





2-20-83

FRANKLIN D. ROOSEVELT  
LIBRARY AND MUSEUM  
Hyde Park, New York 12538

Franklin D. Roosevelt (1882-1945), 32nd President  
of the United States. Painted in 1945, by Stanislaw  
Rembski.

Dear B-

The happiest of  
birthdays!! Hope all  
is well with you!

F, W. + I are in  
the country + having a  
fine time.

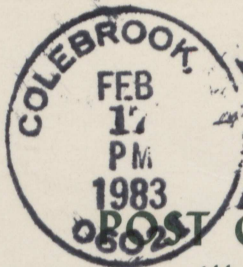
F



Photography/Don Richards

163614

Photography House, 2220 DeSousa Ct., Topeka, KS 66611



POST CARD

Address

Mr. W. B. Welling :  
145 East 27<sup>th</sup> St.  
New York, N.Y. 10016



THE RITZ-CARLTON  
BOSTON

'83

February 23<sup>rd</sup>

Dear Bill -

I trust you had a nice birthday. We thought of you at 39!

We're here in Boston for the Skinner's sale. Not very interesting - but we bought tons of "items".

I'm to be the speaker at the "C" 4<sup>th</sup> of July Celebration, with dear Col. Fountain as program chairman. Be sure to watch for "five words" !!

A



LONDON





3-26-83

the Continental card

Dear B -

F, W. + I are in London  
this week. Attended 3  
auctions in as many days.  
Spent far too much money.  
Do you want me to write  
a review of the sales? I think  
it might make interesting  
reading.  
We'll see you soon.

Best

Big Ben  
Piccadilly Circus  
Nelson's Column  
Buckingham Palace

576



THE PHOTOGRAPHIC GREETING CARD CO. LTD., LONDON

COMMONWEALTH DIV. 11 MARCH 1983



Mr. B. Welting  
145 East 27<sup>th</sup> Street  
New York, N.Y.  
10016

USA.

Sept 12 M

# The Mandeville Hotel



For your  
Amusement

Written 4-23-84

MANDEVILLE PLACE  
LONDON W1M 6BE

Tel: 01-935 5599  
Cables: Manvilhote London W1  
Telex: 269487

April 12, 1983

Dear W.B. —

Well, here we are in London. Wrote  
the article on the state of the photography market  
while flying over. Will send you the finished  
article upon our return to Upper Mersey.

Rather tired — but having fun. Bought some  
photographs today & also went to the Zoo. The  
pandas are marvelous.

I have not had time to call Joan Forbes —  
perhaps next time.  
off to Germany on Sat. & back to America  
(hopefully) by Easter. Do let us know if dear  
Lu Lu & you (how poetic!) are having cocktails w/  
us.

Best,  
B.R.



A different view on the state of the Photo. Market

by G. R. R.

after nearly twenty five years as a collector/dealer in the photography market, I believe I can speak from some knowledge and authority on the subject.

Never since the beginning of the modern era of awareness of photography as a fine art, has there been such strong and positive signs of photography's position in the art world. No longer do the "naysayers" belittle & decry the "emergence" of this medium. No, on the contrary, the acceptance by the major museums is almost



universal. An obvious example is the recent purchase of <sup>a</sup> the Sheila photograph at Sotheby-Parke-Bernet in N.Y.C. by the Detroit Inst. of Art. The underbidder was a prominent private collector.

The investor no longer plays an important role in the market. His exit, while having had a ~~to~~ momentary depressing effect, has actually been a good thing. The market has been purified. Serious buyers (institutional and private) have replaced him and, I might add, have put photography on a much sounder footing than in the



so-called "Boom years" of the late  
1970's.

We all ought to realize that  
the photography market, like other markets,  
has its cycles. The moment there is  
a "down-tick" - the "down-sayers"  
raise their collective hands in horror.

Nonsense. This market is stronger  
than at any time in this writer's memory.

It is expanding rapidly at all levels.

There is not one area where the market  
is not stronger today than <sup>two</sup> 2 years ago.

Since we <sup>(R<sup>6</sup>)</sup> deal in material from \$5.00  
to \$50,000. - I do not merely speak for  
one end or the other of this market.



Photography is fundamentally strong because  
it deserves to be so. It is a most  
important art form and is of greatest  
significance to our history in the last  
145 years.

I say "hurrah" for photography.  
Let's stop worrying about short-term  
dips and get on with the joys of  
collecting, ~~at least~~ at least in one of the last,  
great fields of <sup>art</sup> ~~collecting~~.



May 16, 1983

George:

Some interesting bit of news in the attachments. Your friend Katz could not have written such an abrasive letter unless he had been sitting there waiting for an opportunity to do so--which leads me to conclude that his resentment arises over the treatment given in PHOTOGRAPHICA of the "Judah Benjamin" daguerreotype he sold Don Simon. If the Military Institute curator was in the palm of his hand, why not Welling?

The letters I enclose from Princeton and Columbia are encouraging, and if I could find the where-with-all to sustain myself for another long-term undertaking without funding, the Princeton deal could be a good one for me. Yale, Johns Hopkins and MIT have also said "no."

I've been out to Armonk since I saw you to look at a Blue Baron, a Yellow Baron and a total disaster Baron. It does appear that if I look long enough and hard enough I might find a something Baron that could be had in the \$600 realm. I have the \$300 from the Red Baron sale and \$300 more scurried away in a book in hopes that something might break on this front.

Sweet-sound Sylvia Van der Groff called me this morning, so I gave her Bea Cowan's numbers (home: 914/738-1927; office: 203/929-2500, ex.2158). I have not myself been able to make up my mind whether or not to shell out \$45 for a table at the Sunday fair, since I do not foresee selling very much in the way of books and other items. Decisions. Decisions!

Regards,





*Club Daguerre · Vereinigung zur Pflege der historischen Aspekte der Photographie*

Dr. Vladimir Delavre · Anton-Burger-Weg 145 · 6000 Frankfurt am Main 70

Mr. William Welling  
Editor  
Photographica  
145 East 27th Street  
New York, NY 10016  
USA

31st of July, 1983

Dear Mr. Welling,

I have been away on extended holidays in Ireland and apologize for the delay in replying to your letter of May 23.

The photographs of President Lincoln and President Andrew Johnson were bought by me at the said Petzold auction. I regret the misunderstanding caused by me through the use of the word "auctioned". The photographs were put up for auction by a Viennese student, who originally bought both prints in an old bookshop in Vienna. I hope this clarifies the matter.

I have no intentions to sell the Lincoln photograph at the present time, but might eventually sell the Johnson photograph, as this is more of a national American than international historical interest.

As requested I will send you by separate mail two glossy photographs taken from the original prints.

The prints or negatives used for the catalogue are, of course, not in my possession. Their whereabouts would be indeed of great interest, for obvious reasons. As you probably know, the Petzold auction house ceased to operate over a year ago, and their office and storage rooms including the catalogue material have been cleared around the same time.

Sincerely,

Dr. Vladimir Delavre

68395





*Albufeira*





Albufeira  
Algarve

12-4-83



Dear W.B.

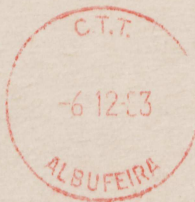
We assume you are finally back from your rounds of our globe.

Try reaching you several times to no avail. Hope all is well. F + J are in Portugal for a much needed rest.

Will call during the holidays!

Best,  
George

FOTO-VISTA, Lda. Apartado 1. 8401 Lagoa Codex, Algarve. Telef. (082) 57385



Mrs. W. B. Welling  
145 East 27<sup>th</sup> St.  
New York, N.Y. 10016

USA

*“Annual Toy Fair”  
George R. Rinhart  
Photo Collection*





Dear Bill -

Seasons Greetings <sup>'83</sup>

Where in the world are you?  
Let's get in touch!!

Merry From,  
George R. Reinhart Christmas  
from

George + Frank





AMERICAN GREETINGS  
Americard

Soft Touch®

© MCLXXXI AMERICAN GREETINGS CORP.

80ST 1007-1H

HAPPY  
BIRTHDAY





'84

Dear B —

**Hope the whole world  
smiles at you today!**

Well, well, welling!!

From  
George & Frank



George:

April 4, 1984

I enclose a small part of the reprints you can make use of right away, and will send the balance by cheapest mail.

There was a delay because, poor detail man, I couldn't find an original paste-up, and after tearing various parts of the apartment apart I came to the conclusion the paste-up on the first batch was sent to you at the time. So I had to remember what I did on the first paste-up and try and duplicate it. This meant going to one photocopy place to have reductions made of the two pages from my book, then to Gallery Printing to do the printing of 500 copies back-to-back by photo offset.

I hope they are what is wanted. It seemed to me that I recall having the reprints done the first time so that they could be cut to size  $8\frac{1}{2} \times 5\frac{1}{2}$  to fit a particular Rinhart Galleries mailing envelope of smaller than #10 size.

I understand from the Boston meeting that the APHS and New England society plan to engage in joint publication of one or two journals, which means my suggestion of an APHS quarterly will evidently not be acted upon. I suppose I will find out at an APHS board meeting this afternoon.

If you remember David Paulin, he got his first newspaper job at long last on an Ocean City, Maryland, weekly last fall. Now he has landed a job and is working on the Westport, Connecticut, daily (the name of which escapes me at the moment).

Regards,



April 17, 1984

George:

What a surprise. The only letter expressing regret at my resignation as editor of PHOTOGRAPHICA comes from Peter Falk. What has he to gain by writing to me now? I am not in the group one would call the "darlings of the photography fine art and collecting world," the ones who elbowed their way in, or are repeatedly corraled to sit on symposium panels, or to address the programs called to hype the market, or to pay homage to those whose names will draw paying attendees and press attention.

And where is Rinhart in all of this? Where indeed!

Swann Galleries continues to bug me for payment of my share (\$312.00) of the disastrous sale No. 1276. I have been in touch with Denise Bethel, who says the bookkeeper has gone off somewhere, but that she (Denise) will look into the matter personally when the bookkeeper returns. My point to Denise was that I had picked up both billings (yours and mine) after the No. 1276 sale and had forwarded same to you (picked up later from the apartment here by Frank). I am trying to find out if you paid Swann only for your portion of the bill, omitting the \$312.00 which I sent you twice, and which you at first said wasn't due you, but then accepted (see photocopy of cancelled check and your comments on the letter envelope you sent me before accepting the check a second time).

I am in hopes that Denise will ascertain that Swann accepted your payment, covering the amounts due from both you and I on No. 1276 sale, but placed my billing in the Welling file where no payment got recorded. Possibly, as you kept returning my check, you did not, in fact, pay Swann for both yours and my billings on the No. 1276 sale, in which case you have to pay Swann \$312 or I have to beg you for the money back so I can pay Swann.

Roslyn Willett called it quits this week. Having lost all but two clients (one the Long Island Railroad for whom she is designing kitchens), she has nothing for me to do. She remains convinced that she will shortly have a new stable of clients, and that she can then call me back, but I sensed this was coming and have been making overtures elsewhere. A bad time to have resigned as PHOTOGRAPHICA editor, perhaps, but the time must be allocated to more remunerative pursuits.

Happy Easter!



PISTON ENGINES AND PROPELLERS  
Aviation Before the Jet Age

By William Welling

Book Size	8 $\frac{1}{2}$ x11 in.
Pages	Apprx. 300, including prologue and back matter
Format	2 columns to the page
Chapters	46 total; about 6 pages each (1900 through 1945)
Illustrations	Apprx. 400 black & white

Editorial Objectives

Provide year-by-year chapters in chronological format covering new inventions, technical developments, particular exploits of significance, etc. as they occurred. Technical information, special listings (for example, noteworthy rival bids on a particular landmark aircraft contract), profiles and occasional stand-alone newsworthy happenings will be treated separately in boxed sidebars to the main text. Illustrations will either relate directly to textual material or will provide coverage in stand-alone fashion.

Important advances in aviation occurred over several, and in some cases many years. For example there were a number of milestone years in the advance of radial, liquid and air-cooled engine design. These will be treated initially, then again in the particular chapter (year) of greatest consequence in succeeding years.

The book will endeavor to draw attention to similarities in aircraft design which occurred over the years, as for example: the WWI Martin MB-1 and Vickers Vimy; the 1930s Douglas DC-2 and Junkers Ju52; and the disastrous confusion in the early stages of WWII between the French Portez 630C3 fighter and the Messerschmidt Bf110. It will also endeavor to place in perspective some of the design or flight test problems with certain aircraft, particularly in WWII, which were unduly magnified in contemporary reportage. Some examples: the U.S. grounding of Fokker trimotors in 1931; epidemic of tail failures on the U.S. P-39 and P-47 fighter planes at the start of WWII (due to a lack of engineering knowledge concerning aircraft traveling at transonic speeds); etc.

Coverage will include what might be called the "politics of aviation"—the deeds of particular government leaders, legislative bodies or business community "insiders"; and actions taken at international conferences, or by special committees charged with charting aviation policy. After Lindberg's trans-Atlantic flight in 1927, Wall Street money heavily backed certain firms and individuals; as a direct result of the Washington Conference of 1921, U.S. rivalry with Japan in the Pacific commenced and continued unchecked to Pearl Harbor.

The style of the book, finally, will be to inform rather than to entertain. While some histories, for example, treat the 1909 cross-channel flights (Latham's failure; Bleriot's success) as breath-taking dare devil stuff, the point will be made here that an Anzani engine did it for Bleriot while Latham's engine was underpowered. The idea is to keep the story interesting and well illustrated, but at the same time apply a proper technical as well as historical perspective.



Dearest Babs —

Who knows how much those  
9——'d copies cost. Here is  
a wee checkie to cover the  
cost!! Frank, H. sends his love.

\$100

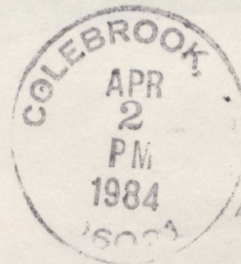
F



Rinhart Galleries Inc.

P. O. Box 73

Colebrook, Connecticut 06021



Mr. William B. Welling  
145 East 27<sup>th</sup> Street, Apt 12-M  
New York, N.Y. 10016



# GRR

4/18/84

Dear W.B.--

Back from Europe. Good trip. Tired.  
Enclosed is a unique proof of the  
Haley photo of our FRIENDS!! It now  
belongs to the WBW/FDR collection.

Have rough drsft ready of article  
on the stae of the market. Will have  
it to you next week.

Try to be good!!

GRR



# WILLIAM WELLING

April 25, 1984



Dear George:

Thanks for the article which arrived promptly. I made no changes and sent it immediately to the typesetter.

145 EAST 27TH STREET  
NEW YORK, N.Y. 10016

I have talked with Selma, the bookkeeper at Swann's and believe I understand the mixup on the infamous sale No. 1276 of 11/18/82. There was an invoice No. 13927 for \$4,130.50 made out to you for lots 279, 280, 284, 296, 339, and 373. There was also invoice No. 13941 for \$312.00 made out to me.

Since I have no records of the paperwork (all turned over to Frank when he came to pick up your lots), I have only my memory to come to my rescue (and my cancelled check to you for \$312.00). But as I understand it, there was a dummy shipping charge or invoice involved--and may have been included in the paper work turned over to Frank--which was a way of getting around paying a local sales tax normally charged on items picked up locally. It would have been \$25.41 in the case of my invoice, and something else in the case of your invoice unless the sale reflected a shipping charge.

I do not remember if I gave Frank my check No. 2255 for \$312 at the same time I gave him all the paper work from the sale, or if I sent it to you immediately afterwards. In any event, my check No. 2255 was the one you said you had never received, so I followed it up with a replacement check No. 2272 which you accepted and cashed with the note on the outside of the envelope to me that you didn't have the foggiest idea what it was for.

It seemed to me <sup>then</sup> (based on what I say above) that the right thing to do from a records-keeping standpoint <sup>was to have</sup> ~~xx~~ one payment come from one source (you) for everything I picked up and lugged here. Selma, incidently, says she has gone over this with you in correspondence and on the phone.

The end result is that Swann appears not to have been paid \$312 for invoice No. 13941 made out to me. However it is best for your records, I need a check back for \$312, or you can send a check to Swann directly for payment of the 13941 invoice. I note on my invoice (the photocopy Swann sent me of the invoice) No. 13941, the word "ship" written on the bottom. But the invoice also has a \$4.00 shipping charge. More confusion! Probably another reason I thought payment should come from one source on everything I picked up.

Regards,

Invoice 13927

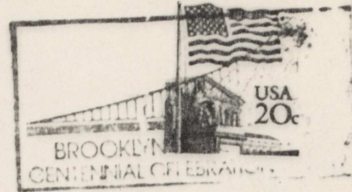
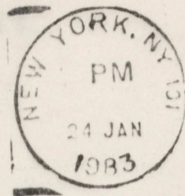
279	325	} + byers premium
280	26 00	
284	50	
296	450	
339	110	
373	190	
	<hr/>	
	4,130.50	

Invoice 13941

Lot 426	280.00
Premium	28.00
	<hr/>
	308.00
Shipping	4.00
	<hr/>
	\$ 312.00



WILLIAM WELLING  
145 EAST 27TH STREET  
NEW YORK, N. Y. 10016



FDR + 1 #101

Mr. George R. Rinhart  
Upper Grey  
Colebrook, Connecticut 06021

1-31-83

Hi Bill -  
I haven't the foggiest idea what this check is for. You must have forgotten your note. I don't think you owe me any money - Don't be such a spend thrift. Enjoyed the piece about "Hearty laughter, etc". Sad about Mrs. Weigl.  
Best, George

WILLIAM B. WELLING 145 EAST 27TH STREET NEW YORK, N.Y. 10016		2272
PAY TO THE ORDER OF <u>George R. Rinhart</u>		\$ 312.00
<u>Three-hundred twelve and 00/100</u>		DOLLARS
CHEMICAL BANK 850 THIRD AVENUE NEW YORK, N.Y. 10022		
FOR <u>Re-issue of #2255 (lost)</u>		<u>William B. Welling</u>
⑆021000128⑆ ⑆23⑆ 208238⑆ 2272 ⑆0000031200⑆		

*George Rinhart  
Rinbart Hall, N.Y.*

FEB 10 1983  
FBI NY  
NEW YORK OFFICE  
RECEIVED



Our records indicate that this invoice has not been paid either by you or by Rinhart Galleries. Please settle this invoice immediately.

SWANN GALLERIES

FILE COPY

**SWANN GALLERIES, INC.**

104 East 25th Street ■ New York, New York 10010  
Telephone: (212) 254-4710 ■ Cable: Swannsales

Sold To

WILLIAM WELLING  
145 EAST 27TH ST.

6395

NEW YORK NY 10022

PAGE 1

TERMS: NET CASH ON RECEIPT OF INVOICE

Sale No. 1276 Date 11/18/82 Invoice No. 13941

LOT#	PRICE
426	280.00
HAMMER TOTAL :	\$280.00
10% PREMIUM :	\$28.00
SALE TOTAL :	\$308.00
<del>B. 25 % TAX :</del>	<del>\$75.41</del>
<del>TOTAL :</del>	<del>\$383.41</del>

*shipping*  
*200 Shp*  
*200 Pack.*

*400*  
*312.00-*  
*✓*

*Ship*

~~\_\_\_\_\_~~



William B. Welling  
145 East 27th St.  
New York, N.Y. 10016

# 6395 8

Year	Date	Description	Amount	Amount	Amount
1981	April 23	Pale 1218 # 7970	5940		5940
	27	CD 107		5940	-0-
1981	April 1	Pale 1253 # 11596	23815		23815
	5	CD 99		23815	-0-
	Nov 18	Pale 1276 # 13941	31200		31200



WILLIAM WELLING

145 EAST 27th STREET NEW YORK, N.Y. 10016

April 25, 1984

Dear George:

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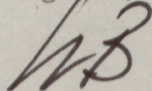
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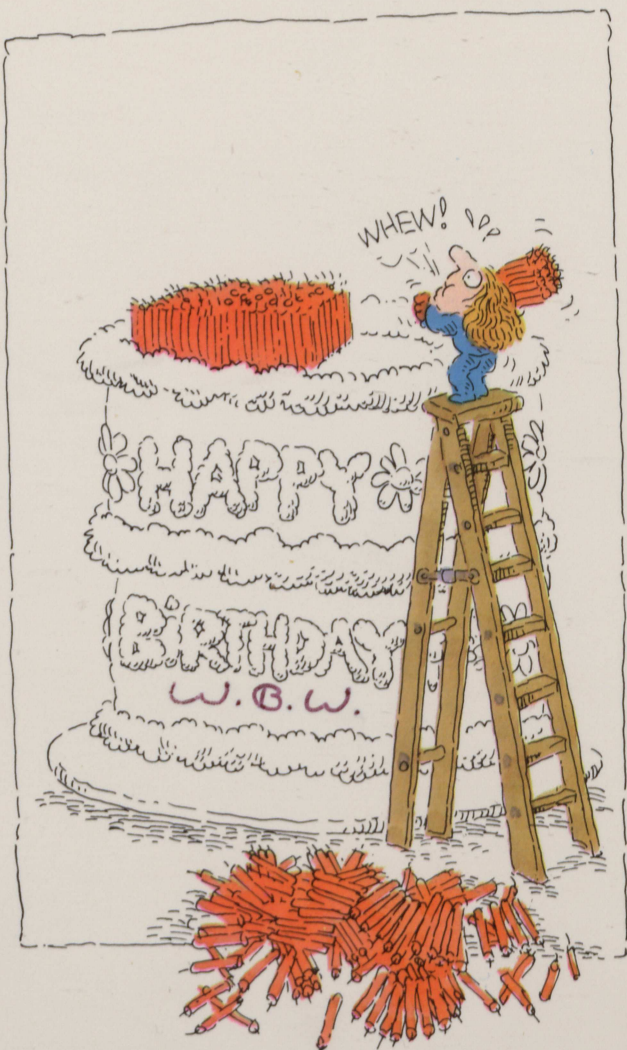
Regards,



Hells —  
We can't find anything on it. Selma never  
wrote or spoke to me — but . . . . Here is  
the 312. — How are you doing? — Best  
Bill



Here's a sure-fire  
way to enjoy your  
**BIRTHDAY**



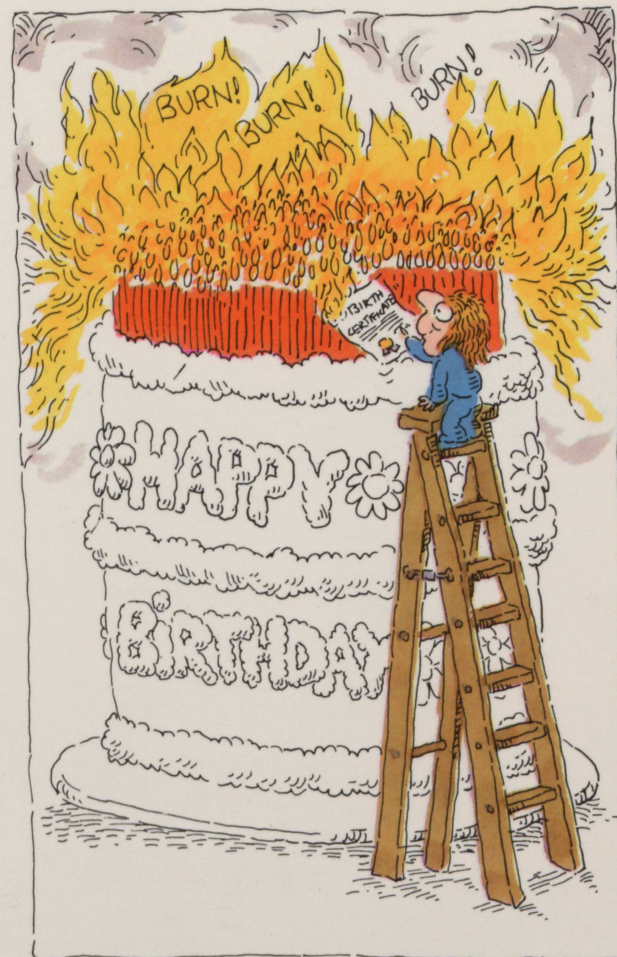
Get a great big  
birthday cake...  
put one candle on  
the cake for each  
year  
(no cheating now)



Light the candles  
and stand back  
from the raging  
inferno...and...  
when the fire  
gets going good  
and hot...

© AMERICAN GREETINGS CORP. MCLXXXI

*Dearest Babs -*



burn your  
**BIRTH  
CERTIFICATE!**

AND HAVE A  
HAPPY BIRTHDAY!

*What a big cake!*

*Love,  
A + 7*

'85



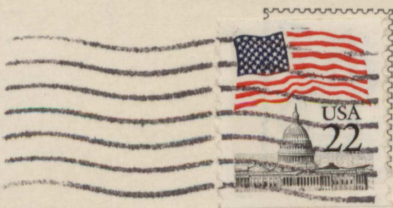


*Spotted Moray Eel*



6-5-88 dp

MADE BY  
DEXTER PRESS  
WEST NYACK, NEW YORK



Dear B -  
well, here we are in  
the tropical climes  
do you like my CARSH photo?

We got down here on Mon.  
I have done some swimming,  
sunning & exploring. One  
gets into this tropical exist-  
ence - but as you know  
it's hard to like any place  
after Kolobruch! Try to stay  
out of mischief - what abt the  
apple 2E computer. Franklin

SPOTTED MORAY EEL.

Photographed at Coral World

Pub. by Mrs. Marion J. Head,  
4 Norre Gade, St. Thomas, U.S.V.I. 00801  
57677-D

A WASS,  
No Doubt!

Mr. William B. Welling  
145 East 27<sup>th</sup> St. (12m)  
New York, N.Y. 10016



# Buckingham Palace



# LONDON



LONDON  
BUCKINGHAM PALACE

3/22/85



Be prop  
address  
POSTOOL



Dear "B" -

Do you think that this place is grand enough for me? If not - I'll keep on looking! Hope you got those "Auction" reports on Abe + Andy.

Lots of rain, etc. all the "nice" people will arrive next week!

Try to behave yourself.

3 WHITEHALL LONDON SW1 Tel: 01-839 6519

Mr. William B. Welling  
145 East 27<sup>th</sup> St. (12-M)  
New York, N.Y. 10016  
U.S.A.

PHOTO: JOE CORNISH  
© WPL 1984  
W 47

*F*

Printed in England



George R. Rinhart  
Upper Grey  
Colebrook, Connecticut 06021

Jan. 12, 1986

Dearest Babs —

Well — we are back from  
the sunny climes + found your  
letter, re: U+U / Uncle Teddy  
et al . . . . a fine thing!

How are you? You can  
imagine how much paperwork  
is sitting here awaiting various  
degrees of action, etc.

One of these days, you'll  
just have to hop on a bus +  
come up + see us.

Will call you soon.

Best,

GR



WILLIAM WELLS  
145 EAST 27th STREET  
NEW YORK, N. Y. 10016

February 10, 1987

George:

The Perry letter situation becomes more complicated the more I review my inheritances. For example: the "Hull" Aaron Willard, Jr., banjo clock I have hanging on my wall (shown in photo reproduced on page 329 of my T.Y. Crowell book) carries a battle scene between the Constitution and Guerriere similar to the one reproduced in our friend Geoffrey Ward's 1983 ~~AMERICAN HERITAGE~~ article (see enclosure). The clock came to me from the Breese family, and was obviously a Thomas Breese treasure, since Hull was the first commander of his ship.

The David Porter letter I have to Thomas Breese (reproduced among the enclosures) is another Thomas Breese-related treasure, as is the old Newport coin silver porringer I have, given by the Richard Kidder Randolphs on the wedding of Thomas Breese to Lucy Maria Randolph, their daughter. I have a number of Breese family letters, and a clipped Constitution seal from a Breese letter. Because I inherited pictures of the window wall of the Cidley-Malbone-Breese house in Newport (before the house was demolished in 1906)--copies of which I took to Winterthur--the parlor room has been recreated at Winterthur (see enclosure). Winterthur had another interior photo (reproduced as plate 80 in Antoinette Downing's and Vincent Scully's 1967 2nd ed. of THE ARCHITECTURAL HERITAGE OF NEWPORT RHODE ISLAND), but they didn't know how to re-install the paneling until they received my photos. Etc., etc.

Like Pamela Elliott (see Ward's article), I, too, had hoped someday to leave my Perry letter to the USS Constitution museum (which I have seen). And my brother and sister-in-law of course, say they want first refusal on the banjo clock before I go off and sell that. But everything I have is a sort of package centered around a relatively obscure naval officer (Thomas Breese) whose wife's immediate forebearers (see genealogy chart) owned the Wanton-Lyman-Hazard House (now a museum in downtown Newport) and Wilton (the mansion outside Richmond which serves now as the headquarters of the Daughters of the You Know Who).

Having said all of this, I think what I should do is put on my thinking cap and come up with some kind of Constitution-anniversary-year exhibition (or contribution to same)!

Best regards,

WB





AMERICAN GREETINGS

PHOTO OF W.B.W. AT  
THE "FOTO-FAIR".

Photographer unknown  
N.D.

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HI BROWS®





Feb. 20, 1987

Dearest one,

Thinking  
of you  
on your  
birthday!

How like you  
to tear your  
remaining locks  
(or is that Cox).

a very happy, etc.  
George & Frank







PIKE'S RUN  
MILFORD HOUSE  
South Milford, Nova Scotia

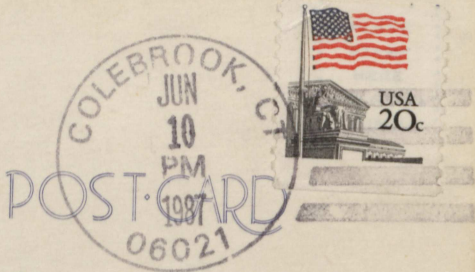
5-30-87

Dear B -

Well, here we are in  
Canada. F, Jr. + I are  
having a fine time doing  
nothing. Took the over-night  
ferry from Portland + got  
here safe + "sound" after a  
night of one-armed bandits.  
It's really very nice here -  
like N.E. in the '30's (if you  
can remember when!?)

Your F

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## Kimura Exhibit in Soho



Kimura, "Rainy Clouds," 1987.

NEW YORK CITY — An exhibition of the latest work by Kimura, a modern master little known in New York, will be on display June 23 through July 11 in the gallery at 112 Greene Street in Soho.

The assemblage of 20 oils by Kimura, a Japanese artist who has lived and worked in France since 1953, is presented by Art Yomiuri France.

Kimura, a descendent of

Samurai warriors, who often uses boxing as a metaphor for painting, declaring that "the artist should attack his subject with fierceness," is a prolific worker. Of the 20 large paintings (64.5"x52") chosen for the exhibition to date, 16 were completed in the early months of this year.

The last major Kimura exhibition in this country took place in 1985, when his paintings and works on paper, 1968-1984, were on display at The Phillips Collection in Washington, D.C. An abbreviated version was also seen in New York. Critical comments at that time characterized his work as a successful bridging of two art traditions, east and west.

In France, major Kimura exhibitions have become virtually annual events. In Japan, where he is also frequently exhibited, his works are included in a large number of galleries and public museums and in many private and public collections.

A painting by Pierre Bonnard seen in 1941 turned Kimura to the West for his life's work. Like Bonnard, he draws on the summer environment of Provence and the Midi for the subject matter of most of his landscapes. His Paris studio, where he works upon returning from the south of France, is in Montparnasse.

Art Yomiuri France was established in Paris in 1973. Under the direction of Akihiro Nanjo, it coordinates major international art exhibitions organized in Japan or abroad by "The Yomiuri Shimbun," Japan's leading daily newspaper. Art Yomiuri France operates a Left Bank gallery in Paris where many works by Kimura are permanently exhibited.

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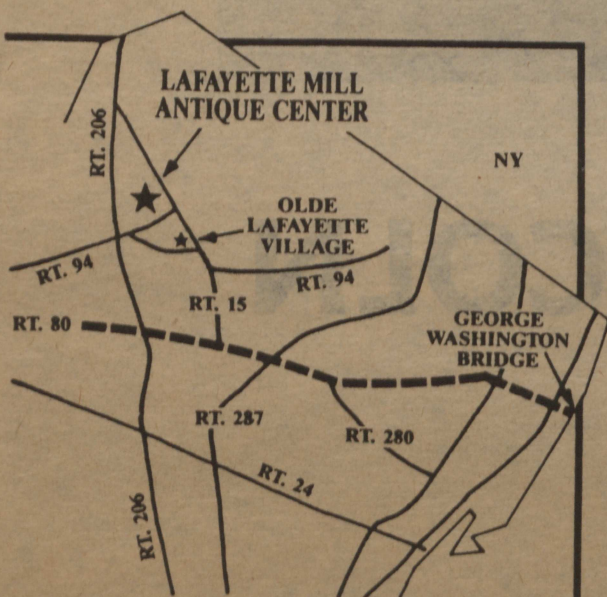
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Bring the family. Enjoy a pre-Fourth of July picnic by the Paulenskill and go for a trout in the well-stocked river.

We think you'll find that a visit to the Mill can develop into an agreeable habit. There's always something different and exciting going on.

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July 12, 1987

George:

I had to deliver my draft of the GE/Syracuse brochure Wednesday afternoon, then fight with the Grumman people to get something in the mail to me by Friday, so I haven't taken the time to collect my thoughts on why our weekend together turned sour.

First, your specific invitation--as opposed to earlier unspecified target dates--came as we talked on the phone about my upcoming meeting at the NYHS. I thought you would want to focus, particularly, on this, and might have some thoughts of your own in mind. Perhaps my expressed interest in possibly bringing some of the APHS crowd into the act if a NYHS exhibition were to get off the ground soured you. But I think I've got a problem with the NYHS. I can see them becoming interested in a new walking tour to see and discuss buildings marking NYC as a photography world capital in the 19th century, but I wonder about this being of sufficient interest to justify a NYHS exhibition. But if I could come with the kind of exhibition Cornell Capa thought promising in 1978 for ICP (but dropped for lack of financial support for such an exhibit, however small), I might get somewhere with NYHS. This would call for early American cameras; discussion of photography's early forms (CDVs, Cabinets, card stereographs) with illustrations of NYC locales. All of these would have to come from private collections.

It is possible, too, that the NYHS will express interest in some form of curatorial work on my part with their uncatalogued photography collection. If that were to happen, it would seem logical at some point after that to think about bringing you into the act, since I know of no one possessing greater photography curatorial attributes than yourself (see poem, enclosed: "Tell Him Now").

Perhaps the music turned most dissonant over the Archer episode. I did my best to explain (1) that I understood and appreciated what the prints are, and (2) the best medium for their exhibition is not the NYHS, but Eastman House, Getty Museum, University of Texas, Smithsonian Institution, Library of Congress (which has 265 1855 Fenton salt prints), possibly even the ICP. As you lectured me at this point, I immediately recalled--but saw no point in citing--the "Tell Him Now Poem" I knew was reposing in my Harry Slonaker file.

My greatest point of mental confusion concerns your sudden departure from the dinner table Saturday evening, after a discussion about crime in the (Hastings) studio had arisen. I do not recall starting this conversation. I recall only having to react to what you said, and in fact didn't recall fuller details of the Hastings gallery fiasco until after I had been driven off to Lower Grey (i.e. your telephone calls at the time requesting lie detector tests). I recall saying nothing, or revealing nothing at your dinner table I hadn't said or revealed at the time of the incident.



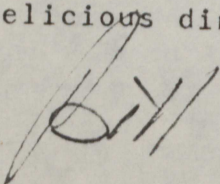
As we've discussed, there are analogies to be drawn from the younger years of GRR and LBJ--and so there are, too, I believe in the case of cousin Charlie Welling. The Hastings gallery incident, to me, is water over the dam. So, in the case of Charlie Welling, are the unnamed heads that rolled when he took over his first big sales management position @ Martin (a new broom firing old brooms who knew where the dirt was). I have friends in Baltimore who continue to hate Charlie Welling and would never be seen again in his company. But there are things we could say about them, too.

I gathered from Frank that you have pang of remorse (my word for what Frank could not otherwise explain more explicitly) about "those days" in New York. Perhaps you have remorse, or regrets, or otherwise sad recollections about events or happenings I know nothing about.

One thing I expressed to Frank, which he may or may not have passed on to you: while I talk frequently--to frequently, I gather--about Roger's attributes. I have never meant to hold him up as some sort of yardstick against which everything, or everyone else is to be measured. Possibly you forget, or neglect to take into account that I am a BBR trustee, that my files on gangs are prodigious, and that I weave into East Side Story the good that was found years ago, and can still be found in the actions of some gangs and some gang members. I have a book on my shelves, Down These Mean Streets, recounting the exploits of East Harlem gangs of which Roger was a member. With Roger, I have visited one gang member who has spent most of his life in jail, and who is not someone I would recommend to anyone. Perhaps it was a mistake on my part--and I said so at the time of the Hastings incident--to have shared with you the fact that Roger had himself been in and out of jail. It was not at all uncommon for those "mean streets" and those on the Lower East Side served by the BBR. We had a man on staff @ Martin in Baltimore who'd been in and out of jail, but who was given a "Secret" security clearance notwithstanding. Do you need to be told precisely? It was admiration for what Roger was starting to do with his own life. Now, he's a commanding figure in the Brooklyn Boys Scouts scene--and you know what? I think I've played a small role in this.

Now, of course, we all recall that I have been banished before for reasons not explained at the moment. If there were other reasons for this particular Saturday night fiassacre, you can pass them along at your convenience.

Meanwhile, thanks for two delicious dinners and a fun Friday night.

A handwritten signature in dark ink, appearing to be 'AJH', is written over the typed text at the end of the letter.



July 24, 1987

George:

I didn't realize, of course, that the J.A.P. NYHS trustee I had mentioned on my visit to Upper Grey is your friend and client, Anne Ehrenkranz. She talked about you in glowing terms at the meeting I had with Dr. Bell and Al Key at the NYHS Tuesday, and said she was going to call you that night. Perhaps you knew who the J.A.P. trustee was when I said I would be meeting her.

So you will have heard by now what took place at the NYHS meeting July 21. I enclose a copy of my follow-up letter to Dr. Bell which sets forth on paper some of the things I discussed with you in Colebrook, plus some other ideas about which I gathered Madam Ehrenkranz was not too enthusiastic. But in my view, the NYHS is a society concerned with the study and preservation of New York history, and photography is but one adjunct of that concern--abeit a major one.

After our meeting, Anne, Al and I walked through the Wagstaff silver exhibition. Anne had mentioned the Sprung daguerreotype collection at our meeting with Bell, and showed us several items of silver Sam had purchased from Shirley. If Sprung silver is OK for a Wagstaff show, wouldn't a Sprung camera be OK for a show Welling might try to put together?

Happy hot weather!

Bill



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1.00  
CANADA 1.50





1988

Dear one,

Peace on Earth

We may have  
lost the election,  
but we still rule  
the roost.

Your darling  
"Nephews"  
(NOT BLOOD, THANK GAWD!)







1-9-89

Dear B,

Hope your cocktail party was a great success. You must give a little longer warning - but I do like spontaneity!

As you may have guessed - we're here at the St. G's club - first class on Pan Am (delays, oddities & lost luggage). So much for 1st class + old fashioned service. Whodys fault, OF COURSE.

We'll be back just in time to see your Yale classmate become El Presidente. It should be interesting.

Hope you are well & behaving yourself.

J.R. + F.W.

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WILLIAM WELLING

145 EAST 27th STREET NEW YORK, N.Y. 10016  
Tel: 212/889-5839

May 31, 1989

Dear George:

Well if not M.I.T., you and Macy's certainly are in agreement as to what constitutes an appealing cover!

The plates in your book represent a remarkable eclectic collection and their reproduction is as superior as you said they are. If there is ever to be a sequel to WWII (as Gene Thornton used to call my history) your collection provides a fine starting point for coverage of great works and representative styles. While Mr. Fels' 13-page essay is written in customary potato-in-mouth curatorial style, it provides a helpful overview for the chapter on photography I am asked to prepare for a forthcoming Houghton Mifflin Reader's Encyclopedia of American History. I take umbrage to Note 4, however, since "thorough histories" covering the development of the wet plate include WWII (as well as Taft, for that matter). But Fels has probably never heard of WWII, or like a George Gilbert considers it just a compilation of original documents from which Taft prepared his history.

The extrapolation made on the "crucial passage" in the history of photography (by you, I assume) in the Samuel Masury biography I find particularly noteworthy. Might he be viewed as an American John Werge? Masury, incidently, is "noted" in WWII as well as in Taft!

Some other observations and a question:

- . The World War I AES airplane looks very much like something I recall seeing in the library of the Air Force Museum in Dayton. They inherited all the albums compiled by the photographer who took everyone's photos at the Signal Corps training camp in San Diego 1912-1914.
- . Too bad I didn't know about John B. Greene, since he is probably included in "The Greenes of Rhode Island" book (see my genealogy) in the NYPL and most libraries having a genealogy section.
- . The 1839 daguerreotype is intriguing. Might it be the one you took to the NYHS, somehow revitalized?

BW



George R. Rinkhart  
Upper Grey  
Colebrook, Connecticut 06021

Dec. 20 '90

Dearest Babs,

While you lallygag in the warmest climes — the world falls apart. Poor Mr. Shevardnadze (how's that for spelling!

Did you notice Bar's husband's new large model cold sore? That does say something.

Enclosed is check for Swann's reject. I like it — but then my taste is hardly "Swann's"!!

Hope Miss H behaved herself & didn't get over-excited this holiday season.

Call when you get back.

7



This card represents a gift to the National Wildlife Federation.  
It reminds us of the need to conserve and use wisely all of our natural resources.  
A reputation for great cleverness, a bright russet coat, bushy white-tipped tail, and a sharp pointed muzzle are all trademarks of this familiar mammal of open fields and forests across much of the U.S. The female (or "vixen") raises her 4-10 pups a year in several dens, moving the family from place to place when danger threatens. Adult red foxes weigh between 8-12 pounds and communicate with one another in a series of doglike barks, growls, and howls.

FOX HAVEN  
(*Vulpes vulpes*)  
Painting by Mike Speiser





1991

Dear WBW ~~~~~

Thinking of You with Wishes for the Season's Best

+  
a great 1992!

How the years go by. Hope you have  
fun in Key West.

Merry Christmas!

George + Frank



NULL + VOID BANQUET

Daguerreian 4<sup>th</sup> Annual Symposium, Columbus, OH 9-24-92

'58 = Began collecting. Didn't know difference between a dag. + an ambrotype. Floyd interested in history. He was knowledgeable about the Civil War. Saw dags @ Boca Raton, one of which turned out to be George Meade.

'59-'61 Taft book helped. Newhall history our prime source. We learned how to wheel + deal. Nine out of ten people didn't know the difference between a dag + a tintype. We started organizing the collection: art, religion, occupation, rural, education. Found our "Morgan Group" in Daytona Beach, which came from a J. P. cousin in Hartford.

'62 Met Harriet ~~Milford~~ Milford, from whom we acquired 89 rare scenes and portraits and thermoplastic dages. Milford sold to us because she was anxious to have her collection preserved.

'60s Dr. Hoy Group acquired in Petersburg, PA, which included man in West Point ~~the~~ uniform. Moved to Washington for 7 years. Rented an apartment in Falls Church. Research extended from Library of Congress + Smithsonian to Patent Office. Exhausted our time and money.

'72 Ohio State sent curator in January. Bought our ~~1st~~ collection in February. We put aside our Florida dags (sold in '87 to University of Miami). "We have to give our son, George, some credit credit for this. Some of the things he did get." (Floyd speaking)

'77 Paul Zimmer @ Iowa Univ. Press wanted book, American Daguerreian Art.

'78 Visiting son, George, in NYC, we were introduced



to Helmut Gernsheim before traveling to ~~London~~ UK.

'85 Rinhart II collection bought by Ohio State -  
10,000 items, 1500 diags, 500 ambrotypes, 4000  
stereos, etc. Rinhart II notebooks list all items  
with details.

'85-'86 Taught @ Ohio State. NBC's Dan Jones borrowed  
"Calico Cat" items and it took considerable pressure  
to get it back from him.

#### FUTURE

- Not looking for diags. Looking for "old things."
- Move afoot to re-do (republish) Rinhart Blue Book.



Designed by Anne Wood Smith

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PX 633-1





1992

Dear one,

A little holiday "Hello"

To someone who's so nice to know!

A Merry Christmas + Happy 1993!  
(Stay away from Bureaucrats!)

George





R-34 Saint James Episcopal Church, Hyde Park, New York.  
Attended by Franklin D. Roosevelt



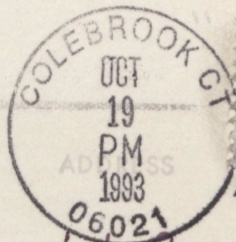
PHOTO POST CARD

Dear Babs,

Sorry that "they" wouldn't  
let you in the "richroom". I  
was looking forward to your  
"fat a..."

I've had a slow recovery  
from ~~Quackery~~ This past  
week - but knew you'd like  
this card from our parish.

Yours,  
F.D.



W. B. Welling

145 E. 27<sup>th</sup> St. (9-m)

New York, N.Y.

10016





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HOTEL

Babs,

Thought you would  
like a pic of the A.G.  
Halsman, of course.

Still haven't a clue as  
to our Xmas plans.  
Will call soon.

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George R. Rinhart

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Patterson, NC 28661

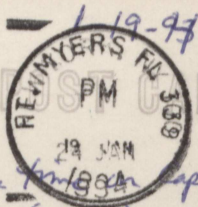




R-7 Front View of the Roosevelt Home - Home of Franklin D. Roosevelt National Historic Site - Hyde Park, New York



PHOTO POST CARD



Dear B

Having a fine time on Captiva Island. Nice temp (60's-70's) + good shelling. F.D., R. + I have rented a house 1/2 block from the beach.

I thought you would prefer a card from "home" rather than a "tourist" card.

Don't know when I'll get home - the thought of all that cold + ice isn't pleasant. all the best,

F.D.



ADDRESS

Mr. Bill Welling  
145 East 27<sup>th</sup> St  
New York, N.Y.  
10016

Art 12-m



*George R. Rinhart*

CLOVER HILL PLANTATION

PATTERSON, NORTH CAROLINA 28661

20 FEB. 65

HAPPY  
BIRTHDAY!

GRR



George R. Rinkhart  
CLOVER HILL PLANTATION  
PATTERSON, NORTH CAROLINA 28661

Dec. 4<sup>th</sup>

Dear Babs,

I think this letter should  
do it. Let's hope so.

Check enclosed. You can  
either keep the pictures until Frank  
gets up or ship them (via UPS) at  
one of the "Mail Box" places. I'll  
reimburse you, at once for the  
packing + shipping charges — and, of  
course taxi's, etc.

Have lots of fun with this  
"project"!

Yours

GR

ClassicLaid



# The Art Market | Carol Vogel

NEW YORK TIMES FEB. 7, 1992

## ■ Two museums upgrade photography ■ National Endowment refuses Franklin Furnace grant ■ Journal of Art subscribers get a surprise.

### **New Light for Photography**

Photography is gaining new respect in the New York museum world. This week, the Metropolitan Museum of Art announced the formation of a separate photography department headed by Dr. Maria Morris Hambourg, who has been an associate curator in the department of prints and photographs since 1985. This is the first department to be created at the museum since the opening of the Robert Lehman Collection of Old Masters in 1975.

Meanwhile, the Whitney Museum of American Art has said it will begin acquiring photographs for its permanent collection.

Photographs had always been part of the print department at the Metropolitan, but Philippe de Montebello, the museum's director, said, "This is such an important and growing field we felt it was better served with its own set of programs, publications and exhibitions."

The Metropolitan's photography collection is significantly smaller and less diverse than collections at such institutions as the Museum of Modern Art, the J. Paul Getty Museum in Malibu, Calif., George Eastman House in Rochester and the Art Institute of Chicago. The Met's holdings number about 15,000 photographs and include two important collections.

The first comprises about 450 works by Alfred Stieglitz and his contemporaries, which Stieglitz donated to the museum in 1933. The second is a group of 500 photographs by 180 American and European artists active between the two World Wars, which was donated to the museum in

1987 as a joint gift by the New York collector John C. Waddell and the Ford Motor Company.

The museum is "currently working hard on filling in the collection with photographs from the 1950's to the present," said Dr. Hambourg.

"For example," she said, "we are trying to acquire works from the 1970's in the Conceptual field."

Dr. Hambourg is also planning two major Metropolitan exhibitions for 1993. In the spring, there will be a show of the Gilman Paper Company Collection, which includes about 275 images acquired over the last 15 years by Howard Gilman, chairman of the Georgia-based paper concern, and his curator, Pierre Apraxine.

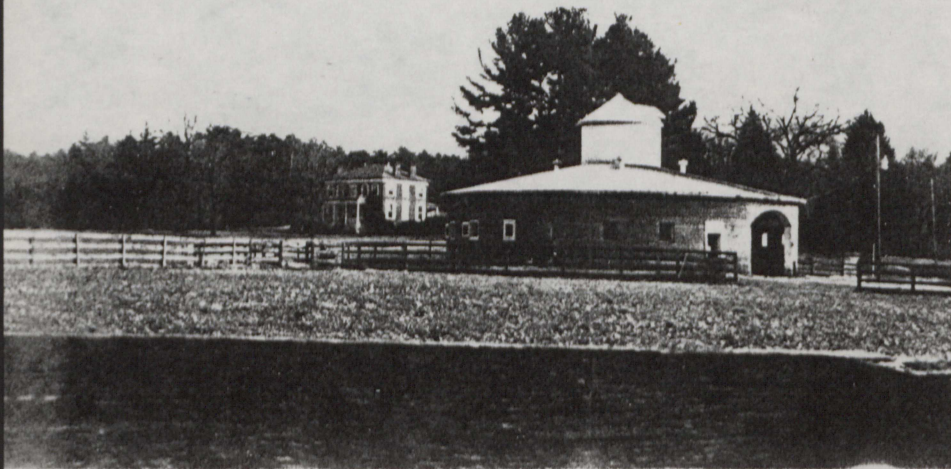
"The collection has set the standard for connoisseurship and collecting," Dr. Hambourg said. "It will cover the first century of photography, 1839 to 1939."

The second show, for the fall of 1993, is an exhibition of works by the 19th-century French portraitist Félix Nadar that is being co-organized with the Musée d'Orsay in Paris.

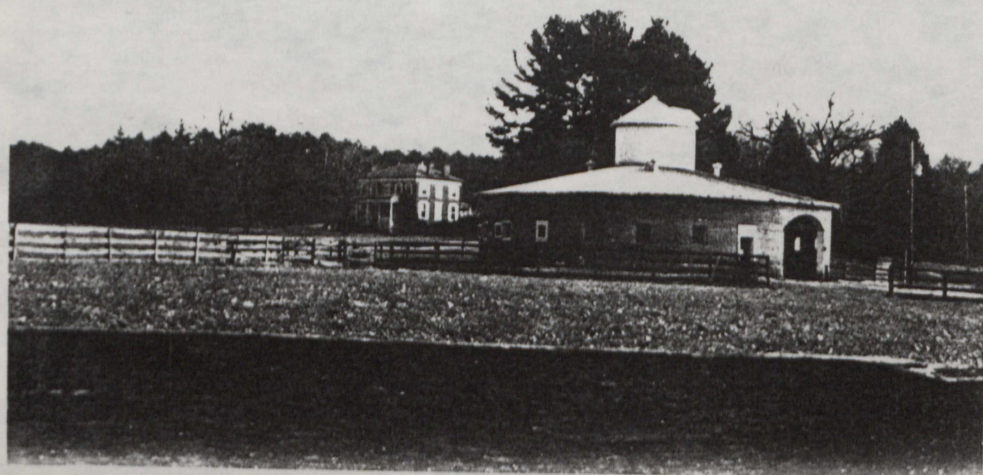
Unlike the Met, the Whitney has no significant photography collection, nor does it plan to form a separate department for photography. Sondra Gilman Gonzalez-Falla, who has headed the Whitney's paintings and sculpture committee for the last 10 years, will now be responsible for the photography-acquisitions committee.

David A. Ross, the Whitney's director, said the decision to start the acquisitions program was a result of photography's growing popularity with the museum's membership. "It's also an area I felt strongly needed to be developed," he added.











George R. Rinkhart  
CLOVER HILL PLANTATION  
PATTERSON, NORTH CAROLINA 28661

2-1-96

Dear one,

Neither snow, sleet, burst  
water mains, flying pot-hole cores,  
etc.

Naturally, I have added combat  
pay to the shipping charges.

Oregon keeps hope alive (as  
someone says...)

Yours,

FDR

Classic Laid



# GOT A PHOTO OF THIS MAN — YOU'RE RICH!

**\$10,000.00  
REWARD!**

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OF THE MAN



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**\$10,000 reward poster**

By PAUL THARP

**THIS** bearded man could make you a small fortune.

He's philosopher Henry David Thoreau, but he was so shy that he posed for only four photographs before he died at 44 in 1862.

Three of the portraits hang in museums, but the fourth has been missing 60 years.

This \$10,000 reward poster shows a copy of the rare portrait which a noted collector is seeking.

"It's virtually priceless and could be in someone's attic somewhere," says antiques collector George Rinhart.

"The original disappeared in 1923."

Just before it vanished, someone took a photograph of it, which Rinhart has used in his long search for the original.

Rinhart says he'll pay \$10,000 just for information leading to the whereabouts of the 1861 portrait, "and then the horse trading begins."

How much is that? "Well, I paid \$10,000 for a similar Lincoln picture, and this one is much more valuable."

The portrait was taken by a Massachusetts photographer known only as Dunshee, whose name will appear on the back, Rinhart says.

NY Post - 2-28-84



JOS PAR COOKE

---

Niece (no children)

Daughters

great, great, great  
niece (in MA)

Cooke trust was on

for 100 yrs. He'd  
bought half of Boston

"Have a few things"

I sent copy of  
Whipple salt print

She found Whipple.

dog of Cooke



~~Day of Crooked~~  
Day of Crooked +  
Fleet in ~~the~~  
chains by Whipple

1844 Whipple stated  
when Cobbe stopped  
"I think they worked  
together." GRR



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GRR met 9/5/93

Dr. Robert Shimshak  
Berkeley, CA

~~Shimshak~~ @  
Carson City, Nev

---

Shimshak book  
for CDRs ever  
had just bought  
in rare book shop  
he found in yellow  
pages



GRR friends

C. W<sup>m</sup> Goetz

Bill Goetz

---

Keith Davis

Carsten Holmmark

---



*George R. Rinhart*

CLOVER HILL PLANTATION  
PATTERSON, NORTH CAROLINA 28661

Feb. 18, 1997

Bill:

Herewith enclosed your book.

Sweet of you to enclose (U?U Neg. 123552) the print from my aviation collection. You have your finger on the wrong wind current. I have all my aviation collection. Do you?

*MR*

p.s. Oh....happy birthday!

*Clayton Laid*



W.B. WELLING  
145 East 27th Street  
New York, N.Y. 10016

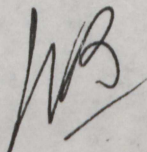
July 31, 1997

Dear George:

Your letter bomb was such a sudden bolt out of the blue, I was at a loss as to what to make of it--hence made no immediate attempt to respond. I enclose a copy, since you may not recall its brief contents which anyone reading it would classify as dashed off in extreme anger and haste. Evidently, too, the Cy Caldwell books were close at hand--but you sent the orange colored (dusk jacket) book as opposed to the yellow book I requested (having begun to read it on the way to NC). No matter, I'll get a library reference and run down another copy.

From some of the enclosures, you will note that a number of stages and events in my life have resulted in associations and/or undertakings of one nature or another essentially "gone with the wind." That was the term I believe I used in my letter to you about the aviation collection (I did not make a copy of my letter), since you either had not made clear to me, or poor Aunt Wilhemena had forgotten what was, or might be in store for the archives. I sent U&U 123552 (photocopy of), since I am still unable to document whether this was Glenn Martin flying from Newport Beach to Catalina Island in May, 1912--and retrieved it with the story I sent you on the Wright flying boat from the same file. Young Cy Caldwell's photo came from the same file too. All items sent were items of some significance in U.S. aviation pioneer days, along with the Wright article I knew you wanted.

Two envelopes enclosed cover a (to me) deteriorating situation in publishing **Pier to Peer**, and the considerable amount of time expended trying to help Jim Gallagher complete his history of the now defunct GCA Corporation. It has been a truly unhappy ending with Gallagher knocking himself out--as sole surviving senior GCA executive at time of demise--to save pensions for various employees. In the '60s, Meredith became a good friend of Gallagher's wife, Lois, and we have become "Aunt Meredith" and "Uncle Bill" to their offspring. Meredith came up from Baltimore on June 24th so we could drive to Acton, MA, then all four of us go to the Navy League reception at the **USS Constitution** dock in Boston harbor. The vessel has since sailed under its own wind (no longer "gone" in this case) and will shortly be traveling I think to NYC. Having been in records management, Meredith sailed into me about getting a Will done and naming institutions to which my own archives should go. No let-up for the weary. I think I mumbled to the effect that I would begin to undertake same after I cleaned my apartment.





WILLIAM WELLING  
145 East 27th Street  
New York, N.Y. 10016

March 19, 1998

George:

Having had an enjoyable conversation with this stranger, a photographer in Dalton (location of a Maersk trucking depot) who called (1) from my name in the Dag Society roster, and (2) having recently acquired a hard cover edition of my 1976 **Collectors' Guide**, I encouraged him to forward photographed copies of his treasures.

Before I could respond, he called me a second time and we engaged in another long conversation in which I allowed as how the portrait of the young man (individually, and with woman) looked to me like he might have been a dreamer, libertine or coxcomb, but that while the woman is no Mary Todd she could have been a **somebody** else.

I explained that contacting one museum, library or archival office would likely lead nowhere, but that, yes, he might try Grant Romer. I did say, however, that if the items were mine I would contact you for further opinion.

Since he's a photographer, he does not require return of his prints. So I volunteered to send them on to you. We agreed that you would contact him if you had something positive to say, or if you were interested in the dags otherwise. Failing that, he would not hear from you and you keep or toss the photos.

McClain plans to attend the '98 Dag Society meeting in Rochester October 29-November 1, so our paths may cross there.



WILLIAM WELLING  
145 East 27th Street  
New York, N.Y. 10016

5-14-98

George:

When I called on 5/2 to report the framed Lincoln "photo" upcoming at Tepper's next day-auction, I was surprised at Frank's comment--not exactly from my memory, but to the effect that I must have wanted something when I called, i.e. the help I thought you would be willing to provide on something I could not properly inspect. ("photo" was tightly framed in its c.1880s/1890s wood frame, hanging on a wall, and unable to take it down and remove the frame). However, the beautifully framed color engraving/lithograph of the 1847 H.M. War Frigate **Terrible** (steam frigate) seemed worth the price alone that I paid for the 3 items.

<sup>My</sup> 5/2 subsequent call was to tell you I had bought the items, although I had not removed the Lincoln print from its frame and did not then realize it was on a canvas.

My second call and message (5/3 or 5/4) was to report that Keya had a table at the APHS trade fair and somewhat gleefully told me that you had given copies of **Photography in America** to Katz to sell via the Internet. I found that surprising, to say the least, if true, and told Keya that in any event you had not bought an enormous inventory, hence a strange way to unload same if true.

A few days ago when Larry West called to tell me of an upcoming Lincoln Group meeting, I said I thought he might want to find out from Keya how many Presidential and daguerreotypes he might have to offer, but that he'd better be prepared for a heavy, ongoing sales pitch. Subsequently, Larry called back to say Keya needed to have "an enema"!

I drive tomorrow to Groton with Danny and Katusha to our 55th graduation anniversary.







**WILLIAM WELLING**  
**145 East 27th Street**  
**New York, N.Y. 10016**

6-15-98

George:

Since I have again been relegated to the doghouse (for reasons unknown to me), I will set down here some of the reasons for my 4 or 5 calls:

- . Julia Van Haaften at the NYPL (ref. **In Focus** May '85) showed us a slide of one of those U&U scrapbook sheets I remember. Apparently it is the only one, one of few the NYPL has in its archives. She seemed to want to know more about it.
- . I believe I told you I went to Keith DeLillis's first gallery opening with Daile Kaplan. He promptly whisked her off to a sunporch-like room adjacent to the gallery floor (separated by a window) and kept her there until, or after I left alone. At Swann photo auction exhibition, Keith told me he had offered her \$4000/month to run his gallery. Evidently she declined.
- . I just received the **American Historical Auctions** catalog and wondered if you had been sent same? It comes from Kaller's Boston buddy Larry Richmond.



WILLIAM WELLING  
145 East 27th Street  
New York, N.Y. 10015

7-14-98

George:

I should probably make clear that the several photo exhibits I've encountered at the National Arts Club have been in first-floor rooms (behind the reception desk at the entrance to the club, which leads directly to stairs to the 2nd floor main club area), and that these 1st-floor exhibit rooms probably measure somewhere around 40'x20'. You should inquire if a planned cocktail reception would take place in one or two of these rooms where the exhibits would hang, or in the cocktail reception room on the 2nd floor in the rear of the club's main dining room and bar (where Messrs. McDermott and McGough entertained, and sold copies of their **A History of Photography**, a glorified fashion photography book). The Photographic Administrators group (I couldn't remember its name on the phone) schedules luncheons/lectures now in this 2nd-floor rear room with food and cocktails provided at a portable bar. But I've never encountered exhibits on the walls of this room. It is also the room where I gave my lecture on early NY photography (post dinner hour) while an even larger lecture was taking place in the main lecture hall where they do hang art works and photos. But these lectures and exhibitions are for--or targeted to-- club members, as opposed to an audience or viewers attending a commercial exhibit.

If things do not jell for the National Arts Club, I can suggest contacting Jeffrey Ackerman, Director of the Arader Galleries—one of two Arader Galleries as I get the picture—located at 1016 Madison Avenue (brochure enclosed). If this were to become an option, you would simply ask for temporary use of the two second-floor rooms (running the length of the building) where Larry Richmond held his first of planned future **American Historical Auctions**, together with the catered cocktail reception. At the pre-sale exhibit, photographs were temporarily hung on walls of the 2nd-floor front room, which I would estimate to be 20 or 30 feet square. Bar was set up in the rear of the 2nd-floor rear room. Guests milled about in both 2nd-floor rooms from 6-9 PM on the Friday before the sale, held in the front room.

Lastly, I would recommend scheduling your reception no later than a Monday night, with the exhibit to follow until sale time. This would allow PR to be targeted for the **N.Y. Times** regular **Circuits** section now regularly appearing and included in the paper's Thursday edition. There's a "News Watch" column in this newspaper section, written by Steven Brier on 7/11/98. Would this be the first Web photo auction?



10-18-00

George:

Herewith two of my photos from the 10/7 wedding weekend I passed in Baltimore. My invitation came not from Jack and Carol, but from the groom, JTW, Jr. How gratifying, too, it was to be taken aside by brother Christopher (lives with family on Nantucket) to say how much he had benefited from some advice (I now no longer remember) given on my many visits to Monkton in the '50s.

Larry West called to say he was not going to Rochester this weekend, and that you and Francis now have installed an answering machine. To fend off Welling? Others?

Howard Daitz told me at the 6th Ave. flea market Sunday that you heard about a major Lincoln collection and managed to buy before all or most had been sold. Congratulations! If some are "unpublished" items (as Howard said he heard some were) you might do yourself a favor contacting the **N.Y. Times** art news section.

WBW



4/16/01

George:

I'm sure the David (WBW) and Goliath (**N.Y. Daily News**) fiasco has been brought to your attention--probably by several of your voluminous friends and contacts. My 3/16/01 letter to Bernie Nussbaum and the 11x17 reprint covering the situation (attachments) fully explain the situation, if not. Until, that is, as of yesterday when the **N.Y. Times** ran a front-page story of Corbis plans to move Corbis/Bettman and Corbis/UPI photos and negatives from Broadway & 20th streets (and elsewhere?) to a limestone mine beneath Iron Mountain 90 miles northeast of Pittsburgh.

A year ago I read Margaret Loke's **N.Y. Times** article (copy also enclosed) which reported that photographer and photo researcher William Hannigan had helped the **N.Y. Daily News** set up a data base for the newspaper's photo archives, now available online, and had "found" the "original negative" of Tom Howard's photo of Ruth Snyder's execution in 1928, using what John Faber described in **Great News Stories** as a modified miniature camera holding one glass plate (no film) which was a little larger than 35mm and strapped just above his left ankle. I had then decided I was going to put my Snyder print (2½x4 inches) in auction because not only would it be timely, but all my income except Social Security ended December 31, 2000.

(FYI: My Citicorp stock portfolio, copy enclosed for '97 through January 2001, also suggested that the Welling financial situation was going nowhere).

Goliath's attack came like a thief in the night just days before Swann's 2/20/01 sale, as described in the 11x17 reprint mentioned above. Initially, I thought it might be productive to try and reach William Hannigan who had "found" the "original" Snyder negative and see just what I might have vis-a-vis the "original" negative he had "found" for the **News**. William Hannigan is listed with two phones at 91 Charles Street, just a block from Fedora's. But neither phone is in service "at this time," and the building at 91 appears to be in renovation. Stymied, I decided to try to discuss my problem (George Lowery says media are now regularly fighting submission of media photos in auctions) with Bernie Nussbaum before or after a then upcoming Boys & Girls Republic meeting (copy of my letter to Bernie also enclosed). But Bernie was out of town and has not since extended the courtesy of responding either by phone or letter.

Now, the plot thickens as of yesterday's **N.Y. Times** article by Sarah Boxer (also reproduced for you in 11x17). William Hannigan is now Bill Hannigan, editorial director of Corbis's digital archive, which includes the **N.Y. Daily News** archive he apparently has already digitized.



Brother Hannigan is not just a photographer/photo researcher living a block from Fedoras in Greenwich Village. There would be a party line to which he would adhere; and like Lawrence Marcus, VP/General Counsel for the **N.Y. Daily News**, as stated in a call to Andy Ansorge, the word will presumably be: "It's our [Corbis/**News**] negative. You can't sell it."

Andy Ansorge says he knows Bernie Nussbaum, and expresses interest in Nussbaum's response (still lacking). Maybe Nussbaum knows Lawrence Marcus. Maybe it's time I quit wandering in left field. But can't some lawyer agree: if Ed Jackson, formerly with the **Daily News**, placed the Ruth Snyder print and a host of other prime **News** photos in auction 19 years ago, why--since I bought them when archival photos had not become "hot"--do I not have the right to sell them?

Further: Most of Corbis's "clients" (identified by Hannigan as **People Magazine**, **American Heritage**, cable-TV and advertisers) can "easily" find a photograph to suit a need (read: those published over and over again by the same clients and others). But a poor slob "scholar" like WBW? At AIPAD 2000 at **Life's** Gallery of Photography Booth, I was told to contact Jennifer McAlwee at 212/522-4613. The research fee would be \$85/hour. Prints "start" at \$250.00.

Presumably, the time will come when you will-or have to--make a decision on some form of future care and feeding of the U&U archive. Perhaps some or all of this will be instructive.



5/30/01

George:

The reason for my call on 4/27 (not returned) was to tell you that Nick Lowery @ Swann made the distinction between the LofC **not** charging for a Walker Evans photo sold by a dealer, collector, photo agency and a private concern attempting to do so with negs in their collections. The distinction: public vs private domain,

At the Sunday (5/20) APHS trade fair, I received many expressions of outrage at the **Daily News** power play, and several expressions that the U.S. copyright (amended) law should should make a 1928 neg/print out of copyright in another 2-3 years.

Meanwhile, I forget the U&U analogy (print sales) you made and would welcome a re-utterance as further ammunition for whatever I might be able to undertake. A lawyer friend said he would direct me to key legal files which I should be able to digest with my previous experience--or he could undertake to do same for \$300.00. He "doesn't do" contingency-fee legal undertakings, but could recommend a completely "honest" sole who does.





## Spring Autograph Auction

Public Sale #209

Thursday, May 10, 2001

2:30 PM • *Please note time*

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**Auction Director**

Diana E. Herzog

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Sal Alberti  
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Janis M. Collins  
Mali List  
Jennifer Pullara  
Clyde Townsend

*Illustrations courtesy of R.M. Smythe Archives and the Alberti/Lowe Collection*

*We wish to thank Karin Kluger and Christa Rice for their help with translations.*

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W.B. WELLING  
145 East 27th Street  
New York, N.Y. 10016

September 19, 2001

Dear George:

Your call was most welcome. And again, sorry about the absence of some form of communication for 9/2. And you're right, Charlie Welling's birthday was 9/3. I think I've managed to neglect all birthdays this year so far.

First, you may have received a Swann invite to the New York Sale reception and private preview, scheduled and then canceled for this evening. For that event, I put together the Richard Welling profile which I've not completed (title or working title intended for front page atop the blown-up Berenice Abbott flat iron building photo). Idea was to perhaps somehow interest the park rehabilitation people in the significant historical RWGW connection.

Second, I don't believe I ever drew your attention to Clyde Petit, one of four roommates I had in my last two years at Yale. He didn't stand out in that crowd and I kind of lost track anyway of all roommates after moving to Baltimore in 1950. When he called and came (subsequently) for a visit in '84 he was quite profuse in expressing admiration for my photo history projects and brought along a copy of **The Experts** which has reposed on my book shelves ever since. Then, several weeks ago, comes a call from Alexandra McCoy in Stuttgart, Arkansas, informing me of Clyde's death after having been in a nursing home. First, she left a wrong (her own) telephone number, than called and left word again with the correct number--enabling me to call her back. Although she sounded about 80, she said she had found me on the Web--but with no address. Evidently Clyde left no record of my address, but, she informs me, he is donating all his aviation/defense books to me plus a "small gift" (presumably stipend) in his will. As the squirrel-battling Lucy would say: "Will the wonders never cease!" If the lady is to be believed, it was a message of some kind Clyde sent or delivered to Fulbright which caused Fulbright to take action of one kind or another which, in her words, "ended the [Vietnam] war." Egad! My roommate!! Take a back seat DPD (that's not the Denver Police Department, dummy).



WILLIAM WELLING  
145 EAST TWENTY-SEVENTH STREET  
NEW YORK, NEW YORK 10016

Selected Record of Bidding

SOTHEBY SALE NY7702

SESSION ONE, OCTOBER 3, 2001

Lot 34 Estimate \$120,000-\$130,000

- (1) Opening "bid with me" at \$17,000
- (2) No floor or telephone bidding
- (3) "Pass" at \$17,000

Lot 38 Estimate \$3,000-\$5,000

- (1) Opening "bid with me" at \$2,000
- (2) No floor or telephone bidding
- (3) "Pass" at \$2,000

Lot 39 Estimate \$5,000-\$7,000

- (1) Opening "bid with me" at \$4,250
- (2) No floor or telephone bidding
- (3) "Pass" at \$4,250

Lot 55 Estimate \$30,000-\$50,000

- (1) Opening "bid with me" at \$20,000
- (2) No immediate floor or telephone bidding
- (3) "Bid with me now" at \$27,000
- (4) "Pass" at \$27,000

Lot 100 Estimate \$4,000-\$6,000

- (1) Opening "to start" at \$2,000
- (2) No immediate floor or telephone bidding
- (3) "Bid with me" at \$2,250
- (4) "Pass" at \$2,250

Lot 101 Estimate \$5,000-\$6,000

- (1) Opening "to start" at \$3,000
- (2) No immediate floor or telephone bidding
- (3) "Bid with me" at \$3,250
- (4) Still no floor or telephone bidding
- (5) "Bid with me" at \$3,750
- (6) "Pass" at \$3,750

Lot 128 Estimate \$20,000-\$30,000

- (1) Opening "to start" at \$8,000
- (2) "Bid with me" twice raised to \$9,000, then \$9,500
- (3) "Pass" at \$9,500



10-14-01

Herewith another "journalistic" record--of selected biddings at Sotheby NY7702--which I find Revealing, but of what I am not sure. But from a more professional standpoint, perhaps you can make clear what may be revealing beyond the mere accumulation of facts.

As do the folks at Swann, Ms. Bethel used the word "bid" at lot openings, though perhaps the "bid" could have simply been a figure below the low estimate chosen purposefully or at random. But here we encounter what I term for lack of a better term "jump" bids from the rostrum in the absence of any floor or telephone bids. We suddenly are told the higher (jump) bid is a "bid with me," regardless of whether or not the house had in fact a higher bid "in the book" than the figure used at the lot opening. There was, of course, floor and/or telephone bidding after a jump bid in the case of some lots, but not in the case of the selected lots I list on the enclosed. All of these opening or jump "bids" were followed by a "pass."

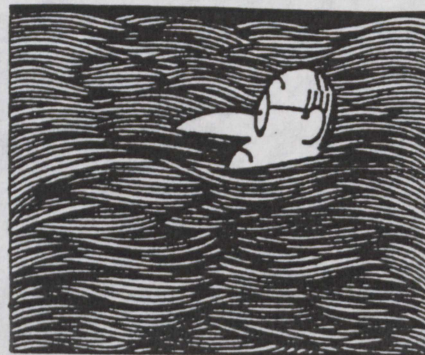
The subsequent Sale Report for NY7702, as with other auction house reports prepared for distribution to customers do not include "pass" items. The post sale reports simply state: "Lot numbers which are omitted represent items which were withdrawn, passed, or unsold..." Thus my selected record of bidding on the seven lots on my list provide the only written record for the lots in question.

If a jump bid did in fact reflect a higher pre-sale bid than the figure chosen for lot opening, why "pass" instead of award to the pre-sale bidder? If jump bids were offered at random, is the house or consigner deriving benefit in some form, due to a higher "recorded" pre-sale bid?



# DODO CLIPPING SERVICE

145 EAST 27th STREET NEW YORK, N.Y. 10016



To: George R. Rinhart  
Box 420  
Patterson, NC 28661

December 18, 2001

---

We are pleased to forward a copy of a **Times** Evening Hours clipping depicting (in photo #6 at bottom) the terribly important N.Y. arts world figure, Peter Lawson-Johnston, host of the preview at the Guggenheim's Sackler Center.

We are not sure, however, upon our last encounter with Mr. Lawson-Johnston at a Colony Club function whether or not he retains all of his marbles. Since he kept referring to other Lawrence School boyhood chums as if I, in this encounter, was in his eyes just another old school chum.

In reality, Mr. Lawson-Johnston served as a district reporter on the Baltimore (morning) **Sun** during the years 1950-54 when I served as a district reporter on the Baltimore **Evening Sun**. When I got off work in the late afternoon, I would normally join David Malsby at Baltimore Police Headquarters who, as a reporter for the (morning) **Sun**, was getting ready to depart for his regular mid-evening lunch hour. He would phone the **Sun's** news desk to report that he was going to the House of Welsh (one of our evening hour haunts), or was "going to the Lord" (the Lord Baltimore Hotel), a favored spot when we were joined by other district reporters. On these occasions, Mr. Lawson-Johnston and I seemed regularly to sit next to one another. There was an occasion, too, when I spent the night with he and wife Deedee (before or after a Baltimore County event) at their home, sleeping on a guest bed in the couple's basement. As I was climbing into my assigned space I recall, vividly, his sudden appearance for a cosy late night chat. Mr. Lawson-Johnston heads the Guggenheim, of course, because his father married Barbara Guggenheim (see '78 clipping).

---

Lindsay H. Welling  
(1892-1975)  
Founder

W.B. Welling  
Proprietor

## Words of Wisdom, Usurped By Our Founder

Duty is what one expects from others. Luck is only a short way of spelling pluck. High words are apt to consist of low language. Worry is interest paid on trouble before it becomes due. A man with a

lame tale frequently halts in the telling. The man who does what he pleases is seldom pleased with what he does. We may be led into temptation the first time, but after that we generally find our own way.



1-7-02

George:

I placed **two** calls to 828/757-0601 on Saturday. I do not recall either call resulting in a phone ringing at your end; instead, the same recorded message from the same AT&T woman whose voice is heard around the country daily by millions immediately cuts in: "The phone is busy." Before she could continue with the customary AT&T promotion ("if you would like us to keep trying for you and ring you back...") I hung up. ~~Yesterday, I do on every occasion on which this bitch cuts in on calls I make to busy phones. It happens just as often locally as it does on calls I make long distance.~~

If you refer to my AT&T Nov. 11-Dec. 10, 2001 bill (copy enclosed), you will note that my direct dial calls to Lenoir on 11/26 and 12/2 both lasted one minute, which is longer than it took the bitch to say: "The phone is busy" and for AT&T to subsequently bill me 30¢ and 16¢ for the pleasure of hearing her voice.

On my third call Saturday, your recorded message to "leave a message if you [me] in this case I wish," rather perfunctorily stated, prompted my response that I had encountered two busy signals, then a "leave a message if you wish" response. I added something to the effect that you'd been on the phone and then decided against a response to my call.

I can only conclude that you must have played back my message on your answering machine in the presence of guests who found it (a) annoying, (b) hurtful to them because evidently they, not you, had been on the phone, or (c) otherwise traumatic. I do not recall speaking in any fashion that could be considered annoyance or anger--in fact I thought there was a touch of humor in whatever wording you recorded.

I mailed you, yesterday, the Anthony Lewis column together with copies of letters it generated. Perhaps you can retrieve from the Net the 22-page **Copyright Basics** Johnathan Willet sent me from Arizona (cover page enclosed), but if not call or write and I will make a copy of the full 22 pages.