

Porter exhibition

And I assure you they will receive the greatest care while we have them and that there will be no necessity for remounting them or making other prints. They will be shown under glass and we have been remarkably successful in returning work to photographers exactly as

June 4, 1963.

When I return to Chicago at the end of the month I shall write you again.

Dr. Eliot Porter,
c/o The Sierra Club,
Mills Tower,
San Francisco,
California.

Dear Dr. Porter:

I have been a long time communicating with you. As far back as 1959 - when we resumed photographic activities here - I wanted to write you something of my admiration for your work and try to make plans for an exhibition. Our gallery accommodations did not permit considering the Smithsonian exhibition and I doubted very much that you would be interested in or care to be bothered with another show.

Since then the two books of your work have appeared and added new and higher attributes to what I felt before about your accomplishments. I shall always be grateful for what you have done for color photography. At last I can feel certain that great photographs can be made in color - something I was sceptical about for so long - for you have made a large number of them and I can always have them accessible in your books which have reassured me and made me happy with a new belief. Better even than this is your unfailing independence and intelligence in expression which would have made great pictures of these photographs, even if they had been in black and white.

I am leaving this week for my vacation, so this letter must be shorter than I like to make it and will have to be continued in another in the future. I am anxious to send this today and hope you will find time for a reply before I return from Kentucky at the end of the month.

Mike Brown, of The Sierra Club, has visited us twice and through him I have learned you might be interested in an exhibition of some of the original dye transfers used for your books. I had even suggested tentative dates, but since that time - due to photographers who were promised a year and a half ago and who have long tormented my conscience - I have had to make revisions in our schedule. The dates open are now December 14th through January 26th. This is an excellent period: it will allow many students and visitors who pass through Chicago during those weeks to see your work and the short period before Christmas will open the eyes of many to the availability of the books.

I hope this is agreeable with you. It will be greatly to our ad-

Porter exhibition

vantage and an honor to show the prints here. And I assure you they will receive the greatest care while we have them and that there will be no necessity for remounting them or making other prints. They will be shown under glass and we have been remarkably successful in returning work to photographers exactly as we received it.

When I return to Chicago at the end of the month I shall write you again.

Sincerely yours,
Hugh Edwards, Curator of Photography.

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Mills Tower,
San Francisco,
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March 3, 1964.

Mr. Eliot Porter,
Route 4, Box 22,
Santa Fe,
New Mexico.

Dear Eliot Porter:

Within a few days the prints will be shipped you by express. I trust they reach you safely and that you find them just as they left you. The show was a great success and people are still asking to see it. I shall always be grateful that you made this exhibition possible for us here.

Three prints were sold and delivered to their purchasers. They are: Aztec Creek (62-211), Penobscot Bay (38-25), and Arctic Tern (2-2-5-13). Payment for the first two was sent you and a check for the third is enclosed with this letter. Mrs. Jack Diamond wishes to give us the dye transfer, Towhee, and has sent payment for it, but as the check was made payable to the Art Institute, we will have to wait until the meeting of the Committee on Prints and Drawings for the acceptance of this gift. If I can expedite this matter, I shall do so.

There are several other prints I want to acquire for the permanent collection. Therefore, I trust you will not object to my holding them here so that they may be presented for purchase at the next meeting of the committee. Then I shall try to find donors and funds for them and this I hope to do. They are Winter River (58-18), Sept: Escalante River (62-198), Aztec Creek (62-212). Two of these subjects I wish to obtain - in addition to these - are: Thoreau Series (50-32) and Thoreau Series (62-212). As these were among the 65 prints sent by the Sierra Club, and it is necessary to return the entire consignment, would it be possible for you to send these two subjects to us. Send them by Express Collect and address them to: Department of Prints and Drawings, The Art Institute of Chicago, Michigan Avenue and Adams Street, Chicago, 3, Illinois - Attention: Hugh Edwards, Curator of Photography.

It is a pleasure to know your brother, Edward, and he has been over to see me several times. I am delighted and grateful he has given us a portfolio of Ansel Adams's High Sierras which is very rare and which I have wanted to obtain for the collection of a long time, with very little hope of finding it.

I trust all this does not seem too complicated or irritating. I shall try to write a better letter soon. Best regards now to you and to Mrs. Porter.

Yours sincerely,

Hugh Edwards, Curator of Photography.

Catherine Rich check for \$35.00 enclosed.