

Collection of Letters

TLS = Typed letter/memo, signed

AA-1 Newhall to Adams, 22 Mar 1956. Carbon copy tissue.

AA-2 Newhall to Adams, 6 Feb 1958. Carbon copy tissue.

AA-3 Adams to Newhall, 28 Mar 1960. TLS

Correspondence Re Planning for Mees Gallery Exhibit, Eastman House

AA-4 Adams to Newhall, 1 Oct 1961. Unsigned memo

AA-5,6,7 Adams to Newhall, 15 Dec 1961. TLS, 3 pages

AA-8 Adams to Newhall, 4 Mar 1962. TLS

AA-9 Adams to Newhall, 23 Mar 1962. TLS

AA-10,11 Adams to Newhall, 18 Apr 1962 TLS, 2 pages

AA-12 Adams to Newhall, 24 Apr 1962 TLS

AA-13 Adams to Newhall, 6 Jul 1962, signed postcard (Cooperstown, personal)

AA-14 Adams to Newhall, 31 Oct 1962 TLS

AA-16,17 Adams to Newhall, 1 Dec 1962, TLS, 2 pages. (about Sierra Club, personal)

AA-18 Adams to Newhall, 23 Oct 1963. TLS (re prints of Clarence Kennedy)

AA-19 Newhall to Adams, 28 Oct 1963. Carbon copy tissue. (acknowledging receipt of Clarence Kennedy prints)

Correspondence Re THE ELOQUENT LIGHT Exhibit

AA-23 Dorothy T. Van Arsdale (Smithsonian) to Adams, 20 Dec 1965. TLS

AA-24 Adams to Van Arsdale to Newhall, 2 Jan 1966. TLS. Carbon copy of letter to Van Arsdale, with additional note typed to Newhall.

AA-25 Newhall to Adams, 28 Jan 1966. Carbon copy tissue.

AA-26 Frances Smyth (Smithsonian) to Adams to Newhall, 11 Jan 1966. TLS, with TLS note from Adams

AA-27, 28, 30, 31 Adams to Newhall, undated. List of 148 photographs with technical details, possibly for Eloquent Light Exhibit. Signed. On legal size paper, folded.

AA-32 Five snapshots of the Eloquent Light exhibit. Unknown place, unknown photographer. (Probably Eastman House)

AA-33,34 Draft of Photos in The Eloquent Light exhibit at George Eastman House (1967), corrected and annotated by Adams, signed. On back and front of 11 x 17 paper.

(Also included in an uncorrected copy and the subsequent 3/10/67 Press Release about the exhibit.)

AA-35 Adams to Newhall, 11 Mar 1967. Typed, signed postcard. And Adams to Newhall, 19 Mar 1967. TLS.

AA-36 Adams to Newhall, 8 Apr 1967. TLS

AA-37 Adams to Newhall, 23 Apr 1967. TLS

Correspondence Re Exhibit in Carmel (Friends of Photography)

AA-38,39 Adams to Newhall, Undated, prior to 16 Aug 1967. TLS, 2 pages

AA-40,41 Newhall to Adams, 16 Aug 1967. Carbon copy tissue, 2 pages

AA-42 Adams to Newhall, 16 Aug 1967. Signed postcard

AA-43 Adams to Paul Frederick (copy) to Newhall, abt. 12 Nov 1967. Copy of letter with typed, signed note to Newhall

AA-44 Adams to Newhall, 12 Nov 1967. Typed postcard, signed.

AA-45 Adams to Kehaya (copy) with note to Newhall, 28 Nov 1967. TLS, presumed to be to photographer Dorothea Kehaya. Critique of her work.

AA-46 Adams to Malin Moench (copy) with typed note to Newhall, 6 Jan 1968. TLS

AA-50 Newhall to Adams, 4 Jun 1968. Carbon copy tissue.

AA-47 Adams to Helene Zeidwig (copy) with typed note to Newhall, 5 Sept 1968

AA-48 Newhall to Helene Zeidwig, 9 Sept 1968. Carbon copy tissue, 2 pages.

AA-49 Adams to Newhall, undated [1968]. TLS

AA-51 Newhall to Adams, 29 Oct 1968. Carbon copy tissue

AA-52 Adams to Newhall, 22 Mar 1969. TLS

AA-53 Adams to Newhall, 30 Sept 1969. Typed postcard, signed

AA-54 Adams to Newhall, 21 Nov 1969. TLS

March 22, 1956

Mr. Ansel Adams
131 24th Avenue
San Francisco 21, California

Dear Ansel:

Grand news that the Genthe pictures are on their way. We are looking forward to them and will probably put them on display in April.

I will put through your bill for payment and if will send me a bill for for \$100 the Mount Williamson and the two prints of the Bodega Church, I will be pleased to see that you are paid at once. For purposes of bookkeeping, I would prefer that you wrote the bill simply as 3 photographs by Ansel Adams. I appreciate the special price which you have given us for them.

As to the list of prints I asked you to send some time ago, if you could let me know what you could do for an extra \$500, I think that I can get approval for this. But I'd like to have some idea of the number that you think would be fair so that I can sell the idea. Perhaps one way would be for you to, if you felt like it, to make a certain number of gifts and charge us for the others. At any rate, I'll leave that to you.

Why don't you write something for us about the Arnold Genthe pictures for Image? We are very anxious to get articles and a description of your problems in printing them and how you feel about the pictures would be very good. We can make a nice little piece out of it. Let me know as soon as you can, how you feel about this. I am sorry to say we cannot pay for articles but at least we can give you a free subscription to the magazine or extend your subscription for another year.

No time now to write you all the news but will try soon.

All best,

*c/o Bishop Natural Park
Honolulu, Hawaii!*

February 6, 1958

Dear Ansel:

I made a thorough check with Camera Works about the tools for the Medalist camera. Apparently they have all be junked or converted and there seems to be no basis to the rumour that they are being sold.

We've just learned from the Museum of Modern Art that Steichen, who has been ill since December, has already arrived in Honolulu. You will undoubtedly see him. We have not yet written to him about the book but are getting off a letter telling him what we are doing and hoping him for the use of certain photographs in the museum collection. What has made hesitate about writing him sooner is that we have not yet made up our minds whether or not we will include him in the book. Really, on looking over his productions, we are in a state of great doubt because his work does not seem to us to measure up to the rest of it. However, from the point of view of selling the book, we think that he should be represented. All of this is simply to keep you posted about his relationship with the book. We will send you a copy of our letter to him which will give you a clear indication what line your conversation should take should you meet.

Minor has raised \$900 for the Weston issue of APERTURE and we think that this is a great opportunity to make the best issue which has yet come out. Indeed, some people have sent their money with a note saying "for a good issue!"

Our plans are now to leave Rochester on Sunday, March 9, arriving in Paris, Tuesday, March 11, leaving Paris, March 13 and arriving Salzburg, March 14. We will be in Salzburg through April 13, then will go to Italy for a week or ten days. From Italy, we will go to Brussels, then to Scandanavia, then back home.

Tell Virginia I am writing her in detail. I do appreciate her gastronomical research!

All best,

ARRH IN AM. This is the fifth damage case since the first of the year - 4 for me and 1 for her. Too much is too much! I am putting a print value on pictures as well as a use value. All best and MORE SOON. yrs

ANSEL ADAMS

131 24th AVENUE • SAN FRANCISCO 21, CALIFORNIA
TELEPHONE SKYLINE 1 1282

March 28th, 1960

Dear Beaumont,

Delighted to grant OK for circulation of prints from the MID CENTURY show - keep prints as long as needed!

Also OK to reproduce ASPENS in USCAMERA ANNUAL. Only problem is the credit. It has become the "theme" of the AMERICAN EARTH book, and it is originally derived from Polaroid. I think, under the circumstances, that it would be OK just to credit to the SIERRA CLUB .

On the other hand, USCAMERA might do a section on the A. E. Book- so I humbly suggest they maybe try the OCEAN AND CLOUD picture for the exhibit?/article? I will send a print of either to USCAMERA when required.

Poor Gerry got her print back from ART IN AMERICA - ruined! I urged ^{her} to write the letter and will insist damages be paid. She had carefully explained that these Polaroid prints were originals- the one and only - and begged them to take great care. I am fed up with the gross carelessnesses of editors and engravers, and am doing a HOT article thereon. ASMP also ruined a good print, and I am on THEIR tail. I told Gerry to send you a copy of the letter to

ANSEL ADAMS

131 24th AVENUE • SAN FRANCISCO 21, CALIFORNIA

TELEPHONE SKYLINE 1-1282

December 15th 1961

Dear Beaumont,

I am sending off the first contingent of prints for the Mees Gallery ~~to you~~. It is very important that you have the following information, etc. . . . MONDAY by AIR. Too much spotting involved!!

1. I have 2 sets of everything; just in case something goes amiss in your cutting and mounting, etc. Much better to send the two sets than have you call for extras should something occur.
2. I have mounted all the prints full- you will have to decide the trim, and the cut marks are only suggestions on my part. I don't think you will have trouble cutting the mounts. They are firmly mounted- but should any loosen, they can be re-stuck by the usual application of a hot iron (with adequate cardboard between iron and print).
3. I have made these prints of moderate contrast; this was done on purpose because I can visualize rather strong lighting in a possible low-key room. PLEASE -IF ANY OF THESE SEEM OF INADEQUATE VALUE OR CONTRAST, PLEASE TELL ME AND I SHALL REMAKE.
4. The subjects were chosen to be explicit rather than emotional. AGAIN, PLEASE, IF YOU FEEL ANY COULD BE IMPROVED PLEASE REQUEST SAME! The large exposure-description print will be a more emotional image than the smaller ones. I made the camera pictures against the sky, and I think they "read" OK.

SPECIFIC COMMENTS:

The G.G. Bridge prints: I think these are better than the set I did for the Polaroid Panels. However, the print from the 38mm lens blown up to match the prints from the 250mm lens IS grainy! It is almost 50X linear enlargement!! Perhaps I should make a comparison print from one of the other images - say the 80mm lens? On the other hand, this might give a chance to describe "grain" as such. All the images are enlarged from Hasselblad Adox 17 negatives - about $7\frac{1}{2}X$ linear magnifications. LET ME KNOW WHAT YOU THINK ABOUT THIS.

The Condenser-Diffused enlarger light examples are, I think, pretty good but you may think the subject a bit static. As you will note I used both the diffused-light and the condenser-light on both No 2 and No 3 papers I noted the term "cold" light- it should be DIFFUSED-LIGHT.

I am enclosing unmounted prints of the UTAH FARM made on various grades of papers (surfaces) As there is no one make which encompasses all necessary surfaces, I had to jump from Brovira, through Medalist to Opal. Speeds and scale differ- hence you can see the tough problems involved. But if you wanted to use these, you could organize them so that values would approximately coincide. You said you would probably not be interested in this, but- as I had made them, you should at least see what was done.

The prints of the Pulgas Water Tower are interesting, but there are a few comments which might be of value as far as the general public is concerned. The Head-on and Rising=front images are obvious. The up-tilt image also shows a fairly even sequence of values. But when the back

and front are adjusted to overcome distortion 2 things happen:

1. Because of the effective high off-axis position of the lens the density of the negative drops a bit towards the top of the image.
2. The straightening out of the image brings it into the outer areas of the field and there is an inevitable "extension" of proportion; in other words, the Tower is a bit "taller" than it would be if the lens-axis was on the center of the field. This might be something to discuss in the tables.

NOTE: Both polarizer-example pictures were made with the polarizer on the lens and with an exposure factor of about $2\frac{1}{2}X$. The polarizer was set at non-polarizing and then at polarizing position and the same exposure was given for both. This is better than doing one and one without the polarizer on the lens. The Polarized Pool image is, I think, VERY successful. Here is an example of the use of a device to achieve a definite "creative" effect. The polarized image of the Bay is more factual, but I think will be quite surprising!! I strived to keep certain un-polarized values the same in both images (as with the Pool print) but their real value is something apart from their "associative" value. The tile roof in the lower right corner of the Bay picture was, because of its angle, somewhat modified by the polarizer. But the whites are consistent and gray areas which were not polarized are quite balanced, too.

I return from Carmel Sunday night and will complete all the work before I leave for Yosemite.

All best- more soon


ANSEL ADAMS

MR. BEAUMONT NEWHALL
DIRECTOR
GEORGE EASTMAN HOUSE
ROCHESTER 7 New York

12-15-61

MEMO:

PROJECT NO. MEES GALLERY--- DATE March 4 1962

TO AA VA NN DW MC OTHER: BEAUMONT NEWHALL

FROM AA VA NN DW MC OTHER: Please comment upon and correct if necessary. White deadline is May 10, AA will press this job to completion!!

COPY TO: AA VA NN DW MC OTHER:

Confirmation of phone call, this date: New Ideas:

1. 35mm print to be 11 x 14 and Horizontal
2. 2 1/4 x 2 1/4 print to be 11 x 14 and Horizontal
3. The Following are to be shown as Transparencies:
 - A The "Field" image (8 x 10 neg)
 - B Focus by Lens Tilt (can be 4x5 neg)
 - C Swings, tilts, etc. (can be 4x5 negs and Horizontal G.G.Br.)
 - D Negatives with different filters (8 x 10)
 - E Same-size image with different lenses (2 1/4 x 2 1/4)

AA to make and send Contact prints of the above negatives

4. 8 x 10 negatives as follows:
 - A Contrasty subject Normal development
 - ditto Normal Minus 2 "
 - B Flat Subject Normal development
 - ditto Normal Plus 2 "
5. BN is sending to AA the Silo negatives from which AA will print
6. 5 negatives of varying exposure, as follows: all Normal development

~~Zone I placement of Subject Value V~~
~~Zone III placement of ditto~~
~~Zone V placement of ditto~~
~~Zone VII placement of ditto~~
~~Zone X placement of ditto~~

Zone I placement of Subject Value V
 Zone III placement of ditto
 Zone V placement of ditto
 Zone VII placement of ditto
 Zone X placement of ditto

Take c/ft^2 readings of all values of the subject. Subject should be of Full Scale¹

Always send Duplicate prints- both for safety and for possible traveling exhibits.

NN: AA will ask Brower to send back German Translation of TITAM text.

ANSEL ADAMS

131 24th AVENUE • SAN FRANCISCO 21, CALIFORNIA

TELEPHONE SKYLINE 1-1282

March 23 1962

((Held until March 28th so I could get negs from Vault!!!!)))

Dear Beaumont:

I am sending herewith the following:

8 mounted 11 x 14 2 $\frac{1}{4}$ x2 $\frac{1}{4}$ photographs for your selection (2 of each)

SUBJECTS: Candelina wine
Old Mexican Woman
Yosemite Falls, Winter
Cemetery Cross, Trampas, New Mexico

Whichever one pleases you, please advise, and I shall forward the negative therefor. I have duplicate negatives of all of these; hence can supply the negative of an actual photograph made for a functional purpose.

NOTE: These prints are not carefully cropped. I leave this entirely to you; they are mounted to show maximum 11 x 14 area

++++

PROOFS of; GOLDEN GATE BRIDGE. Please note that intention was to crop prints as indicated; image was composed on GG for Polaroid 4x5 image. If these please you I shall forward negatives (at present they are stored in vault) ((white line is merely over-lap of negs in printing frame))

BRIDGE AND CEMENT BLOCKS. I can make a more striking image demonstrating this principle. This would come through better in transparency than in a print.

BEARD AND CAR WITH SEVERAL LENSES. Of Historic value only; roll containing images with other lenses was NG.

FOUNTAIN:

This will all Hasselblad lenses; camera at same height; hence different relationship to background. In making prints or transparencies, fountain should be made exactly the same height. There is a slight variation in the negative sizes, but not enough to make any real difference in the near and far relationships (was backed up a bit too far for the 250mm lens) I CAN DO THESE AGAIN WITH EASE IF YOU WANT A MORE PRECISE RELATIONSHIP OF TOP OF FOUNTAIN WITH TOP OF DISTANT ARCH, ETC.

WATER TOWER with various lenses (excepting the 38mm
CHURCH WINDOW with 60, 80, 125, 250mm lenses. ENLARGE SO THAT HEIGHT INDICATED BY ARROWS IS CONSTANT IN ALL.

These are just beginnings - more to follow pronto. I just received your new list!
in haste

ANSEL ADAMS

131 24th AVENUE • SAN FRANCISCO 21, CALIFORNIA

TELEPHONE SKYLINE 1-1282

April 24th 1962

Dear Beaumont:

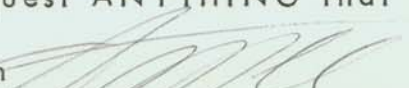
It was good talking with you, and I am happy that the stuff is OK. I did find the Fountain negatives here - carefully put in my "immediate" file with instructions to send on to you as requested! The "immediate" file just seemed too obvious a place to find immediate items!!!! Damn filing! I agree with Dick McGraw - pile things on the desk - you will locate them just as quickly as if you filed them and then forgot what file ~~thex~~ they were in!!!

Herewith are the Fountain negatives, and also the Silo negatives. The latter were printed on the same paper. Of course, you can always see a little more in the negative that will show on the print- if you want any depth of tone. But I think these are OK for the purpose!

You have not said if you liked any of the enlargements I sent on as possibilities for the demonstration of making an enlargement. If you did select one of them, I will forward the negative. Otherwise, I will make other selections (and prints) for you.

I repeat: I did not spot any of the negatives, because what I might do here could show up in the particular lighting you are using. I felt it safer to have your people do it "in situ".

This assignment has been a revelation! It is tremendously hard to do a demonstration picture -depicting a particular aspect of technique with the desired emphasis - and still relate it to a good image from the esthetic point of view! I am trusting you to request ANYTHING that would clarify what we have done. All best- more soon



The FLAT subject (FENCE POSTS AND EUCALYPTUS TREE) is, I think a fine example of the effects of Normal and Normal +2+ development. The fact that both pictures are on different films makes no practical difference in this case. The subject was too good to pass up, and I was out of film! Perhaps you can say that the strong negative had "full" development and the soft negative had "normal" development. Actually the strong negative is just about "total" development for the film used in FG 7.

The CONTRAST subject is tentative: I think I can do a more convincing thing for you. AND DO YOU PREFER IT HORIZONTAL? (I refer now to the Window)

You will also find a possible alternate in the STAIRCASE - a very flat interior which had a long development (Pan=X film)

I am sending the FOUNTAIN films (if I have not already done so!)

++++

Horizontal convergence (and pictures of the camera adjusted thereto) and the Field picture are, I understand, for the Traveling exhibit. That does not mean I shall delay them!

++++

NOW- if there are ANY images you would like done over I shall be MOST HAPPY to do them!

I have been distressed over the difficulties of finding suitable images! It is hard to believe that you just can't go out and "see" something adequate! But when you look about for Things to See that Look Good as well as Work - OY OYOY! I regret the delays and the resultant worries on your part, but I have been worried too. However, I really enjoyed the work and it is always great to work ~~xxx~~ with you..

I shall get back to the job! and these* will get off JUST AS SOON AS POSSIBLE BY AIR EXPRESS!

* the above discussed items!!!!

Cheeriw-----all best



P.S. Please tell Lyons I am EXCEEDINGLY sorry about my forgetting the exhibit!!! Alica Adams has been in the Hospital for more than two months and some things were filed where I did not see them. I feel stupid and remorseful! I hope he understands!

aa

H/18/62

ANSEL ADAMS

131 24th AVENUE • SAN FRANCISCO 21, CALIFORNIA

TELEPHONE SKYLINE 1-1282

April 24th 1962

Dear Beaumont:

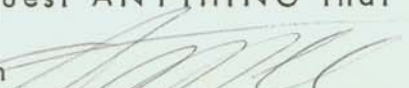
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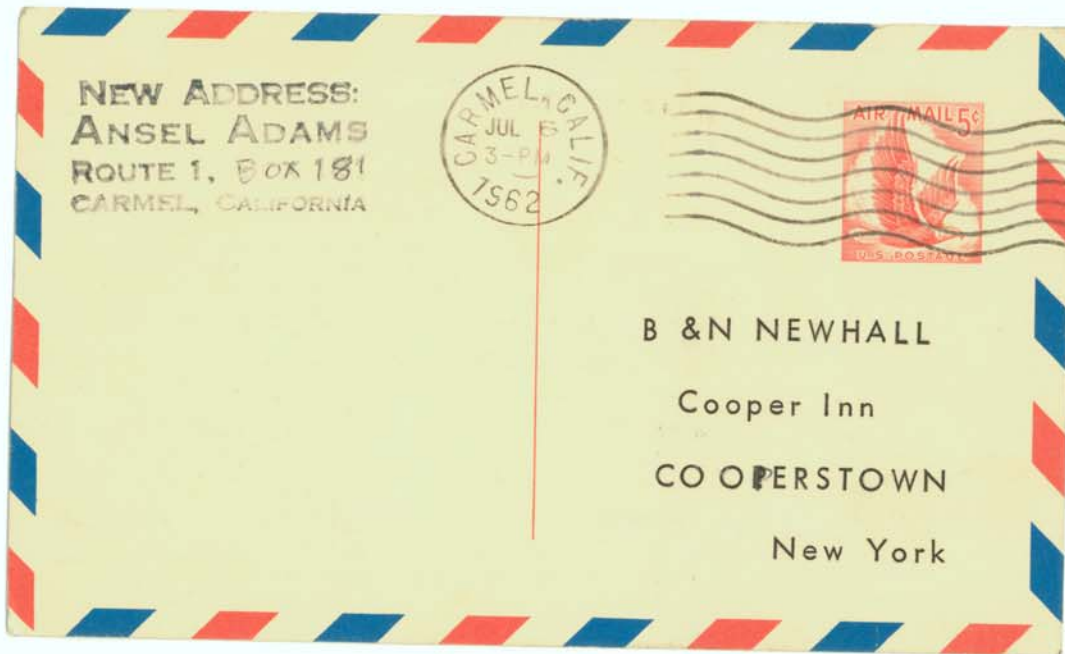
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You have not said if you liked any of the enlargements I sent on as possibilities for the demonstration of making an enlargement. If you did select one of them, I will forward the negative. Otherwise, I will make other selections (and prints) for you.

I repeat: I did not spot any of the negatives, because what I might do here could show up in the particular lighting you are using. I felt it safer to have your people do it "in situ".

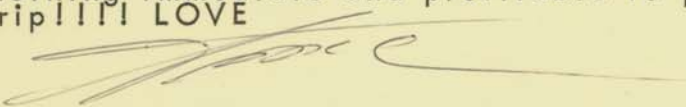
This assignment has been a revelation! It is tremendously hard to do a demonstration picture -depicting a particular aspect of technique with the desired emphasis - and still relate it to a good image from the esthetic point of view! I am trusting you to request ANYTHING that would clarify what we have done. All best- more soon





7-6/62

Dear B and N: Welcome to Cooperstown! You will find it a charming place and the weather is always pleasant. There is a lot of historical interest, too. Here the first chicken coop was produced by citizens who had to stay indoors; hence the origin of the term "cooped-up". When a chicken coop was returned for repair it was said to be "recooped". I hope you have a chance to re-cooperate from a severe season of work. Seriously the TEXT is a wonderful job!!!! More soon! WHEN can you come out here. Lets do something immediate and profitable to justify a trip!!!! LOVE



ANSEL ADAMS

ROUTE 1 BOX 181 · CARMEL, CALIFORNIA · (408) 624-2558

October 31st 1962

Dear Beaumont,

Trust the prints arrived in good shape and that they will "work". Ideally, we could match values, but I fear that in reproduction some very definite losses will occur. If the engraver is good I am sure he can bring the values into line. The print is intentionally soft, for reasons explained earlier.

I think your text, (which just came) is excellent. I hope you will bear with me for making so many suggestions on details. In the struggle for correct terminology, I try to catch deviations wherever I can. Hence, VALUE instead of TONE.

The shutter-speed — lens-stop — luminance relationship would make your exposure correct at ASA 125 (not 200). Luminance in c/ft^2 on Zone V = exposure * Δ in fractions of a second AT THE STOP WHICH IS APPROXIMATELY THE SQUARE ROOT OF THE ASA SPEED $f/11.3^2 = 127.69$ ($f/11 \approx 121$). As reference, $f/8^2 = 64$, and $f/16^2 = 256$. ~~HE~~ ~~NCE~~, the ASA speed you mention should be 125. You could use an ASA 64 speed and suggest 1/200 sec at f/8, etc. NOTE! I indicated 125 on the diagrams also.

I think you should state, after saying the exposure was 1/200 sec at f/11, -- "or the equivalent exposure at any desired lens stop (for example, 1/25 sec at f/32)."

Now we come to a trick statement: middle gray represents a reflectance of 18%; the term relates only to a print. The equivalent density in the film (the density achieved by a Zone V exposure and a given degree of development) is an arbitrary one—depending upon the personal procedures of the photographer, the character of the print or enlarger light and the paper grade used. One worker might want for a Zone V exposure, a density of 0.8 above film base fog, and another might need a density of 0.9 above film base fog. The new terminology proceeds as follows:

SUBJECT VALUES
EXPOSURE ZONES
DENSITY VALUES
PRINT VALUES

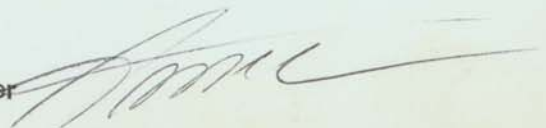
I think you were inclined to use the term "tone" in describing the "negative prints" because they are prints — reflectance images. Actually, they represent negatives. I don't see any reason to give the real density values as such, but perhaps the terms used should be "densities" or "density values". I don't see how we can use the term "middle gray" in reference to a negative.

I have taken the liberty of typing in my suggested changes, but I am sure you can reorganize to make a better text than would be achieved by merely interchanging words!

As soon as I hear that the "negative prints" and the actual print are OK I shall rush back the negatives, registered airmail.

All best to you and Nancy and all.

as ever



P.S. When it comes to working out the lines and circles (overlays) I would not actually apply them to the surface of the Polaroid prints, but establish them on 1:1 photostats.

ANSEL ADAMS

ROUTE 1 BOX 181 • CARMEL, CALIFORNIA • (408) 624-2558

December 1 1962

Dear Beaumont

I very much appreciate your letter. I am distressed that Nancy feels depressed. I can understand it in a way. People of her luminous imagination will have ups and downs of mood, sparked by little (or large) things which are either real or imaginary!

The fact remains that Nancy is deeply revered by the Sierra Club people, and is considered to be one of the great treasures!!!! In the last bi-monthly you will note that she (with you) is given credit for launching the Porter book!

No one admires more, loves more, values more Nancy than do us all out here (except you, out there!)

On the other side of the fence: The Club has gone through a rather serious financial situation; we had a deficit of \$100,000.00 for two years! This was due to poor office management, emergency efforts in conservation, and an over-plan for books. The thing that kicked off the deficit was the failure of NN and AA to get the AA book "in the works" year before last. The office was set up for it, the budget was tuned to it, and then it did not come to pass. Thereupon, other works were rushed through, sales effort fizzled, and we ended up with a lot of red ink! This happens all the time; it is not a matter of blaming either NN or AA really- although I feel I did not organize my part very well! It is just a situation!

Dave works to the limit of his endurance; he sometimes slips up in details (usually because he expects someone else to take over). He fights a bunny-hearted Board. The Club has a lot of moola stashed away in special funds-which we can't touch for routine deficits. Most of the books just break even. Some lose (they are expected to do so). And a few have made their way. Dave is anxious to put the Publications on a sound basis which means - fine production, ample royalties, an increasing list and stock of useful reprints, and a slowly growing fund in reserve. We do not and cannot make money! But we sure can lose it! For example: the Porter Book was not looked upon as feasible. Dave went out and got \$20,000 gift and \$30,000 loan. This broke the resistance somewhat. The book cost \$90,000.00 to produce! In other words, we had to take in 120,000.00 to pay for it and pay back the loan. About 8000 books have been sold; this brings a net to the Club (I mean an "effective gross!" of about \$70,000.00⁺ (after costs of promotion and distribution, etc. have been taken care of. As the book is selling so well, we had to re-print it to get copies for the Christmas demand. This totaled, I think, about \$50,000.00 more. So- we have \$170,000 out on this book alone! And, at this time, about \$80,000.00[±] at the most returned! So- there is around \$90,000 to "collect" just to break even. Our "take" will go up a little when the full \$25.00 price is established. We get (at the 20.00 rate) \$12.00 back from the dealer. Distribution fees, etc. are about \$2.00 (leaving 10.00). Royalties are about \$2.00 (leaving \$8.00) Balance this with some copies sold direct, and you will see how we (I) arrive at the 70-80,000 figure. In addition, we have many other books which have to be kept in stock, etc.

over

The Directors were alarmed at the deficit and the reponsibilities and the very serious situation which would arise if there were any "reverses" in sales, etc. They clamped down hard on Dave. *and me!*

Dave has tried to arrange for an advance for Nancy to get out here. The Club Pub. Com., and the Ex. Com. said "no advance to anyone unless the ms is in hand". The book IS set up for this year, and it will be a very serious matter if it is postponed again. I don't think they want a polished manuscript - in fact I know they will be satisfied with the "working draft". Dave is trying, I am trying, and I am sure we can arrange for Nancy to get here soon. Dave and I both understand the creative process, but it is hard to convince others that you can't turn out text like button holes!

At any event, I hope Nancy will cheer up! We have NOT forgotten her, we STILL love her! and we think there is a long and bright future ahead if she will just take care of herself!

A for *as you* you - you gotta come out here soon TOO!!!!!! think it would be rash to try it for Christmas- too much going on. But after Christmas would be ideal. In fact, I have to take a trip* to the Oceano Dunes, and another one up the coast-north of Point Reyes - for pictures for the Varian Portfolio. I, too, have been (am) under pressure, but I shall work it out someway!!!!

Can't imagine what life would have been without youse peoples!!!!

Luffff-----

Forgive typing- the usual cold darkroom hands!!!!

* Trips might interest Newhalls, too!!!!

ANSEL ADAMS

ROUTE 1 BOX 181 • CARMEL, CALIFORNIA • (408) 624-2558

TO: Beaumont Newhall,
George Eastman House
Roch-ster 7 NY

DATE: October 23 1963
Number _____ Page _____

ATTENTION: Dear Beaumont-

Here are two prints ^{of} Clarence Kennedy for reproduction. I must confess I had misplaced the negative. But found it yesterday ~~PM~~ and made it up last night into prints.

One print is cropped pretty much as I would do it, The other is wider - only the obviously distracting areas trimmed off.

You have complete permission to crop as you think best. I know you have page problems, proportions, etc. and I leave it entirely up to you to trim for what you think is the best effect.

Sure look forward to seeing you out this-a-way soon. Nancy has done a magnificent job; she is in S.F. working on the exhibit but will probably return tomorrow.

I am rushing this airmail.

Did not mount because you might have packing troubles and too much weight. However, is you ship, pack very carefully and firmly' its ~~awf~~ awful how they bust things upppp!!!

all best

in haste


October 28, 1963

Dear Ansel:

The prints of your portrait of Clarence Kennedy have arrived safely. Thank you very much. I prefer your cropping. I'm glad you did not mount it, for we have a special size grey mount to keep things as uniform as possible for shipment to England where the book will be printed.

Can't wait to see THE SHOW! Will Arrive SF American Flight 17 at 2:15 p. m. on Saturday, November 2.

All best,

Beaumont Newhall

Mr. Ansel Adams
Box 181
Carmel, Calif.

SMITHSONIAN INSTITUTION

WASHINGTON, D. C. 20560

December 20, 1965

Return to

Mr. Ansel Adams
Route 1, Box 181
Carmel, California

Dear Mr. Adams:

After a good deal of thought, and weighing a number of considerations, both financial and practical, we propose returning one of the smaller versions of THE ELOQUENT LIGHT.

We have reached this decision because of the method by which the photographs are packed, the hanging devices attached, and because of the use of glass on the face of the photographs. Our insurance claims for the show have been phenomenal. Some of the damage is probably due to the carelessness of the exhibitors, however, whatever the reasons, it is really becoming a financial burden for us to circulate both sections of the show, and we propose returning one section of the exhibition to you after its last booking at the Gallery of the University of Minnesota in May, 1966.

We should be able to fulfill the booking requests of our museums and college galleries with the one section. We have found in most cases that, because of the high shipping weight, most of our customers prefer to take only half the show. Some of them then take the show for a double booking period. (Eastman House in Rochester is an example.) In our negotiations with U.S.I.A. for the Mexican showing, they have indicated that economic considerations will prohibit their taking the entire show.

If we are able to concentrate our efforts on the one section of the ELOQUENT LIGHT, it will be better for all concerned. With best wishes for the Holiday Season,

Sincerely yours,

Dorothy T. Van Arsdale
Mrs. Dorothy T. Van Arsdale, Chief
Traveling Exhibition Service

DTV:sm

ANSEL ADAMS

ROUTE 1 BOX 181 • CARMEL, CALIFORNIA 93921 • TELEPHONE (408) 624-2558

January 2 1966

Dear Mrs. Van Arsdale [Smithsonian]

Thanks for your letter about the exhibit. I am sorry you have had trouble with it.

I have written Mr. Newhall about it, and there is a possibility he might want to receive it at G.E. House.

He could go over it with Mrs. Newhall and perhaps make an "ideal" selection from the two sets. I do not wish to impose upon him, and as soon as I hear from him I will be able to advise you on the shipping address.

Best wishes for a very HAPPY NEW YEAR

cordially

PS

It is too bad there is some doubts about Mexico taking the entire exhibit. Mr. Freeman was enthusiastic about the idea.

Also - what about the Boston Museum of Fine Arts; I understood they were to take the entire show?

Dear Beaumont: I have a suspicion there is something a bit fishy about this. I have heard from several places that they failed to send the catalogs, indications that prints were available, etc. The Boston Museum show remains a mystery!!!! I do not want to impose upon you, but if it would help you with the selection of your A.A. show to have both sets there, it would be fine with me. If not - any ideas on what I should do with the set? *all set - done*

28 January 1966

Dear Ansel,

I called the Smithsonian and we have worked out a solution to the problem. As you can see from the enclosed letter, they will send what I am now calling exhibition B to us. We will hold it and when exhibition A arrives we'll make our show from the two.

Miss Frances Smyth of the travelling exhibition service thought it would be fine to use our smaller version for the rest of the tour and I volunteered to do this providing we do not run into problems with making new cases.

It is too bad that Perry Rathbone is laid up for he is the only person I know at the Museum of Fine Arts. That is the reason I wrote to his secretary, because I want to make it quite clear that this was the Director's own verbal decision with Nancy and me. I will keep you posted and will report on the state of the show when it arrives. Actually, I am very pleased that we have the opportunity to make a selection from everything. I am only sorry that our gallery is not big enough to show both exhibitions A and B but I know that we can make a spectacular installation.

All best,

Mr. Ansel Adams
Route 1, Box 181
Carmel, California 93921

BN/r

enclosure — See ^{Museum, Misc.} Museum of Fine Arts letter 28 Jan. 1966

if 20/66
Dear Beaumont, I am a little flabbergasted at what this is all about. The Boston Museum might feel the show was really off. Will you do me a favor and phone them ^{SMITHSONIAN INSTITUTION} then they can have the FULL exhibit, S.I. or not (charge ME) and assure ^{WASHINGTON, D.C. 20560} them the ^{to 1/2}
Nancy Fine----In Great haste----and more soon!!!!!! Luff from all
January 11, 1966

Mr. Ansel Adams
Route 1, Box 181
Carmel, California 93921

Dear Mr. Adams:

Mrs. Van Arsdale has given me your letter concerning your exhibition. We are interested in the possibility that Mr. Newhall might want to take the single section and will await word from you as to where to send it after its last showing at the end of March.

I believe that the Embassy in Mexico is very enthusiastic about the show but, of course, they have no money whatever and were slightly less enthusiastic about taking all of it when they heard that the transportation costs would be quite considerable. In any case, I do hope we will be able to work out a satisfactory booking for them.

The Boston Museum of Fine Arts wishes to take the show in 1967. I have told them that we thought of terminating our tour of the show sometime late in 1966. As yet, I have not heard from them further concerning the possible showing for the exhibition.

We look forward to hearing from you about the final disposition of the one section of your exhibition. With best wishes for the New Year,

Sincerely yours,

Frances Smyth

Miss Frances Smyth
Traveling Exhibition Service

FS:sm

May 14 - July 31

BN	PRINT NO.	TITLE	SIZE	LENS	FILM	DEVEL	REMARKS
3	4	Vernal Fall	3 ⁴ x4 ⁴		glass plate	B&W Rytol	(filter)
5		Cascade	"		"	"	
6		Grove	"	soft focus	glass plate	"	
7.		New Church, Taos...	6 ² x8 ²		film	pyro	
8.		Winnowing Grain	4x5	6"	film pack	"	
9.		Window and Door	4x5	6"	"	"	
10.		Antonio Lujan	9x12cm	?	?	?	
12.		Arrowhead	4x5	Dallmeyer TP	Glass Plate	?	
13.		Mount King	4x5	ditto	"		
14		Mt. Resplendent	4x5	ditto	"	?	
15.		Winter in Yosemite	4x5	ditto	"	?	
16.		Shipwreck Series	4x5	6.5 in	sheet film	Pyro	
17		Anchors	8 x 10	12" Dagor	Isopan	Pyro	
18		Shipwreck Series	4x5	6.5 in	sheet film	"	
22.		The White Gravestone	4x5	4-3/4: Dagor	sheet film	"	
23	27.	Hulls	8x10	9.5" Dagor	Isopan	"	
28		Old Church	4x5	4-3/4" Dagor	sheet film	"	
30	30	Mariposa Courths.	8x10	12" Dagor (back comp.)	Isopan	"	G
31		Picket Fence	4x5	4-3/4 Dagor	Super xx RF	?	G
34		Clearing Storm	8x10	Cooke XV 26 ⁵ in comp	Isopan	Anscoc 47	M
35		Death Valley	8x10	Cooke 12 ⁴ in lens	Isopan	?	G
36		Mt. Kinley	8 x 10	Cooke XV, 26 ² in comp.	Isopan	D-23	G
37		Refugio Beach	8 x 10	Cooke 12 ⁴ lens	Isopan	D-23	
38		Salt Flats	8 x 10	10" WFEktar	Isopan	d-23 (Gamma inf)	A
39		Grass, Yosemite	8 x 10	12"Dagor	Isopan	?	
40		Grass and Pool	4x5	7.5in Protar	Super xx RF	D-23	
41		Sunrise, Mt. Tom	8 x 10	12" Dagor	Isopan	Pyro	
43		The White Barn	5 x 7	7" Dagor	Isopan	?	
44		Two Buildings	4x5	7.5"Protar	Super XX R.F.	D-23	
45		Aspens Colorado	5x7	7" Dagor	Isopan	D-23	
46		Trees and Snow	8x10	9.5" Dagor	Isopan	Pyro	
47		Mono Lake	8 x 10	10" lens	?	?	
48	50	Devils Postpine	8 x 10	10" WFEktar	?	D-23	
49	51	Mardone Bark	4x5	?	sheet film	?	
53		Vernal Fall	4x5	?	film pack	D-23	
54		Canon de Chelle	8x10	10" WFEktar	Isopan	?	G
55		Edward Weston	8 x 10	do	?	?	G

PAGE	BN#	TITLE	SIZE	LENS	FILM	DEVEL.	File
2	57	Wager and Foam	2 ⁴ x2 ⁴	80mm	Tri-X	d-23	
	58-60	Surf Sequence	4x5	12" Dagor	Super XX RF	D-23	
	61	Sierra fm Lone Pine	8x10	Cooke XV 26 ⁵ in Comp	Isopan	d-23	G
	63	Aspens, H	8x10	10" WFEktar 19" Comp Protar lens	Sup Panchro Press	Pyro	K2
	64	Yosemite Valley	8 x 10	12" Dagor	?	Pyro	A
	65	Yosemite V. Moon	8 x 10	19" Protar (Comp)	Isopan?	d-23	
	66	Half Dome frm M.Lake	8x10	19" Protar (Comp)	Isopan?	d-23	
	67	Yosemite V. Wint. Tree	8x10 10"	WFEktar	?	?	
	68	Yosemite V. Thund. St.	8x10	12" Ektar	?	?	?
	69	Moon and Half Dome	2 ⁴ x2 ⁴	250mm lens	Pan-X RF	D-23	MM orang
	70	Noon Clouds GNP	8 x 10	10" WFEktar	?	?	A
	71	Dunes	8 x 10	12" Dagor	Isopan	D-23	
	72	Joshus Tree NMon.	8x10	12 ⁴ / Cooke XV	Isopan	D-23	G
	73	Dunes, Oceano	2 ⁴ x2 ⁴	60mm lens	Plus-X RF	FG7	Or.
	74	Grasses, Glacier Bay	4x5	5 ² -Protar	Super XX RF	D-23	MM
	75	Dead Tree, Sunset Crater	8 x 10	12" Dagor	Isopan	D-23	C ⁵
	76	Zabriskie P lint	8 x 10	19" comp. Cooke	Isopan	D-23	full G
	77	Old Faithful Geyser	5x7	7.5 Protar	Pan-X	D-23	K2
	78	The Atlantic	5c7	7.5 Protar	?	D-23	
	79	Dawn, autumn Forest	5x7	13" Protar	Isopan	d=23	
	80	Moonrise, Joshua Tree	8 x10	12" Dagor	Isopan	D-23	
	81	Leaves Mt.R NP	8 x 10	12 ⁴ Cooke	Isopan	D-23	
	82	Dexter Perkins	2 ⁴ x2 ⁴	80mm lens	Tri-X	D-23	
	84	Akfred Stieglitz	4x5	7.5" Protar	?	?	
	85	John Marin	35mm Contax	50mm 35mm	?	?	
	86	Clarence Kennedy	MM 2 ⁴ x2 ⁴	135mm	?	D-23	
	87	Charis Weston	4x5	7.5 Protar	?	D-23	
	88	Alfred Stieglitz in Gal	4x5	4-3/4 Dagor	Super XX	Pyrocat.	
	89	Dody Warren	2 ⁴ x2 ⁴	135mm	?	D-23	
	90	Edward Weston, head.	2 ⁴ x2 ⁴	135mm	?	D-23	
	91	Russell Varian	2 ⁴ x2 ⁴	250mm (Strobe)	MM Tri-X	D-23	
	92	E.H.Land	2 ⁴ x2 ⁴	135mm	?	D-23	
	93	Mt. Williamson, clouds	8x10	26.5 comp Cooke XV	Isopan	Pyro	
	94	Tunderstorm, Gt. Plains	8 x 10	do	do	Isopan	D-23 G
	95	Evening Cloud, Sierra Nev	8 x10	10" WFEktar	Pan-X	?	G
	96	Teklanika Riv-r, Alasks	5x7	7" Dagor	Sup. Pan. Press	D-23	Ke

	BN#	TITLE	SIZE	LENS	FILM	DEVEL.	Filt
PAGE 3	97	Monument Valley	8 x 10	10" WFEktar	Isopan	D-23	-
	98	Moonrise, Gl Pt.	8 x 10	19" Comp Cooke	?	?	K2
	100	Sentinel Rock	8 x 10	12" Dagor	Isopan	D-23	?
	101	Point Sur	8 x 10	12 ⁴ 12M Cooke	?	D-23	?
	102	Bridal Veil Fall	8x10	9.5" Dagor	Isopan?	Pyro	K1
	103	Silverton	8x10	BBBDBBBB 12 ⁴ Cooke	Isopan	d-23	K2
	104	Sand Dunes V	4x5	5-3/4 Protar	Superxx RF	d-23	K2
	105	Fern Spring,	4x5	11M 8" Ektar	Pol.Land Type	55 P/N	-
	106	Rocks, Leaves	4x5	8 ² Ektar	Plus-X filmpack	D-23	G
	107	Hill Pasture	2 ⁴ x2 ⁴	80mm	Tri-X	D-23	Y
	108	San Xavêer del Bac	8 x 10	10" WFEktar	?	?	K2
	109	Santuario	8x10	10" WFEktar	Isopan	?	-
	110	the Jayne Gravestone	4x5	8 ² Com Ektar	Super xx RF	Propan ^{Hyrocath}	
	111	Cemetery Path	5x7	8 ² Com Ektar	?	?	
	112	Crosses, Trampas NM	8x10	12 ⁴ " Cooke	Isopan	?	-
	113	Detail Old Crosses	8 x 10	do	do	?	-
	114	Mist at Dawn	4x5	MMMM/MMMMMM 5" WA Ross	Tri-X filmpack		-
	115	Westhered Boards	8x10	12 ⁴ Cooke	Pan-X	D-23	
	116	Boards and Whitewash	8 x 10	do	do	D-23	
	117	Gratwicks		Polaroid	Land roll film		
	118	Gerry Sharpe		do	4x5 Type 52		
	119	Gyppresses		do	do		
	120	Beniamono Bufano		do	do		
	121	Sugar Pine Branches		do	4x5 Type 55 P/N		
	122	Dennis Purcell		do	4x5 do		
	123	Log and Frost		do	4x5 do		
	124	Richmond Bridge		do	4x5 do		
	125	Morning Glories		do	roll film ??'		
	126	Rock Detail		do	4x5 Type 52		
	127	Newhall Stairs		do	4x5 "		
	128	from Newhall House		do	4x5 "		
130	111	Steam and Beach		do	4x5 Type 55 P/N		
	131	Ranchos de Taos Church	8x10	1-" WFEktar	?	?	
	133	Rails and Jet-trails	2 ⁴ x2 ⁴	80mm	Tri-X RF	D-23	Y
	135	SF_Bay Bridge	4x5	5" Ross	?	D-23	
	136	San Francisco	8 x 10	26 ² comp. Cooke	Isopan	D-23	A

PAGE	BN#	TITLE	SIZE	LENS	FILM	DEVEL	FILT
	137	Rain Forest	5x7	7"Dagor	Isopan	d-23	
4	139	Leaf, Gl Bay	3 ⁴ x4 ⁴	5-3/4 Protar	SuperXX RF	D-23	
	140	Redwoods	8 x 10	19" comp Protar	I sopan	d-23	
	141	Trailside,Alaska	3 ⁴ x4 ⁴	5-3/4 Protar	Supe-xx RF	D-23	
	142	Roo ts,Hawaii	4x5	5" Ross	Super XX RF	D-23	
	143	Raindrops, Grass	5x7	8.5 Ektar	Isopan	D-23	
	144	Nevada Fall	8 x 10	19" comp. Cooke XV		D-23	K-2
	145	Ferns, Hawaii	4x5	7" Dagor	Super Pan Press	D-23	
	146	T hunder Clpu& GP	8 x 10	10" WFEktar	Isopan	D-23	A
	148	Monolith	6 ² x8 ²	6+ Zeiss Tessar	Glass Plate	Pyro	F

The above is as accurate as I can recall. When I am stuck I use a ?
 It is hard to recall the difference between a 7.5 Protar, a 7 Dagor
 and an 8.5 Ektar !!

As for dates---I am as bad as usual!!

ho pe this works

rrgret the mussy typing

this has been a long day.

cheers





Dear Beaumont: Looks fine. Only possible exception is # 73. I think that is from Portfolio IV (Varian memorial). You can have copies made of the Gratwick picture # 117 for them. I am a bit stumped about "Merced Peak" (#2) Just can't place it. If it has a snow-banner it is GRAY PEAK, Yosemite National Park, which you can use, or not use, as you see fit.

PHOTOGRAPHS BY ANSEL ADAMS

I have added a few possible notes
A George Eastman House Exhibition
March 18 - May 14 1967

all best---thanks for a wonderful job!!



- 1 Half Dome, Yosemite Valley, 1920
- 2 Merced Peak, 1920 Yosemite National Park
- 3 Vernal Fall, 1920 Yosemite Valley
- 4 Vernal Fall, 1920 Yosemite Valley
- 5 Cascade in the Lyell Fork of the Merced Canyon, 1920 Yosemite National Park
- 6 Grove, Lyell Fork of the Merced River, 1921 Y.n.p.
- 7 New Church, Taos Pueblo, New Mexico (1930)*
- 8 Winnowing grain, Taos Pueblo (1930)
- 9 Window and door, Cordova, New Mexico (1928)
- 10 Antonio Lujan, Taos Pueblo, New Mexico (1930)
- 11 Banner Peak and Thousand Island Lake, Sierra Nevada, California, 1923
- 12 The Arrowhead, Yosemite Valley
- 13 Mount Clarence King, 1927 Sequoia National Park
- 14 Summit of Mount Resplendent, Jasper National Park, Canada, 1928
- 15 Winter, Yosemite Valley, 1924
- 16-17 Shipwreck Series: San Francisco (1932)
- 16 Steel and stone
- 17 Steel and sand
- 18 Anchors, San Francisco (1930)
- 19 The Golden Gate before the erection of the Bridge, San Francisco, 1932
- 20 Arrangement (1931-32)
- 21 Pine cone and eucalyptus leaves, 1935
- 22 The white gravestone, Laurel Hill cemetery, San Francisco, 1936
- 23 Frozen lake and cliffs, Kaweah Gap, Sierra Nevada, 1934
- 24 Grass and burned stump (1935)
- 25 Carolyn Anspacher, San Francisco, 1933
- 26 Old Spanish-American woman, New Mexico, 1936
- 27 Halls, San Francisco, 1938
- 28 Old church, Chinese Camp, California
- 29 Church, Mariposa, California
- 30 Courthouse, Mariposa, 1933
- 31 Picket fence, Sierra foothills, 1936
- 32 Rock veins, Tenaya Lake area, Yosemite National Park
- 33 Thunderstorm, Lake Tahoe, California, 1937
- 34 Clearing storm, Sonoma County hills, California
- 35 In Golden Canyon, Death Valley National Monument, California
- 36 Mt. McKinley, Alaska, 1948
- 37 Refugio Beach, California, 1948
- 38 Salt flats near Wendover, Utah, 1953
- 39 Meadow grass, late evening, Yosemite Valley
- 40 Grass and pool, Sierra Nevada
- 41 Sunrise, Mount Tom, Owens Valley, Sierra Nevada
- 42 Evening clouds, Sierra Nevada, California (1937)
- 43 White barn and fence, Cape Cod, Massachusetts, 1939
- 44 Ghost town—Bodie, California
- 45 Aspens, dawn, Dolores River Valley, Colorado, 1937
- 46 Trees and snow, Yosemite Valley
- 47 Mono Lake, 1944
- 48 Mt. Williamson from Owens Valley, 1944
- 49 In the Mariposa Grove of giant sequoias, Yosemite National Park (1937)
- 50 The Devils Postpile National Monument, California, 1942

* Dates in parentheses are approximate

- 51 Madrone bark, Santa Cruz Mountains
- 52 Base of Upper Yosemite Fall, Yosemite Valley, California
- 53 Vernal Fall, Yosemite Valley
- 54 Canyon de Chelly National Monument, Arizona (1943-44)
- 55 Edward Weston at Tenaya Lake, Yosemite National Park
- 56 Sierra foothills from Moro Rock, Sequoia National Park, California
- 57 Water and foam
- 58-60 Surf sequence, California Coast, 1940
- 61 Winter sunrise, the Sierra Nevada from Lone Pine, California, 1944
- 62 Moonrise, Hernandez, New Mexico, 1941
- 63 Aspens, autumn, northern New Mexico, 1958
- 64 Yosemite Valley, summer
- 65 Moonrise, Yosemite Valley
- 66 Half Dome from Mirror Lake, Yosemite Valley, winter
- 67 Yosemite Valley, winter
- 68 Yosemite Valley, thunderstorm
- 69 Moon and Half Dome, Yosemite Valley, 1960

70-79 From Portfolio Two: The National Parks and Monuments

- 70 Noon clouds, Glacier National Park, Montana, 1942
- 71 Dunes, hazy sun, White Sands National Monument, New Mexico, 1941
- 72 In Joshua Tree National Monument, California, 1942
- 73 Dunes, Oceano, California
- 74 Rain, Beartrack Cove, Glacier National Monument, Alaska, 1949
- 75 Dead tree, Sunset Crater National Monument, Arizona, 1947
- 76 Zabriski Point, Death Valley National Monument, California, 1942
- 77 Old Faithful Geyser, late evenings, Yellowstone National Park, Wyoming, 1949
- 78 The Atlantic, Schoodic Point, Acadia National Park, Maine, 1949

Better check if all these are from Portfolio I, II, III or IV

- 79 Dawn, autumn forest, Great Smoky Mountains National Park, Tennessee, 1948
- 80 Moonrise, Joshua Tree National Monument, California
- 81 Leaves, Mount Renier National Park, Washington
- 82 Dexter Perkins, Rochester, New York, 1952
- 83 Woman at screen door, Independence, Owens Valley, California (1950)
- 84 Alfred Stieglitz and painting by Georgia O'Keeffe
- 85 John Marin in his studio, Cliffside, New Jersey, 1949
- 86 Clarence Kennedy, Northampton, Massachusetts
- 87 Charis Wilson Weston, Iceberg Lake, Sierra Nevada
- 88 Alfred Stieglitz, An American Place, New York, 1938
- 89 Dody Warren
- 90 Edward Weston, 1950
- 91 Russell Varian
- 92 Edwin H. Land
- 93 Mc. Williamson, clouds, Sierra Nevada (1944)
- 94 Thunderstorm, the Great Plains from Cimarron, New Mexico, 1961
- 95 Sierra Nevada, winter evening, from Owens Valley, California, 1962
- 96 Teklanika River, Mount McKinley National Park, Alaska
- 97 Monument Valley, Utah
- 98 Moonrise from Glacier Point, Yosemite Valley
- 99 Tenaya Lake, Yosemite National Park
- 100 The face of Sentinel Rock, Yosemite Valley
- 101 Point Sur, Monterey Coast, California (1948)
- 102 Bridal Veil Fall, Yosemite Valley
- 103 Silverton, Colorado, 1951
- 104 Sand dunes, sunrise, Death Valley National Monument, California (1954)
- 105 Fern Spring, dusk, Yosemite Valley
- 106 Rocks, leaves, river; autumn, Yosemite Valley

- 107 Hill pasture, Sonoma County, California
- 108 Mission San Xavier del Bac, Tucson, Arizona
- 109 The Santuario, Chimayo, New Mexico, 1951
- 110 Detail: the Jayne gravestone, Marblehead, Massachusetts
- 111 Cemetery path, Charleston, South Carolina, 1938
- 112 Crosses, Trampas, New Mexico, 1951
- 113 Detail: old wooden cross, Trampas church, northern New Mexico
- 114 Mist at dawn, Cascade Pass, Northern Cascades, Washington, 1958
- 115 Weathered boards
- 116 Boards and whitewash, 1960
- 117 William and Harriet Gratwick, Pavilion, New York
- 118 Gerry Sharpe, San Francisco
- 119 Cypress near Cambria Pines, California
- 120 Benímimo Bufano and his mosaics-in-the-round
- 121 Sугаррине branches and lichen, Yosemite Valley, 1961
- 122 Dennis Purcell, rails, San Francisco, 1962
- 123 Frost, early morning, autumn, Yosemite Valley
- 124 San Rafael Bridge and Mt. Tamalpais from Point Richmond, San Francisco
- 125 Morning glories, Massachusetts, 1956
- 126 Rock detail, Marin County, California, 1960
- 127 Stairwell, Rochester, New York
- 128 Winter morning, Rochester, New York
- 129 Boards and thistles, 1934. Original print (left) and halftone reproduction from Making a Photograph
- 130 Beach, Marin County, 1962
- 131 Church, Ranchos de Taos, New Mexico, 1937
- 132 Aspens, New Mexico, 1958
- 133 Rails and jet trails, Roseville, California (1954)
- 134 Moon and television aerial, Haleskala, Hawaii

- 135 San Francisco Bay Bridge from Yerba Buena Island, 1953
- 136 San Francisco from Twin Peaks
- 137 Rain forest, Kilauea, Hawaii National Park, Hawaii
- 138 Dogwood blossoms, Yosemite Valley
- 139 Leaf, Glacier Bay National Monument, Alaska, 1948
- 140 Northern California coast redwoods
- 141 Trailside, near Juneau, Alaska, 1948
- 142 Roots, Foster Garden, Honolulu, Hawaii
- 143 Raindrops on grass, Glacier Bay National Monument, Alaska
- 144 Nevada Fall, Yosemite Valley
- 145 Ferns, Hawaii National Park, Hawaii, 1951
- 146 Thunder cloud from Glacier Point, Yosemite Valley
- 147 At Washburn Point, two trees, Lillilouet Ridge, Yosemite National Park
- 148 Monolith, the face of Half Dome, Yosemite National Park, California, 1927
- 149 Portrait of Ansel Adams by Nancy Newhall

This exhibition is a selection of photographs from the larger exhibition directed by Nancy Newhall for the M. H. de Young Memorial Museum, San Francisco, in 1963.

Prints may be purchased from Ansel Adams, P.O. Box 181, Carmel, California 93921; quote titles on this list.

A catalogue, with five reproductions, essay by Nancy Newhall and Jack McGregor, Director of the M. H. de Young Memorial Museum, a chronology and a bibliography, may be obtained for \$1.00.

Mr. Adams wishes to thank, among others, the Sierra Club, the Wellfleet Club, the Sierra Corporation, the University of Rochester, Boy's Life of Rochester, for permission to include in the exhibition photographs taken specifically for them.

add here
First National Bank of Hawaii

Beaumont Director

3-11-67

Dear BN
Thanks for enerything
UC outline SWELL
I sent copy to Rosario

→ ROSARIO MAZZEO Route 1, Box 213
CARMEL
California 93921

M
OK

ALL BEST MORE SOON



ANSEL ADAMS

ROUTE I BOX 181 • CARMEL, CALIFORNIA 93921 • TELEPHONE (408) 624-2558

March 19th, 1967

Dear Beaumont,

I am tremendously pleased and touch^{ed} by
what you say about the exhibit!

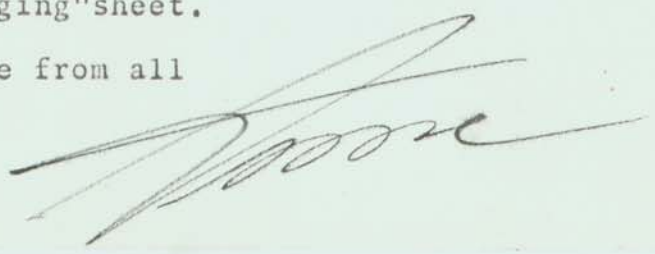
Of course, anything you would do would
be a great job! HOPE to see it!!

Things moving along OK. We HAVE to finish
this book as soon as possible.

Two sows were gossiping: one said "Have
you seen your boar friend lately?" the other replied:
"No, but I received a litter from him last week")!!!!

Hereiwth my "information sheet" Also my
tentative "packaging"sheet. *

love from all



* YOU don't need this one!! But I thought you might like
to see it. I have had some dismal "returns" of prints lately

ANSEL ADAMS

Answered

ROUTE 1 BOX 181 • CARMEL, CALIFORNIA 93921 • TELEPHONE (408) 624-2558

April 8 1967

Dear Beaumont:

Orders coming in like MAD; Mostly inquiries, but I don't think I have ever had such a response from an exhibit!

Now, the Friends of the Bancroft Library want me to give a little luncheon yak on early photography. I told them I was NOT an Historian, but that I would probably say something general about the techniques and problems of the times. They are especially interested in WEED *To come.*

MUYBRIDGE *Enclosing chronology*
WATKINS *Enclosing essay*
WES TON *See Master of Phot. p. 118*
Beard

I can look up the pertinent details in your book, but I feel you might have some ~~nonstandard~~ condensed material all ready. I just have to make a few factual remarks on birth, death, and a few highlights of the careers. The Bancroft will stage an exhibit. This affair is on Sunday, May 14th in Berkeley. Any thing you have to offer (without effort on your part) would be MUCH appreciated. YOU should make the talk!!

More soon---in haste

[Handwritten signature]

ANSEL ADAMS

ROUTE 1 BOX 181 • CARMEL, CALIFORNIA 93921 • TELEPHONE (408) 624-2558

Bob
APRIL 23 1967

Dear Beaumont:

Things are moving along OK, I thiikk!!
Herewith the recordprints of the set you are to
send to Nancy Mefauver.

Nos. 48 and 51 are in Canada - Maybe they
should not be included in the "American" project??

Am naturally pleased that you would like
to make this a "joint" project.


I can assume that insurance will be adequatel
taken care of.

I gather these are from the ELOQUENT LIGHT
exhibit - those not used in your present grouping.

I am a little wistful about omission of Nos.
108.284, 372, 429, X 434 and 109. In my probably prejudiced
view point these seem to represent very definitely my
approach. But perhaps some of these are from the other
sets at GEHouse. -or just dups.

When will these prints go off to the US
Government Arts in Embassies Program? Anything I could
add that you feel might be helpful?

all best-



PRECEDES 16 AUG 67 LETTER
FROM NEWHALL

FRIENDS OF PHOTOGRAPHY

SUNSET CENTER POST OFFICE BOX 239 CARMEL, CALIFORNIA 93921

Reply to A.A. RT.1 BOX 181
CARMEL Calif
93921

Dear Beaumont,

I am terribly sorry that we neglected to mention George Eastman House in our announcement! It was a pure and simple oversight, which will not be repeated!! I am sure you realize that, with all you have done for us, we are warmly indebted and should, at least, give all possible credit to G.E.H and to you.

I personally think the idea of having the Strand Exhibit at the times you specify would be ideal. This would mean the postponement of the ATGET exhibit, but I don't think this should cause trouble. I know that if we miss out on the Strand this time it will be practically impossible to get another exhibit together in the foreseeable future.

Would it be possible to have the ATGET afterNo, I just saw the GEH exhibit listing!! COULD WE HAVE THE ATGET to open October 17, through Nov. 12? Then send by air freight to Rhode Island (arriving there on the 14th? This should give them time to hang for opening on the 20th? (Nov)?

YES

Could we have the CALLAHAN-SISKIND exhibit to open on the 17th of November, to run into the week of Dec 17th?

YES

This would mean some air-freight shipment (which is really not costly for anything around 100 lbs + (I will guarantee this extra)

I hate to bother you with these questions, but once we get things set, all will be well. It would mean changing the published bookings for ATGET and CALLAHAN-SISKIND.

Information soonest as possible will be helpful on this.

+++

A.A.) The three cases of large prints, etc. and the 7 or 8 packages of prints have arrived and will be delivered tomorrow. Thanks for all the trouble you people have to for Adams! Looks like I enough material for 9 exhibits!

All best to you both-----



P.S. We shall be CERTAIN to list G.E.HOUSE WHEREVER POSSIBLE. Do you have any circulars, etc. describing G.E.HOUSE which we could distribute to our membership??

over

TRUSTEES: Ansel Adams, President Brett Weston, Vice-President Rosario Mazzeo, Secretary Arthur Connell, Treasurer
Edgar Bizzantz Wynn Bullock William Current Liliane De Cock Nancy Newhall Geraldine Sharpe William G. Webb

Davidson
~~Callahan~~ } thru Sep. 15.
Smith }

Atget Sep 15 - Nov. 12.

~~SF.~~ Strand Nov. ~~15~~¹² - Jan. ~~15~~^{1.}

Siskind) Jan 1 - 20
Callahan)

SFO Strand Sep 26 - Nov. ~~15~~. 10.

or Collection show.
Hime.
Bruguiere.

over

16 August 1967

Dear Ansel,

As we discussed on the telephone, we will lend you the Atget exhibition for the period September 15 to October 16, and I will ask the San Francisco Museum of Art to send you 20 original Strand photographs at the close of their showing on November 7. Thus, the schedule of the Friends of Photography is the following for the rest of the year:

Date	Photographer	Source
through Sep. 10	Davidson, Smith	George Eastman House
Sep. 15 Oct. 16	Atget	George Eastman House
Oct. 20 Nov. 19	Jones	Jones
Nov. 24 Dec. 30	Strand	Eastman House, via San Francisco Museum of Art

On checking the schedule I find that we cannot let you have the Siskind and Callahan shows for longer than the period January 1 through 20. I agree that this is too short. I suggest that you borrow the George Eastman House collections exhibition which will be a change of pace from contemporary work during January and February and that you take the Siskind and Callahan shows during March and April. We are holding these pending word from you.

Thanks for your letter about the lack of credit. I understand, of course, that this was an oversight. It is good of you to see to it that in the future the shows originating from Eastman House will be clearly indicated.

Following your suggestion, I am asking Mrs. Weller to send

16 August 1967

page 2

you some information about Eastman House membership. I would suggest that this not be handed out indiscriminately, but be available for people who ask about membership. I would not want this to conflict with the membership in the Friends of Photography.

I enclose a list of the six oversize pictures which we want to replace with prints 32 x 40 inches for the traveling show. As I explained to you, we are deliberately keeping this show small so that it can be booked by smaller institutions. We will need these by the end of the month without fail.

We will have to decide where the oversize prints now on display at the Museum of Fine Arts including, of course, the ones listed, are to be sent. Nancy and I will find out just which ones the bank would like.

I enclose a copy of the review. I think you'll be amused, as we are, at what a New Englander thinks of the far west!

All best,

BNewhall/r
enclosures

Mr. Ansel Adams
Route 1, Box 181
Carmel, Calif. 93921

Dear Beaumont: This is just to confirm the last exhibit schedule we discussed over the phone:

SMITH-DAVIDSON through Sept 10 (where send?
E. ATGET Sept 15 through Oct 20th (do?)
P & R JONES Oct 20 through Nov 19th
PAUL STRAND+ Nov. 24 to December 30+

CALAHAN AND SISKIND PRINTS to be determined, 1968

If this is wrong, phone collect! Hope all is well with thee and thyne and thos e!

Did not get clear--what about Kennedy prints?

Luff

+I have sent the Portfolio (Mexican) prints to S.F. TO BE RE-MATTED. Also Mr. Bennett All will be delivered to the s.f. Museum

Dear Beaumont: If you have any doubts about the prints lemme know. At least, lemme know the cost of the repairz. Paul is very embarassed! He thought the packing was good! It t'wern't!!!!

Mr Paul Frederick
THE ATELIER
5860 Geary Street
SAN FRANCISCO
California 94121

Nov. 12, 19
1967

Dear Paul,

Herewith my check for 333.19, covering all the mounting and framing projects to date

Mr Newhall will try to repair the large prints as best he can. However, it seems that the corners were damaged all-round, which will require at least 3/4 inch trim all-round.

If this adversely affects the photograph, I shall have to make them over.

I note that you have transportation insurance value of \$800.00 on this shipment. If the prints can be salvaged in any way - fine, but there will be some costs in the repair -- which could be the basis for a claim I am sure. If they cannot be salvaged, then we should apply for the entire amount of the loss.

The problem is severe; The prints have to be on display soon, and I am jammed up with work-which means the re-making of the prints will be costly and time-consuming.

Packing should be EXTREMELY adequate!!! The weight of large prints will - when they "shift" in the package, cause serious damage, especially to corners.

cordially-

ANSEL ADAMS

SUNDAY 11-12-67

DEER B & N

Tried to get through this AM but could not
make it - trunk lines busy.

Am up to ears in printing!

Got word from McGraw Hill that I could get
copies of the book at 40% discount direct from them.
You probably have the same notice. You should get
your 5 books soon. WE each have one- we get 6 copies
each in all. cheeriow and loads-of-lufff.

up to wars and then some!! more soon !!!!!

!

Dear BN I slipped up on this, I fear. I am not much impressed. I hope my letter makes sense. Shall rush prints to you tomorrow. Please do not hesitate to disagree with me if you write her. I just have to say what I believe!!

all best

ANSEL ADAMS



ROUTE 1 BOX 181 · CARMEL, CALIFORNIA 93921 · TELEPHONE (408) 624-2558

November 28 1967

Dear Miss Kehaya,

After I sent you the postcard the Express Company called to check if the prints you sent me had arrived. I affirmed that they had, and then got out your letter. I am distressed that the pressure of work I have had (in reference to a Boston exhibit) caused me to put off many things I should have done. I had hopes to get at your prints in a day or so - when I could examine them with a more relaxed mind.

But I note that there is a certain urgency! Accordingly, I have opened up the package and carefully examined the prints. I had given them a previous "look-see" when they arrived (I like to do this - going through the prints swiftly to get a basic impression and then returning to them with a more contemplating attitude later on).

After going through the prints carefully several times, and giving them careful thought, I have come to the following conclusions:

1. The prints are mechanically excellent. You have presented your work with great dignity. This is rare among photographers today; print quality does not interest many of the younger people.
2. One might note certain "influences" but I think these are coincidental in the main. Anything that is sharp, about 8x10, and on glossy paper makes some people think of Weston or Adams, etc. We are not the only photographers who have selected these qualities by choice!
3. Your subject matter is quite personal. In most cases you are, I think, more interested in the "external event" than in exploring interpretive factors. The smaller prints are, to my mind, the best. I refer especially to these:
Toadstool
Iron? or Peeling Paper?
Bark and Lichen
Knotty Beards
I find the leaves, etc. chaotic; I do not think you are visualizing your prints as intensely as you should. The subjects charm you, or move you, but I do not think your reaction comes through the prints to the spectator.
4. I feel that you are too "remote"; you do not "move in" to your subjects in the sense of creating the impression of composition-in-depth. Just getting close does not necessarily create the impression of depth and spacial form. Of course, there are many instances where a two-dimensional effect is desirable. But such should not become monotonous.
5. Your large prints give you nothing beyond what the small prints do, and the break-down of definition and quality further confuses me. The best of the big prints is the Window, through the gabled area.
6. The rather abstract images in the large-print set are too diffuse; they would be better in small size. I note that you often rely on contrast more than on a subtle progression of values to gain the impression of brilliance. I shall send on the prints to Beaumont Newhall tomorrow, and will rush this to you in the mail tonight. I regret the delay. Cordially-

ANSEL ADAMS

ANSEL ADAMS

ROUTE 1 BOX 181 • CARMEL, CALIFORNIA 93921 • TELEPHONE (408) 624-2558

January 6 1968

Dear Mr. Moench,

Thank you for your good letter of the 4th. The CHALLENGE project sounds very interesting, indeed.

You could not get anyone better than the Newhalls - singly and collectively!!

I appreciate the invitation to participate. I cannot at this time give any schedule for myself up to my Yosemite Workshop in June. I have several projects which will demand priority, and - while I know I must follow through with them, I do not know the dates involved.

However, please inform me as to the "practical aspects" of your project; how many days involved, the expenses, fee, etc. and I shall put it in my "plan mill" and should be able to advise you within a month or so if I could come to Utah. I wish I could be more definite now, but it is not possible because of the combination of commitments and related uncertainties.

Thank you, With all good wishes for the coming year and the success of your project

cordially

MR MALIN MOENCH
Challenge Steering Committee
Student Activities Center
318 Union Building, University of Utah
SALT LAKE CITY UTAH 84112

Dear Beaumont: Sounds like a good idea, but WOW am I tied up with THINGS!

More soon-----as ever

4 June 1968

Dear Ansel,

Just received from Carl more information on FIND. I think this is an excellent project, particularly because it is so timely.

I enclose the list of films which we will be showing.

We plan to arrive in Monterey on Wednesday, June 26. I'll let you know the exact time later.

All best,

BNewhall/r

Mr. Ansel Adams
Route 1, Box 181
Carmel, Calif. 93921

Dear BN Have had a LOT of inquiries about the State Fair exhibit!! But am

really stuck on title and size information. Thanks for sending on

ANSEL ADAMS

the letter
cordially

ROUTE I BOX 181 • CARMEL, CALIFORNIA 93921 • TELEPHONE (408) 624-2558

September 5 1968

Dear Mrs. Zeidwig

Thank you for your cordial letter of September 3rd.

I very much appreciate your comments on my work.

I do not have a catalogue of this exhibit, and I honestly cannot tell you the titles of the sizes from the numbers listed! I know a few of the titles, I am sending a copy of this letter to Mr. Beaumont Newhall, Director of George Eastman House, 900 East Avenue Rochester, N.Y. 14607, with the request that he put in the missing titles and the sizes and send it on to you.

- | | | |
|------|---|--|
| No.- | WINTER SUNRISE, SIERRA NEVADA FROM LONE PINE | size: |
| 61 | ASPEMSYNMNMNMMMMMMMMMMMMMMMMMMMMMMMMMMMMMMMMMM | ? 46 x 70
framed |
| 93 | ? Mt Williamson, Clouds, Sierra Nevada | print 15 5/8 x 19 3/8
Mount 22 x 28 |
| 101 | Print Sur, Monterey Coast (Should not be larger than 16x20) | print 19 3/4 x 14 1/2 mount 28 x 22 |
| 132 | ASPENS, N. NEW MEXICO VERTICAL OR HORIZONTAL? | ? |
| 146 | Thunder Cloud from Glacier Point | 59 x 46 framed |
| 148 | MONOLITH, THE FACE OF HALF DOME, YOSEMITE | 19 1/2 x 13 1/8 on 28 x 22. |

I shall ask him to send me back the copy which will

I hope, have the same information.

I enclose my "information sheet" which gives prices, print-sizes, etc.

Thanking you again,

cordially

Mrs Helene Zeidwig
2070 E. 58th Street
BROOKLYN New. York
11234

9 September 1968

Mrs. Helene Zeidwig
2070 East 58th Street
Brooklyn, New York 11234

Dear Mrs. Zeidwig:

Mr. Ansel Adams has asked me to send you a list of the sizes of the pictures of his which you saw at the State Fair.

I am sending a copy of this to Mr. Adams.

Yours sincerely,

Beaumont Newhall
Director

ANSEL ADAMS PHOTOGRAPHS

<u>No.</u>	<u>Title</u>	<u>Print Size</u>	<u>Mount Size</u>
61	Winter Sunrise, Sierra Nevada from Lone Pine	46 x 70	flush frame
93	Mt. Williamson, Clouds, Sierra Nevada	15-5/8x19-3/8	22 x 28
101	Point Sur, Monterey Coast	19-3/4x14-1/2	28 x 22
132	Aspens, New Mexico, (vertical)	59 x 46	flush frame
146	Thunder Cloud from Glacier Point	19 x 13-1/8	28 x 22
148	Monolith, The Face of Half Dome, Yosemite	59 x 46	flush frame

FRIENDS OF PHOTOGRAPHY

SUNSET CENTER POST OFFICE BOX 239 CARMEL, CALIFORNIA 93921

R. Buckminster
Fuller. 407
Forest St. Carbon-
dale,
Ill.

Dear Beaumont,

Here is a letter for Buckie. We do not have his address!! Never been able to get it!! If you have it, will you let us know? All the correspondance has, I believe, gone through you!!

Will you drop an airmail card or note to Gerry Sharpe at the Winterthur Museum (Dept of Photography) Wilmington Del. and give her the name of the top technical man at Kodak: the one I talked with on the phone? You can phone her (and charge to me) use my Card J-624-2558 293

I have lost his name. I have given Gerry a bum steer twice now. She is in need of some technical advice on color quality - no one seems to know anything about it!

You Should hear from Tjarendson soon = he said he was lookinh up the schedules you wanted.

Having ab out 100 people for the "EVENT" at the F.O.P tomowwow and Sunday! Hope Nancy is OK in Chinago!

In rñsh

cheeriow

Lüfff from all

Eugene Ostroff visited the other day. Ordered \$500.00 worth of prints. I am making 12 for him; might as well have a decent representation! May give a few more for income tax purposes. Could I give you a batch of prints and have a deduction? Tell me what you need or would like to have.

Ostroff was alarmed at Minor's "archival" formulas, etc. Under the aegis of MIT it is a serious business to say NO to dry mounting and yes to paste!!!! We should do SOMETHING about it!!

TRUSTEES: Ansel Adams, President Brett Weston, Vice-President Rosario Mazzeo, Secretary Arthur Connell, Treasurer
Edgar Bizzantz Wynn Bullock William Current Liliane De Cock Nancy Newhall Geraldine Sharpe William G. Webb

29 October 1968

Dear Ansel,

Because I know you'd approve, I lent the enclosed photo to Planned Parenthood.

They are as shocked as I am that the printer ruined the photo, and want to know "if there is any reparation we can make." I said I'd write to ask the cost of a replacement print.

All best,

BNewhall/r
enclosure

Mr. Ansel Adams
Route 1, Box 181
Carmel, Calif. 93921

ANSEL ADAMS

ROUTE 1 BOX 181 • CARMEL, CALIFORNIA 93921 • TELEPHONE (408) 624-2558

March 22 1969

Dear Beaumont or Dear Secretary

It was good to see a letter address care of me,
but I fear you (BN) are in NY or on your way to
Arizona. Hence, I am returning this to G.E.H. as
they will know where you are.

I wish you WERE here!

Cheerios

More soon

A handwritten signature in cursive script that reads "Ansel Adams". The signature is written in dark ink and has a long, sweeping horizontal line extending to the right.

The Sierra Club bagtle rages on. I cannot help being
concerned; Brpwer is pulling all the stops!!

Peter Bunnell here today

Dear BN 9030-69

How much would it be to purchase a good reproduction print of the famous Daguerreotype of the Parisian Street (with the gobb getting his shoes shined and the Boulevard deserted (because of movement and long exposure)? I would like to use it in Book I along with one of Wynn Bullocks "time" pictures.

I am not tight-just finger tyred from too many letters, correctiions for book I, etc. etc.

Nancy sends love. We all feel very bad about Meroe-----

luff from all



ANSEL ADAMS

ROUTE 1 BOX 181 • CARMEL, CALIFORNIA 93921 • TELEPHONE (408) 624-2558

Dear Beaumont

11-21-69

Here is the negative of the Daguerreotype, and a few prints which you might be able to use. I made them a little soft for reproduction purposes.

I did not trim them, as I did not know just what you do with the edges when you send out copies.

Many thanks----regret the delay.

Good news about all your activities on the phone today!!

cheeriw-----

