

March 22,
1948

Mr. Walter L. Goodwin,
Puell, Sloan & Pearco, Inc.,
270 Madison Ave.,
New York City.

Dear Wally:-

It was good to get your letter and to hear some news of the Rio Grande. I know your problems are many, and I want to work to work with you in every way possible. I hope beyond everything that you can manage the book for fall publication, and I am ready to come east at any time for all necessary decisions. In the mean time couldn't you send me a pencil dummy of your layout? I fully expected Walter Frese to do that, and because I was deeply absorbed in the Rio Grande and let more time go by than I had realized, the final dummy he sent had to have some drastic re-arrangement as he had picked a frontispiece that just couldn't be removed from the text, and in several instances the pictures which came opposite each other just killed each other in scale. The last thing that happened has been pretty bad. He sent me out some first pull pages and one plate had a terrible blotch on it. I wired in and he had not seen the page. He stopped the works and found that someone had dropped a "Hairpin" on the copper plate as it went through the press. They tried to etch it out by hand, completely destroying the value of the clouds. His position was that had he stopped the printing to remake the 18 pages, it meant two more months delay and every thing out of schedule. So with a written promise to remake the 18 pages on the next edition, it has gone through. He writes that it looks much better than the page that was sent to me. Had I been there, perhaps this wouldn't have happened.

Father Angelico has been very ill and is still in the hospital. I shall wait until after Easter to do this re-take, or rather replacement, as this week it is best to leave the valley to itself. I am going up to see the Good Friday procession at Cordova, but of course shall have to be content without pictures.

While I regret any cuts in the book, I have expected it, and I am sure that we can work together on that.

This coming week will be one of decision for me. I know that the judging of the Guggenheim takes place then. I am in no way counting on it for I know that the competition will be great. I have other things in mind that I can turn to quickly, but of-course I would love to have this click. I wrote Froese that if there could be a review of TEMPLES IN YUCAAN in a New York paper next week, it would be a timing that help no end, and help make up for the long delay in the production of that book.

As to releases, perhaps I had better get them from the few natives around here. I did some postcards once for hair at La Placita in Albuquerque using one of his waitresses in costume by the old well, and in the patio. She was tickled to death to be in the pictures. After they were out, I had a letter from a lawyer in Albuquerque saying that her mother was deeply offended to have her daughter's picture on postcards and threatening suit. I have been leary ever since.

At the moment I am putting in three days a week on the photography for Chap's next publication at the Lab. Pottery of course, but it is interesting to work on those superb designs.

Do let me hear again soon, of possible changes or wish to make and when you think would be the best time for me to come on. I could make all decisions about cuts (eliminations) by letter, and judge the proofs of the halftones perhaps, but when work ready gets started on them, I expect I should be there and have the negatives with me in case the engraver needs a different kind of print.

With best wishes, and good speed and good luck on the book,

Most sincerely