

EDWARD WESTON PAPERS



GUIDE SERIES NUMBER THIRTEEN
CENTER FOR CREATIVE PHOTOGRAPHY
UNIVERSITY OF ARIZONA

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Compiled by Amy Stark

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5-page letter from Ansel Adams to Edward Weston, 3 December 1934
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Ansel Adams Archive

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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."¹ 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

¹ Paul Strand and Nancy Newhall. *Time in New England* (New York: Oxford University Press, 1950), p. v.

Facsimile of Letter to Ansel Adams

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.

EDWARD WESTON
PHOTOGRAPHER
CARMEL - CALIF
ORNIA - - - UN
RETOUCHED POR
TRAITS - PRINTS
FOR COLLECTORS

JA 34-1-01

12-3-'34

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

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 Presidio. 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

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12-3-33 (2)
M 111 P 2

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 subject might not ^{be} exhausted in a weeks 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 words. I really am discriminating, and appreciate 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 seeing. 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 have - then 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: Contented Cows.

There is too 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 (fast for me at least) that persons differ in kind, not just in degree; differ just as horses & 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 poles, feminine - masculine, radical - conservative, etc. Or what would the poor radical do without his conservative to play with! He would have

EDWARD WESTON
PHOTOGRAPHER
CARMEL - CALIF
ORNIA - - - UN
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12-23-34 (3)
M 341 P 5

to invent one. Likewise the conserva-
tive.

I have the greatest sympathy, even
understanding, for those who have
gone Sociological (politically). They
had 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

Edward Henry Weston born in Highland Park, Illinois, on March 24.

1890

EW's mother dies.

1892

EW attends Oakland Grammar School, Chicago.

1897

EW's sister, Mary [May] Weston, marries John Hancock Seaman in Chicago.

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.

Ansel Adams is born in San Francisco.

Alfred Stieglitz (b. 1864) forms the Photo-Secession Group.

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.

EW publishes "A One-Man Studio" in *American Photography*, March issue.

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.

EW publishes "Weston's Methods" [on unconventional portraiture] in *Photo-Miniature*, September issue.

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, Cafe 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

EW publishes "From My Day Book" in *Creative Art*, August issue, and "Photography, an Eighth Art?" in *The Argus*, July/August issue.

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

EW exhibits at Grace Horne Gallery, Goucher College, Brooklyn Museum, American Union of Decorative Artists, De Young Museum, and the Little Gallery (Cincinnati).
Adams reviews EW's De Young Museum exhibit in *Fortnightly*, December issue.
EW publishes "A Tyro's Annual" in *The Left*.
Atget photographs exhibited in the De Young Museum, San Francisco.
Hagemeyer moves to Carmel in June.
Mather and William Justema exhibit their *Patterns by Photography* at De Young Museum in July.
Sheeler ceases working for Condé Nast; concentrates on painting.
Julien Levy Gallery, New York City, opens with first exhibition, *American Retrospective*.
Construction of the Empire State Building is completed.

1932

Merle Armitage publishes *The Art of Edward Weston*.
Group *f/64* exhibits at the De Young Museum.
Julien Levy Gallery shows *Surrealism and Modern European Photographers*.
Museum of Modern Art (MoMA), New York exhibits *Murals by American Painters and Photographers*.
EW exhibits at Delphic Studios, Dartmouth College, Brooklyn International Photography Exhibition.
Modotti is living and working in Moscow.

1933

EW exhibits at Van Dyke's gallery, 683 Brockhurst, and at Increase Robinson Gallery in Chicago in September.
Meets Charis Wilson (b. 1914) in December.
Evans given first one-person photography exhibition at the MoMA.
Henri Cartier-Bresson (b. 1908) given exhibition at Julien Levy Gallery.

1934

EW writes essay "Photography" for booklet published by Esto Publishing Company and the Los Angeles Museum.
Works for the Public Works of Art Project along with Brett.
Resolves to make only unretouched portraits.
Opens studio with Brett in Santa Monica in June.

1935

EW exhibits at Cleveland Museum of Art, Dallas Museum of Fine Arts, and International Arts Theatre in Shanghai.
Initiates "Edward Weston Print of the Month Club" offering photographs at \$10 each.
Re-establishes contact with Hagemeyer.
Van Dyke is in Russia.
Ruth Bernhard (b. 1905) moves to Los Angeles.
Adams publishes *Making a Photograph*.
Roy Stryker assembles group of photographers to work for the Historical Section of the Resettlement Administration.

1936

EW applies for a Guggenheim fellowship.
Works on dune landscapes and nudes with Charis at Oceano.
Modotti is in Spain during the civil war.
First issue of *Life* appears in November.
Adams's work is shown in An American Place Gallery, New York.

1937

EW awarded \$2,000 Guggenheim fellowship in March; begins traveling with Charis and Cole in April.
Exhibits at Karl Nierendorf Gallery.

First survey exhibition of photography held at the MoMA, *Photography 1839-1937*.

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 Dearborn 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.

Publishes "My Photographs of California" in *Magazine of Art*, January issue, and five articles in *Camera Craft*, January through September issues.

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

EW exhibits at Boston Camera Club and Taylor Museum for Southwestern Studies in Colorado Springs, Colorado.

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.

Publishes "Photographic Art" in *Encyclopedia Britannica*, 14th edition.

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

EW publishes "What Is Photographic Beauty?" in *American Photography*, December issue.

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.

EW's sister, May, dies in October.
Aperture begins publication.
Roy DeCarava receives a Guggenheim fellowship.
Newhalls visit France in September.
Mather dies on Christmas day.

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.

1986

Van Dyke dies.
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)

INCOMING CORRESPONDENCE, ALPHABETICAL

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3	Adams, Ansel, 1950-53	3	Krasnow, Peter and Rose, 1929-57
4	Adams, Ansel, 1954-57	4	Krasnow, Peter: drawings and publications
5	Adams, Ansel, to Weston family, 1951-58	5	Kuhn, Walter, 1928-39
6	Alfau, Monna, 1927-32	6	Laurvik, John Nilsen, 1930-45
7	Arensburg, Walter and Louise, 1930-51	7	Lerner, Miriam, 1926-55
8	Armitage, Elise Cavanna, 1930s-50s	8	Longini, Georgia, n.d.
9	Armitage, Merle, 1929-32	9	Longini, Georgia, 1954-55
10	Armitage, Merle, 1932-51	10	Longini, Georgia, 1956
11	Armitage, Merle, 1953-57	11	McAlpin, David and Sally, 1939-42
12	Baer, Morley and Frances, 1950-55	12	McAlpin, David and Sally, 1943-57
13	Bender, Albert, 1929-35	13	McGehee, Ramiel, 1924-42
14	Bernhard, Ruth, 1952-55	14	McGraw, Dick, 1950-53
15	California Emergency Relief Administration, 1935	15	McGraw, Dick, 1954-55
16	Charlot, Jean, 1920s	AG 38:3/1	Maracci, Carmalita and Lee, 1938-40
17	Charlot, Jean, 1930s	2	Masclett, Daniel, 1948-56
18	Charlot, Jean, 1940s	3	Mather, Margrethe, 1920s
19	Charlot, Jean, 1950s	4	Mather, Margrethe, 1920-53
20	Coke, Van Deren, 1945-54	5	Mather, Margrethe: originals
21	Coke, Van Deren, to Weston family, 1955	6	Mazzeo, Rosario, 1951-56
22	Cook, Ted, 1938-46	7	Merida, Carlos, 1934-38
23	Cunningham, Imogen, 1920-57	8	Milwaukee Art Institute, 1956-57
24	Eastman Kodak Company, 1946-57	9	Modotti, Mercedes, 1946
25	Freed, Sibyl and Simon, 1943-47	10	Modotti, Tina, 1922-26
26	Freed, Sibyl and Simon, 1950-55	11	Modotti, Tina, 1927-29
27	Gang, Christel, n.d.	12	Modotti, Tina, 1930-31
28	Gang, Christel, 1928-57	13	Modotti, Tina: photocopies
29	Gang, Christel, to Weston family, 1958	14	Morgan, Barbara, 1940s-54
30	Gang, Christel: inscribed book, <i>Unknotting</i> by Paul Reys, 1947	15	Museum of Modern Art, New York, 1946-54
		16	Museum of Modern Art, New York 1954-55

17 Nesbitt, Gogo, 1954
 18 Newhall, Beaumont and Nancy, 1938-42
 19 Newhall, Beaumont and Nancy, 1943
 20 Newhall, Beaumont and Nancy, 1944-45
 21 Newhall, Beaumont and Nancy, 1946-49
 22 Newhall, Beaumont and Nancy, 1950-51
 23 Newhall, Beaumont and Nancy, 1952
 AG 38:4/1 Newhall, Beaumont and Nancy, 1953
 2 Newhall, Beaumont and Nancy, 1954
 3 Newhall, Beaumont and Nancy, 1955
 4 Newhall, Beaumont and Nancy, 1956-58
 5 Newhall, Beaumont and Nancy:
 miscellaneous
 6 Newhall, Beaumont and Nancy: originals
 7 Noskowiak, Sonya, 1929-46
 8 Parker, Lydia, 1932-52
 9 Partridge, Roi, 1924-39
 10 Prendergast, Don and Bea, 1938-50
 11 Prendergast, Don and Bea, 1951-55
 12 Reed, Alma, 1930-July 1931
 13 Reed, Alma, September 1931-33
 14 Richey, Roubaix de l'Abrie, 1921-22
 15 Riley, Zilpha, 1942-56
 16 Schindler, Pauline, 1930-55
 17 Sheeler, Charles, 1932-39
 18 Sheeler, Charles, 1940-54
 19 Shore, Henrietta, 1927
 20 Shore, Henrietta, 1928-33
 AG 38:5/1 Sommer, Frederick, 1937-51
 2 Stoumen, Lou, 1949-June 1954
 3 Stoumen, Lou, August 1954-May 1955
 4 Stoumen, Lou, August 1955-1958
 5 Stoumen, Lou: originals
 6 Steichen, Edward, 1930s-40s
 7 Strand, Paul, 1939-49
 8 Tellaisha, John, 1944-51

9 U.S. Department of Agriculture.
 Soil Conservation Service, 1935
 10 U.S. Works Progress Administration, 1935
 11 Van Dyke, Mary, 1930s-35
 12 Van Dyke, Willard, 1930s-39
 13 Van Dyke, Willard, 1940-57
 14 Van Dyke, Willard, to Weston family,
 1955-56
 15 Wardell, Bertha, n.d., 1923
 16 Wardell, Bertha, 1927
 17 Wardell, Bertha, 1928-50s
 18 White, Minor, 1946-57
 19 Wilson, Leon and Callie, 1938-56
 20 Wood, Beatrice, 1933-40
 21 Date unknown, alphabetical (A-K)
 22 Date unknown, alphabetical (L-Z)
 23 Date unknown, name unknown
 24 Love letters to Edward Weston from
 unknown people

INCOMING CORRESPONDENCE, CHRONOLOGICAL

AG 38:6/1 1915
 2 1916
 3 1917
 4 1920
 5 1921
 6 1922
 7 1923
 8 1925
 9-29 1927-46
 AG 38:7/1-20 1947-57
 21 Sympathy letters, 1958 (A-Z)
 AG 38:13 Miscellaneous postcards and greeting
 cardsto EW

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
 AG 38:9/1 1940-42

2 1943-44
 3 1945
 4 1946-47
 5 1949-55
 6 1940-44, originals
 7 1945-55, originals
 8 Postcards from EW to Neil and Chandler Weston, 1935-48

FAMILY CORRESPONDENCE INCOMING

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

- 12 May Jeanette Weston Seaman, 1930s
- 13 May Jeanette Weston Seaman, 1940s
- 14 May Jeanette Weston Seaman: poems
- 15 May Jeanette Weston Seaman: envelopes
- 16 Seaman family, 1950s
- 17 Weston family friends
- 18 Miscellaneous greeting cards from Weston family
- 19 Flora Chandler Weston, 1920s
- 20 Flora Chandler Weston, 1930-57
- 21 Flora Chandler Weston: letters to her from Enid Mihailoff, 1920s
- AG 38:11/1 Flora Chandler Weston: letters from family, 1920s
- 2 Flora Chandler Weston: letters from Chandler, 1923
- 3 Flora Chandler Weston: letters from Brett, 1924
- 4 Flora Chandler Weston: letters from Mexico, originals
- 5 Charis Wilson, n.d.
- 6 Charis Wilson, April-May 1934
- 7 Charis Wilson, June 1934
- 8 Charis Wilson, July 1934
- 9 Charis Wilson, August-October 1934
- 10 Charis Wilson, 1935
- 11 Charis Wilson Weston, 1936-38

- 12 Charis Wilson Weston, 1942-47
- 13 Charis Wilson Weston: birthday book, 1943
- 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
- AG 38:12/1 Theodore Brett Weston, 1940-45
- 2 Theodore Brett Weston, 1946-50s
- 3 Elinore M. Stone, n.d.
- 4 Elinore M. Stone, 1930-31
- 5 Elinore M. Stone, 1932-40
- 6 Erica Weston, 1940s-54
- 7 Dody Warren Weston, 1950s
- 8 Cole Weston, 1920s
- 9 Cole Weston: originals
- 10 Cole Weston, 1930s
- 11 Cole Weston, 1940s
- 12 Dorothy Weston, 1940s
- 13 Laurence Neil Weston, 1920s
- 14 Laurence Neil Weston, 1930s
- 15 Laurence Neil Weston, 1940s
- 16 Laurence Neil Weston, 1945
- 17 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	10	Sonya Noskowiak, 1930s
2	Bruce Downes, 1950	11	Frederick Sommer, 1930s
3	Aron Mathieu, ca. 1945	12	Seymour Stern, 1931
4	David McAlpin, 1944-47	13	Max Thorek, 1931
5	Ramiel McGehee, 1919-26	14	Editors of <i>U.S. Camera</i> , 1940s
6	Ramiel McGehee, 1929-39	15	U.S. Soil Conservation Service, 1935
7	Ramiel McGehee	16	U.S. Soil Conservation Service: original
8	Ramiel McGehee: originals	17	Minor White, 1940s-50s
9	Henry Allen Moe, 1937	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

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

PHOTOGRAPHIC GREETING CARDS

AG 38:16	Ferenc Berko
	Lee Blodget
	Donald Brown
	[?] Carnahan
	Johan Hagemeyer
	Arno Hammacher
	Dick McGraw
	Lou Stoumen
	Minor White

PHOTOGRAPHS FOUND LOOSE IN THE WESTON PAPERS AS A WHOLE

AG 38:17	Miscellaneous Photographs
Box W 4/13	Photographs Made in Mexico

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
- 21 "Strength by Suffering," by Edward Payson Weston, 1874
- 22 Edward Payson Weston: Highland Hall Catalog, 1870-78
- 23 Edward Payson Weston: Maine Female Seminary brochure
- 24 Edward Burbank Weston: "A Notable Archer," by M.J. Burelbach, n.d.
- 25 Edward Burbank Weston: announcement, 1874
- 26 Edward Burbank Weston: "Play Days: Incidents in Early Life," December 1915
- 27 Edward Burbank Weston: clippings about poultry
- 28 Edward Burbank Weston: medical society, education
- 29 Edward Burbank Weston: genealogy materials
- 30 Theodore F. Brett: newspaper clippings [poem] "Edward Payson Weston," by Susan Curtis, in *Portland [Maine] Transcript*, 25 October 1879
- [obituary] "Edward Payson Weston," in *Portland Transcript*, 22 November 1879
- 31 Pamphlet for Abbott Family School, Farmington, Maine, 1871
- 32 Abbott Family School Newsletters, 1867-68
- 33 Edward Payson Weston, "Dedication Hymn for the New Normal School Building," 1878
- 34 Edward Payson Weston: miscellaneous papers including poems, letters, autographs, and photograph
- 35 "The Dear, Dead Days, Thank Goodness," [n. d.], possibly saved by May Weston Seaman

MISCELLANEOUS BIOGRAPHICAL MATERIALS

- AG 38:15/1 Edward Weston identification cards
- 2 Obituaries
- 3 Death records, clippings
- 4 Chronologies by Charis Wilson Weston, ca. 1938
- 5 Chronologies
- 6 Mexico: miscellaneous documents
- 7 Mexico: names of pulquerias (in Weston's handwriting)
- 8 Mexico: miscellaneous handbills
- 9 Clippings, 1940s
- 10 Plates of Weston's work cut from magazines
- 11 Wildcat Hill watercolor by Zohmah Charlot
- 12 Wildcat Hill stationery
- 13 Exhibitions, non-Edward Weston
- 14 Cole Weston: high school graduation, 1937
- 15 "Edward Travels," handmade book by Charis Wilson Weston, n.d.
- 16 Miscellaneous
- 17 Mailing envelopes

WRITINGS BY EDWARD WESTON

- AG 38:15/18 "Photography - an eighth art," 1928
- 19 Statement for unpublished book by Samuel Kootz, 1931
- 20 "Mid Summer Tonic," 1931
- 21 "A Tyro's Annual," 1931
- 22 Statement on experimental cinema

WRITINGS ABOUT EDWARD WESTON

- AG 38:15/23 Jean Charlot, 1932
- 24-25 Beaumont Newhall: original manuscript and photocopy

- 26 Beaumont Newhall, "From the Daybook of Edward Weston, 1931"
- 27-28 Nancy Newhall: essay on Weston's use of color, original manuscript and photocopy
- 29 Kenneth Rexroth, 1932
- 30 [anonymous] "Edward Weston - Guest of Honor"
- 31 Martin Coppins

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

- AG 38:18 Scrapbook A: Brown and black, two-hole album labeled "Press Notices, 1930-39/Edward Weston" in ink in Weston's handwriting. Approximately 75 unnumbered pages. (15¾ x 11½ in.)

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. (10⅞ x 7¾ 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, Box36]
 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.

AG 38:31

Peter Pollack. "The Unshackled Vision," [n.d.]
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)
Minicam 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)

Le Photographe 47:88 (1957)
Photography 9:7 (1954)
Photography 12:6 (1957)
Photography of the World (Tokyo:
 Heibonsha, 1955-57)
Photography Yearbook (1955)
The Photoreporter 1:1 (1971)
Popular Photography 6:6 (1940)
Popular Photography 36:2 (1955)
Popular Photography Color Annual (1957)
Princeton Alumni Weekly 57:7 (1956)
Quick 1:1 (1949)
The Rangefinder 4:10 (1955)
The Rangefinder 6:6 (1957)
The Spectator 54:13 (1933)
U. S. A. (1930)
Western Family 30:1 (1956)
Western Family (1957)
 AG 38:31 *Creative Photography*, University of
 Kentucky, 1956
Diego Rivera, California Palace of the
 Legion of Honor, 1930
Daniel Mascler Le Paysage en Photographie,
 1950
 Leonard Nathan *Western Reaches*, 1958
Perceptions, San Francisco Museum of Art,
 1954
Portraiture: The 19th and 20th Centuries,
 Munson-Williams Proctor Institute,
 1957

AG 38:32 Miscellaneous publications: autographed books;
 Publications about cats,
 Blank postcards,
 Book jackets

AG 38:33 Oversize publications

AG 38:34 Oversize publications

AG 38:23 Oversize publications

AG 38:22 Miscellaneous

MOTION PICTURES

Reviews and advertisements for the two motion pictures
 made about Edward Weston during his life – *The Photog-
 rapher*, 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

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 informa-
 tion 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, Eind-
 hoven, 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
 25 CS Association, London, 1954
 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

- 33 Chicago Art Institute, 1956
- 34 University of California, Los Angeles, Library, 1957
- AG 38:35/35 San Francisco Museum of Art, 1957
- 36 Photo Maxima, New York, 1957
- 37 Brand Library, Glendale, 1957
- 38-42 Posthumousexhibitions, 1958-72
- AG 38:23 Oversize exhibitions material

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)

- AG 38:22/1 Brochures
- 2 Miscellaneous
- 3 Camera lens and developing formula
- 4 Wildcat Hill plumbing plan
- 5 Model releases
- 6 Mailing list, 1950s
- 7 Zeitlin print sale, photocopy
- 8 "66 Photographs by Edward Weston," 1950s
- 9 Business card
- 10 Orders, n.d.
- 11 Orders, 1930s
- 12 Orders, 1939
- 13 Orders, 1940
- 14 Orders, 1941
- 15 Orders, 1942
- 16 Orders, 1943
- 17 Orders, 1944
- 18 Orders, 1945, B-N
- 19 Orders, 1945, R-Z
- 20 Orders, 1950s

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, Juguets, 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 11 – Junipers, East Side of the Sierra, Motherlode Country, Mojave Desert, North Coast of California, Los Angeles (40 prints, 1937-39)
- 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 15 – South Coast, San Francisco, Tenaya, Lake Van Norden, Redwood Highway, Washington, Red Rock Canyon, Yosemite (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. (12¾ 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
Utilities, 1941-58
Automobile, 1940s
Groceries, 1950s
Charis Wilson Weston

Business records, 1929-50s
Tax records, 1925-57
Estate of Edward Wilson
Ledgers, 1933-56
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

TAXES

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

AG 38:25/13 Estate of Edward Weston, 1958-59

LEDGERS

AG 38:25/14 Small ledgers (9) recording expenses and
income, 1933-1956 (*see also* Box 23)
15 Small ledgers: "Order Book," 1937-40
16 Small ledgers: "Single Entry Ledger,"
1941-42
17 Small ledgers: "Handy Account Book,"
1944
18 Safe deposit box, 1941-51

BANKING

AG 38:25/19 Banking: miscellaneous
20 Banking: print project, 1951-54
21 Banking: war bonds
22 Banking: bank bonds
AG 38:26 Cancelled checks and bank statements,
1940-51
AG 38:27 Cancelled checks and bank statements,
Check stubs, 1952-57

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 $2\frac{1}{4} \times 3\frac{1}{4}$ in. film,
ca. 1906. Includes double element Zeiss
lens 4.5 f.21, lens board, and lens cap.

Leather suitcase, 7 in. high, $13\frac{1}{2}$ in. wide,
 $23\frac{1}{2}$ in. long. Decals from Mexican
hotels are pasted on the sides.

Leather equipment case, $15\frac{3}{4}$ in. high, $6\frac{3}{4}$ in.
wide, $23\frac{3}{4}$ in. long. Decals from Mexican
hotels are pasted on the sides.

Trunk with Chinese decorations, 9 in. high,
 $15\frac{1}{2}$ in. wide, $25\frac{1}{2}$ 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. (1¼ linear feet)

DAYBOOKS: OUTLINE OF INDIVIDUAL MANUSCRIPTS

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

Oversize Materials

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

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

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

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.

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.

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 Kodachrometransparencies 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.

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.

Richard McGraw Archive (AG 59): Contains correspondence from Weston, 1950-53.

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 ac
- 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, Elmira. *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, Benjamin, 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
 Coke, Van Deren, 1945-55 ac
 Collier, Charles W. *See* United States Department of Agriculture. Soil Conservation Service, 1935 cc
Colliers (magazine), 1955* cc
 Collins, Paul, 1943 cc
 Colt, Thomas C., Jr. *See* Portland Art Museum, 1952 cc
 Comstock, Dora. *See* Hagemeyer, Dora Comstock, 1931 cc, 1935 cc, 1937 cc
 Conner, Florence. *See* Boston Camera Club, 1940 cc
 Conway Stone Magee (business), 1957 cc
 Cook, Russell Ames, 1953 cc
 Cook, Ted, 1938-46 ac
 Coppens, Martien, 1950 cc, 1952 cc. *See also* Biographical Materials: Writings about Weston
 Corle, Ed and Helen, 1934 cc. *See also* Metro-Goldwyn-Mayer, 1934 cc
Coronet (magazine), 1937, Scrapbook A
Il Corriere Fotografico (magazine), 1938, Scrapbook A
 Covarrubias, Miguel, 1928 cc
 Cowell, Henry, 1937 cc. *See also* New Music Quarterly Recordings, 1936 cc
 Cowles, Fleur. *See* Cowles Magazines, 1951 cc, 1957 cc
 Cowles Magazines, 1951 cc, 1957 cc
 Crawford, Mary A., 1957-58 cc
 Crocker-Union (business). *See* Activity Files: Photography Business
 Cubbison Manufacturing Company, 1954 cc
 Cummings, E.E., 1935 cc
 Cunningham, Imogen, [n.d.] ac, 1920 ac, 1951 ac, 1957 ac

 Dahlberg, Edward, 1945 cc
 Dallas Museum of Fine Arts, 1935 cc
 Dallin, Cyrus E., 1917 cc
 Daniels, Mose L., 1950-51 cc
 Davenport, John, 1936 cc

- Davidson, J.R., 1937, Scrapbook B
Davidson, Lois, 1951 cc
Davis, Charles Edwin. *See* Pasadena Art Institute, 1951 cc
Davis, Faurest, 1939 cc. *See also* Sternberg-Davis Photography, 1940 cc. *See also* Ansco, 1946 cc
Davis, Perry G., 1951 cc
Day, Richard. *See* Twentieth-Century Fox Film Corporation, 1940 cc
Dayton, Teenie [?], 1934 cc
De Mare, Eric S., 1954 cc
De Wild, A., 1944 cc
Dean, Harriet "Pal," 1933-34 cc, 1936 cc; 1937, Scrapbook B
Dean, Nick, 1954-56 cc
Delphic Studios (New York). *See* Reed, Alma, 1930-33 ac; Scrapbook C, page 98
Devi, Ratan, 1930 cc
Dobie, J. Frank. *See* Texas Folk-Lore Society, 1943 cc
Dobro, Boris. *See* Photographic Society of America, 1951-57 cc
Documentary Film Productions. *See* Van Dyke, Willard, 1940 ac
Doolittle, Aimee W., [n.d.] cc
Downes, Bruce, 1949-50 cc
Draper, Muriel, 1933 cc
Duell, Sloan and Pearce. *See* Activity Files: Photography Business
Duggan, Stanley, 1945* cc
Dundas, Mynto Childe, 1950 cc
Duvall, Evelyn Millis, 1956 cc
Dvorak, J.T. *See* J.T. Dvorak Pharmacy, 1955 cc
Dwight, Edward H. *See* Milwaukee Art Institute, 1956 ac
E. Weyhe (business), 1933 cc; Scrapbook C
Eastman Kodak Company, 1936-57 ac. *See also* Activity Files: Photography Business
Ellias, Elizabeth Chandler, 1957 cc
Ellsworth, Ralph O. *See* Parents' Magazine, 1940 cc
Eloesser, Dr. Leo, 1928 cc, 1956 cc
Encyclopedia Britannica. *See* Activity Files: Photography Business
Erckenbrack, Mary E., 1954 cc
Escudero, V., 1935 cc
Esto Publishing Company, 1941 cc
Evans, Walker, 1940 cc
Faber and Faber, 1955 cc
Falk Publishing Company, 1950-51 cc
Farkas, Thomas J., 1947 cc, 1950 cc
Fenn, Albert. *See* Life (magazine), 1955 cc
Ferrer, Audrey, 1956 cc
Ferrer, Mel, 1956 cc. *See also* La Jolla Playhouse, 1951 cc
Fifield, Thomas B., 1949 cc
Fine Arts Gallery of San Diego, 1927 cc, 1940 cc; Scrapbook C
Fishback, Altha, 1942 cc
Fishback, Glen, 1943 cc, 1950 cc
Fishback, Kurt Edward, 1943 cc
Fisher, Eric, 1928 cc
Flannery, B. Vaughan, 1932 cc
Focal Press, Ltd., 1949 cc, 1956 cc
Food Fair Stores, 1957 cc
Fort Dearborn Camera Club (Chicago), 1939 cc
Fortune (magazine), 1945 cc
Frantzen, Earl A., 1951 cc
Fraprie, F.R. *See* American Photographic Publishing Company, 1939 cc
Fred Archer School of Photography, 1951 cc
Fred Harvey (business), 1956 cc
Freed, Sibyl Anikeef, 1943-55 ac
Fresno Camera Club. *See* Priestly, Joan, 1940 cc
Frost, Kendal, 1942 cc
Fuji Service and Trading Company, 1955-57 cc
Gang, Christel L., 1928-57 ac; Scrapbook B. *See also* Activity Files: Publications
Garrod, Richard, 1954 cc
Geistle [?], Marie Russell, 1932 cc
George, Adda (Mrs. J.F. George), 1939 cc
George Eastman House, 1949 cc
Gernsheim, Helmut, 1957 cc
Giacomini, Lynwood, 1943 cc
Gibbons, Cedric. *See* Metro-Goldwyn-Mayer Studios, 1940 ac
Giesecking, Walter, 1934 cc
Gillman, Ruby and Arthur, 1947 cc
Glendale (California), 1957 cc
Glenn, Myron W., 1957 cc
Glusker, Irwin. *See* American Heritage (magazine), 1955 cc
Goldstein, Harry A., 1945 cc
Gomez Robelo, Ricardo, 1922 cc
Goodman, Walter, 1955 cc
Gottlieb, Pearl R., 1955 cc
Graphis (magazine), 1956-57 cc
Greenberg, Clement. *See* The Nation (magazine), 1946 cc
Grossman, Marion. *See* Hille, Marion, 1954 cc
Guggenheim Foundation. *See* John Simon Guggenheim Memorial Foundation, 1945 cc; 1937-39, Scrapbook B
Gurlitt, H., [n.d.] cc, 1930 cc
Gwathmey, Rosalie, 1950 cc
Hagemeyer, Dora Comstock, 1931 cc, 1935 cc, 1937 cc
Hagemeyer, Johan, 1922-53 ac; 1937, Scrapbook B
Hale [?], 1934 cc
Hall, Nora, 1934 cc
Hall, Norman. *See* Photography Year Book, 1949 cc, 1954 cc, 1956 cc
Haloid Company, [n.d.] cc
Hamsa (magazine), 1931 cc; Scrapbook A

- Handy, Helen, 1944 cc
 Hanley, T. Edward, 1955 cc
 Hanna, Phil Townsend. *See Westways* (magazine), 1938 cc; 1937, Scrapbook B
 Hannigan, Ed. *See U.S. Camera* (magazine)
 Hara, S., 1931 cc
 Harkness, Norris. *See* Photographic Society of America, 1951-57 cc
 Harrison Memorial Library (Carmel, California), 1956 cc
 Hart, William S. *See* Syracuse University. Department of Philosophy, 1955-56 cc
 Hartley, Virginia F. *See* United Nations Conference on International Organization, 1945 cc
 Hartmann, Sadakichi, 1915 cc
 Harvard Society for Contemporary Art, 1930, Scrapbook A
 Haz, Nicholas, 1940 cc
 Heirkamf, Ernest L., [n.d.] cc
 Henle, Fritz, 1943 cc
 Henry E. Huntington Library and Art Gallery (San Marino, California), 1940 cc
 Herdeg, Walter. *See Graphis* (magazine), 1956-57 cc
 Herman, Eric, 1956 cc
 Hervey, Wilna, 1933 cc, 1951 cc
 Hexter, Paul L. *See* Arco Company, 1938 cc
 Hill, Henry, 1952 cc
 Hille, Marion, 1954 cc
 Hitchcock, George. *See* California Labor School, 1948 cc
 Hlobeczy, Nicholas C., 1957 cc
 Honolulu Academy of Arts, 1947 cc
 Hood, Henry J. *See* Eastman Kodak Company
 Hooke, Winifred, 1937, Scrapbook B
 Hotchkiss School (Lakeville, Connecticut), 1932 cc
 Hurrell, George, 1937, Scrapbook B
 Husky Photo Service (Seattle), 1955 cc
 Hyde, Philip, 1949 cc, 1953-54 cc

 Increase Robinson Gallery, 1933 cc
 Indiana University, 1951-52 cc
 Ivory, James, 1957 cc

 J. T. Dvorak Pharmacy (Aberdeen, Idaho), 1955 cc
 Jacobs, Lou, Jr., 1950-52 cc, 1957-58 cc
 Jake Zeitlin (business), 1932 cc. *See also* Zeitlin and Ver Brugge Booksellers
 Janssen, Robert, 1944 cc. *See also* Activity Files: Photography Business
 John, Omik [?], 1930 cc
 John Simon Guggenheim Memorial Foundation, 1945 cc; 1937-39, Scrapbook B. *See also* Moe, Henry Allen
 Jones, Llewellyn. *See Christian Register*, 1939 cc
 Jones, Pirkle, [n.d.] cc, 1950s cc, 1958 cc
 Jordan-Smith, Paul, [n.d.] cc, 1922 cc, 1931 cc, 1935 cc; 1937, Scrapbook B

 Jung, Theodor, 1931 cc
 Junior Museum (Pasadena, California), 1949 cc

 KFI-TV, 1951 cc
 KSFO, 1943-46 cc
 Kahlo, Frida, 1930 cc
 Kalart Company, 1950 cc
 Kanaga, Consuela, 1931 cc
 Kassler, Charles, II, 1933 cc
 Katherine Kuh Gallery (Chicago), 1939 cc
 Kaye, David, 1947 cc
 Kellogg, H.J. "Jo", 1922 cc
 Kellogg, Jean, [n.d.] cc, 1942 cc, 1951 cc, 1958 cc
 Kelly, Roy W. *See* United States Department of Agriculture. Soil Conservation Service, 1935 ac
 Kennedy, K.J. *See* Natural Science Museum of Syracuse, 1939 ac. *See also* Syracuse University, 1947 cc
 Kennerley, Mitchell, 1930 cc
 Kent, Rockwell, 1936 Scrapbook B
 Kessler, Chester, 1953 cc
 Keyes and Erskine (business), [n.d.] cc
 Kieckhefer, Alice P., 1949 cc
 King, Hugh, [n.d.] cc
 Kistler, L.R., 1933 cc, 1958 cc. *See also* Will A. Kistler Company
 Kistler, Will A. *See* Will A. Kistler Company
 Klein, Arthur. *See* University of California, Berkeley. Department of Dramatic Art, 1941 cc
 Klein, Herb, 1930 cc, 1933 cc
 Klyman, Julius H. *See* St. Louis Post Dispatch, 1958 cc
 Knight, Eric, 1937, Scrapbook B
 Knight, Rae Davis, [n.d.] cc
 Koehler, Martin D., 1956 cc
 Konig Albert Museum (Zwicken, Germany), 1929, Scrapbook C, p. 64
 Kohn, Elinor R., 1934 cc
 Kootz, Samuel, 1932 cc
 Kotzebue, Leon L., 1950 cc
 Krasnow, Peter and Rose, 1929-57 ac
 Kraszna-Krausz, A. *See* Focal Press, 1949 cc
 Kreutzberg, Harold, [n.d.] cc
 Krishnamurti, Jiddu, 1934 cc
 Kuh, Katherine. *See* Katherine Kuh Gallery (Chicago), 1939 cc
 Kuhn, Walter, 1928-39 ac
 Kunstverein in Hamburg, [n.d.] cc
Das Kunstwerk (magazine), 1955 cc

 La Follette, Fola, [n.d.] cc
 La Jolla Playhouse, 1951 cc
 Labrot, Syl, 1955 cc
 Lamantia, Mrs. Philip (Gogo). *See* Nesbitt, Gogo, 1954 ac
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1916

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Brooklyn Institute of Arts and Sciences, New York, SE
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1923

Academia de Bellas Artes, Mexico City, SD
Aztec Land Gallery, Mexico City, SD

1924

Aztec Land Gallery, Mexico City, SD
Palacio de Minería, Mexico City, SD

1925

Museo de Estado, Guadalajara, Mexico, SD

1927

University of California, Berkeley, SC
Royal Photographic Society of London, SC
Seattle Fine Arts Society, Washington, SC
Los Angeles Museum, SC
Shaku do Sha, Los Angeles, EF, SC

1928

Los Angeles Public Library, EF, SA, SC
East West Gallery of Fine Arts, Los Angeles, SC

1929

Fine Arts Society of San Diego, California, SC
California Art Club, Los Angeles, SC

Courvoisier Little Gallery, San Francisco, SC
Los Angeles Museum, SC
Film und Foto, Stuttgart, Germany, SA, SC
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Film und Foto, Stuttgart, Germany, SC
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683 Brockhurst Gallery, Oakland, California, SA
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Mills College Art Gallery, Oakland, California, SA
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1936

Jake Zeitlin Gallery, Los Angeles, SA
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1937

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American Museum of Natural History, New York, SA
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America, SA
San Jose State College, San Jose, California, SA
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1938

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SA
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1939

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1941

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1944

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1945

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1946

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1947

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1949

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