

February 20, 1941.

Mr. T. J. Maloney,
122 East 42nd St.,
New York City.

Dear Mr. Maloney,

For a long time I have been intending to get off a long letter to you and I do apologize for not answering your letter before now. I have been hard pushed with a lot of responsibility and not having a secretary, I am very slow in attending to many things. One reason for delay has been that previous to the arrival of your letter, I had a request from HASTINGS HOUSE about material for a Southwest book. I had a lot of material in preparation for an educational book with a series of pictures I originally produced in lantern slide form, THE STORY OF THE SOUTHWEST IN PICTURES which includes a great deal of archaeological material. There have been delays in getting the text ready for this but it is nearly ready to submit, and I hope they accept it.

Regarding a possible Lens League Book, I should be very honored to be included in this. I have thought a good deal about it ever since your letter came and have been considering just what I have to work into such a book. I should love to do a real book on the Navaho

Indians. These are not touched at all in the HASTINGS HOUSE possibility, as only the Pueblo Indians figure in it.

A good many of the things I sent to you last fall are Navaho subjects, and I have a good deal more though there is still much more to do. It should cover the Indians themselves, portraits of various types, their life and habits, and the land in which they live which has some of the grandest landscape in the United States. The Four Season should be covered as they play so important a part in Indian life and religion. I should like to go down soon for one trip to get some winter things, and then spend a good time this summer and fall on new material. It would be no small job.

As to other material, there is still my Macatan series still unfinished as I have not been able to get back there to finish it. Then I have a series made in the theatre at Central City, Colorado during most of the festivals for the past seven years. The most complete series being the first year with Lillian Gish. A group of these might be of interest to the magazine some time, with a short story of some hectic days in the theatre working for Robert Edmond Jones. Then of-course the past twenty odd years since I graduated from the Clarence White School

in 1917 have produced a good many just pictures of odd sorts as well as a great deal of portraiture.

To-day has come a letter from Mr. Simon saying that you are considering four of the Indian subjects I sent in last year for use in the No. 15 issue of the Magazine. I have gotten a tremendous whallopp out of the selection in view of modern talk etc. on photography as all of these were made ten years or more ago, and three are made with a soft focus lens! I still maintain that the quality of a soft focus lens stopped down is hard to beat, and I notice that none of the recent things made with a Protar, an exposure meter, etc. etc. were selected. The one in the annual excepted which is one of the recent ones. At the present time I am teaching a small class at the Colorado Springs Fine Arts Center and you have certainly given me a good leaning post as I have been preaching that lens, camera etc. is relatively unimportant, but knowledge of composition, lighting, values, and what your ultimate print wants to look like are the essentials. I am sending Mr. Simon as much data as I can remember at this time, some of-course I have on my negative holders. Of-course, I hope I have progressed with the modern trend I do not believe in too many gadgets and I hope I keep my vision clear as to what I am after. I do not want to seem to belittle the wonderful tools we now have, but I think that there are few who know how to use them.

I am doing a small amount of work in color whenever I can manage the time, but I do a great deal of thinking about it and observing what is being done. I was interested particularly in your comments in the color section of the annual and I agree that it was static this year, with the exception of two or three things it was worse than static. My opinion, which may be worthless, is that photographers do not know how to use color, do not know how to combine color, and know next to nothing about color harmony and color values. For example the very charming portrait of your own child. Why oh why a yellow background! It intensifies the yellow in the skin making the child look sallow, and it is the wrong value with the red dress, while the right value of a soft green would have made this picture sing. The pose, expression, and everything except the color combination and use are very fine. A great deal of the Annual I like very much, though there are a lot of things included that I see little reason for, and I would prefer one picture to a page. The general trend of American work is one of too great hurry and too little consideration, which is a pity but is doubtless the result

first year with Lillian Gish. A group of these might be of interest, to-gether with a story of some hectic days in the theatre working for Robert Edmond Jones, for the magazine sometime. Then of-course, the past twenty years (it is rapidly growing in to more than that) since I graduated from the Clarence White School in 1917, have accumulated a lot of just pictures of one sort and another. I do a good deal of portraiture.

To-day has come a letter from Mr. Simon saying that you are considering four of the Indian subjects I sent in for the No. 15 issue. I have gotten a great whallop out of the selection in view of modern talk etc on photography as three out four selected were made with a soft focus lens ten years ago. I still maintain that the quality of a soft focusslens stopped down is hard to beat. And I notice that none of the recent things made with a protar, exposed with an exposure meter etc. etc. were selected. (Of-course the one in the Annual is one of this last group)

At the presen time I am teaching a small class at the Colorado Springs Fine Arts Center and you have certainly added to my conviction which I have been preaching that lens, camera etc. is relatively unimportant, but knowledge of composition, light and shade, and what your ultimate print wants to look like are the essentials. I am sending Mr. Simon data as well as I can remember it to Mr Simon on the blanks he enclosed. While I use modern methods of exposure etc. and what I consider necessary only in the way of gadgets, I hope I keep my vision clear as to what I am after. I do not want to seem to belittle the wonderful tools we now have, but I truly believe that few know how to use them.

Of-course I am now doing a small amount of work in color. I have been doing much thinking about it and much observing. I was interested particularly in your comments in the color section of the annual, and I agree that it was static this year, With the exception of one or two things it was worse that static. My opinion which may be worthless, is that photographer do not know how to use color, do not know how to combine color, and know next to nothing about color harmony and color value. For example the very charming portrait of your own child. Why oh why a yellow background. It makes the child look sallow, it is the wrong value with the red dress, while the right value of a soft green would have made this picture sing. The pose, expression and everything except the color combination and use are very fine.

A great deal of the annual I like very much, but there is a lot included that I see little reason for, and I would prefer one picture to a page. The general trend of American work is one of too great hurry and too little consideration, which is a pity but is doubtless the result

of so many new enthusiasts who have had too meager a foundation.

This seems to be a lengthy dissertation and I trust you will consider it a friendly visit to your office were I able to do so.

If I have any material that you would be interested to look over, I shall be glad to send it on, and I need to be getting something into definite and final form.

You might be interested to know that this winter I have had a large job which has taken me back to my first and greatest love. Hand coated platinum. I have had a big copying job and have made twelve duplicate 5x7 print of 139 different subjects in hand coated platinum. Now I hope to do some of my Indian things which will improve them about 500 %.

Thanking you for your interest and trusting that I have sent in the necessary material to Mr. Simons request, I am

Sincerely yours,

P.S. I have not mentioned your inclusion of my prints in the photo guide section. I am glad to be there, and should like to continue if this is an advertising outlet. What is the charge? and may I send in some other material, such as portraiture, theatre, architectural etc.?