

# From the picture press

Edited by John Szarkowski

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# FROM THE PICTURE PRESS





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MUSEUM OF MODERN ART

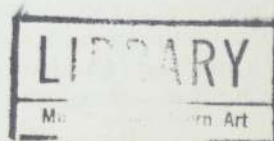


# FROM THE PICTURE PRESS

*This book, and the exhibition it accompanies,  
have been made possible by the special support  
and assistance of the New York Daily News.*

*Edited by John Szarkowski*

The Museum of Modern Art, New York





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*Cover photo:*

Weegee (Arthur Fellig), *Photoworld*. 1941 (?)

*Page 3:*

Murray Becker, *Associated Press*. May 6, 1937

*Page 4:*

Joe Rosenthal, *Associated Press*. Feb. 23, 1945

### *Acknowledgments*

Studies of news photography have generally begun with a list of important or memorable events and people, and have then selected photographs that most effectively illustrate this primarily historical concept. The present book, and the exhibition from which it derives, are based on the premise that many of the most original and compelling news photographs describe events of minor historical significance, and that the formal and iconographic character of such pictures has made a significant contribution to the development of the modern visual vocabulary.

Researching the subject on this basis is clearly an ambitious, and ultimately an endless task, since no picture can be selected or bypassed on the basis of its subject alone. This approach to the subject would indeed have been impossible without unlimited access to a major news photography file of quality and historical scope. At the Museum's request this opportunity was generously granted by the New York *Daily News*; their patience and unstinting cooperation in making their picture files available to this exploratory and seemingly undirected research made this project possible.

Many other sources have given generous assistance in the research of the book and exhibition. Stan Friedman of *United Press International*, Hal Buell and Henry Mecinski of *The Associated Press*, Fran Black of *Photoworld*, John Morris and Art Aaron of *The New York Times*, and William Taylor of the London *Sunday Times*, Sy Seidman, and Wilma Wilcox have also given generous assistance and support in researching of the book and exhibition. To these and the many other individuals whose help was vital to the book and the exhibition, the Museum expresses its gratitude.

A major portion of the preliminary picture research was done by the late Diane Arbus and by Carole Kismaric. The quality of the pictures reproduced here is in large measure a tribute to their eyes and understanding.

Special thanks must also be paid to Eugene Ferrara of the New York *Daily News* picture library, whose enthusiasm, picture intelligence, and encyclopedic knowledge of the files made an irreplaceable contribution to the project.



# INTRODUCTION

On May 6, 1937, twenty-two news photographers from New York area newspapers and wire services found their way to Lakehurst, N. J., to make ship arrival photographs on the occasion of the docking of the German dirigible *Hindenburg*. The event was of more than routine interest; transatlantic passenger flight was still new, and the ship itself was completing only its eleventh crossing. Those disembarking from it would automatically be celebrities in the reflected glamour of the craft they had ridden on.

None of the photographers got the pictures that he was sent to make. They did, however, accidentally produce the most spectacular collection of on-the-spot disaster pictures ever made. One of the most famous of these is reproduced here.

Along with a handful of other similarly fortuitous shots, the *Hindenburg* pictures have been cited for a generation as the apotheosis of the news photographer's craft. This view is in fact a serious distortion, which does an injustice to the photographers themselves. A news photographer too young to vote in 1937 would today be in his mid-fifties, and would in the intervening years have made one hundred thousand exposures, without once having had presented to him such good fortune (professionally speaking) as having a great work of engineering and commerce die sensationally in the sky before him, while his camera was focused and ready. The news photographer spends his life making pictures from much more modest materials, and it is to these pictures that we should look for an understanding of his contribution to our modern visual life.

There are doubtless those who would claim that the important news of any given day could be engraved on the face of a dime. Those holding such a view, even more than those of us with more liberal and forgiving



to the presses whether there's any news or not."

A test case may be useful. Yesterday (as this is written), Dec. 13, 1972, was an ordinary day, even a slow day, in the news business. No wars were begun or ended, no new planets were landed on, no heads of government were unseated, or even seated, no epoch-making laws were signed or judicial decisions rendered, and no crucial football games were played. Nevertheless, New York's three major circulation papers (to use an example conveniently at hand) printed on that day a total of sixty-eight different news photographs, exclusive of portraits and other pictures which made no claim to describe events specific to a particular day. Considered iconographically, these pictures bear a striking similarity to those reproduced in this book, which were made over a period of half a century. Included in the Dec. 13 group are: two ribbon-cutting ceremonies, a fire, assorted winners and losers, a stray dog, a mountain of Christmas mail, handshakes, a beauty queen, and confrontations between the principals of a prizefight, a labor-management dispute, and a diplomatic negotiation.

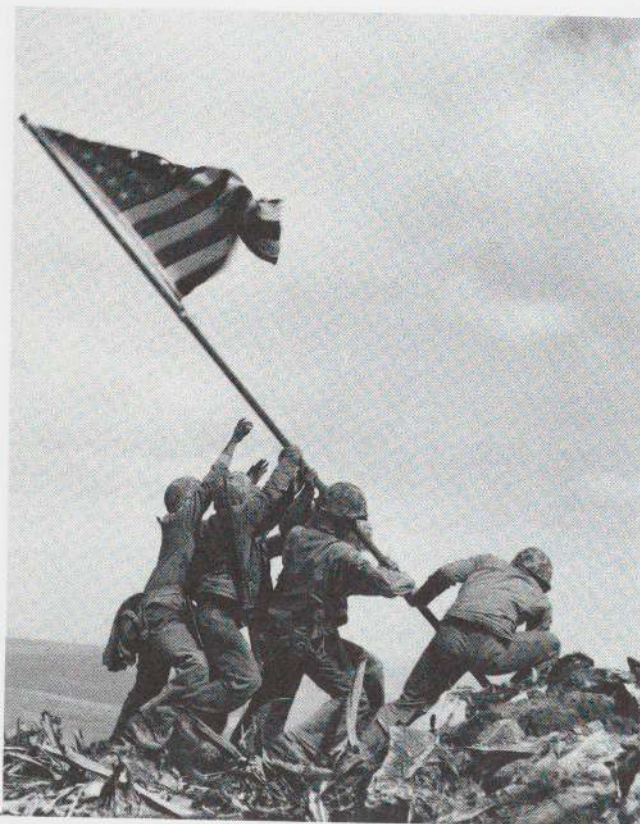
standards, should be impressed with the skill and inventiveness with which the journalist fills the one- or two-pound newspaper that arrives even on days when nothing whatsoever has happened that the historian will call important. It must be understood that with news photographs, as with news stories, the extent of coverage depends not so much on what has happened as it does on the number of pages and the number of journalists that technology, reader interest, and advertising inches have made possible. The point was made with exceptional clarity in Senator Survine's recent remark to Senator Gloss (as reported by R. Baker, Dec. 12, 1972) concerning the lot of journalists: "Their publishers... insist on grinding their noses



This degree of coincidence between past and present suggests that news photography might more profitably be studied as a kind of poetry than as a kind of history—that is to say, that we might look at it not merely for what it tells us that is unique and new, but for the ways that it describes to us over and over again, with subtle but constant variation, those few simple and enduring human issues that the medium of news photography has learned to cope with.

It would doubtless be an exaggeration to say that each day's papers reproduce in essence the same pictures. Nevertheless, except for the rapid obsolescence of costume, automobile design, political leaders, and other similarly transient and superficial aspects of our lives, it would probably be possible to reprint the pictures of five years ago in tomorrow's paper, with few readers being the wiser. Each day, the specific events of the past twenty-four hours are selected, processed, and captioned to respond to issues which are not ephemeral but permanent: catastrophe and progress, pleasure and pain, victory and defeat, villainy and altruism.

As in the case of all popular arts, the basic rubrics and protocols of news photography are well understood by its audience. Thus, a subject hiding his or her face with a hat is understood to be either a criminal, a famous entertainer, or extremely rich, and the hat itself generally identifies which of the three hides behind it. The role, which is permanent, is more important than the individual, who is transient. But even eternal verities must, to remain interesting, change their aspect. To this end photography, which is in detail unreconstructably specific, particular, and local, is the perfect foil for the categorical structures of the daily paper. In the camera's eye each felon cowers a little differently,



every candidate has a different smile and a different wave, even beauty queens are subtly unique. Thus, the factuality of photography renews the art of journalism.

Factuality is, as is well known, a different thing from truth. The truthfulness of any picture, whether an altarpiece or a news photo, is ultimately moot—an issue to be decided, if at all, on the basis of religious faith or aesthetic intuition. The related issue of honesty, though prickly enough, is marginally more susceptible to objective tests. In the case of news photographs one should begin by recognizing that many of these pictures are, in greater or lesser degree, set-ups. In a larger sense the news events that they report are themselves set up. With the exception of natural disasters, most news is and has

long been managed news, to the degree that life arranges its schedules to make its climactic moments available to journalists. Genuinely spontaneous demonstrations (for example) surely do occur, but they are unlikely to become news, and will almost surely not be reported in pictures.

In most news photographs that are actually posed, or staged for the camera, the artificial or ceremonial character and intent of the picture is clearly evident, and the result accepted as an honest fiction. Occasionally however the picture's aspect of truth will drown out its ceremonial intent. Joe Rosenthal's famous flag-planting shot, made in February of 1945, while the bloody and crucial battle for Iwo Jima was still in doubt, was deeply moving to virtually all Americans who were not themselves on Pacific beaches. A reaction of sorts surfaced later, even in photographic and journalistic circles, when many who should never have been deceived learned that the picture was a setup. It should be pointed out that the picture's caption did not claim



that the men raising the flag were under fire. Those who knew full well that twentieth-century armies do not charge behind their colors were nevertheless persuaded by the look of the picture itself that it represented a moment of high heroism. Memories of Delacroix, and Errol Flynn movies, plus the gritty veracity of photographic description, combined to produce an interesting misunderstanding.

It is a commonplace that function often follows form. A news photograph is a photograph before it is news; what it will tell us of the events of the world is limited ultimately by the medium of photography. Even a cursory investigation of photojournalism will demonstrate that there are many issues that photography has not, and probably cannot, deal with. One cannot photograph a statesman's thoughts, or even prove conclusively that he is thinking; one can only photograph him from the back, or looking out the window, and hope that the caption writer will make the picture seem to mean what the day requires of it. One can photograph the expression of joy, despair, shock, self-satisfaction, pain, hatred, and other recurring human responses, but one cannot photograph the interior source of the visible emotion. (For example, see the photograph reproduced on p. 19, and its caption on page 91.)

In practice a photographer does not concern himself with philosophical issues while working; he makes photographs, working with subject matter that he thinks will make pictures. News is not merely the subject but the *result* of his efforts. As the nature of reporting capability changes, the nature of news itself changes also.

The special abilities and limitations of the reporting medium also affect the manner in which the news event itself is planned. A news event designed to allow coverage by still photographers will require somewhat more elaborate preparation than one to be covered by reporters with pads and pencils; an event to be reported by television requires planning of an enormously greater magnitude, with proportionately less flexibility allowable within the unfolding of the event itself. In the case of most news photography the predictable aspects of an event are defined by an unwritten rough script that allows considerable room for improvisation and accident. This fact was recognized and exploited many years ago by the more energetic of the picture-oriented papers, who responded by inventing the concept that television people call the second unit. Two photogra-

phers would be assigned to cover a given event, one to photograph what was certain to happen, and the other to make no routine pictures, but to be alert for what might happen that was unexpected. Frequently the second photographer made no pictures.

As illustrated by the case of the *Hindenburg*, true spot news photographs of unscheduled events are rare, and generally accidents. Most so-called spot news pictures have been made well after the first alarm, and after the arrival of the police, the ambulance, or the fire department. A classic genre of such news photograph is the captured criminal picture—the malefactor prone on the sidewalk, the policeman standing above him with gun drawn, and the victim standing (blood on forehead) in the door of the candyshop behind. The fact that the picture was posed with the help of the police makes it no less true, within its own frame of reference; it shows us with great accuracy the lineaments and costumes of the players, and the character of the setting, which is not often the case with photographs that are in fact lifted directly from the flow of life. As a sociological aside, it is perhaps worth noting that this picture—a staple of the picture press for a generation—has virtually disappeared from American papers since the courts have tightened the rules concerning the rights of the criminally accused.

The character of the press photographer's equipment, and the manner of working that his equipment has dictated, have helped define the character of his pictures, and thus the content of the news itself. For a quarter-century, beginning about 1930, the news photographer's standard equipment was a Speed Graphic camera with a flashgun synchronized to fire with its shutter. Each cut film holder held two sheets of 4 x 5 inch film, and in spot news situations the photographer often used no more than one holder. Unlike the magazine photographer, who attempted to produce a fabric of pictures that would tell a relatively complex story, the news photographer's technique was directed toward the one climactic shot that would describe with clarity and simplicity the central facts of a situation. Subtle shadings of meaning, naturalness, and continuity of narrative were generally not matters that concerned him. The very best of his works are like very short poems: they describe a simple perception out of context.

The flashbulb itself is a great simplifier. Its brilliant light falls off rapidly as it leaves the camera, and imposes on the structure of the picture a tight planarity,



drawing a brilliantly lighted main subject against a dark background. The character of flashlight from the camera is profoundly artificial, intrusive, and minutely descriptive, and in the hands of a photographer who understands it, it produces pictures of startling graphic economy and force. The flashgun also tended to define a standard distance between camera and subject, a compromise between the necessities of adequate light and adequate depth of field, within which closer and farther parts of the subject would be rendered with sharpness. In most of the pictures in this book, news occurs about twelve feet from the camera.

In the case of pre-planned news events (prizefights, Presidential inaugurations, missile launches, etc.) news photographs are processed and dispatched with incredible speed. Under the pressure of such schedules the news photographer's work is reflexive, not reflective, and the virtues of his work will predictably tend to be repetitive, ceremonial, formalized, abstract, and ambiguous. In their newspaper context the specific meaning of photographs is made clear by a caption and a boldface lead; in this book caption material has been printed as an appendix in order to allow the pictures to fend for themselves. In this circumstance their narrative meaning is often far less clear than we would have assumed with the caption to help us. Without reference to their meaning in narrative terms, news photographs have long fascinated modern painters—those who have been by definition most interested in the independent life of pictures. Picasso, Magritte, and Bacon are among the most conspicuous examples of painters who have been moved by, and have borrowed from, news photographs, but in a broader sense it is difficult to believe that any modern artist, in any medium, could have failed to be impressed and startled by the millions of profoundly radical pictures that the newspapers have printed each day during the past two generations.

By the mid-1920's, the technologies of photography, photomechanical reproduction, and phototelegraphy had advanced to the point where photographs had become a central component of the modern newspaper. The pictures that have resulted from this new potential are radically unlike those that had documented previous eras: They are (or seem) unimpeachably frank; they have redefined prior standards of privacy, and the privilege of anonymity; they deal not with the intellectual significance of facts, but with their emotional content; they have directed journalism toward a subjective

and intensely human focus. As images, the photographs are shockingly direct, and at the same time mysterious, elliptical, and fragmentary, reproducing the texture and flavor of experience without explaining its meaning. They have worn the aspect of fact, proven nothing, and asked the best of questions.



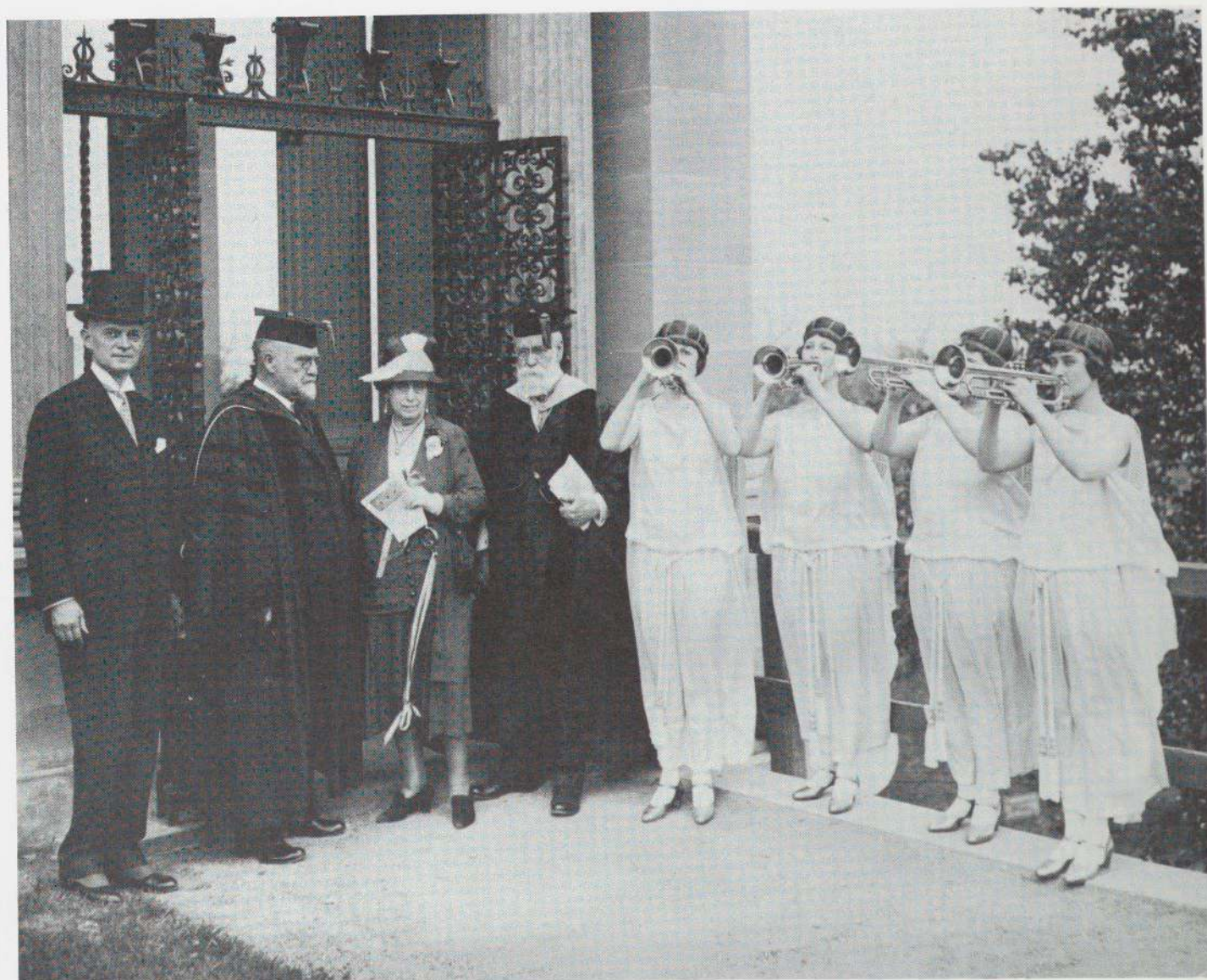
# CEREMONIES



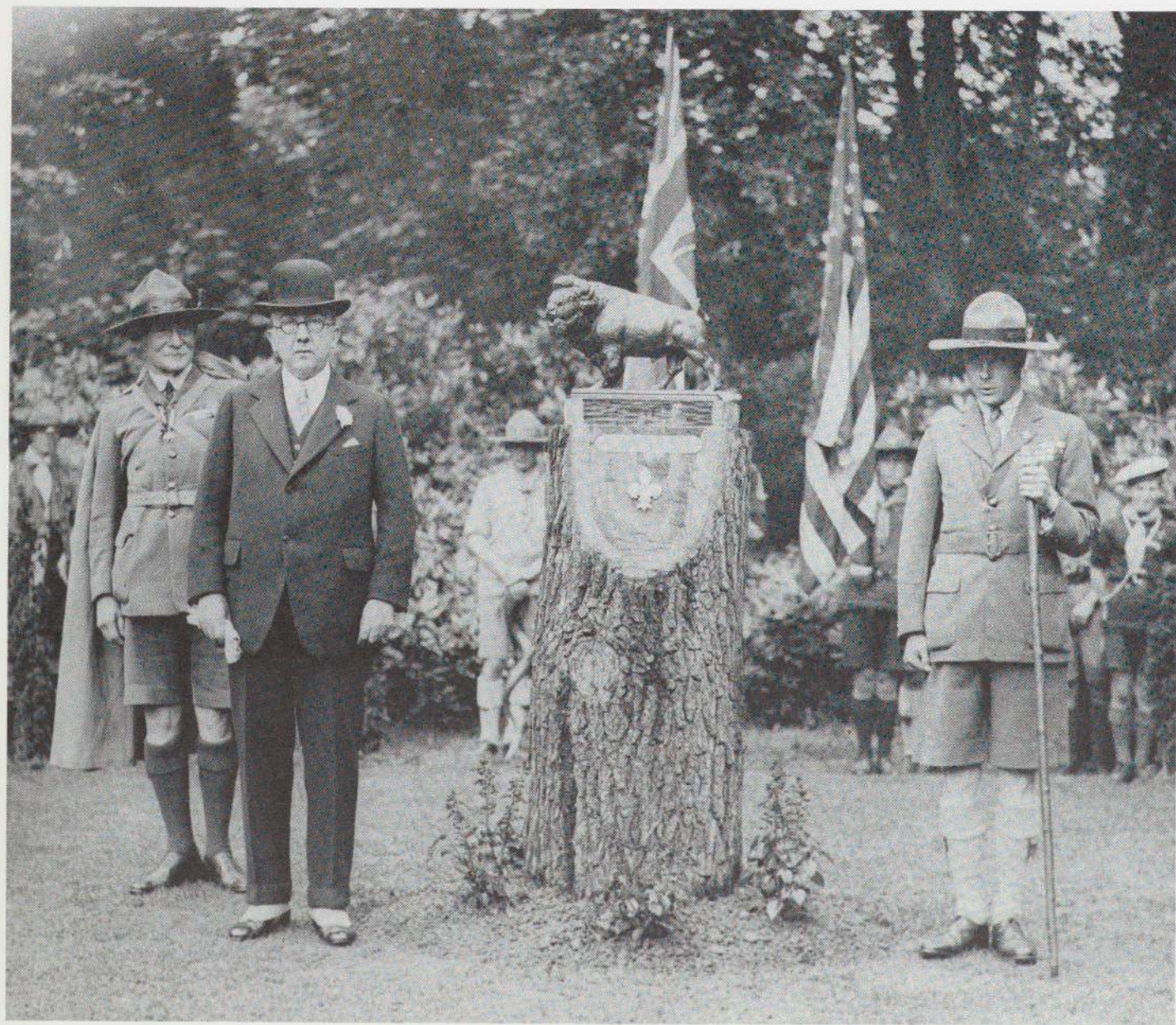
















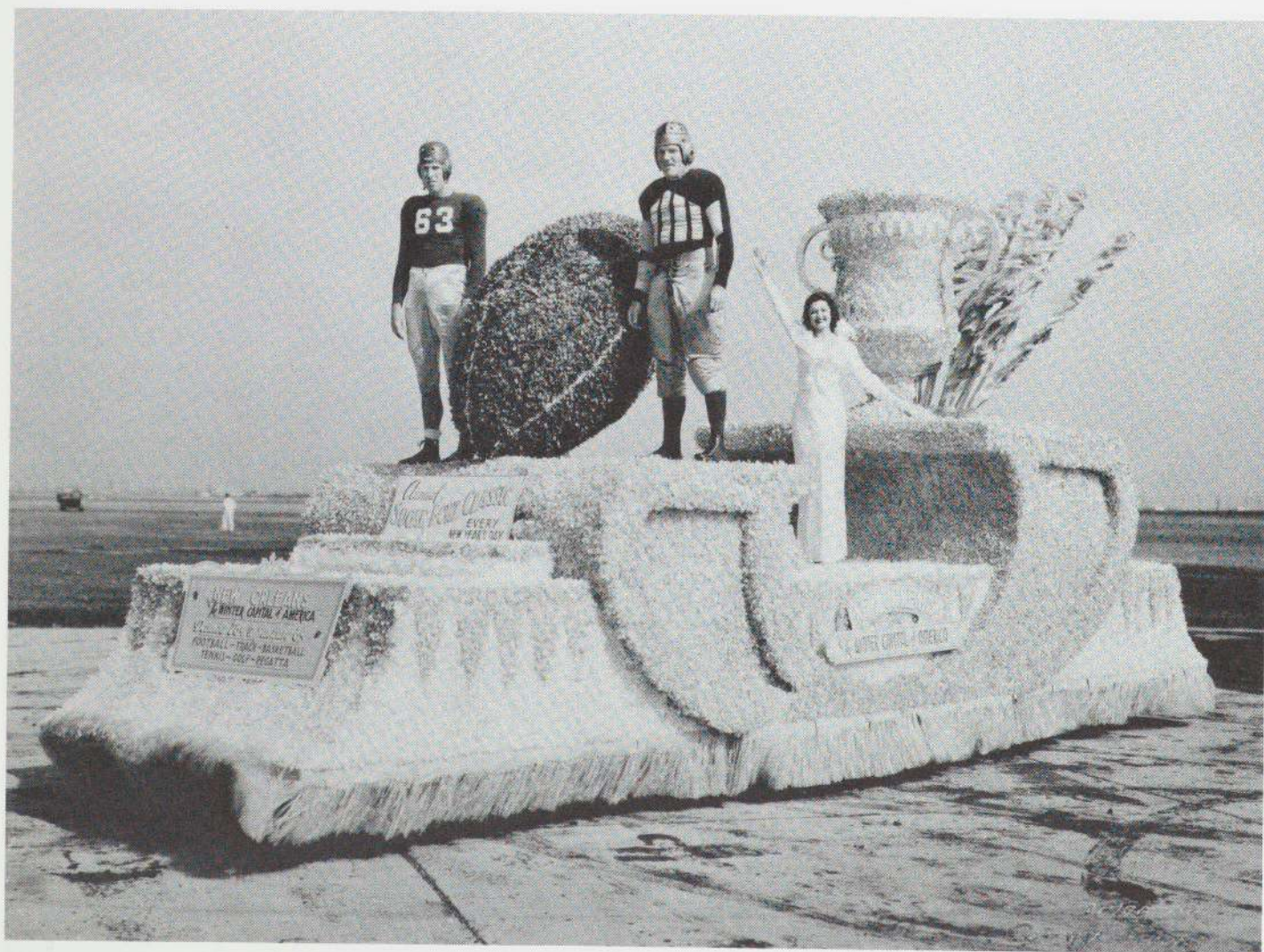


















Darryl Heikes, *United Press International*. Sept. 21, 1969

Opposite: Seymour Wally, *New York Daily News*. April 9, 1963

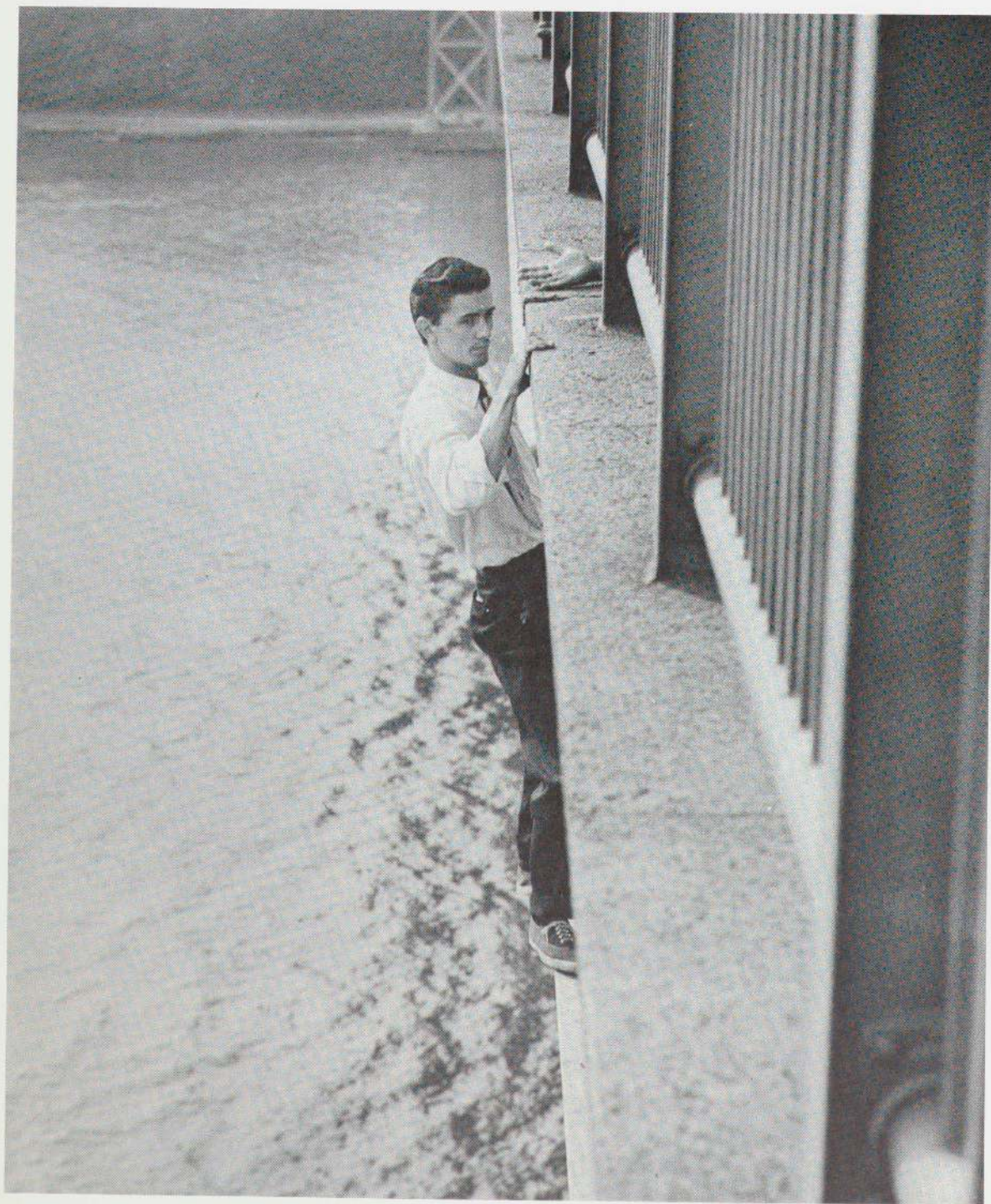




# LOSERS







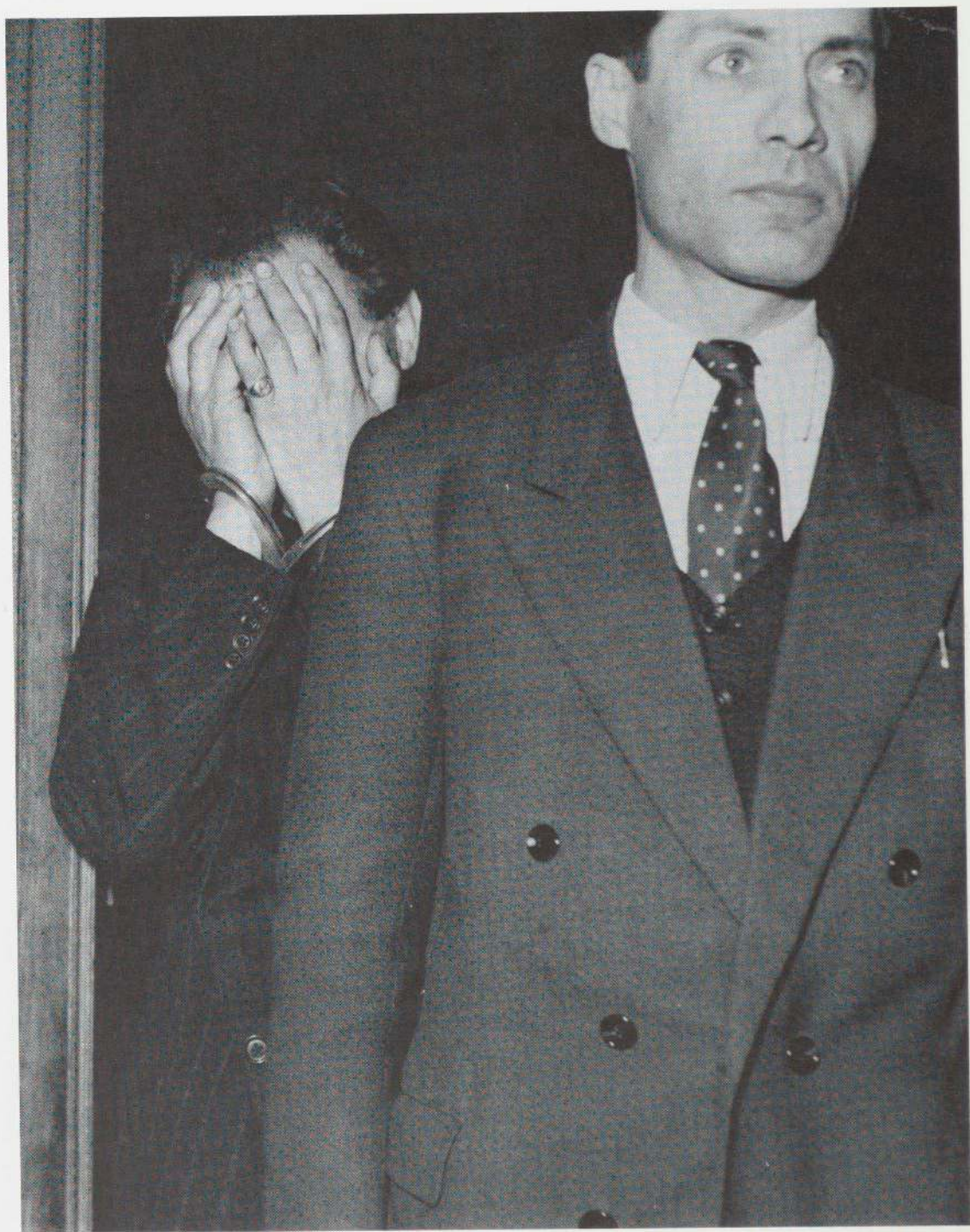




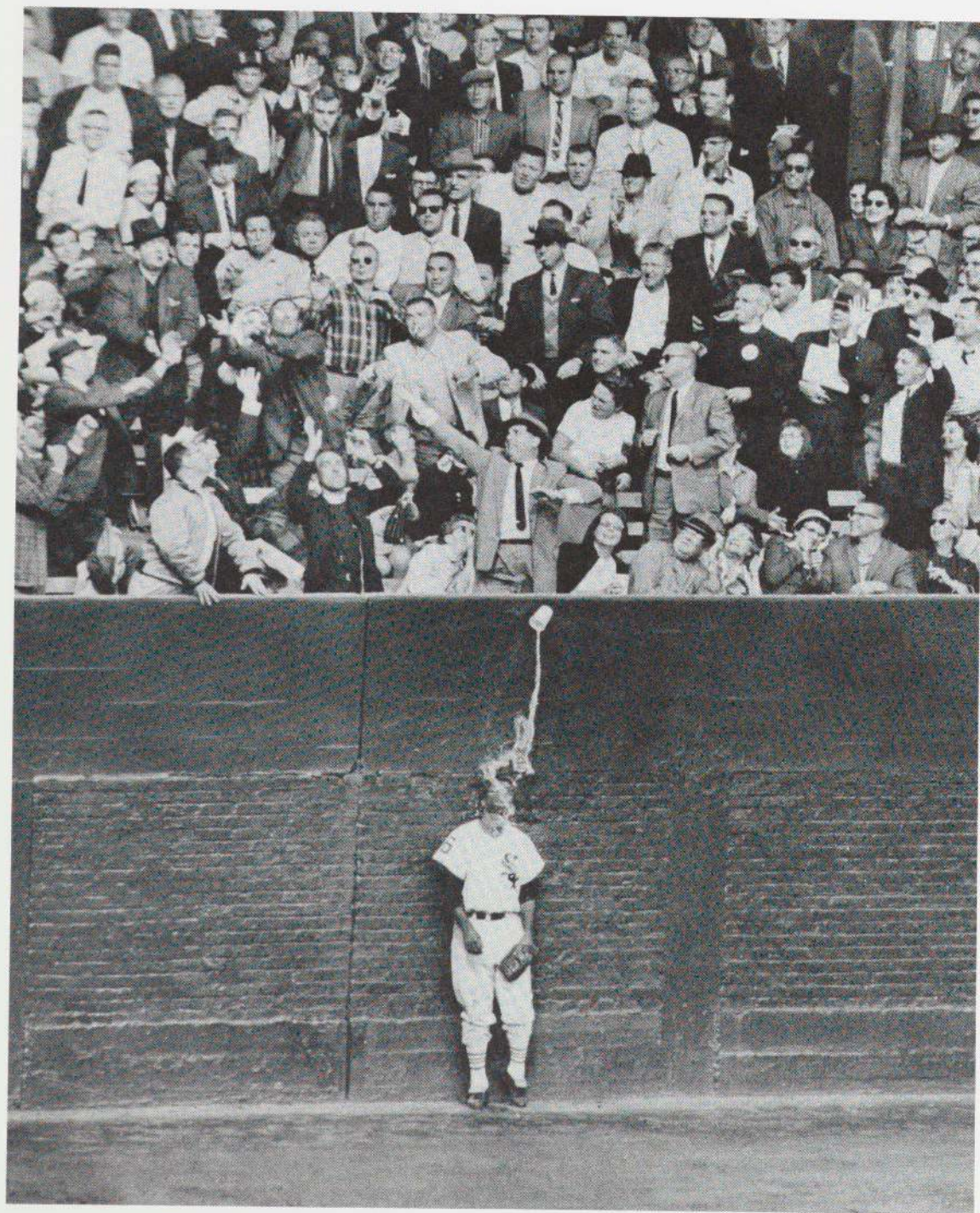




















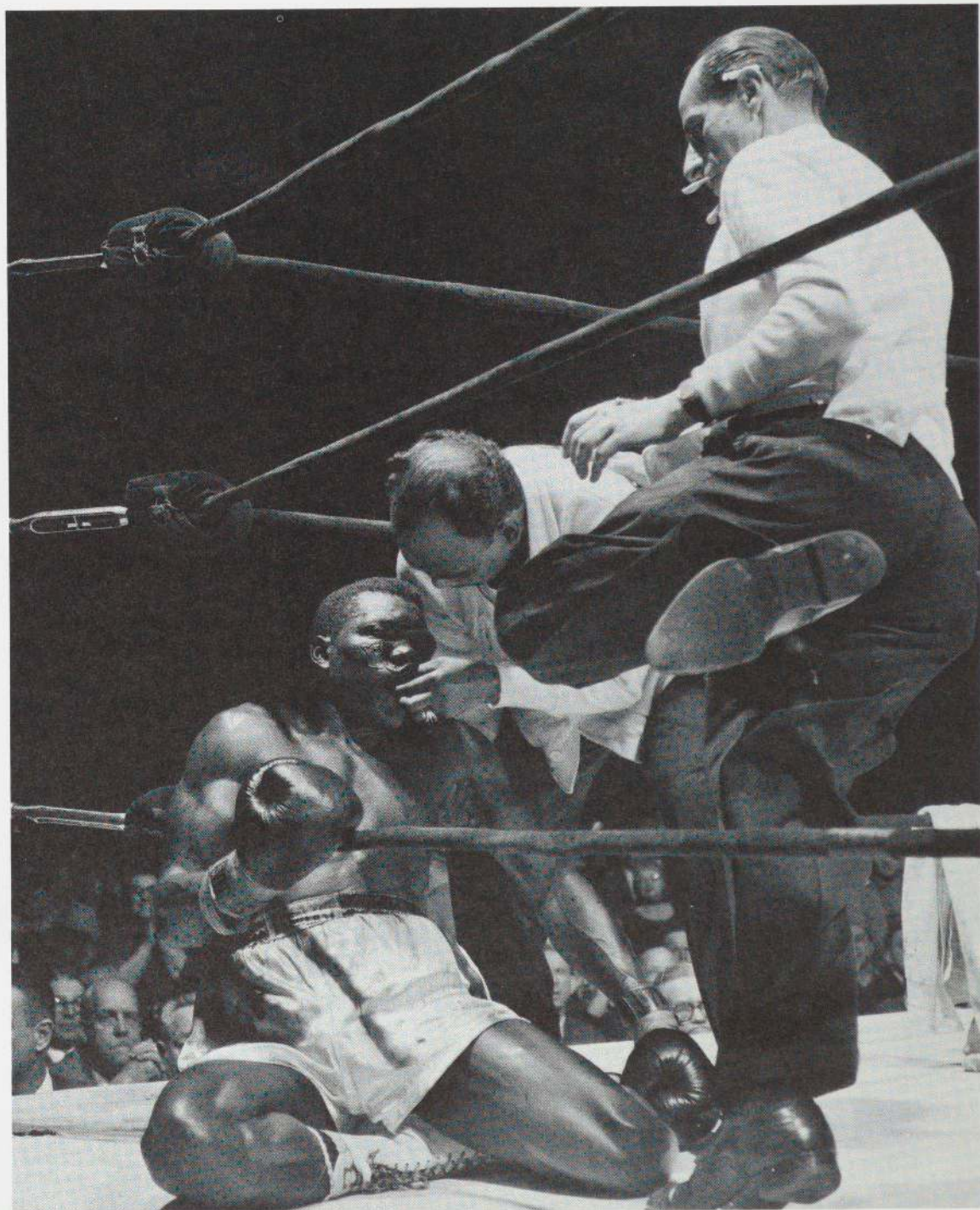














*Opposite: Photographer unknown, United Press International. Jan. 21, 1957*





a.d.  
1957

# WINNERS





































Photographer unknown, *Times Wide World Photos*. n.d.  
*Opposite: Paul Bernius, New York Daily News*. Dec. 17, 1960





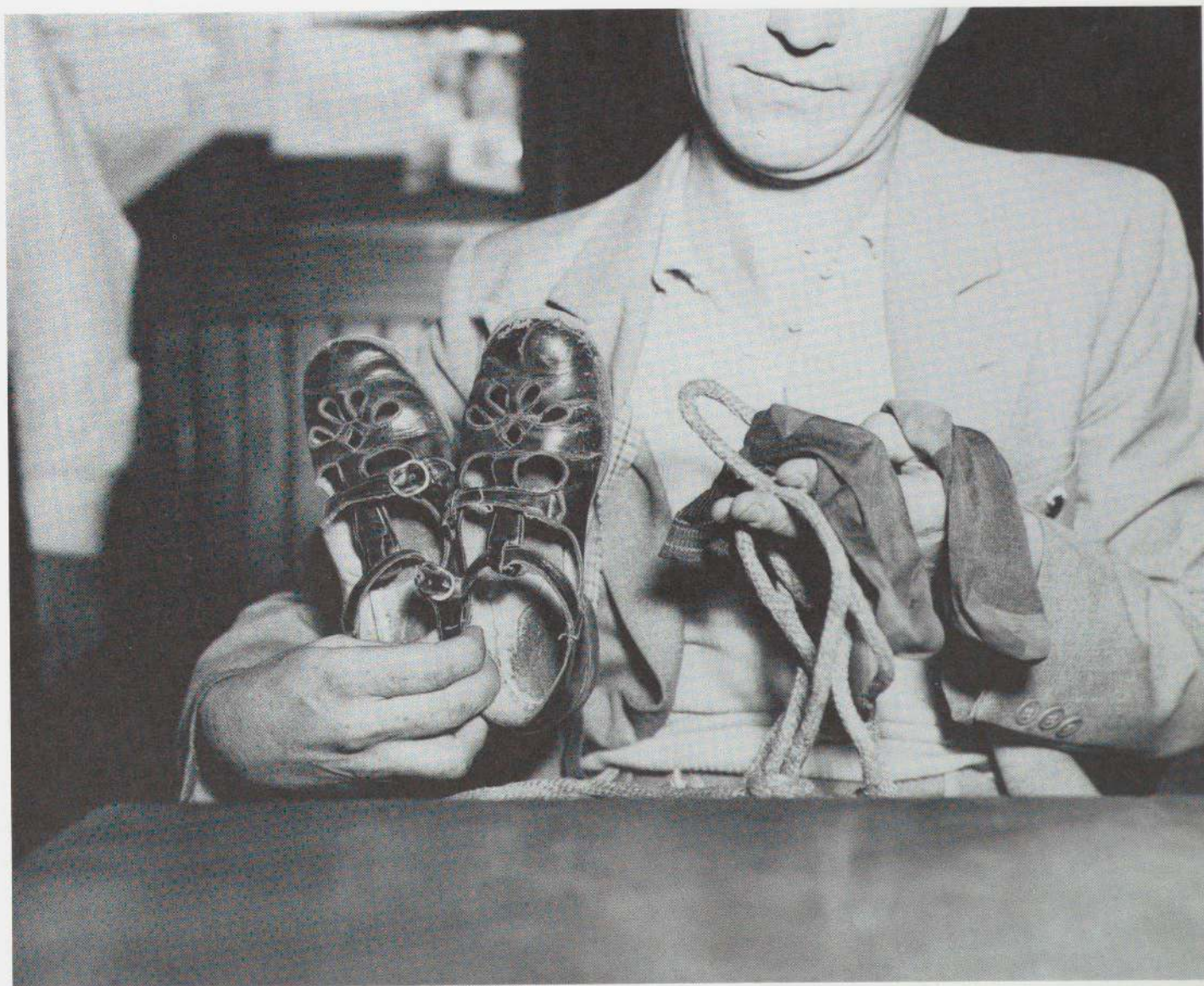
# DISASTERS



















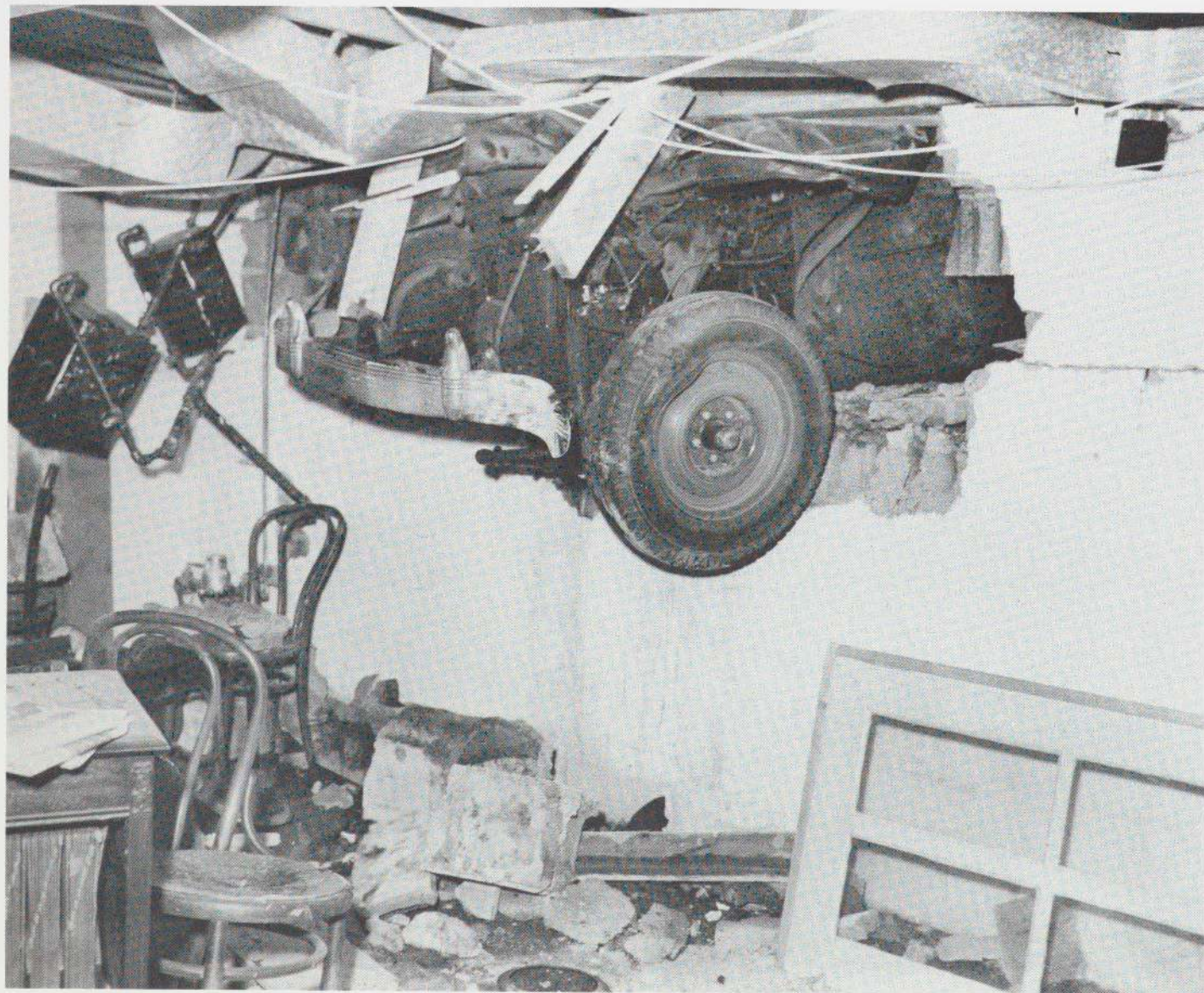






























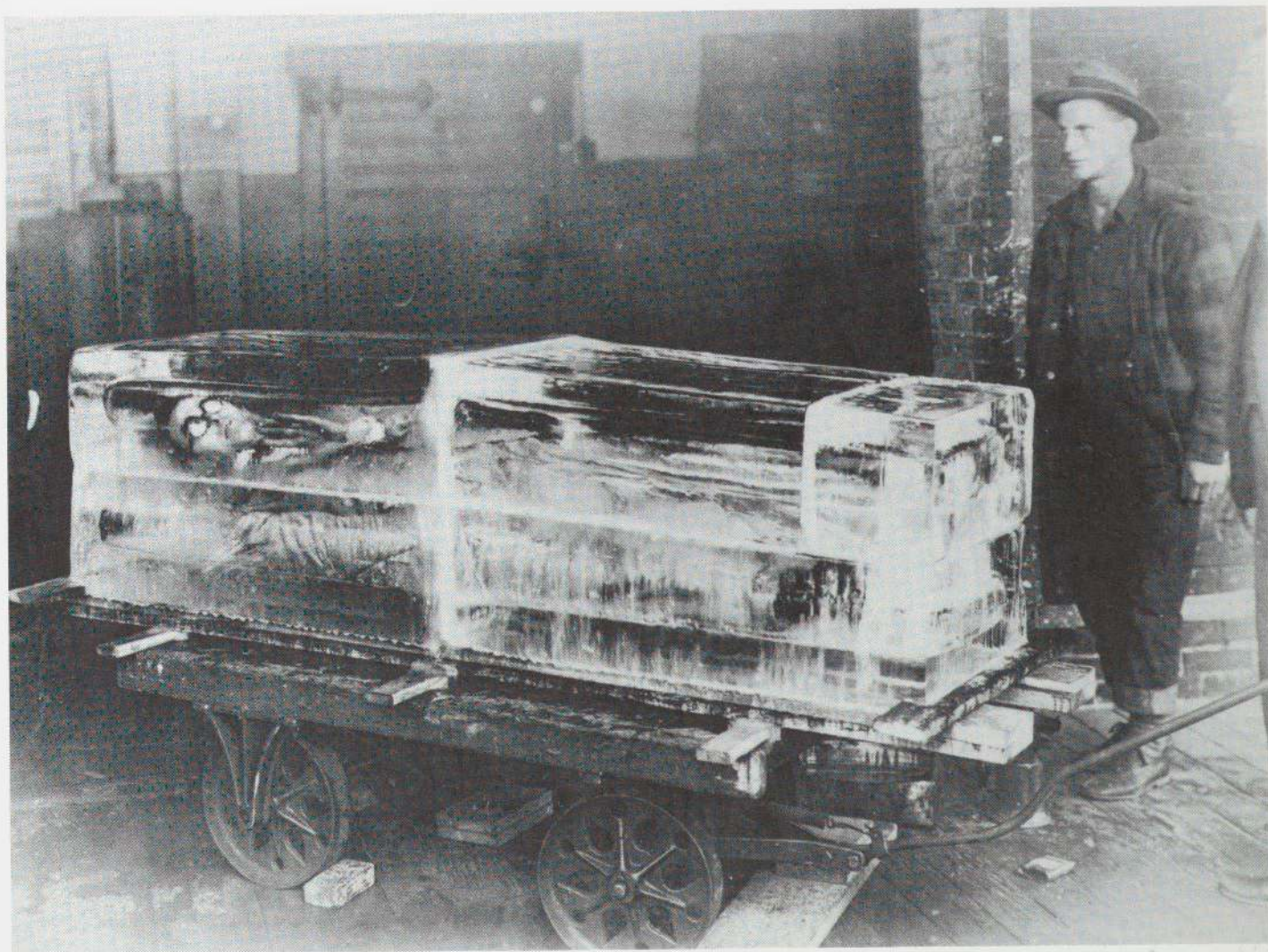
# ALARUMS & CONUNDRUMS





































*Opposite: Len Detrick, New York Daily News. Jan. 12, 1944*





# GOOD NEWS & THE GOOD LIFE















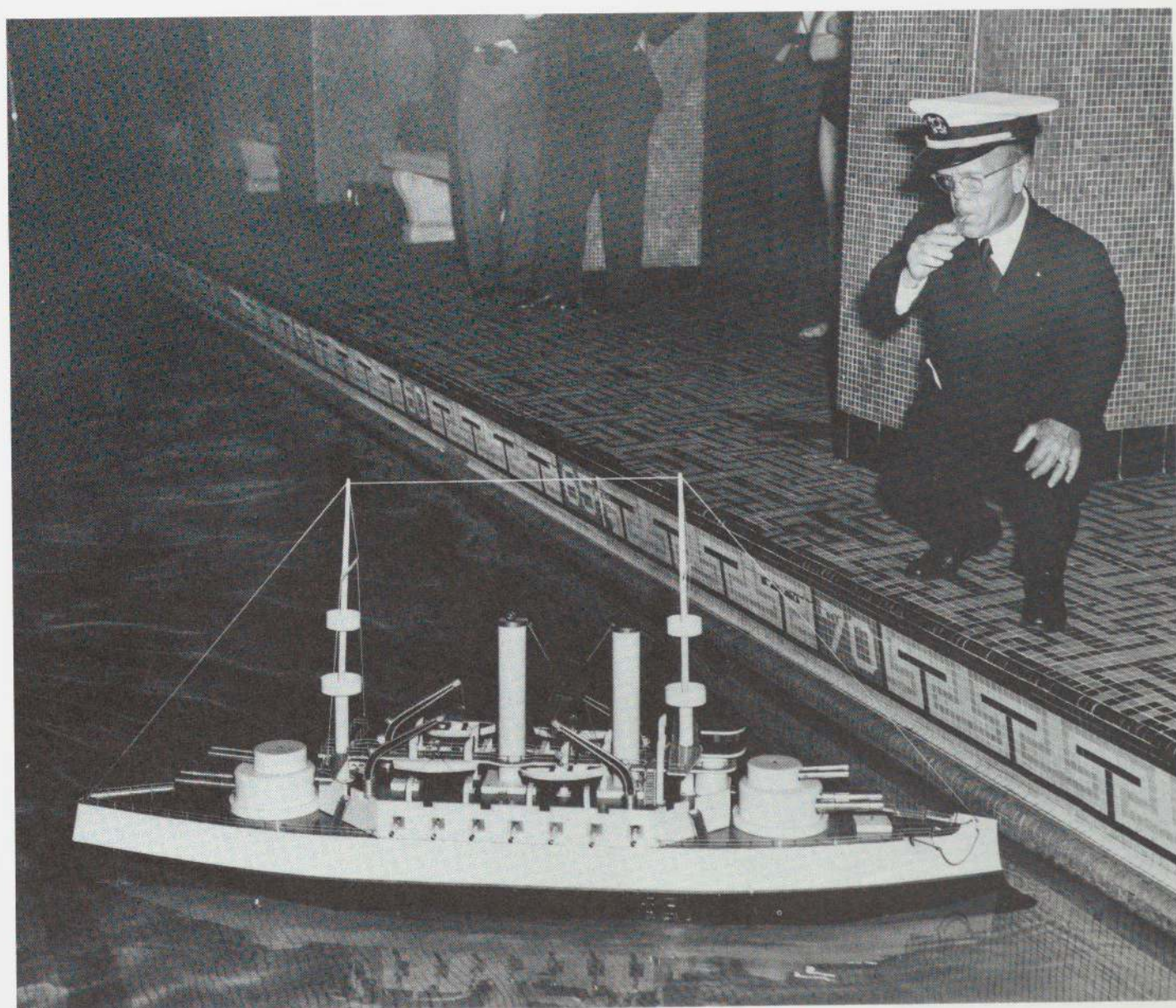














*Top left: Photographer unknown, New York Daily News. Jan. 1, 1936*

*Bottom: George Mattson, New York Daily News. July 17, 1948*

*Top right: Art Whittaker, New York Daily News. June 10, 1949*









Tom Baffer, *New York Daily News*. Dec. 13, 1961

*Opposite:* Photographer unknown, *New York Daily Mirror*. March, 1948





# CONTESTS & CONFRONTATIONS



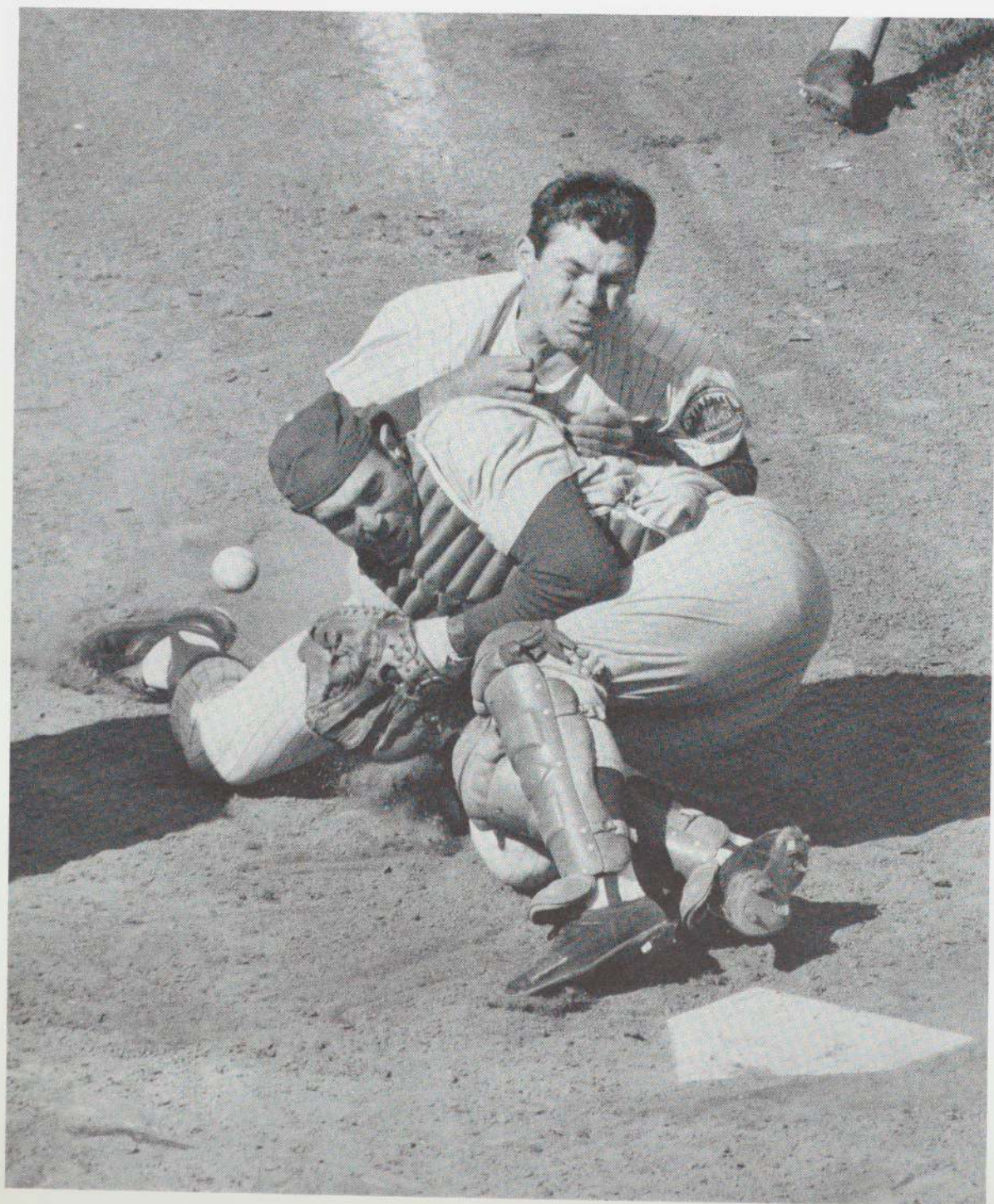












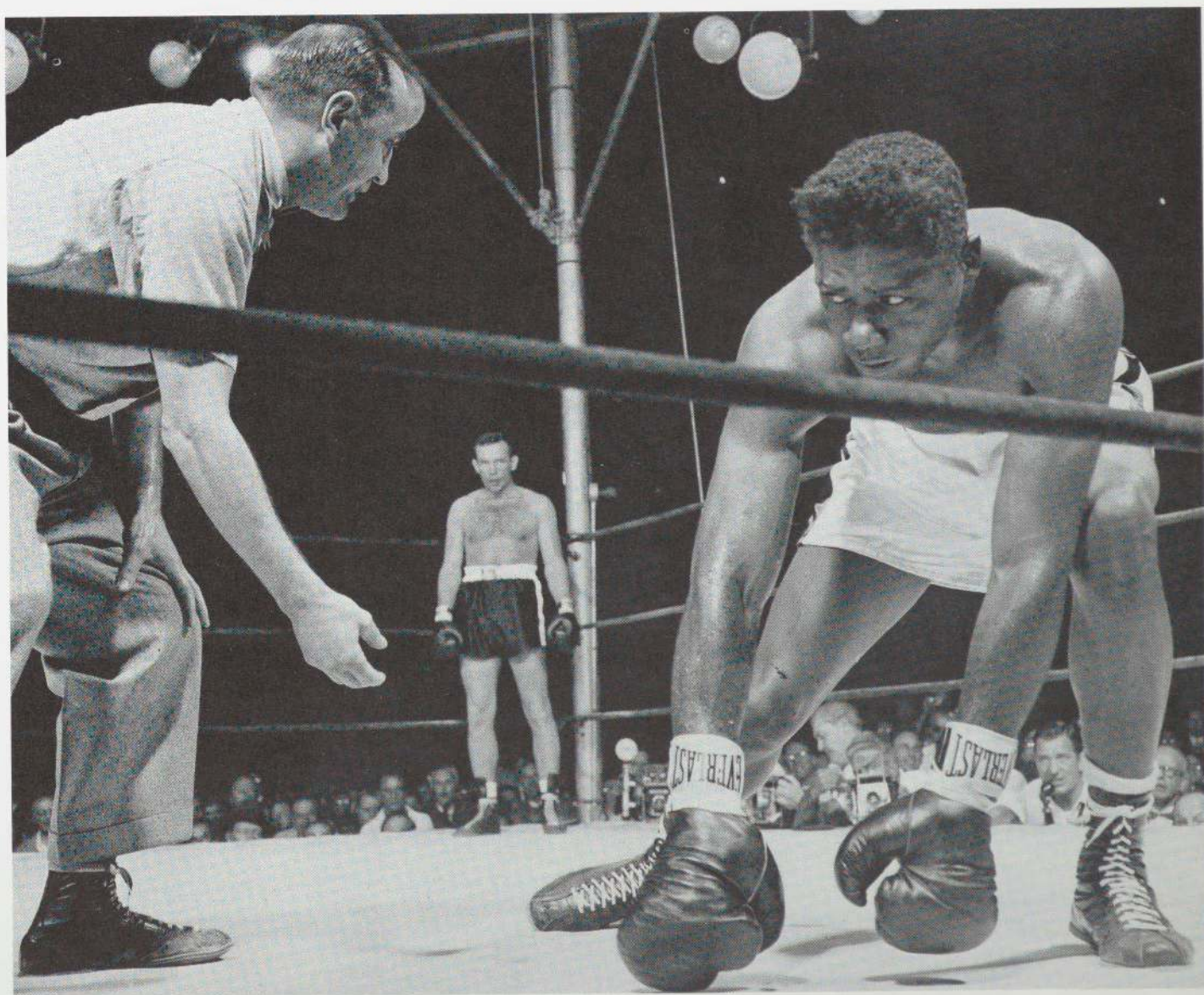










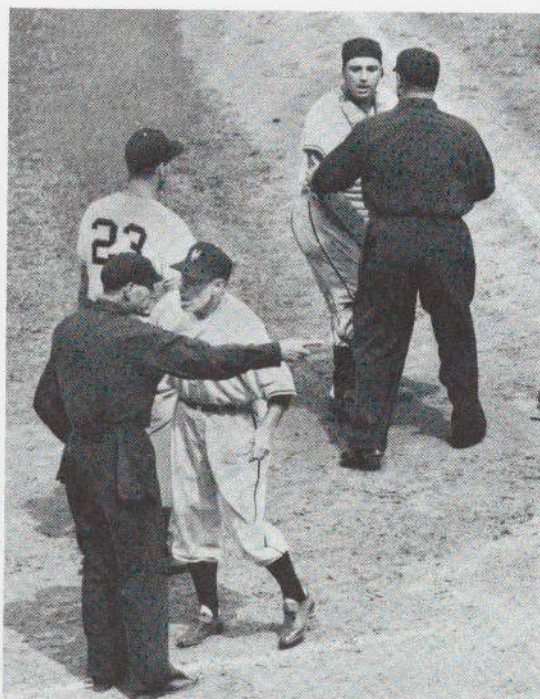




*Top left: Photographer unknown, Wide World Photos. May 21, 1937*

*Bottom: Pat Candido, New York Daily News. July 13, 1941*

*Top right: Photographer unknown, The New York Times. July 31, 1952*









Photographer unknown, *United Press International*. Aug. 10, 1939

*Opposite:* Nat Fein, *New York Herald Tribune*. 1948





# HEROES







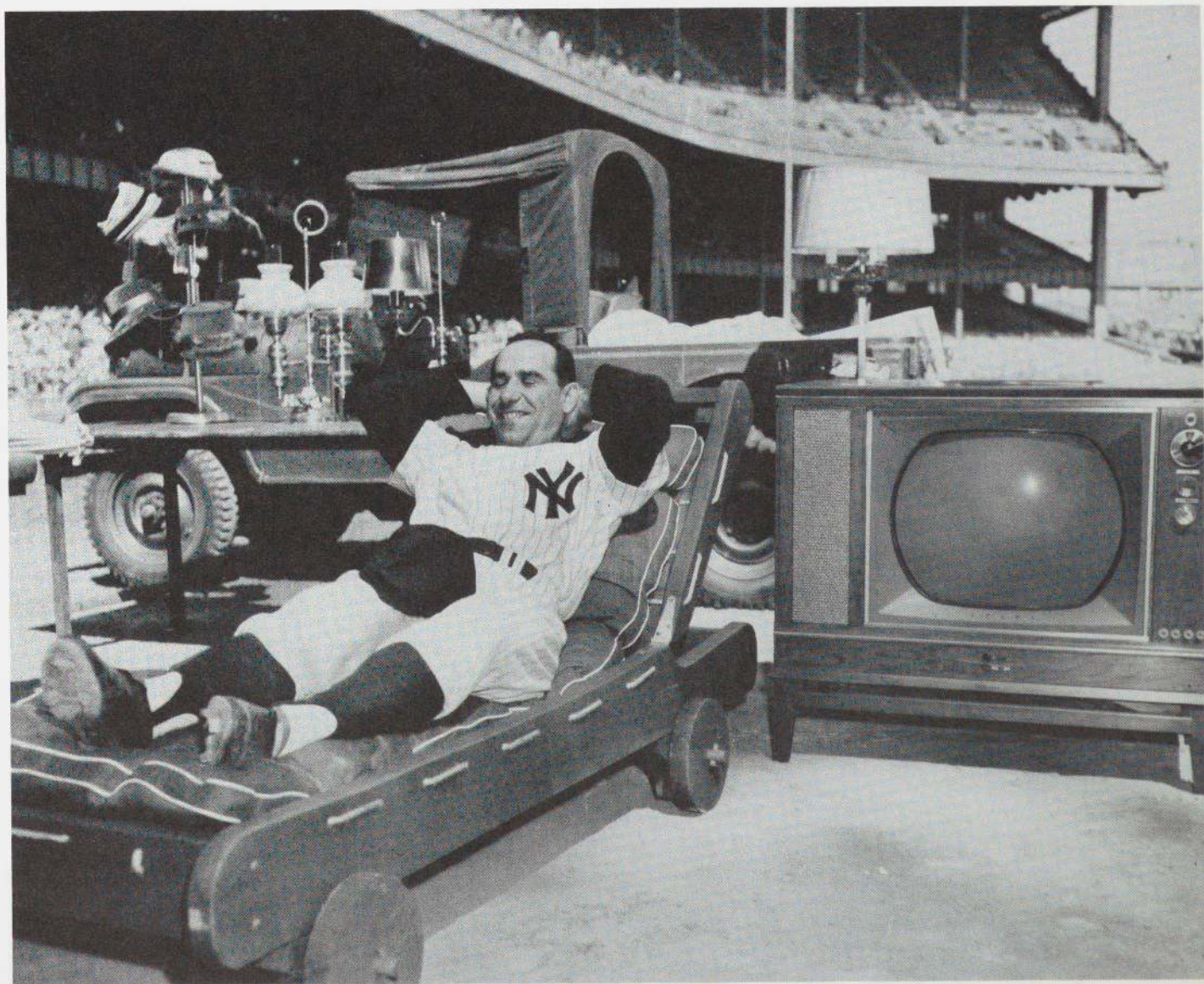


































The following captions are as they originally appeared in the newspaper on the day of publication, except in cases where the caption was not available.

# CAPTIONS

## Cover

Caption not available. (Harry Maxwell shot in car.)

## Page 3

Her tail to the ground, her nose in the air, the flaming giant zeppelin, *Hindenburg*, crashes to earth, a mass of ruins after an explosion rent her in mid-air. The number of fatalities was undetermined.

## Page 4

Marines of the 28th Regiment of the Fifth Division raise the American flag atop Mount Suribachi, a 550-foot mountain on Iwo Jima.

## Page 7

THE PRESIDENT OPENS THE BASEBALL SEASON IN WASHINGTON, tossing out the first ball in the game between the Senators and the Athletics.

## Page 8

Joining hands at close of rally are (l. to r.)... Spiro Agnew, Richard Nixon, Michigan's Gov. George Romney, and Gov. Nelson Rockefeller.

## Page 9

Caption not available. (Gloria Trumpeeters help dedicate the Alexander Gates at New York University Hall of Fame.)

## Page 10

A GIFT FROM THE AMERICAN BOY SCOUTS TO THEIR ENGLISH COMRADES: THE FIGURE OF A BISON, which was presented by Ambassador Houghton (left) to the Prince of Wales and General Sir Baden-Powell on behalf of the British Organization, in Epping Forest.

## Page 11

Jack Riddle, 107, and his wife Josey, 86, were surprised just before Christmas by the Ku Klux Klan, complete with Klan Santa Claus, who presented them with a radio, for which the ex-slave had expressed a wish, saying he "wanted to hear the preachers." The Klan publicized the "good will" visit ten days before it occurred.

## Page 12

Caption not available. (President

Johnson [left] signing the Medicare bill as Vice-President Hubert Humphrey [center] and former President Harry Truman check the time of the signing in ceremonies at the Truman Library in Independence, Mo. Behind the President is Lady Bird Johnson and Mrs. Truman stands behind her husband.)

## Page 13

Warren Austin keeps hands off trigger of Russian made sub-machine gun he's showing to UN. Weapon was captured in Korea. Not a shot was fired but Russia's delegate Malik made strategic retreat at sight of gun.

## Page 14

Caption not available. (Miss New Orleans with her float.)

## Page 15

A PUNCH BOWL WITH A ROMANTIC HISTORY: CAPTAIN W. R. FREEHOFF, Ninth Infantry (left): Major K. Seki, Imperial Japanese Army, and Colonel Robert McCleave, Commanding Officer, Ninth Infantry, Fort Sam Houston, Texas, seek refreshments from the regiment's \$50,000 punch bowl, which dates back to the Boxer Campaign in China and was cast from Chinese silver.

## Page 16

GREET STUDENT LEADERS: President Nixon and his daughter Tricia on receiving line at White House. Student at right is Ben M. Poko of Nigeria, attending Rockford College. (NYT)

## Page 17

REJECTED, HE GOES BERSERK. Charles (Chuck) Hansen, 33, closes his eyes in Mount Vernon, N. Y., police station as though to shut out tragedy. Hansen, a former mental patient, went berserk, slaying his wife, 4-year-old son and three in-laws. Gun in picture was one of his weapons.

## Page 18

Caption not available. (William Connaughton attempts leap from George Washington Bridge but is talked down.)

## Page 19

Two teachers weep at the Hotel Washington early yesterday morning after the United Federation of Teachers decided to obey a court writ and order strikers back to the classrooms. Virtually all teachers returned.

## Page 20

Caption not available. (Murderer steps into patrol wagon.)

## Page 21

The Englishman Johnston Noad hides his face as he leaves the Sûreté Nationale (French Scotland Yard) under escort.

## Page 22

Ah! There's the ball and alas there also is the beer.

## Page 23

THE MOMENT'S NOT FOR HIM. Cadet Eugene Landy stands with his cap under his arm as other cadets at the Merchant Marine Academy hurl their hats into the air after being sworn in as ensigns in the Naval Reserve. Landy was denied a commission because his mother once was a Communist.

## Page 24

Caption not available.

## Page 25

Caption not available. ("Confession.")

## Page 26

PULLS HOLDUP FOR TUITION. Wearing handcuffs, Joseph McGowan, 53, is greeted by estranged wife and son, Gerald, 19, as he leaves Police Headquarters. He was booked for robbery after staging \$1,015 holdup of bank at 150 W. 34th St. McGowan said he pulled job to raise college tuition for Gerald.

## Page 27

Handler removes mouth piece from unconscious Paret after 12th round TKO.

## Page 28

Caption not available. (Auto thief arrested, car crashed, one killed.)

## Page 29

Emcee Jack Barry (right) bear hugs Charles Van Doren, Columbia instructor, after the latter won \$104,500 on the



TV-quiz show "Twenty-One," tonight. That is the largest amount of money ever won on television. Van Doren, 30, the son of Mark Van Doren, Pulitzer Prize winning poet, won his record-breaking prize by correctly answering a question on the Revolutionary War. He attributes his vast knowledge to his family, who "taught me to be curious about everything."

*Page 30*

**PIN-UP GIRLS.** Three winners in Pint Size Pin-up Contest at Rockaway's Playland look coy. L. to r.: Christene Donaldson, New York City, 3d place; Benay Calderon, Rockaway Beach, 1st; Susan Campbell, Seaford, L. I., 2d.

*Page 31*

"Miss Peru" Maria Rossel (who came second), "Miss World" Corrine Totschafer and Ziva Shomrat "Miss Israel" (who came third) pictured at Lyceum last night.

*Page 32*

**CROWNING GLORY.** John Kelley knows he's the winner for sure now. That victory wreath thrown by Frank Lepeire has caught him square on the noggin. Kelley, a Groton, Conn., man and a member of the U. S. Olympic team, had just whipped across the finish line in Van Cortlandt Park after hoofing it through 13 miles of city streets in New York's first "Milk Run." The runners started at City Hall. Kelley made the trip in 1 hour 23 minutes 21.8 seconds.

*Page 33*

Caption not available. (Mauri Rose, winner Memorial Day 500, rewarded with kiss from Carol Landis.)

*Page 34*

Bill Slater, the Wolves captain, carrying cup gets a friendly pat on his head from supporter after receiving cup from the Duchess of Gloucester.

*Page 35*

Susan Glanzburgh bubbles over with excitement after being named Miss Brooklyn, moments before she became Miss Disqualified.

*Page 36*

Caption not available. (Frankfurter Queen.)

*Page 37*

Mrs. Nikki Shuttleworth holds Shawnee Trade Mark, adjudged best-in-show, and also holds blue ribbons won by her other entry, Shawnee White Wash, a long-haired Persian, who was runner-up at the annual International Cat Show in the Garden.

*Page 38*

**THE FINAL ACT OF THE GAME:** PRESIDENT COOLIDGE presents his cup to Duncan, captain of the Marine Corps Eleven, after his team had beat the Army 14-0.

*Page 39*

**AMID TRAGEDY, A SMALL MIRACLE.** Sheltered by umbrella, Stephen Baltz, 11, of Willmette, Ill., lies critically injured on Seventh Ave., near Sterling Place, Brooklyn. He was sole survivor in two plane collision which claimed more than 130 lives in worst air tragedy to hit New York City.

*Page 40*

Caption not available.

*Page 41*

Caption not available. (The sash cord which was used to strangle Paula Magagna and her shoes and socks, the only clothing found on her body.)

*Page 42*

Caption not available. (68-year-old Mrs. Laura McCrary is shown as she tells Ptl. Francis Lane not to worry about me, while waiting for medical help to arrive shortly after she was hit by a drunken driver while crossing the street.)

*Page 43*

Carlos Ortiz, 12, of 306 E. 28th St., sheds tears as he sees a lifelong dream come to an end. The dog he wanted all his life and received a month ago from his sister was killed by a car.

*Page 44*

South Vietnamese forces follow terrified children fleeing down Route 1, near Trang Bang, South Vietnam, June 8, after a misplaced aerial napalm strike.

Girl at center had ripped off her burning clothes. She suffered back burns. The firebomb was dropped by a Sky-raider plane.

*Page 45*

Caption not available.

*Page 46*

**DEAD END SKIDS.** Driver of this car, Donald J. Fergus, forgot to step on the brake at terminus of a dead end street in Oradell, N. J. Machine jammed its nose into basement of S. E. Wakeham's home.

*Page 47*

**STUNNED** by loss of his wife and two children, John Lally stands in kitchen in home at 286 E. 138th St., Bronx. Assistant D.A. W. X. Stanton's at left. Lally was in another room when they fulfilled suicide pact.

*Page 48*

Shoelaceless and beltless, Edwin Lederer covers up as he passes a desk on which a liquor bottle and a claw hammer rest. Lederer allegedly bludgeoned Mrs. Emma Osterman to death with hammer and bottles in her Washington Heights liquor store.

*Page 49*

In this dramatic photo, horror is clearly etched on the faces of these two boys as policeman lifts the sheet which covers the body of their slain playmate. They are here to identify Donald Goudie, 12, who was fatally shot by a Hunters Point junkman. Left to right are inspector George Heege; Harold Reed, 16, uncle of the dead boy; Donald Horn, a playmate. The boy was the son of Mrs. Grace Moore of Hunters Point.

*Page 50*

Flood waters cascade through door in Mandeville Canyon, near Los Angeles. (NYT)

*Page 51*

Caption not available. (Thanksgiving picture.)

*Page 52*

**NICKEL-PLATED TEARS.** A nickel's an inflated thing these days. So's one of Morris Jacobs' fingers. Morris, 5, didn't have a nickel when he mean-



dered into the lobby at the Yeshiva of Eastern Parkway in Brooklyn. He yearned for a hunk of candy, though, and when he spotted the vending machine, the temptation was strong, so up the slot went the hand and, when it got stuck, the cops were summoned.

*Page 53*

Caption not available. (Mr. Moro successfully being frozen in cake of ice.)

*Page 54*

**SURVIVES HEAD-FIRST OR-DEAL.** Max Oboler, 57, hangs head-first in elevator shaft at 137 Grand St., his ankles jammed between elevator floor and fifth floor. Oboler was running elevator in absence of operator when he fell. He hung there for two hours while police worked at freeing him. His condition is fair.

*Page 55*

**JOB IS REALLY A PANE.** Workmen seem to be faking it for benefit of foreman as they strain under weight of invisible load at 42d St., near Third Ave. They're holding handles of suction cups gripped to huge section of plate glass which was installed in store.

*Page 56*

With the door closed, this commuter climbed through the window of one of the last trains to leave Pennsylvania Station. (Railroad strike.)

*Page 57*

Caption not available.

*Page 58*

**JOB FOR SOLOMON.** In Long Island City Court, Magistrate Charles Murphy tries to decide whether Laddie belongs to Mary Ann Messina (l.) or Marjorie Kalm. He gave dog to Mary Ann.

*Page 59*

**OPEN-AND-SHUT CASE.** Jackie Peterson, 9, of 167 Park Place, Brooklyn, squeezes his lids down hard as police cut handcuffs he locked himself in after finding them in garbage can. Patrolman Andrew Manzo springs the young "prisoner" as Patrolman Frank O'Dwyer lends support at Bergen St. police station.

*Page 60*

The days of "bliss" for Rhodesia's most famous orphan—Rupert the rhino—are gradually drawing to an end. The first experiment, to rear the six-week old Kariba floodwater victim, began last May when Rupert's human foster-parents took him into their home near Salisbury, Southern Rhodesia. Shortly the second big experiment in the life of this 400-lb. black rhino begins when he is returned to his wild life in the Matopos National Park, near Bulawayo, Southern Rhodesia. Here, with the company of another Kariba survivor, the semi-grown female, Sal, it is hoped that Rupert will forget his days of domesticity. Only time can tell whether in fact he will forget the gallons of skimmed milk and bunches of bananas that quietened his hungry squeals or the sound of childish laughter when the fun-loving Rupert played with his foster brothers and sisters.

*Page 61*

**FOR POSTERITY.** Mrs. Frank Sinatra, wife of the combination Caruso-Casanova, gave birth to Frank, Jr., in Margaret Hague Hospital, Jersey City. A horde of photographers was rushed to record the event. (Which gives you some idea of the condition this country's in.)

*Page 62*

Caption not available. (Free drinks, World War II celebration in hardware store, Delancy St.)

*Page 63*

Reaction to very, very good war news.

*Page 64*

**AT THE MARDI GRAS BALL** last night at the Astor, Mrs. Matthew L. Akers, left, and Mrs. Vernon H. Brown, Jr., took part in "Salute to Broadway" pageant.

*Page 65*

Caption not available. (President Truman and Lauren Bacall at the Press Club Canteen.)

*Page 66*

**A POCKET RADIO SET FOR POLICE USE.** Mrs. W. Hutchinson, wife

of the Chief Constable at Brighton, listening to a police pocket radio which was demonstrated on the occasion of the annual inspection of the police of the British, seaside resort.

*Page 67*

Caption not available. (Howard Bixby controlling his 6-foot scale model of the U.S. Battleship *Kentucky* from the side of the pool. The ship can be maneuvered and docked all through the medium of an audible control device located on shore.)

*Page 68, top left*

**IN JUST A MOMENT** Frank C. Henderson and his wife will be drinking a toast to the memory of the old year at the St. Moritz. He seems to prefer wine to hard liquor.

*Page 68, bottom*

John Alden Talbot, Jr., pours champagne into his shoe for Mrs. Frank Henderson. This was at the Copacabana, one of the stops on the lit-parade tossed by Mrs. H. for Talbot.

*Page 68, top right*

**CALVES CORRALLED.** Betty Henderson, who thinks she has attractive gams and is willing to display them at the drop of a garter, matches her underpinning with beautiful Jean Courtney, Miss Cheesecake of '49, at the Winter Garden. Jean's on the left.

*Page 69*

Caption not available. (Mrs. Henderson asks: "What has Marlene Dietrich got that I haven't got?" with upraised leg at opening of Metropolitan Opera season.)

*Page 70*

**AT HOME IN HIS ARMS.** John Robert Merrill, Jr., 16, clutches his dad in W. 30th St. police station. John, Jr., a cripple and an inspiring song writer, ran away from home in Nashua, N. H., to crash Tin Pan Alley after local TV station recorded one of his songs. Broke and weary, he was spotted by cops and reunion followed.

*Page 71*

Caption not available. (Wall Street strike pickets razz Stock Market exec.)



*Page 72*

Caption not available. (John L. Lewis strolling in N. Y. hotel corridor as he is eyed by woman being kept warm by her mink and not coal. Union chief was in town for union policy committee meeting.)

*Page 73*

**PLENTY OF FLIPPANT TREATMENT...** A customer... gets pretty flip with a nose-thumbing salute to Roy Shires who poses belligerently on the mat apron. Shires and Dr. Jerry Graham, cast as villains, beat a team of good guys and Mr. Customer no like.

*Page 74*

Ron looks like he's sorry.

*Page 75*

**PLANTS ONE IN THE GARDEN.** Mexico's Gaspar Ortega looks helpless as Benny (Kid) Paret of Cuba plants a right flush under his jaw in the fifth round at the Garden but the fight was far from over. Ortega recovered sufficiently to score a split decision over the Kid in a rousing 10-rounder which saw the crowd booing the official decision. Though plenty of leather was thrown there were no knockdowns.

*Page 76*

Vice President Hubert H. Humphrey (left) and New York City's Conservative Party mayoralty candidate William F. Buckley, Jr., greet each other with a handshake and big smiles as they meet at the annual Al Smith Dinner here October 13th. Looking on at center is Francis J. Cardinal Spellman, of New York.

*Page 77*

**COUNT DOWN.** His eyes rolling like loser's dice, Floyd Patterson pushes himself from deck as ref Goldstein tolls count in 3d round. Floyd beat the numbers this time, only to run into Ingemar Johansson's radared right again and again. Altogether, Patterson hit canvas seven times before ref stopped it at 2:03 of third. Onlooker Rocky Marciano said he'd never seen a right as powerful as the one that decked the champ for first time. Neither did Floyd.

*Page 78, top left*

Led by "Lippy" Leo Durocher, the Gas House Gang argues with Umpire Dully Stark that a ball pitched by Freddy Fitzsimmons of the Giants in the game at Sportsman's Park May 20 was a balk. Arguments like this the previous day finally ended in a free-for-all fight and fines of \$50 each on Dizzy Dean and Jimmy Ripple.

*Page 78, bottom*

Caption not available. (Durocher #2 arguing with Ump Stewart about third ball called on Dahlgreen with one out and bases full in the third inning.)

*Page 78, top right*

**MANAGER HELPS HIS CATCHER IN ARGUMENT.** Leo Durocher, Giant pilot, and Sal Yvars in dispute with Umpires Bill Engeln and Lou Jorda after Tommy Brown of the Cubs was called safe at home in the seventh inning at the Polo Grounds. Yvars was ejected.

*Page 79*

**LIPPY VS. LIBKE.** Bolstered by four Dodger players, manager Lippy Durocher argues against Libke's foul-line double in seventh inning of opener. Ump Dusty Boggess KO'ed both Lippy and his argument.

*Page 80*

Howard L. Shaw, the romantic Hoosier plasterer, center, spent an uncomfortable day with two young women at a Chicago police station today. One of them was his fourth wife, Miss Janina La Boda, left, who had him jailed last week on a swindle charge. The other was his former fiancée, Miss Janet Middleton, 24, of West Lafayette, Ind., she is pictured on the right. Miss Middleton told police how he got more than \$10,000 from her to finance his honeymoon with Miss La Boda.

*Page 81*

Caption not available. (Babe Ruth at Yankee Stadium's 25th Anniversary.)

*Page 82*

**WOMAN OVERCOME ON IND.** Policeman carries woman overcome by heat prostration toward exit and St.

John's Hospital, Long Island City, Queens, as frightened son hangs on. She fainted on stalled IND subway train in tunnel approaching 23d St.—Ely Ave. station. Floods disrupted traffic.

*Page 83*

**THE BREATH OF LIFE FAILS.** Fireman Michael Maye attempts to revive Cynthia Alvarado, 2 months, after she and her brother, Carlos, 2, lost consciousness in fire in their home at 490 E. 165th St., Bronx. Both children died despite valiant prolonged efforts by team of firemen. The two-alarm fire, which erupted in the Alvarados' fourth-floor apartment, routed 100 tenants.

*Page 84*

Caption not available.

*Page 85*

**HIS DAY:** Yogi Berra of the Yankees takes his ease in the Stadium, surrounded by several of the gifts presented the Yankee catcher during ceremonies honoring him. The player was feted before the start of the game with Boston.

*Page 86*

**HEAT WAIVED?** Practically airconditioned—with fan and cones—movie starlet Marilyn Monroe breezes into Grand Central from Hollywood. She's here to plug new Marx Brothers pictures with fans.

*Page 87*

Shirley (and her dolls) accompanied by Mr. and Mrs. Temple board *Queen of Bermuda*.

*Page 88*

Prime Minister attends Westerham Carnival. Mr. and Mrs. Winston Churchill today attend gala day carnival procession.

*Page 89*

Howard Hughes smiles modestly and waves a greeting, Grover Whalen beams his satisfaction, and Mayor LaGuardia tosses a word to spectators as cavalcade moves up Broadway.

*Page 90*

The man of the hour—Howard Hughes—rides triumphantly up Broadway.



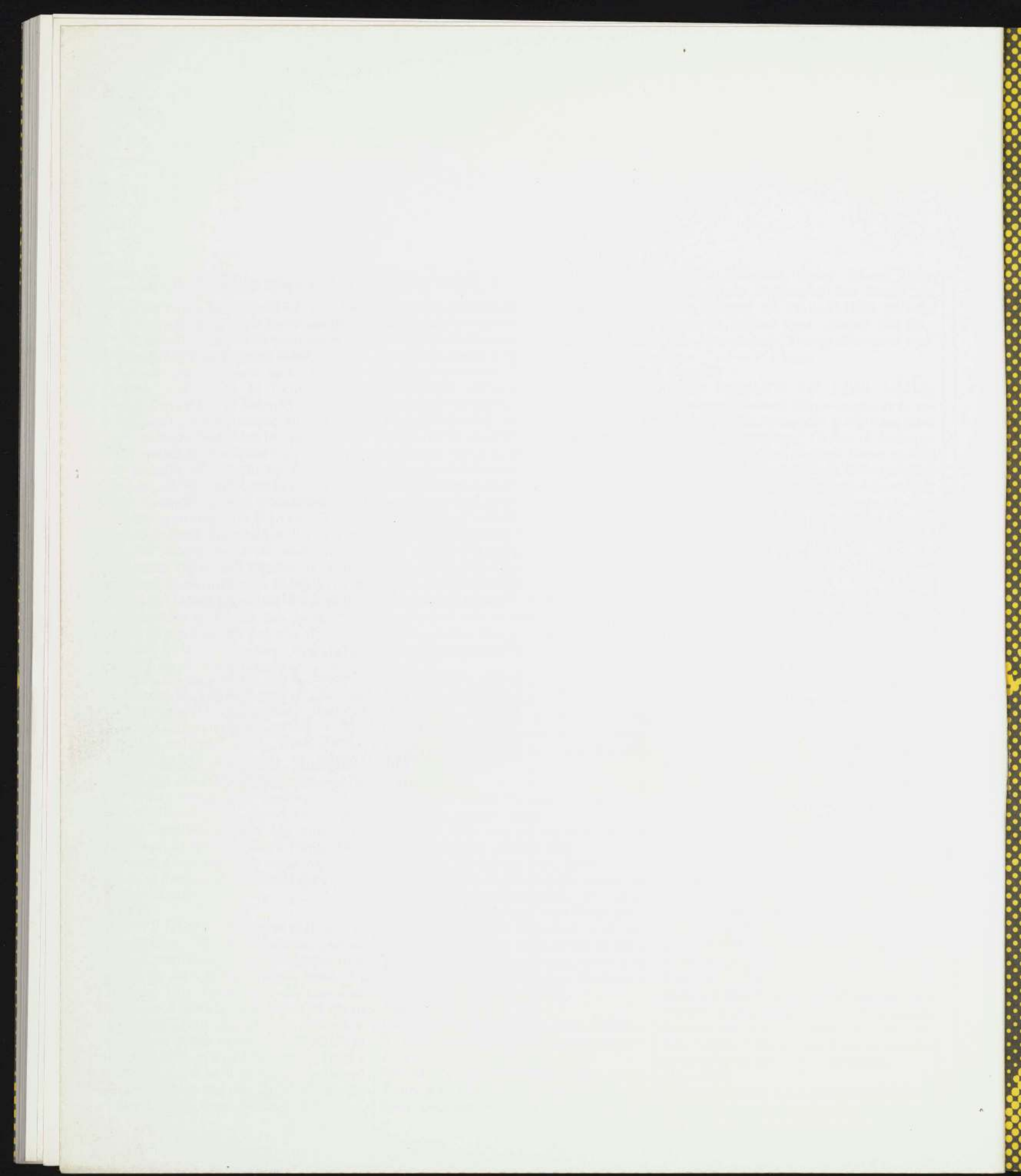
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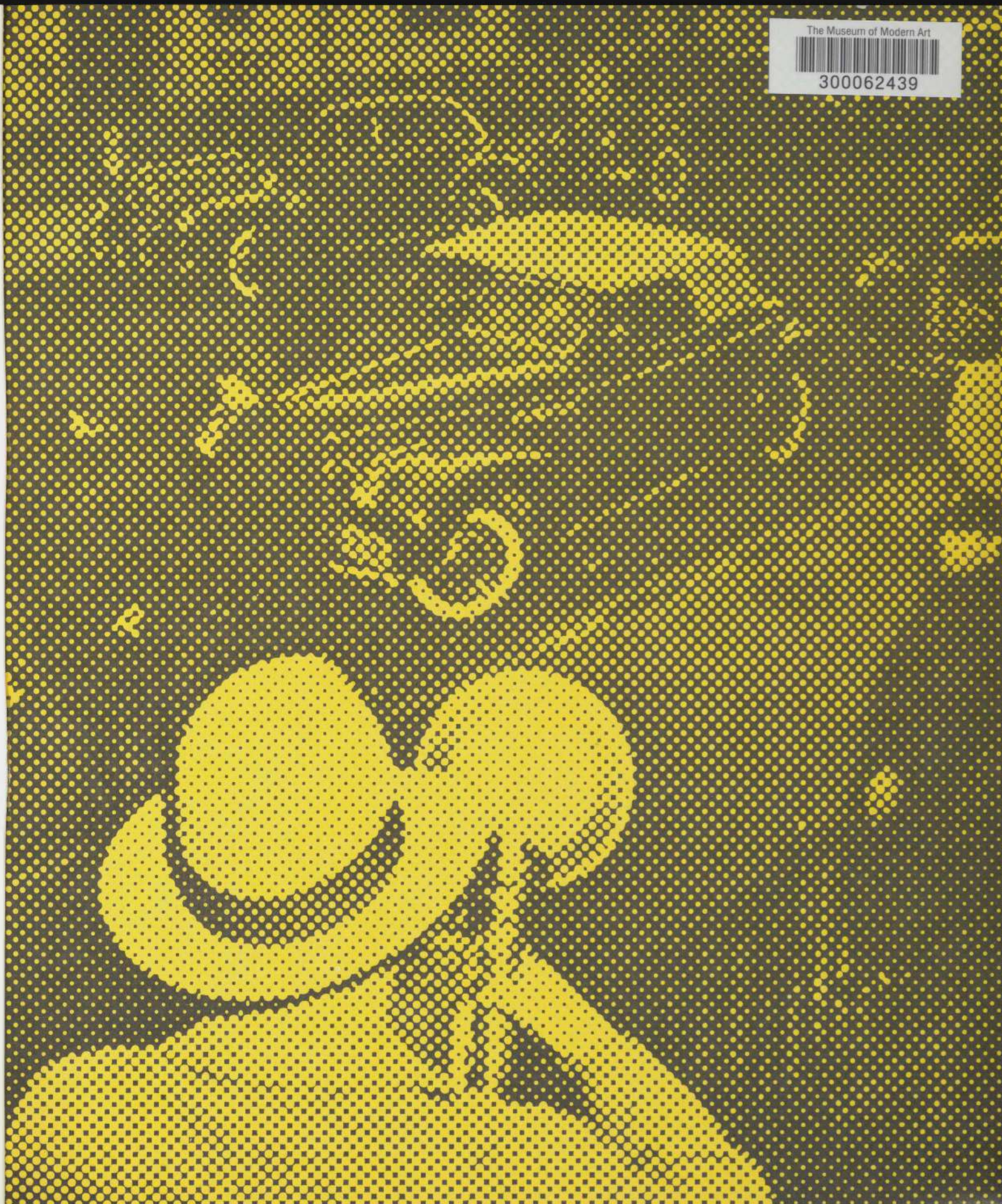




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**F**ROM THE PICTURE PRESS explores a little-examined chapter in the history of visual communications—a phenomenon of importance in the development of the visual vocabulary of the past half-century.

By the mid-1920's, the technologies of photography, photomechanical reproduction, and phototelegraphy had advanced to the point where photographs had become a central component of the modern newspaper. The pictures that resulted from this new potential were radically unlike those that had documented previous eras: They were, or seemed, unimpeachably frank; they revised prior standards of privacy, and the privilege of anonymity; they dealt not with the intellectual significance of facts, but with their emotional content; they directed journalism toward a subjective and intensely human focus. As images, the photographs were shockingly direct, and at the same time mysterious, elliptical, and fragmentary, reproducing the texture and flavor of experience without explaining its meaning.

Viewed in perspective, most news photographs deal with one of a few universal subjects—among them, ceremonies, winners, losers, heroes, good news, alarms, confrontations, and disasters. The selection reproduced here offers examples of each of these and intends to indicate some of the salient features of this unconsidered visual territory.

JOHN SZARKOWSKI, Director of the Department of Photography of The Museum of Modern Art, is also the author of *The Photographer's Eye*, *The Photographer and the American Landscape*, and *Looking at Photographs: 100 Pictures from the Collection of The Museum of Modern Art*.