

July 28, 1962.

Mr. Lester Kaplan, Editor,
Universal Photo Books, Inc.,
915 Broadway,
New York City, 10, New York.

Dear Mr. Kaplan:

I have recently returned to Chicago after a month's absence and find your interesting letter of July 24th. I appreciate your having written me in regard to your project as monographs on great photographers - due to an increasing appreciation of photography as an independent medium - are much needed at the present time.

Asked to name a photographer as the subject of a book, I suggest Lewis Hine, although my admiration for his work makes me reticent about being involved in it. More than any other camera master, we receive requests for material about him and reproductions of his work. Little more is available than Robert Doty's article in Image and several pages in Peter Pollack's Picture History. Hundreds of his negatives are to be found at George Eastman House, so that prints would be easy to obtain. As one of the greatest figures in the American realistic tradition which is continued in our days with the work of Robert Frank (who I should also like to name) and his many young followers belonging to what I call the "neo-realist" movement, Lewis Hine deserves much attention.

Would the text consist of an essay with reproductions or would it be of book length?

I am grateful Miss Mayer and John Szarkowski spoke of me to you and I wish to thank you again for having written me.

Yours sincerely,

Hugh Edwards, Curator of Photography.

P. S. A specimen of my writing is my review of Simpson Kalisher's Railroad Men which appeared in the March issue of Infinity.