

August 10,
1959

Mr. Joseph Trautwein,
Artists & Writers Press, Inc.
630 Fifth Ave.,
Rockefeller Center,
New York 20, N.Y.

Dear Jo:-

Your letter came some days ago and I have been gathering together material that I did not show you, as it was put away and some I was uncertain about. I have shown all these to Oliver and he has made his selection. When we discussed the Sawmill project, the Tribal Council room etc. I thought I had material but did not want to say anything until I was certain about it. These are included herewith.

I was going to ask you in this letter for your sketches but they have just come in. Thanks. The blanket one of these presents quite a problem. This will have to be shot out-of-doors and from quite a height, even with wide angle. The span would be some 12 to 14 feet or more.

Oliver & I went over your letter very carefully and note the following:-

Pictures on hand:

No. 7. The print in my hall is not a buffalo dance, but the corn dance. On my enclosed list see No. 16 (2 1/2 x 3 1/2) Color shot of corn dance
See No. 19. This is a true Buffalo dance. There are only two buffalo dancers in a true buffalo dance.
See also No. 3 of those you selected while here. This is a wild animal dance, Not a true buffalo dance. The latter does not have the other animals.

Next as to pictures at San Ildefonso, I had on hand an interior No. 7 (4x5) enclosed. I did a job for FAMILY CIRCLE for a STATEMENTS by Charles Eames. The magazine did not want the figure, and when they used it they trimmed it so much you can hardly recognize it. Sweeping the hearth is a natural occupation and it has the full costume and a good Pueblo interior.

Oliver wants me to get an irrigated corn field at San Ildefonso. Your reference to this on page 4 under 9. Miscellaneous (b). The Hopi do not live anywhere near Taos. They are 350 miles west of here. While on this subject, I shall be going over to the Navaho fair in September. I would be more than half way to the Hopi Villages and could go on if you so desire. Also, there is always a sand painting being done for exhibition purposes at the fair. I think I could get a close up that would concentrate on the painting itself with no background, but with a hand at work.

Fresh film for this entire job should be in today. I had some on hand that was about to expire. I shot all the paintings on it with disaster. While I was away the city has turned in pumped well water into the water system. Chemical content and possibly the film (though I have used older film successfully before) is making it necessary to put in a water softener and filter. I had expected to have all these to send in with this lot. Just as soon as I can run tests and get set again will do these first. Shall try to finish the entire job this month.

As to releases, I can get Lucy Lewis by mail. The Navaho I had best get when I am over in Sept.

You will also find another shot of Ambrose Roanhorse without the light. Perhaps this will be better. Oliver liked this one. He wants Ambrose if possible. I could make a new one when I am over.

One more item, about the Navaho things at the Museum. It is just a lot easier to shoot these on 4x5 than to switch to just a few 35mm. Also the original paintings will be much better to copy than the big 8'x8' copies.

I think this is all at present. It will take two or three days to get the water situation fixed and tests run on all new film.

In regard to the payment end, the straight \$25. per transparency for it use (original to be returned) will balance out I hope. The blanket shot and several others would naturally come somewhat higher, but I am glad to make a "package" deal. If it is possible I would appreciate a check on what you keep of the enclosed material. This extra

expense on the water situation and a large supply of material will run up considerably. Once I am all set and tested, I can move along with some dispatch.

This is an interesting job and I am delighted to do it. With best wishes and hopes that I have made everything clear, I am

Cordially yours,

P.S. No. 12. is an most unusual and rare piece of Navaho weaving. It is the property of Mr. & Mrs. Wm. Lippincott. It was woven by Annie Wauneka's mother and given to the Lippincotts by Annie. I made this or rather a duplicate of it for Irene Emery, textile expert for her forthcoming book. This transparency is in my Navaho collection and I sometimes use it. If you prefer a one weave detail, will make it when working on the other material.