

**Robert Adams, with a foreword  
by Thomas Hornsby Ferril**

***White Churches of the Plains:  
Examples from Colorado***  
(Boulder, 1970)

National Gallery of Art Library  
David K. E. Bruce Fund

For his early books, such as *White Churches of the Plains* and *The Architecture and Art of Early Hispanic Colorado* (adjacent), Adams wrote texts that discuss the history of each subject; captions also give further details about the objects depicted and the people who made them. His love of architecture, coupled with his spiritual concerns, prompted him to focus on pictures of churches in both books.

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775.546.1464 y presione 2095#

**Robert Adams**

***The Architecture and Art of  
Early Hispanic Colorado***

(Boulder, 1974)

National Gallery of Art Library  
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# Robert Adams

## ***From the Missouri West***

(Millerton, NY, 1980)

National Gallery of Art Library

Anonymous Gift

*From the Missouri West* includes photographs Adams made between 1975 and 1978 in Nebraska, South Dakota, Wyoming, Colorado, California, and Oregon, along with an incisive statement he wrote. A quoted passage from Loren Eiseley prefaces the volume: “Nothing is lost, but it can never be again as it was.” Together the pictures posit a new kind of landscape photography that looks not for the pristine wilderness, which even then largely existed only in parks, but at the impact of humans on the land.

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# Robert Adams

## ***denver: A Photographic Survey of the Metropolitan Area*** , (Boulder, 1977)

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Although Adams published *denver* only three years after *The New West*, the two books are quite different. Whereas the title *The New West* immediately conjures up notions of a mythic 19<sup>th</sup> century past, *denver*, with its lowercase spelling, suggests not a specific but a generic place, one that could be easily replicated elsewhere. And whereas the section titles in *The New West* sketch out the route of a 19th-century settler heading west, those in *denver* document the impact of our past and present incursions on the land and predict our future desecrations, for example, “Agriculture Land in the Path of Development.”

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**Robert Adams**

***Our Lives and Our Children:  
Photographs Taken near the  
Rocky Flats Nuclear Weapons  
Plant*** (Millerton, NY, 1983)

National Gallery of Art Library  
Anonymous Gift

Perhaps because of its political nature, Adams originally had difficulty finding a publisher for this book. His terse afterword details the perils of plutonium, which was used to manufacture nuclear detonators at Rocky Flats; some of the many accidents that had occurred at the plant and the contamination of the ground around it; as well as the larger dangers posed by atomic warheads stored across the country.

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# Robert Adams

## ***The New West: Landscapes along the Colorado Front Range***

(Boulder, 1974)

National Gallery of Art Library

David K. E. Bruce Fund

The frontispiece in *The New West* illustrates the battle Adams saw, as he wrote in the introduction, between Our desire to live “harmoniously” with the land and our struggle to live with “our own creation, the city, and the disgust and nihilism it breeds.” Street signs in the foreground indicate that The New West begins at the intersection of Querida Drive (the Spanish word for a female romantic partner) and De Cortez (possibly referring to the Spanish invader Hernán Cortéz). This amalgam of love and conquest, desire and brutality, resonates with Adams’ assertion that although early settlers thought the American West was “sublime . . . as a practical matter most people hoped to alter and exploit the region.” Yet floating above this desolate scene are several brilliantly white clouds whose irregular and seemingly lighthearted forms contrast with the mechanical rigidity of the structures below. As Adams wrote, “All land, no matter what has happened to it, has over it a grace, an absolute persistent beauty.”

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