this for the record, and am not trying to put off the exhibit again! But it is worthy of some consideration. Personally, I would like to see an Emerson show come between the Steichen show and the Neg.print exhibit, chiefly because it seems the right place for an "Andantinö" movement in the year's symphony!

I have had my own problems but I think I am getting the best of them! You see, even you and Beaumont have the advantage of some clerical help around the Museum - at the least, you help each other. I have been running a steeple-chase of my own here without any help except occasional darkroom assistance. There are simply not enough hours in the day! And I am not in position to put things off because I have to keep the income floating above the current of expense. Had I had any breathing spell at all I would have sent you the exhibit all "packaged" a long time ago. But everything I have been doing has been done just as fast as I possibly could manage. Some work, such as the Interior Dept. job was limited by the Government fiscal deadline of June 30th. As it was I lost 700.00 through a misunderstanding of the National Park Service, who ordered the job "on ice" last January when the Secretary had no such intentions!! Also, the last order from the C O I is a potent deadline involving quite a few hundred simoleons which are VERY welcome at this time- in fact, essential. I have made a good teaching arrangement with the Art Center for part time this winter with the civilian school (separate from the probable military undertaking) I might also add that the personal situation seems well under control, but that has taken a lot of thought and energy. (more later on this in a personal letter).

THE MUSEUM OF MODERN ART

NEW YORK

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

I hope you will understand my bringing these points up at this time; I think it only fair to explain to you why I have not rushed things through as I would liked to have done. I know the delays have caused you and Beaumont considerable concern and I am truly sorry about it. But the jobs will be done, don't worry.

Beaumont has told me a little about the Museum affairs and I am disturbed over them. There is a rigid harsh intensity about so much of it - such a grasping for power and authority - such a feeling of insecurity as to policy. I can understand how disturbing it has all been for you and Beau and Dave. But I rejoice that you are at the helm; and I know you will do a wonderful job. But keep hardboiled about it - you are confronted with hardboiled people. I know Dave will never let you down.

As far as showing any mutual letters to Beau or Dave I feel that we are all close friends and anything I say to any of you I would say direct to you. I think it a good idea to exchange views. My last comment to Dave about you I should have said directly to you. But I am sure we discussed the matter of you vs. the "commercial boys" before. I am learning a lot. I know we are on the right track. I know that the work we are doing will be vastly more potent a hundred years from now than all the productions of advertising, Sarra, and U. S. Camera!! (Indidentally, Sarra is a swell egg as a person). I am pleased that the Art Center, while stressing the commercial aspects, still have me in a powerful position there to give just what I have in photography.

Concerning the Military aspects of the School. The Air-corps proposition looks good, but the Signal Corps is, for the moment, on ice. It seems that the deal was practically signed up - had gone through all the necessary channels of approval in Washington. Then the command was changed and the officer in charge was moved to the Motion picture Dept. The present commanding officer has, for the moment, other ideas, so Tink will have to start all over again with it. We are going to try for a contract - then ask for commissions. I am not worried about it.

Well, this has been a long letter. I shall try to write a decent personal letter soon. I am always happy to hear from you - always. I have a very warm feeling about the Newhalls!! I only wish we were not so far apart.

The last time I saw Edward he seemed happy. But I do not know his prospects (materially). There has been some trouble about the Whitman book; I hope it is not serious. But he also has a job with the C O I, which will help.

The report will follow soon - perhaps today. Forgive using Museum stationery for three sheets of writing, but it happens to me all of the decent letter paper I have on hand here.

affectionate good wishes to you and Beau. I will write him soon.

yours ever

Jerome

ANSEL ADAMS

Yosemite, August 20th 1942

Dear Nancy,

I have been thinking of you and Beaumont constantly, and have been getting word from Dave and Beaumont as to the various activities, commissions, expectations, etc., but have not had the chance to sit down and write you a letter.

Now that you are the big boss of the Dept. of Photography, I shall be in professional contact often, and probably, frequently in your hair, as it were. It is my hope that you will have that swell red hat on if such is the case.

First, The Neg.-print show. Progressing O.K. Letter from Dave saying it is to be scheduled sometime in October. O. K. As you can well imagine, everyone has been on the creative rocks. I have been waiting around for weeks and months to get some word out of Los Angeles as to details of production. I have sent off a final list of details, with the request for immediate answer, so I will be able to tell you just what's what in a few days. As far as my end of the job is concerned, all is O.K. I can get all the material to you in good time. The Spectrum, the small three-dimentional set, and the color scheme is all the Art Center has to do. The main problem will be the construction; I think it might be well for you to inquire into availability (and priority if needed) in N.Y. of the following:

Plywood
Fluorescent light tubes
essential electrical connections.

The rest is easy. I had written in to the Museum some time ago about these things, but I guess the letter got mislaid. Dave was pessimistic some time ago about materials, and it looked bad out here, but certain things have eased up a bit. At any event, I can adapt the exhibit to the limitations of materials if need be - we can set the negatives at an angle to the panels so that they will be seen in front of a white card illuminated from an overhead spot, etc. (This to overcome failure to get light boxes).

I have had funny letters from Dave - some most pessimistic, everything going to the dogs, everything creeping on its financial duodenum in the last stages of economic nausia. Others, quite O.K. cheerful, imaginative. What a world! As for me its been a grand struggle, with almost every minute used for some necessary work. The wolf sniffs at the door, but, so far, he hasn't started blowing it in.

Office details follow: -- I received a check some time ago for $15.00. I presume it was for the Canon de Chelle picture.

The Picasso Guernica prints were a gift from me, so there should be no payment on those.

Beaumont asked me to send a bill for the Sculpture prints; I pushed off airmail a set for immediate reproduction, and the others followed disturbingly late. I was off on the Parks trip, and I thought Virginia had had them spotted and sent within a week following my departure. When I get home I found them still here!! Whatever the Museum feels is the right sum will be OK with me. You can refer to my letter about the tentative prices, etc.; the copy of that letter happens to be in San Francisco. If the prints are not of practical use just tell Miss Ulrich to forget them. financially

Had a nice visit with the Westons last week. Will write a decent letter soon and give you all the information to date on many things which have come to pass during the past months. Just don't think I have not been concerned about you two; I know what the peesent conditions mean to both of you. But I know it will all come out well in the end. It has to!

affectionate greetings, always. The Department is in good hands!!

Ansel

Adams

THE MUSEUM OF MODERN ART

NEW YORK

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

September 5, 1942

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

Dear Nancy:

Enclosed herewith is a report of my activities as a member of the Committee of the Department of Photography. I am hopelessly perplexed as to dates, but the facts are authentic! I am confronted with a pile of 250 prints to title and pack and ship off, so will write a better letter later.

Yours ever,

Ansel Adams

P.S. Please edit this report and if any changes would be advisable, kindly send back to me: Will leave out living on My. Point of view like

c/o Art Center School
2544 West 7th Street
Los Angeles

I trust your suggestions implicitly!

AA

THE MUSEUM OF MODERN ART

NEW YORK

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

September 5, 1942

To The Director
The Museum of Modern Art
New York City

A resume of my activities as Vice-chairman of the Committee of the Department of Photography of The Museum of Modern Art follows:

1. My interest in the Department of Photography has been of long standing. For many years I had urged the ~~establishment~~ founding of a centralized department of photography in leading museums. When Mr. McAlpin became interested in the Museum of Modern Art, therefore, I welcomed the opportunity to assist him on the photographic committee. ~~I must add here that~~ Mr. Beaumont Newhall's devotion and interest in photography have been the most potent factors in the establishment of the department.

   I was exceedingly happy to participate in the work of the committee, and was completely aware of the great responsibility entailed. Whatever contributions I have made have only partially matched what I would have liked to do, but the pressure of my own personal work prevented greater activity.

2. I entered the work of the committee somewhat as an "idea man." The administrative functions were excellently carried out by Mr. Newhall who was, of course, constantly at the museum. My first definite activity related to the Image of Freedom competition. (unofficial) ~~I am aware~~ of certain negative aspects of this competition, such as confusion of meaning in the announcement, and a later confusion at the time of the judging, ~~but~~ in retrospect I feel it was a profoundly significant undertaking, the full importance of which will appear only when our departmental work can be viewed in perspective. (as the confusion, caused by the legislation of one of the considerations of the competition, that we were asking for only the ownership of the negatives.) What impressed me most in this competition was the high level of work of relatively unknown photographers; this was in line with the intentions of the department to encourage fine photography wherever it may be found.) I sincerely believe that a similar competition should again be undertaken.

3. The Sixty Print Exhibit was especially gratifying to me in spite of a few minor faults. This exhibit aroused ~~very considerable criticism~~ among a certain group of professional photographers, ~~but I feel that this~~ criticism (The critics of the show in my opinion) only served to clarify the need of the definition of fine photography in its creative and functional aspects.

4. The Photographs of the Civil War and the American Frontier Exhibit I consider my most important contribution. My intention in preparing this exhibit was to concentrate on the esthetic aspects of this phase of American photography rather than on the historical aspects. ~~Again there were certain criticisms based on historical paucity.~~ I believe, ~~however~~, that the quality of the exhibit, handsomely hung by Mr. Newhall, justified the elimination of some well-known historical pictures which do not achieve an artistic significance.

   Through the efforts of Mr. Newhall and Dr. Tate of the National Archives, I was allowed to make fine prints from a number of the Brady negatives in the archives. This was an immensely important undertaking insofar that it was the first time to my knowledge that these marvelous photographs were printed with the intention of conveying their esthetic quality. (You will remember I also made a print from an Arnold Genthe negative of the San Francisco fire for the Sixty-Print Exhibit.) In addition to the prints from the Brady negatives I made some prints from the Wittick

negatives by courtesy of the Laboratory of Anthropology, Santa Fe. At various times when I was traveling through the country I looked up photographs for this exhibit. I found some excellent material, and also obtained some from Mr. Day of St. Michaels, Arizona, Dr. Taft of Lawrence, Kansas, Francis Farquhar of Berkeley, California, Mr. Horace Albright of New York City, and the late William Henry Jackson. I had singularly bad luck in Salt Lake City where the Historical Society, the Mormon Church, and Mr. Auerbach, business man-collector, were completely unsympathetic, and I have lasting regret that some of the Utah material was not available.

I would like to consider this exhibit merely as a forerunner of a series of exhibits of American photography, always stressing the esthetic and emotional qualities of the work rather than the mere historical value.

5. The Negative and Print Show, on which I am now engaged, has a great potential educational value. I am not certain of the validity of putting it on at this time because of the relatively restricted audience of active photographers and because there will not be much creative personal photography for the duration. Therefore this exhibit, which should have a tremendous appeal to students and laymen alike, may have its impact minimized by sheer lack of audience. Right after December 7 I felt that the character of this exhibit should be directed as much as possible to the war effort, but the other members of the committee over-ruled, contending that it was necessary to continue our educational schedule unimpaired. Then the Steichen show materialized and the Negative and Print Show was postponed to October. I have completed the full outline of this exhibit, the text content, and have many of the photographs ready. Our main problem now is to arrange for the construction of the show and overcome certain priority difficulties in lighting equipment, etc. I would like to make the recommendation that after the Steichen Show we have a calm and simple exhibition, say, of the work of Emerson or of the gravures from CAMERA WORK, but, of course, the decision of the committee will control.

6. I feel that my services to the Department of Photography have justified the necessary expenditures. In establishing the department the committee realized the up-hill fight that confronted it. We force on the C The principal opposition to our activities would derive from commercial and "popular" sources. ~~We expected criticism and depreciation, and we certainly got it, but~~ I am pleased to say that I sense a growing appreciation from every side of the departmentts work and policy, and I am sure that if we adhere to our original program we will achieve an outstanding realization of our aims.

Assuring you of my continued interest and enthusiasm in the work of the department and for the Museum as a whole,

Sincerely,

Ansel Adams

Ansel Adams

ART CENTER SCHOOL

2544 WEST SEVENTH STREET LOS ANGELES CALIFORNIA • FEDERAL 4179

August 5, 1942

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NAB6 10 VIA BZ=SANFRANCISCO CALIF SEP 2 308P

MRS BEAUMONT NEWHALL, MUSEUM OF MODERN ART= 1942 SEP 3 AM 9 17

11 WEST 53 ST=

YOUR LETTER JUST RECEIVED TODAY AM WRITING THIS AFTERNOON

GREETINGS=

ANSEL ADAMS.

ART CENTER SCHOOL

2544 WEST SEVENTH STREET LOS ANGELES CALIFORNIA • FEDERAL 4179

August 5, 1942

Dear Beaumont:

Just a rush line to ask if the Vandevert pictures are available. The Art Center is very anxious to show them. Also, having misplaced Arnold Newman's address, I am wondering if you can ask him to send a few of his swell arrangements to Edward Adams of the Art Center School as soon as possible. If he is unavailable, would it be possible to borrow a few from the Museum's collection? Mr. Adams is very anxious to present photographs of this type to composition classes, is much enthused over what I told him about Newman.

Will write soon. Plan to leave here Sunday or Monday for Yosemite.

Cordial greeting to you and Nancy and the Sheelers.

AA:k

Ansel

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

ANSEL ADAMS

Yosemite, Saturday, July 5 1942

Dear Beaumont,

I just arrived - last night - after that Parks trip, and am anxious to drop you a line to exlain several matters and tell you I will try and write a decent letter very soon. I found a lot of letters awaiting me in San Francisco - one from you of June 3rd!! I guess my family thought it was "just business" and did not forward it. Hence, you will understand my failure to reply to certain questions and comments in your letter.

Then, I get here and find the additional five each of the Sculpture prints had not been sent off. Virginia was going to spot them and ship them, but I guess things had been rather hectic and she had had the flu - so they did not get off. Sorry. Will send them pronto. Am sorry the other prints suffered damage - I ordered them well packed. But, such is war and the P. O. department.

Am glad you like the Picaso photographs. Hope they may be useful. Feel I shall do much better with the sculpture with more time for contemplation and arrangement.

Certainly will get to work on the Negative and Print show pronto. I believe Dave said it was scheduled for October 1st. I am relieved you all understand the hectic pressure I have been under of late, and I appreciate your tolerance.

Interested in your comments on the Steichen show. I anticipated just that quality you describe. But I presume it has plenty of kick to it. But HOW I agree about the Stieglitz prints being a vastly more significent expression of photography!! Have written, wired, etc. Steichen to

find out about the Navy job. No answer. Looks as if the Art Center School is going to town with the Army Air Corps, so I will join up with them, and be at least close to home. Will know this coming Sunday. Steichen could at least have acknowledge my wire. Is there anything I might be able to do for you in the Army photo-phase? That is, if you would be interested I would do my utmost to boost it. But I don't anticipate I shall have much power in the matter!

I have had vague rumors from Dave about the draft situation vs, Newhall, but I have refrained from writing you about it simply because I had no firsthand information from you on the matter. I certainly hope you can get into something commensurate with your gifts - which are very considerable in many directions. I think you are entirely justified in fighting for a proper place in the war effort. Anyway, you have all my best wishes and hopes for a good solution of the problem. I see no way in which any of us can escape service, but we should certainly not be shunted off into fields for which we are not suited. I shall let you know just what happens. At any event, I do not anticipate any direct action as far as I am concerned for several months after I sign up, so there will be time to finish many things. I have not heard much from Edward, and only a few notes from Dave.

The pictures on the last trip are supurb! Best yet!! Certainly wished you both had been along. Well, someday we will have swell excursion together.

affectionate greetings from the itenineratt.

Ansel

Personal

June 3, 1942

Dear Ansel:

Thanks very much for sending on the prints of the sculpture photographs. They are excellent. Unfortunately they did not survive the mails any too well: the envelope arrived open and the prints were somewhat bent. But not severely so, and they are perfectly ok for use here. I mention it simply for your information: apparently the photo-mailing envelope is not enough for the transcontinental trip. Alfred is planning to use some of the photographs in the checklist of the permanent collection. Most of the photographs will be reproduced in very small size, and we are wondering if it is entirely satisfactory to you if some of the proofs were used for this purpose. It will save time, and I very much doubt if the refinements of a more carefully made prints would be at all visible in a half tone only an inch or two high. It is generous of you to donate the negatives. Are you making up five more of each ordered to complete the six of each which I ordered by telegraph? There is no hurry, but please let me have a bill when convenient, so that I can clear the matter through Miss Ulrich.

The Guernica photographs are superb. I am delighted to have them, and Alfred is most enthusiastic. Thank you very much for your gift, which will be duly acknowledged.

Your change in plans is too bad. I had hoped that you would be able to continue with the mural project. However I am sure that you did the right thing in making the investigation into the matter, and perhaps you can continue on the making of negatives after the fiscal year has ended. I can well appreciate that finishing up the Neg. Print show is now out of the question before July 1. Can you schedule it in any definite way after that date? Please let me know, because I must let Elodie have some kind of assurance that the show will be available for circulation next fall.

Well the Steichen shebang got up of the walls in time for the opeing by nothing short of a miracle. Everybody pitched in and with one grand spurt of activity we finished the job. The public finds the show very exciting, and we have been showered with praise about it. Between you and me the show, for all its spectacular timeliness has nothing whatever to do with photography, and may be more harmful than good. It's like a Stowkowski orchestration of a Bach fugue: very spectacular, very tuneful, very popular but it ain't Bach and it ain't good taste. Perhaps I'm a cahmber music photographer, but somehow the ten Stieglitz photos that we are acquiring seem to me more important than the entire Road to Victory. They will last, and the show will not--- physically as well as spiritually, as the enlargements came in stinking of hype! But this criticism is mighty personal, and so many people have fallen for the show that I am beginning to wonder if my opinion is a correct one.

Alas, alas. It seems now quite improbable that we shall be on to work up a Weston show. My draft number is in the works, and while I shall probably be able to appeal the case and be deferred for a while, the process of doing same will prevent me from leaving town. Anyway I have definitely decided to find, if I possible can, some kind of commission, preferably one which will enable me to stay with Nancy, but if necessary anything that will make real use of my talents. It seems foolish to find one's self in the draftee mill when there must be places where I can be of real service and hold a more attractive position than that of a private.

Sorry I didn't write you sooner, but things have been mighty hectic and I'm just beginning to get out of the incredible litter which my desk has been hidden under.

With all best wishes and lots of luck from both of us,

June 2, 1942

Dear Ansel:

Thank you for sending on the prints. Please send the bill directly to me in order that I can clear it through our business office. While Alfred was very pleased with the other prints, he does not feel that all of them fill the needs of the catalog of the permanent collection but can be more properly classified as installation photographs. However, there are two or three of them which we want to reproduce in addition to the ones which you sent on. As the reproductions will be very small in size, not over two inches high, we are planning to reproduce directly from the proof prints if this is entirely agreeable to you. While I realize that the proofs are not up to your high standard of print quality it has seemed to Alfred that whatever refinements might be made in a new print would be lost in the extreme reduction.

The Picasso prints are superb and we are delighted to have them. It is most generous of you to present them to the Museum and I am putting them in the photograph collection. They set a high standard for the reproduction of paintings.

Regarding the Negative Print show, we are faced with a dilemma due to the postponement of the show until after July 1st. The six hundred dollars which had been budgeted for this exhibition will no longer be available after the first of July when our new budget goes into effect and the previous year's accounts are wiped clean. I had hoped that the exhibition would be ready by the 1st of July

of June and I understood from you that this would be entirely possible. Indeed I left the matter entirely in your hands, not wishing to exert any pressure in full understanding of the difficulties which you are facing.

Next year's budget will unfortunately be radically smaller than this year's and until I can get final approved budget I will not know if it is possible to go through with the show as originally planned. I believe that it will be o.k.. It would be a great help to me if you could bill us for the amount of work which you have put into the show already so that the appropriation asked for the show in next year's budget will be less than $600. Do you think that you could estimate this? $100 has, I believe, already been paid you in advance for the exhibition.

The Steichen show became as you can well imagine a most hectic affair during the last few weeks. It was almost a miracle that the show opened on time but it did, and it is going over big. The presentation, worked out by Bayer, is most exciting and it has met with almost universal praise. We are now working on a Bulletin which will consist of a number of installation photographs to go with Sandburg's text, and I shall of course send you one of these as soon as it is off the press.

I do not have much hope for the trip which we had planned to the West Coast. The urgency of the budget situation makes it quite unlikely that it will be possible for us to go through with the plan for coming out to the Coast and working with Edward and Charis on the show.

Charis on the show.

I hope that everything is going well with you on the project. I am sorry to know that the mural project has been stopped for the duration, and I hope that you will find some way of carrying on the type of work which you are doing. What chance is there of coming on to New York?

With all best wishes,

ANSEL ADAMS ONE THIRTY ONE TWENTY FOURTH AVENUE SAN FRANCISCO

1942 ?

Thursday

Dear Beaumont

Am sending the Steichen head (two prints, slightly different) Air Express today. Am also sending the Picasso prints and the Albright prints regular express. Both go collect: charge me if this is not in order.

Long phone from Tink Adams this morning from L. A. Seems that the Art Center is really on its ear at this time; have lost many of their staff due to the draft. They are dickering with the Military people on the use of the Photo Lab. Anyway, the designer who worked out the Neg and Print exhibit show has gone, and there is no one there to carry out the construction. Accordingly I agreed with Tink that it would be best to have the panels made at the Museum!! He is entirely agreeable to this, and I feel it would be a better chance to have it done along Museum ideals of construction, etc. I have all the measurements of the prints, etc. and will be able to send those on as they are completed. I will make the spectrum photographs in L.A. next week - also many of the others. Have had a dissapointment in getting the right subjects for the Perspective and Depth of Field ideas.

Accordingly, I suggest that you get immediately the following:

12 plywood panels 40" by 5'
1 " panel 40" by 2'
1 plywood panel 40" by 3'

I shall send on the diagrams and the illustrations. I suppose you think this haywire - changing about so much - but I could see through Tink's letters and the phone call this morning, that they really do not have the facilities or the staff for the job. Of course, if you have any ideas on the problem, let me know immediately. I plan to goto LA early next week. I will be in Yosemite from this Sunday AM through Monday at least.

Its been a fierce two weeks, but should be through Saturday, thank Gawd.

affectionate greetings to you both

Ansel

Am sending the Steichen Negative herewith, in case another print is required.

rec'd
B.

ANSEL ADAMS 131 TWENTY-FOURTH AVENUE
SAN FRANCISCO · CALIFORNIA

Tuesday 1942 ?

Dear Beaumont:

I am sending off in a few days the following:

1. Enlargements of the laborer's head for Sreichen.

   The Kodachrome is not perfectly clear; I had to compensate the focus, and this shows up in the enlargements. I do not think they will notice it from the regular viewing distance. It was quite a job getting the right kind of negative for this.

2. Set of my pictures ~~for~~ of the Picaso Guernica which I am donating to the Museum in return for paying this shipment and delivering the next item;

3. Package for Horace Albright, RCA Building.

   It will certainly save me a lot of time, material and expense in packing to kill all these birds with one stone. Please ask the messenger to carry the Algright package carefully; they are just large mounts and might break.

Supremely delighted about Stieglitz and Dave. Am a bit tired [redacted]. Otherwise all is OK. I shall hold this letter in the machine for further Bulletins from the Adams front up to mail time.

Will probably send off the Steichen head tomorrow. Made it tonight. Looks pretty good, but I confess I am a bit stumped over the problem of making it match the other blow-ups. because I don't know what the other blow-ups look like! Accordingly, I shall send on the negative too; if my print is NG for the purpose, you can have it made again in N. Y.

No charge for this; just consider it a contribution to Madam Art to keep her House in order.

Please send me sculpture proofs together with comment by air-mail, and I shall make up good prints right away. Also give size of reproductions in catalogue, and kind of process to be used for reproduction (half-tone, litho, etc.

It has certainly been a hectic ten days; but practically all of the work is done at last!

11:PM still washing prints. Wrote a card to Edward yesterday. No mention of show, of course. Hoping you can both get out here before "out here" gets blown up. Its grimmer all the time. But, after a while, you get used to it...at least, to this early stage.

Wednesday Am

Head print looks kinda crummy in the cold light of dawn; am making it again today. Will send all off to you tomorrow air-express. After all, its a copy, and the quality is not easy to manage as you know, especially in a big enlargement.

Hope you and Nancy are OK. Still think of the swell time I had with you in New York. Its about time I need another peaceful time; I just checked the number of 11 x 14 prints I have made during the past ten days - 836 of them!! ouch! They look supprisingly well for plain commercial work.

I have five five foot enlargements today, and the head for Steichen, and then I am about through.

But would like to get under way on the Sculpture pictures soon as possible.

cordial greetings Ansel

May 11, 1942

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MR. ANSEL ADAMS
129 24th AVENUE
SAN FRANCISCO, CALIFORNIA

AIRMAILED SOME OF YOUR PROOFS YESTERDAY. PLEASE PRINT SIX OF EACH.

WILL WRITE SOON. REGARDS,

BEAUMONT

Mr. Ansel Adams
129 24th Avenue
San Francisco

May 11, 1942

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INTERIOR DEPARTMENT ORDERS ME WORK EVERY DAY THROUGH JUNE THIRTIETH MAKING NEGATIVES WESTERN PARKS. THEN PROBABLY CURTAINS MURAL PROJECT FOR DURATION NEGATIVE PRINT EXHIBIT COMPLETION IN JULY AIR MAIL SCULPTURE PROOFS TO YOSEMITE I CAN FINISH PRINT EARLY THIS WEEK DELIGHTED FASHION SHOW SUCCESS HAVE HAD SLIGHT FLU KIND REGARDS=
ANSEL ADAMS.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Mr. Ansel Adams
129 24th Avenue
San Francisco

ANSEL ADAMS 131 TWENTY-FOURTH AVENUE SAN FRANCISCO · CALIFORNIA

May 11, 1942

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MAY 11, 1942

MR. ANSEL ADAMS
129 24th AVENUE
SAN FRANCISCO, CALIFORNIA

ENLARGE HEAD ON SEMI-MAT TO FILL 16 x 20 RECTANGLE. WILL NOT BE CUTOUT

BEAUMONT

Chg. exhib: The Road to Victory

Mr. Ansel Adams
129 24th Avenue
San Francisco

ANSEL ADAMS
129 TWENTY-FOURTH AVENUE
SAN FRANCISCO · CALIFORNIA

May 11, 1942

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NAB 141 11 COLLECT= SANFRANCISCO CALIF 11 10 19A 1942 MAY 11 PM 3 20

ED STEICHEN, MUSEUM OF MODERN ART=
11 WEST 53 ST= OK

WIRE SURFACE AND COLOR PAPER DESIRED FOR HEAD ENLARGEMENT
REGARDS=
ANSEL ADAMS.

All best wishes,

Mr. Ansel Adams
129 24th Avenue
San Francisco

May 11, 1942

Dear Ansel:

Thanks for your two letters. Steichen wants the head enlarged on a semi-mat paper. Please compose the head on the background as best you can in the 16 x 20 rectangle: it will not be cut out.

I am glad that the Negative Print is coming along well. I look forward to seeing the proofs of the sculpture here. I am a little disappointed that you could not send on at least a few finished prints because, while I can make allowances for proof prints, Alfred and the other people interested are completely incapable of understanding or recognizing the latent qualities which can be brought out in a careful print.

Things are going well, although the time is overtaking us on this show, and we are frantically looking for more material.

Have no definite news yet on the Weston show. There will be a meeting of the Exhibitions Committee soon.

All best wishes,

Mr. Ansel Adams
129 24th Avenue
San Francisco

ANSEL ADAMS 131 TWENTY-FOURTH AVENUE
SAN FRANCISCO · CALIFORNIA

May 25th, 1942

Dear Beaumont,

Its been a funny month - ups and downs and sidewiseries!! What with the Potash Co. work, the Womens Defense Corps, some architectural work and a few other pressing items I have been really hot and bothered. Add to all this a prolonged touch of flu - not enough to put me to bed, but enough to take the zip out of things- and you will understand why I have been wiring instead of writing; its easier!! This might sound a bit pompous, but I have made about 1200 11 x 14 prints, ten 5' prints, 100 16 x 20 prints, two color photographs, etc. etc. since my return. The San Antonio Kodachromes were not so hot; theplace is a dismal thing to photograph. I got beautiful exposures and compositions but could not manufacture the advertising quality the client visualized. He had never seen the Alamo! They wanted me to try again, but I flatly told them that what I had done was the way I "saw" the Alamo, and I wouldn't see it any differently the second time!!

I have been working on the Negative and Print show and have some beautiful examples of Water-bath and Gamma Inf. subjects, etc. I was working towards the goal of July 1st, and then the Interior Dept. orders me to complete as many negatives for the project as possible before theclose of the fiscal year midnight, June 30th! There will probably be no funds at all for the project after that time, but they have money ear-marked

ANSEL ADAMS 131 TWENTY-FOURTH AVENUE
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for it up to that time. I understand there are propoganda uses projected for the panels I might make up after July 1st but the first thing is to get the negatives. So that means five weeks in the field starting the end of this week from Yosemite. I have some subjects I can complete in Yosemite, then its Grand Canon, Rockymountain, Yellowstone, Glacier, Ranier, Olympic, Crater Lake, Lassen Parks And all by train. Ouch! My tentative schedule is this:

to May 30th, Yosemite
June 4th Grand Canon
June 10th Yellowstone
etc.

I will advise you as I proceed. Of course, a letter addressed to Yosemite will always be forwarded. What are your plans for the Western trip?? Let me know and I will be on hand as much as possible in July to help out. I would like you both to get a glimpse of the High Sierra. And there will be few people in Yosemite this summer. More later about this.

After July 1st I will go to Los Angeles and finish the Spectrum and some other pictures for the Neg Print exhibit. When I hear from you on the procedure of making up the panels I will forward the material as I produce it. I expect to get many usable negatives on the coming trip.

I am truly delighted over the success of the Stieglitz show. I realize what a battle it has been for you, and I could imagine the worry and tension. Dave is OK; I knew he understood the problem and what a swell job you had been doing with it.

Look forward to the sculpture proofs in Yosemite. I can make them up Just as well there. Cordial greetings to both of you, always Ansel Adams

ANSEL ADAMS

1942 ?

2 from
129 24th Avenue
San Francisco
May 9th

Dear Beaumont,

Thanks for letter which came just after my letter to you was mailed this morning!!

Will write in detail, but please tell me what surface paper Steichen wants the head enlarged on.

I gather that there will be a life-size head on a 16 x 20 print. Is the head to be cut out, or shall I compose it and its background as best I can on the 16 x 20 rectangle?

more later

please reply air mail

greetings

Ansel

May 6, 1942

Dear Ansel:

I have discussed with Elodie Courter, Ione Ulrich and Dave the proposal that you make two or three sets of the Negative Print exhibition. In view of the uncertainty in the Museum world at the present time we have come to the conclusion that we should not attempt to make more than one edition. I hope that all is going well with the project and that we may expect to have the material by the first of June.

We are on the last lap of the Steichen show, which has now been given the definite title of "Look! America! A Procession of Photographs of the Nation at War." Carl Sandburg has written a magnificent text, the photographs have all been chosen, many of them have been enlarged, and we are frantically at work to meet the May 20 deadline.

Dave in a sudden burst of generosity has put up a thousand dollars for the Stieglitz prints. Stieglitz is busy at work making a selection for us, and I hope we can wind the matter up this month.

Regarding the Weston exhibition I am plugging that and am reasonably sure that we will be able to have it here next fall although I have not yet written to Edward because I have not yet received the official sanction of the Exhibitions Committee.

The recent gasoline rationing has made it quite impossible for us to think of driving out west in our car. Even though the rationing is at the present time limited to the eastern seaboard, it is entirely likely that it will be extended throughout the nation and furthermore both Nancy and I would feel uncomfortable in driving the car under the present conditions. However it seems likely that we shall be able to come out by train and we should be able to accomplish a good deal en route by stopping off here and there at various museums. In view of the present situation it seems wisest to limit the Department's exhibitions to two definite ones and work in smaller shows as the occasion may arise along the order of the Vandivert exhibition. The two which I have chosen for next year and which have met with the approval of Dave are the Weston show and the long postponed "Action in Photography." The more I think about this latter show the more exciting I think its possibilities. It will be a completely new kind of photographic exhibition which will be aimed at the revelation of the camera. I have lots of tricky ideas for it which I think will be justified.

All is going well here. We look forward to receiving the sculpture photographs as soon as possible in order that they may be considered for the catalog of the permanent collection.

All best wishes,

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

P.S. Steichen would like for the exhibition a black and white print of the Kodachrome of which I am enclosing a negative photostat. Can you make for us a black and white enlargement of the head about life-size on 1620 paper?

113 4th Ave
New York City
March 10, 1942

Mr Ansel Adams:
Yosemite National Park
California

Dear Mr Adams

THE MUSEUM OF MODERN ART

Date March 16 1942

To: Mr. Adams

Re:

From: B. Newhall

Mr. Emery has about $7.00 worth of the featherweight paper for interleaving prints on hand which he wishes to dispose of. Will you call him on your return at CAledonia 5-6171.

Sincerely Yours,

Arnold Newman

113 4th Ave
New York City
March 10, 1942

Mr Ansel Adams:
Yosemite National Park
California

Dear Mr Adams

I have taken the liberty of sending you under seperate cover, a copy of the current issue of the AD magazine in which some of my photographs are reproduced. I felt you would be interested.

I regret not contacting Mr Adams of the Art Center School in regards to your suggestion of showing my work there. My work has prohibited this until now but I am writing him now.

Mr Newhall has been very helpful at the museum and I was flattered to have my work in the show there in December with yours. I've enjoyed the opportunity of revisiting the current show of new acquisitions and to restudy your prints there. Your series of prints of the shore line and waves excites me and was pleased to find some things I had not seen before.

I would appreciate any suggestions you might offer in my selections for the School

Sincerely Yours,
Arnold Newman

Dear Beaumont

Can you call FORTUNE and ask them to send a boy over after these. Don't hurry about it - but they wanted them this week.

Ask for Miss Seville McMillan

a few thanks!!

TELL THE BOY THEY ARE VERY VALUABLE

March 4, 1942

ODERN ART

ate April 13th, 1942

e: Neg and Print show

igate the costs of making
s subject, as he feels
fy simultaneous circulation

ges should be interested
effort might be made to

epared all at one time;

Dear Beaumont

In case any letters come will you be so kind as to forward them to me c/o the Director, National Park Service, Washington, D.C.

But do not forward any letters after Thursday; the park offices may be closed on Saturday. In other words, letters coming in on Wednesday and Thursday should be forwarded but letters coming in on Friday should be held here, because of the above reason.

Is this clear? Letters coming in Wednesday and Thursday should be..... help

ODERN ART

ate April 13th, 1942

e: Neg and Print show

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s subject, as he feels
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ges should be interested
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epared all at one time;

THE MUSEUM OF MODERN ART

Date April 13th, 1942

To: B. Newhall

Re: Neg and Print show

From: x Ansel Adams

Mr, McAlpin thinks we should investigate the costs of making up two or three complete exhibits of this subject, as he feels the educational value is such as to justify simultaneous circulation of several identical exhibits.

He also feels that Schools and Colleges should be interested more than average Museums, and that some effort might be made to contact such institutions.

The exhibits would, of course, be prepared all at one time; in that way the costs would be minimized.

AA

February 17, 1942

Dear Ansel:

I have just received your letter of February 12th. I am glad to know that the remaining photographs for the exhibition are on the way. I agree with you that the title Photographs of the Civil War and the American Frontier is more precise and better than without the word "American". Perhaps some advance publicity has already gone out but on all further releases we will include the word "American".

I am very glad indeed that you like the idea of long strips of glass. This will greatly simplify the problem of hanging the exhibition and I think that you will be pleased with the results. I had not anticipated doing more than the large Jackson prints, but the more I think of it the more satisfactory the installation technique seems to me. It is by the way a reversion to the first scheme I worked out for the large show in 1936, except that it is much better done.

The mounts will be cut-out mats as deep as we can do with the mounting material now available. In one of your earlier letters you mentioned the possibility of toning the inside edge of the cut-out areas and I plan to experiment with this scheme.

I am glad you like the idea of using actual stereoscope viewing machines. I certainly had no intention of allowing the public to change the photographs in the machines, but rather I planned to do what I did in Paris, namely, to bind the photos up with pieces of glass exactly the same size and fasten them securely to the machines. The machines themselves are fastened securely to

the shelf. There can be no possible loss or damage to the photographs and there is the very great advantage that they are presented in the form for which they were intended. I am not sure that we have time to work out an enlarged copy of a stereo. We can talk about that when you arrive.

I am having a case built 3 x 4 inches which will hold the Jackson and the O'Sullivan albums. The Gardner albums I think we had better put in a separate case. Otherwise a cumbersome oversize case would have to be built. We will put the Bradys on the separate wall as you suggest. I have been in touch with Jackson but I have not asked him about the Hillers. I will do so in the next day or so. Not a word from Mrs. Liston of the Western Association of Art Museum Directors. I have arranged for the Horace Albright loan. Have you biographical material on Wittick? Don't know a thing about him. Thanks for returning the little photographs. I will follow your instructions. By the time you arrive things should be well under way.

The Negative and Print plans arrived here from Los Angeles last Friday and I have gone over them with Elodie Courter, Monroe Wheeler and Alfred Barr. However the plans are more vague than we had anticipated and, without the photographs and the text, we find it very difficult to get an adequate idea of the exhibition. Our first impression of the sketches was that the layout seemed too elaborate. We have decided that the best thing is to await your arrival here and then we can discuss the thing together and I can arrive at a clear picture of the show.

Tomorrow we are having a meeting of representatives from the local camera clubs to discuss the Survey of Photographers. Steichen, who is now Lieutenant-Commander in the Navy Bureau of Aereonautics, will lead the discussions.

Nancy and I are both eagerly looking forward to your arrival. We now have an extra bed and we would be only too glad if you would plan to stay with us for at least the first few days of your visit.

With all best wishes,

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

Copy also to Yosemite

Feb. 10, 1942

Dear Ansel,

Thanks for your letters. I am relieved and delighted to know that you can definitely follow the tentative schedule which I sent you. It makes things much smoother here, and will round out the season beautifully. I like the scheme for the Neg-Print, sounds exciting and interesting. I am sure that I will learn a lot from it!

Regarding the Frontier show. First the title. "Photographs of the Civil War and the Frontier." Does this sound ok to you?

Second, the mounting and matting. You gave rough indications on the 16 x 20 Jackson photographs, indicating a 6 inch margin at top and sides, 8 ins. at the bottom. The other material has no indication. Naturally I want to get on with the job as soon as possible, so I have made some rough indications of what I would do on the enclosed sheets. If this seems to you reasonable, please return the sheets with whatever indications you may wish to add as soon as you can.

In the current show I made use of large sheets of glass 30 ins. by 8 feet, instead of framing all the photographs individually. The appearance is neat and the system relieves the monotony of the usual show. It has been commented upon favorably by many people of taste. (Including, incredibly enough, O'Keeffe!) The five oversize Jackson prints seem to me to lend themselves to this treatment beautifully. By making mounts 30 ins. high and 32 ins wide the margins will be approximately those which you specified---6 ins. at the top, 8 ins at bottom, and 5-3/4 to each side. Three of these will just fit under one 8 ft. panel. This will save making individual frames for these pictures which, because of their size, would have to be wooden, not passepartout.

The other prints will fit on 11 x 14 or 14 x 18 mounts easily. Using these two sizes gives one an opportunity to hang interestingly. For example a vertical 11 x 14 can be put beside a horizontal 14 x 18 to give a very neat appearance.

If you want wooden frames for these, as in the Hill show, I shall have to know at once the number required, so that the shop can start making them. Alternatively we could use passepartout.

The stereos I think will be splendid displayed in stereoscopic viewing machines. I remodelled a couple of the commercial models so that they can be stood on a table for a show of photography which I did for Paris, and the effect was good. Perhaps we could have a table or a ~~xxxxxxxxxx~~ wide shelf with six machines standing on it. What would you think of perhaps displaying an enlarged copy of a good one above this row of machines?

I would be very glad to receive as soon as you can send it, a list of material to be added to that on the enclosed checklist of material here. This is a complete list of all that we have on hand. I would like to know how many Bradys, how they will be mounted, and some indication of the remaining material. If you can send on ~~thexx~~ what is ready, so much the better. I dont want to rush the shop, and I must give publicity some information about the show.

The isolated panel in the center of the room seems to me a fine place to put the Bradys. They will be separated from the old prints quite clearly. I think that you'll like the space when you get to hanging in it. I am wondering if you have some ideas for the position of the glass case for the albums. Have you thought of the problem of pictures mounted vertically and horizontally in the caxz albums? We'll have to make the case wide enough so that the albums can be revolved thru a 90 degree angle.

The enclosed worksheets are not very neat, but I felt that I could tell the story better with photos.

Again thanks for your letters. May I expect a list of the material you have? Publicity wants copies of the most interesting. What can we do about releasing the Bradys?

Looking forward to seeing you soon.

As ever,

The National Archives
Washington, D. C.

DIVISION OF
PHOTOGRAPHIC ARCHIVES
AND RESEARCH

February 3, 1942.

Charge to the account of Museum of Modern Art, New York $

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FEBRUARY 4, 1942

MR. ANSEL ADAMS
YOSEMITE NATIONAL PARK
CALIFORNIA

MUST KNOW AT ONCE IF PLAN OUTLINED IN MY LETTER TO OPEN FRONTIER SHOW MARCH THREE IS POSSIBLE. CAN YOU SEND AT ONCE AVAILABLE MATERIAL WITH MOUNTING INSTRUCTIONS ? CAN REMAINING MATERIAL BE HERE BY FEBRUARY TWENTY-THIRD ? VERY MUCH HOPE FRONTIER SHOW CAN BE DISPLAYED IN FIRST FLOOR GALLERY, AVAILABLE ONLY MONTH OF MARCH.

PLEASE REPLY BY WESTERN UNION COLLECT.

BEAUMONT

The National Archives
Washington, D. C.

DIVISION OF
PHOTOGRAPHIC ARCHIVES
AND RESEARCH

February 3, 1942.

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The National Archives
Washington, D. C.

DIVISION OF
PHOTOGRAPHIC ARCHIVES
AND RESEARCH

February 3, 1942.

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

Dear Ansel:

Enclosed herewith are the collations for the prints which you made from the original Brady negatives. I hope that you will find them useful.

I am sending this letter to the Museum as you mentioned a probable visit to the East in February. I hope that present events have not forced you to alter these plans and that we will have the pleasure of seeing you here in the not too far distant future. Since your last visit a considerable quantity of new material has been accessioned and I believe that you will be interested in it, both for its historical and pictorial value.

With best regards,

Sincerely yours,

V. D. Tate

V. D. Tate,
Chief, Division of Photographic
Archives and Research

Enc. (1)

Adams

ART CENTER SCHOOL

2544 WEST SEVENTH STREET LOS ANGELES CALIFORNIA • FEDERAL 4179

January 31, 1942

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

Dear Beaumont:

The "roughs" of the panels, both in small scale and full size, are practically completed and will be sent to you I hope some time next week. I am making the final check on sizes today, so that I can proceed with the finished prints to be incorporated in the exhibit.

I am immensely pleased with the results to date of this cooperative effort. I think you will agree with me that the presentation is attractive and simple and addressed as planned to the interested laymen, amateurs and, to a certain extent, some beknighted professionals. Every point in this exhibit has been most carefully considered and, while you might at first recognize some omissions, I think you will agree that all the essentials are included.

Together with these "roughs" will be one or two drawings in the actual colors to be employed. The colors have been worked out with consistent reference to impact and for clarity of the idea. They will also support the grays of the photographic prints. I do not believe you will find anything "tricky" in the entire set-up.

Of course, it is impossible without actually preparing the finished items to indicate the presentation of models, graphs, mounting or lettering. I can assure you that the final product will please all of you at the Museum.

What seems to be the most feasible plan -- confirmed by Dave in Santa Fe -- is to completely finish the panels here as we are set up for practically every bit of the work. I suggest that we prepare the simplest possible packing cases to forward these panels to New York, whereupon your Circulations Department can design adequate cases for prolonged circulation.

Will you advise us at the earliest possible mement in regard the approval of the panels, the manufacture, and our shipping cases? We will have, also, a monetary budget worked out early next week. It is my understanding that the budget for this show does not include the cost of the final shipping cases, this being paid for by the Circulations Department.

I will be in Yosemite Wednesday, then in San Francisco, then will return here to work on the general assembly of the panels. I will be in New York around the end of the month.

Cordial greetings to you all.

Anne

AA:r

P. S. Unfortunately your last letter is still waiting for me in Yosemite, but I will reply to it as soon as I arrive there.

I might add that the textural matter for the panels will be divided into three categories: 1) the general title of the subject; 2) the "punch line" or main statement; and 3) the purely descriptive matter. All to be kept to the utmost simplicity.

ADAMS

Dear Beaumont

Dave, Tink Adams and I have had several sessions and things are getting along fine. We return to the Coast today.

The first roughs of the Negative and Print Panels [illegible] and Dave OK's them completely. The entire

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WESTERN UNION

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SYMBOLS

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BEAUMONT NEWHALL, MUSEUM OF MODERN ART= 1942 JAN 29 PM 4 25

11 WEST 53 ST=

CAN YOU WIRE TODAY IF SIX FOOT PANELS ACCEPTABLE. REGARDS=

ANSEL ADAMS ART CENTER SCHOOL LOSANGELES.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

I will write further from the train.

Greetings to you and Nancy

more later!

Ansel

Sunday, Januray 25th, 4 P.M.

1942

ADAMS

Dear Beaumont

Dave, Tink Adams and I have had several sessions and things are getting along fine. We return to the Coast today.

The first roughs of the Negative and Print Panels are very attractive, and Dave OK's them completely. The entire

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JANUARY 29, 1942

MR. ANSEL ADAMS
ART CENTER SCHOOL
2544 WEST SEVENTH ST.
LOS ANGELES, CALIFORNIA

REGRET SIX FOOT PANELS NOT SUITABLE FOR CIRCULATION. PLEASE KEEP TO FIVE FOOT MAXIMUM. SENDING TODAY YOSEMITE DETAILLED LETTER REGARDING EXHIBITIONS. REGARDS.

BEAUMONT

Greetings to you and Nancy

more later!

Sunday, Januray 25th, 4 P.M.

1942

ADAMS

Dear Beaumont

Dave, Tink Adams and I have had several sessions and things are getting along fine. We return to the Coast today.

The first roughs of the Negative and Print Panels are very attractive, and Dave OK's them completely. The entire show will be prepared very soonon paper and all the necessary photographic illustrations, etc. will be completed.

Dave agrees that the exhibit should be postponed until completion is assured. The plans are now that I will come east in the latter part of February, and work out the additional panels which will relate this Negative and Print show to the times. We believe there is a splended tie-in possible with such ideas as expressed in Steichen's "Challenge" and we can both convey the informative ideas originally planned and useful applications of photography to problems of Civilian Defense, the Red Cross, Recreation, etc. The latter ideas will require a lot of study and contacts.

Dave thinks we should not schedule the time of the exhibit right now - there will probably be openings later on in the season. I think the Movie Foyer space would be excellent for such a show, and it might give us the chance to expand the content in various ways.

As I said, we are returning to Los Angeles this afternoon and I will get to Yosemite within a few days. There I have the Brady prints and some of the Frontier exhibit material. In San Francisco, where I shall be by the end of the week I have the rest of the Frontier material. There is very little work to do on the show - a bit of final spotting on the Brady prints, and some documentation on Farquhar's material. There will be no need of sending me any proofs because I will be in New York in good time to set up the show at leisure.

Tink Adams asks if there is any basic objection yes in designing the panels 6 feet long rather than 5 feet. The proportions would be vastly better. But I remember the specifications sent included the measurements of 40" by 5'.

We have to go now; Dave says he will mail this, and I will write further from the train.

Greetings to you and Nancy

more later!

Ansel

Sunday, Januray 25th, 4 P.M.

1942

P.S. Sally and I just put Ansel and Tink back on the "Chief". We had a very interesting and productive two days. Under the circumstances it would be impossible to complete the building of the Show in time to open in February. They have scale drawing for four of the panels. I think Ansel got a bit panicked when he found they couldn't get the materials necessary in time to build and ship the Show. But I feel after having spent the entire morning on it that he should proceed as rapidly as possible with it and that we will find some way of getting it up when it is built. The diagrams are very good and exactly what we have wanted, Exposure, Filters, Optics, Control of Development, printing, use of swing-backs, etc. There are twelve basic panels covering these fundamentals. We all frlt that it would tie in with the present situation to have an appendix of six extra panels with examples related to the emergency. Ansel has promised to get the photographic material finished and have scouts sent out to pick up, in small quantities such materials as are needed. The Art Center School will proceed with the construction and lettering so that when Ansel gets back from the East in late March he can push the project to completion. It can then be shipped and be on hand whenever a vanancy in the exhibition space permits a showing. Two points he would like to have your advice on, can they make the panels six feet ? Would you be willing to have it put up in the Auditorium Foyer? That would allow ample room for the Additional six panels which they both feel would help a lot. More anon. We leave on Thursday. All best wishes and warmest regards to Nancy. Uncle David.

Mr Ansel Adams
Yosemite National Park
California

January 29, 1942

Dear Ansel,

Thanks for your letters. I am glad that you and Tink Adams had such a satisfactory visit with Dave in Santa Fe.

I have discussed the exhibition schedule with Monroe Wheeler, and we have arrived at the following plans, which we hope will prove to be practical.

First of all I must say that due to the fact that the Hart films have not yet been received by the Museum, the Film Library has postponed the showing of the Westerns. Therefore there is no point in having the Frontier and Civil War show in the Auditorium Gallery. Instead we propose to have this show in the first floor gallery now occupied by the New Acquisition in Photography. This is a pleasant room, which is well lighted and idealy suited for the display of photographs. I enclose a tracing which will show the exact area available to you. The space is ours until the first of April, when the entire first floor space will be given over to a highly interesting and timely exhibition on war housing.

Therefore we have planned to have the opening of the Frontier show on Tuesday, March 3. This gives us one month in which to prepare the material. In order that we can do a good job, will you please let me have specifications at once for mounting the photographs already on hand. I assume that they are to be behind cut-out mats and passepartouted, as we handled the Brady and O'Sullivan prints in the 60 photos show. Will you also please send at the earliest moment all the material which you have ready, together with the specifications for mounting. Then by the time you arrive in February the show should be practically ready to hang.

This will leave you time to make the contacts about the expansion of the Negative-Print show. I presume that in the meanwhile Tink Adams could be constructing the major part of the show, which I gather has been thoroughly planned out. Dave in a note to me about your visit seemed very enthusiastic about the plans, and from what he wrote it sounds like an ideal handling of the material. By the time you return to California, sometime in the middle of March, I suppose, the major ~~shows~~ panels should be done, and the new material could be put into shape.

If this plan can be worked out, we should be able to hang the Negative-Print show to open in the Auditorium Gallery on Tuesday, April 7. It would remain there for some six weeks, to be followed by the Steichen exhibition.

It does not seem to us at all feasable to postpone the Negative-Print show until after Steichen's. We have already made announcements, we have made plans for the circulating of it, and a postponement seems to us to be unfortunate. We hope that it can be

avoided.

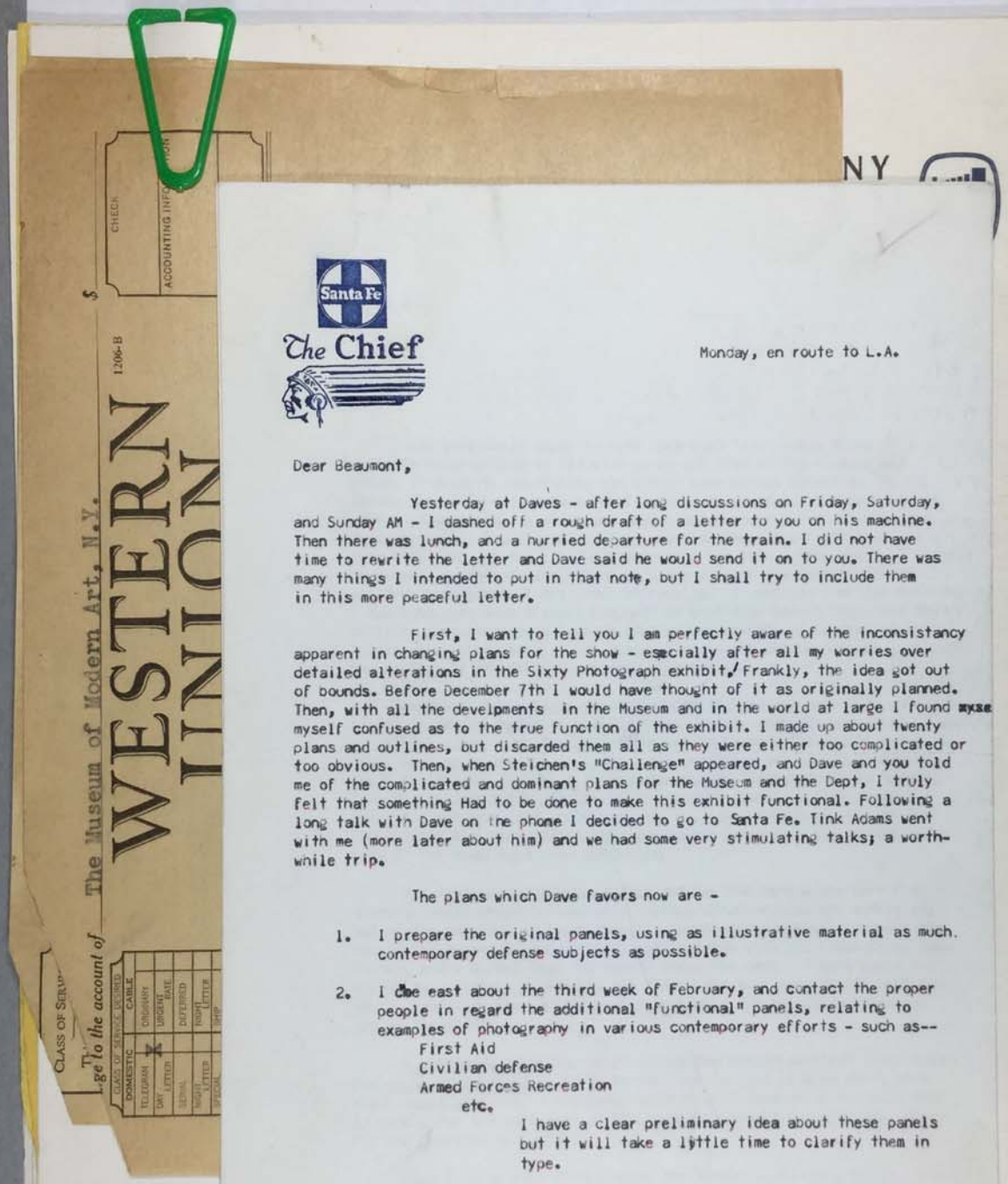
Will you please give this new schedule a careful going-over, and let me know if it is a practical one? Otherwise, it will be necessary to run up some kind of show to fill in the gap between Frontier and Defence. As you can see, it will not be possible to hold over the Frontier show another month unless it is moved. This I refuse to do again. It already happened with the Image of Freedom exhibition.

It will be grand to see you East again. We have much to talk over, and I want to tell you of all our various plans.

Nancy and I were rather surprised that in the joint letter from Dave and yourself, no acknowledgment was given of the telegram which we sent to Dave about the Stieglitz prints. Some time ago I told Dave that it was shocking that we had no Stieglitz prints--- something which, of course, he knew---and that I felt that it would be better to have one Stieglitz prints than a number of Outerbridge things which he was contemplating buying to give to the Museum. So he authorized me to offer $1000 to Stieglitz. He was not at all optimistic about the possibility of the offer being accepted. And neither was I. Well last week we went to see Stieglitz, and I told him that we had $1000 fund for the acquisition to some of his prints. He was delighted with the offer, accepted with enthusiasm, and he is now making a small collection of things for us. "As a start," he said to us. He also wants to give us some prints in addition to the ones which will be purchased from the fund. This is the best news on the Stieglitz-Museum front ever, and we were so delighted that we wanted to let you and Dave know at once.

Hoping to hear from you soon about the exhibition schedule, and with all best,

BM



Monday, en route to L.A.

Dear Beaumont,

Yesterday at Daves - after long discussions on Friday, Saturday, and Sunday AM - I dashed off a rough draft of a letter to you on his machine. Then there was lunch, and a hurried departure for the train. I did not have time to rewrite the letter and Dave said he would send it on to you. There was many things I intended to put in that note, but I shall try to include them in this more peaceful letter.

First, I want to tell you I am perfectly aware of the inconsistancy apparent in changing plans for the show - especially after all my worries over detailed alterations in the Sixty Photograph exhibit. Frankly, the idea got out of bounds. Before December 7th I would have thougnt of it as originally planned. Then, with all the develpments in the Museum and in the world at large I found myself confused as to the true function of the exhibit. I made up about twenty plans and outlines, but discarded them all as they were either too complicated or too obvious. Then, when Steichen's "Challenge" appeared, and Dave and you told me of the complicated and dominant plans for the Museum and the Dept, I truly felt that something Had to be done to make this exhibit functional. Following a long talk with Dave on the phone I decided to go to Santa Fe. Tink Adams went with me (more later about him) and we had some very stimulating talks; a worthwhile trip.

The plans which Dave favors now are -

1. I prepare the original panels, using as illustrative material as much contemporary defense subjects as possible.

2. I go east about the third week of February, and contact the proper people in regard the additional "functional" panels, relating to examples of photography in various contemporary efforts - such as--
   First Aid
   Civilian defense
   Armed Forces Recreation
   etc.
   I have a clear preliminary idea about these panels but it will take a little time to clarify them in type.

3. While in the East I install the Frontier show.

4. I return to the west and finish the supplimentary panels. for the Negative and Print exhibit.

Santa Fe
The Chief

I was especially happy to have Dave meet Tink Adams; There is a definite relationship in his view-point and that of the Museum; one which, if properly developed, can effect many mutual benefits. The Art Center School is a remarkable institution. As you know, I approached it with a strong negative attitude. what I had seen in a few exhibits had disturbed me. I frankly scrapped it out with them; their attitude was - "All right, if you feel that way come down and tell us about it". I did on several occasions, and each time I saw more of the School and the attitude and spirit of the staff and pupils. I realized that the exhibits I had seen were only a small fragment of what they had to show. And the exhibits concentrated on certain spectacular aspects of commercial and illustrative photography. What I have seen in the past month far trenscends the content of the photo shows they have set up.

The School is an organization devoted to training people to make a living in many branches of illustration, design, and interpretation. I was definitely wrong in criticizing them along "Museum" or "abstract" lines. In turn, they agree that more of the basic esthetics are required. However, their fundamental technique is remarkable, and the proof of the pudding lies in the very large proportion of their students who have secured immediate and well-paid positions. My two weeks intensive work at the School were most stimulating, and any doubts I may have had on the basic idea of the School have been dispelled.

The preliminary designs worked out for the panels are very fine - direct, simple presentations with logical structure. We are completing all of the panels - in rough layout - immediately; you will receive the roughs for approval, and we will then continue with the final plans. Dave thinks, and I agree, that the panels should be made out here under out direct supervision; he told me the Museum has lost many of its best men in the shops. We have a model-maker available who couldd o a finished job on the panels.

I mentioned yesterday about making the Panels six feet long; Adams feels the proportions would be better. Can you let us know about this right away? Remember - the final exhibit will consist of not more than 12 panels for the main part of the show and perhaps 6 additional panels for the specific subjects.

Dave told me many things about the Museum - new undertakings, etc. It all sounds very exciting. I gather Newhall is VERY busy. Don't cork yourself. It was interesting to find gaps in my information on the activities; I did not know that the Lakeside Press has fizzled on the reproduction of the Stieglitz Hands. I amstill positive it can be done but I suppose we will have to wait until after the War now.

Santa Fe
The Chief

Dave seems very happy, and Sally fits in beautifully. It all is very true to type and temperament. He is quite a different person, and exceptionally full of enthusiasms. Edward phoned me last Wednesday; I could not see him before leaving on the trip, but I am hoping he will still be in L.A. Anyway, I shall see him in Carmel. Needless to say, he practically fainted with joy to be in California again. I gather that the East - excepting friends- slightly got him down. But he said they had magnificent times with you and Nancy.

As for me, things are definitely uncertain. I have much to do, but am impatiently awaiting some word from Washington as to what my work will be. Things now take on a new mood and character. The weaknesses of many activities are shown clearly against the tragic background. There are still people out here who think the war is some sort of a new NRA! But the evidences of grim production are encouraging, and I guess the main population will fall in line soon.

Please do not think I favor abandoning ordinary activities - but I do feel that whatever we do should relate, as much as possible, to the motovating spirit of the times.

Dave is very enthusiastic about the new show you have put up. I gather he is pleased with all the new developments.

We are getting close to the"Cty of Angles" ((((????)))) and I will close. I am still in a state of benign surfeit, having had a swell breakfast of orange juice, Cream of Wheat, Veal Kidneys in butter sauce, a small waffle, and grand coffee! All this, and the desert going by at 75 MPH too.

affectionate greetings to you and Nancy

Jane

Charge to the account of The Museum of Modern Art, N.Y. $

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J. C. WILLEVER, FIRST VICE-PRESIDENT

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

January 22, 1942

MR. ANSEL ADAMS
ART CENTER SCHOOL, 2544 WEST SEVENTH ST.
LOS ANGELES, CALIFORNIA

MUSEUM FAVORS CONTINUATION ALL NORMAL ACTIVITIES.

FAIL TO SEE INAPPROPRIATENESS OF NEGATIVE PRINT SHOW.

UNDERSTAND NECESSITY OF POSTPONEMENT DUE TO CONSTRUCTION

PROBLEMS. PLEASE LET ME KNOW WHEN YOU CAN SUPPLY OUTLINE

OF FRONTIER SHOW SO WE CAN REARRANGE SCHEDULE. REGARDS

BEAUMONT

E. H. Hugo

E. H. Hugo

EHH:MC

THE MERIDEN GRAVURE COMPANY
FULL-TONE PRINTING :: MERIDEN, CONNECTICUT
ESTABLISHED IN 1888 :: TELEPHONES 600-601

WESTERN UNION

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A. N. WILLIAMS, PRESIDENT
NEWCOMB CARLTON, CHAIRMAN OF THE BOARD
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DL = Day Letter
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SA78 68 NT==OSANGELES CALIF 20 1942 JAN 21 AM 4 52

BEAUMONT NEWHALL=I

MUSEUM OF MODERN ART 11 WEST 53 ST NYK=

TELEPHONED MCALPIN SANTAFE. HE FAVORS POSTPONEMENT NEGATIVE PRINT EXHIBIT IN ORDER TO EXPAND ITS FUNCTION IN RELATION TO TIMES. WE ALL FEEL EXHIBIT AS PLANNED WILL BE WEAK AND RELATIVELY INEFFECTUAL COMPARED TO DEFENSE PROJECTS ETC. EDWARD ADAMS AND I WILL SEE MCALPIN SANTAFE FRIDAY FOR DISCUSSION I FAVOR POSTPONING EXHIBIT UNTIL AFTER DEFENSE SHOW. FRONTIER EXHIBIT PRACTICALLY FINISHED AND OKAY WIRE CONFIRMATION SOON AS POSSIBLE WEDNESDAY REGARDS=

ANSEL ADAMS ART CENTER SCHOOL OF LOSA.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

THE MERIDEN GRAVURE CO.

E. H. Hugo

E. H. Hugo

EHH:MC

THE MERIDEN GRAVURE COMPANY
FULL-TONE PRINTING :: MERIDEN, CONNECTICUT
ESTABLISHED IN 1888 :: TELEPHONES 600-601

January 22, 1942

Mr. Ansel Adams
Museum of Modern Art
11 West 53d St.
New York City

Dear Mr. Adams:

You will receive shortly a color plate reproduction which is being issued for the pleasure of our friends and as an example of Full-Tone Collotype, hand-colored.

Our reproduction was made from a copy of the original hand-colored engraving. With it is "A Note on the Artist and the Book from which this Reproduction has been made" written by Philip Hofer who also supplied the original for reproduction.

This is being sent to you with our best wishes and the hope that you will find it interesting and pleasing.

Sincerely yours,

THE MERIDEN GRAVURE CO.

E. H. Hugo

E. H. Hugo

EHH:MC

THE MERIDEN GRAVURE COMPANY
FULL-TONE PRINTING : MERIDEN, CONNECTICUT
ESTABLISHED IN 1888 : TELEPHONES 600-601

January 29, 1942

January 30, 1942

Mr. E. H. Hugo
The Meriden Gravure Company
Meriden, Connecticut

Dear Mr. Hugo:

In the absence of Mr. Adams I opened your letter to him of January 22nd. This morning we received the collotype described in the letter. In view of the large size of this handsome piece of reproduction I am holding it for Mr. Adams' arrival in February instead of taking the risk of sending it to the West Coast.

Yours very truly,

EHH:MC

Mr. Beaumont Newhall
Museum of Modern Art
11 West 53d St.
New York City

Dear Mr. Newhall:

Thank you for your letter of January 29. We will appreciate your holding the colotype reproduction of the Meriden Gravure Co. for Mr. Adams' arrival.

If this is something that you will be interested in yourself, I should be glad to see that one is forwarded to you.

Yours very truly,

THE MERIDEN GRAVURE CO.

E. H. Hugo

THE MERIDEN GRAVURE COMPANY
FULL-TONE PRINTING :: MERIDEN, CONNECTICUT
ESTABLISHED IN 1888 :: TELEPHONES 600-601

January 30, 1942

Mr. Beaumont Newhall
Museum of Modern Art
11 West 53d St.
New York City

Dear Mr. Newhall:

Thank you for your letter of January 29. We will appreciate your holding the colored collotype reproduction of the Nozeman plate for Mr. Adams' arrival.

If this is something that you will be interested in yourself, I should be glad to see that one is forwarded to you.

Yours very truly,

THE MERIDEN GRAVURE CO.

E. H. Hugo

E. H. Hugo

EHH:MC

January 20, 1942

Mr. Ansel Adams
Art Center School
2544 West Seventh Street
Los Angeles, California

Dear Ansel:

I fully realize your predicament in getting up the Negative and Print show. I have discussed it with Monroe Wheeler and he agrees that there is no alternative to the proceedure which you suggest. However it must be obvious to you that priority difficulties, while perhaps not so acute in the East, are nevertheless a real problem. We hope therefore that you will take into consideration the present market conditions and will plan the exhibition in the simplest possible way.

Regarding your trip East I think it would be fine if you could come on in time to install the Negative and Print show and stay over to take care of the Frontier exhibition. I realize that you cannot make definite plans in the present unsettled state. As to the actual date, perhaps we had better wait until the working drawings of the Negative and Print exhibition arrive so that we shall know how soon it will be ready for installation. The show of new acquisitions can well remain on view longer than originally scheduled. It seems to be very well liked I am glad to say.

With all best wishes,

January 14, 1942

Dear Ansel:

The sale of photographs at ten dollars turned out pretty well, but I am sorry that we only sold one of your prints. I am returning to Yosemite nine of the fine prints and the one which you first sent and which I mounted and spotted. The score: Abbott 4, Sheeler 3, Moholy 1, Evans 1, Newman 0, Brett Weston 0, and Levitt 0. However I am purchasing one each of the Newman, Levitt and Brett Weston for the collection. Your check has either been sent or will be sent soon.

All is going well. The New Acquisitions show seems to appeal. I made a simple installation without frames by using eight pieces of glass 8 ft. x 30 in. In addition to the "Surf Sequence", there are five more of your prints, ten of Edward's, nine Atget, ten Emerson, ten Man Ray, five Moholy, six Baasch, four Stieglitz and two each of Lange and Evans. I limited the show absolutely to material never before shown in the building but perhaps the enclosed press release will give you the whole story.

I am also enclosing the "Call to Photographers" which we hope will be successful and will lead to some definite suggestions for photography by civilian workers in the war effort.

Thanks very much for the New Year's present. The photographs and the menus made Nancy and me decide that our next Christmas should definitely be spent in Yosemite! Who knows? Maybe we can.

Yours,

Mr. Ansel Adams
Art Center School
2544 West Seventh Street
Los Angeles, California

ANSEL ADAMS

Los Angeles, California
January 14th
1942

Dear Beaumont,

Just a line on a few important points; I shall try and write you a real letter soon. The teaching here has been very hectic but very enjoyable; things are in the line of actual accomplishment. Will tell you all about it, next week.

The most disturbing situation relates to the Negative and print show; and I hasten to bring it to your attention. There is, and will be, no difficulty in getting the exhibit prepared as to design and content. But the actual preparation (construction) of the panels and the shipment to the east presents a real problem.

Priorities here make it practically impossible to get any materials at all; the School cannot even get a length of electrical cable for their lighting equipment! The procuring of wiring, metal boxes, and other lighting equipment - to say nothing of ply-wood for the panels - presents a serious problem. Everything is subject to delay and indefinite postponement. And decent labor hereabouts is scarce to say the least.

Hence, I am rushing this to you so that you can know of the difficulties here, investigate the availability of materials in New York, and advise me on the procedure to follow.

Again, the shipment by fast freight from west to east is uncertain and subject to serious delay. Express would be very expensive; trucking uncertain as freight as the carriers are jammed. All of these difficulties have sneaked up on us out here and things are upset no end. Construction on houses has been stopped; half-completed buildings are common. Things essential to civilian needs are most difficult or impossible to get. ... all very distracting. E.A.Adams and I are thoroughly worried about the preparation of the panels here. We suggest the following:

1. I continue to prepare and finish the photographic "content" of the show.
2. The School designs the panels - full-scale - and these designs, along with the exhibit material are sent on to N.Y.
3. The panels are actually built and put together in New York.

ANSEL ADAMS

I cannot see any other way out of this, unless we want to take a big chance of delay. A muntn ago, nobne out here would have thought things would be so tight. And its getting worse! every day. The western railroads are jammed with troop and materiel trains and Uncle Sam has, as he should, absolute priority.

I understand from Dave that I am expected east again next month. If that is the case, I suggest the following program:

1. I come in time to help install the Negative and Print exhibit. (And I must say it might be advisable to make a week or two weeks postponeentof the opening, because you may have a little trouble in getting materials in New York too.)
2. I stay over at least long enough to install the Frontier exhibit (which is all ready, except for a few final details).

I have things to do in Boston and in Washington, so this program will be entirely possible in every way -- except, I do not know what the Interior Department will do about my appointment, and I have always the possibility hanging over me of being called for some active work. But that is something everything and everybody must figure on now.

I have been trying to get Dave on the phone at the Santa Fe address for the past week, but without success. No answer!! Did he get married - did he get to Santa Fe ??? He asked me to write him there, which I have done several times - but no answer. I am trying again today, and I will tell him all of the above.

How are you and Nancy - and what's new? It is certainly a hectic existance! We have had no further blackouts here, but the General Jits have not abated.

affectionate greetings to you both

yours ever Ansel

P.S I guess I told you Tom used that snowpicture of mine in U.S.Camera without my knowing anything about until the cut was made! And the exposure was NOT 125th second!

January 12, 1942

Mr. Ansel Adams
Yosemite National Park
California

Dear Ansel:

I am happy to say that the Museum is renewing your membership. As a slight token of the generous cooperation which you have given us I enclose a membership card for the season 1942.

Sincerely,

ANSEL ADAMS

Box 455
Yosemite National Park
California

December 27, 1941

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

Dear Beaumont:

Thanks for your letter of December 22nd regarding the N.N.P. show. I shall proceed with maximum twelve panels 60 x 40 inches as the basic scale of the exhibit.

If the budget of $500.00 includes installation of the show, I am still slightly perplexed, because I do not know how much you think the lighting and hanging of the panels will cost. Can you give me any rough idea on this?

Your comments on the bulk of the exhibit are most interesting. I will try to keep the lighting boxes on one panel of a double set, but it occurred to me that the position of the boxes may be so designed so that two panels could be placed face to face, or back to back, nestling into empty areas.

I know that the fluorescent light could not be used for the dimmer on the presentation panel.

I had figured that struts would be made on all of the panels to maintain a six inch space from the wall. I do not believe it would be practical to allow the light boxes to take the pressure. And thanks for the tips about the eye-bolts. As far as that note in the upper right corner - "eight panels full width, four panels flush" - kindly disregard it. The sketch was worked out with some confusion as there was discussion going on on all sides. I do not think that I made any other confusing statements, but if anything isn't clear please squawk. The final plans sent you will of course be very accurate.

With all good wishes,

Ansel

AA/rt

ANSEL ADAMS

Box 455
Yosemite National Park
California

December 27, 1941

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

Dear Beaumont:

Thank you for your letters of the 22nd, and the enclosure from Mr. Gaunt. It seems to me that this Odhams Press proposition should be more carefully investigated. It may be alright, and it may be a phony. Besides, I would prefer to concentrate my interests in the Studio Publications - M.M.A. project. Perhaps Mr. Holme would know something about the status of the firm. I think we should try to help with anything worth while in photography, but at the same time, we should be cautious.

Cordially,

Ansel

AA/rt

THE MUSEUM OF MODERN ART

Date DEC. 13th, 1941

To: BEAUMONT NEWHALL

Re:

From:

Dear Beaumont,

I am sending the 10 prints of the Utah Farm today air-express. I am sorry over the delay, but the conditions out here are not easy, and I have been twice to Yosemite and back, taking the whole family up, with baggage, etc.- to say noting of my important equipment. Also, I have been standing by waiting for news from Washington. In the mean time, I have been finishing up such things as these prints, working on the two exhibits, and fumbling around in blackouts! Last night, coming in from Yosemite, I got as far as ONE mile from the house in S.F. and the Blackout caught me, and I had to sit out 2½ hours of pitch-black drizzle. All the time I could have been working in the darkroom! Missed by a mile!

I had some help in the spotting of these prints, and I certainly hope all will be well. If there is anything wrong with any of them, fix them up. And I don't think I ever properly thanked you for spotting the first print I sent! You certainly should get some cut in the sales (if any)!

I took the liberty of enclosing a print which Francis Brennan of Fortune requested. I have written him to pick it up at your office.

I will do something for you someday!!

Your print looks better and better. I think it is a swell photograph. Do more of them! Got a card from Edward indicating he is homesick! Wants to get an ax in his hands! Don't blame him, after a lot of flat East. Will probably have an ax in my hands soon, too - after some orientals! It sure is hot stuff now!

Greetings to you and Nancy

Ansel

P.S. The Brady's look swell!!

December 10, 1941

Dear Ansel:

I am sending you herewith small photographs of the pictures which you have had sent to the Museum for the Frontier exhibition, together with - for the record - the New York photographs which I am returning to Ford.

I have photographed both sides of the mounted photographs so that you can let me know definitely by number which side of the photograph should be on display.

I am also sending you a list with the numbers and the titles so far as we are able to ascertain them from your notes, and I should appreciate your checking this.

The photographs are of course nothing more than records. They were made very hurriedly and printed in strip form by a commercial house.

There is some chance that we may have larger space in which to hang the Frontier show since we are going to have showings of the films which Bill Hart has recently given to the Museum. Dick Abbott has suggested that the Frontier show be placed in the auditorium which will be specially fixed up for the occasion. Dave is willing to underwrite the cost of putting proper lighting in this gallery. I think this is definitely good news for it will mean the end of the improvised gallery in the lobby and the two manifestations of Frontier photography in still and motion will reinforce one another. The early Hart pictures were all done out of doors and their photography is entirely in the spirit of the work you are choosing for the exhibition. Please let me know if you want me to include any of the new Jackson pictures. I hope you can make out something from the small copies. I think that the landscape with the dead trees is a magnificent little picture and I hope that it can be included. The other pictures I do not feel to be so important.

The last few days havecertainly seen a change in New York. The Museum is making definite plans for air raid precautions. Our windows are taped, sandbags are being placed on the roof and we are making up lists of pictures which should first be evacuated. However, we are going ahead with our exhibitions as normally because we feel that the best thing we can do is to carry on.

By the way, are you planning to include any of our Russell photographs in the show? Some of those showing the construction of the U.P.RR I should think would be definite additions. You will remember that I sent out two for the Pageant of Photography show. These I think are the best. Where are they now? Is that show going to be broken up in time for our show here?

With all best wishes,

Charge to the account of Museum of Modern Art $

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

Sept. 11th 1941

Mr. Ansel Adams
125 - 24th Avenue
San Francisco
California

Thomas Parker American Magazine of Art Barr Building Washington orders 1 glossy each sculpture prints Gill Torso Moore Backview. Send directly Parker. Greetings Nancy