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C. HALLIWELL DUELL  
CHARLES A. PEARCE

MURRAY HILL 5-2510  
Cable: SWORDWORDS

April 7, 1948

Dear Laura;

I am terribly sorry that the Guggenheim didn't work out, but you seem to take it very philosophically which is perhaps the only way to do it.

I haven't seen the new Hastings House book on Yucatan, but I will be very curious to look at page 80 and see what the hairpin did.

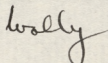
Nancy Newhall spent a whole afternoon in here going over the RIO GRANDE photographs, and she was very enthusiastic about the book as a whole, as well as the photographs.

Tom Maloney was asking me if he could spend some time on the photographs. It would be nice if he could run a section in U.S. CAMERA as a group of your work, referring particularly to this book. I don't know if it is possible to work it out, but I am going to suggest it to him when he comes in again. Good landscape photography is so difficult, and I don't know of anybody who does it consistently as well as you do -- particularly for the Southwest.

I have made up the first 16 pages of the book with photostats in a pencilled dummy layout, and I am so pleased with the idea I want to go on and do more to give me an idea of how the manuscript will stack up as to cost and storytelling value. I will be sending it on to you as soon as we have had a chance to mull it over a bit and see what problems arise handling it in this manner throughout the book. I have endeavored throughout to avoid any possibility of cropping any of the photographs as I feel that, even with the slightest bit of crop, it is apt to change the original. If it seems impossible to avoid some cropping I will mark it on the photostat so you can make up your mind when you see the layout dummy.

Best wishes,

Sincerely,



Walter L. Goodwin, Jr.

Miss Laura Gilpin  
Box 1173  
Santa Fe, New Mexico

wlg/df