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| | Newhall | II.4 |

ANSEL ADAMS PHOTOGRAPHY *San Francisco and Yosemite National Park, California*

Yosemite, California
January 14, 1945

Dear Nancy:

I'M ON MY WAY! I'm leaving for San Francisco in a couple of hours, and will leave there tomorrow evening for Cincinnati. I will probably be in New York several days before the first of February, and I'm hoping I can use the darkroom in the Museum to develop some film and make some prints, for which I will make proper adjustment.

If an emergency arises I can be reached at the following address:

c/o H. C. Blackwell, President
Cincinnati Gas and Light Corporation
Fourth and Main Streets
Cincinnati, Ohio

I will probably be there for three days, January 18th through January 21st.

I will contact you from there.

Depending upon circumstances, I will either check prints and slides on my ticket direct to New York and will forward the checks to you and you can have some delivery company deliver everything direct to the Museum, for which I shall settle when I see you. OR, I shall express them direct to the MUSEUM. I will let you know, though.

Everything is under control, though.

Affectionately,

Ansel Adams

Ansel Adams
(by Margaret Wilson)

AA:W

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ANSEL ADAMS PHOTOGRAPHY *San Francisco and Yosemite National Park, California*

AA Cross

January 5th, 1945

My Dear Nancy,

January 5, 1945

Just, it was swell to hear your voice! As rushing this off to you, I sent some ideas.

Dear Ansel:

Swell to hear your voice last night, and to get so many things settled. A great load off the chest!

To confirm the business about more money for Adams: The agreement reached by Ione Ulrich and Monroe is that you are to have 25% of any sum above the actual out of pocket costs of the course.

Several comments to make on the back of the postcard. On our present postcards the words "address" and "correspondence" are omitted, so it can't really be a government regulation. We suggest that the word "postcard" itself be brought together, and that the title appear vertically at the left side of the card.

Wonderful to be seeing you soon.

Hastily,

PS. Monroe says we are to stop in ^{en route to h. 3} Chicago to see Art in Pacific exhibit -

Mr. Ansel Adams
Yosemite National Park
California

[Handwritten signature]

NN:vh

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ANSEL ADAMS PHOTOGRAPHY *San Francisco and Yosemite National Park, California*

January 3rd, 1945

My Dear Nancy,

22 December 1944

Jeez, it was swell to hear your voice!! Am rushing this off to supplant some ideas.

Chiefly accommodations:

Maybe ten days each in various hotels would solve the problem. Ten at the Gotham, ten at the ??? etc.

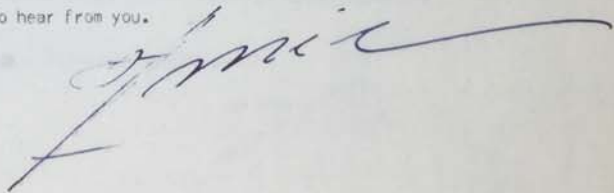
If you hear of a simple apartment not too far away, that might do, too. Staying with people always causes potential distractions; damn few I could stay with with as much ease and agreeability as the Newhalls!

Don't think I dislike Cra is, but she is very intense, and I would like to keep that relationship entirely personal and happy. I am afraid she and I would get into arguments, and I want to save all my energy for the course!!

Am leaving S.F. on the 15th. Will travel via Columbus, Cincinnati and Pittsburg. May arrive New York earlier than planned, but will let you know, of course, every move.

Jeez, it was good to hear from you.

Mr. and Mrs. Ansel Adams
Yosemite National Park
California



Whatever you decide on details is always swell with me!!

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ANSEL ADAMS PHOTOGRAPHY San Francisco and Yosemite National Park, California

22 December 1944

Dear Ansel and Virginia:

The enormous box of greens arrived safely, and is a delight to everyone. Pussy cats are going mad. It took two people to carry armfuls to Stieglitz and O'Keeffe, and O'Keeffe made the most marvelous arrangements from them.

Me, I cottoned right away to the little tree. The cats are very busy taking all the ornaments off it. Tomorrow I will take a bunch of greens down to Paul.

Virginia has a wonderful eye for greens and textures and fragrances. The houses of several people are now bowers.

Much love and a Merry Christmas to you all.

There is the possibility of my getting an advertising-commercial job for about ten days in Ohio, Penn. and maybe West Virginia. If so, I shall leave here about January 15th. Also, if so, the travel expenses would be materially reduced as far as the MIA is concerned.

If the job does not come through I shall leave here around the 25th.

Wired about? O.K. Am writing. Hope I have not upset you-all!!!

Mr. and Mrs. Ansel Adams *affectionate greetings*
Yosemite National Park
California *as ever*

NN:vh

Have you seen Christal?

Airmailed you a lot of cards for you, dear and friends.

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Painting and Photography Books, Courses and Lectures, Speaking, Printing and Cataloging

ANSEL ADAMS PHOTOGRAPHY *San Francisco and Yosemite National Park, California*

Operating BEST'S STUDIO Incorporated

Yosemite National Park

California

December 1939

1939

Nancy Darling,

Here is a letter to Stryker, for the January 4th meeting. (if it gets to New York in time).

If you think it O.K. you can present it to him as a semi-formal statement from the Vice-Chairman of the Committee.

If you have any doubts about it - either in content or timeliness - please do not hesitate to withhold it. The meeting reports DO sound wordy!!

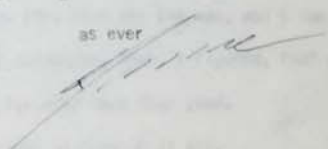
There is the possibility of my getting an advertising-commercial job for about ten days in Ohio, Penn. and maybe West Virginia. If so, I shall leave here about January 15th. Also, if so, the travel expenses would be materially reduced as far as the MNA is concerned.

If the job does not come through I shall leave here around the 25th.

Wired Abbott O.K. Am writing. Hope I have not upset you-all!!

Affectionate greetings

as ever



Have you seen Chris?

Airmailed you a lot of cards for you, Beau and friends.

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

VIRGINIA AND ANSEL ADAMS

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

Yosemite National Park

California

December 27th
1944

Personal

Dear Nancy,-

Herewith a semi-formal letter to you, and a letter to Mr. Abbott.

Hope you all understand why I refrain from saying "yes" to Abbott's wire, because I do not now enough about the details of the course and work arrangements.

I feel sure some letter has gone astray. I have received no letter from Abbott or Wheeler - you and letters from/as follows:

November 5, 11th, 27th
December 15th

So, there is good possibility that someone has written me about these matters and is perplexed over my silence!

Still silence about the Book. People are anxious to have it here as soon as possible. No publicity; S.F. Bookstores have not even heard of it!

Have received some moving comments about it from various sources - all gratifying. Swell comments on the exhibit. But no publicity.

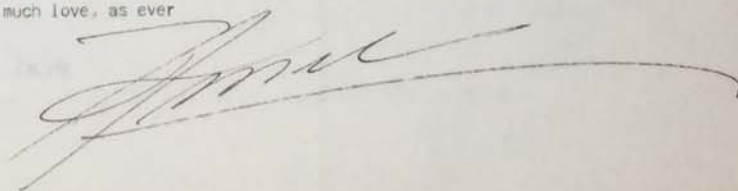
The response to the lectures at the Cal. School of Fine Arts leads me to believe there is a real future, for what you and Beau and the rest of us want to do, out here.

I will carry through this coming course, etc. at the Museum for you and photography. I was tremendously upset when I heard about the publicity failure, etc. from the WRA man, and I was really ready to throw over all further Museum activities on the basis of principle. Then, I figured, that would cause you embarrassment, disappoint other people, and probably do far more harm than good.

But please tell me the story so I will have a clear picture of it all.

wrote a good letter to Beau, and one to Stieglitz. He can show you (S) that letter because I make a few comments in it about you and the Museum! The ones about you are good, be rest assured of that!

well, much love, as ever



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ANSEL ADAMS

Yosemite Natl 15 December 1944

California

I wish San Francisco!

December 3rd.

Dear Ansel:

Just a hasty note, more expressive of affection than anything else.

Your course seems to be going forward. Have you received letters from Monroe or Dick yet? People are already asking if they can give it to their husbands for Christmas. The staff, too, is eager to get in. At present we are limiting it to 25 full subscribers and 25 partial subscribers who get the lecture and discussion evenings. The latter pay \$20. The darkroom is coming along. Will send you tracings as soon as I get them ready. Any comments appreciated.

As soon as I get time I will send on to you my accumulation of enthusiastic letters about the show. Am hanging onto them now just in case they are needed.

How did your course in San Francisco go, and was the little show adequate? Any luck on the postcards? Lloyd Varden is a nice little guy.

I am hoping we can work out that business of the Department serving as a bridge between the photographer and the manufacturer. Some work should be done on that by the Committee. Committee meetings are lively enough now, I don't know what they will be when you come to join them. Probably blow the 9-holer roof off!

That west coast Fortune issue sounds as though it would be a beauty. Love and Christmas greetings to all of you. Wish I might be there. Can't imagine a lovelier place than Yosemite for Christmas.

Have been finishing up a good Fortune job. Working with long on the Land and People section, and have done a Pars story alone. For West Coast Issue (February) Edward will be well represented for which I am glad.

Will return to Yosemite about December 20th. In the mean time will make up with prints, etc. Feel fine and quiet enthusiastic about everything. Look forward to the end of January!!

Mr. Ansel Adams
Yosemite National Park
California

NN:vh

much love, as ever, in haste!!

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ANSEL ADAMS

Yosemite National Park
California
I mean San Francisco!
December 3rd.

My Dear Nancy,

Just a thumbnail note to advise you I am still in the land of the living! Details as follows:

1. Have not heard any details on how the show went. Got some fine letters from individuals. Wondering if it was satisfactory all 'round. Or if the subject was too strong for the public. Hope not.
2. Received 1 copy of the book. Looks better than I had really hoped for. But many things inadequate.
3. Postcards in process. Letter from Ansco indicates delay - paper situation beyond their control as you know. Should receive first batch in a couple of weeks from Binghamton, and will proceed immediately with the work.
4. Had meeting with Lloyd Varden couple of days ago. Seems a nice little guy. Not too much imagination, but more on the beam than any of the others I know in that field. He set me straight on a few technical points - especially on the qualities of present day film and paper. I think we can arrange some collaboration; my interpretative philosophy balanced by his scientific verities. He is the only one I have met ^{in the industry} who admits the existence of something more than Gamma!
5. Am getting ready for two week's lectures at the California School of Fine arts - beginning tomorrow evening.
6. Have been finishing up a good Fortune Job. Working with Lange on the Land and People section, and have done a Farm story alone. For West Coast Issue (February) Edward will be well represented for which I am glad.
7. Will return to Yosemite about December 20th. In the mean time will catch up with prints, etc. Feel fine and quiet enthusiastic about everything. Look forward to the end of January!!
8. How are you?? How is Beau?? How is Stieglitz?? and Dave? Have much to talk about.
9. Thanks for sending prints; think they arrived School yesterday.

much love, as ever, in haste!!

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

VIRGINIA AND ANSEL ADAMS

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

Yosemite National Park

California

November 8th
1944

My Dear Nancy,

Thank you for the swell letter and the invitation. HOW i wish I could be there for the opening!! Let me know how it goes - what comments, etc. Its all exciting as hell!!

Will get all the story from you in February!!

Tom needs an inoculation for the Precious Complex!

JEEZ H. KRISTE!! AINT THE ELECTION SWELL?? Gloria in Excelsis Devey - NOT!!

Greens will come along soon. And some more for Christmas!!

Stieglitz print selected by you will be O.K. Would like something more "obvious" than Grasses; one of the brilliant cloud equivalents should be fine. People out here don't know anything about a Stieglitz, and I would not want to put forward something too subtle at first. Hope you know what I mean.

Have come across the prints we made - safely put away. Will trim them and send them on. They are not good enough to mount as fine prints, but they will have good reference value. The surface of the paper used was not good - had a whole batch that way - but I think the prints will do for other than "fine print" purposes. Will make really good ones of the best soon.

Crossetts are awful nice - lets put on a campaign to bring him over to our side.

No word from Roy as yet.

Kennedy (Smith College) series and Roys series must fit into Museum schedule. You come first. I will arrive about Feb, 1st. have talk scheduled with Martin for 2nd Feb. Must be in St. Louis April 9th for week; then home. As soon as you get the Museum schedual mutually agreed upon, I can advise the others on open dates.

Wrote Beau today. Think of you an awful lot. Also Stieglitz, Paul, et al.

much love


we all send greetings. Anne Fine;doll still very popular.

Edna Bennett went to LOOK? What about Herk? give them by Best.

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

if i send a big box of
leaves and greens would
you do a bit of distributing?

hope Brett gets his project

VIRGINIA AND ANSEL ADAMS

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

Yosemite National Park

California

October 25rd
1944

My Dear Nancy,

Thanks for your swell epistle. And thanks for your midwifery in regard to the book. It has been a real battle over space and time! But I think it is pretty good now. I have sent back the final corrected dummy yesterday, with as few changes as I could manage.

This is certainly a strange world; concepts are not easy to understand - especially in the publishing business! The only reason I am letting the book out as it is, is that the idea is more important than the details of presentation, and I could not put personal desires over the possible benefit to thousands of people. At any event, the book is accurate, and the mood is not bad. - so that's that.

Anyway, I still believe my original concept would have been stunning. It was so natural. What I wanted was the text and photographs to be separate entities; the pictures to flow along independently of the text, but the pictures were to have a continuous binding caption sequence.

Putting the pictures in to fit references to the text might be all right in theory, but it certainly balls up the "progressing" mood. At any event, even as it stands, there is poor contact in this regard. I don't know how many dollars Tom spent telephoning me about it.

Believe me, next time, there is going to be an ironbound contract to the effect that the book- whatever it is - is to be done the way I want it - or else it will not be done at all. Please understand; I will listen to reason and advice, but I will not let other people turn green into blue.

Actually, I have never come across anyone more stupid than that assistant of Tom's. I have gone out of my way to make changes and corrections clear to the last , - pages, paragraphs, lines noted; the change set down by itself, and the line rewritten just to show its final form. Its all very discouraging. If you write me and say to take out comma (,) after sense, page 15, PP 3, line 4, so as to read:there is little sense and much. . . .
I think ~~you~~ would understand what ~~xxxx~~ referring to. ~~you~~ would take the comma out after sense. O hell!! I am glad you are on the other end of the wire - and I don't know so many intelligent people!!

Can't you put a firecracker under Tom and show him what dumbness adds up to? Fleischer seems like a nice gal, and I wouldn't want anything said to hurt anybody's feelings, but Jezuz H. Kriste;... the concept which motivates creative work is something complete in itself. It may deserve criticism - even disdain - but it should not be monkeyed with, because then something awful happens.

I have told them to put the book out as fast as they can; that I trusted them to proof-read the last page and check over my final corrections.

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12 October 1944

I have complete faith in you in the matter of the postcards. It worries me less than any project I have in hand.

12 October 1944

Love,

Dear Ansel:

You will soon get a nice formal letter on the subject of being Vice-Chairman, and to that a formal acceptance will be in order. You will also get a mimeographed essay on the program of the Department, and your opinions thereon, if you care to put them in letter form, will be read at the Committee's first meeting.

Dave is in town, since the beginning of this week. Sally says he has given up all his outside interests except photography, to which he is therefore more devoted than ever.

I rushed up a party for him and Fred Sommer and Morris Engel, to which Dick and Kate Abbott, Sarah Newmeyer, Frances Hawkins, Paul Strand, Charles Sheeler, and lots of other people came. And then Dave got sick and couldn't come! I sat on the foot of his bed and talked to him. He is being changed to the Office of Price Adjustment (or some such title) which is winding up all contracts, and he is one of the twenty men who represent the Navy.

Outside of being deathly ill at the moment, he seems to be in fine shape, and was very excited about the Department's plans in progress. He thinks we should have an entertainemtn fund, and he is himself guaranteeing both the Strand and Weston shows. Have you got his new address? 1302 16th Street, Northwest, Apartment 702, Washington 6, D. C.

We are up to our eyes in your show at the moment. It looks as if we would have to change the two big text panels: Takeno's Editorial "We ask you, the American people ..." and the final Whitman quotation, to black letters on white ground instead of in colors on black. I think, however, it will look very well with the bronze, dark blue, and turquoise panels, and the rest of the text in negative photostat.

I am to circulate the show. Dave suggests that the Cochran Gallery would be the best place in Washington. Will Grace Morley take it in San Francisco? Shall get after the whole circulation problem early next week.

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12 October 1944

VIRGINIA AND ANSEL ADAMS

I have complete faith in you in the matter of the postcards. It worries me less than any project I have in hand.

Love,

October
1944

Dear Nancy,

Mr. Ansel Adams
Yosemite National Park
California

NH:vh

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

VIRGINIA AND ANSEL ADAMS

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

Yosemite National Park

California

September

15th

1944

Dear Nancy,

Just a rush line: Dorothy Simmons of the MMA Library, wants

three prints of mine : Autumn, Yosemite Valley
Autumn
Golden Gate

can't think just what this one is

and asks the price.

As a matter of policy, I am perplexed. what I would like to do is to provide these prints to a member of the Museum staff at as low a cost as possible; perhaps on the basis of the Museum rate. But if you think this is not right, please advise me pronto.

It seems encouraging that the Museum staff would be interested in actual purchase. Your prints, of course, are on the Museum rate or less, but you are in a slightly different category!!!

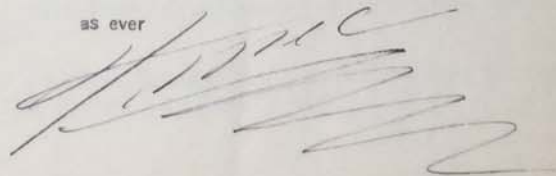
what think ? Help!! And can you find out what other Autumn picture

she means?

will write soon. How's things ?

much love,

as ever



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22 September 1944

Dear Ansel:

Delighted with your telegram. Got a long telephone call from Dave too, expressing his pleasure, and I called up Tom. He thinks it is going to be a little difficult to get anyone of importance to start a controversy on the show, but when he gets back from Greenland he and I will sit down together and plan the press campaign.

Now as to various assorted things.

- 1) Dorothy Simmons is a very nice child. She has saved up \$25. for Adams prints in frames. I really can't decide between you - I feel somewhat like the baby in the Solomon story.
- 2) Who is publishing the book about landscape photography?
- 3) Delighted that Anne likes the doll. Her letter was wonderful.
- 4) How is Virginia's poison oak?
- 5) How is the temperature in Yosemite Valley?
- 6) Stieglitz is back, looking pretty chipper. Took Breat to see him and they liked each other immensely.
- 7) Do you want to make any changes in your plans for the Photo-Forum in New York - class discussions and one individual assignment a week, for seven weeks, at \$75. per subscriber? What date shall I set for the thing to begin? Better get this in pronto. Enquiries about your course, and about schools in general, are pouring in.
- 8) As to the postcards, we are substituting Berenice Abbott's "Night, New York" c. 1933, Purchase Fund, for the Man Ray "Picasso." I am sending you the Brady, the Atget, and the Abbott today.

More news soon.

Love,

Mr. Ansel Adams
Yosemite National Park
California

NN:vh

enc.

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And the Museum has just turned down the LIFE 28 July 1944 and all good
photographs are reproduced, and Jim is still further dividing on the
subject. It does a - active workers on such work (both LIFE and work on work.)

Dear Ansel,

Wonderful to hear your voice at 1:30 am from 3 thousand miles! And swell
to meet Cedric, even at long distance and for only 15 seconds! I not only
have to go West again; I'm going to! And how was Manzanar and Merritts? And
are Pete and Cleo married yet? And is the text finished, approved, shipped?

Elodie's nice new husband, just back from the Pacific, has just been rushed
to the hospital, very sick, and she's with him. So I don't know exactly what
she and the Policy Committee have done, but I'm putting all the dynamite I can
under people. The show must get assembled and out at once, and I hope to heaven
we can find the cash here. And I'm pretty certain we can put it on on the 3rd
floor in November anyway, if I can get another wall or two out of Jim.

Thoughts on racial intolerance show: I agree absolutely with every word you
say about sociological shows from the files. But what about this? A show,
conceived like a symphony, planned in advance by you, Lange, Levitt, and
one or two others: each of you, with the whole plan in mind, to work out
your own mood, movement, tempo, on the subject you care about most and can do
best. Then to proceed on your projects, with cash. Each to be responsible for
the exhibition prints, so that the peculiar emotional quality comes through
in prints of very high technical quality. Of course the whole thing, nor what
each of you do, cannot be detailed in advance, and much of the work will come
after the negatives are made. But I think it could be as you said "a show that
will shake the earth". Model might do the oppressors; Levitt has a wonderful
feeling for negroes and Mexicans. Of course, two of you might work more or less
together on a movement. I'm not musician enough to carry on, but I can see
wonderful things happening, contrasts, counterpoints, major against minor.
As a show of what real photographs and photographers working together can do---

Teusday night, Paul, A.E Marshall, two men from the firm that brought out Paul's
Mexico portfolio and I met at my house over drinks and discussed the Woodburytype.
Marshall lectured us all and Paul, for good reasons, rather thought him a pig,
but it looks as if things were really going to happen. We all separated full of
ideas. The others are going to make preliminary experiments, each contributing
his time and using existing stuff as far as possible. Then, if they all agree that
it can be done to their satisfaction, we put the idea up to the capital extension
fund. Abbott and Soby both very interested.

Amusing story by Louise Dahl-Wolfe: Mr Hearst, who owns Harper's Bazaar, you
remember, wants a color picture of Dewey for a Sunday news-magazine cover. Harper's
staff to a woman are against Dewey, but they tried. Dahl-W out, because she refused
to do Willie under the same circumstances. Hoyengen-Hune, (sp?) refused, saying if
he got a good one he'd be miserable, and if he got a bad one he'd be miserable, so
please leave him out. And so on. And even Vogue's photographers wouldn't. Anton
Brushl won't. Picture still not made.

Wolfe is to help me get good fashion stuff----Beaton, Brandt, etc---from the mags
and the photographers around here. All towards the Applied show.

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| | Newhall | II.4 |

VIRGINIA AND ANSEL ADAMS

Operating BEST'S STUDIO Incorporated

Yosemite National Park

California

July 23rd

2

And the Museum has just turned down the LIFE war show, unless all good photographers are represented, and Jim is still further sitting on the idea because it does creative workers so much harm! (Both Life and such shows.)

Dear Nancy,

The damn policy committee says it can't up the budget but I can have an assistant if the money can be raised. Generous of them. I hate to see everything coming out of Dave.

Am enclosing some---apparently---U.S. Camera notes. Will return Crossett letter etc shortly. And I'm accumulating some wonderful letters: one from Dave, Stieglitz, and one from Beal which arrived this morning which I immediately rushed off to Dave. He has hit the nail on the head: the trouble with the Museum and what we must do about it. It's a crystallization of what not only he and I feel but what you and Stieglitz and Edward, all of us, feel. And he's ready to move towards the realization of what we must have. Will send it to you as soon as Dave returns it. And would you return the letters from Dave and Stieglitz, so I can send them to Italy?

And please, remember I live on the WEST side. It always takes the postoffice a day or two to figure it out. I sent Anne her doll a few days ago. Don't tell her it's coming, but if it doesn't arrive in a week or so, let me know.

Am making a program, shows, and projects, and so on, for discussion with Jim Monday and Dick Abbott Tuesday and everybody else thereafter. A program must be settled on that-announcable. Inquiries on your course are coming in. May I put it in? If not, please let me know. And when, if yes. I don't think you have to rush your decisions; everything will be in the talking about it stage for a while. But I don't want to get anything settled at this end and then have you feel it shouldn't be done. It just hinders us if that happens, because the Museum will never understand. Especially not creative people.

Oh, it is hard to wait for the real things to grow, for the war to be over and all that we plan to begin. And the images of the West still haunt me waking and sleeping.

Love,

Don't forget the photographic importance of the Yosemite series, - serious by necessity, but it is a good documentary work!

I always have a strained feeling about the Museum - everything is so uncertain until it gets on the ground. Now if it is confirmed, in a sense, to the show on amount of releasing information about it. Sometimes I think of the USA also, if had been abandoned in numerous conditions etc. Now what is the possibility of it being new more than ever. I am not speaking for my interests - I am with protective about the existing situation. It is so important that the N.Y. Museum, there is not such opposition to the Museum's standards - to the artistic standards here.

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Love and good thoughts!

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VIRGINIA AND ANSEL ADAMS

Operating BEST'S STUDIO *Incorporated*

Yosemite National Park

California

July 23rd
1944

Dear Nancy,

What a swell letter from YOU this morning! Things sound good. I got quite a start when I saw your line about my "fine Italian Hand" - because I always thought that meant something kinda sly and tricky and bitchy!! Then, when I saw you intended it in the good way - well, I was relieved yet!! It sure was a funny sensation - like being discovered in delecto or something. Really funny!!!

Now - am delighted about Malony and the book. Looks like it will be a profitable venture, too. I think Tom wants to do the real stuff, and just needs some guidance. You can do wonders for him. Once he discovered you had convictions and capacity he fell for you; he was antagonistic up 'till then because he had only witnessed the sort of wisy-washy moods so prevalent at the Museum on the surface.

All I did was to bring Tom up to see the show, and I also enthused when he opened the idea of doing a book.

Hope the MMA can put the circulating show over without asking for funds. I think ^{codie or you} ~~you~~ must have that letter from Ickes in which he suggests the best places to show it. Am pleased the idea of showing the pictures at the Museum - glad it came up again for consideration.

It would be a swell thing to have a huge show on racial intolerance - and I certainly wish I could get a project under way to cover it. However, as things stand at the moment, here are my ideas:

1. It would take considerable time and expense to do an adequate series in the same mood. There are oodles of pictures of Negroes, Jews, etc. which could be assembled in a large show. The danger would be in such a show becoming a sociological effort at the expense of the creative moods.
2. I would like to do a series a year - one on the negroes, another on the Jews, etc. and have each series developed in the form of a book and an exhibit.
3. A large show would obviously mean a dilution of impact on each subject. If the show were large enough to admit the inclusion of each subject in its original concept of completion, it would be all right.
4. I would not want the Manzanar series reduced, or mixed with other photographs. Its impact depends upon the subject, the unity of the approach, etc.
5. Just showing pictures of people, selected from hither and yon, as it were, (which seems to be the usual procedure with sociological presentations) with a fabricated text and sequence, cannot possibly have the impact of a series conceived and executed as a unit of expression, purpose and feeling.
6. Don't forget the photographic importance of the Manzanar series, - pardon my conceit, but it is a good documentary job!

I always have a strained feeling about the Museum - everything is so uncertain until it gets on the walls. I think it is committed, in a sense, to the show on account of releasing information about it. Sec. Ickes expects it to come through, the WRA does also, it has been announced in numerous publications, etc. And, what is most important, it is needed now more than ever. I am not speaking for my interests - I am quite objective about the pictures. The circulating exhibit is much more important than the N.Y. showing; there is not much opposition in N.Y. - but plenty elsewhere - to the Japanese-American idea.

Suggestion: you include in your project list a series of photo-documents on Racial subjects.

will write again in a day or so about things remaining unanswered to date - and on new things as well.

love and good thoughts!!

Edward is mad; says if I want my Pellican I gotta come and get it!!

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Its Yosemite, Sunday, by Jeez,

My Dear Nancy,

What a wonderful letter! It did my genes good to get it. You are going strong!! Wish I was right there now with you. BOYBOYBOY!!!

I will dispense with a few details and then get down to the main drag:

1. I am feeling much better. Have been climbing around the cliffs and hanging on ropes and I guess the old me is back again. The flu surely hit hard.
2. The books seems to be coming along well; proofs dribble in and I send them back changed and corrected. But in the main, the job is OK, as far as I can judge now. We can't expect too much for a dollar, and the idea has to get broadcast.
3. I have not written Dave about the exhibit troubles; no one knows about it except the immediate circle. I am glad because if things are straightened out with as few people as possible getting involved it will be better all round.
4. Can't make this as long as I would like because I have a lot to do today, but you must know I am thinking about you.
5. Its good news about Beau - I am sure things will collapse soon, and he will undoubtedly return. That will be wonderful for all of us.
6. Tell Brett I will push his face in the next time I see him if he gets all the blonds before I return to N.Y. I don't care if he is a sargent, yehh!! Seriously, I bet he is having a grand time of it. Is he in town much or in Long Island? What a lad!! Damn swell photographer, too.
7. Will ask Ernie to make up a set of the prints in toto. Think all has been developed.
8. As to the Photo-forum ??? I assure you if I sleep out it will not be with Frapery or Assfender. What dy'a mean door-prize?? Dont know anything about it. Help!!
9. Well, when you are around I feel like raising hell, too. I wish I was there helping now.
- 10 I MUST write Stieglitz! Have been a bad boy that way. How is he? Know he is at Lake George. *the letter*
11. Did we ever tell you how wonderful Anne thinks that doll is. She wrote you right away; how you got it. It is a wonderful doll and it was mighty sweet of you getting it.
12. In regard to the prints;- don't loose faith! I shall get at them just as soon as I feel in the proper mood to make the best prints ever. I feel that mood creeping up on me!!
- 13 I am goinh to take some trips into the mountains during the next month or so and get a new lease on life.
14. It is wonderful here now.
15. Have so much to say - don't where know to begin. The best idea would be to start;

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10 con. In New York, I could do the following:

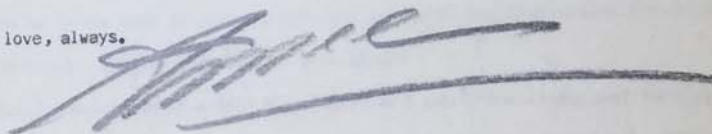
- lecture
- teach
- make copy negatives for the MMA (reproductions)
- help you
- work out something with Stryker

But I think I should not try to do TOO much as I did last time

I was really pooped out at the end of that trip.

11. No hurry at all on the Sterne Portfolio
12. Have not as yet printed up the Place series decently. I will do that - all of them, for you.
13. Best to Jim; he is a good fighter.
14. Edward writes he may have to go to Washington - Mama sick.
15. Tell all the proto gang hello for me,
16. If I came to N.Y. for two months do you think I could get a little apartment in the neighborhood? Completely equipped with rocking-chair, tabby-cat and blonde? Brunette would do in (or for) a pinch. But with that guy Brett around -- well, there ain't much chance for a simple gawd-fearin' man like me. (That's what HE thinks) I ain't so simple, am I??
17. Did you hear the story of the man who came to the office holding his right fore-finger and wearing an expression of pain. "What happened, Joe?" "Jeez, I sprained my athletic finger" "Whaddya mean your Athletic finger?" "Sure its my athletic finger". "How - what did you do with it to sprain it?" "Oh, I just made a broad jump!"

much love, always.



Please tell Beau I am thinking of him, but have been a bad bad boy about writing.

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ANSEL ADAMS ONE THIRTY ONE TWENTY FOURTH AVENUE SAN FRANCISCO

Wednesday

My Dear Nancy:

Just a rushed short one; know you will understand. Better one coming. Facts are:---

1. Got your swell letter. Also one from Beaumont. Am enclosing it. Want it back to answer properly, and to keep. What a guy!!!

2. Have had a bit of troubles, to wit: A. Had fly in Yosemite (I mean flu)
B. Apparently overdid after it.
C. Feeling used up, but had to go to Manzanar to finish things.
D. Aunt Mary got awful sick (heart), and I had to rush things a bit and get back to S.F.
E. She passed out before I got here, but Virginia was with the old folks.
F. Kinds dismal period; motner and father are eighty and quite frail. We have finally secured a woman to come and live in the house with them.
G. So we can leave for Carmel and Yosemite Friday AM early with Bertha Damon (Grandma calls it Carnal, etc.)
H. In the mean time I have been doing some commercial printing, and attending to routine matters.
I. Also, I have been taking some medical tests: This AM a Basic Metabolism, this afternoon a blood count and an electrocardiograph.
J. If anything is wrong it will mean I must take it easy for a little while and let the carbon flake off the cylinders.
K. It is probably no more than a slight chest infection, but it keeps me off the beam. When I get back to the Valley I am going to sit out on the rocks and think up the next book!! Wish you were there sitting it out too!!

3. Now, as for coming east. I guess you are a bit perplexed at my vagueness. The truth is, I am a bit perplexed myself. The problems here, the problems in Yosemite, the way I been feeling - all piled up to make any decision impossible. I do want to help, and I do want to be active in New York. But I have had no decisive plans made for the season, and I frankly don't feel like making any at the moment. I suppose I will be caught up in about a month, and then I will know what I can do. At any event, I would like to be in the east in January, February and March. Say from January 15th through March 15th. Maybe into April. What do you think of this idea??

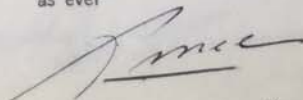
4. Please tell me if you think I should plan on a trip this fall. Don't ever think I have lost the slightest bit of interest; in fact I have more than ever. But I know you know what I mean when I say I have become aware of a definite limit to energy output, and am also aware of the dangers of scattering.

5. It seems to me that, in view of certain comments I have ~~heard~~ heard recently, that there is a very good chance of the Art School here taking some definite action in regard to photography. I have you and Beau in mind. Will let you know as things develop. Its very confidential, of course.

6. Damn, I left Beaumonts address in Yosemite! Will you send on this silly little note to him, and send back his letter when convenient, so I can write a decent answer?

love, always - and confidence!!!

as ever



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VIRGINIA AND ANSEL ADAMS

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

Yosemite National Park

California

February 12

1944

My Dear Nancy,

Thanks for your good letter. I will rush an answer, hoping to catch today's mail.

In the first place, the forum idea sounds swell. I have already written Herk about it - he will undoubtedly show you the letter. Certainly would like to see you again and soon. O.K. subscriber No. 1111 Thanks.

Glad you had a meeting with Dr. Trešider. He may work out very well indeed at Stanford. I have know him for years. Its a long story - will tell you all about it sometime.

Glad you ~~like~~ like the letter to Beau - I must write him more often. I am very fond of him, as you must know

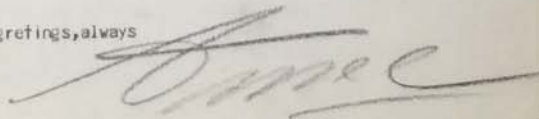
No, I have not heard about the Center Moving. What happened? Where? How? Hope everything is all right.

As soon as possible I shall get some material off to you on the Japanese-American exhibit. It (the series of pictures) are made for a book, so I suppose the exhibit should have some literary continuity in captions and explanations.

I have intended writing about Dr. Tate and the Brady prints for quite some time, and now is a good chance. It appears to me that something must have gone wrong - where, I do not know. It was quite some time ago, and I can not remember all the details of the job. I do remember this - I brought the prints here with me, toned and mounted them and snipped off the exhibit set to the MMA. At the same time, I am sure, I finished and sent a duplicate set to Tate. I have a partial set of my own - duplicates and rejections, and some good prints. I do not have a full mounted set, and I know I completed two sets. I will bet they went astray in the Archives. I naturally feel bad about his not getting them, but I can't fully understand it. You did not receive two sets - one for him - by any chance? I forget if I sent both sets to the MMA, one for forwarding to him, or if I sent one set to the MMA and one to him direct. Its all confuse in my mind. Have you any letters of mine on file which might clear up the matter?

Best to you all. Will write soon.

affectionate greetings, always



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VIRGINIA AND ANSEL ADAMS

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

Yosemite National Park

California

October 2nd,-
1944

My Dear Nancy,

I have just received a letter from Mr. Peabody of Chicago, saying that he is going to ~~NY~~ New York soon and plans to call upon you,- with a friend.

Full names:

STUYVESANT PEABODY

DR. SHATTUCK (of the Chicago Historical Society)

He says he will be there on October 9th, to study "what the MMA Dept. of Photography is doing in photography". They hope to do "something of the sort" at the Chicago Historical Society later.

Peabody devotes much time and money to photography. Having considerable of the latter his interest is best expressed in the effort he puts forth. I think you can give him the works - show him that "something of the sort" requires much more guts, understanding, background, and program than anything they have attempted.

Unless they are brought face-to-face with the realities, they will merely put up some money and allow the two-dimensional pictorialists a free-for-all; and they will end up with a disappointment. But if you can get them to see your side - well, that would be most helpful.

I suggest you suggest that the Historical Society (which is a huge place and very well petronized) give a series of exhibits from the MMA Dept. of Photog. In that way, they will be able to grasp more of the weight and meaning of photography and the job of collecting and presentation.

I received the three originals and am already setting up a copy assembly.

much:best affections,

in haste

PS Don't show him this letter, but tell him I wrote you. Thanks.
-Edward is having a fine time with some cats and Super Panthro Press Sports Type film (weston 200)
I got a job coming up that may make me a little money - AT LAST!!
Ask Brett if his San Francisco pictures are available anywhere; there may be several hundred dollars for him. Not a fact- but a good probability.
Best To Stieglitz

Ira Martin put me on the list for the PPA- On February 2nd.
Its beautiful here now.

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3 November 1944

Dear Ansel:

The show seems to be coming along OK. The invitations should go out tomorrow. I feel desolated at having an opening of your work without you on the scene.

Glad that the text changes met with your approval. Some day I will tell you the long story. I think your original idea on the book would have been better too. Tom and I had a long talk about it at lunch on Saturday. He felt that such an idea was too elegant or too precious or something, for a dollar book. He, too, expects repercussions. Golly, I can hardly wait!

Various matters:

- 1) Shall be delighted to distribute greens for you. Can't wait to smell the Sierra again. Your description of Yosemite at this time of the year is too poignant to be born.
 - 2) Glad Anne is alright. Was it a very sudden thing? Give her my love.
 - 3) As to the little show: we don't have either the Stieglitz "City at Night" or the O'Keeffe "Hands and Thimble". Would you like the "Grasses" or an Equivalent?
 - 4) If you haven't torn up the batches of prints we made together of the Place and the ART IN PROGRESS show, they must still be around somewhere. Don't you remember you were showing me about toning?
 - 5) The Crossetts were very sweet. Should like to see more of them. He is going to send me a couple of his prints, but I fear I am too radical in my views.
 - 6) Did Roy write you? He seems to be having difficulty arranging the schedules of all his photographers to be here at once.
 - 7) Little Clarence Kennedy was in Saturday, hoping very much to have you around.
 - 8) I should have a definite word for you on the Course here in a day or two. Everybody highly approves, it's a matter of Museum machinery.
- Last: Of course you don't owe me anything on that phone call!

Look after yourself.

Love to everybody,

Mr. Ansel Adams
Yosemite National Park
California

NH:vh

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February 8, 1944

Mr. Ansel Adams
Yosemite National Park
California
Dear Ansel,

Letters, telegrams, agents, even Dr. Tresidder, all coming from you at once. Dr. Tresidder is delightful. We had a long talk about you. And I liked your letter to Beaumont very much, and will send it on immediately.

I think the Japanese-American show sounds tremendously exciting and worthwhile, and there is no doubt but what it will go up. You heard of course that we are moving on April Fool's day? We don't know yet where we will go. All of which will cause a gap in our exhibition schedule.

Won't it be swell if we can get you here to New York, and I am looking forward to having you around again! Herc and I have been working out the following idea: A Forum for New York. I am pretty sure we can get at least 75 subscribers at \$10.00 each, for a 2 weeks course of 5 meetings or so, with print criticisms, technical advice, field trips. In other words, a quick brush up for advanced students. Let me know how you feel about this as soon as you can. If you want to do it, I am subscriber number one, and I have already found five others. The little rebel group, that you and Beaumont were working with have started up again, with considerable excitement, and of course they all pray for your return.

Did you see Paul Strand in San Francisco? He sounded anxious to get hold of you, both for a job making blowups for the film he is working on, and for his own private project, of how to make gold toned prints.

Affectionately,
Affectionately,

Nancy Newhall
Acting Curator

NH:sm

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ANSEL ADAMS

Dear Nancy,

January 9, 1944

Mr. Ansel Adams
Operating Best's Studio, Inc.
Government Center
Yosemite National Park
California

Dear Ansel,

The greens are gorgeous! There is enough, not only for the Center, but for my house, too. Everybody has a little bouquet on his or her desk. There are some in the print room, and they smell wonderfully. My idea of a perfect Christmas gift!

Stieglitz is waiting for O'Keeffe to come and arrange his box, and O'Keeffe's arrangement ought to be something.

As to the Christmas Sale, you did better than everyone else, including the painters. Four were sold, out of six photographs sold, and seven paintings. We ascribe a number of reasons for this unprecedented spirit of not buying by the public. It will take several years yet, I fear, before the public knows enough to buy photographs. Your cooperation is as always magnificent.

Did you know that Beaumont is in Italy now? His address I think remains the same. He seems to love it; people, country, animals, everything.

Please sign and return to us the enclosed receipt.

Affectionately,

Nancy Newhall
Acting Curator

NN:am

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2-4-44
ANSEL ADAMS

Dear Nancy,

This will introduce Dr. Don Tresidder, President of Stanford University, who will, I am sure, be interested in the Photography Center and the Museum as a whole.

I am certain you will all enjoy meeting him.

cordially



Mrs. Beaumont Newhall
Acting Curator
Photography Department
Museum of Modern Art
New York City

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VIRGINIA AND ANSEL ADAMS

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

Yosemite National Park

California

December 18th
1943

My Dear Nancy,

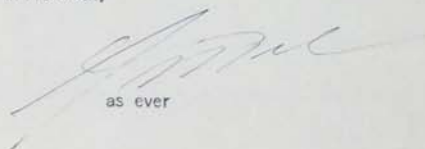
This is a hurried note to tell you I am sending you a box of Sierra Greens for your apartment and/or office. They will go off in a few days. A belated Christmas present, but none-the-less meaningful for the delay.

Found some 127 films and rushed them off to Beau First Class Mail.

What's new??

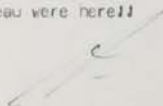
Give my affectionate greetings to Herk, and to all my other friends you see.

will write soon,


as ever

P.S. Am sending Greens and Twigs to Stieglitz, Dave, and you. Will try to send some new prints, too. Am busy - took over the Christmas Party at the Naval Hospital here, and am up to my neck with all the little details. But - in a small way its useful. We are giving each of the 600 men there a 5x7 print of Yosemite in Winter. Its raining and snowing now, and the cliffs are tucked away in grey mists. Wish you and Beau were here!!

Cont of edition?



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A. N. WILLIAMS
PRESIDENT

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NANCY NEWHALL=

MUSEUM OF MODERN ART=11 WEST 53 ST=

FORGIVE SILENCE. HAVE JUST RETURNED SAN FRANCISCO FROM FORTUNE MAGAZINE RANCH JOB MUCH APPRECIATE YOUR NEWSY LETTER. HOPE SHOW GOES WELL LOOK FORWARD TO COMMENTS LITTLE SHOW YOU SUGGEST JUST RIGHT. POSTCARD STILL IN MILL AWAITING SATISFACTORY PRINTING PROOFS RETURN YOSEMITE IN FEW DAYS BEST TO EVERYONE AND MUCH LOVE TO YOU=

ANCIL.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Thank you for your Christmas note to Beaumont and me. May you, and all yours have a very Merry Christmas.

Affectionately,

Nancy Newhall
Acting Director

NN:sm
Acting Director

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November 19, 1945

December 17, 1945

Mr. Ansel Adams
Yosemite National Park
California

Mr. Ansel Adams
Yosemite National Park
California

Dear Ansel,

Your Christmas prints are really beautiful. Curious black and white contrast in the print quality. Four have been sold so far, and one, Branches, snow, Yosemite, is now on its way to Capt. Newhall as the nicest Christmas message from this side I could find.

All our lovely projects, anent your coming on, are still hanging fire, due to the elusiveness of Dick Abbott. Will let you know the minute we get hold of him.

There is still a surprising amount of life in that discussion group that used to hang about Beaumont and you. They come in and speak of you wistfully and with great affection, longing for your return. Some of them were here last night in a meeting which was held in the Photography Room. Wish you were here. Everything went beautifully until they asked me if I considered any of their prints worthy of the collection. That was a bad moment, if you like.

Vernon Tate was here too. He is about to enter the navy. I took him home afterward, fed him brandy and soda by the fire. He is still hoping that you will send him that duplicate set of Brady prints.

Thank you for your Christmas note to Beaumont and me. May you, and all yours have a very Merry Christmas.

Affectionately,

Nancy Newhall
Acting Director

NN:sm
Acting Curator

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| | Newhall | II.4 |

November 19, 1943

Mr. Ansel Adams
Yosemite National Park
California

Dear Ansel:

What a superb letter! I am handing it around as if it were refreshments. It is crammed with valuable suggestions. James Soby, Herc, and I enthusiastically agree that Dr. Walter Hell should be added to the Advisors, and Anton Bruehl to the Committee of Photographers.

The facsimile idea is undoubtedly the best and most practical of solving the fine reproduction problem at the moment. Herc and I and Jim are going to see if we can possibly get the finances to have you come on, and get the project in motion. Perhaps you would not only train our assistant but make some of the more difficult ones yourself.

Color photography is something I've had in mind working on for a long time. We already have an interesting set of color photographs in the collection, as you know. H.I. Williams is eager to demonstrate, both physically, and in a show, the working of a carbonyl, and has definite ideas how it should be taught. What about some color work from Adams? What about some ideas as to the esthetic controls? Lloyd Varden of Agfa swears that Agfa's new negative and print process is capable of extensive control. Have you tried it?

As to war photographs, I started collecting them a year ago. I haven't had the cash to go after it as energetically as I would like to. My idea has been to get hold of any passable glossy at the moment, preserve the identification on the back, and keep the thing as a record. After the war, I hope to select really the greatest, track down the original negatives, and have you make the prints.

Your solution to the slide problem is I think perfectly swell, and I think we will put it through as you outline it. The Japanese project sounds very exciting. What about showing it at the Photography Center?

Delighted everything is going so well. Beaumont seems to love North Africa, but is suffering from the slowness of the mails. There is even a vague and wonderful chance that he may be able to come home after he has been there a year. Wouldn't that be a wonderful time for a reunion?

Affectionately,

Nancy Newhall
Acting Curator

NN:sm

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

VIRGINIA AND ANSEL ADAMS

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

Yosemite National Park

California

November 15
1943

My Dear Nancy,

It was certainly fine to hear from you and get the new Bulletin. Before I launch into comment on Photography, at all, let me tell you that I have been thinking much of you and Beau, and trying to get a clean and clear moment to write you both. I have sent a few short letters to Beau and have tried to acquire some 127 film for him without avail. We have none and the Yosemite Company has none, and nobody nowhere now seems to have any. But I tried, anyway! I have also tried to write to Dave, and Stieglitz. The spirit has intended, but the carcass hath failed.

However, let me tell you how exciting it is to see and hear what's happening at the Museum-in the Dept. of photography especially. I was quite surprised to read in Newsweek that Alfred Barr has retired. Tell me more about that. It seems to me to be a major loss in every respect. Whenever you see him give him my cordial greetings.

The Photography Center seems to be the goal we have all hoped for and have been working for. There is a swell mood about the presentation. Am delighted, and eager to see it.

The projected list of Advisors interests me. You must know, of course, that Roy Stryker has left the Government and is working for the Sun (?) Oil Company. That should have no effect on his value as a member of this board. It seems to me that you should have a western man on this board, and I would nominate Dr. Walter Heil, of the DeYoung Museum, San Francisco and/or Dr. Paul S. Taylor of Berkeley. Dr. Heil is a fine and stable Museum man, and Dr. Taylor is Dorothea Lange's husband, and exceptionally aware of the importance of Documentary photography in the west. He is now active in the Central Valley Authority.

The Committee looks O.K. I am flattered to be continued as vice-Chairman - a position I most certainly do not deserve in view of the small amount of work I have done of late. However, as you will read later on I have some ideas which may justify my being on the Committee - at least for a while. But I hope you know, as well as Herk and Dave, that at any time it is felt that someone else would be more appropriate for the vice-chairmanship, the change would be understood and approved by me and in no way would reduce my interest and sppprt of the Department. I do think that I should be more active, and will certainly try to be of greater value from now on. There is something lacking in the Committee which I can't seem to put my finger on; one phase of photography is not adequately represented. Perhaps the inclusion of Anton Bruehl

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would round out the list. In my opinion, he is top man in the commercial field, and I think he has been neglected.

The program outlined is certainly ambitious. I am happy about the PP on "Standards ^{for} Photography" in more ways than one. Critical standards, once established, will prevent such abortive enterprises as the Photo-Forum which the San Francisco Museum of Art Sponsored (Not the De Young Museum). Grace Morley asked me for a frank opinion, which I gave, and I hope it had something to do with terminating the Forum. It was just a series of exhibits and lectures by "counter-men" and amateur photographers of the Pictorial persuasion, and it s.v.k!! On the other hand, I feel there is too much emphasis on the "social significances" of much reportage and documentary photography. So, a good, balanced set of critical standards would be of tremendous value.

I still maintain that the Department should publish a book - a picture-book you might call it - which will carry a carefully selected group of photographs, and some critical and practical-technique texts. Look at it this way - we have a grand collection of prints. They exist in three conditions:

1. In the cases
2. On the walls in New York
3. In circulating shows

For those fortunate to be in New York, the larger fraction of the print collection is available. For those living elsewhere, the score is not high. But if a collection of good reproductions could be acquired by photographers - through a year-book, or through a monthly loose-leaf issue, the fine works of photography would be constantly available where they would do the most good. Lantern slides are grand for educational work, but not so good for individuals merely because of projection requirements. Poor reproductions would be worse than none; the tangible quality of the print itself is important. My argument in favor of a year-book is strengthened by the fact that it is a thing which would pay for itself, and would need only an initial investment for production. It should in no way compete with the "popular" books and magazines, which are doing an adequate job in their fields.

Also, I have another idea. When a print is sent out on tour nothing remains in the Museum except perhaps a slide, or a small reference copy print. I have been doing some reproduction work of late, and I am quite convinced that a photograph can be made of a photograph and achieve a startling fac-simile quality. It seems to me that if fac-similes could be made of say 100 of the very best and most precious prints of the collection, mounted and designated as facsimiles, that a series of valuable educational exhibits would obtain, and greater numbers of people could see fine things without extracting the thing itself from the Museum, or from important circulating shows. This would not be very expensive, if enough were done in a unit of time. I would guess that the negative and six prints could be made for around ten dollars. Reproducing a Hill, Emerson or O'Sullivan

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would be more costly than reproducing a modern print made on ordinary papers. The secret of such reproduction lies ⁱⁿ lighting the original, and exposing and developing the negative according to the reflection-density of the original. I have been doing a lot of work with a densitometer of late and it has given me a tremendous advance of technical control. I find that I can now truly "call my shots" and I have many examples to prove it. It would not be difficult to show any capable person how to make these reproductions.

While it is perfectly obvious that most photography today concerns war subjects, I feel that we must not go overboard with it and leave the creative threads at loose ends. It seems to me that you have been most wise in continuing the approach as you have, and not over-stressing contemporary subject material. This war will be over someday - let us hope soon - and we should be prepared to assist in the new phases to come. If we wait until the thousands of photographers return, other agencies may rush in where the Museum fears to tread and steal our thunder. It seems to me that there will be a tremendous accent on color-photography, and it will probably be about 98% superficial and bad. So why not start now with a program of evaluation of color technique and esthetics, and set some standards of expressive work. It would be far better to have such material on hand for the Good Day, than to be months late and relatively impotent. What I have seen of the new color processes convinces me that while the technique and mechanics are superior, the esthetic values are just about zero - where they always have been. We can show the way, and help define color in photography in the expressive fields.

I also think we should plan on the machinery of collecting a superb set of documentary photographs of the war. There is some wonderful stuff coming through now, but it is only a small fraction of what must exist. The procedure of contacting these photographs and selecting from the huge mass will be a real and special job and will undoubtedly require quite a number of assistants. When the material is at hand, a great exhibit should be given, and a fine book produced. If we don't do it, someone else will.

One of the greatest services we could sponsor would be to outline a program of photography for the Reconstruction - documentary photography in its highest form. Perhaps we might work through the Government in this regard, setting up divisions to relate to such subjects as the reconversion of industry, the architecture of construction and repair, the rehabilitation of people and areas, the problems of the home-front, etc.

All of these subjects are tremendous in size and scope, and I am not suggesting we actually work on them now. I do feel we should work towards them, and plan the ways and means, well in advance. With such objectives in view we would maintain a vital contact with the public and keep in the forefront of our field.

Now, in regard to immediate practical matters: I have been lax in supporting Herks request for slides of my own things. This does not indicate lack of interest; in fact, I think the idea grand and pressure of work has been the reason of my failure to respond. Things are easing up now, and I will get right at them. I feel

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that the slides should be made from the prints in the Museum collection, or made by the photographer himself (or under his close supervision). The ordinary slide maker cannot be expected to interpret the print-quality, and his slide from another's negative would scarcely be expected to convey the expressive qualities. I think an ordinary slide from a good print is more important than a fine slide from a negative, unless the slide-maker knows just what the photographer intended. Working from the print in most cases will be best.

As for payment to the photographer for the use and duplication of the slides, my first reaction is that the slides are good publicity for him, have no commercial value (I presume they will be sold at cost), and are educational in function, hence no payment should be made. I, for one, would never expect payment.

How is this for a compromise:

1. Give the photographer a duplicate slide,
2. get from him a release, specifically covering use of the slide for educational purposes,
3. Release slides to other institutions with the express conditions of no sale or reproduction by them. The terms of this sale should be imprinted on the slide in small type, similar to the terms appearing on photograph records.

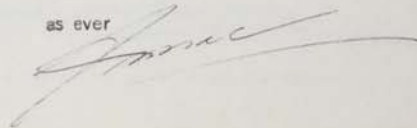
Fac-simile prints, if sold, would certainly present another problem. But slides are not prints. I think the photographers should cooperate in this regard and ask for no reimbursement.

It is not difficult to make slides. You could set up a simple stand with the proper lighting, use an ordinary camera adapted for slide-holders, figure out an exposure-development procedure that would standardize the work, and do the whole job right at the Museum. It would be far less expensive than commercially farming the work out. Then, the slides you would have would be of the prints in the collection, and they would be consistent in quality. You see, if part of the slides were made from prints, and others made from original negatives by the photographers, there would be a difference in quality which would be apparent to all. I should send on prints which Herk requests - if you do not have them on hand - or, if you think best, I can have slides made therefrom out here. But I think we should establish the policy of slides from prints, or slides from negatives, before anything is done. Be sure and give me the exact size of the slides - I believe there are several standard sizes in use now. Also define the vertical and horizontal placements and the mat size.

I think it would be well worth while to make Kodachrome slides (not 35mm) of the early photographs - their tone is an integral part of their charm. Stieglitz' Hands, for instance, is weak in ordinary black-and-white. It is possible to slightly tone slides to avoid the dreary black-and-white-and-gray quality, but this must be done with taste and restraint.

Well, so much for this and that. A personal letter is attached. My best to you all

as ever



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Yosemite National Park, Calif
November 30th, 1945

ans
12/2/43
WMM

My Dear Nancy,

Many thanks for your swell letter. I am glad that the reaction is favorable to both Anton Bruhl and Dr. Heil. They will be advantageous additions to the Committees, I am sure.

I am also glad the facsimilie idea has received favorable response. I know you understand my interest in this regard; I would certainly like to come on and do some work if I could be useful. In simple terms, I would need expenses and a salary.

Do you think that if I came on for a month's work - providing you can swing the proper arrangements - that I could justify my existence there? I think I could do these things:

1. Set up the system and actually make facsimilie reproductions. Also train your assistant in this regard.
2. Do the same for the slide program
3. Unless already done, complete the ideas for mounting some of the prints in the collection (I was working on that during the last trip east.
4. Work out a scheme with you and Herc and H.I. Williams in regard a color rationale. Am thinking of making 4x5 or 5x7 Kodachromes of abstract paper forms (three dimensional) on which colored lights are thrown, and which depict many of the principles of photographic color; direct color, reflected, and translucent effects.

Beginning with this approach, the uses of color, and color-relations, should be applied to simple still-life, and then to progressively more complicated subjects.

I think this would be a good beginning of an educational scheme. First, show what photographic color is (in contra-distinction to other graphic color ((oils, water-color, etc)), and then develop a logical progression of ideas based on "photograph color" as a distinct medium in itself.

Make up a small display showing the public the difference between the various types of color: for instance:

Kodachrome Red (transparency)
Kodacolor Red (print)
Carbro Red (print)
Oil pigment Red
Watercolor Red
Lacquer Red
Fabric Red

This might be done as follows: photograph a piece of red fabric in Kodachrome. Show the original together with the Kodachrome transparency, a Kodacolor print, a Carbro print, a small area painted with oil pigment, and other media, attempting to match the color of the original, etc.

It is quite a surprise to people to be shown the differences in the same color expressed in various media.

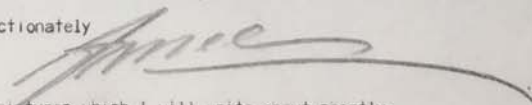
Well, this is just an idea!!

Let me know what you think as soon as you can so that I can make plans accordingly. If there is any chance of a trip east, I will make other plans here around it. If not, I will just make a different set of plans for the spring.

I think it would be best for me to come during the month of January - leaving here a day or so before New Years Day. - That is, best for me. I might drag out the stay a bit with some lectures and teaching, etc.

all good wishes to you - and to Herc and Jim, et al. Will write a better letter soon.

affectionately



Have an idea on the Japanese-American pictures which I will write about shortly.

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2.

can the whole question be handled?

Have you Beaumont's new APO number? He seems to be somewhere near Tunis, in a place as beautiful as California. His address is:

Capt. Beaumont Newhall O-912682
3rd A.A.F. Photo Intel. Det.
APO 520
c/o Postmaster, New York, N. Y.

Do write and tell me what you are doing.

Affectionately,

Nancy Newhall
Acting Curator

NN:sm

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VIRGINIA AND ANSEL ADAMS

Operating BEST'S STUDIO *Incorporated*

Yosemite National Park

California

28 April 1944

Dear Ansel,

April 28th

Here's a sketch of the second floor of the Center and the Print Room where you are to talk. The exhibition space is all yours: the two panels on the landing, the two long glassed strips, the inclined shelf. The panels on the landing will accommodate framed pictures, and of course we can always omit the glass for the shelf. And the staff is yours for changing shows and so on. A lot of the best stuff in the Collection, including my pet Adams and almost all the Stieglitz, Strand, and 20 best Westons will be in the big summer show at the Museum, but I can probably supply an approximation of anything you need,---if necessary, by borrowing. Let me know if I can be doing things at this end.

64 tickets have been sold---and they're still clamoring, almost weeping, on our doorstep. We figure the room can at a pinch hold 70, which will allow staff and notables to squeeze in.

We're tracking down the viewing easel. If we don't find it---you've heard about shortages of wood and electrical supplies!---we'll rig another.

Dave hopes to get down around the 21st or so and attend the party opening the summer show---Arts in Progress, 15th anniversary of Museum. Your schedule is such that I don't know what date to set for our party. We might have it after the first lecture, but I fear you'll be exhausted. The 18th? Or when? I'm aching to give it, but don't hesitate to tell me if it's just one thing too many. And will you be here on the 23rd for the dinner binge of the Museum opening?

Here is leaving us for Look on May 1, but he's still looking after us. Will be running your lectures and generally be on hand, thank God. He's a swell guy and a rock to lean on, and I'm hoping we can keep him around on a retainer fee.

Dr Tressider and Mr Oehlman are nice guys and I hope they come around again soon. By the way, what about the Manzanar show? Is it ready and can we look at outlines and contacts or something? We might put it up downstairs at the Center while you're here. If so, please wire or something.

As ever,

[Handwritten signature]

Back

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Yosemite National Park

California

April 24th
1944

My Dear Nancy,

Well, it looks rather exciting and with not much time to spare. I have the reservations on the City of San Francisco leaving S.F. on May 8th, arriving in Chicago the 10th. There is a date at Milwaukee on the 15th. I will arrive New York on the morning of the 17th. I would like a day or so before the first lecture, just to get warmed up to it, but I shall have to send on such material, instructions, and prints as will be needed for that first lecture, from Chicago a few days in advance.

Perhaps you can tell me a little about the set-up of where I am to talk - maybe a rough sketch of the room, projector, screen, and exhibit space would help. And how about that reinstated viewing desk? Could use that to fine advantage for some of the talks.

As you know, I alternate lectures between NY and Wilmington. Then I go to Cincinnati (via Binghamton I hope), then probably will return to Yale, then back to N.Y., then home via Washington and Chicago, in time to do a little job in L.A. before the 16th of June.

I think the lectures will be OK. I will get a lot off my chest anyway! Sure would be swell if Beaumont could be in N.Y. too. What's this I hear about Herk going with LOOK??

Most important -- how are You?, and how are things going with you. Mr. Oehlman spoke most warmly of his visit.

as ever,

I trust Herk got my letter about the second batch of slides - examples of other media.

exist? And was the P/64 group shown there as a whole? And who else, besides Bret Cedric Wright, Cunningham, and of course, Lange, who comes in a different secti in your opinion should be represented from your section among the less known workers? Candelario goes in; Sommer, maybe, and Davis, from the Southwest contingent. And what about a batch of New Adamses to look at?

Are you coming east? It looks as if I don't get west. The schedule is terrific! The Department moves across the street Aug. 1; the Action show opens Aug. 17; the 1918 book must be in Nov. 1. When I get a vacation is not apparent. The broiler in my little stove isn't big enough for an Adams steak, but the fire is, and I think I know where I can get an Adams steak---legitimately, too.

Best,

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1918
Adams
21 July 43

Dear Ansel,

How swell of you to offer us the Moonrise print as a gift! We accept with delight. It's all framed and yanks gasps of appreciation out of everybody who looks at it. What about the Wittke's? May we acquire them too? And what has happened to Francis Farquhar? The Museum has written him twice at the San Francisco address, about returning the things he loaned to the Frontier show, and has received no answer. Is he in the Army or dead or anything?

And thanks too for the Kodachromes; I sent the one in the feather hat off to Bean pronto. Have you heard he's a captain now? He got his orders, most unexpectedly and appropriately, on July 1, our seventh wedding anniversary. He and Stieglitz also collaborated on another wonderful gift for the day ---the most beautiful Equivalent I've ever seen, now hanging next to the Adams aspons (which I'm going to have really framed) which are next to the Westons on the wall of my new apartment.

Stieglitz had a minor heart attack yesterday morning; apparently people are not really worried by it, thank God. He may wish to be released---one can sympathize with his feeling about it---but I, for one, remain selfish enough to dread the huge black void he's going to leave when he goes. He's on the verge of going to Lake George. I hear O'K is not only painting but very excited about what's happening in her painting. Have you see her and it?

(Phone call from Dudley: just got an answer from Farquhar. So don't bother.)

I hope soon to go over Dave's collection of you and Edward for the 1918 show. I don't know what he's got; anything from the Sierra Nevada book? Later I'll be writing you for all kinds of details and for certain definite prints. In the meantime: what was the story about your gallery, when and for how long did it exist? And was the F/04 group shown there as a whole? And who else, besides Bret Cedric Wright, Cunningham, and of course, Lange, who comes in a different section in your opinion should be represented from your section among the less known workers? Candelario goes in; Sommer, maybe, and Davis, from the Southwest contingent. And what about a batch of New Adamses to look at?

Are you coming east? It looks as if I don't get west. The schedule is terrific. The Department moves across the street Aug. 1; the Action show opens Aug. 17; the 1918 book must be in Nov. 1. When I get a vacation is not apparent. The broiler in my little stove isn't big enough for an Adams steak, but the fire is, and I think I know where I can get an Adams steak---legitimately, too.

Best,
Ansel

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VIRGINIA AND ANSEL ADAMS

Operating BEST'S STUDIO *Incorporated*

Yosemite National Park

California
Since 1915
1943

23 June 1943

Dear Ansel,

Dave flitted through last week, on a brief leave before he starts shouldering the Administration of the Bureau of Aeronautics, and muttered something about you coming on here. Wonderful! When? And for how long?

I go on vacation Aug 26 for four weeks; by then I shall be deep in the book for the winter show, and [^] was thinking of seeing if the Museum won't send me to California for a good looksee at West Coast work (to say nothing of a good looksee at you and the red beard on that Carmel man, which I hear is appalling). And one thing I think would be a terrific waste is if you and I should miss each other in transit.

Did you get the letter I wrote asking if we might acquire the Moonrise? I'm still holding on to the U.S. Camera print in hopes. Whatever you may feel about that print, it was felt the most beautiful in the show.

And what about the A.A. prints of the Witticks and such? May we acquire them too?

Do write soon.

Loye,

1. I hope you have taken excellent judgment in selection of the photographs, and I wish you to know that I will accept you to the Museum in this regard (directly) when a final grade of work is given by the Board.
2. I do not have a complete account of the decision-making process, but I am sure that the Board will be very fair and reasonable in its decision. I am sure that the Board will be very fair and reasonable in its decision. I am sure that the Board will be very fair and reasonable in its decision.
3. The idea of the photograph is very good, and I am sure that the Board will be very fair and reasonable in its decision. I am sure that the Board will be very fair and reasonable in its decision.

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VIRGINIA AND ANSEL ADAMS

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

Yosemite National Park

California

June 19th
1945

My Dear Nancy,

I am a bad, bad boy because I isn't writing you since a long time. Forgive please. I guess I can't cloak my negligence in infantilisms - I just have neglected to write, that's all there is to it. Perhaps I have some little excuse - a pile up of work -

two articles
an architectural job
a Kodachrome record of the Ahwahnee Hotel (50 Kodachromes of insides of the hotel at night. Gawdawful job)
a portrait order of 20 prints
and a swell hectic job for the OWI with Dorothea Lange - the S.F. Italian colony.

To say nothing of new landscapes and some swell mountain climbs.

Anyway, I am back - arrived last night - and am trying to get my house in order. I have piles of miserable little things to do - notes, letters, file negatives, clean equipment, etc. etc. etc. But one of the main thing on my schedule was to write you and tell you I am thinking of you both, and wishing we were not so far away from each other. We could have swell times together if we were within even phone distance.

I found in my files the two Kodachromes I made of you and Beaumont in New York. You will remember they were made on old film, with little flash globes. Technically, they are a bit under-exposed, but they have a good mood. They are not so hot photographically, I'll admit, but I thought you would like to have the one of Beau, and that Beau would like to have the one of you. So I am enclosing them herewith for whatever use you choose to make of them.

I have read over with great care the report of the Photography Department and the Budget. It is very impressive. I congratulate you on the way you have taken hold of the matter. Dave is very enthusiastic - got a good letter from him today. What negative comment I may set down below should in no way discourage you, or give you the impression I am not in sympathy. I am merely speaking out my thoughts as they come. Lots of new ideas have developed.

But first - positive comment:-

1. I think you have used excellent judgement in selection of the exhibitions. I am all for you in this, and I want you to know that I will support you in any selection you plan to make. Your record in this regard clearly shows a swell grasp of what is good in photography.
2. I do not have a complete concept of the executive situation which not obtains at the Museum. Enlighten me please. I know that Soby is important in the set-up, which is good. I also know that Herk is Director of the Department. I have great faith in him, but I would like to know what the division of duties and responsibilities and control between the Curator and the Director will be? I don't want any influence to intercept Beau's and yours along the esthetic lines of the Department. And this is no criticism of Herk. The approaches should not be confused.
3. The idea of the department growing and expanding and reaching out at this time is astonishing, and I am all for it. There has been too much in-drawing, conservatism, and undernourishment of the things of the spirit based on "all-out" concentration on the war effort. After all, our Victory will be won under the lash of spiritual necessity, and we can't neglect the things of the spirit now. So - more power to you!

Now, Negative - or should I say, Caution Comment -

1. Expansion implies dilution. That's a cliché, but I believe it. The saving grace of Stieglitz' Place may very well be the concentration on a simple (?) direction of policy and idea. I am a

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-2-

of photography

bit worried about the inclusion of certain phases/in the program, not because I am reactionary or precious or a pessimist, but because I cannot clearly see the relationship of these phases to the concept of expression and to our program as a whole. I may be entirely wrong, but I feel the job of the Museum is to integrate and clarify and "clean-up" the development of photography - not to motivate it. What I mean may be summed up in this statement: I have not yet seen an infra-red photograph which contains what I would call the esthetic "reason for being". Maybe "emotional" is a better word. I have seen spectacular, exciting, and promising infra-red pictures. What I fear is that because infra-red exists, and because it is spectacular, exciting, etc., we will promote it as esthetic expression before such expression is actually made. I would choose to have a competition in infra-red; to encourage workers to produce towards an objective of expression in this medium. But I can't see that the showing of infra-red accomplishments is enough.

I am certainly getting mixed up in this statement, and I am only hoping you can read between the lines as to what I really mean. Feininger was out here a few days ago and was in raptures about "new" developments he has seen in military photography. I agree with him - its wonderful - like the electron microscope is wonderful. But when I asked him if he thought these new things would augment the human, spiritual, emotional expressions he had nothing to say.

I am really confused in this distinction of values. I have felt that the Philadelphia photography Museum and/or the Museum of Science and Industry could very well handle the "wonderment" phase of photography. U.S. Camera is handling the "corn" to perfection - perhaps Popular Photography is doing better. But I have hoped that the MMA could get to the "meat" of the whole thing and sum up the expressions rather than the methods. What I probably mean is simply that I think we should make the distinction between the expressive aspects and the craft aspects; and we should encourage craft only when it is pointed towards more intense expression.

One more thing - look out for the darkroom; it may easily get out of control. How do you plan to have it used? I can see a lot of grief if a group gets in the habit of using it.

But, all in all, I am certainly excited about it all, and wish I could be right there to help out. I am more than pleased that you will have Herk to back you up because he is a veritable Rock. I am not belittling you in saying this - you have done wonderfully - but things will be easier for you now, and you will have more chance to think and plan.

I hope I did not upset Beau's peace of mind by that rather extensive exposition of the Exposure-development problem. I did not think it contained a Freudian tinge - but, after all, does not Stieglitz say "when I make a photograph I make love"? Perhaps I should work up an Exposure-Development rationale for intercourse!! I fear Beau might not be able to take it!! I know damn well I couldn't!!

Am pleased the Moonrise print pleases you. I knew you were a bit skeptical about it when you first saw it; I understood - New Mexico IS that way, but if you haven't seen New Mexico you might very well think the picture rather explosive. If the print you have is a good one (I forget what I sent Tom) the Museum may have it with my compliments. If I should make another one - and its a fier ce job - the price would be \$25.00. I made a beauty for Dave. Something tells me I have one print similar to Dave's tucked away; I will look for it. If so, the Museum could have it for \$20.00. It is a big one (15 x 17) and quite impressive. Let me know about this.

Am also pleased that the Picasso was liked - I think they are pretty good transcriptions. I will be pleased to make the Crying woman and ~~another~~ another subject too for \$25.00 for Ritchie. Should I write him? They are not nearly as hard to print as the Moonrise!! Of course, I would have to wait until I got to San Francisco to do these, as the negs are 8 x 10, and my enlarger for that size is there.

Please tell me what I can do to help you with the American photography show. It is a grand idea. I am hoping you will be able to come west for the investigations. Let me know about this when you can, and I will start working for you, and preparing the way for your visit. That sounds like I would be sending out a warning - but not so!! Its just that lots of people should know when you are coming so that they will be able to make plans to see you.

affectionate greetings, always. I shall try and write a decent letter to Beau soon.

yrs.



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1 April 1943

Dear Ansel,

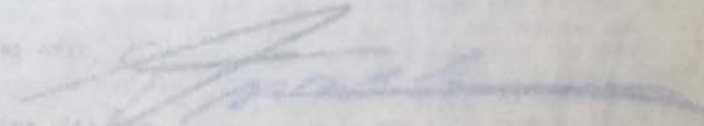
How does it feel to be a free man again, thinking of looking at mountains? And making some swell photographs? Did you know that some of yours things and Edward's and Cedric Wright's and Imogene Cunninghams' are rousing great enthusiasm in Cincinnati in the Modern Art Society's Form and Formula (abstract) show? A loan from us that is a fine statement of abstract seeing and apparently rousing more thought than the rest of the sculps and paintings.

The Action show is planned for this fall, to be exhibited here before circulating. I've been living in the notes you and Beau made on the subject. It's going to be an exciting show and the photographers are as excited as I am. Hill and Barbara Morgan are making special staff for it (how they dislike each other!) Weegee inundates me at intervals with his lifework, and I disappear frequently beneath a rising tide of photos, clippings, and piles of old files. I hope to get the staff together for a roughly final selection by the end of this coming week.

What about some swell star photographs? I'm thinking of pairing the Pearson startracks with Edgerton's bullet through glass, as fast and slow, and wondering if there aren't some series photos of nova exploding, or other things that can be justifiably be classed as action? And what have you besides the Windmill? I'd like to make the show profounder than might appear---things like, if by some miracle I can get it, Stigelitz's series of emotions flitting over D. Norman's face. Dynamic things only the camera can do. I'm looking for war action, and bombardments at night---spectacular "virtual sculpture", if ever there was any. Did the school do anything along these lines that might be included?

Doesn't Beau's present existence sound enviable? Now, if a gang of us with cameras could just go to Egypt! Thank heaven he's got a soft spot for a moment or two; God knows when any of us will get one again. He said he'd had a grand letter from you lately. Amusing that his boss is a British WAAF. To think he got in a war and went thousands of miles to find himself back in a museum atmosphere cataloguing and hunching for hours over photographs.

Best wishes. Here's hoping you may be coming this way soon.



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until April 4th
2544 West 7th Street
Los Angeles

Thursday evening

Dear Nancy,

How swell to get the card from you all. You were at a good
jernt, and I ~~am~~ envy you. L. A. has no such jernts!!

Got hot under the collar, ants in the pants, and generally
wise, and resigned completely, totally, absolutely, the job here at the
Art Center last Monday. I am staying on until April 4th so they can get
a suckercresser.

Reasons are complex, but chiefly on the side of ethics and the
concept of photography. I can assure you I am through compromising for life!!
I can say this - I found out the hard way. Its direct experience. Damned
valuable, if painful. Will tell you all about in next letter. This is just
a rush note.

I will return to Yosemite about the 6th or 7th, and I hope to
spend about three weeks getting caught up and recuperated. I intend to make
some pictures!! Have been as stale as an old fish photographically for so long!
Then, I have some Govt. jobs sneaking around the corner - nothing definite, but
I certainly want to do something useful - and photographically WITH THE CAMERA.
Any ideas would be appreciated.

Got a swell letter and a card from Beau. Have written and will write
some more. Tell Stieglitz I am writing him in a day or so. My best to Porter and the
others. And a great big package of affectionate good wishes for you .

as ever

Tell me how things are going with you.

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17 May 1945

Dear Ansel,

How are you and what are you doing and how do you feel about things? Beau wrote that he got a most tantalizing letter from you with new theories and data on exposure-development-print and said that the only thing more tantalizing in his present state would be directions for sexual intercourse. I confess that I've become a drugstore photographer and only make snapshots to amuse Beau, but then I could, if I squeezed out the time, go down and have a fiesta in a darkroom, and he, poor thing, has to sit back and let people bungle.

Your Moonrise print is hanging downstairs with Strands and Westons as part of the Religious Art of the Southwest show. I hope you will forgive me; probably you made it just for reproduction. But Dorothy Miller sent out a hurry call and I remembered U.S. Camera's reputation for never returning things and so it's all nicely framed and is literally knocking 'em dead. We want very much to buy it for the Permanent Collection. Your price, Mr Adams? Of course, if you wish us to have another print of it, that is up to you. But you know, it does look beautiful in that size; something spatial about it is just right. I remember the incredibly brilliant print you showed us last year and how I just couldn't believe it and felt it was melodramatic. Now I know that it is New Mexico and that it belongs here.

And I showed Andrew Ritchie---remember his very nice wife, Jane?---the Guernica series and he was properly covetous. He particularly wants the sketch of the woman crying for himself. I don't think he has much more than \$25 to spend for it. Might he have one or maybe two for that or would you prefer not to bother? He's now at the Albright Gallery, Buffalo.

So much is going on. Wish you were here. It looks as if the Department, from half Beau to me and half a secretary is suddenly going to become five or six fulltime people with offices, printroom, experimental gallery, darkroom, workroom, etc. The Trustees have suddenly decided to go in for photography in a big way. Beau becomes Curator full time, thank God, and I am Acting C. till his return. Here Morgan is coming in as Director and is to be responsible for financial contacts and general promotion---like Dick in the Film Library. He's just the guy to help us there, and having been fond of him for years, I'm looking forward to having him around. And I believe we can work together like hand and glove. It'll be nice, just from my standpoint, to have a fortress like him to back me when fighting for photography. When the project and budget is in more definite shape I'll send you a copy and I really think you'll like it. Lots of our pets are getting a chance to flourish. And adequate help will be a change---two secretaries and a man to handle the Collection for people. It looks as if we'd get the two Goodwin houses on 54th Street---which bothers Dave---but which I think will be a gain. It will be informal and easy to drop into and devoted to photographers. And of course exhibitions will still be held in the Museum and we now have a corner of the Permanent Collection on the third floor to show photos---a kind of showindow for our P.C. Later, when we get the new wing, there'll be space for us back in the Museum. Dave feels "phot'y is being pushed around" but Here, Jim, and I do not. Quite the reverse. The Museum will give us the proposed print room now if we want it; we feel that the other space is better.

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2
And Jim has promised us his Salzman enlarger for the new dark room. I think Dave will come around when he sees the advantages.

The Action show is pretty well lined up now. Will send you a panel by panel description as soon as I get it done. I'm doing just what you had jotted down---begin fast and end slow. Really the stuff available is amazing. People so far have found it "thrilling". I'm afraid it isn't as profound as Beau and you together would have made it. It's an outline, really---a very brief historical introduction and then the high spots. It goes on August 3 here.

Then the American photography since 1918 show is the big one for winter. It was to get the whole first floor; now it looks as if it would get the whole second floor in January and February. I pray I can make it the hang-up show it must be; it is, to my mind, about the most brilliant and important period in photographic history. And it's to be accompanied by a large and handsome publication---may there be decent ~~xxx~~ paper and cuts by then, and there agin I pray I may do a job of which Beau can be proud and which will be both sound and understanding. Perhaps the new travel fund will enable me to come investigate the West Coast section first hand. If not, you and Edward will have to send me tons of stuff to pore over. And write me lots of letters.

My life, as you can see, is pretty much tied up in photography. I'm glad it can be that way; it takes the edge off Beau's absence and I can work towards having things as he would like them when he returns. I think he'll approve of Herc's coming in; it may be a shock at first but I think it's swell and will relieve us to do what we do best.

Do write about yourself. I haven't heard since you left Los Angeles. Stieglitz is perfectly swell; 9 Equivalents are his new contribution and Dave's. And Paul Strand is another one of my best backer-uppers.

Affectionately,

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2 February 1943

Dear Ansel,

How swell that YOU are Director of Photography at the School! And the new program sounds grand. Best of luck, and may you get off to the mountains occasionally.

Stieglitz is giving us (with Dave) six Equivalents, which with the one we have, will make a series of seven. And Hero Morgan is making a report on a possible program for the Dep't. You know, it's too bad that so many of yours and Beau's and Dave's ideas never got trumpeted around the Museum. There was an impression we didn't have any program or ideas, and I've been going through the files fishing out your handiwork for Exhibit A. Actually however, everything seems to be getting sweller all the time. Jim is now Assistant Director and has proved as staunch a friend as Alfred and the explosion seems to have let the Dep't standing even more solidly than before. At least, that's my feeling. Did you get to see Dick?

I hadn't heard about Dr Hawes dying. Alas that I never got to see him. I'm sending two of the daguerreotypes to you; the third, the exquisite Dead or Sleeping Baby is circulating with the little Masters of Photograph show, right next to the Adams Autumn in Yosemite. They make a handsome pair.

Will write soon. No news from Beau yet, and I hear that one gets letters from one's husband months before H.Q. gets around to sending out the safe arrival cards. I'm hoping I'll hear this month, although Dave has a theory it will take till April.

Affectionately,

Tracy

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P.S. Am now the director of the photography department here!!

ART CENTER SCHOOL



May 11, 1944

CALIFORNIA • FEDERAL 4179

January 28th, 1943

DEAR NANCY,

I AM ON MY WAY AT LAST. GOT ONE OF THOSE COZY BEDROOMS WHERE THINGS FIT AND THAT'S JUST ABOUT ALL!!

ARRIVE CHICAGO MAY TENTH. ARRIVE NEW YORK MORNING OF MAY SEVENTEENTH.

HERC SAYS HE HAS RESERVATION AT THE GOTHAM. CAN YOU JUST CHECK ON THAT FOR ME AND ASK THEM TO HOLD ALL MAIL AND PACKAGES THAT MAY ARRIVE ??

I HAVE INSTRUCTED THE GAL IN YOSEMITE TO FINISH SPOTTING THE MANZANAR SET AND SEND IT EXPRESS MONDAY OR TUESDAY OR POSSIBLY WEDNESDAY DIRECT TO YOU AT THE MUSEUM.

YOU MAY CERTAINLY OPEN IT AND GIVE IT THE ONCE OVER BUT PLEASE REMEMBER THERE IS NO TEXT WITH IT AS YOU WILL RECEIVE IT, AND THERE ARE SOME WHICH I DO NOT INTEND TO SHOW, BUT WHICH MIGHT DO VERY WELL IN PUBLICATION.

I SHALL BE AT THE BELDEN STRATFORD HOTEL IN CHICAGO THROUGH THE NIGHT OF THE 14th OF MAY. ON THE 15th I GO TO MILWAUKEE, AND ON THE 16th I LEAVE CHICAGO FOR N.Y..

BOY!!! IT WILL BE WONDERFUL TO SEE YOU! AS EVER,

Chicago and North Western • Union Pacific • Southern Pacific

and my typewriter!
erner his lousy correspondence!

THE OLD NECK. So this is just a you and Beau, and that I am fully ition to the civilian school, we departments of the airplane plants es not look hopeless by any means. ble to do for you in regard the in L. A. now, and I am trying to e time for the duration, but I

died in Boston in November. His of his prized Daguerrestypes ll some ideas of decent portraiture ould be O.K. to send me (or have I left in New York. I could use e, and would be happy to return

to Beau (I have left his address to him too. I promise to write affectionate greetings to Stieglitz.

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P.S. Am now the director of the photography department here!!

ART CENTER SCHOOL

2544 WEST SEVENTH STREET LOS ANGELES CALIFORNIA • FEDERAL 4179

January 28th, 1943

My Dear Nancy,

and my typewriter!

Forgive this wild and wooly westerner his lousy correspondence! The new term opens February 1st and I am UP TO THE OLD NECK. So this is just a line or two to let you know I am thinking of you and Beau, and that I am fully aware that I should write more letters. In addition to the civilian school, we have training courses approved for the Photo departments of the airplane plants and that is a job in itself. Also, the army does not look hopeless by any means.

Please tell me what I might be able to do for you in regard the P.D. of the MMA - about plans, etc.. Abbott is in L. A. now, and I am trying to get in touch with him. Will be here most of the time for the duration, but I must say I sorely miss the mountains!

I understand that old Dr. Haves died in Boston in November. His cousin wrote me that he wanted me to have one of his prized Daguerreotypes and I am deeply touched. I am trying to instill some ideas of decent portraiture in the group here, and I am wondering if it would be O.K. to send me (or have the Museum send me) the three Daguerreotypes I left in New York. I could use them to good advantage here for a little while, and would be happy to return them should you want them at any time.

I am enclosing just a little note to Dean (I have left his address in Yosemite) and perhaps you can send this on to him too. I promise to write him a better letter very very soon. And my affectionate greetings to Stieglitz. yours ever, as ever

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

Yosemite National Park

California

September 27
1944

Dear Nancy -

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Yosemite National Park

California

April 6th, 1944

My Dear Nancy

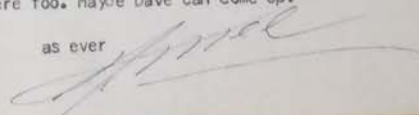
What a swell cordial letter; looks there is going to be an old time in the hot town tonight - that does not sound too correct, but you know what I mean. Seriously, don't expend yourself on my account. I would love to see all my friends, of course, but don't overdo your strength. As for the liquid consumption - I suppose I might as well break down and tell you that while I still like a spot of Bourbon I have become very fond of wine- Dago Red, Sherry, Burgandy - just plain simple wine I am now! So save the Bourbon for a sip or two between us when all is quiet and let Adams subsist on Dago Red on the Party! Dorothy Minty is the Violinist. If Tom is on your list he might be asked too - but I can understand if some of the photogs might find it a source of irritation.

You set the date - not on a Lecture evening. I hope to arrive not later than ~~xxxx~~ May 15th. But will let you know exactly. There may be a stop-over in Cleveland.

Well, I finally disposed of my Medalist (with considerable relief) and have gone back to the Contax and WHAT a swell machine it is. Happened to pick up one with fully coated F1.5 lens. Its a wow!!

O Boy, will see you soon. Wish Beau were to be there too. Maybe Dave can come up.

as ever



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Yosemite National Park

California

September 27
1944

Dear Nancy -

Just a rush line:

Need very much indeed the Kodachromes you have of mine on hand at the
 MMA. Am getting a set of dummies together for a job. What I don't use I will return if
 you want them right away after use.

Charge to the account of

Museum of Modern Art

\$

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A. N. WILLIAMS
PRESIDENT

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

10
May 8, 1944

WANT A REPLY?
 "Answer by WESTERN UNION"
 or similar phrases may be
 included without charge.

Ansel Adams
Hotel Belden
Stratford
Chicago

Airmailing Harnett and ~~Marguerite~~ Autumn. Others
 no can do. Love and kisses.

Nancy

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Yosemite National Park

California

September 27

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WESTERN UNION

1201

SYMBOLS

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

A. N. WILLIAMS
PRESIDENT

The filing time of this message is... STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

VB657 NL=CHEYENNE WYO 9

1944 MAY 10 AM 1 19

NACY NEWHALL=

MUSEUM OF MODERN ART 11 WEST 57 ST NYK=

NEED DESPERATELY FOLLOWING SLIDES. WESTON LETTUCE FIELD
AND TYPICAL LARGE HEAD PORTRAIT. BETTER SLIDE OF MY AUTUMN
RIVER CLIFFS YOSEMITE AND YOSEMITE STORM. IS THERE ANY
POSSIBILITY OF RUSHING SAME TO HOTEL BELDEN STRATFORD CHICAGO
ALSO HARNETT PAINING. OTHERWISE EVERYTHING JAKE GREETINGS=
ANSEL ADAMS.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

...the ... show should not be other than a decent exchange of
opinion. I would not like to have a too violent garish row. But the right kind of controversy
would help to touch up interest I am sure.

Am worried that the samples of the cards I sent looked too flat: the final cards will be swell
and rich in comparison. I make scores of tests and throw away all but promising ones, and I always
work in from the hard end first.

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September 27
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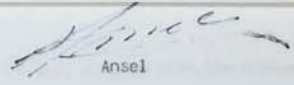
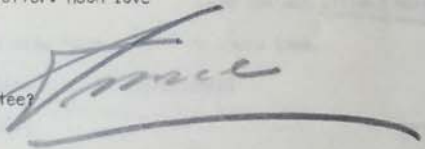
Dear Nancy,

Thanks for the shipment of Kodachromes. I shall pick out what I need, and return the others pronto. Then, when I have no further use for the ones retained, I shall send them on too.

Received list of advisory Committee; see I am still Vice Ch. Is there a formal acceptance involved, or do I just continue without fanfare? In rush, as usual, Preparing decent letter. Much love

Is there anything I should do to start controversial ball rolling in re: Committee?

Will have some swell prints soon!



Ansel

Think that controversy on the Manzanar show should not be other than a decent exchange of opinion. I would not like to have a too violent garish row. But the right kind of controversy would help to touch up interest I am sure.

Am worried that the samples of the cards I sent looked too flat: the final cards will be swell and rich in comparison. I make scores of tests and throw away all but promising ones, and I always work in from the hard end first.

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Yosemite National Park

California

September 27
1944

Dear Nancy -

Just a rush line:

Need very much indeed the Kodachromes you have of mine on hand at the MMA. Am getting a set of dummies together for a job. What I don't use I will return if you want them right away after use.

And can you do me one more favor:

Can you ask Willard Morgan to send what he has of mine, too. I shall also return them if he wants them.

Airmail in both cases will be appreciated!

howyadoin'

love


Ansel

Think that controversy on the Manzanar snow should not be other than a decent exchange of opinion. I would not like to have a too violent garish row. But the right kind of controversy would help to touch up interest I am sure.

Am worried that the samples of the cards I sent looked too flat: the final cards will be swell and rich in comparison. I make scores of tests and throw away all but promising ones, and I always work in from the hard end first.

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ANSEL ADAMS PHOTOGRAPHY *San Francisco and Yosemite National Park, California*

January 8, 1945

Mrs. Beaumont Newhall
Museum of Modern Art
11 - W-53rd Street
New York, 19, N.Y.

Dear Nancy;

I have a couple of ideas. One is--I think it would be good for the Museum, the Department, and all concerned if we could make some gesture of cooperation to the armed forces in regard to my coming course. I would be please to donate an evening or two to any armed forces group in the area. Perhaps an injection of creative ideas would soften the rigors of the military photo training.

The other idea is as follows: The more I think about it the more I feel we should be in pitching on the Home-Front ideas. The last U.S. CAMERA ANNUAL makes it very clear to me that the purpose of this war is certainly not rendered clear to the people at large. Dorothea Lange has a similar idea, and is coming East sometime in February. I am trying to grab her first,--after a talk,--for I feel that her friendship for McLerrish and McLerrish's membership on our Committee, and your and my sympathies, should certainly assure some results.

Perhaps it would come under a standard O.W.I. program with the Museum acting as "producer". As far as I can see it is merely the inertia of groups and individuals that have inhibited the development of a real program to date.

At any event, this is just a tip-off of an idea. I will see you on the 1st, if not before.

Beaumont sent some negatives of Rome and I am making several sets of enlargements which I will forward to you this week.

Two more minor questions: what about the book on the last big show? What is my membership status? I think I should be a member of one kind or another to justify all my soap-box pronouncements!

Love,

AA:W

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