

January 9, 1964.

Mr. Brett Weston,  
Route 1,  
Box 585,  
Carmel,  
California.

Dear Brett Weston:

It is long since I wrote. In the midst of so much activity here I have thought of you many times, yet no letters have been sent.

I had hopes of interesting someone in the purchase of the portfolio and now I must begin with the fact - which is very disappointing to me - that I have so far been unable to do so. Therefore, I am having it shipped back by express, promising to keep it in mind, and surely it will be ours someday, if it is still available.

I apologize for having kept this set out of your hands all this time and thank you for your patience. I hope you will forgive this delay and keep in touch with me about anything that may come up in the future.

The announcement of the four sets of Edward Weston's works which you are making available is most interesting. Is each of these sets made up of different subjects? As I wrote you before, we have almost nothing of Edward Weston's portraiture and I have always been fond of the photographs he made of his family. Would it ever be possible to have a few of these on consignment?

Early in November I saw Szarkowski's impressive show in New York and your work was an notable part of it. The New York misunderstanding of the entire exhibition was not surprising and quite typical of the great provincial metropolis. By this time they cannot be expected to know what a landscape is.

I am sorry you were not able to be here last summer for I do wish I could meet you and talk with you. Merg Ross was here, as you know, and I wish he could have stayed longer. All good wishes for the New Year and I hope I have not entirely exhausted your patience in the one just past.

Sincerely,

Hugh Edwards, Curator of Photography.

February 14, 1964.

Mr. Brett Weston,  
Route 1,  
Box 585,  
Carmel, California.

Dear Brett Weston: The twelve portraits of members of the Weston family have arrived and I want to thank you for sending them. It has been a stimulating experience to see these fine and handsome Americans (like which it seems there are no more in prospect) reflected on sensitive paper surfaces by one of the greatest American artists. May we keep them until the next meeting of the Committee on Prints and Drawings, when I shall do my best to have as many purchased as possible? You will receive a receipt from the museum registrar in a few days and should you need any of the portraits before the approval of the committee has been obtained, please let me know and they will be sent you at once.

Portraits by great photographers are usually neglected (this is as true of Cartier-Bresson as it is of Edward Weston) and yet many of them have produced some of the best portraiture in the whole of pictorial art. I have had a fondness for Edward Weston's portraits for a long time and there are two of the ones you sent which I should like to purchase and have near me when I am away from this place. They are (1) Neil Weston Standing by a boat in a landscape (PO45-N-2) and (2) Neil Weston standing by a shed through which a rock wall is seen (PO43-N-1). Of course, these pictures are great rarities, but in the event I am able to obtain them, could other prints possibly be acquired by the museum? If not, I may have to give up my hopes for having them. It would satisfy an old desire to have two of Edward Weston's original prints hanging on the walls of my room.

Also, there is another of Edward Weston's portraits of which I wonder if a print could be found. It is Neil Asleep. 1925 and is reproduced as Plate 25 in the Daybooks of Edward Weston, Vol. 1: Mexico. I should like very much to have it in the collection here.

I regret all the trouble I am causing you and wish to thank you for what a privilege it is to have these great pictures here and believe that someday before long at least part of them will be part of the permanent collection here.

Best wishes and regards to you,

Sincerely,

Hugh Edwards, Curator of Photography.