



is for you to be happy and satisfied
 with priorities as you want them.
 Next in importance, I think, is
 to hang on to prints you already
 have. Don't sell those. Use
 your newly made prints to sell.
 These two points seem to be
 absolutely right. Do you and
 Chris agree!? ^{CIII} You write soon.
 Let me know if I can be of any

JEREMIAH LEE HOUSE, 1768

Washington Street, Marblehead, Massachusetts. Operated by Marblehead Historical Society.

Further help — Love always.

Sherborn, MA

KEDRON DESIGN

©1980

Anne Bell Robb

Gretta

and I enjoyed The brief chance
to talk to Barbara - I Think
we can work together - let us
Think more how it would be
possible.

I'm enclosing a card with
information about a collection
of photographs + related
materials as it is discussed
by Jim Enyeart of The Center
of Creative Photography in
Arizona.

Most important, I Think,

Dearest Nell

July 25
1980

It was so good to
see you looking so well and to come
by so effortlessly on my bus and
find your household so cheerful
and well. I certainly enjoyed
knowing Pamela - and I say
knowing because I felt completely
a friend without need of
"meeting"! And Chris - who
seems quite settled and full
of conviction - and Barbie
who always looks so elegant!

Information on Collections —

7/25/80

Any deal is flexible. The photographer or her representative makes the proposal to the Center (or other institution). The proposal is based on contents of collection.

1. memorabilia

2. number of negatives

3. " of Prints

a. vintage

b. contemporary.

4. negatives eventually are placed in archive - but are not sold in themselves. The

basis of any collection is PRINTS.

starting point is to establish what work is worth.

Usual deal is over a 5-10 year period.
For example payment of \$10,000
a year for ten years if collection
worth \$100,000.

It costs The center \$150 per print to
process into archives.