

Route 4, Box 33  
Santa Fe, N. M.

16 November 1967

Dear Dave,

As a follow-up of our conversation at La Fonda there are a number of considerations that I would like to pursue which relate to my relationship to the Sierra Club as an author and photographer. They fall in two categories which I will discuss as concisely as possible.

The first involves my relationship to you as an editor, which, I hasten to add, has almost entirely been an agreeable one. However there are potentialities for disagreement in the future which stem from past minor disputes and from a neglect - largely on my part - to insist on a complete understanding about matters connected with content and manufacture of the books with which I have been involved. To avoid the possibility of friction and dissatisfaction between us during the months ahead while we are working on the production of the Galapagos volumes it would be wise for us to make the effort to fully understand what each expects. To start with, therefore, I will outline those matters on which I feel we should at best agree and at worst compromise on our disagreements in advance of performance.

- 1) The photographic content shall be decided with my full agreement. (not a source of past misunderstanding)
- 2) The textual content shall not be decided without advance consultation with me.
- 3) All editing of any contribution of mine to the text shall be submitted to me prior to irrevocable commitment to the printer.
- 4) Galley proofs shall be sent to me for correction.
- 5) Proofs of all illustrations reproduced abroad shall be submitted to me for approval.

The second category concerns paper-back publication, and in turn falls into two divisions in both of which I feel I should be consulted, and in neither of which to date have I even been adequately informed.

- 1) Abridgement of the original Display Format edition



has been carried out or proposed without my having been informed in advance or my approval obtained. I would like to see this situation changed so that I would know what was going on, and could at least offer suggestions.

2) Contracts with Ballentine Books have been signed without due consideration having been given to my interests in regard to the payment of royalties. Just today I learned from Cliff Rudden that Ballentine is not obligated to pay royalties until at least six months after they have accrued. I find this a great inconvenience to put it mildly. If I had had anything to say about the contract I would have requested a much shorter period. Furthermore, I would prefer in the future that Ballentine pay my share of royalties to me directly rather than through the Sierra Club, not because I doubt the integrity of the Club but because the Club's financial status might make it difficult for me to request immediate payment.

The tone of this letter may seem rather harsh because I have tried to be as straight forward as possible. I think I have asked for nothing that would be difficult to agree to unless production schedules are too tight. This is what worries me about the Galapagos books. How can the quality I have hoped for - a quality greater than in any previous Exhibit Format book - be realized when reproduction must start before we have had time to consider really thoughtfully all the photographic material, before the plan of the books has been worked out, before the textual content has been decided, and before the distribution of both text and photographs between the two volumes has been arranged? The two volumes must be as perfect compliments of one another as is humanly possible to attain - neither one superior to the other nor complete without it. Do you think this goal can be reached in a hurry?

Perhaps we can find answers to these questions next Friday. I am not very optimistic about getting these books out by next spring.

Aline and I hope you will be able to persuade Ann to come with you.

With my best warm regards,