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 telepenty foredotso 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 concernation of the privilege of showing your work.

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:madgninnu3 aziM rsed Hugh Edwards, Curator of Photography;

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 photogra he are shown under galss which is safely attached to the wall by I 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 thousand 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

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San Francisco, 9, California.

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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 the \$10 to 1 to 1. I should like to send them - I believe they will cause you to like San Francisco even more than you do.

Miss Imogen Curringham, os rol em evigrol - nisga - bns abrager taes 1331 Green Street, San Francisco, evierencia sruoY California.

Hugh Edwardangufunbooksgomingsgoraphy.

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 regord asim
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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 hearss - 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?

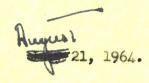
I am leaving tomorrow for a month's vacation with my father (86) and my aunt (93) in Paducah, Kentucky. I look forward to it and to being alone there. I shall return to Chicago about August 20th and will write again after that. If you send a note about prices (a postcard will do), I shall leave work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



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.

3 puyes - .

From

Imogen Cunningham 1331 Green St, San Francisco 94109 April 15th, 1964

To The Dept of Photography Art Institute of Chicago.

Pr	ints mounted	15 x 20	
Door in Denmark	- 1961		
Sawed log, North Woods,	- 1958		1
Rock in Finland	1961		
Wall in Place Vosges	1961		
Wall in Flace voges	_ 1069		
Poet and his Alter Ego - (Broughton)	662		
	- 1961		
John Roeder and his sculpture	1057		
The magician	- 1961		
Self Portrait in Denmark (Copenhagen)	1960		
on St. Germaine Blvd befr	1020		
Banana tree	1950		
Anna Freud			
Theodore Roethke and Wall	1050		
Alfred Stieglitz	1934		
Alfred Stieglitz	1994		
Taiwan Leaves. (Barbara Myers also in next or	1960		
The Savonarolla(Look " "	1945		
Edward Weston at Pt. Lobos	1945		
	1747 -1		
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			
Heed Pod Araujia	1956		
Colletia Crusiata before			
Amaryllis	1932		
Hauraliaabout			
HEffect at Sunset	- 1951		
House by the side of the Road	1954		(4)
James Stephens	1934		47
WFriede Rivera	1931	*	
The Unmade Bed	1957		
Hwall surface, Germany	1960		
Hangust 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		
Lagave Pattern	1930		2
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431

x 14

Triangles (Nude) 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 - 1954 Thru the Eucalyptus - 1954 The Thonet Chair - 1957 Jo at Home - 1957 Jo at Home - 1957 Jo at Home - 1958 Upper Grant Ave. 1960 Sunbonnet Lady on Filmore St. S.F. 1956 Mrs. Lovett calls. 1956 Mrs. Lovett calls. 1956 Under the Queensborough Bridge - 1954 Jump Rope, New York - 1956 Thea at Foster's , San Francisco - 1958 Me Too - 1955 Where Children Play - 1955 Where Children Play - 1955
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Woman on a Train in Germany 1900
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David Park 1958

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	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	
4 Leaves 16 x 20	

MOUNTED L5 x 20

Door in Denmark	1961
Clared I am North Woods	158
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Wall in Place Vosges 19	961
Wall in riace vosges	
Poet and his Alter Ego - (Broughton)	1962
James Broughton by Rock	: 662
John Roeder and his sculpture	1961
The magician	1957
Self Portrait in Denmark (Copenhagen)	1961
On St. Germaine Blvd	1960
Bonana treebefroe	1000
Morris Graves	1950
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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 1	929
Seed Pod Araujia	1956
Colletia Crusiata befor	e1930
Amaryllis	1932
Auralia about 19	
Effect at Sunset	1951
House by the side of the Road 19	54
James Stephens	1934
Friede Rivera	1931
The Unmade Bed	1957
Well curface. Garmany	1960
Angust Sander at Home	1960
Amorica in Prance	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

Imogen Cunningham to Art Institute of Chicago

### Triangles (Nude)		MOUNTED 11 x 14
### Bdward Weston and Marguerite Mather - 1923 Mrs. Champney (Authir if Vassar Girls Abroad)		
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With Grandchildren at Fun House	Three Harps (For Cornish School of Music, Seattle	le / 1957
Nuns at a Calder Show - 1957 Stuart - 1957 Behind the Boreen - 1954 Thru the Eucalyptus - 1954 The Thonet Chair - 1960 Pregnant Woman - 1957 Jan - 1957 Jan - 1958 Descrimination at a Rummage Sale - 1948 Upper Grant Ave 1960 Sunbonnet Lady on Filmore St. S.F 1956 Mrs. L's Cousin Will, Maine - 1956 Mrs. L and Cousin Will - 1956 Mrs. Lovett calls 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 - 1955 Where Children Play - 1960 Paris Type (Woman at Door) - 1960 Paris Type, Negro girl - 1960 English Farmer - 1960 English Farmer - 1960 English Farmer - 1960 Bill and Fainting - (Połarodd-neg) - 1964 Loren solarized (Polarodd neg) - 1959 Roberta John Winkler, Etcher - 1958	My Father at Ninety	
Stuart 1957 Behind the Boreen 1954 Thru the Eucalyptus 1954 The Thonet Chair 1960 Pregnant Woman 1957 Jan 1957 Jan 1958 Descrimination at a Rummage Sale 1948 Upper Grant Ave 1960 Sunbonnet Lady on Filmore St. S.F. 1956 Mrs. L's Cousin Will, Maine 1956 Sunbonnet Lady on Filmore St. S.F. 1956 Mrs. Lovelt calls 1956 Anti, Lovelt calls 1956 Antique Dealers in Maine 1956 In Trinity Churchyard New York 1956 Under the Queensborough Bridge 1954 Under the Queensborough Bridge 1954 Jump Rope, New York 1956 Tea at Foster's, San Francisco 1955 Sten 1955 Where Children Play 1955 Paris Type (Woman at Door) 1960 Paris Type, Negro girl 1960 French Farmer 1960 Leni' at Chartres 1961 Woman on a Train in Germany 1960	With Grandchildren at Fun House	1999
### Behind the Screen - 1954 Thru the Fucalyptus - 1954 Thru the Fucalyptus - 1960 Pregnant Woman - 1957 Jan - 1957 Jan - 1957 Jo at Home - 1958 Descrimination at a Rummage Sale - 1948 Upper Grant Ave 1960 Sunbonnet Ledy on Filmore St. S.F 1956 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 - 1955 Where Children Play - 1955 Where Children Play - 1960 Paris Type (Woman at Door) - 1960 Paris Type, Negro girl - 1960 French Farmer - 1960 Leni' at Chartres - 1961 Woman on a Train in Germany - 1960 Bill and Painting - (Polarood neg) - 1959 Roberta 1959 Roberta 1959 Roberta 1958 Toda	Nuns at a Calder Show	1999
Thru the Eucalyptus	Stuart	1991
The Thonet Chair - 1960 Pregnant Woman - 1957 Jan - 1957 Jan - 1958 Descrimination at a Rummage Sale - 1948 Upper Grant Ave 1960 Sunbonnet Lady on Filmore St. S.F 1956 Mrs. L's Cousin Will, Maine - 1956 Mrs. L and Cousin Will - 1956 Mrs. Lovelt 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 - 1956 Tea at Foster's , San Francisco - 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 English Farmer - 1960 Leni' at Chartres - 1961 Woman on a Train in Germany - 1960 Bill and Painting - (Polaroid-neg) - 1959 Roberta John Winkler, Etcher - 1958	Behind the Screen	1994
Pregnant Woman	Thru the Eucalyptus	1954
Jan	The Thonet Chair	1900
Jo at Home	Pregnant Woman	1901
Descrimination at a Rummage Sale	Jan	1901
Upper Grant Ave	Jo at Home	- 1958
Sunbonnet Lady on Filmore St. S.F. 1956 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 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 1960 Bill and Painting 1960 Bill and Painting 1964 Loren solarized (Polarood neg) 1959 Roberta John Winkler, Etcher 1958	Descrimination at a Rummage Sale	- 1948
Mrs. L's Cousin Will, Maine 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 1954 On a Bench in the Marina, San Francisco - 1954 Jump Rope, New York 1956 Tea at Foster's , San Francisco - 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 English Farmer - 1960 Bill and Painting - (Połaroid-neg) - 1964 Loren solarized (Polarood neg) - 1959 Roberta John Winkler, Etcher 1958	Upper Grant Ave	1960
Mrs. L's Cousin Will, Maine 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 1954 On a Bench in the Marina, San Francisco - 1954 Jump Rope, New York 1956 Tea at Foster's , San Francisco - 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 English Farmer - 1960 Bill and Painting - (Połaroid-neg) - 1964 Loren solarized (Polarood neg) - 1959 Roberta John Winkler, Etcher 1958	Sunbonnet Lady on Filmore St. S.F	2001
Mrs. Lovett calls	Mrs. L's Cousin Will. Maine	1990
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 - 1958 Me Too 1955 Where Children Play 1955 Where Children Play 1960 Paris Type (Woman at Door) 1960 French Farmer 1960 English Farmer 1960 Leni' at Chartres 1960 Leni' at Chartres 1960 Bill and Painting - (Połaroid neg) 1964 Loren solarized (Polarood neg) 1959 Roberta John Winkler, Etcher 1958	Mrs. L and Cousin Will	- 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 - 1958 Me Too 1955 Where Children Play 1955 Where Children Play 1960 Paris Type (Woman at Door) 1960 French Farmer 1960 English Farmer 1960 Leni' at Chartres 1960 Leni' at Chartres 1960 Bill and Painting - (Połaroid neg) 1964 Loren solarized (Polarood neg) 1959 Roberta John Winkler, Etcher 1958	Mrs. Lovett calls	- 1956
In Trinity Churchyard New York 1956 Under the Queensborough Bridge 1954 On a Bench in the Marina, San Francisco 1954 Jump Rope, New York 1956 Tea at Foster's, San Francisco - 1958 Me Too 1955 Where Children Play 1955 Paris Type(Woman at Door) 1960 Paris Type, Negro girl 1960 English Farmer 1960 English Farmer 1960 Leni' at Chartres 1960 Bill and Painting - (Połaroid-neg) 1964 Loren solarized (Polarood neg) 1959 Roberta John Winkler, Etcher 1958	Antique Dealers in Maine	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 - 1958 Me Too 1955 Where Children Play 1960 Paris Type(Woman at Door) 1960 Paris Type, Negro girl 1960 French Farmer 1960 English Farmer 1960 Leni' at Chartres 1960 Bill and Painting - (Polaroid-neg) 1964 Loren solarized (Polarood neg) 1959 Roberta John Winkler, Etcher 1958	In Trinity Churchyard New York	- 1956
Jump Rope, New York 1956 Tea at Foster's, San Francisco 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 1960 Bill and Painting 1960 Bill and Painting 1964 Loren solarized (Polarood neg) 1959 Roberta 1958	Under the Queensborough Bridge	- 1934
Tea at Foster's , San Francisco Stan	On a Bench in the Marina, San Francisco	- 1954
Stan	Jump Rope, New York	- 1956
Stan	Tea at Foster's , San Francisco -	
Where Children Play 1955 Paris Type(Woman at Door) 1960 Paris Type, Negro girl 1960 French Farmer 1960 English Farmer 1961 Leni' at Chartres 1961 Woman on a Train in Germany 1960 Bill and Painting - (Połarożd-neg) 1964 Loren solarized (Polarood neg) 1959 Roberta John Winkler, Etcher 1958	Stan	- 1958
Paris Type (Woman at Door)	Me Too	1955
Paris Type (Woman at Door)	Where Children Play	1955
Paris Type, Negro girl 1960 French Farmer 1960 English Farmer 1960 Leni' at Chartres 1960 Woman on a Train in Germany 1960 Bill and Painting 1960 Loren solarized (Polarood neg) 1964 Loren solarized (Polarood neg) 1959 Roberta 1958	Paris Type (Woman at Door)	- 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	Paris Type, Negro sirl	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	French 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	English Farmer	1960
Woman on a Train in Germany 1960 Bill and Painting - (Polaroid-neg) 1964 Loren solarized (Polaroid neg) 1959 Roberta John Winkler, Etcher 1958	Leni' at Chartres	- 1961
Bill and Painting (Polaroid-neg) 1964 Loren solarized (Polarood neg) 1959 Roberta John Winkler, Etcher 1958	Woman on a Train in Germany	- 1960
Roberta John Winkler, Etcher 1958	Bill and Painting (Polaroid-neg)	1964
Roberta John Winkler, Etcher 1958	Loren solarized (Polarood neg)	- 1959
John Winkler, Etcher 1958		
		1958

EXTRA LARGE MOUNTS AND PRINTS

Adobe Plant , 22 x 28	about	same time
Rubber plant, 22 x 26		beføre 1929
Magnolia flower 18 x 2	***	
Leaves 16 x 20		about 1951

Imo en Cunningham to Art Institute of Chicago.

		Mounted 14	x 18
My Friend La Rue in a	stran e place	60 00 00 00 00 00 F	- 1964
August Sander and his	stove	NAME AND ADDRESS ADDRE	1960
Marian Simpson	Major 1899 Major major mine sides mine dalay allego del	1 400 mm 100 mm 100	1934
Edward Weston and Mary	ruerite		1923