

April 27, 1967.

Mr. Geoffrey Ward, Art Editor
Encyclopedia Project
Reader's Digest
360 Lexington Avenue
New York City, New York
10017

Dear Mr. Ward:

I have ordered the photographs you desire and as soon as they are delivered to us, they will be sent you.

There is no printed catalogue of the collection of photography, so it is rather difficult to give you an idea of what we possess. The object has been to give a survey of the growth of photography as a picture making medium by accumulating examples of work by its outstanding practitioners. There was no attempt to give the collection consistent form until 1959. I am enclosing a catalogue leaflet of our first show which is a partial statement of how things were then. Since 1959 we have had sixty shows, most of them one-man exhibitions, and now the collection has increased to more than 3,000 prints. Another of our aims has been to present the work of talented young photographers who might not be recognized elsewhere and I am proud of the results which I feel have been helpful and successful.

Although our collection is not on the same plane as those of The Museum of Modern Art and George Eastman House, its growth and the use made of it by the public are gratifying. We have good representations of the work of living photographers among them Robert Frank, Eugene Smith, Robert Riger, Bruce Davidson, Dennis Stock, Sergio Larrain, Marc Ribaud, over 200 prints by Edward Weston, a representative number by Ansel Adams, Eliot Porter, Brett Weston; excellent examples by Lewis Hine, Walker Evans; 100 portraits by George Platt Lynes; a large group by Roger Fenton; 104 portraits by Carjat, Nadar and others of Rossini, Baudelaire, Dumas, Littré, Saint-Victor, etc., from La Galerie Contemporaine; a large group by the great 19th century European architectural photographers, Robert Macpherson and the Mason Brothers. The splendid selection which Miss O'Keeffe gave us from the Stieglitz collection adds such distinction to the number we have brought together since. We have just obtained 15 calotypes of the finest quality by Fox Talbot (the inventor of the negative-process) and 15 rare phatotypes by Frederick H. Evans who was one of the first to appreciate Beardsley.

This account is by no means complete and I hope that sometime in the future, you will be in Chicago and that you will give me an opportunity to show you what we have.

With best regards,

Yours sincerely,

Hugh Edwards, Curator of Photography.