

CADY WELLS COLLECTION

New Mexico Museum of Art Library and Archives

Extent: 2.167 linear feet

Dates: 1926-1984

Language: English

Access and Use: No restrictions

Related Materials: Cady Wells exhibited his artwork several times in the museum's history. Information about these exhibitions can be found in the museum's exhibition files and/or catalogs.

The museum library also contains a biographical file on Cady Wells.

Separated Materials The museum's permanent art collection contains two photo scrapbooks made by Cady Wells that were donated with the archives and separated by the museum at later date.

Contents

Biographical Note

Section I - Catalogs.

Section II - Photographs

- A. Albums and Inventories
- B. Additional Photographs of Wells Art.
- C. Other Photographs

Section III- Copy Negatives; Copy Prints

- A. Copy Negatives, 8 x 10
- B. Additional Copy Negatives, 8 x 10
- C. Copy Negatives, 5 x 7
- D. Additional Copy Negatives, 5 x 7
- E. Copy Negatives, 3½ x 5: SK Series
- F. Copy Negative Strips, 35mm and Related Material
- G. Miscellaneous Photographic Material

Section IV - Letters

Section V - Newspaper Clippings

Section VI - Odds & Ends

Biographical Note

Henry Cady Wells was born in Southbridge, Massachusetts on November 15, 1904. He was educated in a series of private boarding schools. After only several months working at his father's American Optical Company back East he realized his future pointed in a different direction: fine arts.

At first his interests led him to study piano and music, training to become a concert pianist. Then he shifted to stage design, studying with Joseph Urban, and Norman Bel Geddes. In 1932, he recognized that his real talents lay in the area of painting, which became his ultimate career. He was then 28 years old.

He accepted the invitations of E. Boyd and Eugene Van Cleve to go to Santa Fe, not too difficult for him to do, since he had become enchanted with the West while in an Arizona school during his teens. Painting, which had only been a casual interest earlier, became a serious one during two summers in Taos, New Mexico with Andrew Dasburg as his mentor.

He exhibited regularly with the Rio Grande painters and at the Museum of New Mexico.

The second World War interrupted his professional career. He enlisted in the Engineers a year before Pearl Harbor, and spent over four years in service. After the war, he returned to France where he developed depth and form in his art, paying particular attention to the works of Roualt, Matisse, and Picasso. His own artistic work, however, led him along completely different paths.

He died of heart failure in November, 1954, survived by his brother Mason, to whom the Library is indebted for this Collection. Many of the items and photos have explanatory comments. They probably were made by Cady Wells or his brother.

Section I : Catalogs

The absence of dates in most of these catalogs makes it difficult to list them in chronological order. Approximation, however, is possible by tying them to a date later than the date of the last picture in the catalog or the last critical comment.

* * *

Box 40

1. The Collection of William and Rebecca James. Post 1958. 23 pp.
Inscribed, "I still remember: Love Beaky." Illustrated.
Painting by Cady Wells. *Death Valley*, 1938. Pgs. 20 - 21.
2. Cady Wells. Watercolors. 1948. 4 pp. Text by E. Boyd. 1 Illustrated.
Separate leaflet listing 29 watercolors, prepared by The California Palace of the Legion of Honor. San Francisco. August 1948.
3. El Palacio. Vol. 61, No. 11. Article. November 1954. Photocopy. Pgs. 374 - 376.
Cover illustrates Women's Board Room, MNM Art Gallery.
Brief biographic sketch. Notes in margin; writer unknown.
4. Cady Wells. A Retrospective Exhibition. UNM Art Museum. 1967. 23 pp. in green cover. Biographic sketch by Kate C. Duncan. Illustrated. Selective bibliography.
Pencil addition to bibliography at p. 23. Biographic outline with critical dates from 1904 [birth] to 1956 [retrospective exhibition].
5. Cady Wells. Memorial Retrospective Exhibition. Art Galleries of the California Palace of the Legion of Honor Museum. San Francisco, and Museum of New Mexico, Santa Fe. Post 1954. Illustrated. Pencil and ink comments; writers unknown.
Includes critique of illustrated paintings by Cady Wells, Mabel Dodge Lujan, Georgia O'Keeffe, and others. Some pages detached. Biographic sketch by E. Boyd.
6. Ibid. Bound in yellow and black cover with illustrations of *Barranca*. 1954.
Contains list of paintings in Memorial Collection (43) and list of galleries with paintings in public collections (12). Also two leaflets: one listing titles (44), some prices, sizes, not all for sale; the other showing lenders of certain of the paintings.

Section II : Photographs

The material in this Section is the quintessential core of the Collection. It encompasses the art of Cady Wells, his private life, and most of all the astonishing extent to which his works spread throughout the world of art. And all this is reflected in -- photographs.

Most of them have reverse-side comments, and identifications probably written by his brother, Mason Wells. The vast majority of these photos (8 x 10, black and white glossies) depict his paintings and watercolors. They are often accompanied by carefully prepared inventories that give titles, dates, sizes, values, locations, etc. It is safe to assume that virtually all his work was captured in photos before it was dispersed.

The material is divided into the following groupings. (No attempt is made to honor chronological order.)

- A. Albums and inventories.
- B. Additional photos. Wells of art.
- C. Other photos.

A. Albums & Inventories

1. Album. Three ring loose-leaf; artificial green leather hard-cover labeled:

“ART MUSEUM
UNIVERSITY OF NEW MEXICO

H. CADY WELLS WATERCOLORS

Collection of 26 Works From
Estate of the Artist. 1970.”

The album contains 27 (not 26) photos of Cady Wells art. The first group of 17 is preceded by a photocopy of a sheet with an itemized list of 17 watercolors, noting they are intended “for Contribution in 1970.” The sheet lists the title of each of the 17 watercolors, the date of the work, its inventory number, identification number, value, and condition. The photos follow with names shown at front corners of watercolors, and identifying data on backs of photos.

A second inventory sheet follows the 17 photos with the same kind of information and a note: “This group [of 10] for Contribution (deduction) in 1971,” and is dated 1-16-70. The 10 photos follow.

It is most likely that the sheets were prepared by Mason Wells who was the fiduciary of his then late brother's estate.

2. Album. Dark blue leather three-ring loose-leaf. Unlabeled.
First and last pages describe contents [photos of art work] as Cady Wells Retrospective Exhibition No. 1, containing selections from "the Cady Wells Memorial Collection" of March 1962.

The first sheet was torn from an unidentified brochure, and lists Cady Wells exhibitions from 1933 to 1947 (26), with an asterisk identifying one-man shows (7).

The second sheet is a photocopy on Mason Wells letterhead [Belvedere, CA] of a list of exhibitions from 1956 to 1962 (23).

There follow 54 photos of Cady Wells' paintings, and 2 sheets with photos of miscellaneous works in wood, etc. By Cady Wells. The photos and their objects contain identifying information.

Box 41

3. Album. Artificial black leather. 42 pages plus one loose sheet.
Photos on each side depicting works of Cady Wells. Some duplicating those in Folders 1 and 2, supra.
Each photo has a detailed description of the work depicted, its identification data, its location, its provenance, and other information.

B. Additional Photos of Art

4. Photographs. Works of Cady Wells (45).
Many with descriptive information on reverse sides. Some duplicating photos in albums [Folders 1-3, supra]. Some stamped with name of photographer: Ernest Knee, Santa Fe, New Mexico.
5. Photographs (40). Duplicates of the contents of Folder 4, supra. With full details on reverse sides.
6. Photographs (27); 5 x 7. By Ernest Knee.
Pictures of retablos and bultos by Hispanic artists. Used as models by Cady Wells. From his private collection.
7. Inventory. Paintings in other collections.
Inventory lists 137 paintings with titles, sizes, values, and names of owners.

8. Computer print-outs.
Collection report. Cady Wells pieces (50). August 7, 1990.
Watercolor show. 12 painters, including Cady Wells. April 1936. Source: El Palacio. Vol. 40, Nos. 19-21, pp. 101-102. May 6-13, 1936.
9. Inventory lists. Cady Wells paintings in public collections.
10. 1-24-84: Letter. Mason Wells to David Turner, Director, and Don Humphrey, Ass't Director, Museum of Fine Arts, Santa Fe, New Mexico.
Enclosing [attached]:
Letter. 1-17-83: Mason Wells to Don Humphrey.
List of works for sale, Group A; works for Museum Archives, study purposes, Group B.
Appraisal report. The Peters Corporation, Santa Fe, New Mexico.
Invoice. 5-19-82. Atthowe Transportation Co., Inc., Oakland, CA. covering shipment of art, etc. to Museum of Fine Arts, Santa Fe, New Mexico.
Gift agreement. Mason Wells to Museum of Fine Arts. July 7, 1982.

C. Other Photographs

11. Photographs. By Ernest Knee.
Residence of Cady Wells (14). Pojoaque, New Mexico. 1947.
Residence of Bill and Rebecca James [1]. Taos, New Mexico. 1947.
12. Photographs. Names on reverse sides.
 - (a) Georgia O'Keeffe.
 - (b) Maria Ouspenskaya [inscribed].
 - (c) Mrs. Fred ("Butch") Glidden
 - (d) Katie Glidden.
 - (e) Helen Harvey.
 - (f) Merle & Isabella Armitage
 - (g) Isabella Armitage.
 - (h) Isabella (Mrs. Clarence) Wooley.
 - (i) Una Jeffers [inscribed on back].
13. Miscellaneous (8).
14. Photographs (16). Of Cady Wells.

Section III : Copy Negatives; Copy Prints

The material in this Section came to the Museum in such disarray that its reconstitution has been only partially possible. It has been helped, however, by the envelopes in which the copy negatives were found. Those envelopes carry descriptive notes evidently written by Mason Wells. And while much of those notes are enigmatic, their general descriptions of contents have been adopted in this Section. The envelopes themselves have been retained.

This material is divided into the following categories. [All are photos of Cady Wells pictures.]

- A. Copy negatives, 8 x 10. (Some of the copy negatives have copy prints as well; those instances are noted.)
- B. Additional copy negatives, 8 x 10. (Some lacking titles and envelopes particulars, but showing internal inventory numbers. E.g. 9-47-1.)
- C. 5 x 7. Copy negatives.
- D. Additional copy negatives, 5 x 7.
- E. Copy negatives, 3½ x 5. SK Series.
- F. Copy negative strips, 35 mm., and related material.
- G. Miscellaneous photographic material.

Box 42

A. Copy Negatives, 8 x 10

All copy negatives are the product of Ernest Knee.

- 1. 1937± Series. Cady Wells pictures.
 - K-37, #1. Marked *Mesa*.
 - K-37, #2. Unmarked.
 - K-37, #3. Unmarked.
- 2. July 6, 1938. Cady Wells pictures.
 - (a) *Aspens*. Copy negative and copy print. So marked on back of copy positive.
 - (b) *Rain*. Copy negative (3¾ x 4½) and copy print. So marked on back of copy print.
Also, copy negative, standard size.
- 3. August 1938. Cady Wells pictures.
 - (a) *Santo Antonio*. Copy negative and copy positive. So marked on back of copy positive. Owned by Mr. and Mrs. Jacques Cartier.
 - (b) *Buckman Mesa* 1936. Copy negative and copy positive. So marked on back of copy positive. Sold to Cyrus McCormick, Pojoaque Valley.

- (c) *Landscape at Otowi*. 1937. Copy negative and copy positive. So marked on back of copy positive. Owner: Mrs. Joseph McKibben.
 - (d) *Landscape at Serna* [?]. 1937. Copy negative. So marked on envelope. Owner not disclosed.
 - (e) *Death Valley*. Copy negative. Owner: Fred Glidden. So marked on envelope.
 - (f) *Jacona Houses*. Copy negative. Owned by Wooley. So marked on envelope.
 - (g) *Barranca Lightning*. Copy negative. Owner not disclosed.
4. December 1938. Cady Wells pictures.
- (a) *Morada with luminous trees*. Copy negative. So marked on envelope. Owner not disclosed [Bowman?].
 - (b) *Chapel, Rinconada*. Copy negative. Owner: Hughes. So marked on envelope.
 - (c) *Jemez Mountains*. Copy negative. So marked on envelope.
 - (d) *Hills of Storm*. Copy negative. Owner: Dorothy Andrus. So marked on envelope.
 - (e) *Pueblo*. Copy negative. Owner: Bowman [?]. So marked on copy negative.
5. Circa 1938. Cady Wells picture.
- Chapel and cottonwoods*. Copy negative. Owned by Mrs. William James. So noted on envelope.
6. February 7, 1940. Cady Wells pictures.
- (a) *Head of a virgin*. Copy negative and copy positive. Owned by: Corle. So noted on envelope.
 - (b) *Jacona house and Jacona houses and tree*. Copy negative (2), Owned by Fox and Corle, respectively. So noted on envelope.
 - (c) *Taos mountain*. Copy negative. No other identifications.
 - (d) *Unidentified*. 4 copy negatives.
7. September 1940. Cady Wells pictures.
- (a) *Two Cedars*. Copy negative. Owned by Bigelow. So noted on envelope.
 - (b) *Two Cottonwoods*. Copy negative. 9-40-3. Owned by Mason B. Wells. So noted on envelope.
 - (c) *Barranca*. Copy negative. 9-40-4. Owned by Mason B. Wells. So noted on envelope.
 - (d) *Rio Grande Landscape*. Copy negative and copy positive. 9-40-5. Owned by Mason B. Wells. So noted on envelope and reverse side of copy positive.
 - (e) *Unidentified*. 2 copy negatives.
8. August 23, 1940. Cady Wells picture.

Unidentified landscape. Copy negative and copy positive. Development details on envelope.

B. Additional Copy Negatives, 8 x 10.

9. Cady Wells picture.
Called a "*Harvey Picture*." Copy negative described on envelope as "small group of circles at bottom of vertical painting." [?] No title. 9-47-1.
10. Cady Wells picture.
Called *The Stone*. Copy negative and copy positive. 10-47-14.
11. Cady Wells picture.
Called *Portrait of C* [?]. Copy negative. 10-47-15.
Pencil note: "MBW Collection."
12. Cady Wells picture.
Hurricane Hole, Virgin Islands. Copy negative. 10-47-16.
13. Cady Wells picture.
Penciled: *The Defenses*. Copy negative. 10-48-1.
14. Cady Wells picture.
Copy negative. 6-48-1.
15. Cady Wells picture.
Landscape Elevated. Copy negative and copy positive. 6-48-2. So titled on reverse side of copy positive.
16. Cady Wells picture.
House and Landscape. Copy negative. 6-48-3. Sold to Standish Backus (sic). So noted on envelope.
17. Cady Wells picture.
The Return. Copy negative. 6-48-4.
18. Cady Wells picture.
The Rivers. Negative slightly stained. 6-48-6. Owned by Mr. and Mrs. Burton Tremaine, Meriden, Connecticut. So noted on envelope.
19. Cady Wells picture.
Battlefield No. 3. Copy negative. 6-48-7. So marked on copy negative and envelope.

20. Cady Wells picture.
The Garden. Copy negative. 6-48-8. Also K-6-13-8. So marked on envelope and copy negative.
21. Cady Wells pictures.
Santo No. 2. Copy negative. 7-48-1. So titled on envelope.
22. Cady Wells picture.
Battlefield No. 2. Copy negative. 7-48-2. So marked on envelope.
23. Cady Wells picture.
Abstraction. The Shadow. 7-48-6. Copy negative and copy positive. Owner: Museum of New Mexico. So marked on copy negative and copy positive and envelope.
24. Cady Wells pictures (2).
Copy negative.
 - (a) *Abiquiu*. K-1937-1. Owner: Cady B. Wells.
 - (b) *Buchman Mesa*. K-1937-2. Owner: Fogg Museum. So marked on envelope.
25. Cady Wells pictures (15).
All copy negative only, except *Church at Chimayó*: copy negative and copy positive, and *Pojoaque Church*: copy negative and copy positive. Envelope lists 15, with Id. Nos., titles, and owners. Copy positive of Chimayó Church notes owner on reverse side.
26. Cady Wells pictures (9).
All copy negatives only, except *Morada at Black Mesa*: copy negative and copy positive, and *Death Valley*: copy negative and copy positive. Envelope lists all nine, with Id. Nos., titles, and owners where known. Copy positives note owners on reverse sides.
27. Cady Wells pictures (4).
Copy negatives. Id. Nos. K-35-4/5/6, and K-32-5. Envelope descriptions; some negative listed thereon are missing. Id. Information on copy negatives and envelopes.
28. Cady Wells pictures (2).
October 14, 1937. Copy negatives. 10-37-1, 10-37-2.
 - (a) *Death Valley* (grey).
 - (b) *Shell and Root*. Driftwood.

C. Copy Negatives, 5 x 7

These negatives are not all titled. Envelope information is largely about camera settings.

* * *

29. Cady Wells pictures.
Death Valley (preliminary sketch). 9-46-1. So noted on envelope.
Copy negative. 9-46-3.
30. Cady Wells pictures.
Copy negative (3), duplicates. 9-46-4.
Copy negative. *Portrait of a Head*. 9-46-5.
31. Cady Wells pictures.
Copy negative (2), duplicates. 9-46-6.
Copy negative. 9-46-7.
32. Cady Wells pictures.
Copy negative. *Dark Study*. 9-46-8. So noted on envelope.
Copy negative. 9-46-9.
33. Cady Wells pictures.
Battlefield #6. Copy negative. 9-46-10. Owner University of New Mexico. So noted on envelope.
Battlefield. Copy negative. 9-46-11.
34. Cady Wells pictures.
Old Wood Piece. Copy negative. 9-46-12. So noted on envelope.
Ditto. 9-46-13.
35. Cady Wells pictures.
Copy negative. 9-46-14.
Hand Over Face. Copy negative. 9-46-15.
36. Cady Wells pictures.
Blue Artifact. Copy negative. 9-46-16. So noted on envelope.
On Pajarito Plateau #2. Copy negative. 9-46-17. So noted on envelope.

37. Cady Wells pictures.
On Pajarito Plateau #1. Copy negative. 9-46-18. So noted on envelope.
Pajaro. Copy negative. 9-46-19. So noted on envelope.
38. Cady Wells pictures.
Copy negative. 9-46-20.
Golthic. Copy negative. 9-46-21. So noted on envelope.
39. Cady Wells pictures.
Copy negative. 9-46-22.
Flame. Copy negative. 9-46-23. So noted on envelope.
40. Cady Wells pictures.
Blue Landscape and White Cloud. Copy negative. 9-46-24. So noted on envelope.
Black Barranca and Cedars. Copy negative. 9-46-25. So noted on envelope.

Box 43

41. Cady Wells pictures.
Copy negative. 9-46-26.
Penitente Cross. Copy negative. 9-46-27. Owner: Dean Terrell, Chicago, Illinois. So noted on envelope.
42. Cady Wells pictures.
Paleozoic Era-1946, Broken Cross. War II. " Subject." 9-46-28. Owner: Colorado Springs Fine Art Center. So noted on envelope.
Tonto Sea. Copy negative and copy positive. 9-46-29. Owner: Ruth Nash Belvedere. So noted on envelope.
43. Cady Wells pictures.
Copy negative. 9-46-30.
Battlefield With Cross. Copy negative. 9-46-31. So noted on envelope.
44. Cady Wells pictures.
Penitente Cross. Copy negative. 9-46-32. Owner: Christopher Overly. So noted on envelope.
Erosion Nebulae. Copy negative. 10-46-1. So noted on envelope.
45. Cady Wells pictures.
Triassic Deposits (German Matrix). 10-46-2. Owners: Mr and Mrs. Walter Kelber [?]. So noted on envelope.
Paleozoic Era. Copy negative. 10-46-3. Owner: Merle Armitage. So noted on envelope.

46. Cady Wells pictures.
Jurassic Foam. Copy negative. 10-46-4.
Protophyta. Copy negative. 10-46-5.
47. Cady Wells pictures.
Negative copy. 12-46-1. Owner: Mrs. Edwin Barbara, California. So noted on envelope.
Negative copy. 12-46-2. Owner: George and Ruth Wells. So noted on envelope.
48. Cady Wells pictures.
Negative copy. 12-46-3.
Green Artifact. Negative copy. 12-46-4. So noted on envelope; Id. No. also on negative.
49. Cady Wells pictures.
Copy negative. 12-46-5.
50. Cady Wells pictures.
Interluna Sea. Copy negative. 12-46-6. So noted on envelope.
51. Cady Wells pictures.
Aleuron. 12-46-7. Owner: Wadsworth, Atheneum. Conn. So noted on envelope.

D. Additional Copy Negatives, 5 x 7

52. Cady Wells pictures.
Study in Blue. Copy negative. 5-47-1. Owner: Mason B. Wells. So noted on envelope.
Taos 1947. Copy negative. 5-47-2. So noted on envelope.
53. Cady Wells pictures.
Green Head or Root and Seed. Copy negative. 5-47-3. So noted on envelope.
Taos Rising Clouds. Copy negative. 5-47-4. So noted on envelope.
54. Cady Wells pictures.
The Denial. Copy negative. 5-47-5. So noted on envelope.

The End. Copy negative. 5-47-6. So noted on envelope.

55. Cady Wells pictures.

Figure and the Sea. Copy negative. 5-47-7. So noted on envelope.

The City or The Village. Copy negative and copy positive. 5-47-8. So noted on envelope.

56. Cady Wells paintings.

Animal Apparition. Copy negative 5-47-9.

Copy negative of a painting. 4-47-1.

57. Cady Wells paintings.

The Journey. Copy negative. 7-47-2 (8-47-5). Owner: Nelson [?] Gallery & Atkins Museum, Kansas City, Missouri.

Copy negative. Benrimo painting 8-47-1. So noted on envelope.

58. Cady Wells paintings.

Object on Plateau. Copy negative. 8-47-2. So noted on envelope.

Study in Yellow and White. Copy negative. 8-47-3. So noted on envelope. Also notes it is duplicate of 7-47-1. [Erroneous ascription.]

59. Cady Wells painting.

Copy negative. 8-47-4. Comment: "Another View From Above."

Colorado River Study No.1. Copy negative. 8-47-4. Nelson Gallery and Atkins Museum, Kansas City. So noted on envelope.

60. Cady Wells paintings.

Landscape Elevated or Landscape form Above. Copy negative. 8-47-6. "To S.F.M.A. 1974." So noted on envelope.

"*Green Abstraction (Harvey Picture).*" Copy negative. 9-47-1. So noted on envelope.

61. Cady Well paintings.

3 copy negatives. Envelope describes 4 negatives in K34 series. These three are marked K34-2/3/4. Details on envelope.

E. Copy Negatives, 3½ x 5. SK Series

62. Cady Wells pictures.

8 copy negatives. Envelope describes 9 negatives in SK Series, SK-1 to SK-9. The last is missing. [But see Folder 64, infra.] The negatives are marked. Descriptive comments on envelope.

63. Cady Wells pictures.
Copy negative. SK-59-9. Details on envelope.
Cedars At Jacona. Copy negative. SK-59-10. Owner: Jack Dempsey, California. So noted on envelope.
64. Cady Wells pictures.
Sea Birds. Copy negative. SK-59-11. Owner: Arthur D. Taylor, Santa Fe, New Mexico. So noted on envelope.
Sea Wave. St. Croix. Copy negative. SK-59-13. So noted on envelope.
65. Envelope. Large size. Covered with notes of SK Series, supra.

F. 35 mm. Copy Negative Strips & Other Material

66. Cady Wells pictures.
(a) 35 mm. Copy negative strip. Marked 56-W-A. Descriptive wrapper. [See 66 (a), infra.]
(b) 35 mm. copy negative strip. Marked W-56-B. Descriptive wrapper. [See 66 (b), infra.]
(c) 35 mm. copy negative strip. Marked W-56-C. Descriptive wrapper.
(d) 35 mm. copy negative strip. Marked W-57-A-1. Descriptive wrapper.
(e) 35 mm. copy negative strip. Marked W-57-B-2 [also marked B-1].
67. Cady Wells pictures. W-56[59W]-A [A-1]. [See 65 (a), supra.]
13 copy prints [some duplicates], 4 x 5½ and smaller; and
11 copy prints [some duplicates] in strips of three photos each, 1¼ x 4¾, of same paintings.
Copy negative strip 35 mm., depicting four of same paintings.
All in envelopes with detailed notes, titles, references.
68. Cady Wells pictures. 56-W[W-56]-B. [See 65(b), supra.]
15 copy prints [some duplicates], 4 x 5½ and smaller: and
12 copy prints [some duplicates] in strips of three photos each, 1¼ x 4¾, of same paintings.

All in envelopes with detailed notes, titles, references. Also with scrap note, further particulars, stricken in red ink.

69. Cady Wells pictures. 57-A-1. [See 65 (d), supra.]
12 copy prints [some duplicates], 3¼ x 4¾ and smaller. Descriptive notes on reverse sides.
In envelope with notes, titles, references.
70. Cady Wells pictures. 57/B-2. [65(e), supra.]
16 copy prints [many duplicates], 4 x 5½ and smaller. Descriptive notes on reverse sides.
In envelope with notes, titles, references.
71. Cady Wells pictures. W-50s. 3½ x 3½.
Mesa at Otowi. Copy prints (2). W-53-323.
Across the Arroyo (Barranca 54). Copy print. W-54-26.
Ruins. St. Croix. Copy print. W-50-118.
The House. Copy print. W-53-164.
Envelope has extensive notes, and copy negatives.
72. Cady Wells pictures. W-33s. 3½ x 3½.
Taos. Copy prints (2). W-33-7 of 83.
Landscape. Copy print. W-33-100.
[No title.] Copy print. W-33-157a.
Landscape. Mesas. Copy print. W-33-160.
Landscape. Copy print. W-33-161.
Taos (?). Copy print. W-33-188.
Taos (?). Copy print. W-33-188 rev.
Barranca (?). Copy print. W-33-193.
Mesa 1933. Copy print. W-33-197.
Envelopes (2) have extensive notes, and copy negatives.
73. Cady Wells pictures.
Ektachrome 35 mm. slides, color (5).
Envelope describes each slide.

G. Miscellaneous photographic material

74. Sheet, 8 x 5, of 6 Cady Wells pieces, copy prints. 70W/R-1, etc.
One picture is of wooden object described in envelope as musical wood piece, “not good.” Only 4 photos are described.
75. Cady Wells picture. Untitled.

Copy negative, 5 x 7, and copy print,, 4 x 6¾. Note on reverse side of print by Mason Wells indicates that location of picture is not known.

- 76.** Cady Wells picture.
Copy prints (2). 7¼ x 10. Described on reverse side as Buckman Mesa. No envelope.
- 77.** Lists.
Various lists of Cady Wells paintings and watercolors, many with titles, canvas sizes, inventory numbers, etc. Most, if not all, assembled by Mason Wells.

Box 44

Section IV : Letters

1. 3-26-58: Ansel Adams to Mason Wells.
“[D]eePLY touched” that Mason Wells liked prints sent to him, and that latter proposed to send him a Cady Wells painting.
2. 11-15-76: [Same parties]:
Acknowledging that painting had arrived.
3. (file removed)
4. 12-21-82: Susan Cable Herter to Don Humphrey.
Enclosing edited letter from Mason Wells.
Enclosure: 11-20-82: letter from Mason Wells [original].
5. 9-21-83: Mason B. Wells to David Turner [Director, Museum of New Mexico] and Don Humphrey.
Discussing plans for Cady Wells show.
6. 9-21-83: Mason B. Wells to Gayle Maxon [The Peters Corporation.]

Section V : Newspaper Clippings

The following (few) newspaper clippings report on exhibitions, and also comprise critiques on the works of Cady Wells. The last one is an obituary.

* * *

1. N.d. Newspaper not identified.
Article. *The Art of Cady Wells*. By Dorothy Adlow. Santa Fe, New Mexico.

N.d. [probably June 1948.] Newspaper not identified.
Photograph of *Mesa*, a watercolor then on display at the one-man exhibition of the work of Cady Wells at the Santa Barbara Museum of Art.

6-6-48: Santa Barbara [Press?]
Article. Headline, Watercolor By Cady Wells Significant. Written by Donald Bear.

6-18-48: This Week.
Article. Abstractions. Cady Wells.
2. 12-9-56: San Francisco Chronicle.
Article. Headline, Spontaneous Impressions of a Man Who Loved the Southwest. Written by Alfred Frankenstein.
3. 9-7-67: The Albuquerque Tribune.
Article [no-by-line]. Headline, Cady Wells Exhibit Opens Sunday at UNM. Photos.
Note at top [writer unknown]:
“SECOND RETROSPECTIVE.” “EXHIBITION, 1967-1968.”
4. 11-5-54: The New Mexican.
Obituary. Headline, Death takes Cady Wells. Photograph of Cady Wells.

Section VI : Odds & Ends

1. Arizona Highways. November, 1953. 36 pgs. Illustrate magazine. Inscribed to Cady Wells by Peter Hurd, October 1953. Front cover: *The Oasis* by Hurd. Inside of cover and back page: *Dry River* by Hurd.
Article, Gun Master, by Chester Newton Hess. Sketch of John M. Browning. Illustrated. Pgs. 2-5.
Article, by Peter Hurd. His early years. Photo by Hurd. Heavily illustrated by color prints of his work; also black and white. Pgs. 14-27.
2. Exhibit Proposal. N.d. Writer unknown. 3 pp.
To explore early modernism in New Mexican Art. Exhibit to focus on the work of Cady Wells. Exhibit to be accompanied by exhibition of Georgia O'Keeffe art.
Also: draft of proposal.
3. Biographical Resume of Cady Wells. Photocopy. Source unknown.
Lists one-man museum exhibition.
Refers to attached list of paintings in museum collection [missing].
4. Longhand Notes. Writer unknown.
5. Blue Ribbon Grand Prize. New Mexico State Fair. Albuquerque, New Mexico. 1947. [Event not identified.]
6. (file removed)
7. Tear Sheet. The Evan School Brochure, Tucson, AZ. 1926.
Anecdote piece [11 lines] on pg. 46 on H. Cady Wells, with photograph.