

April 15,
1968

Mr. Frank Wardlaw,
University of Texas Press,
Austin, Texas.

Dear Frank:-

The proofs came in on Saturday and on the whole I am delighted. The best one is the landscape with the sheep and the little boy. Next is the night scene which is far better than I had hoped for. In fact it is a most excellent reproduction. True it is more brilliant than the print, but perhaps it is better this way. There is a small amount of detail in the seated figure in the foreground, and while the reflections from the smoke above the fires is lighter than I had it, I think perhaps it is better. The landscape with shiprock gives an excellent first impression but it has lost a good deal in delicate sky gradations. But they held the foreground and it is certainly acceptable. The one of the two women has clogged the blacks. On the whole I am pleased that they are as good as they are and that the blacks have not greyed off. But these four show the tendency of this process to go in the direction of great contrast. This is what I was meaning when I wrote you long ago, that I would make either softer or more contrasty prints when process was finally determined. It may well be that I can still make some softer prints that will yield brilliant results. This is what Ansel Adams told me he did with the reproductions (by halftone) in his fine books. He made soft prints and the values were expanded during the making of the plates. I wish I could go over the whole lot with Mr. Hugo. And I want you to know that I am ready and eager to go on the Meriden at whatever time I could be of the most use.

When you asked me to send in a few prints for a trial run, I chose ones that I knew would be difficult. I wonder now if I did right in sending two that are, as I understand it, to be double page spreads, the two landscapes. However, I could use either or both of these smaller ones for Christmas cards, so there need be no loss. That can come later.

I thought we had settled on Steck for the color a long time ago. Reproducing copies of paintings and reproducing color transparencies are two very different problems. When Mitch was here last month he offered to go down to check the proofs when ever they were ready. This was very nice of him and I know I can rely completely on his judgement. He wrote me after his return to Fort Worth that he had talked to you and that Meriden had assured you of delivery of their work by the middle of November. This, of-course is very late for the Christmas market for I assume that the binding would then take place in Austin. Mitch set the date for the opening of my show at Amon Carter for Dec. 12th. After reading the letter of yours to Mr. Peckham, I am wondering now if the delay on the Remington book could release some time at Meriden for our Navaho?

With the receipt of these proofs I begin to get excited about the whole project, and I eagerly await proofs of the design of the book, as well as the page proofs of the text. Dont worry, I am not worried about anything, if it seems that I do, it is because I learned long ago to get each step as nery perfect as is possible as any job goes along.

Here is the name and address of the manager of the Southwest Monuments Association. This organization places books etc at all the Nathoinal Parks and Monuments in the Southwest and may well be one of our biggest outlets. I think a letter to him soon would be a good Idea so he can plan accordingly. He may be here at the convention when you are and you could talk with him further.

In the meantime, I certainly have my time cut out for me. I will have the prints ready before long for this show in Albuquerque of part of my Rio Grande, and then back on the show for Mitch. I am somewhat better and can work longer time, thank goodness.

I quite appreciate all the hard work you are doing to make this book what we both hope it will be, and I only hope my end will justify all your efforts. With the best of greetings,