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	ESA	VII. B. i. 18

COLOR

See U. S. CAMERA October Issue No. 11 October, 1940
1941 ANNUAL PREVIEW p. 18

.....

D. American Color

.... Blue Room, White House by Edward Steichen

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STEICHEN ■ 139 EAST 69TH STREET ■ NEW YORK ■ REGENT 4-1550

Dear Mrs Cook —

I am sorry we were so disappointed
these. — I have marked my
preferences in the back of 4.

The color shots were not
successful. — we are not
entirely out of the experimental
stage — but once in a while
we get it right.

Cordelia Steichen

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Original in Important Letters
and Documents Box
Bel. 1934 to 1938

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CITY OF PHILADELPHIA

THE FREE LIBRARY OF PHILADELPHIA
LOGAN SQUARE
PHILADELPHIA, PA. 19103

May 15, 1978

Miss Grace M. Mayer
The Edward Steichen Archive
The Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019

Dear Miss Mayer:

The Theatre Collection would be pleased to assist you in your search for a copy of the article "The Development of Color Photography," by Charles Hollywood. Unfortunately, however, our holdings of the periodical Shadowland are incomplete and we do not have the October, 1920 issue you require. We know of no other library in our area which might have this unique publication. If we can ever be of any assistance to you in the future please do not hesitate to call upon us.

Sincerely yours,

Hobart F. Berolzheimer

Mr. Hobart Berolzheimer
Head
Literature Department

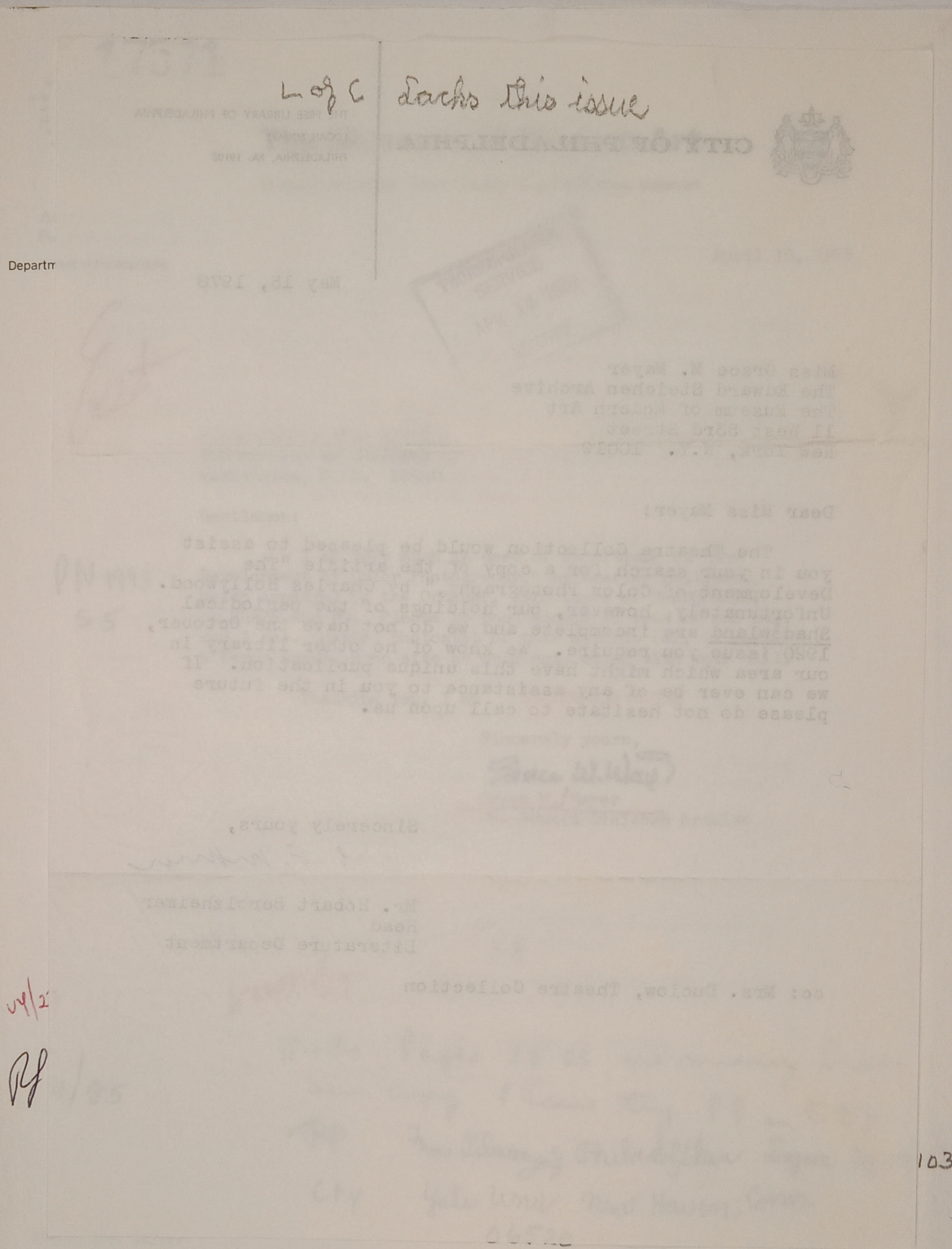
cc: Mrs. Duclow, Theatre Collection

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Y
Bg 19103

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17571

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

Department of Photography

April 10, 1978

Est



Photo-Duplication Service
The Library of Congress
Washington, D. C. 20540

Gentlemen:

PN 1993
55

I am very much in need of an article on "The Development of Color Photography," by Charles Hollywood, which appeared in the October, 1920 issue of SHADOWLAND, pp.24225 and 30. Please be good enough to send me one neg. and 1 pos. (matte) photostat of this article (or, if possible, a Xerox copy), same size as original, along with your bill.

Thanking you, I am *Negative reply attached*

Sincerely yours,

Grace M. Mayer

Grace M. Mayer

The Edward Steichen Archive

SA

4/27

mon 4/17

RF 4/25

Note: Pages 22-25 are missing from
our copy. Please try PP at CTY
vpp The Library of Philadelphia Legan Sq 19103
CTY Yale Univ New Haven, Conn.
06520

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THE LIBRARY OF CONGRESS

WASHINGTON, D. C. 20540

ADMINISTRATIVE DEPARTMENT
PHOTODUPLICATION SERVICE

Date 27 APR 1978

Thank you for your enclosed inquiry. Since we have not retained a copy of your request, if you write us concerning it, please be sure to return all of these papers. Our report is indicated by one or more of the following notations or other comments written on the margins of your request.

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- ☐ Loan - On loan; renew your request in 30 days.
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- ☐ TFTC - Too fragile to copy.
- ☐ TRPL - The Library receives this publication or title, however, the issue or part requested is lacking.
- ☐ Mfm - Being microfilmed; if positive microfilm or photocopy is acceptable, renew your request in 90 days.
- ☐ Cat - Being cataloged; renew your request in 30 days.
- ☐ ET - English translation available from:

Refer CtY

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MEMO FROM
GRACE M. MAYER

1 OF
RTS
CENTER
N.Y. 10023

NYPL - does not have.
article by Charles Hollywood
The Development of Color
Photog.

Shadowland Oct, 1920
24,380

#3

April 8, 78

Lit. Congress written

March 13, 1978

no longer copy of
The Development of
Shadowland," pages October, 1920
good enough to ad- issue
five (matt finish)

for
Leichen Archive

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**LIBRARY & MUSEUM OF
THE PERFORMING ARTS**

THE NEW YORK PUBLIC LIBRARY AT LINCOLN CENTER
111 AMSTERDAM AVENUE NEW YORK, N.Y. 10023

April 5, 1978

Ms. Grace M. Mayer
The Edward Steichen Archive
The Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019

Dear Grace Mayer:

We have checked our issues of
Shadowland for 1920. They are in
very poor shape and I am afraid
that the Charles Hollywood article
that you are seeking is not among
that part of the periodical which
is still extant.

Perhaps the Library of Congress
or the George Eastman House may
have files of the periodical which
would include this material.

Very sincerely yours,

Paul Myers
Paul Myers, Curator
Theatre Collection

PM:ER

March 13, 1978

~~no known~~ copy of
the Development of
Shadowland," pages October, 1920
good enough to ad- issue
five (matt finish)

Steichen Archive

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	ESA	VII. B.i. 18

March 13, 1978

Photo-Duplication Service
The New York Public Library
Fifth Avenue & 42nd Street
New York, N. Y., 10018

Gentlemen:

I would like to order a photostatic ~~copy~~ copy of an article by Charles Hollywood, entitled "The Development of Color Photography" in a magazine entitled "Shadowland," pages 24 and 25, and continued on p. 80. Please be good enough to advise me of the cost of 1 negative and 1 positive (matt finish) of each page, and I will remit at once.

Thanking you, I am

Sincerely,

Grace M. Mayer
The Edward Steichen Archive

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Noel F. Deeks
P.O. Box 1145
Paia, Hi., 96773
Feb. 23, 1978

Dear Grace,

At long last we have found a nice apartment here in Paia and have had our belongings delivered from storage. After quite a search, I located the tapes. I have just finished reviewing them, they seem about as I remember it.

Did the University send you the tape they promised and was it satisfactory? If not, I will send you one of these.

As I feared, the taping live left long, unexplained pauses as I showed explanatory exhibits, prints, transparencies, pages of US Camera annuals, magazine photos, etc. You can hear me turn on my flood light to illuminate what I was showing. The pull chain was quite audible. Also, a lot of street noise came through the open doors at times.

Some of what I said was lost as the technician turned his tape over

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when one side ran out. Not much, but some.

There are some errors of information on my part that should be corrected. The Abernethy group was from Bavaria, not Belgium. I trusted my faulty memory instead of checking it out.

My son Roger, an ex-Navy man, put me straight on the explosion at Pearl Harbor. The ship shown so spectacularly was the destroyer Shaw. The battleship California is in the background.

We hope you had a nice stay in Mexico City. How is "the book" progressing? You do put in long hours.

While you were away, someone from the Museum sent me an invitation to their recent ~~Stieglitz~~ Exhibit. Sorry to miss it, but no way! Do you have any connections with Universities out here?

My half-brother in Sea Cliff dug some more information about Dad from his attic, several color ads that were done by Dick's Color Photography and cut from magazines when they appeared.

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(27)

Also a dozen more color prints taken with Dad's Raylo cameras and processed by Raylo Corp.

Most intriguing was part of a magazine called "Shadowland," pages 7 to 18. It contains an article about Dad entitled "The Development of Color Photography" by Charles Hollywood, on pages 24 and 25.

It has 3 color reproductions of Raylo photos by H.C.J. Deet and a black & white photo of him by Arnold Heerthe (not a good likeness).

Unfortunately it continues on page 80, which I don't have! Do you suppose the New York Library would have a complete copy of the magazine? Or the Library of Congress? Or the Smithsonian? From clues in the text and some ads, I conclude that it was the October 1920 issue of "Shadowland."

Are you or the Museum interested in any of these items?

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met

NY PL

Fred & Jean Phila

We missed the Georgia O'Keefe program
Nov. 15th. Something came up, I forget what it
was now. Some meeting we had to attend.

I forgot one other item. It is a
card, a notice about a Manufacturer's
Educational Exhibit to be held at
Willoughby's (Oct. 19, 20 and 21), 10 A.M. to
5 P.M. Among the list of exhibitors was
American Raylo Corp. The year was 1922.

That's all the news, except the weather
here is gorgeous, just like summer. We
go swimming every week end since we
came here in Nov.

Note our new address, and our phone
number ⁽⁴⁰⁸⁾ 579-9719, just in case.

Take care and don't work too hard.

Love,

Hoel and Rary

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Steichen, Edward

Experimental color photography March 10, II, 19:4, 1957 (bravo on)
(James, I believe)

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THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19, N. Y.
TELEPHONE: CIRCLE 5-8900

FOR RELEASE
February 9, 1957

No. 13

"EXPERIMENTAL PHOTOGRAPHY IN COLOR" TO BE DISCUSSED BY EDWARD STEICHEN

Edward Steichen will give an illustrated talk on "Experimental Photography in Color" at the Museum of Modern Art, 11 West 53 Street, on Tuesday evening, February 19 at 8:30 p.m. in the Museum Auditorium. Tickets are now on sale at \$1.50 for Museum members and students and \$2.00 for the general public. The talk is sponsored by the Junior Council of the Museum.

Mr. Steichen will show examples of recent experimental color 35 mm. slides and will discuss the controversy concerning the influence of painting on photography. He plans to show how far photography has gone without moving into painters' concepts and to discuss the distinction between these two fields, which have influenced each other since photography was invented.

Mr. Steichen is best known for his exhibitions of black and white photographs, such as "The Family of Man," but his interest in color experimental work dates back many years. In 1950 he presented an exhibition at the Museum of color photographs and transparencies by more than 75 photographers. At that time he asked, "Is (color photography) a new medium for the artist or is it a means of supplementing or elaborating the recognized attainments of black and white photography?....In any attempt to evaluate the present status of color photography, one must recognize that color was introduced into films as well as into stills after they had been established and fully accepted as black and white....today's new photography medium, television, is, unfortunately, being handicapped by the same black and white precedent....Color has been an integral part of all the other visual arts from the beginning."

The 1950 exhibition presented the complete range of color photography. Mr. Steichen's talk will concentrate on recent experimental work in this field. He says, "Serious photographers and students of the art of photography have long since concluded that any form of local interference with the photographic image constitutes an invasion of the other graphic arts. Today we must recognize the possibility that much experimental photography is moving into a more serious 'aberration' when the influence of concepts of modern painting leads to imitating concepts that are actually peculiar to painting."

Mr. Steichen will be introduced by Andrew Carnduff Ritchie, Director of the Department of Painting and Sculpture at the Museum.

For further information contact Elizabeth Shaw, Publicity Director, Museum of Modern Art, 11 West 53 Street, New York 19, N. Y. Circle 5-8900.

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THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

No. 106

FOR IMMEDIATE RELEASE
November 23, 1956EDWARD STEICHEN TO GIVE ILLUSTRATED TALK
ON EXPERIMENTAL PHOTOGRAPHY IN COLOR IN
FEBRUARY

Edward Steichen, Director of the Museum of Modern Art's Department of Photography, will give an illustrated talk on EXPERIMENTAL PHOTOGRAPHY IN COLOR in the Museum Auditorium, 11 West 53 Street, on Tuesday Evening, February 19 at 8:30 pm. The talk, which is open to the public, is sponsored by the Junior Council of the Museum. Tickets are \$1.50 for Museum members and students, and \$2.00 for non-members.

As most of the experimental work in color photography is being done on small 35 mm film, seen best by projection on a screen, slides will be used to illustrate Mr. Steichen's talk. Selected pictures will include realistic renderings of surface textures, patterns and designs as well as images made by projecting colored light to form patterns.

"The kind of experimental color work I intend to show and talk about," Mr. Steichen says, "has to do with the controversy concerning the influence of painting on photography, which curiously enough seems to be of greater concern than the equally obvious influence of photography on painting. Serious photographers and students of the art of photography have long since concluded that any form of local interference with the photographic image constitutes an invasion of the other graphic arts. Today we must recognize the possibility that much experimental photography is moving into a more serious "aberration" when the influence of concepts of modern painting leads to imitating concepts that are actually peculiar to painting."

For further information contact Elizabeth Shaw, Publicity Director, Museum of Modern Art, 11 West 53 Street, New York 19, N. Y. Circle 5-8900.

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COLOR

See the transcript of the WISDOM telecast, pp. 44 et seq., for Steichen's description of his early work in color

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Noel H. Deeks
5779 East Linden street
Tucson, Arizona, 85712
March 25, 1975

Miss Grace M. Mayer
Museum of Modern Art
11 West 53 street
New York, N.Y. 10019

Dear Grace,

You asked me to call you that back in 1973, remember? It was so nice to here from you again. I hope I can be of some help to you.

You are right about "Mac", his last name was McKeon. Of course we all called him "Mac" and I dont recall ever hearing his first name. Do you know what it was?

I first started keeping a diary in 1935, when my new landlord to be, who was in Real Estate and Insurance, gave me one of his publicity diaries. It was February 16th and I made my first entry that day.

The next entry, on Washington's Birthday, was: "Worked today putting new pellicles in the color camera." That was the 8x10 camera my father built for him. It was only used at the Beaux Arts Studio. On February 23rd my wife, our baby son and I moved from the Bronx to Astoria, where my new landlord awaited us at 28-30 30th St.

At the front of the diary I had written: "Working for Edward J. Steichen since October. He sent us a fifteen pound turkey for Xmas, the finest we ever tasted. It was raised raised on his sister-in-law's farm in New Jersey. He also gave us \$30 cash! We are saving as fast as we can to move away from here." "Here" was 566 Brook Ave., Bronx, where we shared a third floor apartment with my wife's parents, her two brothers and their wives, and one child. It was a bit crowded.

March must have been a very busy month. There are no March entries. Put the entry for April 2nd reads: "Worked on getting the new transparency darkroom in shape to use at once." And on April 3rd: "Put finishing touches on the new darkroom."

Obviously we spent March moving to 139 East 69th street. All subsequent entries deal with sittings and occurrences that I know could only have happened there.

Steichen closed the studio on 69th street in December 1938 and I moved to Connecticut to work for him there on January 3, 1939. So there is no way Ansel Adams could have visited Steichen at his "carriage house studio in the 60's" in 1933. I didn't start to work for him until Oct. 1934, and that was definately at the Beaux Arts Building on 40th street for all of six months. Adams was right about the place, but not the date.

About my own story, I've hardly had time to think about it. The popular conception of retirees sitting in a rocking chair twiddling their thumbs is pure fallacy. There are more things to do than ever before. The only difference is that you do what you want to do when you feel like doing it. No pressure, no sweat. It's wonderful.

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Noel H. Deeks
to
Grace M. Mayer
March 25, 1975

(2)

I take as many pictures as ever, perhaps more. I took more than 400 last October on our second visit to our son in Wailuku, Maui, Hawaii. I took 570 on our first visit in 1972.

I now have perhaps 25,000 color slides of everything that I have seen that was interesting, beautiful or unusual since Kodachrome first came on the market.

Strangely, I have very few of Steichen. I have some of his place in Redding, and it's vicinity.

But the last time I saw him, just after his 90th birthday, I got several nice ones of Steichen, his two dogs; little Tripod, who had one leg missing; and the huge Irish Wolfhound. I believe his name was Finn Tan. In his living room, looking at my albums of black and white prints of the building of his house on the lake; and on the porch overlooking the lake.

I had written him a sort of family report on his birthday. He was always interested in our boys. And he kindly invited Rory and I to have lunch with him. We had a very nice visit, talking over old times. Very nice.

But I must cease reminiscing and get this letter in the mail forthwith. Any time that I can help out in any way, please feel free to call on me.

Sincerely,

Noel

Noel H. Deeks

P.S. Will your book be illustrated?

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5779 E. Linden St.
Tucson, Arizona 85712

File Deeks, Noel H
Bio file
May 30, 1972

Ms Grace M. Mayer, Curator
The Edward Steichen Archive
Museum of Modern Art
11 west 53rd street, NY, NY, 10019

Dear Ms. Mayer,

I gather from your letter of May 24th that our old friend Colonel Steichen has passed away. We have not heard or read a word about it. He lived a full and vigorous life and will be missed by all who knew him. We sincerely hope that his passing was peaceful.

I started to work for him officially in October 1934, at his old studio in the Beaux Arts building at 40th street and 6th Ave. Actually I had been working for and with him indirectly a year or more before.

My father, Hiram C.J. Deeks; artist, photographer, and particularly, inventor; was in business on, I believe it was 48th street, overlooking Radio City, which at that time was largely a vast hole in the ground. He had a color camera of his own making and manufactured sensitized 8"x10" color sheets in yellow, magenta and cyan at his home on Littleworth Lane in Sea Cliff, Long Island.

These we used to make color photographs of advertising layouts for various Agencies. I was his assistant all along the line. Dad did all the art work, brain work and inventing. I mixed solutions, loaded and developed plates, made the color prints, etc. We were known as Deeks Color Photography.

to make
When the depression hit and advertisers dumped expensive color in favor of much cheaper black and white, we were in deep trouble. It was Steichen who helped to keep us going by engaging us several experiments in color, using our color sheets and several of his famous portrait negatives. I remember making a color composite of "Greta Garbo" and "Lotus", which he was pleased with. He also did a nude using the new Defender Dupac two color system which we printed for him. It had nice flesh tones. I still have it around somewhere. He gave it to me as a memento years later. And Dad devoted several months to constructing for Steichen a one-shot color camera with pellicle mirrors. It was built of aluminum and made 8"x10" negatives.

Steichen had a staff of five. There was his secretary, Miss Elizabeth Brown, a most capable person. There was Henry Flannery, his sitting assistant and darkroom technician, very capable and efficient and a nice fellow in every way.

Mr. MacNamara, his electrician (everyone called him "Mac", I don't recall ever hearing his first name mentioned) was likewise most capable and efficient, and very pleasant and friendly as well. Nice to work with at all times.

There was a colored handyman, Harold Brown, who ran the many errands kept the place spotless and helped with sittings. A nice, friendly, willing fellow we all felt very highly of.

You begin to get the picture? He had a fine, well trained team that worked easily together, knew what to do and got it done with as little fuss as possible. I didn't realize that until just now.

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Steichen set the example for us. He was always calm and smiling. We never lost his cool, as we say. He always knew what he wanted and how to accomplish it. I see now that it had to be that way. He could not have functioned successfully with any prima donnas on his staff.

The nearest to that description was Norris Cummings, his color technician. I never did get very close to him nor do I remember much about him. He left soon after I came, early in 1935. His forte was making color prints by the Eastman Wash-off Relief process, which I knew nothing about. He may have done some Carbro but I'm not sure. I never tried Carbro myself.

My job was to make color transparencies from the negatives made with the new 8" x 10" one-shot color camera. I remember that the first trial was a sitting of Anna May Wong in a Chinese costume and setting. Everyone was tickled with the results, for until then neither Dad or Steichen or I knew for sure that the new camera was successful.

Put here I am giving you a complete history of my association with Steichen. I had intended to use this material some day for a magazine article or a short book. I have diaries from 1935 to the present which I have been consulting as I write. I will make it short for now.

I believe it was early in 1936 that Steichen moved his studio uptown to 139 E. 69th St. He was getting more and more involved with his delphinium breeding. During the winter he would stay in New York all week, spending only week-ends at his farm in Redding, Conn.

But come summer, he stayed at the farm, driving in only when we had a sitting scheduled.

The portrait came about in this fashion. On April 7, 1936, a Tuesday, a man named Browning came to the studio on 69th street to film a 16mm movie short about Steichen. I believe it was to be called "A Day With Edward Steichen". Of course it had all been arranged beforehand.

We staged an actual sitting of the famous dancer Martha Graham, beginning with Steichen driving in the front door, through all the setting up, the lighting, the photography, the works. It ended with the Colonel examining an 8" x 10" print from the sitting and discussing it with Miss Graham. "Colonel" was how all the members of his staff addressed him, except his wife, Dana. She always called him E. J.

During the filming I took some stills with my Rolleiflex. One of these, a general studio shot showing all hands except myself at work, was published in volume one, number one of U S Camera. The portrait appeared quite a bit later in Time Magazine.

We all went to see the movie on October 6th, at the Architectural League Headquarters. Why there, I really don't know. It was released later in Paramount Pictorial #5-13 and shown in local New York theatres.

How and why I went with him to Connecticut when he retired in 1937 and how we continued to work together until after Pearl Harbor would be better left for the story.

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When Steichen retired, Henry Flannery married Elizabeth Drown and moved to California. Last I heard, a score or more years ago, they were living in Sausalito. Never heard from Mac or Harold, but I think Harold got a job with Victor Repler.

Steichen left for active duty in the navy on May 18th, 1942. After seven and one-half years I drew my last paycheck on May 22nd and went to work a week later in the tool department at Auto Ordnance in Bridgeport as a machinist, taking up where I left off years before when I went into photography as Dad's assistant.

I have a number of things pertaining to Steichen, some still not unpacked from our move west in 1970. I must hunt them up and evaluate them. There are some photographs and color slides and even a few feet of 3mm color movies. With all these plus my diaries I really could write a book.

The last time I saw Steichen was at his home. That was August 28th 1969. He had invited my wife and I to have lunch with him. I took along some albums of Rollei shots that I had made when his house was being built. He was most interested.

During our visit I made a number of color slides. Of him looking at my albums, of his little three-legged dog, Tripod, of him with his huge Irish Wolfhound, Finn Tan, of the Brancusi Column. He was 90 years old, a bit unsteady on his feet, a trifle slow in speech, but still as alert and inquisitive as ever.

Steichen was a perfectionist. After I had hours, even days of intensive work put into making a color print, after I was certain that I could do no better, he would study it and admit that now, at last, it might have possibilities. Then we would really get to work!

He was a fine man, a great American and I feel honored to have been associated with him. Anything that I find among my effects you are most welcome to borrow for copying. The anecdotes will come more slowly, as I check my diaries.

A man who knew him even more closely was his gardener and general factotum, Rodman Valentine, who collaborated with him in all his plant experiments and hybridizing, raising acres of delphinium from seed year after year, as well as vast quantities of delectable fruit and vegetables. Valentine and his wife Christine are currently living at 512 Thomas street, Refugio, Texas, 78377.

My wife and I are leaving soon to visit our son and his family in Hawaii. I can be reached here until the 20th of June and after the 1st of August. In between we will be with our son, Roy D. Deeks at 2121 Hewa Hewa Drive, Wailuku, Maui, Hawaii, 96793.

It has taken me some time to research this data and type this letter. I hope that you will overlook my frequent mistakes. With all good wishes for your Archive, and you can count on me to give you all the assistance I can.

Sincerely yours

Noel H. Deeks

Noel H. Deeks

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COLOR

See PHOTOGRAPHY YEAR 1974 Edition By the Editors of Time-Life Books New York: Time-Life Books, 1974 pp. 211-221

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Noel H. Deeks
5779 East Linden street
Tucson, Arizona 85712
April 4, 1975

Miss Grace M. Mayer
Museum of Modern Art
11 West 53 street
New York, N.Y. 10019

Dear Grace,

Oh Wow! Is my face red! Get out the sackcloth and ashes! I knew I was getting old, but this is too much! Here you are depending on me for accurate data and I send you information a whole year out of whack! I can only beg your forgiveness!

It was in late December 1937 that Steichen closed the studio, and I moved to Connecticut in January 1938. All of your sources are 100% correct. How could I have made such a boo-boo? I'm so sorry!

According to my diary (double and triple checked this time) we were all of us extremely busy with sittings, experimental work and our preparations to move, right up to the very last day; with Thanksgiving, Christmas and New Year Holiday activities sort of sandwiched in somehow. The following are quotes from my 1937 diary.

Tues. Oct. 5-"Dyed up reliefs for Umpawaug Border, also for the Ladies Home Journal job for Richard Pratt, L.H.J. Garden Editor. Mr. Rockwell of Weston Exposure Meters came with apparatus and made tests of Wash-off Relief Film. Stayed late and made 8x10 enlargements. Finn Tan is dead! The Blairstown barns burned down!"

Mon. Oct. 11-"A "for rent" sign is on the studio door! Steichen won't renew his lease, may even retire!"

Thurs. Oct. 14-"Had talk with Steichen about job if he retires. He said I would receive a bonus at Christmas and would have a job for me."

Sat. Oct. 16-"Roy (our 5 year old son) woke up with cramps, later vomited. Doc Dresner came, says it's his appendix. Took him to Boulevard Hospital. Dr. Weinstein performed appendectomy at 5:30. Roy was a good soldier and is doing nicely."

Thurs. Nov. 4-"Made new springs for film slide holder of the small enlarger. Steichen and the boys (Henry and Mac) got back from Washington at 5 PM, they made color shots of John L. Lewis."

Thurs. Nov. 11-"Finally had time to make the transparency of John L. Lewis. The boys were busy cutting up old negatives and prints."

Mon. Nov. 15-"Made two more transparencies of Lewis. Much better! Sitting of Psychologist Thorndike of Columbia University."

Tues. Nov. 16-"Made transparency of Dr. Thorndike, looks fine."

Thurs. Nov. 18-"The boys are going to Philadelphia tomorrow, color shot of Saturday Evening Post Editor."

Tues. Nov. 23-"Pellicle broke on color camera! Nicholas Muray loaned us his for our color sitting. Used Gaevent plates for the first time. Negatives look fine."

Thurs. Dec. 2-"Steichen talked with me about going up to Connecticut with him. Made some tests of small enlarger."

Fri. Dec. 10-"Made tests of Kodachrome negatives, finally got a set that balanced. Color sitting of Nicholas Muray yesterday."

Mon. Dec. 13-"Steichen has found a place for us to live in Branchville, near the railroad station. Four rooms and bath, large sunny kitchen and big back yard."

Fri. Dec. 17-"In early. Time Magazine wants my "Steichen at Work" print for their spread!"

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Noel H. Deeks to Grace M. Mayer
April 4, 1975
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Thurs. Dec. 23-"Made another print of Mr. May, also made reliefs for "Girl With Parrot" transparency. All of us, Steichen, Miss Drown, Henry, Mac, Harold and I, posed for a "Goofy Group" picture.

Mon. Dec. 27-"Spent day cleaning up for packing. Finished the last transparency, "Girl With Pigeon".

Tues., Wed., Thurs. Dec. 28, 29, 30-"Packing, packing, and more packing! Where will we put it all?

Fri. Dec. 31-"In early. Movers were there at 8:30 AM. More packing. Everything moved by 3PM. Said goodbye all around. Home early, started to pack our own things. We move to Connecticut next Monday, Jan. 3, 1938."

So there you have it. We moved, not without incident, on Jan. 3, 1938. Steichen gave me the week off to get settled, and brought over my pay check on Saturday. On Monday, Jan. 10, I went out to the farm and began to work in earnest. Carpenters were making alterations to a wing of the house which his foreman, Rodman Valentine, was living in; hard by the main gate. This was to be our new studio, darkroom and workshop. Nothing for me to do there until they were finished, so I joined the boys, Charlie Johnson and Stanley Wendick, digging peat out of the bog.

The Steichens left for New York the next day, and Valentine and I were able to start fitting out the darkroom on the 12th. They sailed from New York on Friday Jan. 14th and we didn't see them again until Monday, March 28th. They got back on Sunday, the day before.

While they were away, I, with lots of help from Valentine, contrived to get the darkroom and studio in shape to carry on our work just about as before. There were a million things to do and we did them. We put the finishing touches in on the day before they arrived. Steichen was really pleased with the work we had done.

Although Steichen was supposedly retired, we seemed to have just as much to do as before. We had frequent sittings, a few at Umpawaug, some at rented or borrowed studios in New York. We periodically made trips out to Pratt's place in Uhlerstown, Pa., near Frenchtown, N.J. We made the montage of Carl Sandburg after one of his several visits, and many other important jobs. But no more Vogue Fashion shots or J. Walter Thompson ads.

Speaking of J. Walter Thompson, I'm sure their people meant well, but simply were ignorant. Steichen did many, many jobs for them but he wasn't on their payrolls as a daily worker would be. He wouldn't be considered an employee of theirs since he worked for many others at the same time, and was not entered on their payroll record. Amusing that they did not know of him, at least.

The brass plaque on the studio door was switched from 40th to 69th street, but I don't know what became of it after he retired. I seem to remember sending you a small print of it one time.

After Pearl Harbor Steichen made frequent trips to New York and on Jan. 21, 1942 he left for Washington and was gone for several days. On Feb. 24th he told me that he was in the navy and would probably have to give up the studio. He left on Feb. 9th, in uniform, was gone until the 14th. On Feb. 18th he left for Washington again, in uniform.

He was back and forth like a commuter after that. We did a lot of photographic work for the Navy. On April 29th we made 16x20 blow-ups of Pearl Harbor battleships blowing up. At that time Corregidor was still holding out, but McArthur had been removed to Australia. In May Corregidor fell at last.

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Noel H. Deeks to Grace M. Mayer
April 4, 1975
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On May 18th Dana told me that E.J., as she always called him, was off for duty and would not be back. I set about closing down the studio and making inquiries about a job at the same time.

On Monday, May 25th, 1942 I went out to Umpawaug for the last time. I cleared out all my personal things, including the small enlarger, which Steichen had given to me, saying, "We don't want you out of photography altogether." At 5 PM I left for my new job at Auto Ordnance in Bridgeport on a 12 hour night shift, 6 PM to 6 AM daily except Sunday. The plant was making Thompson sub-machine guns for the government. My job was in the tool department as a machinist. Before I got into photography I was a toolmaker and steel hardener for Allied Die-casting Inc. in Long Island City.

I enclose six small prints taken in 1935; of Steichen, Henry, "Mac" and Harold, and my son Roy and myself, to show you how we all looked then; and one of 69th street showing the studio. Return them, if you will, at your convenience.

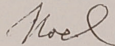
I have a book called "Gardens in Color" by Richard Pratt, with full color photographs by Edward Steichen, published in 1944 by Garden City Publishing Co., Inc. I keep it for remembrance, since I was present at each job, developed all of the plates and made all of the color transparencies from them. Ladies' Home Journal then made their printing plates from the negatives, using the transparencies as guides.

Some of the shots were made at the studio on 69th street, others at Mr. Pratt's place and at various nurseries. Perhaps you could find it in the Library? Or I could loan you mine, if you think it would be usefull.

I believe that about covers it. If I have left out anything, feel free to call me to task. When your book is published, soon I hope, I would greatly appreciate an autographed copy?

With apologies for my very stupid error and my solemn assurance of my help at any time, if I can possibly do so.

Very sincerely,



Noel H. Deeks

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

Department of Photography

May 28, 1971

Dear Kate:

① Many thanks for the very interesting material for the Archive! Did you mean to have us keep the originals, or make copies and return them to you? I am looking forward to hearing from Mr. Sturgis.

Delighted that all is going so well!

Love,

Grace

Miss Kate Rodina Steichen
Pond Road
Wilton, Conn. 06897

① Of course keep! — if you want 'em!
Meanwhile, Carol made copy on our little monster,
which I read to Daddy, who was highly amused
at being promoted from Lt. to Capt. USA! —
and showed to Mary, who remembers Barnes & Williams!
② re: FIRE, which I filed down to a few years, + thought to go to Redding
Fire Dept. to check records... BUT it seems Peterson saw Surge last week
and states that Wayne Miller was there on that occasion — will you
tackle Wayne on this, and also, please, ask Pete re: my Kaubier Rodin photo?
5/29/71 — that's ③! ~~Wally~~ Kate

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Paintings
Steichen - Portraits of
Color
Photo-Secession

March 7, 1971

Dear Miss Mayer,

Thank you so much for sending me your correspondence with Mr. Steichen, for asking those questions on my behalf, and for ordering the print of the photograph.

Just tonight I dug out the references of which I spoke to you. The one concerning the exhibition of paintings is later than I remembered:

The exhibition was held at the Knoedler Galleries, and there is a discussion in the New York Times, Nov. 19, 1917, p. 12, col. 7.

There is the following entry in the catalogue of Salon de la Société Nationale of 1907:

Bruce, Kathleen Londres
1823. Edward J. Steichen (masque en bronze)

Concerning the exhibition of 1908 at Photo-Secession, here is a paragraph from the New York Herald, March 19, 1908, p. 8:

Alfred Stieglitz and his comrades of the Photo Secession are showing in "The Little Galleries" some remarkable color photographs by Edward J. Steichen, who has just returned from Europe, where he has devoted much time to research and study in this new art.

A facsimile of a "Calendar of Exhibitions" at Photo-Secession --(not dated by year) seems to list the above exhibition, March 16-31, photos by E. J. S., "photographer's experiments in color-photography"--was published in Camera (Lucerne), no. 12, December 1969, p. 47. But you probably supplied the material in this number. --Again, many thanks.

Sincerely,

11 Bleecker Street
New York 10012

Tidney Geist