

EDWARD WESTON:
PHOTOGRAPHS AND PAPERS



GUIDE SERIES NUMBER THREE
CENTER FOR CREATIVE PHOTOGRAPHY
UNIVERSITY OF ARIZONA

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Compiled by Terence R. Pitts,
Sandra Schwartz, and Marnie Gillett

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Center for Creative Photography
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"Random Notes on Photography"
©1980 Cole Weston

Series designed by Minnette Burges.

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Center for Creative Photography
University of Arizona
843 East University Blvd.
Tucson, Arizona 85719

Preface

THIS GUIDE, THE THIRD in a series of guides to the collections of the Center for Creative Photography, is devoted to the Center's large holdings of material relating to Edward Weston. This material comes from a number of collections within the Center, the primary ones being the Weston-Hagemeyer Collection, the Ansel Adams Archive and Collection, the Sonya Noskowiak Archive, and the Weston-Christel Gang Correspondence. The photographs are itemized chronologically, regardless of source; while correspondence and papers are listed by collection, or, as they are designated here, by Archive Group. Each Archive Group is divided first into manuscript boxes, then into folders. Thus, AG 3:1/4 indicates the fourth folder of the first box of the archive or collection.

While the guide is not intended to be exhaustive in terms of biographical and historical data, it is our goal to be as accurate and thorough as research permits by the time of publication. We will be pleased to supply further information about any item in the guide upon request.

The Center wishes to thank Cole Weston for granting us permission to reproduce for the first time the notes made by Edward Weston for a lecture delivered in 1922 before the Southern California Camera Club.

TERENCE R. PITTS
CURATOR AND LIBRARIAN

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Random Notes on Photography

Lecture Notes by Edward Weston

Dear Johan—

—this is part of a "lecture" I gave before the "Southern California Camera Club" — I lack time to go over this, so you will overlook mistakes — As you know my own habit is to use the dash — in preference to comma — but the "stenog" could not get it through her head!

Edward — 6'22

— Note from Edward Weston to Johan Hagemeyer which appears at the end of the typescript carbon copy of the lecture in the Center's archives.

Art is an end in itself, Technique a means to that end; one can be taught, the other cannot, for it is that quality which we bring into the world with us, and lacking it as an integral part, no amount of study will enable one to acquire it. One may achieve a certain understanding and appreciation through study and schools, but not creative ability. But technique, one cannot emphasize too greatly the importance of technique, for no matter how great the desire, no matter how fine the innate sensitiveness, without technique, that "means to an end", one must continually falter and stumble and perhaps collapse in a mire of unrealized aspirations; so turning to the camera as the first step toward realizing our desires in Photography, the camera, that "wonderful extension of our own vision," the vision of each one of us, whether it be with filmy eyes or intense penetration, we must absolutely understand the importance of mechanical efficiency in its operation. Of course, I am speaking primarily of the camera as used in portraiture, for one may blunder around in landscape work, trying the swings this way and the lens that way, but not in portraiture, and here I will suggest that a few of the many thousand "Pictorialists" who are making pretty landscapes, done a thousand times before and better by the sketcher or painter, might turn their energies and talents to experimenting in portraiture to great advantage, for it is in portraiture and figure studies that photography's opportunity lies. Nature, pure and unaided by man, is usually chaotic. The painter can eliminate or combine to suit his fancy. The photographer can too, by messing around with a lot of Gum Arabic and paint and brushes, while destroying at the same time photography's chiefest charm, its subtle rendering of textures and the elusive qualities in shifting lights and shadows.

But returning to portraiture. Only the photographer can register what lies between himself and the object before his lens at a given moment of time, catch fleeting facial expressions, sudden twitching smiles, momentary flashes of anger and pain, or arrest apparently insignificant motions of the hands sewing, gestures of the hands poised fitfully on the breast, motions of hands peeling apples, "and all the many vital instants of life which affirm the majesty of the moment."

And now this brings us back to technique and our present consideration. Mechanical efficiency in the use of the camera, its very great importance, for how is one to record this vast kaleidoscope of human emotions with the slightest mechanical hesitancy in focusing, or in judgment as to lens, aperture, or in the correct use of the swings. Indeed, all these, besides accurate exposure, must be so well known that they are as automatic as breathing.

Douglas Donaldson suggested to me that modern workers are too anxious for novelty — making something different from the other fellow — rather than doing over and over some theme of their ancestors to ultimate perfection as do the Chinese or Japanese. Yes and also no. We do strive too hard for novelty, but let us have fresh vision. The themes and life of this

day require their own technique and presentation, and here steps in the one new and vital medium of expresion, typical of the day and, as John Nilson Laurvik said to me, "The most valuable medium through which our present age can be portrayed — Photography — that wonderful extension of our own vision." But it takes a big man to admit photography's value. Laurvik, Bernard Shaw, Stieglitz, Maeterlinck, Whistler, Albert Sterner¹ have all contributed their word of approval, while most of the half-baked photographers stand gaping in awe at the shrine of the painter or sculptor — apologetic and imitative, not big enough to grasp Photography, not understanding its limitations or own peculiar beauties.

Surely never have words more pregnant with understanding, stating so clearly the inherent qualities, the essential values of photography — been used by Paul Rosenfeld in his article "Stieglitz" in the *Dial*, April 1921 — and he reaches his climax of comprehension when he speaks of photography as "an affirmation of the Majesty of the moment." The whole paragraph which I shall quote is a poetically rendered, deeply felt summing up of Photography's place in the realm of creative mediums — and what the Photographer must be and feel and understand if he be worthy of his medium. I know in which pictures I have felt this "Majesty of the Moment" most keenly — those pictures in which, when the fleeting instant was before me and recognized, I was breathless with anxiety and excitement lest I fail to seize and record it for all time. Oh, well do I know whether my exposure has brought to me a living, quivering picture, tremendously vital in its acknowledgment of life, or whether my camera has merely recorded my own uninterested or uninspired outlook. Yes, I know this at the very instant of exposure. Here I will quote from the article on "Stieglitz."

(The quotation is not included in Weston's manuscript.)

Perhaps more than in any other creative work, the greatest photographers must be "intuitives." How fatal it is in photography to be uncertain, to have to stop and study over an arrangement or lighting. Success in photography, portraiture especially, is dependent on being able to grasp those supreme instants which pass with the ticking of a clock, never to be duplicated — so light, balance, expression must be seen, felt as it were, in a flash — the mechanics and technique being so perfected in one as to be absolutely automatic. For instance the length of exposure to give should be another sense, never a calculation. I see my finished platinum print on the ground glass in all its desired qualities, before my exposure — and the only excuse I make for after-manipulation, shading, dodging, retouching is the possibility of losing a difficult position or expression by the delay in correcting some minor fault. I have thought for long I must give the boys a training in photography — no matter what their life work is to be. What amazingly fine education this continued search for the very quintessence of life — the poetry of being — to have to seize unhesitatingly and make final at once in the silver emulsion — not to be changed as a painter can — one's recognition of the climax.

Schools for technique are what we need — schools where discipline and application are taught — schools where the mind acquires the habit of thinking, and where the hands are taught to obey and carry out one's desires. Art — that either comes or does not come. It cannot be taught. It is what we bring with us when we come into this world — and we carry it along to a definite conclusion only if we are willing to sweat blood and die hard.

An artist's work is influenced by his surroundings — his material at hand. But perchance my walls are bare and Whistler-like — my work therefore possessing sometimes a suggestion of his qualities — the critics, "those cut-throat bandits on the road to fame," will say, "Oh — he is influenced by Whistler or Japanese prints or whatnot." Now I do not protest against any intimated influence, but I do say that mostly the artist takes the customs and types of the day — ugly or fine — and recreates them in his fancy. The architecture of the age, good or bad — showing it in new and fascinating aspects. It would seem as though the greatest work from those who paint, etch or photograph must come from ugly or sordid surroundings —

or at least from surroundings not too near a completion of grandeur — for one feels the artist's greater achievement when a New York slum — in all its sordidness — is raised to a glorification of reality — while the most serious interpretation of, for instance, the "Taj Mahal" would not be likely to stir one intellectually or emotionally — for one has the realization that the building is already an end in itself — not to be used as a basis for further interpretations.

XYZ,² author of several books on photography — also once much heralded Pictorial photographer — now scarcely heard of — states that Photography must have the "vitalizing influence of the hand." This is the remark of a "dub" — Devitalizing — texture destroying — prostituting, I would say — in re the hand. Photography is a medium destroyed in value through manual interference — a medium so subtle that, providing one is equally keen, the most profound instants, the finest nuances of light and shade may be captured in the magic silver, and at the very instant desired — not when memory has to rebuild — perhaps crudely — the past. XYZ's remark is that of a visionless person — unequal to grasp or understand the real possibilities of his craft — let him paint! Photography is too difficult to become master of except by a most sophisticated mind.

It is only through the ability to recognize an important attitude, gesture or expression in one's sitter that any worthwhile result is achieved in portraiture. To wait — to be keenly sensitive to changing light and shadow — flow of line — characteristic posture — these are the important things. When I hear of a Photographer planning his sitting in advance, where this will go — where that will be placed — even to the extent of drawing a diagram — I know the results will be stillborn — lifeless — expressing nothing. To wait patiently — suggesting changes if necessary — without the subjects guessing why — to be exceedingly receptive to each important moment — with eyes open intelligently — comprehensively — these are all significant hints towards a successful portrait or rendering of a mood. Of course these suggestions are worthless to one without real penetration of vision — no picture will be conceived greater than one's mentality — so you Iowa farmers — back to the plow for a few more generations!

Last summer Mr. G. called on me, purchasing two prints to start a collection of my work. I afterward had repeated to me his conversation with Mr. B. of a Los Angeles book shop, in which he called me a "photographer's photographer," "a superb technician." So I have been termed before — and my technique is fine and sufficient to carry out my present desires — but the technique seen in my work is not the result of a profound knowledge of chemistry or optics — it is rather from an intimate understanding of light, and the ability to reproduce that understanding in my negative, through an instinctive feeling for correct exposure, a sense not given to all photographers — an intuitive sense. Again, what is known as my "fine technique" is simply an intelligent awareness of values and textures, and the power of translating the image on my ground glass through comprehensive focusing and instinctive exposure — into my silver emulsion — thence on into the development of the latent image and the final printing in platinum. No secret developers are mine, nor lenses nor printing papers. Only a fine feeling for the subtleties of light and shade and their relativity, the separation of planes relevant to the desired result and the excellent rendering of textures in a suitable medium. These are what others note as my "technique."

And here seems to be an opportune place to record some personal observations to me from J. Nilsen Laurvik, director of the San Francisco Museum of Art — and one of the finest critics in America today, with a reputation for being fearless and outspoken in his opinions. I met Laurvik first at the convening of the jury for the first Oakland Salon of Photography, later at an exhibit — at which time I asked him if I might show him a few of my prints. He did not know my work but was at once agreeable — and invited me to tea in the Palace of Fine Arts. Before meeting Laurvik, I spent a couple of hours at the Roerich Exhibit — and I felt almost apologetic over my own work — being so overwhelmed with the wonder of Roerich³ — and

so I expressed myself to Laurvik — who rather berated my lack of faith in photography — exclaiming: "Do not feel that way, photographs may be very refreshing for a change." In looking over my prints — Laurvik was most sensitive as to whether any real feeling, intellectual or emotional, had been sensed at the time of exposure. He unerringly picked out those which had real intent or those which were forced — lacking in spontaneity — or reminiscent of another medium or the past. His final scrutiny was invariably the *print quality* — which delighted me. "Fine thing," "great feeling," he would exclaim and "now let us see the print quality." He liked my attic series very much. When I told him Stieglitz had not given them the recognition I had hoped for in the Wanamaker show,⁴ he said, "Pay no attention to Stieglitz, he is afraid of them; they are too original." I, of course, had not paid any attention to Stieglitz, much as I admire him — but this remark from a personal friend and an appreciator — pleased me indeed.⁵ I recall a few remarks from Laurvik on photography: "Photography is the most valuable medium we have to express our own time." "Your photographs (this as he looked them over) are more stimulating, more imaginative, more refreshing, than most of the work in that show in the other room of the San Francisco Art Association." "Some day photographs by the masters of the craft will be prized and valued as a Rembrandt or Whistler etching is now." "I would rather be photographed than painted, and some of the best men have painted me." "Photography is simply a marvelous extension of our own vision." "If I had my way, photographers should never be allowed to see paintings." "Never read your press notices."

A few quotations from that amazingly fine book on "Cubists and Post Impressionism," by Eddy.⁶ "It is the 'ist' who is always blazing a trail somewhere. He may loose himself in the dense undergrowth of his theories, but he at least marks a path others have not trodden." "Art thrives on controversy — like every human endeavor. The fiercer the controversy, the surer — the sounder — the saner the outcome." "It is characteristic of the little man to ridicule everything he does not understand — it is characteristic of the great man to be silent in the presence of what he does not understand." The whole book is stimulating and one might quote page after page.

I must conclude — after all — that my ideals of pure photography — unaided by the hand — are much more difficult to live up to in the case of landscape workers — for the obvious reason that nature unadulterated and unimproved by man — is simply chaos. In fact, the camera proves that nature is crude and lacking in arrangement, and only possible when man isolates and selects from her. The etcher or painter have all the best of it in this, with their power of selection and elimination — while the photographer — in trying to eliminate objectionable items from his negative — is usually destructive to the finest qualities in his medium. One has only to scan exhibition walls to conclude that most photographic landscapes, unless they be mere fragments, could have been better done using some other medium. This being so, they should never have been made at all. The conclusion from all this must be that photography is much better suited to subjects amenable to arrangement or subjects already co-ordinated by man. Pictures of the tremendous industries of our day — pictures drawn from out the whirl of our seething maelstrom of commercialism — and of course — portraiture. I am convinced that no other means of expression has, or will, approach photography in grasping the very essence of man. At least the opportunity is in Photography and awaits the genius behind the camera. There have been keen analysts of humanity who have recorded quite brilliant characterizations with the camera — but lacking in pictorial rendering — and there have been those whose work showed fine perception of rhythm and balance and values — but considered as portraits, as likenesses — were sterile. So to combine pictorial qualities and likeness is the real achievement. Few, only a handful, even less than that, are doing this. (I am one of them!)

FOOTNOTES

Explanatory footnotes prepared by Terence R. Pitts on the occasion of the publication of this Guide to the Edward Weston Collections.

1. John Nilson Laurvik (d. 1953), Norwegian-born critic and curator. George Bernard Shaw (1853-1950), British dramatist and author. Alfred Stieglitz (1864-1946), American photographer, editor and art gallery director. Maurice Maeterlinck (1862-1949), Belgian dramatist and author. James Abbott McNeill Whistler (1834-1903), American painter and printmaker. Albert Sterner (b. 1863), American illustrator and artist.
2. Mr. "XYZ" is probably Paul Anderson, author of *Pictorial Photography* (1917) and *The Fine Art of Photography* (1919). When Weston refers to XYZ later in the paragraph, the name "Anderson" has been typed over.
3. Nicholas Roerich (b. 1874) was a Russian-born artist who emigrated to the United States during the time of the Russian Revolution.
4. Stieglitz was a frequent juror for the annual John Wanamaker Photographic Exhibition held in Philadelphia.
5. Weston has written in the margin beside this sentence and the previous one: "This part not for public quoting."
6. Arthur Jerome Eddy, *Cubists and Post Impressionism*. Chicago: A.C. McClurg, 1914.

Correspondence and Papers

AG 3 Sonya Noskowiak

Papers of Sonya Noskowiak, photographer and associate of Edward Weston, including correspondence, clippings, account book and material relating to her commercial photography business. Correspondents include Imogen Cunningham, Willard Van Dyke, and Edward Weston. Related but separately cataloged is a collection of photographs by Noskowiak, Edward Weston, and Brett Weston, and the negatives of Noskowiak.

- AG 3:1 /4 Clippings relating to Edward Weston.
- /15 Correspondence from Edward Weston.

AG 3:2 /7 Anonymous poem about Edward Weston.

AG 5 Edward Weston and Johan Hagemeyer

Papers, 1916 to 1938, of Edward Weston and Johan Hagemeyer, photographers; correspondence, published and unpublished manuscripts, clippings, notes and brochures. Notable is a manuscript fragment relating to Weston's *Daybooks* for the period of his trip to Mexico in 1923. Correspondents include Tina Modotti, Dorothea Lange, Margrethe Mather, and others. Related but separately cataloged is a collection of photographs by Edward Weston, Johan Hagemeyer, Brett Weston, Imogen Cunningham, Margrethe Mather, Cedric Wright and Ramiel McGehee, and a woodcut by Frantz Geritz.

- AG 5:1 /1 Correspondence: dates unknown.
- /2 Correspondence: 1918.
- /3 Correspondence: 1919.
- /4 Correspondence: 1920.
- /5 Correspondence: 1921.
- /6 Correspondence: 1922.
- /7 Correspondence: 1923.
- /8 Correspondence: 1924.
- /9 Correspondence: 1925.
- AG 5:2 /1 Correspondence: 1926.
- /2 Correspondence: 1927.
- /3 Correspondence: 1928.
- /4 Correspondence: 1929.
- /5 Correspondence: 1930.
- /6 Correspondence: 1931.
- /7 Correspondence: 1935.
- /8 Correspondence: 1938.
- /9 Brochures.
- /10 Loose clippings and envelopes.
- /11 Typescript letter from Weston to Wallace Gillies, published in *Principles of Pictorial Photography*, 1923, as "Pictorial Photography".

- /12 "Photography as a Means of Artistic Expression," a typescript copy of a paper presented by Weston before the College Women's Club, Los Angeles, Oct. 18, 1916.
- /13 "Random Notes on Photography," a typescript essay by Weston based on a lecture presented before the Southern California Camera Club, 1922.

AG 6 Edward Weston

Miscellaneous papers and correspondence. Dates and sources vary.

- AG 6:1 /1 Correspondence to Prof. J. Powell Scott, University of Arizona, Department of Art, 1936 to 1937.
- /2 Correspondence to Jehanne Beatry Salinger Carlson, c. 1928 including curriculum vitae and statements on photography, probably for exhibition. Related but separately catalogued is a photograph, "Shells, 1927," by Weston.
 - /3 Untitled typescript article (carbon copy) on the subject of photography in America. A German-language translation of this manuscript appeared in the catalogue to the exhibition, "Film und Foto," Stuttgart, 1929.
 - /4 Correspondence to Lou Stoumen, photographer, Sept. 26, 1948.
 - /5 Correspondence with George Hoxie, photographer and editor of *Minicam* magazine, 1945, and a portrait of Edward and Charis Weston by Hoxie.

AG 31 Ansel Adams

Papers of Ansel Adams, photographer and author, including correspondence with Edward Weston, 1931 to 1956. 25 folders.

AG 38 Edward Weston and Christel Gang

Papers, 1932 to 1956, of Edward Weston, photographer; primarily letters to Christel Gang, a friend of Weston. Also includes letters from Brett Weston to Gang, clippings and brochures relating to Edward, Brett, and Cole Weston. Related but separately catalogued are two portraits of Gang by Brett Weston and one photograph, "San Cristobal Ecatepec, Mexico, 1924," by Edward Weston.

- AG 38:1 /1 through /37 Letters to Christel Gang, 1932 to 1956.
- /38 Postal cards to Christel Gang, 1937 to 1956.
 - /39 Loose envelopes.
 - /40 Letters and postal cards from Brett Weston to Christel Gang, 1959 to 1967.
 - /41 Clippings and brochures relating to Edward, Brett, and Cole Weston.
 - /42 Photostatic copies of two portraits of Christel Gang by Brett Weston.

Photographs: A Chronological Inventory

Note: In order to avoid some of the confusion that can result from supplying titles and dates to untitled and undated photographs, this guide distinguishes between those titles and dates which appear on the print or its mount in the handwriting of Edward Weston, from those titles and dates supplied by research in publications and correspondence. All supplied titles and dates, therefore, are placed within brackets. In addition, whenever Weston's original negative number appears on the print or its mount it is recorded in parentheses after the date.

Circa 1912

[Margarethe Mather, c. 1912.]
Platinum print, 16.3 x 10.9 cm.
Purchase, 78:151:001.

1912

[Portrait of a baby], 1912.
Platinum print, 16.5 x 10.7 cm.
Gift of Mrs. R.F. Bone, 80:033:001.

1918

[Johan Hagemeyer Smoking a Pipe], 1918.
Platinum or palladium print, 24.4 x 19.0 cm.
Weston-Hagemeyer Collection, 76:005:035.

Leo Ornstein, 1918.
Platinum or palladium print, 19.0 x 24.0 cm.
Weston-Hagemeyer Collection, 76:005:018.

Mynheer, J. H. [Johan Hagemeyer], 1918.
Platinum or palladium print, 24.0 x 18.9 cm.
Weston-Hagemeyer Collection, 76:005:028.

Sun Mask [George Hopkins], 1918.
Gelatin silver print, 19.3 x 24.3 cm.
Weston-Hagemeyer Collection, 76:005:032.

Triangulation — George Hopkins, [1918].
Platinum or palladium print, 19.1 x 24.3 cm.
Weston-Hagemeyer Collection, 76:005:031.

Type Antique, 1918.
Platinum or palladium print, 24.3 x 19.5 cm.
Weston-Hagemeyer Collection, 76:005:019.

Circa 1919

Jean Christophe [Johan Hagemeyer, circa 1919.]
Platinum or palladium print, 19.0 x 24.2 cm.
Weston-Hagemeyer Collection, 76:005:009.
"Jean Christophe" was the title of a novel about an artist written by Romain Rolland that had just been published.

1919

Ahna Zascek, 1919.
Gelatin silver print, 19.4 x 23.2 cm.
Weston-Hagemeyer Collection, 76:005:034.

Air for the G String [Johan Hagemeyer Whistling, 1919.]
Platinum or palladium print, 19.3 x 24.1 cm.
Weston-Hagemeyer Collection, 76:005:010.

Enrique [Jackson], 1919.
Gelatin silver print, 24.0 x 18.3 cm.
Weston-Hagemeyer Collection, 76:005:033.
Bears the printed label of the "Twelfth Scottish National Photographic Salon, People's Palace, 1919-1920."

Epilogue, 1919.
Platinum or palladium print, 24.4 x 18.5 cm.
Weston-Hagemeyer Collection, 76:005:020.

[Mary Weston Seaman (Edward's Sister)], 1919.
Platinum or palladium print, 19.1 x 24.3 cm.
Weston-Hagemeyer Collection, 76:005:021.

1920 s

[Margurita Fisher Modeling a Fur Coat, n.d.]

Platinum print, 24.1 x 18.8 cm.

Purchase, 77:037:001.

Done as an advertisement for Willard George Furs for possible use in Vogue magazine.

Paul Jordan Smith, [n.d.]

Platinum or palladium print, 24.2 x 19.4 cm.

Weston-Hagemeyer Collection, 76:005:017.

Sadakichi Hartmann [n.d.]

Platinum or palladium print, 24.3 x 19.3 cm.

Weston-Hagemeyer Collection, 76:005:030.

1920

Dorothea Lange, 1920.

Platinum or palladium print, 19.7 x 15.3 cm.

Weston-Hagemeyer Collection, 76:005:023.

Prologue to a Sad Spring

[Margrethe Mather], 1920.

Platinum print, 23.8 x 18.8 cm.

Weston-Hagemeyer Collection, 76:005:024.

Ramiel [McGehee] in His Attic, 1920.

Platinum or palladium print, 23.5 x 18.8 cm.

Weston-Hagemeyer Collection, 76:005:022.

1921

Johan Hagemeyer, 1921.

Platinum or palladium print, 24.1 x 19.0 cm.

Weston-Hagemeyer Collection, 76:005:012.

Exhibited in Amsterdam, Holland in 1922.

Duplicate copy of the next entry.

Johan Hagemeyer, 1921.

Platinum or palladium print, 24.2 x 19.0 cm.

Weston-Hagemeyer Collection, 76:005:022.

Duplicate copy of previous entry.

[Johan Hagemeyer], 1921.

Platinum or palladium print, 24.2 x 18.9 cm.

Weston-Hagemeyer Collection, 76:005:011.

[Johan Hagemeyer], 1921.

Platinum or palladium print, 24.0 x 12.6 cm.

Weston-Hagemeyer Collection, 76:005:013.

Head of an Italian Girl [Tina Modotti], 1921.

Platinum or palladium print, 24.2 x 19.0 cm.

Weston-Hagemeyer Collection, 76:005:025.

Exhibited in Amsterdam, Holland in 1922.

Nude [Margrethe Mather], 1921.

Platinum or palladium print, 24.3 x 19.0 cm.

Weston-Hagemeyer Collection, 76:005:026.

Scene Shifter, 1921.

Platinum or palladium print, 24.0 x 19.2 cm.

Weston-Hagemeyer Collection, 76:005:014.

Sunny Corner in Attic, 1921.

Platinum print, 19.0 x 24.0 cm.

Weston Hagemeyer Collection, 76:005:014.

White Iris [and Tina Modotti], 1921.

Platinum or palladium print, 24.1 x 19.0 cm.

Weston-Hagemeyer Collection, 76:005:027.

1923

[Nude (Margrethe Mather), 1923.]

Gelatin silver print by Cole Weston, 19.0 x 23.2 cm.

Purchase, 80:022:001.

Piramide del Sol, [1923]

Gelatin silver print, 19.0 x 23.7 cm.

Ansel Adams Collection, 76:020:041.

[Snapshots of Mexico, 1923.]

Gelatin silver prints, sizes vary.

Weston-Hagemeyer Collection.

The following fourteen photographs are snapshots of Mexico that Edward Weston mailed to Johan Hagemeyer, probably in a letter postmarked October 24, 1923, Mexico City. A notation on one in Edward's handwriting reads: "Prints by 'C'!" This is a reference to his son Chandler, but since Chandler appears in one of the photographs it seems likely that he only performed the darkroom work.

Our First Home, Tacubaya. 76:005:058.

Iglesia del Carmen, San Angel — Dome of Yellow and Blue Tile — Walls of Weathered Pink. 76:005:060.

Drawing by Jean Charlot. 76:005:060.

My Latest Lover [a Mexican folk-doll].
76:005:061.

Drawing by Jean Charlot — A French
Boy-friend of Ours. 76:005:062.

Jean Charlot. 76:005:063.

Xochimilco — Lewellyn Says More
Beautiful than Italy. 76:005:064.

Hotel — First Day in Mexico City.
76:005:065.

Typical Landscape Near Guadalajara.
76:005:066.

Tina and C. on the Coast — Mazatlan,
First Port. 76:005:067.

View from Our Old Patio. 76:005:068.

Acres of Water Hyacinths Near
Guadalajara — These Prints by "C!"
76:005:069.

El Buen Retiro, Our First Home — and
First Mistake — Not Practical.
76:005:070.

[Mexican Architecture]. 76:005:071.

1924

D. H. Lawrence, 1924.
Gelatin silver print, 24.2 x 18.8 cm.
Weston-Hagemeyer Collection, 76:005:008.

Diego Rivera, Mexico, 1924.
Gelatin silver print, 19.0 x 23.7 cm.
Gift of Arthur Noskowiak. 76:010:028.

Guadalupe [Marin de Rivera], Mexico, 1924.
Gelatin silver print by Brett Weston,
20.8 x 17.9 cm.
Ansel Adams Collection, 76:021:007
From the Fiftieth Anniversary Portfolio.

San Cristobal Ecatepec, 1924.
Gelatin silver print, 10.1 x 22.9 cm.
Purchase, 80:028:001.

1925

Johan Hagemeyer, 1925.
Gelatin silver print, 19.0 x 24.2 cm.
Weston-Hagemeyer Collection, 76:005:044.

[Johan Hagemeyer, 1925.]
Gelatin silver print, 19.1 x 23.0 cm.
Weston-Hagemeyer Collection, 76:005:045.

[Johan Hagemeyer, 1925.]
Gelatin silver print, 19.3 x 23.5 cm.
Weston-Hagemeyer Collection, 76:005:005.
Duplicate Copy of the next entry.

[Johan Hagemeyer, 1925.]
Gelatin silver print, 19.1 x 23.7 cm.
Weston-Hagemeyer Collection, 76:005:040.
Duplicate copy of previous entry.

[Johan Hagemeyer, 1925.]
Gelatin silver print, 23.4 x 19.0 cm.
Weston-Hagemeyer Collection, 76:005:037.
Duplicate copy of the next entry.

[Johan Hagemeyer, 1925.]
Gelatin silver print, 24.3 x 19.0 cm.
Weston-Hagemeyer Collection, 76:005:038.
Duplicate copy of previous entry.

[Johan Hagemeyer, 1925.]
Gelatin silver print, 22.4 x 17.6 cm.
Weston-Hagemeyer Collection, 76:005:039.

[Johan Hagemeyer, 1925.]
Gelatin silver print, 18.9 x 24.0 cm.
Weston-Hagemeyer Collection, 76:005:042.

[Johan Hagemeyer, 1925.]
Gelatin silver print, 19.1 x 24.0 cm.
Weston-Hagemeyer Collection, 76:005:041.
Duplicate copy of the next entry.

[Johan Hagemeyer, 1925.]
Gelatin silver print, 19.0 x 23.2 cm.
Weston-Hagemeyer Collection, 76:005:043.
Duplicate copy of previous entry.

Six Nudes of Neil, 1925.
Portfolio of six palladium prints by George
Tice, sizes vary.
Purchase, 78:001:001-006.

1926

Arcos, Oaxaca, 1926.
Platinum or palladium print, 24.2 x 18.9 cm.
Ansel Adams Collection, 76:020:031.

[Pulqueria,] Mexico, 1926.
Gelatin silver print, 19.2 x 24.2 cm.
Extended loan of Arthur Noskowiak,
76:010:029.

1927

Cole [Weston], 1927.
Gelatin silver print, 24.4 x 18.7 cm.
Ansel Adams Collection, 77:049:021.

[Shell], 1927.
Gelatin silver print, 24.6 x 19.1 cm.
Weston-Hagemeyer Collection, 76:005:007.

[Shells], 1927.
Gelatin silver print, 23.4 x 18.6 cm.
Gift of Arthur Noskowiak, 76:010:005.

Shells, 1927.
Gelatin silver print, 19.2 x 24.0 cm.
Purchase, 76:561:001.

1928

Johan Hagemeyer, 1928.
Gelatin silver print, 24.3 x 18.8 cm.
Weston-Hagemeyer Collection, 76:005:029.

1929

Cypress — Point Lobos, 1929.
Gelatin silver print, 19.3 x 24.2 cm.
Gift of Arthur Noskowiak, 76:010:003.

Robinson Jeffers, Poet, Against Walls of
House He Built for Himself, [1929].
Gelatin silver print, 23.8 x 27.9 cm.
Ansel Adams Collection, 76:00:014.

[Rock Study]; 1929.
Gelatin silver print, 19.2 x 24.3 cm.
Gift of Arthur Noskowiak, 76:010:011.

[Sonya Noskowiak, 1929.]
Gelatin silver print, 18.4 x 19.7 cm.
Extended Loan of Arthur Noskowiak,
76:010:024.

Sonya, 1929.
Gelatin silver print, 16.5 x 24.1 cm.
Extended loan of Arthur Noskowiak,
76:010:025.

1930 s

[Brett Weston, n.d.]
Gelatin silver print, 11.4 x 8.7 cm.
Ansel Adams Collection, 76:020:028.

[Chinese Cabbage, n.d.]
Gelatin silver print, 24.0 x 18.7 cm.
Weston-Hagemeyer Collection, 76:005:006.

[Pier 31, San Francisco Harbor, n.d.]
Gelatin silver print, 19.0 x 24.2 cm.
Ansel Adams Collection, 76:020:051

Rock Detail, [n.d.]
Gelatin silver print, 24.4 x 19.2 cm.
Ansel Adams Collection, 76:020:026.

[Willard Van Dyke, n.d.]
Gelatin silver print, 24.2 x 18.7 cm.
Extended loan of Arthur Noskowiak,
76:010:066.

1930

Cypress, Point Lobos, 1930.
Gelatin silver print, 24.2 x 18.7 cm.
Ansel Adams Collection, 76:020:006.

Eroded Rock and Pebbles, 1930.
Gelatin silver print, 19.0 x 23.3 cm.
Ansel Adams Collection, 76:020:001.

Eroded Rock, Point Lobos, 1930.
Gelatin silver print, 24.0 x 19.1 cm.
Ansel Adams Collection, 76:021:004.
Duplicate copy of the next entry.

[Eroded Rock,] Point Lobos, [1930].
Gelatin silver print, 19.2 x 24.0 cm.
Ansel Adams Collection, 76:020:004.
Duplicate copy of previous entry.

Jose Clemente Orozco, 1930.
Gelatin silver print, 24.1 x 18.7 cm.
Gift of Arthur Noskowiak, 76:010:027.

Kelp, Point Lobos, [1930].
Gelatin silver print, 19.1 x 24.1 cm.
Ansel Adams Collection, 76:020:002.

Kelp, 1930.
Gelatin silver print, 18.8 x 23.8 cm.
Ansel Adams Collection, 76:020:019.

[Pepper], 1930. (30P)
Gelatin Silver print, 24.4 x 19.3 cm.
Gift of Arthur Noskowiak, 76:010:006.
"Á mi querida and apprentice — whose early work shows promise of an important future. She discovered this pepper for me — watched the long struggle to see it well — I dedicate the first to Sonya with my love — Edward, Carmel — August 1930."

[Rock Study], 1930.
Gelatin silver print, 19.0 x 23.1 cm.
Gift of Arthur Noskowiak, 76:010:022.

[Squash], 1930. (33V)
Gelatin silver print, 19.1 x 23.5 cm.
Gift of Arthur Noskowiak, 76:010:007.

1931

[Cabbage], 1931. (42V)
Gelatin silver print, 23.6 x 18.8 cm.
Gift of Arthur Noskowiak, 76:010:068.

Cabbage Leaf, 1931.
Gelatin silver print by Brett Weston, 19.2 x 24.0 cm.
Ansel Adams Collection, 76:021:001.
From the Fiftieth Anniversary Portfolio.

Eroded Plank from Barley Sifter, 1931.
Gelatin silver print, 24.1 x 19.1 cm.
Gift of Arthur Noskowiak, 76:010:013.

[Pelican's Wing], 1931. (2BI)
Gelatin silver print, 19.0 x 23.8 cm.
Gift of Arthur Noskowiak, 76:010:018.

[Rock and Shell Arrangement], 1931. (15S)
Gelatin silver print, 19.3 x 24.2 cm.
Weston-Hagemeyer Collection, 76:005:003.
Duplicate copy of the next entry.

[Rock and Shell Arrangement], 1931. (15S)
Gelatin silver print, 19.3 x 24.0 cm.
Gift of Arthur Noskowiak, 76:010:020.

[Toadstool], 1931.
Gelatin silver print, 19.1 x 25.0 cm.
Gift of Arthur Noskowiak, 76:010:021.

1932

[Squash], 1932. (52V)
Gelatin silver print, 19.4 x 24.0 cm.
Gift of Arthur Noskowiak, 76:010:009.

1933

The Honorable Dorothy Brett, 1933.
Gelatin silver print, 11.7 x 8.8 cm.
Extended loan of Arthur Noskowiak,
76:010:037.

[Hull in Construction, 1933.] (39M)
Gelatin silver print, 24.3 x 19.3 cm.
Ansel Adams Collection, 76:020:015.

Kees Van Niel, 1933.
Gelatin silver print, 11.5 x 9.2 cm.
Extended loan of Arthur Noskowiak,
76:010:038.

[Orchard], 1933.
Gelatin silver print, 18.8 x 23.2 cm.
Gift of Arthur Noskowiak, 76:010:016.

Robinson Jeffers, 1933.
Gelatin silver print, 11.7 x 9.1 cm.
Extended loan of Arthur Noskowiak,
76:010:036.

[Sonya Noskowiak], 1933.
Gelatin silver print, 11.6 x 9.0 cm.
Extended loan of Arthur Noskowiak,
76:010:030.

[Sonya Noskowiak, 1922.]
Gelatin silver print, 11.1 x 8.8 cm.
Extended loan of Arthur Noskowiak,
76:010:032.

[Sonya Noskowiak, 1933.]
Gelatin silver print, 11.1 x 8.9 cm.
Extended loan of Arthur Noskowiak,
76:010:034.

[Sonya Noskowiak], 1933. (72N)
Gelatin silver print, 11.0 x 9.1 cm.
Extended loan of Arthur Noskowiak,
76:010:040.

[Sonya Noskowiak], 1933. (73N)
Gelatin silver print, 9.2 x 11.6 cm.
Extended loan of Arthur Noskowiak,
76:010:041.

[Sonya Noskowiak], 1933. (79N)
Gelatin silver print, 11.7 x 9.0 cm.
Extended loan of Arthur Noskowiak,
76:010:042.

[Sonya Noskowiak], 1933. (80N)
Gelatin silver print, 11.7 x 9.1 cm.
Extended loan of Arthur Noskowiak,
76:010:043.

[Sonya Noskowiak], 1933. (86N)
Gelatin silver print, 11.7 x 9.2 cm.
Extended loan of Arthur Noskowiak,
76:010:045.

[Sonya Noskowiak], 1933. (90N)
Gelatin silver print, 9.1 x 11.7 cm.
Extended loan of Arthur Noskowiak,
76:010:046.

[Sonya Noskowiak], 1933. (108N)
Gelatin silver print, 10.7 x 9.2 cm.
Extended loan of Arthur Noskowiak,
76:010:047.

[Sonya Noskowiak], 1933. (171N)
Gelatin silver print, 9.2 x 11.5 cm.
Extended loan of Arthur Noskowiak,
76:010:061.

[Sonya Noskowiak, 1933.]
Gelatin silver print, 11.7 x 9.2 cm.
Gift of Arthur Noskowiak, 77:087:004.

Sybil Anakieff, 1933.
Gelatin silver print, 11.5 x 9.1 cm.
Ansel Adams Collection, 76:020:042.

Sybil Anakieff, [1933].
Gelatin silver print, 11.2 x 9.2 cm.
Ansel Adams Collection, 76:020:043.

Sybil Anakieff, [1933].
Gelatin silver print, 9.2 x 11.2 cm.
Ansel Adams Collection, 76:020:044.

Teresina [Carmelita Maracchi], 1933.
Gelatin silver print, 11.0 x 9.2 cm.
Extended loan of Arthur Noskowiak,
76:010:035.

1934

[Barn, Castroville], 1934. (50A)
Gelatin silver print, 19.3 x 24.4 cm.
Gift of Arthur Noskowiak, 76:010:015.

[Dunes, 1934.]
Gelatin silver print, 19.3 x 24.2 cm.
Weston-Hagemeyer Collection, 76:005:036.

[Lettuce Ranch, Salinas Valley], 1934.
Gelatin silver print, 19.2 x 24.2 cm.
Ansel Adams Collection, 76:020:032

[Old Adobe, Carmel Valley], 1934. (53A)
Gelatin silver print, 24.3 x 19.3 cm.
Gift of Arthur Noskowiak, 76:010:008.
Duplicate copy of the next entry.

[Old Adobe, Carmel Valley, 1934.]
Gelatin silver print, 24.2 x 19.1 cm.
Wynn Bullock Collection, 76:003:028.
Duplicate copy of previous entry.

[Rock Study, 1934.]
Gelatin silver print, 24.3 x 19.4 cm.
Gift of Arthur Noskowiak, 76:010:023.

[Sonya Noskowiak], 1934.
Gelatin silver print, 10.8 x 8.6 cm.
Extended loan of Arthur Noskowiak,
76:010:033.

[Sonya Noskowiak], 1934. (133N)
Gelatin silver print, 11.7 x 9.0 cm.
Extended loan of Arthur Noskowiak,
76:010:048
Duplicate copy of the next entry.

[Sonya Noskowiak], 1934. (133N)
Gelatin silver print, 11.7 x 9.0 cm.
Extended loan of Arthur Noskowiak,
76:010:049
Duplicate copy of previous entry.

[Sonya Noskowiak], 1934. (134N)
Gelatin silver print, 11.5 x 9.2 cm.
Extended loan of Arthur Noskowiak,
76:010:050.

[Sonya Noskowiak], 1934. (135N)
Gelatin silver print, 9.2 x 11.8 cm.
Extended loan of Arthur Noskowiak,
76:010:051.

[Sonya Noskowiak], 1934. (136N)
Gelatin silver print, 11.5 x 9.2 cm.
Extended loan of Arthur Noskowiak,
76:010:052.

[Sonya Noskowiak], 1934. (137N)
Gelatin silver print, 9.3 x 11.8 cm.
Extended loan of Arthur Noskowiak,
76:010:053.

[Sonya Noskowiak], 1934. (138N)
Gelatin silver print, 11.8 x 9.2 cm.
Extended loan of Arthur Noskowiak,
76:010:054.

[Sonya Noskowiak], 1934. (142N)
Gelatin silver print, 11.7 x 9.1 cm.
Extended loan of Arthur Noskowiak,
76:010:055.

[Sonya Noskowiak], 1934. (145N)
Gelatin silver print, 9.3 x 11.7 cm.
Extended loan of Arthur Noskowiak,
76:010:056.

[Sonya Noskowiak], 1934. (153N)
Gelatin silver print, 9.2 x 11.7 cm.
Extended loan of Arthur Noskowiak,
76:010:058.

[Sonya Noskowiak], 1934. (154N)
Gelatin silver print, 11.7 x 9.2 cm.
Extended loan of Arthur Noskowiak,
76:010:059.

[Sonya Noskowiak], 1934. (170N)
Gelatin silver print, 11.3 x 9.2 cm.
Extended loan of Arthur Noskowiak,
76:010:060.

[Sonya Noskowiak], 1934. (172N)
Gelatin silver print, 11.4 x 9.2 cm.
Extended loan of Arthur Noskowiak,
76:010:062.

[Sonya Noskowiak], 1934. (189N)
Gelatin silver print, 8.9 x 11.5 cm.
Extended loan of Arthur Noskowiak,
76:010:063.

[Sonya Noskowiak], 1934. (195N)
Gelatin silver print, 11.2 x 9.1 cm.
Extended loan of Arthur Noskowiak,
76:010:064.

[Sonya Noskowiak], 1934. (203N)
Gelatin silver print, 11.7 x 9.2 cm.
Extended loan of Arthur Noskowiak,
76:010:065.

[Uprooted Cypress], 1934.
Gelatin silver print, 18.9 x 24.1 cm.
Ansel Adams Collection, 76:020:011.

1935

[Sonya Noskowiak], 1935. (206N)
Gelatin silver print, 19.2 x 24.3 cm.
Extended loan of Arthur Noskowiak,
76:010:026.

[Sonya Noskowiak], 1935.
Gelatin silver print, 19.3 x 24.3 cm.
Extended loan of Arthur Noskowiak,
76:010:067.

1936

[Ansel Adams With Contax Camera], 1936.
Gelatin silver print, 11.7 x 9.2 cm.
Ansel Adams Collection, 77:049:009.

[Ansel Adams With Contax Camera], 1936.
Gelatin silver print, 9.2 x 11.8 cm.
Ansel Adams Collection, 77:049:010.

[Ansel Adams With Contax Camera], 1936.
Gelatin silver print, 11.5 x 9.2 cm.
Ansel Adams Collection, 77:049:011.

[Ansel Adams With Contax Camera], 1936.
Gelatin silver print, 11.6 x 9.2 cm.
Ansel Adams Collection, 77:049:012.

[Ansel Adams With Contax Camera], 1936.
Gelatin silver print, 9.2 x 11.8 cm.
Ansel Adams Collection, 77:049:013.

[Ansel Adams With Contax Camera], 1936.
Gelatin silver print, 9.3 x 11.8 cm.
Ansel Adams Collection, 76:020:029.
Duplicate copy of the next entry.

[Ansel Adams With Contax Camera], 1936.
Gelatin silver print, 11.7 x 9.3 cm.
Ansel Adams Collection, 76:020:049.
Duplicate copy of previous entry.

[Dunes, Oceano], 1936.
Gelatin silver print by Brett Weston,
18.9 x 24.1 cm.
Ansel Adams Collection, 76:021:012.
From the Fiftieth Anniversary Portfolio.

[Dunes, Oceano], 1936. (42SD)
Gelatin silver print, 19.2 x 24.5 cm.
Gift of Arthur Noskowiak, 76:010:001.

[Nude] 1936.
Gelatin silver print by Brett Weston,
24.3 x 19.4 cm.
Ansel Adams Collection, 76:021:005.
From the Fiftieth Anniversary Portfolio.

Sandstone and Stump, 1936. (105R)
Gelatin silver print, 24.4 x 19.2 cm.
Gift of Arthur Noskowiak, 76:010:002.
Duplicate copy of the next entry.

[Sandstone and Stump], 1936. (105R)
Gelatin silver print, 24.3 x 19.2 cm.
Ansel Adams Collection, 76:020:038.
Duplicate copy of previous entry.

1937

[Child's Grave, Marin Co.], 1937.
Gelatin silver print, 19.5 x 24.3 cm.
Ansel Adams Collection, 76:020:037.

[Closeup, Juniper Bark, Lake Tenaya], 1937.
Gelatin silver print, 24.2 x 19.2 cm.
Ansel Adams Collection, 76:020:024.

[Door and Boards], 1937.
Gelatin silver print, 19.3 x 24.3 cm.
Ansel Adams Collection, 76:020:036.

[Eel River], 1937.
Gelatin silver print by Brett Weston,
19.0 x 23.9 cm.
Ansel Adams Collection, 76:021:002.
From the Fiftieth Anniversary Portfolio.

[Grass Against Sea], 1937.
Gelatin silver print, 18.9 x 24.1 cm.
Ansel Adams Collection, 75:020:003.

[Lake Tenaya], 1937. (J3-1G)
Gelatin silver print, 18.9 x 24.0 cm.
Ansel Adams Collection, 76:020:026.

[Northern New Mexico], 1937.
(NM-AV- 6G)
Gelatin silver print, 19.3 x 24.3 cm.
Ansel Adams Collection, 76:020:034.

Point Arena, 1937. (NC-PA-56-37)
Gelatin silver print, 19.2 x 24.3 cm.
Ansel Adams Collection, 76:020:033.

Ranch Fence, Coast Range
(Monday May 23), 1937.
Gelatin silver print, 19.0 x 23.9 cm.
Weston-Hagemeyer Collection, 76:005:004.

1937 or 1938

[Alcatraz and Harbor, San Francisco, n.d.]
Gelatin silver print, 19.0 x 24.2 cm.
Ansel Adams Collection, 76:020:017.

[The Bay Bridge, n.d.]
Gelatin silver print, 19.0 x 24.2 cm.
Ansel Adams Collection, 76:020:021.

North Coast Near Fort Bragg, [n.d.]
Gelatin silver print, 19.3 x 24.3 cm.
Ansel Adams Collection, 76:020:022.

1938

Melting Ice, Arizona, 1938. (A-P-3G-38)
Gelatin silver print, 24.1 x 19.1 cm.
Wynn Bullock Collection, 76:003:011.

Rock Erosion, South Shore, 1938.
Gelatin silver print, 19.2 x 24.2 cm.
Ansel Adams Collection, 76:020:027.

South Shore, 1938.
Gelatin silver print, 18.9 x 24.3 cm.
Ansel Adams Collection, 76:020:013.

South Shore, 1938.
Gelatin silver print, 19.2 x 24.4 cm.
Ansel Adams Collection, 76:020:018.

[Surf, China Cove, 1938.] (PL-S-9G)
Gelatin silver print, 19.6 x 24.4 cm.
Ansel Adams Collection, 76:020:035.

Telescope Peak, Death Valley, 1938.
(DV- DV-4G-38)
Gelatin silver print, 19.0 x 24.2 cm.
Ansel Adams Collection, 76:020:016.

1939

Floating Kelp, Point Lobos, 1939.
Gelatin silver print, 19.2 x 24.4 cm.
Ansel Adams Collection, 76:020:050.

[Sand Dunes], 1939. (O39-L-5)
Gelatin silver print, 19.3 x 24.4 cm.
Ansel Adams Collection, 76:020:039.

Sea Lion Cove, 1939.
Gelatin silver print, 19.1 x 24.3 cm.
Ansel Adams Collection, 76:020:020.

1940

China Cove, 1940
Gelatin silver print, 24.2 x 19.2 cm.
Ansel Adams Collection, 76:020:009.

Church Door, Hornitos, 1940.
Gelatin silver print by Brett Weston,
19.3 x 24.3 cm.
Ansel Adams Collection, 76:021:008.
From the Fiftieth Anniversary Portfolio.

Cypress, Point Lobos, 1940.
Gelatin silver print, 19.3 x 24.3 cm.
Ansel Adams Collection, 76:020:005.

Wall Scrawls, Hornitos, 1940.
Gelatin silver print by Brett Weston,
19.3 x 24.3 cm.
Ansel Adams Collection, 76:021:006.
From the Fiftieth Anniversary Portfolio.

1941

Armco, Ohio, 1941. (041-A-4)
Gelatin silver print, 76:003:027.
Wynn Bullock Collection, 76:003:027.

[Belle Grove, Louisiana, 1941.]
(L-41-PH-10)
Gelatin silver print, 24.3 x 18.9 cm.
Ansel Adams Collection, 76:020:045.

Contraband Bayou, Louisiana, 1941.
(L-41-MI-3)
Gelatin silver print, 19.3 x 24.3 cm.
Ansel Adams Collection, 76:020:040.
Duplicate copy of the next entry.

[Contraband Bayou, 1941.] (L-41-MI-3)
Gelatin silver print, 19.4 x 24.4 cm.
Ansel Adams Collection, 76:020:007.
Duplicate copy of previous entry.

Cypress Root and Stone Crop, 1941.
Gelatin silver print, 19.3 x 24.6 cm.
Ansel Adams Collection, 76:020:012.

David H. McAlpin, New York, 1941.
(M- 57-22)
Gelatin silver print by Brett Weston,
24.4 x 19.3 cm.
Ansel Adams Collection, 76:021:003.
From the Fiftieth Anniversary Portfolio.

[Pennsylvania Dutch Barn, 1941.]
(P41-BE-1)
Gelatin silver print, 19.3 x 24.4 cm.
Ansel Adams Collection, 76:020:008.

Pittsburgh, 1941. (P-1-P-U)
Gelatin silver print, 19.4 x 24.4 cm.
Ansel Adams Collection, 76:020:023.

William Edmondson, Sculptor, Nashville,
1941. (F-34-23).
Gelatin silver print by Brett Weston,
19.1 x 24.4 cm.
Ansel Adams Collection, 76:021:010.
From the Fiftieth Anniversary Portfolio.

"Willie," New Orleans, 1941. (P-59-22)
Gelatin silver print by Brett Weston,
24.2 x 19.0 cm.
Ansel Adams Collection, 76:021:011.
From the Fiftieth Anniversary Portfolio.

1942

Pelican, 1942. (PL-42-BI-1)
Gelatin silver print, 19.4 x 24.3 cm.
Ansel Adams Collection, 76:020:046.

1943

[Ansel Adams], 1943. (PO-43-A-1)
Gelatin silver print, 19.3 x 24.5 cm.
Ansel Adams Collection, 76:020:047.

[Ansel Adams], 1943. (PO-43-A-2)
Gelatin silver print, 19.4 x 24.4 cm.
Ansel Adams Collection, 76:020:048.

1945

Franky, 1945. (C45-CTS-6)
Gelatin silver print, 19.4 x 24.6 cm.
Wynn Bullock Collection, 76:003:029.

Dead Pelican, Point Lobos, [1945].
Gelatin silver print, 19.3 x 24.6 cm.
Ansel Adams Collection, 76:020:010.

1956

North Dome, Point Lobos, 1946.
Gelatin silver print by Brett Weston,
24.2 x 19.3 cm.
Ansel Adams Collection, 76:021:009.
From the Fiftieth Anniversary Portfolio.

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