

Robert Taft correspondence related to frontier artists, Jackson - Leigh

Section 4, Pages 91 - 120

A series of research correspondence from the Robert Taft collection relating to frontier artists. Robert Taft (1894-1955) was a professor of chemistry and author on the subjects of photography and art. The artists included here are William H. Jackson, Eastman Johnson, Christian Jorgensen, Edward Jump, Paul Kane, William Keith, John Frederick Kensett, Richard and Edward Kern, Kicking Bear, Charles Koppel, Rudolph Friedrich Kurz, Remington W. Lane, Thomas LeClear, and William R. Leigh.

Date: 1930-1955

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Robert Taft correspondence related to frontier artists, Jackson - Leigh

June 3, 1935

Mr. W. H. Jackson
Hotel Latham
4 East 28th St.
New York, N. Y.

Dear Mr. Jackson:

Your letter with my manuscript inclosed came in Friday. I was pleased with your comments and thank you for the several suggestions and corrections which you made. I have already made most of them in the manuscript. If it is convenient, will you send me the complete list of your equipment as mentioned in your letter?

We will, of course, be glad to have you stop when you are West this summer. We will be here the first part of the summer, I am sure, as I have two more chapters of my book to finish. I would like to go East when that is done to do a little more library work in Washington and New York.

Thanks again for your kindness.

Yours,

Robert Taft

RT:AS

Robert Taft correspondence related to frontier artists, Jackson - Leigh

June 10th, 1935

Prof. Robert Taft
The University of Kansas
Lawrence, Kansas.

Dear Prof. Taft:

Herewith the inventory I made of my outfit for a photographic trip over the Union Pacific R.R. in 1869. Its exceptional length is due to preparations for printing and selling my work while away as well making negatives for use at the Omaha gallery.

8x10 Camera	8x10 and 4x6 glass
4x8 (stereo) do.	Alcohol
Wide Angle and R.R. lenses	Ether
2 fair Stereo. do.	Pyroxylin
8x10 and 5x8 Plate Boxes	Silver Nitrate
Tripod	Iron Sulfate
Focussing Cloth	Carbonate of Soda
Bath Holder	Bi-Carbonate do
Graduates	Cyanide of Pot'm
Funnels	Sulphurett "
Evaporating Dish	Iodides and Bromides
Hydrometer	Iodine, crust.
Scales and weights	Nitric Acid
Diamond	*Acetic "
Dust Brush	*Citric "
Alcohol Lamp	*Hydrochloric do
Orange calico	Pyrogalllic "
Canton Flannel	Neg. Varnish
Rubber Blanket	Shellac and wax
Hammer and tacks	Litmus Paper
*Trays- Silvering	Filter "
" Toning	Joseph "
" Fixing	Rotten Stone
*Printing Frames	Absorbent Cotton
*Ferro Plates	*Chloride of Gold
*Card Stock	*Starch
*Shears	*Ink and brushes
*Clothes Pins	*Albumen Paper
*Blotting Paper	*Ammonia

The * articles are for printing only; but many of the other items were used in both printing and negative making.

Later, I made my collodion before starting out and therefore omitted the pyroxylin, iodides and bromides.

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I got the enclosed portrait of Brady from a friend of mine who was well acquainted with the sculptor Kelly who made this sketch from life as dated. It is said to be an excellent portrait for that time. Copy, if you wish, and return the original to me. Be sure to credit Kelly.

James E. Kelly, 1855-1933.

I expect to get away for the West in a few more days now- between the 16th and 20th. with no definite itinerary worked out as yet. If not convenient to copy this print at once, that is if you wish to- you had better keep it until my return, or more happily if I should meet with you in the meantime

Sincerely,

W. H. Jackson

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W. H. JACKSON
HOTEL LATHAM, 4 EAST 28TH ST.
NEW YORK, N. Y.

October 6, 1935

Dear Dr. Taft:

When I got to the place
at the end of our run west the
Big Game - Big Horn riding for
Jacksonville - to that point I
knew to leave the party for
a while. My friend Mr. Elkins
in Oklahoma and Jackson -
but a big Army plane was then
waiting to take the party on to
Washington at once and I
couldn't say well quit then.

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I went west in July and on
my way to California made a
side trip from Salt Lake to
West Yellowstone by airplane.
Getting a fine view of the washed
face of the Tetons on the way up.
My summer trip was delightful
but short, only 6 weeks in all.
On my return here I have been altogether
with National Park Service and am
now at work of several large plans
for its new Museum now under construction
in Washington.
With the place to hear from you and
how you are getting on with your work.
Cordially yours R. T. Jackson



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W. H. JACKSON
HOTEL LATHAM, 4 EAST 28TH ST.
NEW YORK, N. Y.

November 14, 1935

Dear Mr. Taft:

Looking through my letter files I find one from you dated Oct. 16th, and noting in it your query about the Brady picture I realize I should have replied more promptly.

But I have been quite busy with my National Park paintings and with my thoughts more concerned with hunting up data in the way of old photographs of persons and places relating to the early exploring and surveying expeditions I have neglected my correspondence

The Brady picture is a drawing from life by James E. Kelly a well known sculptor who specialized in Civil War bronzes, equestrian and otherwise; along with a lot of other commemorative work of that period

He died about two years ago leaving everything he possessed to Dr. George H. Rider among the large number of drawings of many prominent, being this one of Brady.

and
people A good friend of mine, Mr. Robert Bruce, has edited a little brochure on the life and work of Kelly for Dr. Rider and having had many of the original sketches copied, gave me this one of Brady.

I would like to get permission from Mr. Bruce for the use of the picture you propose and have no doubt this will be readily given, of course, with credit to the artist. I will let you know as soon as I can get in touch with Bruce- within a few days

Haven't had time yet to go to the Library for those articles of yours in the American Photographer, but am not forgetting about it.

Yours sincerely

W. H. Jackson

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December 30, 1935

The Librarian,
U. S. Geological Survey,
Washington, D. C.

Dear Sir:

I am preparing my history of American photography for publication and am attempting to secure as illustrations a number of first photographs. Mr. W. H. Jackson informs me that the original negatives made by him in the present Yellowstone National Park are in the possession of your Survey. He describes the first photograph he made in the Yellowstone as follows: "The first photograph I made in the present limits of the Yellowstone National Park was either the general view from the top of "Lookout Hill" or one of the so-called pulpits or terraced basins at the foot of Jupiter Terrace, our first camp being pitched at the foot of this basin."

Is this description sufficient to enable you to locate these negatives without undue effort on your part? If so, would it be possible to obtain prints from one or both negatives? I would, of course, be willing to pay for them.

Any information that you can give me will be highly appreciated.

Sincerely yours,

Robert Taft

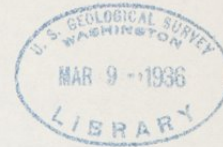
RT:NS



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18

UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY
WASHINGTON



Mr. Robert Taft,
Department of Chemistry,
The University of Kansas,
Lawrence, Kansas.

My dear Mr. Taft:

Since the receipt of your letter of January 24, I have taken several occasions to look through his several portfolios of photographs corresponding to the negatives here in the U. S. Geological Survey, by Jackson.

I am sorry that I can not locate those that you desire. The Jackson negatives in the Geological Survey are only a part of his total. Furthermore, they have all been renumbered and relabeled so that the old printed catalogs do not seem to be of much use for identification. Unless you can get from Mr. Jackson the actual present numbers of his negatives on file in the Geological Survey, I am afraid I can not help you very much in identifying the particular subjects you desire.

I never knew just how many photographs Mr. Jackson took in the early days, but it must have been a great many, and a very great many more than the selection which is on file in this office.

I regret that I can not be of more service.

Yours very truly,

Guy Elliott Mitchell
Guy Elliott Mitchell,
Librarian.

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W. H. JACKSON
HOTEL LATHAM, 4 EAST 28TH ST.
NEW YORK, N. Y.

March 13, 1936.

Dr. Robert Taft
The University of Kansas
Department of Chemistry
Lawrence, Kansas.

Dear Dr. Taft:

Just received your letter about photographs of
the U. S. Geological Survey and reply at once

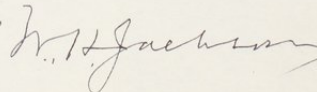
p.25
214, 215/are now represented by the single No.585.
229-231. p.26, no survivors. This was a panoramic
from the summit of the terraces and I imagine did
not amount to much. There are in existence bound
sets of the 1871 photographs of the Yellowstone
series. Mr. Albright has one such copy from which
I have had one or two copies made for my own use.
(229-31 are singles, my mistake)

252 p.28 is now 89
423 p.42 " 172

106 p. 60; 718 p.65. Mt. of the Holy Cross. The
Geological Survey has only an 11x14 copy of the
central part of 106- not very good. I may have
told you about my giving the Colorado Mountain
Club my best original albumen print of 106.
I have no copy of it. Some one recently wanted
this picture and I advised asking the club to
permit the picture to be copied for the person.
I don't know whether this was done or not.
But the stereo, ~~such~~ as appears in my book, gives
the most impressive view and all I have left now
is the print from which that cut was made, both
the original negative (718) and good print from
it have disappeared. I am loaning you my copy
which I ask you to return when done with it

Glad to help you in any other way and glad to
hear you are nearing publication. Am very busy just
now with illustrations for the National Park Service
Museums.

Sincerely,



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W. H. JACKSON
HOTEL LATHAM, 4 EAST 28TH ST.
NEW YORK, N. Y.

March 31, 1936.

Dear Dr. Taft:

When I arrived in Washington last August, from my trip with the Boy Scout-Pony Express riders, I was entered on the rolls of the National Park Service as Historical Assistant at Large, Museum Branch and assigned a PWA job to prepare a series of illustrations, oil paintings, water colors &c. for the museums in the additions to the Interior Department now under construction.

So far I have made four oil paintings each 30x60 inches representing the work and something of the personnel of the Hayden, Powell, King and Wheeler Surveying Expeditions. Also a series of water colors, each about 10x15 to go with various displays of the Geological Survey, the Land and Indian Departments beside another series yet to come for the National Park Service. Because of my particular experiences these are all of the 1860-70 period.

I may have written you about the recovery of my old negatives by the Detroit Company. Mr. Livingstone, who brought them back from Ohio, died a few days ago and now they are to be disposed of by the executors in any way that offers, may be by auction. The Denver Public Library bought all the record sample books a few months ago. The Denver Post of the 22d had nearly a full page article describing the collection with illustrations of some of the pictures.

Mr. Wyer of the Denver Library will probably be bidder for some of the negatives and I think Haynes, of the Yellowstone

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National Park will be interested, as well as a number of others who have been told what may happen.

I think the record albums, proofs from all the negatives, as of more value than the negatives themselves.

Mr. Seabourn R. Livingstone, 409 Griswold Street, ^{Detroit} is executor of the estate.

We are already planning for the summers' celebrations along the old trail. Scotts Bluff, July 15-16. Whitman Mission, Walla Walla, Aug. 16-18. May be present at both.

Came across the name of Charles Rabskopf, a photographer who was with Wheeler in 1869. Have you known anything about him?

The preparation of the engravings looks as if we may expect the early appearance of the book.

Sincerely yours,

R. H. Jackson

Please return the enclosed clipping as it is the only one I have. M. J.



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W. H. JACKSON
HOTEL LATHAM, 4 EAST 28TH ST.
NEW YORK, N. Y.

May 9, 1936

Mr. Robert Taft
Department of Chemistry
The University of Kansas
Lawrence, Kansas.

Dear Mr. Taft:

The pictures you were looking at
got shuffled in among others and I cannot
now pick the right ones to send to you. I
will attend to it as soon as you send me
your list.

Sorry I couldn't have seen more
of you while in New York but glad to have
had the one little visit. Hope you will be
coming again some time.

Sincerely,

W. H. Jackson



Robert Taft correspondence related to frontier artists, Jackson - Leigh

Feb. 22
1937

Mr. W. H. Jackson,
Hotel Latham,
28th at Fifth Ave.,
New York, N. Y.

Dear Mr. Jackson:

I received your reprint of the article on Thomas Moran. It was extremely interesting and I was glad to have it. Thank you for your thoughtfulness in sending it.

I am getting my illustrations ready for the publisher and have not yet been able to locate at the Geological Survey or elsewhere your photograph made on the Yellowstone trip of 1871. It seems to me that I saw one among your photographs when I was in New York last spring and wondered if you could find and send it to me. It would be a loan, of course. For aid in identifying it I quote from one of your previous letters, "The first photograph I made in the present limits of Yellowstone Park was either the general view from the top of Lookout Hill or one of the so-called pulpits or terrand basins at the foot of Jupiter Terrace, our first camp being pitched at the foot of this basin." These were numbered 214 and 215 in your catalog of 1875 but I believe the present numbers are 585 and 586. As I recall seeing it in your room the photograph which you have was the view from the top of Lookout Hill. If neither of these are available, do you have a copy of the photograph that appeared in the Pioneer Photographer, page 110?

Your help will again be most highly appreciated.

With kindest personal regards, I am

Sincerely yours,

Robert Taft

RT:NS

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W. H. JACKSON
HOTEL LATHAM, 4 EAST 28TH ST.
NEW YORK, N. Y.

February 26, 1937.

Dr. Robert Taft
The University of Kansas
Lawrence Kansas.

Dear Dr. Taft:

Regarding "The first view made in Yellowstone Park:" If you have followed my story you will remember that Hine, with Captain Barlow's party and Crissman, of Bozeman, who accompanied the Hayden expedition, part of the way at least, were also photographing about the same time I was, but my recollection is that Crissman did not join our party until after leaving Mammoth Hot Springs and I am sure Hine didn't get there before I did. But, as you know, his negatives were all destroyed before printing. I think we are quite sure in claiming priority for the Hayden photographs.

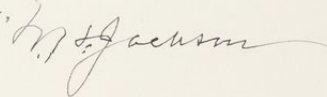
Of the photographs I have on hand the general view enclosed comes as near as any in being the first. It shows our camp and where I began work and so may have been the first exposure.

The stereo. I am also sending was made at about the same time as the picture on page 110 of the P. P. and is also among the near firsts

Take good care of the stereo. which cannot be replaced. The other does not matter so much as the negative is available in Washington.

Glad to hear of the near publication of your book. Am immensely interested in it.

Sincerely,



Robert Taft correspondence related to frontier artists, Jackson - Leigh

W. H. JACKSON
HOTEL LATHAM, 4 EAST 28TH ST.
NEW YORK, N. Y.

December 20, 1938.

Dear Dr. Taft:

The "Photography" we have all been looking forward to for the last few years has finally made its appearance in fine, sumptuous format and no doubt you have been wondering why you have not heard from me about it.

I saw it first at the annual exhibition of the books of the year, and reception of authors, by the Authors and Artists Club on 13th Street, just to run through its pages and marvel at the splendid way in which you have carried out your idea. And then, frankly, after thinking over the matter for a while I had the "cheek" to ask the publishers for a complimentary copy. It came to me a few days ago with a cordial and appreciative letter from Mr. Lucas of the Co. suggesting that as occasion offers I review the book in my contributions to such magazines and papers I am in correspondence with- Which, of course, I shall be very glad to do.

I have been, and am now, very busy with matters about our Oregon Trail and related activities and must defer until another day, after a more careful reading, my appreciation of your generous treatment of me and my work.

Sorry not to have seen more of "you all"

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the last three or four years. The kids must have
grown a good bit in the meantime, but to them all,
with Mrs Taft, my best wishes for Christmas and the
the New Year.

Sincerely,



KANSAS STATE HISTORICAL SOCIETY

Robert Taft correspondence related to frontier artists, Jackson - Leigh

WILLIAM H. JACKSON
4 EAST 28TH STREET
NEW YORK CITY
January 27, 1939.

Dear Dr. Taft:

When Macmillans sent me PHOTOGRAPHY it was followed by a request from the Editorial Department to review it for the Rocky Mountain News. This rather took me aback at first for I had never done anything of the kind before and doubted my competency to summarize, in a thousand or so words, all that the book means to the general reader, as well as to myself. But I worried through, somehow, and finally sent the article on with my parting blessing and a few old-time photographs.

As to the story itself, after completing my reading of it: I am amazed at the vast amount of patient research, its pages disclose, in rescuing from near oblivion so much of the history of the first half-century of photography- of scenes and events, and names, particularly, of men who figured largely in their time but are now almost forgotten, much of all this appearing here for the first time. Running through the pages relating to the 60s and 70s I find many names, once familiar but now just about forgotten that I am delighted to recall.

As to the format; Frankly, I do not like heavy coated paper for the text. I prefer a plain paper with inserts for illustrations, or brought all together at the end as an sort of appendix. This may be impracticable in many instances, but there is a compromise in lighter calendered papers that take halftone as well, practically, as coated papers.

But this is small potatoes compared with the sumptuous appearance of the volume itself. As to my part in it you are more than generous in appreciation of a survivor of the old order and of my inclusion as one of its "Knights of the Camera."

It is not worth while to make suggestions or to criticize anything well done and finished, as "Photography" is, but I jotted down a few notes during my reading that are of no importance whatever so far as the book matters for general consumption but simply to relieve my own mind after adding a question mark here and there.

P. 303- Photo. dark tent. Wish it was larger, a cut out of the central part rather, showing more distinctly the working operations. Also I wish you had had a better picture of Jack Hillers on p. 297. The Holy Cross photograph on p. 304 should be of 1875 instead of '74. T. J. Hines p. 306, should be Hine. The "Touograph" p. 370, reminds me of my "changing box" of 1869, holding 12 5 x 8 dry plates, transferrable to plate holder singly by a light-tight sliding device between box and holder. While working the Union Pacific in '69 I prepared a dozen dry plates by the coffee process for a side trip in mountains. After exposures were made an assistant dropped box over rocks breaking it open to admit light- Failure. P. 355, substratum, unnecessary for wet plates. collodion adheres closely during development, fixing and washing. A collodion dry-plate, however

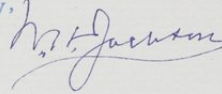
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WILLIAM H. JACKSON
4 EAST 28TH STREET
NEW YORK CITY

is not easily handled without this safeguard. Note my experience with it in 1878. P. 362, The Government's photographic exhibits were not in the special building for photography at Philadelphia in '76 and did not receive any of the awards by it. All came from the Exposition itself. P. 327, I have always understood this to be a portrait of J.F. Ryder's brother. P. 309. My 5 x 8 camera served for both single and stereoscopic negatives by the use of a septum easily put in place and removed.

Well, I think this will do if you can make out the meaning of these last somewhat confusing notations, but they don't matter much, any way, and I close with regrets that you did not know in time for inclusion in your book, of the acquisition by The Edison Institute (Ford Museum at Dearborn Michigan) of all the negatives of the old W.H. Jackson Photograph and Publishing Co. for its "W.H. Jackson Historical Collection."

Sincerely,



Robert Taft correspondence related to frontier artists, Jackson - Leigh

March 20, 1939

Mr. W. H. Jackson
Hotel Latham
4 East 28th Street
New York City, New York

Dear Mr. Jackson:

I am working up material for a second book which is to deal with artists on the frontier. I am restricting myself to the eighty years between 1810 and 1890. I already have accumulated a list of over 75 artists and am seeking further information about them, and examples of their work. I am writing to ask if you recall any such artists personally. Sanford R. Gifford and Thomas Moran you knew intimately, of course, for you mention them at length in your book. I wonder if you would write down for me your recollections of both of these men and of their methods of work on the expedition. Are you familiar with any paintings of Gifford that resulted from the expedition of 1870 and do you know where they can now be found? Do you know if Gifford had been in the West before 1870?

Among the other names in my notes I find some that you, by chance, might have known. If so, would you tell me what you know about them? A selection of some of the names in my list includes: Albert Bierstadt, George de Forest Bruck, Charles Craig, Rudolf Cronan, William Cary, Henry H. Cross, Theodore R. Davis, Henry P. Farny, E. W. Deming (I have been in correspondence with Deming), Curtis Gandy, Henry W. Elliott, Alexander F. Harner, William J. Hays, John F. Kensett, Alfred E. Mathews, Frank B. Mayer, William H. Macy, Willard L. Metcalf, Peter Moran, Bert Phillips, William H. Powell, Frederick Remington, Charlie Russel, Joseph H. Sharp, Charles Schreyvogel, A. Zeno Shindler, John M. Stanley, Worthington Whittredge and Alexander Wyant.

I haven't put all the names down that I have, but have selected those whom I thought you most possibly might have come in contact with. Have you known others that should be added to the list?

Many thanks again for your help.

Sincerely yours,

RT/cdo

Robert Taft.

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W. H. JACKSON
HOTEL LATHAM, 4 EAST 28TH ST.
NEW YORK, N. Y.

March 30, 1939.

Dr. Robert Taft
University of Kansas,
Lawrence Kansas.

Dear Dr. Taft:

Looking over your list of Artists of the Frontier-1810-1890, there are six names besides Moran's and Gifford's that are familiar from a more or less intimate personal relations with the artists themselves- Bierstadt, Elliott, Peter Moran, Powell, Sharp, and Deming, of course, whom I meet almost daily.

For the December, 1936, number of "Appalachia" I contributed an article- "With Moran in the Yellowstone" of about a dozen pages, mainly an amplification of what appears in the Pioneer Photographer. If you haven't seen it I will loan you my copy, if you wish. I had a number of reprints run off but they are all gone.

Without being dead sure about it I think 1870 was Gifford's (S. R.) first trip West and then as guest of Dr. Hayden. As with Moran in 1871, like interests brought us much together and when coming upon fine scenery, seemed more interested in my photography than sketching himself. As I remember, he opened up his sketch-box (for oil painting) a few times only and that during the first week out. I have a rather good picture of him at his easel on one of these occasions, which I can get for you if wanted. I know of but one painting of this 1870 period and that is a sunset view on the Sweetwater, (repeating my view of Split Rock Mtn) in the Corcoran Gallery at Washington. That is my recollection; There must be others but do not remember ever seeing them. He was a good campaigner which must have come from much travel elsewhere if not in the West.

Bierstadt, I knew but slightly and that through his brother Edward, a lithographer, reproducing many of the Survey's photographs. Albert Bierstadt's work is so well known and where found that it is unnecessary to describe it. I prefer the small pictures of his earliest period in the West than the grandiose scenes of a later period. I remember him saying one time that he was not a good draughtsman with the pencil but preferred doing by brush work alone on canvas.

I do not see Keith's name (Wm.?) a California painter, a contemporary of Bierstadt, who has some fine canvases in the Corcoran of California scenery.

I knew Elliott very well but not as a painter. As you probably know, he was sketch artist for the Hayden Survey of 1870 making pen and ink reproductions (not very well done) for the reports. Afterwards he became special investigator of seal fishing in Alaskan

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waters for many years. His home was in the northwest- Washington or Oregon, and may have done some painting before joining the survey.

Deming's life and works has been pretty well done in a brochure of about 50 pages, by his wife. If you haven't a copy will send one. I have been acquainted with him for the past ten years. His best work was done before this time but he still paints, water and oil, with an occasional model for bronzes. More recently he has illustrated books by his wife and daughter.

I was only slightly acquainted with Peter Moran and know little of his work aside from specializing in animal subjects. The only time he was in the West, so far as I know, was in '78 or '79 to the Teton and Yellowstone regions.

Powell I met but once and that was in Washington when he had a large painting of the Yellowstone canyon on exhibition in the National Gallery in the same room with Moran's masterpiece. His technique was "sloppy" compared with Moran's.

My acquaintance with Sharp began some fifty-odd years ago when I did a lot of photographic work for him- developing and printing from his negatives, and later visited him in his Santa Fe Studio, the last time two years ago. A lovely home behind adobe walls, flowers everywhere and rooms filled with rare bric-a-brac. A very entertaining man and artist but extremely hard of hearing.

Known to me as pioneer artists are- Craig, Cary Farny, Stanley, Whittredge, Schreyvogel, Russell, but the rest of the names are to me, associated entirely with the East- I know of no western work of theirs. Charlie Russell, by the way, I think belonged to this century more than the past for all his best pictures are dated after 1890. But he splendidly represented the the pioneer period.

I wonder if you have the name of Hamilton Hamilton, or of Harvey Young, both fine landscapeists of the 1870-80 period of the West.

This is about all I can bring to mind just now which, it seems, can hardly be of much value to you, but I shall keep on thinking about it and perhaps, have something of more value to offer.

I wrote about a thousand word review of PHOTOGRAPHY for the Rocky Mountain News at Macmillan's suggestion but was returned instantaneously with the curt reminder. "We do our own job of reviewing." Don't know whether they ever did or not. Tried other papers- same result. Just too late for the last issue of the Explorers Journal, a quarterly, I will have a brief review in the next number about to appear, also at Macmillan's suggestion. Will send copy, if and when, it comes out. I am presenting a copy of the book to the Explorers library.

Returned the other day from Washington where I had a session with the National Park Service over a review of my western work for the gravure section of one of the Washington papers on Sunday, the first.

Sincerely,

M. Jackson

a really letter!

Robert Taft correspondence related to frontier artists, Jackson - Leigh

April 4, 1939

Mr. W. J. Jackson
Hotel Latham
4 East 28th Street
New York City, New York

Dear Mr. Jackson:

Many thanks for your good letter of March 30th. I was especially glad to have the names of Hamilton Hamilton and Harvey Young, as I had not run across any previous mention of them. William Keith's name was added to my list after I wrote to you. Mr. Sharp has been good enough to write me at some length and supply some valuable information.

I would very much like to have the photograph of Gifford at his camp on the 1870 trip. If we might borrow it for a week or so, I would have it copied and then return it.

I am sorry about the review for the Rocky Mountain News. I had hoped that they would use it. I will be glad to see the review in the Explorers' Journal when it appears. If you have an extra copy of the Washington paper containing the review of your western pictures will you send me a copy? If you do not have one, be sure and let me know when and where it appeared.

Sincerely yours,

RT/edo

Robert Taft.

Robert Taft correspondence related to frontier artists, Jackson - Leigh

W. H. Jackson
4 East 28th St.
New York City
-o-

June 26, 1939.

Dear Dr. Taft:

for - Around the first of July I usually begin making ready for going West- an annual event over the last dozen years mainly to keep up the objectives of the O.T.M.A., but also, on the side the downright pleasure of again being among the "Shining Mountains" and inhaling deeply its ozone laden air.

My departure this year will be delayed well into July because I am on the board of judges in a photographic contest put on by the Ford Motor Co. for the best photographs of its exhibit here at the World's Fair. There are four such contests, at each of which a Ford V-8, and about a \$1,000 in cash are awarded. I want to take part in at least two of these awards before leaving.

You were kind enough, through your friend Don Roberts, to suggest that Selznick Pictures have me out to the Culver City Studio, as a Civil War photographer, to see the filming of Gone With the Wind. The matter fell into the hands of Mr. Lowell V. Calvert of the New York publicity bureau, who wrote me - "To carry through the idea would necessitate our sending you to the Studio for a period of a few days, or not longer than a week." I fell for it at once for I saw the possibility of making the round trip to California by airplane- one way, at least, coming or going. I had made several intermediate flights, but often wished to make it direct from coast to coast.

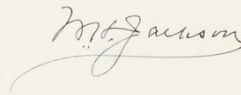
Robert Taft correspondence related to frontier artists, Jackson - Leigh

But I "spilled the beans" perhaps, by stating in my letter of acknowledgement that later in the season I expected to visit California in connection with a celebration at Sutter's Fort, Sacramento. The idea of an immediate round trip faded out and instead a cordial invitation to visit the Studio when I happened that way.

Recently a friend sent me a seven page excerpt from "Coronet" with "The Story of Stanley J. Morrow, a Pioneer Photographer in Every Sense of the Word." by Elmo Scott Watson. If you haven't seen the article (April '99) I shall be glad to send you my copy if you fail to locate it otherwise.

The juniors of the Taft family must be nearly all "grown ups" by this time-or since I last visited Lawrence some six or seven years ago. I remember that visit with much pleasure and hope to make it again some time.

My cordial regards and Best Wishes for "you all."



KANSAS STATE HISTORICAL SOCIETY

Robert Taft correspondence related to frontier artists, Jackson - Leigh

W. H. Jackson
4 East 28th St.
New York, N. Y.

May 12, 1940.

Mr. Robert Taft
The University of Kansas
Lawrence, Kansas.

Dear Mr. Taft:

In 1884 the Denver & Rio Grande Ry. fitted up three box cars as living, working and sleeping rooms for the use of Mr. Ingersoll in going over the entire system for publicity promotion. Mrs Ingersoll accompanied her husband. I was to remain with the outfit as long as it was on the road, and Moran, with his son Paul, were included in the party as guests of the Ry. Co.

Somehow, our various interests didn't mesh smoothly. Moran got into a disagreeable quarrel with Mrs. Ingersoll, and I soon found Ingersoll's itinerary was unsuitable for my photography so we three soon left, to go our own ways, leaving the Ingersoll's to pick up such other company as they could.

I presume about nine tenths of the illustrations in the Crest of the Continent, are from my photographs, no matter how signed- Graham, Moran, and others working directly on the wood from the photograph, adding little touches here and there in cloud effects and foregrounds

I was well acquainted with Frenzeny's work as it appeared in Harpers Weekly. I do not know what became of him. I met Charley Graham through introduction by Moran and have some examples of his work in water color. A reproduction of my 18 x 22 view of Animas Canyon, that Graham drew on wood for the engraver, is about the finest example of that kind of work I have ever seen. Harry Penn, also did some equally fine work with my Ouray and Uncompagne photographs

I do not know of any one, now living, who knows anything of Graham's last years, but I will make enquiry among my older friends in art circles and if I learn something will pass it on to you.

I am having a trying time with my autobiography, TIME EXPOSURE, in reconciling the vies of the publishers; Brown, who is writing it, and myself. Publication date has been postponed to June 28th.

I wonder if you saw the article "A Camera Historian" in the magazine section of the New York Times, April 7th.

Sincerely,

W. H. Jackson

Mulvaney

Robert Taft correspondence related to frontier artists, Jackson - Leigh

October 1, 1940

Mr. W. H. Jackson
Hotel Latham
4 East 28th Street
New York City, New York

Dear Mr. Jackson:

I have been planning on writing you for some time about Time Exposure. It is a swell book and I wish to congratulate you most heartily upon its completion and publication.

I am still at work on The Frontier in Picture, which goes slowly, but I am gradually accumulating a vast store of data which, I hope, will some day prove useful. I have never been able to get any information on the death of either Charles Graham or Paul Frenzeny. Can you suggest any old timers among your artistic acquaintances, to whom I might write, who could possibly help me out? The last record I have of Frenzeny is 1889 and for Graham in 1900.

Did you ever know a painter John Mulvany, who died in New York City in 1906? He had several spectacular westerns and I would like to get further information about him if possible.

Sincerely,

RT/cdo

Robert Taft.

Robert Taft correspondence related to frontier artists, Jackson - Leigh

W. H. Jackson
4 East 28th St.
New York, N. Y.

October 20, 1940.

Mr. Robert Taft
University of Kansas
Lawrence, Kansas.

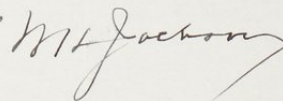
Dear Mr. Taft:

Since your letter of October 1st about The Frontier in Picture, and its painters, I have let the time drag along expecting to meet somebody in the Fall meetings of societies, clubs &c that can remember personalities of the Art World of more than fifty years ago. I met Horgan at a dinner recently. Although a photo-engraver he was well acquainted with many of the artists of his period and his association with them goes back farther, I think, than of any living person. I tried to draw him out, but owing to the distraction of the evening, perhaps, I could not get much. Perhaps, a letter- he can be reached through the Herald-Tribune- would be better. E. W. Deming, 36 Gramercy Park, knew many of the artists of the 80s and 90s in New York and might be able to give definite information about the ones mentioned- Graham, Frenzeny, and Mulvany. And there is Lejaren a Hiller, 332 West 28th St. photographer of the 90s and associate of painters. Augustus Fost, old time artist with studio at 58 West 57th St. would be worth questioning. Thomas Moran, were he living, would have the best knowledge of the artists of his period than any one I recall, but his daughter, Ruth B. Moran, now living at Easthampton, L. I. New York, was his constant companion through life and probably remembers many of his associates and fellow artists,

I could write to some of these parties, myself, that I am acquainted with, but I think it would be better for you to contact with them directly.

This is not much but if I find other sources of information about Graham, Frenzeny and other Mulvany, I will let you know at once.

Sincerely,





Robert Taft correspondence related to frontier artists, Jackson - Leigh

October 23, 1940

Mr. W. H. Jackson
Hotel Latham
4 East 28th Street
New York City, New York

Dear Mr. Jackson:

Thanks greatly for the names suggested in your letter of October 20th. I have written them all and hope that some few facts may be collected.

The name of James E. Taylor should be added to those of Frenzeny, Graham, and Mulvany, about whom I am seeking information. Taylor was an illustrator for Leslies Weekly and died in New York City on June 22, 1901.

If, by chance, you ever run across any information about any of the four men above, I would greatly appreciate receiving it.

Sincerely yours,

RT/cdo

Robert Taft.

Robert Taft correspondence related to frontier artists, Jackson - Leigh

ALBUM OF AMERICAN HISTORY

A CO-OPERATIVE WORK BEING PUBLISHED BY CHARLES SCRIBNER'S SONS

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597 FIFTH AVENUE
NEW YORK

March 29, 1946

Dear Professor Taft:

Frenzeny and Tavernier, being Installment One of The Pictorial Record of the Old West, arrived on my desk this morning - and shall go into my brief case for a pleasant hour on the train this evening and maybe another hour over the week end - and then into my permanent library. I am very fond of studies of this sort.

Further, I gather that there will be similar subsequent studies of other picture makers of the Old West to the publication of which I shall look forward. And if you do not put me on the mailing list, I shall have to place a subscription through Miss McFarland, for I must have them. I am extremely grateful to you for letting me in on the ground floor.

And in return here is a top secret which we are doing our best to publicize. We are going to get out a volume of William H. Jackson's photographs and other pictures of the Old West, similar in format to the Brady but a little different in presentation. C. S. Jackson, himself a mere boy of seventy, is helping us to do the job and is ensconced at a desk here in my office getting up Jackson photographs from all the various places where they now are. If we are bright, which sometimes we approximate, we ought to make a grand book, and I'll tell you what I'll do - feeling expansive at the moment - I will present you with a copy provided you present me with a ^{draft} ~~draft of this transaction~~ ^{on publication} to make sure that I do not forget my good intentions. In return, of course, I probably would expect you to review it in the Kansas City Star or something of that sort. We publishers are always generous in making gifts.

Sincerely yours,

R. V. Coleman

Professor Robert Taft
University of Kansas
Lawrence, Kansas

RVC:MWM

Robert Taft correspondence related to frontier artists, Jackson - Leigh

May 2, 1949

Mr. Vernon Kinitz
11552 Orangethorpe
Route 1, Box 130A
Fullerton, California

Dear Mr. Kinitz:

Many thanks for your kind letter of April 25th and for the addresses of owners of negatives of Stanley paintings.

The story about the cache of Jackson negatives is a new one to me. Jackson himself never told me about them and I doubt if there is any basis to the yarn. Jackson did tell me that the Detroit Publishing Co. had a large number of his collodian negatives of early days. I wrote this firm, or more exactly its receivers, and secured a half-dozen or so of the negatives. I believe the Ford Museum subsequently secured the remainder of the negatives.

I would be glad to leave the color print of Plate I in your book, if you can spare it.

Sincerely,

Robert Taft

RT:c