EDWARD WESTON PAPERS

Compiled by Amy Stark

GUIDE SERIES NUMBER THIRTEEN
CENTER FOR CREATIVE PHOTOGRAPHY
UNIVERSITY OF ARIZONA
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Introduction

The Edward Weston Archive, which was acquired by the Center for Creative Photography in 1981, contains materials preserved by at least four generations of the Weston family. It contains items dating from the 1870s, saved by Weston's parents and grandparents, and documentation of his own life, which Weston preserved and which was safeguarded after his death by his four sons, Chandler, Brett, Neil, and Cole.

The letters, daybooks, manuscripts, financial records, memorabilia, photographs, and negatives in the archive represent the largest and most complete collection of materials about Edward Weston, his life, and his photography. Nearly four linear feet of correspondence, over 1,000 pages of the original daybooks, over 10,000 negatives, and close to 3,000 photographs are available to research.

Nearly all periods of Weston’s life and work are represented in the archive. Little documentation exists, however, regarding his childhood (1886-1906), early years in California (1906-23), or life after he was stricken with Parkinson’s disease (1947-58). The archive is particularly rich in documentation of his years in Mexico and the years when he returned to California, the late 1920s to 1940s. It also contains large numbers of letters from fellow photographers and friends such as Ansel Adams, Frederick Sommer, Charles Sheeler, Willard Van Dyke, and Beaumont and Nancy Newhall, and correspondence from Weston’s second wife, Charis Wilson, and from Tina Modotti.

The archive contains examples of Weston’s writing in the many letters he sent home to his first wife Flora Chandler Weston and sons while he was living in Mexico and in the letters he sent to his sons overseas during World War II. These letters, often lengthy, are filled with details of what Weston was doing and thinking.

The most noteworthy example of Weston’s writing in the archive is the original manuscript of his daybooks. Over 1,000 pages of handwritten and typed entries for the period from the 1920s to early 1940s exist today. These pages, ranging from undated fragments in boyish handwriting to bold ink scrawls clearly dated, bear the scars of repeated editings and revisions by Weston and his various editors.

Other significant forms of primary research materials in the archive include scrapbooks of clippings from the 1920s to 1940s, records of finances, order files for Weston's portrait business, insurance files for his camera equipment, receipts for supplies, invoices for the sale of photographs, and clipping files relating to publications and exhibitions.

Since its arrival at the Center, the Weston archive has been organized and stored according to archival standards. This guide is designed to describe quantity, scope, and content, including both the physical and the intellectual dimensions of the collection. An outline, inventories, and indexes are provided to guide the researcher to the materials in the archive. These materials do not answer questions. Rather they serve as links in an infinitely variable chain and constitute what Nancy Newhall referred to as “the roar of the past.” As always with manuscript materials, users must bring their own knowledge, patience, and powers of creative analysis to bear on research.

Weston himself expressed a skeptical view of historical summation on more than one occasion. In this statement from the playbill for the Carmel Community Playhouse (where his photographs were on display in May 1932), he also furnished us with an explanation of why so many documents are missing from his archive.

I am always perplexed when such a question (about my biography) comes up. Who is interested in dry facts! Events that lead to facts, things in between growth rather than arrival, these have interest but too long a story! ... But I have lived and worked: a life of
acceptance and rejection. Always a sloughing off of the past – dropping salon memberships, destroying medals, press notices, old work, when these no longer meant anything to me … To “arrive” is fatal. Perfection is death.

The Edward Weston papers and photographic materials are available for study by qualified researchers. Interested parties should contact the Photographic Archives Librarian for further information.

Copyright to Edward Weston’s photographs and writing is held by the Center for Creative Photography, Arizona Board of Regents. Permission to reproduce or quote from material in the archive must be obtained in writing from the Center.

AMY STARK
Photographic Archives Librarian

It has become customary for guides to the Center's collections to include unpublished or neglected writing by the photographer. Typically, these have been formal essays or the text of speeches. In Edward Weston's case, however, all his formal writings are already available in the chronological anthology *Edward Weston on Photography* (Salt Lake City: Gibbs M. Smith, 1983). His correspondence, on the other hand, is almost entirely unknown to researchers, and for this reason we have chosen to publish in this guide a letter he wrote to Ansel Adams.

Weston used his letters as a forum for developing his ideas on photography, and because they were immune from his editorial impulses that caused other writing to go through many revisions, they offer a uniquely direct and extemporaneous voice to our knowledge of Weston. He did not often save copies of his letters. Nevertheless, he placed a great value on them, often asking recipients to save a letter or to pass it along to someone else. He wrote frequently and with obvious enjoyment to valued friends and colleagues. Among these was Ansel Adams, whom Weston met in 1928 in the home of arts patron Albert Bender.

Weston wrote the following letter shortly after receiving a closely typed, two-page letter from Adams in 1934. Adams had written to Weston to cheer and rally him "out of the dumps." He advised Weston to take stock of himself and his work, to simplify his life, and to stay in rural Carmel. Adams also commented that "both you and I are incapable of devoting ourselves to contemporary social significance in our work . . . but I still believe there is a real social significance in a rock – a more important significance therein than in a line of unemployed." Weston's response that it all depends on the seeing not the subject matter makes the letter that follows one of the clearest expressions of his approach to photography in the mid 1930s outside his daybooks.
Dear Ansel,

What a grand letter you wrote me! Really, I am profoundly grateful, more so than I can easily express.

I find nothing to disagree with in your philosophy, nor in your analysis of me, my needs. I am not metropolitan, left S.F. because I was unhappy, wanted to get my feet on the soil, to get away from canned people. I will return to city life only as a last resort. I am glad to be able to tell you that the economic pressure has lifted. But I really was not worried in the usual sense. In fact, I am not often bothered, because, as you know, when things seem impossible something always
It happens to save the situation. I will never make money because I don't care enough about it; but I always keep one jump ahead of the wolf, and ask no more. You are absolutely right about keeping remote. I have done this for years, in Los Angeles, in Mexico, in Carmel, - yes in S.F. too, out near the President. Our kind of work cannot be done on "Main Street." Increased overhead means hiring cheap help and probably a manager. I can't be bothered.

The economic problem is a perennial one which I accept because I made my own choice many years ago. I could have spent time and effort making money; I chose to spend it on my work. My real problem is a more personal one - the need of being alone. I am not anti-social; I have a deep affection for my friends and family, feel
deeply for suffering humanity (also for suffering animals!) but at times I have a desperate need to be absolutely alone. This desire is all bound up in my work. You can understand this aspect might not be exhausted in a week's discussion. Let us continue it in Carmel. I still have hope that you will escape someday and find yourself here.

I am glad you feel that I have made some contribution to photography. I should blush over your good equal. I really am discriminating, and appre- ciate the source. Such words mean more to me than a lot of gush and Ballyhoo.

I agree with you that there is just as much "social significance in a rock" as in "a line of unemployed". All depends on the feeling. I must do the work that I am best suited for. If I have
in some way awakened others to a broader conception of life, added significance and beauty to their lives—and I know that I leave them I have functioned, and am satisfied not satisfied with my work as it is, understand. Thank the gods we never achieve complete satisfaction. How terrible to contemplate Utopia Contended Cows.

There is so much talk of the artist getting down to the realities of life. But who is to say which are the realities? Obviously they cannot be same to everyone. All arguments are futile which do not take into consideration the fact (fact for me at least) that persons differ in kind, not just in degree; differ just as horses and elephants do.

But we all have our place, and should function together as a great fugue. And the tension between opposites is necessary; the two roles, feminine - masculine, radical - conservative, etc. What would the poor red so without his conservative to play with! He would have
To eminent one. Likewise the conserv-

I have the greatest sympathy, even
understanding, for those who have
some sociological (politically). They
lead to, granted they are honest.

If I saw an interesting battle be-
tween strikers and police I might be
tempted to photograph it, if aesthet-
ically moved. But I would re-
cord the fight as a commen-
tator regardless of which side was
getting licked.

Random thoughts, these, and
rather disconnected. Do your
best with them until we meet.

Again, your letter meant
a lot to me.

Always your friend,
Edward.
Edward Weston Chronology

1886

1890
EW’s mother dies.

1892
EW attends Oakland Grammar School, Chicago.

1897

1902
EW’s father gives him a Kodak Bulls-Eye #2 camera.
EW makes his first photographs at his aunt’s farm and in Chicago parks.

1903
EW begins working as clerk in Chicago Marshall Field Department Store.
Sees his first photographic exhibit at the Chicago Art Institute.
Stieglitz begins publication of Camera Work.

1906
San Francisco earthquake and fire on April 19.
Camera and Dark Room publishes EW’s Spring in April.
EW arrives in California on May 29; works as surveyor for San Pedro, Los Angeles, and Salt Lake Railroad, and later as a door-to-door photographer in Tropico, California.

1907
EW attends Illinois College of Photography in Chicago.
Stieglitz photographs The Steerage.

1908
EW returns to California.
Works in studio of George Steckel, portrait photographer.

1909
EW marries Flora Chandler (b. 1879) on January 30.
Works in studio of A. Louis Mojonier.

1910
Edward Chandler Weston born.
EW works in commercial portrait studio.

1911
Johan Hagemeyer (b. 1884) arrives in the United States.
EW opens his own portrait studio in Tropico.
Publishes “Artistic Interiors” in Photo Era, December issue.
Theodore Brett Weston is born.

1912
EW meets Margrethe Mather (b. ca. 1885).
Publishes “Photographing Children” and “Shall I Turn Professional?” in American Photography, February and November issues.

1913
International Exhibition of Modern Art is held at the 69th Regiment Armory in New York.
Tina Modotti (b. 1896) arrives in San Francisco.

1914
EW publishes poem “The Gummist” in Photo-Era, April issue.

1915
EW exhibits at Panama Pacific International Exposition, San Francisco.

1916
Laurence Neil Weston born.
Hagemeyer meets Stieglitz in New York.
EW attends convention of Photographers’ Association of America in Cleveland.
Lectures on “Photography as a Means of Artistic Expression” in Los Angeles.
Exhibits 11 photographs in Philadelphia Wanamaker Department Store exhibition.

1917
Last issue of Camera Work features Paul Strand (b. 1890).
Strand and Charles Sheeler (b. 1883) exhibit at Marius DeZayas’s Modern Gallery, New York.
Modotti moves to Los Angeles.
Meets Hagemeyer in Los Angeles.
Wins $10 for his photograph *Toxophilus* in the 11th Annual American Exhibition of Photography, John Wanamaker Department Store, Philadelphia.
Elected to the London Salon of Photography.
Flora teaches third grade.

**1918**
World War I ends.
Hagemeyer moves to San Francisco.

**1919**
Cole Weston is born.
EW meets Ramiel McGehee (b. ca. 1880).

**1920**
EW visits Imogen Cunningham (b. 1883) in Fruitvale, California.
Hagemeyer returns to Europe on board the *Metagama*.
Strand and Sheeler collaborate on the film *Manhatta*.
EW meets Modotti.

**1921**
EW shares studio and collaborates on photographs with Mather.
Exhibits at Friday Morning Club in Los Angeles, in Japanese quarter of Los Angeles, at San Francisco Camera Club, and at Wanamaker Department Store, Philadelphia.
Juries Oakland Salon of Photography in October, and meets critic J.N. Laurvik.
Judges 5th International Photographic Salon of Camera Pictorialists of Los Angeles in December.
Photographs attic series with Elizabeth (“Betty”) Kopelanoff on Bunker Hill, Los Angeles.
Modotti’s husband goes to Mexico in December.

**1922**
Modotti’s husband dies in Mexico in February.
EW’s work is exhibited at Academia de Bellas Artes, Mexico City.
Cunningham photographs EW and Mather in their studio.
EW lectures on “Random Notes on Photography” at the Southern California Camera Club in June.
Travels to Ohio in October to visit his sister; photographs Armco Steel Plant; continues on to New York where he meets Stieglitz, Strand, and Sheeler.

**1923**
Edward Steichen (b. 1879) joins Condé Nast as staff photographer.
EW photographs Mather at Redondo Beach.
Sails for Mexico on board the *S. S. Colima* on July 30 with Chandler and Modotti.
Exhibits at Aztec Land Gallery, Café de Nadie, and in Guadalajara.

**1924**
EW exhibits at Aztec Land Gallery in October.
Returns to Los Angeles by train with Chandler in December.
Shares Dorothea Lange’s (b. 1895) San Francisco studio with Hagemeyer.

**1925**
Stieglitz opens the Intimate Gallery, New York.
Leica camera comes on the American market.
EW operates portrait studio in San Francisco for six months; photographs nude torsos of Neil.
Exhibits at Gump’s Department Store in San Francisco with Hagemeyer in February and at Shaku do Sha Gallery in Los Angeles in July and August.
Meets Christel Gang.
Returns to Mexico with Brett on board *S. S. Oaxaca* in August.
Exhibits with Modotti in Guadalajara in August.
Begins photographing his toilet in October.
Brett begins photographing.
Modotti returns to San Francisco in December to care for her sick mother.

**1926**
EW photographs Mexico with Modotti for Anita Brenner’s book *Idols Behind Altars*.
Leaves Mexico permanently in November; returns to Glendale.

**1927**
EW and Brett exhibit at University of California, Berkeley, in February.
Exhibits at Shaku do Sha and Los Angeles Museum.
Meets Adams at Albert Bender’s San Francisco home.
Begins friendship with Henrietta Shore.
Photographs shells, vegetables, nudes.
Gang retypes Mexico daybooks.
Cole falls out of tree in August and breaks both wrists.
Flora is in a car accident in November.
Modotti works on the staff of *El Machete* in Mexico City.
Sheeler photographs Ford plant at River Rouge.
Stieglitz photographs the *Equivalents* series.

**1928**
Opens portrait studio with Brett in San Francisco.
Visits Olympic track tryouts in Los Angeles in summer.
Mather moves out of the Glendale studio.
Hagemeyer opens studio in Carmel in June.
Modotti begins affair with Julio Antonio Mella in Mexico.
Albert Renger-Patzch (b. 1897) produces *Die Welt ist Schön*. 
1929

EW moves his studio to the Seven Arts Building in Carmel in January. Mella is assassinated in January and Modotti is implicated by the press. Sonya Noskowiak (b. 1900) begins working for EW. Hagemeyer moves his studio to Pasadena in July. Richard Neutra asks EW to participate in Film und Foto exhibition in Stuttgart; EW writes the foreword to the catalog. Brett seriously injures his leg in a riding accident. Willard Van Dyke (b. 1906) visits EW in Carmel in November. EW exhibits at the Palace of the Legion of Honor in San Francisco. Stieglitz opens An American Place Gallery, New York.

1930

EW has his first New York exhibit at Alma Reed’s Delphic Studios Gallery; later exhibits at Harvard Society of Contemporary Arts with Walker Evans (b. 1903), Eugène Atget (b. 1856), Sheeler, Stieglitz, Modotti, and others. Publishes “Photography – Not Pictorial” in Camera Craft, July issue. Hagemeyer moves his studio to Hollywood. Modotti is expelled from Mexico; later goes to Berlin and Moscow. Mabel Dodge Luhan visits EW in Carmel. EW, Noskowiak, and Van Dyke visit Luhan in Taos, New Mexico. EW’s first grandchild, Edward Frank Weston, is born to Chandler and his wife, Maxine.

1931

Margaret Bourke-White (b. 1906) produces *You Have Seen Their Faces.*
First issue of *Look* magazine appears in January.
German dirigible, *Hindenberg,* explodes.

1938
EW’s Guggenheim fellowship renewed.
Spends the year printing negatives made the year before.
Marries Charis in Elk, California.
Prints 500 Guggenheim negatives for the Huntington Library, San Marino, California.
Exhibits at the Photographic Society of Philadelphia and Musée du Jeu de Paume in Paris.
Neil finishes building a house for EW on Wildcat Hill, Carmel, in August.
Evans’s *American Photographs* exhibited at MoMA.
Beaumont Newhall writes *Photography: A Short Critical History.*

1939
EW exhibits at St. Paul Gallery and School of Art, Fort Deboram Camera Club in Chicago, J. Walter Thompson Company in New York, Photographic Club of the Natural Science Museum at Syracuse University, Morgan Camera Shop in Hollywood, Newark Camera Club.
Tours the MGM studio lots in Los Angeles in the spring.
Hagemeyer applies for a Guggenheim fellowship.
Modotti returns to Mexico and begins working at *El Popular.*
Lange publishes *An American Exodus.*
Sheeler has major retrospective at the MoMA.
*Seeing California with Edward Weston* is published.

1940
Judges Photo Salon in Chicago in May.
Participates in *U.S. Camera* Yosemite Photographic Forum with Adams and Lange.
Publishes “I Photograph Trees” in *Popular Photography,* June issue, and *California and the West* with text by Charis and photographs by EW.
EW and Charis appear on radio show in Los Angeles in November to discuss the Guggenheim project.
EW, Nancy and Beaumont Newhall meet for the first time in Carmel.
Department of Photography established at MoMA with Beaumont Newhall as first curator; first exhibition, *Sixty Photographs,* includes EW.
Evans receives a Guggenheim fellowship (also in 1941, 1959).
Hagemeyer photographs Death Valley.
Adams curates *A Pageant of Photography* for Golden Gate Exposition.

1941
EW is commissioned by Limited Editions Club to illustrate new edition of Walt Whitman’s *Leaves of Grass.*
Travels across the United States with Charis from May to December photographing for this project; sends daily postcards to his sister in California, who suffered a stroke in 1940.
Photographs with Clarence John Laughlin (b. 1905) in New Orleans.
Exhibits at Mills College Art Gallery and the University of Colorado School of Journalism.
James Agee and Evans publish *Let Us Now Praise Famous Men.*
United States enters World War II.
Kodacolor film is introduced.
Lange receives a Guggenheim fellowship.
MoMA offers “American Photographs at $10.”

1942
Two volume, boxed set of *Leaves of Grass* is published by the Limited Editions Club with 49 photographs.
EW publishes “Portrait Photography” in *The Complete Photographer.*
Serves with Charis as air warden along the Carmel coast.
Grows a beard.
Exhibits at Lakeside Press and Port Arthur Chamber of Commerce, Port Arthur, Texas.
Modotti dies in Mexico City on January 6.

1943
EW publishes “Seeing Photographically” in *The Complete Photographer.*
Neil rejected from military service due to migraine headaches; finishes work on 32 ft. ketch “Spindrift.”
McGehee dies in December.

1944
Nancy Newhall visits Carmel to plan EW’s exhibit at MoMA where she is acting curator of photography during Beaumont’s war-time absence.
EW exhibits at Outline Gallery in Pittsburgh in November.
Adams’s Manzanar photographs exhibited at MoMA.
1945
Charis and EW are divorced.
Newhalls visit Carmel to choose prints for MoMA retrospective.
Strand retrospective at MoMA.
Brett Weston and Jack Delano receive Guggenheim fellowships.

1946
EW's retrospective is at MoMA from February to March; flies to New York to attend opening.
Has hernia operation in April.
Experiences symptoms of Parkinson's disease.
Makes Ektachromes at Point Lobos for Eastman Kodak.
Van Dyke begins filming *The Photographer.*
Stieglitz dies.

1947
EW exhibits at Syracuse University and Honolulu Academy of Arts.
*The Cats of Wildcat Hill* and *Fifty Photographs* are published.
Edward Steichen becomes director of the Department of Photography at MoMA.
Ektacolor film is introduced commercially.
Polaroid Land camera is introduced.
Beaumont Newhall receives a Guggenheim fellowship.

1948
Van Dyke finishes 25-minute film, *The Photographer,* about EW.
Dody Warren lives and works with EW on Wildcat Hill.
EW makes last photographs at Point Lobos.
Beaumont Newhall becomes curator at the George Eastman House, Rochester.

1949
Four color photographs by EW published in *U.S. Camera Annual.*
Beaumont Newhall writes *The History of Photography.*

1950
EW exhibits at Kodak Pathé in Paris and with Bernhard in San Francisco.
Publishes *My Camera on Point Lobos.*
Strand publishes *Time in New England.*

1951

1952
EW exhibits at the Art Institute of Chicago in May.
*Fiftieth Anniversary Portfolio,* printed by Brett and Cole with introduction by EW, is published.

1953
EW publishes “Color as Form” in *Modern Photography,* December issue.
Rosario Mazzeo, of the Boston Symphony Orchestra and an amateur photographer, visits EW to discuss publication of the daybooks.
Max Yavno receives a Guggenheim fellowship.

1954
EW exhibits at Boston Symphony Hall in January.
John Szarkowski receives a Guggenheim fellowship (also in 1961.)

1955
Project prints are selected and printing begun by Brett, Cole, and Dody Warren under EW's supervision.
Todd Webb receives a Guggenheim fellowship (also in 1956).
Robert Frank receives a Guggenheim fellowship (also in 1956).
*The Family of Man* exhibition opens at MoMA.
Helmut Gernsheim writes *History of Photography.*

1956
*World of Edward Weston* exhibition, curated by the Newhalls, is circulated by the Smithsonian Institution.
W. Eugene Smith receives a Guggenheim fellowship.
Lou Stoumen's 71-minute film, *The Naked Eye,* with footage of EW, is released.

1958
EW dies at home on January 1.

1961
*The Daybooks of Edward Weston,* volume 1, is published.
Adams moves to Carmel.

1962
Hagemeyer dies.
Szarkowski is appointed director of the Department of Photography at MoMA.

1965
KQED produces film *The Daybooks of Edward Weston.*
Sheeler dies.

1966
*The Daybooks of Edward Weston,* volume 2, is published.
David Vestal and Aaron Siskind receive Guggenheim fellowships.
1971
Portfolio of 10 images, photographed by EW and printed by Cole, is published by Witkin-Berley/Friends of Photography. Included is color print of Blue Dune.

1972
Edward Weston: Desnudos portfolio, with prints by Cole, is published.

1973
Steichen dies.

1974
Nancy Newhall dies.

1975
EW retrospective at the MoMA. Noskowiak dies.

1976
Cunningham and Strand die.

1976
Van Dyke dies.

1986
Supreme Instants, centennial retrospective curated by Beaumont Newhall, opens at SFMoMA.
EDWARD WESTON
ARCHIVE INVENTORY
Incoming Correspondence, 1915–1958

Letters, telegrams, and postcards written to Edward Weston by friends, publishers, clients, employers, and fellow artists. Envelopes with informational or artifactual value have been retained. Photographs included in letters have been filed separately in Boxes 16 and 17. For a comprehensive index to all correspondence, see “Index to Correspondence.” Correspondence from important people in Weston’s life has been grouped alphabetically by name and then arranged chronologically. Other correspondence is grouped by year and arranged alphabetically within each year. Both sections are included in the index as is other correspondence in various subgroups of the papers. Correspondence with family members is filed separately. Note: Additional correspondence with Edward Weston can be found in Financial Records (Boxes 24–27), Activity Files (Boxes 33–35), Exhibition Files (Box 34), Publications Files (Box 33), and in scrapbooks filed in the Biographical Files (Boxes 18 and 19). (2 1/2 linear feet)

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<td>AG 38:4/1</td>
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<td>2</td>
<td>Newhall, Beaumont and Nancy</td>
<td>1953</td>
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<td>Newhall, Beaumont and Nancy</td>
<td>1954</td>
</tr>
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<td>4</td>
<td>Newhall, Beaumont and Nancy</td>
<td>1955</td>
</tr>
<tr>
<td>5</td>
<td>Newhall, Beaumont and Nancy: miscellaneous</td>
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</tr>
<tr>
<td>6</td>
<td>Newhall, Beaumont and Nancy: originals</td>
<td></td>
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<tr>
<td>7</td>
<td>Noskowiak, Sonya</td>
<td>1929-46</td>
</tr>
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<td>8</td>
<td>Parker, Lydia</td>
<td>1932-52</td>
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<tr>
<td>9</td>
<td>Partridge, Roi</td>
<td>1924-39</td>
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<tr>
<td>10</td>
<td>Prendergast, Don and Bea</td>
<td>1938-50</td>
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<td>11</td>
<td>Prendergast, Don and Bea</td>
<td>1951-55</td>
</tr>
<tr>
<td>12</td>
<td>Reed, Alma</td>
<td>1930-July 1931</td>
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<tr>
<td>13</td>
<td>Reed, Alma, September</td>
<td>1931-33</td>
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<td>14</td>
<td>Richey, Roubaix de l’Aibre</td>
<td>1921-22</td>
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<td>15</td>
<td>Riley, Zilpha</td>
<td>1942-56</td>
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<td>Schindler, Pauline</td>
<td>1930-55</td>
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<td>17</td>
<td>Sheeler, Charles</td>
<td>1932-39</td>
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<td>Sheeler, Charles</td>
<td>1940-54</td>
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<td>19</td>
<td>Shore, Henrietta</td>
<td>1927</td>
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<tr>
<td>20</td>
<td>Shore, Henrietta</td>
<td>1928-33</td>
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<td>Sommer, Frederick</td>
<td>1937-51</td>
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<td>Stoumen, Lou, 1949-June</td>
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<td>Stoumen, Lou, August 1954-May</td>
<td>1955</td>
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<td>5</td>
<td>Stoumen, Lou, August 1955-1958</td>
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<td>6</td>
<td>Stoumen, Lou: originals</td>
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<td>7</td>
<td>Strand, Paul</td>
<td>1939-49</td>
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<tr>
<td>8</td>
<td>Tellaisha, John</td>
<td>1944-51</td>
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<td>9</td>
<td>U.S. Department of Agriculture.</td>
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<td>Soil Conservation Service, 1935</td>
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<td>10</td>
<td>U.S. Works Progress Administration, 1935</td>
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<td>11</td>
<td>Van Dyke, Mary, 1930s-35</td>
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<td>12</td>
<td>Van Dyke, Willard, 1930s-39</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Van Dyke, Willard, 1940-57</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Van Dyke, Willard, to Weston family,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1955-56</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Wardell, Bertha, n.d.</td>
<td>1923</td>
</tr>
<tr>
<td>16</td>
<td>Wardell, Bertha</td>
<td>1927</td>
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<tr>
<td>17</td>
<td>Wardell, Bertha, 1928-50s</td>
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<td>18</td>
<td>White, Minor, 1946-57</td>
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<td>19</td>
<td>Wilson, Leon and Callie, 1938-56</td>
<td></td>
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<tr>
<td>20</td>
<td>Wood, Beatrice, 1933-40</td>
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</tr>
<tr>
<td>21</td>
<td>Date unknown, alphabetical (A-K)</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>Date unknown, alphabetical (L-Z)</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>Date unknown, name unknown</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>Love letters to Edward Weston from</td>
<td></td>
</tr>
<tr>
<td></td>
<td>unknown people</td>
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**INCOMING CORRESPONDENCE, CHRONOLOGICAL**

<table>
<thead>
<tr>
<th></th>
<th>Name</th>
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<tbody>
<tr>
<td></td>
<td>AG 38:6/1</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>1915</td>
<td></td>
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<td>1916</td>
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<td>3</td>
<td>1917</td>
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<td>4</td>
<td>1920</td>
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<td>1921</td>
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<td>6</td>
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<td>7</td>
<td>1923</td>
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<td>8</td>
<td>1925</td>
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<td>9-29</td>
<td>1927-46</td>
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<tr>
<td></td>
<td>AG 38:7/1-20</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>Sympathy letters, 1958 (A-Z)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>AG 38:13</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>Miscellaneous postcards and greeting</td>
<td></td>
</tr>
<tr>
<td></td>
<td>cards to EW</td>
<td></td>
</tr>
</tbody>
</table>

22
Family Correspondence, 1902-1957

Letters, telegrams, postcards, and notes written to and by Edward Weston and his family. Correspondents include:

- Edward Burbank Weston (father)
- Alice Jeanette Brett Weston (mother)
- Aunts Phebe, Emma, Minnie, and Gus
- Uncle Theodore F. Brett
- May Jeanette Weston Seaman (sister)
- Flora Chandler Weston (wife, 1909-38)
- Charis Wilson (wife, 1938-45)
- Edward Chandler Weston (son)
- Maxine Weston (wife of Chandler)
- Edward Frank Weston (son of Chandler)
- Theodore Brett Weston (son)
- Elinore Stone Weston (wife of Brett)
- Erica Weston (daughter of Brett)
- Dody Warren Weston (wife of Brett)
- Cole Weston (son)
- Dorothy Weston (wife of Cole)
- Laurence Neil Weston (son)

Outgoing letters written by Edward Weston are arranged chronologically. Incoming letters are arranged alphabetically by sender. Additional correspondence from the 1870s that was collected and saved by Edward Weston and other members of the family is filed with the Biographical Materials (Box 14). These letters are to and from more distant Weston relatives. (1 1/2 linear feet)

### FAMILY CORRESPONDENCE, OUTGOING

| AG 38:8/1 | undated |
| 2 | 1902 |
| 3 | March – September 1923 |
| 4 | October – December 1923 |
| 5 | 1923, originals |
| 6 | January – March 1924 |
| 7 | April – May 1924 |
| 8 | June – August 1924 |
| 9 | September – December 1924 |
| 10 | 1924, undated |
| 11 | 1924, originals |
| 12 | January – April 1925 |
| 13 | May – December 1925, n.d. |
| 14 | 1925, originals |
| 15 | 1930-34 |
| 16 | 1935-37 |
| 17 | 1938-39 |
| 18 | 1930-35, originals |
| 19 | 1935-39, originals |

### FAMILY CORRESPONDENCE INCOMING

<p>| AG 38:10/1 | Unidentified fragments of letters to EW |
| 2 | Alice Jeanette Brett Weston, 1890 |
| 3 | Edward Burbank Weston, 1902-14 |
| 4 | Theodore F. Brett, 1912-41 |
| 5 | Aunt Phebe, 1908-09 |
| 6 | Aunt Emma, 1914-39 |
| 7 | Aunt Minnie, 1916-17 |
| 8 | Aunt Gus, 1892-1907 |
| 9 | May Jeanette Weston Seaman, 1905 |
| 10 | May Jeanette Weston Seaman, 1906 |
| 11 | May Jeanette Weston Seaman, 1920s |</p>
<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>12 May</td>
<td>Jeanette Weston Seaman, 1930s</td>
</tr>
<tr>
<td>13 May</td>
<td>Jeanette Weston Seaman, 1940s</td>
</tr>
<tr>
<td>14 May</td>
<td>Jeanette Weston Seaman: poems</td>
</tr>
<tr>
<td>15 May</td>
<td>Jeanette Weston Seaman: envelopes</td>
</tr>
<tr>
<td>16 May</td>
<td>Seaman family, 1950s</td>
</tr>
<tr>
<td>17 May</td>
<td>Weston family friends</td>
</tr>
<tr>
<td>18 May</td>
<td>Miscellaneous greeting cards from Weston family</td>
</tr>
<tr>
<td>19 May</td>
<td>Flora Chandler Weston, 1920s</td>
</tr>
<tr>
<td>20 May</td>
<td>Flora Chandler Weston, 1930-57</td>
</tr>
<tr>
<td>21 May</td>
<td>Flora Chandler Weston: letters to her from Enid Mihailoff, 1920s</td>
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AG 38:11/1
<table>
<thead>
<tr>
<th>Description</th>
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<tbody>
<tr>
<td>Flora Chandler Weston: letters from family, 1920s</td>
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<tr>
<td>Flora Chandler Weston: letters from Chandler, 1923</td>
</tr>
<tr>
<td>Flora Chandler Weston: letters from Brett, 1924</td>
</tr>
<tr>
<td>Flora Chandler Weston: letters from Mexico, originals</td>
</tr>
<tr>
<td>Charis Wilson, n.d.</td>
</tr>
<tr>
<td>Charis Wilson, April-May 1934</td>
</tr>
<tr>
<td>Charis Wilson, June 1934</td>
</tr>
<tr>
<td>Charis Wilson, July 1934</td>
</tr>
<tr>
<td>Charis Wilson, August-October 1934</td>
</tr>
<tr>
<td>Charis Wilson, 1935</td>
</tr>
<tr>
<td>Charis Wilson Weston, 1936-38</td>
</tr>
</tbody>
</table>

12 | Charis Wilson Weston, 1942-47 |
14 | Charis Wilson Weston Harris, 1950s |
15 | Edward Chandler Weston, 1925-54 |
16 | Maxine Weston, 1930s |
17 | Edward Frank Weston, 1944-54 |
18 | Theodore Brett Weston: miscellaneous |
19 | Theodore Brett Weston, 1920s |
20 | Theodore Brett Weston, 1930s |
21 | Theodore Brett Weston, 1940-45 |
22 | Theodore Brett Weston, 1946-50s |
23 | Elinore M. Stone, n.d. |
24 | Elinore M. Stone, 1930-31 |
25 | Elinore M. Stone, 1932-40 |
26 | Erica Weston, 1940s-54 |
27 | Dody Warren Weston, 1950s |
28 | Cole Weston, 1920s |
29 | Cole Weston: originals |
30 | Cole Weston, 1930s |
31 | Cole Weston, 1940s |
32 | Dorothy Weston, 1940s |
33 | Laurence Neil Weston, 1920s |
34 | Laurence Neil Weston, 1930s |
35 | Laurence Neil Weston, 1940s |
36 | Laurence Neil Weston, 1945 |
37 | Laurence Neil Weston, 1946-50s |
Outgoing Correspondence, 1919-1950s

Letters and postcards from Edward Weston to friends, editors, business contacts, and photographers. Other letters from Weston may be found in “Incoming Correspondence” if they were attached to another letter. These are indicated by a star (*) in “Index to Correspondence.” (0.25 linear feet)

OUTGOING CORRESPONDENCE

AG 38:14/1  Ansel Adams, 1932
2  Bruce Downes, 1950
3  Aron Mathieu, ca. 1945
4  David McAlpin, 1944-47
5  Ramiel McGehee, 1919-26
6  Ramiel McGehee, 1929-39
7  Ramiel McGehee
8  Ramiel McGehee: originals
9  Henry Allen Moe, 1937
10  Sonya Noskowiak, 1930s
11  Frederick Sommer, 1930s
12  Seymour Stern, 1931
13  Max Thorek, 1931
14  Editors of U.S. Camera, 1940s
16  U.S. Soil Conservation Service: original
17  Minor White, 1940s-50s
18  Fragments of letters written by EW, 1940s-50s
19  Political letters written by EW, 1944-45
### Photographs Included in the Weston Papers

Small photographs and photographic greeting cards included in the correspondence or found loose in the Weston papers. Included are photographs of correspondents and their families, events in which Weston took part, views of Mexico, and portraits made by Weston of the correspondents. (0.50 linear feet)

#### PHOTOGRAPHS FOUND IN THE LETTERS

<table>
<thead>
<tr>
<th>AG 38:16</th>
<th>Jean Charlot, 1933</th>
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<tbody>
<tr>
<td></td>
<td>T.J. Farkas, 1950</td>
</tr>
<tr>
<td></td>
<td>Kurt E. Fishback, 1942</td>
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<td></td>
<td>Eric Fisher, 1928</td>
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<tr>
<td></td>
<td>Elsie Hill, ca. 1943</td>
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<tr>
<td></td>
<td>Daniel Masclet, ca. 1950</td>
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<tr>
<td></td>
<td>Margrethe Mather, 1923</td>
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<tr>
<td></td>
<td>Tony Smart, 1945</td>
</tr>
<tr>
<td></td>
<td>Charles Smith, ca. 1863</td>
</tr>
<tr>
<td></td>
<td>George Stojana, 1923</td>
</tr>
<tr>
<td></td>
<td>Brett Weston: slides and p. o. p. print</td>
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<tr>
<td></td>
<td>Edward Weston: childhood</td>
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<tr>
<td></td>
<td>Edward Weston, ca. 1940s</td>
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<tr>
<td></td>
<td>Charis Wilson, ca. 1934</td>
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<td>Cedric Wright, 1937</td>
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#### PHOTOGRAPHIC GREETING CARDS

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<thead>
<tr>
<th>AG 38:16</th>
<th>Ferenc Berko</th>
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<tr>
<td></td>
<td>Lee Blodget</td>
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<tr>
<td></td>
<td>Donald Brown</td>
</tr>
<tr>
<td></td>
<td>[?] Carnahan</td>
</tr>
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<td></td>
<td>Johan Hagemeyer</td>
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<tr>
<td></td>
<td>Arno Hammacher</td>
</tr>
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<td></td>
<td>Dick McGraw</td>
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<td></td>
<td>Lou Stoumen</td>
</tr>
<tr>
<td></td>
<td>Minor White</td>
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#### PHOTOGRAPHS FOUND LOOSE IN THE WESTON PAPERS AS A WHOLE

<table>
<thead>
<tr>
<th>AG 38:17</th>
<th>Miscellaneous Photographs</th>
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<tbody>
<tr>
<td>Box W 4/13</td>
<td>Photographs Made in Mexico</td>
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</tbody>
</table>

These 15 prints were included in letters from Weston to Johan Hagemeyer. They have been matted and are stored in the Center's fine print collection.
Biographical Materials, Writings, and Scrapbooks, 1870-1957

Letters, documents, and scrapbooks relating to Weston family history and the documentation of Edward Weston's life in Mexico and on Wildcat Hill in Carmel, California. Also includes original writings by Weston and writings about Weston by others. The scrapbooks contain a wide variety of materials including correspondence, clippings, and photographs. Weston's files of quotations and clippings gleaned from his wide readings are included as are portraits of Weston taken by other photographers. (2 linear feet)

### WESTON FAMILY PAPERS

| AG 38:14/20 | Letters to Edward Burbank Weston |
| AG 38:15/1 | Edward Weston identification cards |
| AG 38:15/10 | Edward Payson Weston: Highland Hall Catalog, 1870-78 |
| AG 38:15/11 | Edward Payson Weston: Maine Female Seminary brochure |
| AG 38:15/13 | Edward Burbank Weston: announcement, 1874 |
| AG 38:15/15 | Edward Burbank Weston: clippings about poultry |
| AG 38:15/16 | Edward Burbank Weston: medical society, education |
| AG 38:15/17 | Edward Burbank Weston: genealogy materials |
| AG 38:15/19 | [obituary] “Edward Payson Weston,” in Portland Transcript, 22 November 1879 |
| AG 38:15/20 | Pamphlet for Abbott Family School, Farmington, Maine, 1871 |
| AG 38:15/21 | Abbott Family School Newsletters, 1867-68 |
| AG 38:15/23 | Edward Payson Weston: miscellaneous papers including poems, letters, autographs, and photograph |
| AG 38:15/24 | “The Dear, Dead Days, Thank Goodness,” [n. d.], possibly saved by May Weston Seaman |

### MISCELLANEOUS BIOGRAPHICAL MATERIALS

| AG 38:15/1 | Edward Payson Weston: Highland Hall Catalog, 1870-78 |
| AG 38:15/2 | Edward Payson Weston: Maine Female Seminary brochure |
| AG 38:15/4 | Edward Burbank Weston: announcement, 1874 |
| AG 38:15/6 | Edward Burbank Weston: clippings about poultry |
| AG 38:15/7 | Edward Burbank Weston: medical society, education |
| AG 38:15/8 | Edward Burbank Weston: genealogy materials |
| AG 38:15/10 | [obituary] “Edward Payson Weston,” in Portland Transcript, 22 November 1879 |
| AG 38:15/11 | Pamphlet for Abbott Family School, Farmington, Maine, 1871 |
| AG 38:15/12 | Abbott Family School Newsletters, 1867-68 |
| AG 38:15/14 | Edward Payson Weston: miscellaneous papers including poems, letters, autographs, and photograph |
| AG 38:15/15 | “The Dear, Dead Days, Thank Goodness,” [n. d.], possibly saved by May Weston Seaman |

### WRITINGS BY EDWARD WESTON

| AG 38:15/16 | “Photography – an eighth art,” 1928 |
| AG 38:15/17 | Statement for unpublished book by Samuel Kootz, 1931 |
| AG 38:15/18 | “Mid Summer Tonic,” 1931 |
| AG 38:15/19 | “A Tyro’s Annual,” 1931 |
| AG 38:15/20 | Statement on experimental cinema |

### WRITINGS ABOUT EDWARD WESTON

| AG 38:15/21 | Jean Charlot, 1932 |
| AG 38:15/22 | Beaumont Newhall: original manuscript and photocopy |
COLLECTED QUOTES AND FRAGMENTS OF WRITINGS BY WESTON

AG 38:15/32 Miscellaneous fragments of quotes and writings
33 Miscellaneous fragments of quotes and writings
34 Miscellaneous fragments: originals

SCRAPBOOKS

The six scrapbooks are arranged chronologically:

Scrapbook A = 1930-39
Scrapbook B = Guggenheim Fellowship years
Scrapbook C = 1927-35
Scrapbook D = Mexico years
Scrapbook E = Family album
Scrapbook F = Studio guest book, undated


Contains clippings from magazines and newspapers, exhibition announcements and checklists, correspondence, installation views, and other miscellaneous material from the 1930s.

Material documenting exhibitions covers the years 1928-40.

Articles about Weston cover the years 1930-39.

Articles by Weston and reproductions of his work in publications cover the years 1928-40.

AG 38:18 Scrapbook B: Black, two-hole album labeled “ Scrap Book.” Contains extensive documentation on Weston’s Guggenheim fellowships, 1936-39. Includes letters of recommendation, Weston’s application for the award and its extension, plus clippings from newspapers and magazines. Contains approximately 35 unnumbered pages. (14½ x 12¼ in.)

Correspondence is indexed in “Index to Correspondence.”

AG 38:19 Scrapbook C: Composition book with black and tan marbled cover and sewn binding. Contains approximately 75 unnumbered pages. (10¾ x 7½ in.)

Contains information about Weston’s exhibitions in the United States and Europe (1927-35). Includes clippings, announcements, checklists, handwritten comments by visitors to Weston’s studio and exhibitions, and five original letters to Weston.

Letters are included in “Index to Correspondence.”

Exhibitions documented here are included in “Index to Exhibitions.”

AG 38:19 Scrapbook D: Composition book with cloth spine and sewn pages of lined paper. Contains signatures of visitors to Weston’s studio and exhibitions in Mexico, clippings, announcements, installation photographs of exhibitions, and other material relating to Weston’s and Tina Modotti’s life in Mexico, 1923-29. Contains 50 numbered pages. (9½ x 6¾ in.)

Exhibitions documented here are included in “Index to Exhibitions.”

AG 38:19 Scrapbook E: Album with marbled paper and leather spine. Contains 139 numbered pages. (12 x 8½ in.)

Materials collected by several members of the Weston family covering the years 1915-17. Includes family snapshots of Edward Weston and others, original correspondence, newspaper clippings, and exhibition announcements. Many pages have been torn out and documents have been removed from the pages.

Correspondence consists of letters from Edward Burbank Weston, May Weston Seaman, and Edward Weston.

Inscription inside cover reads: “This book of family history, photographs, and newspaper clippings is a continuation of one begun in 1910. It contains a number of duplicates. Edward B. Weston, March 24, 1915.”
For exhibitions documented in this scrapbook, see "Index to Exhibitions."

**AG 38:19 Scrapbook F:** Eleven pages torn from spiral-bound notebook. (10 x 8 in.)

Contains signatures and addresses of visitors, including Ansel Adams, to Weston’s Los Angeles studio and exhibitions, ca. 1920s.

Cover, in Weston’s handwriting, reads, “Guests.”

**PORTRAITS**

**AG 38:20** Family photographs: portraits of Weston’s sons by various photographers; Weston family photographs from the 1880s and 1890s.

**AG 38:21** Portraits of Edward Weston, ca. 1890-1957: includes early tintype and cabinet card portraits of Weston as a child. List of photographers available.
Activity Files

Includes correspondence, publications, model releases, negative registers, and other documentation of Weston’s professional and private activities.

PUBLICATIONS

Publishing projects and published magazine articles by Edward Weston. Includes clippings of articles about Weston in magazines and newspapers, and advertisements of books and portfolios by Weston. Correspondence with publishers and friends about book projects such as California and the West, Leaves of Grass, and the 50th Anniversary Portfolio is indexed in “Index to Correspondence.” (3 linear feet)

EDWARD WESTON PUBLISHING PROJECTS

AG 38:30/1  The Art of Edward Weston, 1932
  2  Enjoy Your Museum, 1934
  3  Edward Weston Print of the Month Club, 1935 [for further information about this project, see the Negative Registers, Box 36]
  4  California and the West: correspondence, 1940
  5  California and the West: correspondence, 1941
  6  California and the West: reviews
  7  California and the West: advertisements
  8  California and the West: production materials
  9  California and the West: clippings, originals
 10  California and the West: clippings
 11  Leaves of Grass: clippings, 1941
 12  Leaves of Grass: expense book
 13  My Camera on Point Lobos, 1950
 14  50th Anniversary Portfolio: receipts, orders, 1951
 15  50th Anniversary Portfolio: advertisements
 16  50th Anniversary Portfolio: correspondence
 17  Posthumous publications: 1965
 18  Posthumous publications: 1973

PUBLICATIONS CONTAINING ARTICLES ABOUT WESTON

AG 38:31  Miscellaneous advertisements and clippings.

American Photographer 33:4 (April 1939)
Ansonian 1-2 (1957)
Aperture 4 (1953)
Aperture 3:1 (1955)
Aperture 3:2 (1955)
Aperture 3:4 (1955)
Aperture 4:1 (1956)
Art League News 2:5 (January 1955)
Boston Symphony Orchestra 73 (1953-54)
Boston Symphony Orchestra 74 (1954-55)
California Arts and Architecture 58:1 (1941)
California Arts and Architecture 61:1 (1944)
The Carmel Cymbal 4:20 (17 April 1935, Weston ed.)
The Carmelite (Robinson Jeffers suppl., 1928)
Complete Photographer 9:50 (1943)
Film Culture 2:3 1956
Gadfly 5:12 (1954)
Image 3:3, 6 (1954)
Image 4:1-4 (1955)
Image 5:1, 5-9 (1956)
Image 6:1, 5-9 (1957)
Image 7:1 (1958)
Infinity (1952)
Infinity (1954)
Infinity (1955)
Infinity (1956)
Infinity (1957)
Linews 5:11 (1952)
Magazine of Art 32:1 (1939)
Magazine of Art 35:7 (1942)
Magazine of Art 38:1 (1945)
Minscam Photography 8:8 (1945)
Modern Photography 18:9 (1954)
Motorland 79:3 (1958)
Museum of Modern Art Bulletin (1943)
Museum of Modern Art Bulletin (1952)
Newsweek 27:8 (1946)
PSA Journal 23 (1957)
PSA Membership Directory (1955)
PSA Membership Directory (1957)
Photo Art (Tokyo) 11 (1955)
EXHIBITIONS

Gallery labels, installation views, reviews, announcements, correspondence, shipping bills, and miscellaneous materials related to the exhibition of Weston’s photographs, 1927-57, and posthumous exhibitions, 1958-71. Additional information about exhibitions can be found in Scrapbooks A-F. All exhibitions documented in the Edward Weston Archive are included in “Index to Exhibitions.” (0.25 linear feet plus oversize materials)

AG 38:35/1 Miscellaneous exhibitions and orders
2 Shaku do Sha, Los Angeles, 1927
3 Los Angeles Public Library, 1928
4 Denny Watrous Gallery, Carmel, 1932
5 Delphic Studios, New York, 1932
6 683 Brockhurst, Oakland, 1933
7 Increase Robinson Galleries, Chicago, 1933
8 Fort Dearborn Camera Club, Chicago, 1936
9 Morgan Camera Shop, Hollywood, 1939
10 Pat Wall Gallery, Monterey, 1942
11 U.S. Office of War Information, 1942
12 University of Oklahoma, Norman, 1945
13 Museum of Modern Art, New York, 1944
14 Museum of Modern Art, New York, 1946
(see also oversize material in Box 23)
15 Shigeta Wright Gallery, Chicago, 1948
16 [unidentified exhibition, ca. 1948]
17 Stedelijk van Abbe Museum, Eindhoven, 1949
18 Infinity Gallery, Pacific Grove, 1950
19 Kodak Pathé, Paris, 1950
20 State University of Iowa, 1952
21 Cercle Photographique de Charleroi, 1952
22 Museum of Modern Art, New York, 1952
23 Art Institute of Chicago, 1952
24 Creative Arts Gallery, Lexington, Kentucky, 1952
26 Fine Arts Gallery, University of Kentucky, 1954
27 Symphony Hall, Boston, 1954
28 Baldwin-Kingrey Gallery, Chicago, 1955
29 Family of Man, 1955
30 Art Wood Gallery, Boston, 1956
31 Milwaukee Art Institute, 1956
32 World of Edward Weston, 1956

MOTION PICTURES

Reviews and advertisements for the two motion pictures made about Edward Weston during his life – The Photographer, by Willard Van Dyke (1948), and The Naked Eye, by Lou Stoumen (1957). Additional information about these films can be found in “Incoming Correspondence” under the names of Stoumen and Van Dyke. (0.25 linear feet)

AG 38:30/19 The Photographer: commentary
20 The Photographer: reviews
21 The Naked Eye: reviews
22 The Naked Eye: advertisements
AG 38:23 Oversize materials relating to motion pictures
PHOTOGRAPHY BUSINESS RECORDS

Incoming and outgoing correspondence, model releases, customer files, mailing list, negative registers, and miscellaneous records pertaining to Edward Weston's commercial portrait studio, ca. 1930s-50s. See also “Financial Records.” (0.50 linear feet)

NEGATIVE LEDGERS

AG 38:36/1 Index of negatives made on Guggenheim Project [Photocopies of 5 pages. Original is in Scrapbook B.]

AG 38:36/2 Key to project prints. Typed, annotated in Brett Weston's handwriting. World of Edward Weston prints are indicated. Original black binders that housed the pages are stored with artifacts (Box 28). Project prints are in the fine print collection.

Outline of the project prints:

Book 1 – Architecture, Birds, Bones, Cactus, Clouds, Eggs, Federal Art Project, Landscapes (40 prints, 1923-36)
Book 2 – Fungus, Juguetes, Kelp, Landscape, Miscellaneous, Fruit, Hands (40 prints, 1924-36)
Book 3 – Mechanical, Miscellaneous Nudes (40 prints, 1922-36)
Book 4 – Nudes, Peppers, Portraits (41 prints, 1920-36)
Book 5 – Rock, Soil (Dunes) (40 prints, 1928-36)
Book 6 – Shells, Soil (Dunes), Trees, Vegetables (40 prints, 1927-36)
Book 7 – Soil (Dunes), Vegetables, WPA (Clouds), Guggenheim: Arizona, Borrego Desert, Colorado Desert (40 prints, 1926-38)
Book 8 – Arizona, Borrego Desert, Colorado Desert, Coast Range, Death Valley (39 prints, 1937-39)
Book 9 – Death Valley (40 prints, 1938-39)
Book 10 – Death Valley, Lake Tahoe, Los Angeles, Ediza, East Side of the Sierra, Donner Lake, Junipers at Tenaya (40 prints, 1937-38)
Book 12 – Mojave Desert, North Coast, (41 prints, 1937-39)
Book 13 – North Coast, North East California, New Mexico, Oregon, Palms to Pines Highway, Red Rock Canyon (40 prints, 1937-39)
Book 14 – Point Lobos, Ranch Country, Palms to Pines Highway, South Coast, Redwood Highway, Red Rock Canyon (40 prints, 1937-39)
Book 16 – Yosemite, Arizona, Carmel, Connecticut, Cats, Georgia, Louisiana (40 prints, 1938-45)

Book 17 – Georgia, Louisiana, Los Angeles, Motherlode Country, Massachusetts, New Mexico Nudes (39 prints, 1939-45)

Book 18 – Arizona, New Mexico, Nevada Oceano, Ohio, New York, Pennsylvania, Portraits, Point Lobos, New Jersey (42 prints, 1939-45)

Book 19 – Portraits, Point Lobos (40 prints, 1939-45)

Book 20 – Point Lobos, New Jersey, Maine, San Simeon Highway, Tennessee, Texas, Yosemite (37 prints, 1936-47)

Book 21 – Portraits, Nudes (4x5 in. format) (21 prints, 1933-37)

AG 38:36/4 Ledger in tan cloth with leather corners. “Record” printed on cover. 298 numbered pages with alphabetical thumbcuts. (12¼ x 8 in.)

Handwritten listing of negatives arranged by subjects. Some entries in Charis Wilson’s handwriting, most in Weston’s. Includes annotation for destroyed negatives, numbers of edition printed, and prints designated for the Edward Weston Print of the Month Club.

ORGANIZATIONS

Membership cards, publications, and other documentation of Weston’s activities in the 1930s-50s. (7 folders)

AG 38:22/1 Aircraft Warning Service
2 American Feline Society
3 American Society of Magazine Photographers
4 Club Photographique de Paris
5 Magnum
6 Photo League
7 Photographic Society of America

MISCELLANEOUS

(5 folders)

AG 38:22/1 Publications not having to do with Weston
2 Publications not having to do with Weston
3 Cat literature
4 Blank postcards
5 Book jackets
Financial Records, 1925-1957

Receipts for business expenses and income, tax records, household and medical expenses, political contributions, and banking records, 1925-57. Bulk of the material relates to the 1940s and 1950s and consists of the following (3 linear feet):

| Miscellaneous receipts, 1925-57 | Business records, 1929-50s |
| Utilities, 1941-58 | Tax records, 1925-57 |
| Automobile, 1940s | Estate of Edward Wilson |
| Groceries, 1950s | Ledgers, 1933-56 |
| Charis Wilson Weston | Banking records, 1940-57 |

**MISCELLANEOUS RECEIPTS**

| AG 38:24/1 | Receipts, n. d. |
| 2 | Receipts, 1925 |
| 3 | Receipts, 1939-41 |
| 4 | Receipts, 1942-43 |
| 5-18 | Receipts, 1944-57 |

**UTILITIES**

| AG 38:24/19 | Utilities: telephone bills, 1941-49 (see also oversize Box 23) |
| 20 | Utilities: telephone bills, 1950-58 |
| 21 | Utilities: water bills, 1941-58 |
| 22 | Utilities: gas company bills, 1941-58 |
| 23 | Utilities: oil company bills, 1944-57 |

**AUTOMOBILE**

| AG 38:24/24 | Automobile expenses, 1940-44 |
| 25 | Automobile repairs |

**GROCERIES**

| AG 38:24/26 | Groceries, 1950s |

**CHARIS WILSON WESTON**

| AG 38:24/27 | Charis Wilson Weston business papers |

**BUSINESS RECORDS**

| AG 38:24/28 | Insurance, 1940-52 |
| 29 | Shipping receipts, miscellaneous |
| 30 | Shipping receipts, 1939-43 |
| 31 | Shipping receipts, 1944-45 |
| 32 | Shipping receipts, 1946-47 |
| 33 | Shipping receipts, 1948-49 |
| 34 | Shipping receipts, 1950-57 |
| 35 | Supplies, 1940s |
| 36 | Supplies, 1950s |
| 7 | Supplies, Wilton Company, 1950s |
| 38 | Income, n. d. |
| 39 | Income, prints sold, 1929-33 |
| 40 | Income, 1940s |
| 41 | Income, 1950s |
| 42 | Income, Auto Club of Southern California |
| 43 | Income, Cowles Magazine |
| 44 | Income, Duell, Sloan and Pearce |
| 45 | Income, Duell, Sloan and Pearce |
| 46 | Income, Eastman Kodak Company |
| 47 | Income, Limited Editions Company |
| 48 | Income, Metropolitan Museum of Art |
| 49 | Income, Museum of Modern Art, 1940s |
| 50 | Income, Museum of Modern Art, 1950s |
| AG 38:25/1 | Self-help books |
| 2 | Self-help books |
| 3 | Miscellaneous documents |
| 4 | Federal, 1941-42 |
| 5 | Federal, 1943-46 |
| 6 | Federal, 1947-57 |
| 7 | County, 1925-56 |
| 8 | State, 1933-35 |
| 9 | State, 1936-39 |
| 10 | State, 1940-45 |
| 11 | State, 1946-49 |
| 12 | State, 1950-54 |

**ESTATE OF EDWARD WESTON**

<p>| AG 38:25/13 | Estate of Edward Weston, 1958-59 |</p>
<table>
<thead>
<tr>
<th>AG 38:25/14</th>
<th>LEDGERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Small ledgers (9) recording expenses and income, 1933-1956 (see also Box 23)</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Small ledgers: “Single Entry Ledger,” 1941-42</td>
</tr>
<tr>
<td>17</td>
<td>Small ledgers: “Handy Account Book,” 1944</td>
</tr>
<tr>
<td>18</td>
<td>Safe deposit box, 1941-51</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>AG 38:25/19</th>
<th>BANKING</th>
</tr>
</thead>
<tbody>
<tr>
<td>20</td>
<td>Banking: miscellaneous</td>
</tr>
<tr>
<td>21</td>
<td>Banking: print project, 1951-54</td>
</tr>
<tr>
<td>22</td>
<td>Banking: war bonds</td>
</tr>
<tr>
<td>AG 38:26</td>
<td>Banking: bank bonds</td>
</tr>
<tr>
<td>AG 38:27</td>
<td>Cancelled checks and bank statements, 1940-51</td>
</tr>
<tr>
<td>AG 38:27</td>
<td>Cancelled checks and bank statements, Check stubs, 1952-57</td>
</tr>
</tbody>
</table>
Artifacts

Photographic equipment, memorabilia, and small personal items belonging to Edward Weston. (ca. 4 cubic feet)

AG 38:28 Small artifacts and personal items including:
- gold wedding ring
- silk purse
- Kodak gelatin filter
- gummed labels for back of photographs
- wrapping tape from Carmelita Shop, Carmel
- black binders for project print file
- R. B. Graflex camera for 2¼ x 3¼ in. film, ca. 1906. Includes double element Zeiss lens 4.5 f.21, lens board, and lens cap.

Leather suitcase, 7 in. high, 13½ in. wide, 23½ in. long. Decals from Mexican hotels are pasted on the sides.

Leather equipment case, 15¾ in. high, 6¾ in. wide, 23⅔ in. long. Decals from Mexican hotels are pasted on the sides.

Trunk with Chinese decorations, 9 in. high, 15½ in. wide, 25½ in. high. Painted red with blue cloth lining. In deteriorated condition.
Daybooks

Original manuscript pages in typescript and Weston’s handwriting, 1920s-44. Includes pencil annotations by Nancy Newhall and Edward Weston and razor cuts where Weston removed names and text. (1¾ linear feet)

### DAYBOOKS: OUTLINE OF INDIVIDUAL MANUSCRIPTS

<table>
<thead>
<tr>
<th>Manuscript Code</th>
<th>Date of Manuscript</th>
<th>No. Pages</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1923-26</td>
<td>331</td>
<td>typed carbon</td>
</tr>
<tr>
<td>B</td>
<td>1927-28</td>
<td>323</td>
<td>pencil</td>
</tr>
<tr>
<td>C</td>
<td>1928</td>
<td>135</td>
<td>ink</td>
</tr>
<tr>
<td>D</td>
<td>1928-29</td>
<td>155</td>
<td>ink</td>
</tr>
<tr>
<td>E</td>
<td>1930-31</td>
<td>254</td>
<td>ink</td>
</tr>
<tr>
<td>F</td>
<td>1931-44</td>
<td>249</td>
<td>ink</td>
</tr>
<tr>
<td>G</td>
<td>pre-1906 (post.)</td>
<td>1</td>
<td>ink</td>
</tr>
<tr>
<td>H</td>
<td>1922, 1927</td>
<td>13</td>
<td>typed carbon</td>
</tr>
<tr>
<td>I</td>
<td>1922</td>
<td>22</td>
<td>pencil</td>
</tr>
<tr>
<td>J</td>
<td>1923</td>
<td>8</td>
<td>ink</td>
</tr>
<tr>
<td>K</td>
<td>fragments, 1920-24</td>
<td>6</td>
<td>typed carbon</td>
</tr>
<tr>
<td>L</td>
<td>n.d. (notebook cover)</td>
<td>1</td>
<td>pencil</td>
</tr>
<tr>
<td>M</td>
<td>1926</td>
<td>6</td>
<td>pencil</td>
</tr>
<tr>
<td>N</td>
<td>1923</td>
<td>11</td>
<td>pencil</td>
</tr>
<tr>
<td>O</td>
<td>pre-1923</td>
<td>6</td>
<td>ink</td>
</tr>
<tr>
<td>P</td>
<td>1922</td>
<td>24</td>
<td>pencil</td>
</tr>
<tr>
<td>Q</td>
<td>pre-1923</td>
<td>1</td>
<td>ink</td>
</tr>
<tr>
<td>R</td>
<td>1925-26</td>
<td>9</td>
<td>ink</td>
</tr>
<tr>
<td>S</td>
<td>1924</td>
<td>13</td>
<td>ink</td>
</tr>
<tr>
<td>T</td>
<td>1923</td>
<td>4</td>
<td>pencil</td>
</tr>
<tr>
<td>U</td>
<td>1924</td>
<td>4</td>
<td>pencil</td>
</tr>
<tr>
<td>V</td>
<td>1923-26</td>
<td>327</td>
<td>typed carbon</td>
</tr>
</tbody>
</table>
## Oversize Materials

Oversize materials from various parts of the archive. (0.50 linear feet)

<table>
<thead>
<tr>
<th>AG:38:23</th>
<th>Wall labels from Museum of Modern Art exhibition, 1946</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Pencil and watercolor invitation from Neil and Kraig Weston.</td>
</tr>
<tr>
<td></td>
<td>Telephone log, ca. 1955</td>
</tr>
<tr>
<td></td>
<td>Checking account withdrawals and deposits, 1941</td>
</tr>
<tr>
<td></td>
<td>Art reproductions: engraving of J.S. Bach and lithograph of Georges Braque painting</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Art works:</th>
<th>painting by George Stojana, 1920</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>child's painting of clown, n.d.</td>
</tr>
<tr>
<td></td>
<td>Jean Charlot drawing, 1925</td>
</tr>
<tr>
<td></td>
<td>(reproduction)</td>
</tr>
<tr>
<td></td>
<td>Ignacio A.L. painting, n.d.</td>
</tr>
<tr>
<td></td>
<td>silk screen print by Karl Nierendorf n.d.</td>
</tr>
<tr>
<td></td>
<td>Frederick Sommer painting, n.d.</td>
</tr>
<tr>
<td></td>
<td>photographs by friends: unidentified</td>
</tr>
<tr>
<td></td>
<td>photographs by friends: Frances Baer</td>
</tr>
<tr>
<td></td>
<td>photographs by friends: Henry Robertson</td>
</tr>
<tr>
<td></td>
<td>Miscellaneous clippings about Weston's color work</td>
</tr>
</tbody>
</table>


Photographic Materials

**MASTER PRINTS**

Several thousand photographs are included in the Edward Weston Archive. These are cataloged and stored with the Center’s master print collection. They can be divided into the following categories:

- **Original Prints (ca. 1,500):** Photographs printed by Edward Weston between 1903 and 1947.
- **Project Prints (master set consists of about 700 prints, reference set consists of about 600 prints):** Photographs produced by Edward Weston with the assistance of Brett Weston, 1950-52. The reference set originally was kept in loose leaf, three-ring binders. See AG 38:28.
- **World of Edward Weston Prints (ca. 100):** Photographs from the Smithsonian Institution’s 1956 exhibition.
- **Prints by Other Photographers:** Includes work by Tina Modotti, Sonya Noskowiak, Chandler and Brett Weston.

For additional information about Weston’s master prints, contact the Registrar.

**NEGATIVES AND PROOF PRINTS**

Nearly 11,000 negatives are included in the Edward Weston Archive. They can be divided into the following categories:

- **Glass Negatives:** 12 black-and-white negatives in 5x7 in. and 8x10 in. format dating from the 1920s.
- **Small Film Negatives:** 3x4 in. and 4x5 in. black-and-white negatives dating from the 1920s to 1930s (ca. 8,400).
- **Large Film Negatives:** 8x10 in. black-and-white negatives from the 1920s to 1940s (ca. 2,800).
- **Color Transparencies:** 8x10 in. Ektachrome and Kodachrometranparentes made in 1947 (ca. 65).
- **Edward Weston Proof Prints:** Contact prints made by Edward Weston on printing-out paper. Primarily portrait proofs originally filed with the negatives.
- **Research Prints:** During a nitrate negative project in 1985-86, Center staff contact-printed many of the nitrate negatives. The potentially deteriorating negatives were separated from the safety film negatives. The modern prints from these negatives were filed with other research prints.

**MANUSCRIPT MATERIALS RELATED TO PHOTOGRAPHIC MATERIALS**

Manuscript materials such as business cards and forms, letters, original negative envelopes, and receipts were separated from the photographic materials and filed with the Weston papers. All of these relate to Weston’s commercial portrait business. Also included are the original glassine negative envelopes with Weston’s annotations about printing and the original film boxes that Weston used to store exposed and developed film.
Related Resources

The Center's archive collections include other materials of interest to the Edward Weston researcher. For more complete information about any of the following collections, contact the Photographic Archives Librarian.

Johan Hagemeyer Archive (AG 44): Contains extensive correspondence with Weston; diaries; publications and clippings, 1918-38.

Ansel Adams Archive (AG 31): Contains extensive correspondence from Weston, 1931-56.

Beaumont and Nancy Newhall Papers (AG 48): Contains extensive correspondence from Weston plus research notes, 1930-83.


Sonya Noskowiak Archive (AG 3): Contains papers and photographic materials documenting her career and friendship with Weston, 1928-71.

Christel Gang Papers (AG 47): Contains correspondence from Weston, 1932-56.

Miscellaneous Edward Weston Collections (AG 6): Contains small acquisitions from a variety of sources including William Holgers, Bea Ullrich-Zuckerman, Esther Compton, and Elizabeth Brandner. Includes correspondence, clippings, and snapshots.

Edward Weston Copyright File (AG 64): The Center receives copies of many current publications that include reproductions of Weston's photographs. These archival copies are filed chronologically.
Index to Correspondence in the Edward Weston Archive

The following list of names refers to the writers of letters in the Edward Weston Archive. Personal and corporate names are included with cross references provided for people who wrote on institutional letterhead. "See also" references are provided for additional names under which information may be found in the correspondence and other series. This alphabetical list indicates the years letters were written and their location in the Weston Archive. Codes for five locations are preceded by the year of the letter. For example:

1922 cc = letter is filed under 1922 in the chronological correspondence file
1922 ac = letter is filed by year under the correspondent’s name in the alphabetical correspondence file
1922 fc = letter is filed by year under the correspondent’s name in the family correspondence file
1937, Scrapbook B = letter written in 1937 is in Scrapbook B
1937*, Scrapbook B = letter written by Edward Weston to the person listed is in Scrapbook B

AGIS-Verlag GMBH (Baden Baden), 1956 cc. See also Das Kunstwerk, 1955 cc
Adams, Ansel, 1931 ac, 1937-58 ac; 1937, Scrapbook B. See also Activity Files: Publications
Adler, Thomas, 1943 cc
Affiliated Film Producers. See Van Dyke, Willard, 1948 ac, 1955 ac
Albano, Emma K., 1950 cc
Alexander, W.H., 1943 cc
Alfau, Monna, 1927-32 ac
Allan, Maud, 1915 cc
American Feline Society, 1951 cc, 1958 cc. See also Activity Files: Organizations
American Heritage (magazine), 1955 cc
American Lutheran Church, 1939 cc
American Photographic Publishing Company, 1939 cc
American Photography (magazine), 1951 cc
American Society of Magazine Photographers, 1956-57 cc. See also Activity Files: Organizations
Anderson, C. ?, 1952 cc
Anikeef, Sibyl and Vasia, [n.d.] cc; 1937, Scrapbook B. See also Freed, Sibyl
Ansco, 1946 cc. See also Activity Files: Photography Business
Arbus, Alan F., [n.d.] cc
Archer, Fred. See Fred Archer School of Photography, 1951 cc
Arco Company, 1938 cc
Arensberg, Walter Conrad and Louise, 1930-51 ac; 1937, Scrapbook B
Armitage, Elise Cavanna, 1930s-50s ac
Armitage, Elsa, 1951 ac
Armitage, Isabelle, 1953-55 ac
Armitage, Merle, 1929-57 ac; 1937, Scrapbook B. See also Will A. Kistler (business), 1932 cc
Aronhime, Gordon, 1949 cc
Art Adventure League, 1938 cc
Art Institute of Chicago, 1951-52 cc, 1956-57 cc
Art Photography (magazine), 1955-56 cc
Arvonio, John, 1946 cc
Asahi-Shimbun Press, 1955 cc
Asch, Timothy, 1950 cc, 1952 cc, 1956 cc
Asen, Timothy, 1956 cc
Baer, Martin, 1952 cc
Baer, Morley and Frances, 1950-55 ac
Bagdon, Mindaugis, 1957 cc
Balch, Winifred F., 1934 cc
Baldinger, Wallace S. See University of Oregon. School of Architecture and Allied Arts, 1950 cc. See also University of Oregon. Museum of Art, 1957 cc
Balish, Leonard [n.d.] cc
Barnes, G.A. See United States Department of Agriculture. Soil Conservation Service, 1935 cc
Baro, Gene, 1951 cc
Barr, Alfred, 1936, Scrapbook B
Baruch, Ruth Marion, 1945-46 cc, 1948 cc
Batelle, Ida G., [n.d.] cc
Batelle, Peg, 1937, Scrapbook B
Bear, Donald. See Santa Barbara Museum of Art, 1951 cc
Below, John F., Jr., 1952 cc
Bender, Albert M., 1929 ac, 1932 ac, 1935 ac; 1937, Scrapbook B
Bennett, Ralph, 1957 cc
Benson, Charles E. See Los Angeles Engraving Company, 1933 cc
Bernhard, Ruth, 1952-55 ac
Best's Studio, 1950 cc, 1952 cc
Bier, Elmir. See Phillips Memorial Gallery, 1947 cc
Bijou Amusement Company, 1951-52 cc, 1955 cc
Binks, Ronald, 1955 cc
Bjorner, Louise, 1934 cc. See also Activity Files: Publications
Black, John, 1930 cc
Blake, Moffitt and Towne, 1955 cc
Bliss, Richard, [n.d.] cc
Bliss, Robert Woods, 1950 cc
Blythe, Betty, [n.d.] cc
Bohm, Adolph. See San Francisco Opera Ballet School, 1935 cc
Boston Camera Club, 1940 cc
Bowden, H., [n.d.] cc
Bowen, Chapin. See Husky Photo Service, 1955 cc
Bowen, Ruth G. See Cowles Magazines, 1957 cc
Bowles, Chester. See United States Office of Economic Stabilization, 1946 cc
Boylin, John, 1954 cc
Bozler [?], Karl, 1935 cc
Braive, Michel-Francois, 1951 cc
Brandner, Betty, 1955 cc
Brenner, Anita, 1930 cc
Bretz, Robert L., 1950 cc
Breuer, Alice Putnam. See Mills College Art Gallery, 1940 cc
Brigman, Anne, 1921 cc
Bristol, Horace, 1956 cc
Brooks, Reva and Leonard, 1951 cc
Brown, Floyd W., 1950 cc
Brown, Virginia M., 1934 cc
Bruce, Robert, 1934 cc
Buhlig, Richard, 1930 cc
Bulkley, Mary E., 1929 cc, 1939 cc
Bunnell, Peter C., 1956 cc
Burden, Shirley C., 1952 cc, 1955 cc, 1958 cc
Cagney, James, 1933 cc
Cahill, Holger. See United States Works Progress Administration, 1935-36 ac
California. Emergency Relief Administration, 1935 ac
California Labor School (San Francisco), 1948 cc
Calkins, Deborah. See Fortune (magazine), 1945 cc
Callaghan [?], 1935 cc
The Camera Club (New York), 1950 cc
Camera Craft Publishing Company, 1934 cc; 1937, Scrapbook B
Camera Eye Productions. See Stoumen, Louis Clyde, The Camera Shop (Berkeley, California), 1950 cc, 1952 cc. See also Packard, [?], 1952 cc
Capitol Records, Inc., 1953 cc
Carlebach, Bill, [n.d.] cc
Carmel-Pacific Publications, 1954 cc
Carter, Jean Roy, 1925 cc, 1928 cc
Carter, Joan. See Junior Museum (Pasadena, California), 1949 cc
Caughey, John. See University of California, Los Angeles. Department of History, 1943 cc
Cercle Photographique de Charleroi, 1951 cc
Chaffey College (California), 1956 cc
Chan, Ruth, [n.d.] cc
Charlot, Jean and Zohmah, 1925-57 ac. See also Activity Files: Publications
Chase, Charlotte. See Life (magazine), 1938 cc
Chidester, Drew, 1937, Scrapbook B
Chidester, Nell, [n.d.] cc
Chinn, Benjamen, 1952 cc
Christian Register (magazine), 1939 cc
Cinema 16. See Van Dyke, Willard, 1951 ac
Cleveland Museum of Art, 1935 cc
Cohn, Alfred A., 1953 cc
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Collier, Charles W. See United States Department of Agriculture. Soil Conservation Service, 1935 cc
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<td>1948</td>
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1949
Stedelijk van Abbe Museum, Eindhoven, Netherlands, EF

1950
Kodak Pathé, Paris, EF
Infinity Gallery, Pacific Grove, California, EF

1952
Art Institute of Chicago, EF
Creative Arts Gallery, Lexington, Kentucky, EF
Museum of Modern Art, New York, EF
Cercle Photographique de Charleroi, France, EF
State University of Iowa, Ames, EF

1954
Symphony Hall, Boston, EF

1955
Family of Man, Museum of Modern Art, New York, EF
Baldwin-Kingrey Gallery, Chicago, EF

1956
Chicago Art Institute, EF
World of Edward Weston, Smithsonian Institution, Washington, D.C., CF, EF
Milwaukee Art Institute, EF
Art Wood Gallery, Boston, EF

1957
Brand Library, Glendale, California, EF
Photo Maxima, New York, EF
San Francisco Museum of Art, EF
UCLA Library, University of California, Los Angeles, EF