

April 28
1957.

Dear Nancy:-

When I got home for lunch on Friday your letter was waiting. The negatives were in the mail at 2 P.M. and Ansel should have gotten them yesterday. I do want to know more about the show. What it is called, where it will be shown etc., so when you have a minute do let me know. That hundred dollars will go into a Hasleblad. Have had several jobs recently where I could have used one to advantage and I am saving up for it.

Ever since you were here and gave me so generously of your time and thoughtful criticism on the book, I have been wanting to write. Finding time for letters seems to be more and more difficult. Much of what you said has soaked in. I was so intently taking in all you said that I forgot to tell you that I was saving a big spread for a frontispiece for a color shot. The one you liked for it, I have printed and incidentally it went in to Minor for my show at G.E. House, and it was one of the one Minor rejected. So goes it. I know he had a difficult time not knowing the subject matter or the relationships of seemingly similar pictures. There were a few that he rejected that I was sorry were not included but on the whole he certainly picked the best of the lot. It was a great disappointment not to get on, but I was up to my neck here. I am temporarily doing the work at the Folk Art since Earnie's departure, and just as soon as I get well underway with that, lots of other things came along too. Always the way. To go back to my book, You are so right about similar pictures together such as Canyon de Chelly. But I still hold to my opening idea. It is the concept of the whole thing to begin with the sacred mountain air shots. And the quiet opening with the portraits is so much a part of the Navaho that I would be reluctant to change that. It is quietly that they meet strangers and it can be a long time before acceptance and consequently liveliness. The section probably needs to be cut. All your other suggestions were on the dot and will certainly be adopted. I may be wrong in keeping to my opening, but there is time for change and I know what happens in the hands of editors. I have made progress towards completion and I hope to wind it up in the next couple of months. I need one more good field trip and many hours at the typewriter. In the meantime my prints are to go on exhibition here at the Laboratory opening May 27th and that evening I show the slides also.

As to sending you some color, of-course. Have you a choice of subject? I shall either have to have or make duplicates of the slide show unless you can get them back to me by the 25th say or wait until after the 27th.

I have one 8x10 color of the ruined church at Taos that you might like, and I can dig up a few 4x5s, the slides present the problem of duplicates. I shall try this Dallas Lab. on one or two right away. They have made a few excellent Type G prints for me and we have worked out a good method of a proof which I examine by filters to determine correction and everything so far has come back just as I wanted. This is the practical answer to work. I hate not doing this myself but I have done enough to know how it works and the problem of using up material on time is a problem. Just how soon will you be needing the color?

6.88

4

29.52

In the meantime all good wishes to you all. The prints I promised Beaumont for G.E. House, and the Rio for you are made but not yet spotted. You'll get them soon. And as to my Navaho show, I am going to revamp it for this show here. Have a lot of ideas and will photograph it and send it to you when ready.