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Finding aid for the  
Brett Weston Collection, 1911, 1927-1993  
AG 143

## **Brett Weston Collection, 1911, 1927-1993**

### **AG 143**

#### **Creator**

Weston, Brett, 1911-1993

#### **Abstract**

Materials documenting the life and career of the photographer Brett Weston (1911-1993), son of Edward Weston, including personal papers, letters, activity files, exhibition files, publications, photographic materials, and photographic equipment. The papers offer significant information on the exhibition, publication and sale of Weston's photographs.

#### **Quantity/ Extent**

19.09 linear feet; 11.75 cubic feet; 35 boxes

#### **Language of Materials**

English

#### **Biographical Note**

Theodore Brett Weston (1911-1993) was an American photographer and part of the West Coast photographic movement. Brett Weston began taking photographs in 1925 at age 13 while living in Mexico with his father, Edward Weston, and Tina Modotti. He began showing his work in 1927 alongside his father, and was featured at the international exhibition at Film und Foto in Germany at age 17.

He preferred high gloss, black-and-white silver gelatin photography, and is credited by Beaumont Newhall as the first photographer to make negative space the subject of a photograph. Brett Weston was ranked as one of the top ten photographers collected by American museums by the final decade of his life. His photographs are included the collections of numerous museums, including the SFMoMA, Museum of Contemporary Art, Los Angeles, the Honolulu Museum of Art, LACMA, and the Center for Creative Photography.

Although he acknowledged the artistic influence his father had on his work, and spoke of his admiration for other photographers including Paul Strand, Charles Sheeler, and Henri Cartier-Bresson, Weston believed non-photographic artists impacted his work more. He proclaimed Georgia O'Keeffe to be the greatest American painter and admired Die Blaue Vier (the Blue Four), a group of Russian and German Expressionists known for the vibrant color and emotion in their paintings. He was also moved by Constantin Brancusi and Henry Moore's sculptures, and Weston carved wood from an early age. He was also deeply influenced by music and dance.

Returning to California in 1926, Brett continued to assist his father in his Glendale portrait studio while exhibiting and selling his own photographs. In 1929, Brett and Edward moved to Carmel, California, where the Weston family, including Brett's three brothers, would maintain

homes for the rest of their lives. At various times, Brett Weston also lived in Los Angeles, where he had his own studio and portrait business, and in New York, where he was stationed in the army. He later traveled extensively on personal photographic trips to South America, Europe, Japan, Alaska, and Hawaii.

Beginning in 1938, Weston produced a series of portfolios, grouping together sets of his photographs for sale and distribution. Over the course of his career, he would create a total of fourteen portfolios, ranging from between ten and twenty prints apiece. Following a 1947 Guggenheim fellowship, during which he photographed along the East Coast, he returned to Carmel to assist his ailing father and pursue his fine art work, including wood sculpture that related to his own photographs.

Between 1950 and 1980, Brett Weston's style changed sharply and was characterized by bold, abstract imagery. The subjects he chose were, for the most part, not unlike the nature studies that interested him early in his career: plant leaves, knotted roots, and tangled kelp. He concentrated mostly on close-ups and abstracted details, but his prints reflected a preference for strong contrast that reduced his subjects to pure graphic form. In the late 1970s and 1980s, Weston spent much of his time on the Big Island in Hawaii. Brett Weston died in Kona, Hawaii, in 1993.

### **Scope and Content Note**

The Brett Weston collection, 1911, 1927-1993, includes personal papers, correspondence, activity and exhibition files, portfolios by Weston and others, and photographic materials, as well as photographic equipment. The majority of the papers in the collection offer significant information about the exhibition and publication of Weston's photographs.

**Series 1: Correspondence, 1911, 1930-1991** is separated into two subseries: General Correspondence and Correspondence with Edward Weston. General Correspondence includes incoming letters, telegrams, and postcards written to Brett Weston by family, friends, publishers, clients, museums and galleries, and fellow artists. Subjects covered include the exhibition, publication and sale of photographs and portfolios of Brett Weston and Edward Weston, business contracts, and Brett Weston's personal relationships. Correspondence with Edward Weston includes letters from the artist's father over 3 decades. Index to Select Correspondence is included. 1 box.

**Series 2: Biographical Materials, 1927-1974** contains papers and documents related to the life of Brett Weston and his family members. This includes legal documents, materials pertaining to Brett Weston's receipt of the National Endowment for the Arts Fellowship in 1972 to photograph in Alaska, writings about Brett Weston, a cassette tape documenting a conversation between Weston and his friends, Weston's self-portrait, and of a self-compiled list of his girlfriends. 6 folders.

**Series 3: Activity Files, n.d. 1972-1992** contains materials related to Weston's portfolios, books, workshops he taught or participated in, and films about him. 5 folders.

**Series 4: Exhibition Files, n.d., 1930, 1941, 1947, 1959-1988, 1993** contains materials related to the exhibition of Brett Weston's work including exhibition announcements, catalogs, lists, awards, correspondence, newspaper clippings, and photographs. 2 boxes.

**Series 5: Publications, 1934-1992** contains publications and printed material related to the life and work of Brett Weston, such as periodicals, newspaper clippings, promotional materials, and Weston's book *Hawaii*, 1992. 2 boxes.

**Series 6: Photographic Materials, n.d., 1927-1992** is separated into five subseries: Photographs by Brett Weston, Portraits of Brett Weston, Photographs by Others, Negatives, and Photographic Equipment. Of the negatives in this collection are: original 11x14 and 8x10-inch negative sleeves, 11x14-inch negatives, the corners that were cut off Weston's negatives, and 50 8x10-inch negatives. Included with the negatives are ashes collected in 1991 by Dianne Nilsen, after Brett Weston had burned some of his negatives, and negatives found in Hawaii darkroom after Weston's death. See Appendix: List of Negative Information. 30 boxes.

### Arrangement

Series 1: Correspondence

    Subseries 1: General Correspondence

    Subseries 2: Correspondence with Edward Weston

Series 2: Biographic Material

Series 3: Activity Files

Series 4: Exhibition Files

Series 5: Publications

Series 6: Photographic Materials

    Subseries 1: Photographs by Brett Weston

    Subseries 2: Portraits of Brett Weston

    Subseries 3: Photographs by Others

    Subseries 4: Negatives

    Subseries 5: Photographic Equipment

### Names and Subject Terms

Weston, Brett [<http://vocab.getty.edu/ulan/500030585>]

Weston, Edward [<http://vocab.getty.edu/page/ulan/500003372>]

Photography [<http://id.loc.gov/authorities/subjects/sh85101206.html>]

## **Restrictions**

### **Conditions Governing Access**

Access to this collection requires an appointment with the Volkerding Study Center.

### **Conditions Governing Use**

It is the responsibility of the user to obtain permission from the copyright owner (which could be the institution, the creator of the record, the author or his/her transferees, heirs, legates or literary executors) prior to any copyright-protected uses of the collection.

The user agrees to indemnify, defend, and hold harmless the Arizona Board of Regents, the University of Arizona, Center of Creative Photography, including its officers, employees, and agents, from and against all claims made relating to copyright or other intellectual property infringement.

## **Provenance**

The negatives were a gift of the photographer in 1991. A subsequent donation was made by the photographer's daughter, Erica Weston, in 1994. Additional letters and photographic materials and equipment were donated by the Brett Weston Estate in 2018.

## **Accruals**

First portion of accrual received on 04/26/2018

Additional materials received on 05/01/2018

Accruals have been processed into the collection

## **Related Materials**

AG 247 – Brett Weston Miscellaneous Acquisitions collection

AG 38 – Edward Weston Archive

AG 10 – Wynn Bullock Archive

## **Preferred Citation**

Brett Weston Collection, 1911, 1927-1993. AG 143. Center for Creative Photography, University of Arizona, Tucson, AZ.

## **Processing Information**

Accrual processed by Marina Oleshko in 2019 and Sarah Jardini in 2020. Finding aid updated by Sarah Jardini in 2020.

## Container List

### Series 1: Correspondence, 1911, 1930-1991

Extent: 1 box

#### Subseries 1: General Correspondence

Note: See Index to Select Correspondence for more information. Extent: 7 folders

Box	Folder	
1	1	Unidentified/Undated correspondence [includes unidentified photographs found in correspondence]
	2	Birthday Cards, 1991
	3	A-H
	4	K-M
	5	Nab-Nat
	6	Nilsen, Dianne, 1976-1979, 1981, 1991
	7	No-W

#### Subseries 2: Correspondence with Edward Weston, n.d., 1911, 1930, 1933-1934, 1936-1938, 1940-1947, 1954, 1956

Extent: 18 folders

Box	Folder	
1	8	Weston, Edward, n.d.
	9	Weston, Edward, 1911
	10	Weston, Edward, 1930
	11	Weston, Edward, 1933
	12	Weston, Edward, 1934
	13	Weston, Edward, 1936
	14	Weston, Edward, 1937
	15	Weston, Edward, 1938
	16	Weston, Edward, 1940
	17	Weston, Edward, 1941
	18	Weston, Edward, 1942
	19	Weston, Edward, 1943
	20	Weston, Edward, 1944
	21	Weston, Edward, 1945
	22	Weston, Edward, 1946
	23	Weston, Edward, 1947
	24	Weston, Edward, 1954
	25	Weston, Edward, 1956

## Series 2: Biographical Materials, 1927-1974, 1991

Note: AG 143:2/2 Writings on Brett Weston features work written by Wynn Bullock, Rosario Mazzeo, Chris Johnson, Beaumont Newhall, and others.

AG 143:2/3 Audiotape contains recordings of Brett Weston, Dianne Nilsen, Matthias von Hessemans, Randy Efos, Jerry Robinson, and Iku. Brett is asked: what is his best Pt. Lobos image? What is the most unique experience he has had at Pt. Lobos? Brett discusses his preference in film, speed, and grain structure. He calls Cole on the phone and discussed negatives he had selected to "punch". Nilsen and Weston look in the negative files and discuss the filing system. They agree to clip corners off some negatives that are to be destroyed in order to preserve the information about what type of film he used. Brett deciphers instructions from a negative sleeve. Extent: 6 folders

Box	Folder	
2	1	Legal Documents, 1941-1974
	2	[Writings on Brett Weston], n.d., 1973
	3	[Conversation with Brett Weston by Mattias van Hessemans], Audio cassette, December 16, 1991
	4	Mailing List, n.d., 1966
	5	Brett Weston's 5 x 7 self-portrait, c. 1927
	6	List of Brett Weston's girlfriends compiled in the 1990's, c. early 1990s

## Series 3: Activity Files, n.d., 1972-1992

Note: Documents related to Brett Weston's photographic project in Alaska, for which he received a grant from the National Endowment for the Arts for the 1972 – 1973 fiscal year, including the grant application, acceptance agreement, project description and related correspondence.

AG 143:2/7 Portfolios contains materials related to the sale and publication of B. Weston's portfolios.

AG 143:2/8 Workshops contains papers related to B. Weston's engagement in photographic workshops, either as an instructor or participant. Materials include staff rosters, clippings, and brochures.

AG 143:2/9 Books contains clippings related to the publication of B. Weston's books: *Voyage of the Eye* (1975), *Brett Weston: Photographs from Five Decades* (1980), *Brett Weston: A Personal Selection* (1986), *Brett Weston: Master Photographer* (1989), and *Hawaii* (1992).

AG 143:2/10 Films contains printed materials related to *Brett Weston: Photographer* by Art Wright (1972) and *Brett Weston: One of a Kind* by Ed Cismond, Jr. (1977).

Extent: 5 folders

Box	Folder	
2	7	Portfolios
	8	Workshops
	9	Books
	10	Films
	11	National Endowments for the Arts Award (Alaska), 1972-1973

## Series 4: Exhibition Files, n.d., 1930, 1941, 1947, 1959-1988, 1993

Extent: 2 boxes

Box	Folder	
2	12	Exhibition Announcements, n.d.
	13	Exhibition Announcements, 1930, 1941, 1947

Box	Folder	
2	14	Exhibition Announcements, 1951-1955
	15	Exhibition Announcements, 1956, 1959-1960
	16	Exhibition Announcements, 1961-1964
3	1	Exhibition Announcements (Mexico City), 1965
	2	Exhibition Announcements, 1966, 1968-1969
	3	Exhibition Announcements, 1971-1975
	4	Exhibition Announcements, 1976-1980
	5	Exhibition Announcements, 1981-1985
	6	Exhibitions, 1986-1988, 1993
	7	Exhibitions by others, 1977

### Series 5: Publications, n.d., 1934-1992

Extent: 2 boxes

Box	Folder	
4	1	Publications, n.d.
	2	Publications, 1934, 1940-1942
	3	Publications, 1953, 1955
	4	Publications, 1956
5	1	Publications, 1957
	2	Publications, 1959
	3	Publications, 1961-1962
	4	Publications, 1971, 1975, 1977
	5	Publications, 1981-1982, 1985
	6	Publications, 1986-1987
	7	Publications, 1990-1992
	8	<i>Hawaii</i> : 50 Photographs by Brett Weston, 1992

### Series 6: Photographic Materials, n.d., 1927-1992

Extent: 30 boxes

#### Subseries 1: Photographs by Brett Weston

Extent: 3 boxes

Box	Folder	
6		Photographs and Transparencies, n.d., 1927, 1929-1930, 1944, 1955
7		Prints, 11x14, [top of photo marked by Weston on back], n.d., 1952
10		Portfolios
		Brett Weston Reeds, Oregon, 1975 [empty]
		Message from West Coast, Original Photographs April 5-May 7, 1979



### Subseries 2: Portraits of Brett Weston

Note: Some prints are mounted. Extent: 1 box

Box Folder

8 Prints, n.d., 1972, 1977, 1981-1983, 1985, 1989, 1992

### Subseries 3: Photographs by Others

Extent: 2 boxes

Box Folder

9 Prints by Others

10 Portfolio: Machu Picchu Peru, Photographs by Frank Spadarella

### Subseries 4: Negatives

Note: Boxes include original glassine sleeves. AG143:11 Ashes collected from the fireplace of Stonepine Lodge, Carmel Valley, California, by Dianne Nilsen on December 16, 1991, after Brett Weston had burned some of his negatives.

AG143:12 Original 11x14 and 8x10-inch negative sleeves

AG143:13 12 - 11x14-inch negatives given to the Center on December 18, 1991.

AG143:13 Corners cut off Weston's negatives on December 16, 1991. Notch codes visible

AG143:14 50 8x10-inch negatives given to the Center on December 18, 1991.

AG143:17 Negatives found in Hawaii darkroom after Weston's death. Consists of four 2 ¼ inch b/w negatives that have been cut from strip film. The original negative sleeves are also present. These images have not yet been identified as to the individual photographs, but the subject matter is European forest scenes and the Mendenhall Glacier. Given to the center in 1994.

Extent: 25 boxes

Box Folder

11	Ashes of Negatives
12	Original Negative Sleeves
13	Negatives, 11x14, given to the center on December 18, 1991 Negatives, corners cut off by Weston December 16, 1991, Notch codes visible
14	Negatives, 8x10, given to the center on December 18, 1991
15	Large Assortment of Subjects; Hawaii 1-3 [includes original glassine sleeves]
16	Hawaii 3-4 Assorted Negatives Portraits
17	Negatives found in Hawaii Darkroom Misc. Negatives
18	Misc. Negatives
19	Nudes, Hawaii 5-6
20	"Last Negs. B.W. had in Darkroom"

- 21 Misc. Negatives
- 22 Nature 8x10 Negatives
- 23 Nature 8x10 Negatives
- 24 NY, NM Abstracts 8x10 Negatives
- 25 San Francisco Ports – EW 8x10 Negatives
- 26 5x7" Negatives [includes original box]
- 27 5x7" Negatives; 4x5 Negatives
- 28 4x5" Negatives
- 29 Negatives – 4x5 & 5x7 (Assorted Subjects)
- 30 Negatives – 2 ¼" Hawaii Portfolio, Nudes, Ice & Snow, Plants
- 31 Negatives – 2 ¼" Rocks
- 32 Hawaii Misc. Negatives – 2 1/4"
- 33 Assorted Portraits Negatives 4x5s

#### Subseries 5: Photographic Equipment

Note: Contains Weston's Rolleiflex and Mamiya cameras, Haliburton camera case, and other photographic equipment. Foam in camera case is deteriorating, camera equipment has been rehoused into archival box. Extent: 1 box, 1 camera case

Box Folder

- 34 Rolleiflex Camera, Mamiya Camera, Other Equipment
- 34A Original Haliburton Camera Case

#### Index to Select Correspondence

Armitage, Merle, 1969, 1973

Byers, Robert K., 1973, 1976-1977

Cunningham, Imogen, 1974 (contains her portrait of Brett Weston  
c. 1923, newspaper clippings, 1930, and *American Photography*,  
1952)

Honeywell, Inc., 1968 - 1969

Lane, William H., 1967 – 1968

Monterey Peninsula Museum of Art, 1985

Morgan, Barbara, 1976

Nabokov, Peter, 1982

The National Museum of Modern Art, Tokyo, 1984, 1987

Nilsen, Dianne, 1976 – 1979, 1981, 1991

**Appendix: List of Negative Information**

Note: Plate citations refer to Brett Weston's publications as follows: Voyage = Brett Weston: Voyage of the Eye. Afterword by Beaumont Newhall. Millerton, NY: Aperture, 1975. Five Decades = Brett Weston: Photographs from Five Decades. Profile by R. H. Cravens. Millerton, NY: Aperture, 1980. Master = Brett Weston: Master Photographer. Carmel, CA: Photography West Graphics, 1989.

Box #	Size	Info. On Negative Sleeve	Reference
13	11x14	NY 198 #1 ventilators	
13	11x14	[Agave]	[D. Nilsen says this is the last 11"x14" neg. Weston printed]
13	11x14	NY sidewalk and church #1	New York, 1944 Master, plate 37
13	11x14	[Pine trees]	Pine in Fog, 1962 Master, plate 64
13	11x14	[Broken glass]	Broken Glass, 1955 Master, plate 48
13	11x14	[Yuccas and sand]	Yucca and Black Mountains, White Sands, 1945 Master, plate 40
13	11x14	HSL15	Carmel Valley, 1949 Master, plate 63
13	11x14	A34 Glass abstract	
13	11x14	HS48 Adobe wall	Black Window, Mariposa, California, 1950 Master, plate 53
13	11x14	EC17	[Horseshoe crab]
13	11x14	CA52	[Kelp; corner cut-off]
13	11x14	DL151	[Curving metalwork and peeling paint; corner cut-off]
14	8x10	Pepple [sic] B [close-up of rocks and sand]	[n.d., Pebble Beach]
14	8x10	D47X Dune O.C.	Dune, Oceano, 1933 Master, plate 14
14	8x10	Dune 34 #3 Folio 15	Dune, Oceano, 1934 Voyage, frontispiece
14	8x10	GA35 Plastic Glass Gara	Broken Window, San Francisco, 1937 Master, plate 81
14	8x10	SF2 G.G. Bridge	Golden Gate Bridge, 1938 Master, plate 21
14	8x10	TE10 El Paso	Succulents, 1943 Master, plate 25
14	8x10	[New York City shop front, "Hobbies—Antiques"]. ca. 1943-45	[possibly from New York Portfolio, corner cut off]

14	8x10	GA70 53 Kelp Tide Pool	Brooklyn Beachcomber, 1944 Master, plate 29
14	8x10	NY34	Manhattan Courtyard, 1945 Voyage, p. 32
14	8x10	NY40 Sutton Place	Sutton Place, 1945 Voyage, p. 33
14	8x10	NY75	East 42nd Street, 1945 Voyage, p. 29
14	8x10	NY106 47th Street	47th Street, 1945 Voyage, p. 30
14	8x10	WS Folio	White Sands, New Mexico, 1945 Master, plate 41
14	8x10	WS 63	Dunes and Mountains, White Sands, 1945 Master, plate 39
14	8x10	GA46 Desks Gara.	See 11x14" neg. #DL151 [curving metalwork and peeling paint]
14	8x10	M7 55	Woodstock, Reeds, Mich Reeds and Fog, Michigan, 1946 5 Decades, plate 46
14	8x10	D7 Dune	Dune, Oceano, 1948 Master, plate 58
14	8x10	Mono #1	Mono Lake, 1954 Master, plate 45
14	8x10	#One Mono Glass	Broken Glass, California, 1955
14	8x10	A27 54	[variant of #One Mono Glass]
14	8x10	O31 54	Garapata Beach
14	8x10	T16 54	Fern, California, 1954 [variant] 5 Decades, plate 110
14	8x10	T17 54	Fern, California, 1954 5 Decades, plate 110
14	8x10	A23 54 Window Screen	Abstraction, 1955 Master, plate 52
14	8x10	A35 55 Glass Garapata	Broken Glass, California, 1955
14	8x10	Glass	Cracked Paint, 1955 Voyage, p. 68
14	8x10	Mono 1	Mono Lake, 1955 Master, plate 43
14	8x10	ICE5 56 Mono Embryo Ice	
14	8x10	A59 56 Glass Garapata	
14	8x10	GC23 59	Glen Canyon, Tree
14	8x10	GC76 59	Glen Canyon, 1959 Master, plate 75
14	8x10	A3 60 Bavaria Folio Europe	Landscape, Germany, 1960 Voyage, p. 52
14	8x10	E5 60 Europe #1	London, 1960 Master, plate 69

14	8x10	F28 60	Reeds and Trees, France, 1960 Master, plate 71
14	8x10	S13 Graveyard, Costa Brava	Chapel and Cemetery, Spain, 1960 Master, plate 68
14	8x10	S18 60 Spain Village	
14	8x10	CA271 62	[California coast]
14	8x10	A2 54 Pile	Wharf Piles and Fog, Oregon, 1968 Five Decades, plate 118]
14	8x10	B10 67 Baja Succulent	Century Plant, Baja California, 1968 Master, plate 99
14	8x10	DE263 61 Yucca, Mague	Yucca, 1968 Master, plate 81
14	8x10	Owens Cloud	Clouds, Owens Valley, 1968
14	8x10	OV3 Abstract Book	[related to Mud Crack, Death Valley, 1970]
14	8x10	A26 73 Japan Seascape	Japan, 1970 Master, plate 99
14	8x10	SW50 69 M. Valley	Monument Valley, Utah, 1971 Master, plate 80
14	8x10	Pond, Florence, Oregon	Tide Pool, Oregon, 1972 Voyage, p. 82
14	8x10	OR135 68	Beach Pool, Oregon, 1972 Five Decades, plate 42
14	8x10	B57 64 Baja Con. Bay #1	Baja, California, 1973 Master, plate 78
14	8x10	Mex 73	Lake Patzcuaro, Mexico, 1976 Master, plate 104
14	8x10	Mex 73 Patzcuro [sic]	Lake Patzcuaro, Mexico, 1976 [variant]
14	8x10	OR123 68	Oregon, 1978 Master, plate 105
15	2 ¼"	Unmarked	Large Assortment Subjects (5 folders)
15	2 ¼"	1-15 negatives	Large Assortment Subjects
15	2 ¼"	16-30 negatives	Large Assortment Subjects
15	2 ¼"	31-43 negatives	Large Assortment Subjects
15	2 ¼"	44-55 negatives	Large Assortment Subjects
15	2 ¼"	Unmarked	Hawaii 1 (2 folders)
15	2 ¼"	56-92 negatives	Hawaii 1
15	2 ¼"	58-69 negatives	Hawaii 1
15	2 ¼"	70-84 negatives	Hawaii 1

15	2 ¼"	85-92 negatives	Hawaii 1
15	2 ¼"	Unmarked	Hawaii 2 (2 folders)
15	2 ¼"	93-103 negatives	Hawaii 2
15	2 ¼"	104-113 negatives	Hawaii 2
15	2 ¼"	93-113 negatives	Hawaii 2
15	2 ¼"	Unmarked	Hawaii 3 (7 folders)
15	2 ¼"	114-129 negatives	Hawaii 3
16	2 ¼"	130-145 negatives	Hawaii 3
16	2 ¼"	146-161 negatives	Hawaii 3
16	2 ¼"	Unmarked	Hawaii 4 (9 folders)
16	2 ¼"	161 negative	Hawaii 4
16	2 ¼"	Unmarked	"Dup" (6 folders)
16	2 ¼"	162-167 negatives	Assorted Negs
16	2 ¼"	Unmarked	Portraits – All Dates
16	2 ¼"	168-183 negatives	Portraits – All Dates
16	2 ¼"	184-206 negatives	Portraits – All Dates
16	2 ¼"	168-206 negatives	Portraits – All Dates
17	2 ¼"	Unmarked	Brett Weston Negs. Found in Hawaii darkroom, 1994
17	2 ¼"	Unmarked	Misc. Subjects [box]
17	2 ¼"		Water
17	2 ¼"		Water and Plants
17	2 ¼"		Misc.
17	2 ¼"		Landscapes
17	2 ¼"		Trees
17	2 ¼"		Sand
17	2 ¼"		Plants

17	2 ¼"		Wood
17	2 ¼"		Mechanical
17	2 ¼"		Nudes
17	2 ¼"		Buildings
17	2 ¼"		Rocks
18	2 ¼"		Water Reflections
18	2 ¼"		Trees/Details
18	2 ¼"		Rocks
18	2 ¼"		Abstracts
18	2 ¼"		Plants
18	2 ¼"		Buildings
18	2 ¼"		Sand Abstracts
18	2 ¼"		Rocks
18	2 ¼"		Abstracts
18	2 ¼"		Ice Abstracts
18	2 ¼"		Trees/Details
18	2 ¼"		Portraits
18	2 ¼"		Plants, Trees
18	2 ¼"		Water Reflections
19	2 ¼"	Unmarked	Nudes – Port. Of B.W. (2 folders)
20	2 ¼"		Abstract Design
20	2 ¼"		Rock/Stone Detail
20	2 ¼"		Tree Trunk Details
20	2 ¼"		Clouds and Landscapes
20	2 ¼"		Landscapes
20	2 ¼"		Cactus

20	2 ¼"		Trees
20	2 ¼"		Plants/Foliage
20	2 ¼"		Abstract Design
20	2 ¼"		Watery Reflections
20	2 ¼"		Plants/Foliage
20	2 ¼"		Rock/Stone Detail
20	2 ¼"		Tree Trunk Details
20	2 ¼"		Miscellaneous
20	2 ¼"		Trees
20	2 ¼"		Clouds and Landscapes
20	2 ¼"		Rock/Stone Details
20	2 ¼"		Tree Trunk Details
20	2 ¼"		Trees
20	2 ¼"		Landscapes
20	2 ¼"		Plants/Foliage
20	2 ¼"		Abstract Design
20	2 ¼"		Tree Trunk Detail
20	2 ¼"		Plants/Foliage
20	2 ¼"		Abstract Design
20	2 ¼"		Trees
20	2 ¼"		Rock/Stone details
21	2 ¼"; 2 ¼" x 3 ¼"		Glen Canyon & Misc.
21	2 ¼"		11x14 Negs
21	2 ¼"		[Unlabeled]
21	2 ¼"		Rocks
21	2 ¼"; 2 ¼" x 3 ¼"		Rocks



21	2 ¼"; 2 ¼" x 3 ¼"		Rocks
21	2 ¼"; 2 ¼" x 3 ¼"		Rocks
21	2 ¼"		Wash & Other 11x14
21	2 ¼"; 2 ¼" x 3 ¼"		Rocks
21	2 ¼"		Rocks
21	2 ¼"		Rocks
21	2 ¼"		Rocks, Dip, & Other
21	2 ¼"		Rocks
21	2 ¼"; 2 ¼" x 3 ¼"		Rocks
22	8x10		Nature
23	8x10		Nature 2
24	8x10		Abstractions
24	8x10		New Mexico/Arizona
24	8x10		New York
25	8x10		Portraits of EW
25	8x10		San Francisco
26	5x7		Hawaii
27	4x5; 5x7		[Unlabeled]
28	4x5		[Unlabeled]
29	4x5; 5x7		[Assorted Subjects]
30	2 ¼"		Hawaii Portfolio, Nudes, Ice & Snow, Plants
31	2 ¼"		Rocks
32	2 ¼"		Hawaii Misc.
33	4x5		Assorted Portraits