

the show opens as this allows time for hanging arrangements, preparing exhibitions announcements, wall labels, etc.

I hope all this does not seem too complicated and to include it somewhat I wish you were here so that we might have a long talk for I have long admired your work and it is difficult to put down all my thoughts about it while I am hurrying (so late!) to reach you. Well, this will give me an excuse for writing again. My concern is to let you know I may hope for the privilege of showing your work.
1331 Green Street,
San Francisco, 9,
California.
Yours sincerely,

Dear Miss Cunningham:

Hugh Edwards, Curator of Photography
Associate Curator of Prints

When we resumed exhibitions of photography in 1959, I planned to write you, but the beginnings of so much delayed me for months, then I heard from Ray Metzker that you were travelling in Europe. Since that time, the immediacy of many obligations prevented me from doing almost anything I wanted to do. I am one of those objectionable people who try to do everything for themselves. So I have been kept from sending even an appreciation of your work and certainly I have wanted to show your prints for at least four years. The public of the Middle West - a very large one - should see it and I feel guilty indeed that I have not communicated with you before.

Just now I am making an exhibition calendar for the forthcoming year and wonder if you would be at all interested in having a show here. Eliot Porter, Aaron Siskind, William B. Current, Robert Riger, Inge Morath are among our promised exhibitors and we will be very proud to have your name on the list. If you are agreeable to this, would you consider either of the following dates: March 14 - April 19 or June 6 - July 12?

I assure you the greatest care will be taken of the prints while they are here and they will come back to you exactly as they left you. If they could be sent unmounted, they will be matted here and attached to the mats so there will be no traces of hinges left and the paper backs of prints will not be skinned or marred in any way. All photographs are shown under glass which is safely attached to the wall by L hooks so that neither prints nor mat is touched by hanging devices. The two assistants who prepare and hang exhibitions for the department of prints and drawings have had much experience with our most cherished and protected objects, so that you need have no worries on that account. One of them was a star student with Minor White and Aaron Siskind.

We have a new and attractive gallery for photographs on the ground floor of the museum, so you would have a large public. The delay of obtaining this gallery was one of the many reasons why this letter comes to you so late. It will accommodate 50 normal prints, but it would be desirable to have about 75 to work with in arranging and hanging. I am fighting for the acceptance of the small print and have done very well so far. At least, I feel the photograph should be shown as it comes from the hands of the photographer and I have a strong dislike for the monstrosities and perversions of the bill-board enlargements so popular in museums nowadays. Everything being hung under glass, we have a stock of sheets of glass in standard sizes (11 x 14", 14 x 18", 18 x 22", 22 x 28") and if possible, we accommodate photographs to them; but should you send us prints already mounted, we can arrange to hang them as they are.

If possible, we like to have exhibitions in our hands at least a month before

the show opens as this allows time for hanging arrangements, preparing exhibitions announcements, wall labels, etc.

I hope all this does not seem too complicated and to elucidate it somewhat I may telephone you later in the day. I wish you were here so that we might have a long talk for I have long admired your work and it is difficult to put down all my thoughts about it while I am hurrying (so late!) to reach you. Well, this will give me an excuse for writing again. My concern today is to learn if we may hope for the privilege of showing your work.

Yours sincerely,

1331 Green Street,
San Francisco, 9,
California.

Hugh Edwards, Curator of Photography;

Associate Curator of Prints
& Drawings.

When we received applications of photography in 1929, I planned to write you but the beginning of so much delayed me for months, then I heard from Ray Metzker that you were traveling in Europe. Since that time, the immediacy of many obligations prevented me from doing almost anything I wanted to do. I am one of those objectionable people who try to do everything for themselves. So I have been kept from sending even an appreciation of your work and certainly I have wanted to show your prints for at least four years. The public of the Middle West - a very large one - should see it and I feel guilty indeed that I have not communicated with you before.

Just now I am making an exhibition calendar for the forthcoming year and wonder if you would be at all interested in having a show here. Elliot Porter, Aaron Siskind, William B. Current, Robert Riger, Inge Morath are among our promised exhibitors and we will be very proud to have your name on the list. If you are agreeable to this, would you consider either of the following dates: March 14 - April 19 or June 6 - July 12?

I assure you the greatest care will be taken of the prints while they are here and they will come back to you exactly as they left you. If they could be sent unmounted, they will be matted here and attached to the mats so there will be no traces of hinges left and the paper backs of prints will not be skinned or marred in any way. All photographs are shown under glass which is safely attached to the wall by L hooks so that neither prints nor mats is touched by hanging devices. The two assistants who prepare and hang exhibitions for the department of prints and drawings have had much experience with our most cherished and protected objects, so that you need have no worries on that account. One of them was a star student with Minor White and Aaron Siskind.

We have a new and attractive gallery for photographs on the ground floor of the museum, so you would have a large public. The delay of obtaining this gallery was one of the many reasons why this letter comes to you so late. It will accommodate 50 normal prints, but it would be desirable to have about 75 to work with in arranging and hanging. I am fighting for the acceptance of the small print and have done very well so far. At least, I feel the photograph should be shown as it comes from the hands of the photographer and I have a strong dislike for the monstrosities and perversions of the bill-board enlargements so popular in museums nowadays. Everything being hung under glass, we have a stock of sheets of glass in standard sizes (11 x 14", 14 x 18", 18 x 22", 22 x 28") and if possible, we accommodate photographs to them; but if you send us prints already mounted, we can arrange to hang them as they are.

If possible, we like to have exhibitions in our hands at least a month before

of eldredc wio elbam gnol and the Brice have long made your city memorable to me. I shall never forget how I discussed in a conversation with Beaumont Newhall, that he is as much an admirer of Norris as I am. Have you read these? If not, I should like to send them - I believe they will cause you to like San Francisco even more than you do.

May 12, 1962

Best regards and - again - forgive me for so many thanks -
Miss Imogen Cunningham,
1331 Green Street,
San Francisco, 9,
California.

Dear Imogen Cunningham:

It has been a great pleasure to have two letters from you within ten days. Today's letter came as I was about to write you.

I am trying to get publicity for the exhibition and trust it will be agreeable with you if the photographs are reproduced in newspapers and magazines here. WFMT Perspective, which reaches a large public, has already shown interest and wishes to have material at once, so I shall send them copy photographs (not the originals) of about half a dozen subjects. The museum's photographer makes excellent copies and they are always marked so that they cannot be confused with original prints.

Concerning the payment of the express bill, it will be necessary to have an invoice from you. This is so it may be "processed" by the business office of the museum. I lose all patience with such formalities, but this, of course, is overwhelmed by the rules of others. I am enclosing a copy of the statement as it should be made. If you copy this on your letter paper and send it to me, I shall put through the order for payment at once. Please attach the REA express slip to the statement. I am sorry to ask you to take this trouble, but it is dictated by this age (a growth of military intelligence?) when "systems" are of first importance. I have never known a system that worked.

Perhaps partly because the papers are impossible to obtain, platinum prints are of much interest now and there are a number of young photographers in Chicago who tell me they are planning to prepare the paper themselves. How far this will go, no one knows (there are even others who wish to tackle the daguerreotype), but there is much interest in platinum prints and it would be an advantage to have some in your show. I hope you send some and if you do, send them by express collect. There is time to include them in the exhibition. Also, if there are any other prints you wish to include, please send them. I should like to have as many as possible of the subjects which will be reproduced in Aperture since the publication will coincide with the exhibition. Also, do you have a biographical chronology - it would be much help for publicity, etc., to have one. If you cannot provide this, I might obtain it from Minor White.

So many questions form the kind of letter no one likes to receive, but I hope you will forgive me this time. Your mention of a good time in San Francisco, revives all my old desires to go to one of the places I would like to be in. Someday I hope to make the trip. Frank Norris's novels,

McTeague and Vandover and the Brute have long made your city memorable to me. I shall never forget how I discovered, in a conversation with Beaumont Newhall, that he is as much an admirer of Norris as I am. Have you read these two books? If not, I should like to send them - I believe they will cause you to like San Francisco even more than you do.

Best regards and - again - forgive me for so many questions.

Yours sincerely,
1331 Green Street
San Francisco,
California.

Hugh Edwards, Curator of Photography.

It has been a great pleasure to have two letters from you within ten days. Today's letter came as I was about to write you.

I am trying to get publicity for the exhibition and trust it will be agreeable with you if the photographs are reproduced in newspapers and magazines here. WMT Perspective, which reaches a large public, has already shown interest and wishes to have material at once, so I shall send them copy photographs (not the originals) of about half a dozen subjects. The museum's photographer makes excellent copies and they are always marked so that they cannot be confused with original prints.

Concerning the payment of the express bill, it will be necessary to have an invoice from you. This is so it may be "processed" by the business office of the museum. I lose all patience with such formalities, but this, of course, is overwhelmed by the rules of others. I am enclosing a copy of the statement as it should be made. If you copy this on your letter paper and send it to me, I shall put through the order for payment at once. Please attach the REA express slip to the statement. I am sorry to ask you to take this trouble, but it is dictated by this age (a growth of military intelligence?) when "systems" are of first importance. I have never known a system that worked.

Perhaps partly because the papers are impossible to obtain, platinum prints are of much interest now and there are a number of young photographers in Chicago who tell me they are planning to prepare the paper themselves. How far this will go, no one knows (there are even others who wish to tackle the daguerreotype), but there is much interest in platinum prints and it would be an advantage to have some in your show. I hope you send some and if you do, send them by express collect. There is time to include them in the exhibition. Also, if there are any other prints you wish to include, please send them. I should like to have as many as possible of the subjects which will be reproduced in Aperture since the publication will coincide with the exhibition. Also, do you have a biographical chronology - it would be much help for publicity, etc., to have one. If you cannot provide this, I might obtain it from Minor White.

So many questions form the kind of letter no one likes to receive, but I hope you will forgive me this time. Your mention of a good time in San Francisco, revives all my old desires to go to one of the places I would like to be in. Someday I hope to make the trip. Frank Norris's novels,

July 17, 1964.

Miss Imogen Cunningham,
1331 Green Street,
San Francisco, 9,
California.

Dear Imogen Cunningham:

I am sorry I have not written sooner. We opened your exhibition last Friday afternoon and I am delighted with it. It has already had excellent attendance and is very popular with the public. I wish you were here to enjoy some of this. Lots of people are interested in you and have taken you to their hearts - I hope you don't mind.

We have shown forty-four of the prints and David Rowinski did such a fine job of polishing glass that the room looks like the big diamond in The Arabian Nights. (Zobeide's story, I believe.) I made a special effort with the sequence and feel it has worked out well.

The platinum prints arrived and you will have a museum receipt for them. We used four of them and they have aroused much interest. If you need any of the prints we have not hung, let us know. Otherwise, we will ship all of them back after the show closes.

I do hope we are able to obtain some of the prints for the permanent collection. It will be hard to let the Magnolia, the Banana Leaf, the Two Callas leave here when the exhibition closes. And, in case there are inquiries about sales, will you give me some idea of prices? For both possible acquisitions and inquiries?

I am leaving tomorrow for a month's vacation with my father (86) and my aunt (93) in Paducah, Kentucky. I look forward to it and to being alone there. I shall return to Chicago about August 20th and will write again after that. If you send a note about prices (a postcard will do), I shall leave work here so that it will be read and the information made available.

I have put through the invoice for the shipping charges and you should receive the payment soon. I am sorry this has taken so long.

Thanks for your assistance and for this fine exhibition. Best regards and more when I return.

Yours sincerely,

Hugh Edwards, Curator of Photography.

August
~~21~~, 1964.

Miss Imogen Cunningham,
1331 Green Street,
San Francisco, 9,
California.

Dear Imogen Cunningham:

I have returned at last and found your letter which came during my absence. The popularity of your show has continued steadily and I was happy to hear such good reports of it when I came back to Chicago.

There still remains the question of prices for prints. There are three we should like very much to acquire for the museum's permanent collection: Open Magnolia (1925), Calla Lilies (before 1929), and Banana Plant (before 1929), all of which are reproduced in Aperture. Would you consider \$ 100.00 as a price for these prints? We have recently had a gift amounting to this sum and I should like to attribute these prints to it. Here we suffer from that lamentable fact that there are no permanent funds in this museum for the acquisition of photographs.

The grand niece of Alfred Stieglitz, Dr. Jean Stieglitz, who lives in Chicago, is interested in the portrait of Stieglitz, which she likes better than any of the large number she has seen which were made of him. Would you agree to letting her have a print for \$ 35.00?

I am sorry to bother you with these matters. In case the above is agreeable, should we keep the prints which are already here or would you prefer to have them returned after the close of the exhibition?

With best regards,

Yours sincerely,

Hugh Edwards, Curator of Photography.

From
Imogen Cunningham
1331 Green St,
San Francisco 94109

April 15th, 1964

To The Dept of Photography
Art Institute of Chicago.

Prints mounted 15 x 20

- + Door in Denmark - - - - - 1961
- + Sawed log, North Woods, - - - - - 1958
- + Rock in Finland - - - - - 1961
- + Wall in Place Vosges - - - - - 1961
- + Poet and his Alter Ego - (Broughton) - - - - - 1962
- + James Broughton by Rock - - - - - 1962
- + John Roeder and his sculpture - - - - - 1961
- + The magician - - - - - 1957
- + Self Portrait in Denmark (Copenhagen) - - - - - 1961
- + On St. Germaine Blvd. - - - - - 1960
- + Banana tree - - - - - before 1929 +
- + Morris Graves - - - - - 1950
- + Anna Freud - - - - - 1960
- + Theodore Roethke and Wall - - - - - 1959
- + Alfred Stieglitz - - - - - 1934 +
- + Taiwan Leaves. (Barbara Myers also in next one 1963
- + The Savonarolla (Look " " - - - - - 1960
- + Edward Weston with cats - - - - - 1945
- + Edward Weston at Pt. Lobos - - - - - 1945 +
- + Roberta
- + Ruth Asawa and family - - - - - 1957
- + Age and Its Symbols (Mrs. Pabst of Wisconsin) 1958 +
- + On the Road - - - - - 1960
- + The Bruton Sisters - - - - - 1936
- + Two Callas - - - - - before 1929
- + Seed Pod Araujia - - - - - 1956
- + Colletia Crusiata - - - - - before 1930
- + Amaryllis - - - - - 1932
- + Auralia - - - - - about 1953
- + Effect at Sunset - - - - - 1951
- + House by the side of the Road. - - - - - 1954
- + James Stephens - - - - - 1934
- + Friede Rivera - - - - - 1931
- + The Unmade Bed - - - - - 1957
- + Wall surface, Germany - - - - - 1960
- + August Sander at Home - - - - - 1960
- + America in France - - - - - 1960
- + Cemetary in France - - - - - 1960
- + In a French Village - - - - - 1960
- + My neighbor, Jose at his Window - - - - - 1964
- + Metal Tree by Ruth Asawa - - - - - 1963
- + Agave Pattern - - - - - 1930

+ Roberta

17

42

43
91
16
1

MOUNTED 11 x 14

Triangles (Nude)	1928
Edward Weston and Marguerite Mather - - - - -	1923
Mrs. Champney (Authir if Vassar Girls Abroad)	1910
Trafalgar Square - Fountain in - - - - -	1910
Three Harps(For Cornish School of Music, Seattle)	1937
My Father at Ninety - - - - -	1936
With Grandchildren at Fun House - - - - -	1955
Nuns at a Calder Show - - - - -	1953
Stuart - - - - -	1957
Behind the Screen - - - - -	1954
Thru the Eucalyptus - - - - -	1954
The Thonet Chair - - - - -	1960
Pregnant Woman - - - - -	1957
Jan - - - - -	1957
Jo at Home - - - - -	1958
Descrimination at a Rummage Sale - - - - -	1948
Upper Grant Ave. - - - - -	1960
Sunbonnet Lady on Filmore St. S.F. - - - - -	
Mrs. L's Cousin Will, Maine - - - - -	1956
Mrs. L and Cousin Will - - - - -	1956
Mrs. Lovett calls. - - - - -	1956
Antique Dealers in Maine - - - - -	1956
In Trinity Churchyard New York - - - - -	1956
Under the Queensborough Bridge - - - - -	1934
On a Bench in the Marina, San Francisco - - - - -	1954
Jump Rope, New York - - - - -	1956
Tea at Foster's , San Francisco -	
Stan - - - - -	1958
Me Too - - - - -	1955
Where Children Play - - - - -	1955
Paris Type(Woman at Door) - - - - -	1960
Paris Type, Negro girl - - - - -	1960
French Farmer - - - - -	1960
English Farmer - - - - -	1960
Leni' at Chartres - - - - -	1961
Woman on a Train in Germany - - - - -	1960
Bill and Painting - - (Polaroid-neg) - - - - -	1964
Loren solarized (Polaroid neg) - - - - -	1959
Roberta	
John Winkler, Etcher - - - - -	1958
David Park - - - - -	1958

Handwritten calculations:

$$\begin{array}{r} 38 \\ 11 \\ \hline 96 \end{array}$$

$$\begin{array}{r} 39 \\ 11 \\ \hline 97 \end{array}$$

Mounted 14 x 18

- ✓ My Friend La Rue in a strange place - - - - - 1964
- ✓ August Sander and his stove - - - - - 1960
- ✓ Marian Simpson - - - - - 1934
- ✓ Edward Weston and Marguerite - - - - - 1923

EXTRA LARGE MOUNTS AND PRINTS

- ✓ Adobe Plant , 22 x 28 about same time
- ✓ Rubber plant, 22 x 26 before 1929
- ✓ Magnolia flower 18 x 20 - - - - - 1925 +
- ✓ Leaves 16 x 20 - - - - - about 1951

8
 42
 41

 91
 11

 102
 6

 96

MOUNTED L5 x 20

Door in Denmark - - - - - 1961
Sawed Log, North Woods - - - - - 1958
Rock in Finland - - - - - 1961
Wall in Place Vosges - - - - - 1961

Poet and his Alter Ego - (Broughton) - - - - - 1962
James Broughton by Rock - - - - - 1962
John Roeder and his sculpture - - - - - 1961
The magician - - - - - 1957
Self Portrait in Denmark (Copenhagen) - - - - - 1961
On St. Germaine Blvd. - - - - - 1960
Banana tree - - - - - before 1929
Morris Graves - - - - - 1950
Anna Freud - - - - - 1960
Theodore Roethke and Wall - - - - - 1959
Alfred Stieglitz - - - - - 1934 +
Taiwan Leaves. (Barbara Myers also in next one 1963
The Savonarolla (Look " " - - - - - 1960
Edward Weston with cats - - - - - 1945
Edward Weston at Pt. Lobos - - - - - 1945 +
Roberta
Ruth Asawa and family - - - - - 1957
Age and Its Symbols (Mrs. Pabst of Wisconsin) 1958 +
On the Road - - - - - 1960
The Bruton Sisters - - - - - 1936
Two Callas - - - - - before 1929
Seed Pod Araujia - - - - - 1956
Colletia Crusiata - - - - - before 1930
Amaryllis - - - - - 1932
Auralia - - - - - about 1953
Effect at Sunset - - - - - 1951
House by the side of the Road. - - - - - 1954
James Stephens - - - - - 1934
Friede Rivera - - - - - 1931
The Unmade Bed - - - - - 1957
Wall surface, Germany - - - - - 1960
August Sander at Home - - - - - 1960
America in France - - - - - 1960
Cemetary in France - - - - - 1960
In a French Village - - - - - 1960
My neighbor, Jose at his Window - - - - - 1964
Metal Tree by Ruth Asawa - - - - - 1963
Agave Pattern - - - - - 1930

Triangles (Nude)	1928
Edward Weston and Marguerite Mather - - - - -	1923
Mrs. Champney (Authir if Vassar Girls Abroad)	1910
Trafalgar Square - Fountain in - - - - -	1910
Three Harps(For Cornish School of Music, Seattle)	1937
My Father at Ninety - - - - -	1936
With Grandchildren at Fun House - - - - -	1955
Nuns at a Calder Show - - - - -	1953
Stuart - - - - -	1957
Behind the Screen - - - - -	1954
Thru the Eucalyptus - - - - -	1954
The Thonet Chair - - - - -	1960
Pregnant Woman - - - - -	1957
Jan - - - - -	1957
Jo at Home - - - - -	1958
Descrimination at a Rummage Sale - - - - -	1948
Upper Grant Ave. - - - - -	1960
Sunbonnet Lady on Filmore St. S.F. - - - - -	
Mrs. L's Cousin Will, Maine - - - - -	1956
Mrs. L and Cousin Will - - - - -	1956
Mrs. Lovett calls. - - - - -	1956
Antiique Dealers in Maine - - - - -	1956
In Trinity Churchyard New York - - - - -	1956
Under the Queensborough Bridge - - - - -	1934
On a Bench in the Marina, San Francisco - - - - -	1954
Jump Rope, New York - - - - -	1956
Tea at Foster's , San Francisco -	
Stan - - - - -	1958
Me Too - - - - -	1955
Where Children Play - - - - -	1955
Paris Type(Woman at Door) - - - - -	1960
Paris Type, Negro girl - - - - -	1960
French Farmer - - - - -	1960
English Farmer - - - - -	1960
Leni' at Chartres - - - - -	1961
Woman on a Train in Germany - - - - -	1960
Bill and Painting - - (Polaroid-neg) - - - - -	1964
Loren solarized (Polarood neg) - - - - -	1959
Roberta	
John Winkler, Etcher - - - - -	1958
David Park - - - - -	1958

EXTRA LARGE MOUNTS AND PRINTS

Adobe Plant , 22 x 28		
Rubber plant, 22 x 26		about same time
Magnolia flower 18 x 20	-----	before 1929
Leaves 16 x 20	-----	1925
		about 1951

Imogen Cunningham to Art Institute of Chicago.

Mounted 14 x 18

My Friend La Rue in a strange place - - - - -	1964
August Sander and his stove - - - - -	1960
Marian Simpson - - - - -	1934
Edward Weston and Marguerite - - - - -	1923