

January 19, 1963.

Mr. Ansel Adams,  
Route 1, Box 181,  
Carmel,  
California.

Dear Ansel:

It is so long since I wrote and now I am smothered by the great accumulation of all there is to tell you. I was delighted to receive your card and want to thank you for it. It is a happy gift and one to keep for the future and I shall always value it highly.

We have had much success with the Vroman show which is up now and I am looking forward impatiently to hanging the Valley story by Dorothea Lange and Pirkle Jones which will open on January 26th. Unexpectedly the honor fell upon me to meet Dorothea Lange during the first week of December while I was in New York. Now I must meet Pirkle Jones somehow whose work has always interested me and which I have always wanted to become more familiar with.

Is there any possibility whatever of obtaining a set of Portfolio One? Portfolios Two and Three are always being asked for and we need Portfolio One. You wrote some time ago that there was a set which you were reluctant to release because of mounting or mat conditions. And I am still hoping someday to own a set of Portfolio Two, but I suppose all are gone by this time.

I wish I could see you and have more inspiration as on that day in 1959. It is always a help to know you are out there, standing on the great California earth and holding up the sky. All good wishes to you and to Mrs. Adams.

Sincerely,

# ANSEL ADAMS

ROUTE 1 BOX 181 • CARMEL, CALIFORNIA • (408) 624-2558

February 1, 1963

Hugh Edwards, Curator  
Department of Photography  
The Art Institute of Chicago  
Michigan Avenue at Adams Street  
Chicago, 3, Illinois

My dear Hugh:

It has been wonderful getting your letter of January 19th. I just returned from San Francisco and am trying to catch up with correspondence. u/ 14

Glad the Vroman show was a success and I'm sure the Lange and Jones will be also. I will tell Pirkle Jones he should come to Chicago just to meet you.

This question of Portfolio I does raise a question of ethics. I do have some prints available, and there may be a few extra title pages. The question is: should I make up a few extra sets for Museums although the edition is entirely sold out? Let me know what you think. Frankly it would be pretty expensive job in relation to the original cost. I would think it would come to around \$200.00.<sup>+</sup> But if you think this would be an ethical thing to do, and to have a Portfolio especially put together for you and so indicated, please let me know. *per Portfolio*

Portfolio II is also out of print, but I suppose a few special copies could be pulled together on the same basis. I think you know what I mean -- I may have two or three extra prints out of the set, but would have to remake the others. If you think that this procedure would be appropriate and ethical, I would probably make up ten sets of each.<sup>+</sup> All, of course, providing that I have enough of the typographic sheets left on hand. + I on II

Portfolio III is available as published by the Sierra Club, and I now starting on Portfolio IV for the Varian Foundation.

I certainly wish you could come out here and see us. We would vastly enjoy a visit with you and could put you up. At the moment it is storming in a very noble way, and the ocean is a spectacle.

More soon, and with all good wishes,

  
ANSEL ADAMS

AA:el

June 6, 1967.

Mr. Ansel Adams  
Box 435  
Yosemite National Park  
California  
95389

Dear Ansel:

Your letter to Wynn Bullock and your card have come. Wynn Bullock left for California on Saturday and if you have not heard from him, I am sure you can reach him at 155 Mar Vista Drive, Monterey, California. I am returning your letter herewith - the envelope was torn, as you see, when it was received here.

I have never forgotten that Saturday you spent with us eight (?) years ago, so that even the suggestion you may be here again fills me with anticipation. I hope - somehow - things work out so that we will see you again. You are the one unshakable center in photography and it is always reassuring to remember you.

I have been very busy. So much of my time has to be spent not turning away visitors that it seems I have little left for anything else. Last year, in the second semester, and this year I have taught large classes in the school in the history of photography and we have had some interesting results. In the recent Parke-Bernet sale we acquired the Photographic Sketch Book of the Civil War, 33 Crimean War portraits by Roger Fenton and two handsome half plate size daguerreotypes. Earlier in the year we added fifteen platinotypes by Frederick H. Evans to the collection as well as fifteen calotypes of the finest quality and condition by Fox Talbot.

I leave for Kentucky next wekk and will be gone a month, so it was good to hear from you before I left. All good wishes to you.

Sincerely,