

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	ESA	V. A. 16

U.S. Camera

APRIL 1951 * 25 CENTS

* COMBINED WITH TRAVEL CAMERA

1951

U. S. CAMERA

VOLUME 14, NO. 4



In This Issue

HOW TO MAKE DYE TRANSFER PRINTS *
ILLUSTRATOR * USE PROJECTED BACKGROUNDS *

KIM WARD—PHOTO
OF PICTURES

20

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ESA	V. A. 16

IMPACT OF War

The dramatic story of Korea in all of its stark reality is shown in Edward Steichen's new exhibition at Museum of Modern Art, New York

"HUMAN NOBILITY, compassion, devotion, inexhaustible endurance, senselessness and brutality are scrambled together under the impact of war. Here, photography, bridging remoteness and apathy, dumps a place and a moment called 'Korea' right into our laps. Automatic cameras produce the impersonal mechanical record of exploding bombs and rockets. An artist with a camera gives us the beautiful timeless image of a young mother, nursing her baby, as she flees from the advancing armies. Another creates the haunting photograph of a young marine whispering a prayer for tomorrow as he eats his frozen ration. Another print reveals swarms of people, from an evacuating city, crawling like ants over the smashed and twisted girders of a bombed bridge. Here are photographs with something . . . to say and they say it."

With these words, Edward Steichen, Director of Photography at the Museum of Modern Art in New York City, opens his latest photographic exhibition, "Korea—The Impact of War." Approximately one hundred and twenty-five photographs have been assembled which represent the Korean war coverage by the staff photographers of *Life Magazine*, *Acme News Service*, *The Associated Press*, *International News Photos*, as well as the best work of the Department of Defense—Army, Navy, Ma-

KOREAN MOTHER

Carl Mydans, *Life Magazine* staff photographer made this fantastically dramatic photograph during the evacuation from Seoul. The frantic civilians showed more than anything else, war's impact.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ESA	V. A. 16

WITHDRAWAL TO SEA

Powerful reporting matched powerful action during the heartbreaking days of the Marines' fighting movement from Changjin Reservoir to the sea at Hungnam. David Douglas Duncan, of *Life's* staff, accompanied the valiant Marines.

rine Corps and Air Force combat photographers. In making his selection of prints for the exhibit Mr. Steichen has purposely chosen those which bring out most strongly the terrible impact of war on the individual, whether he be "high brass," front-line GI, or hapless civilian. As one views the exhibition this fact becomes increasingly apparent. Despite the complex mechanization of modern warfare, the individual emerges, clearly defined and in proper perspective, from the welter of tanks and guns, carriers and jets. It is a tribute to this group of photographers, all combat-experienced from the last war, that they have recognized this fact and sought to capture the human equation behind the trigger rather than the shell-burst.

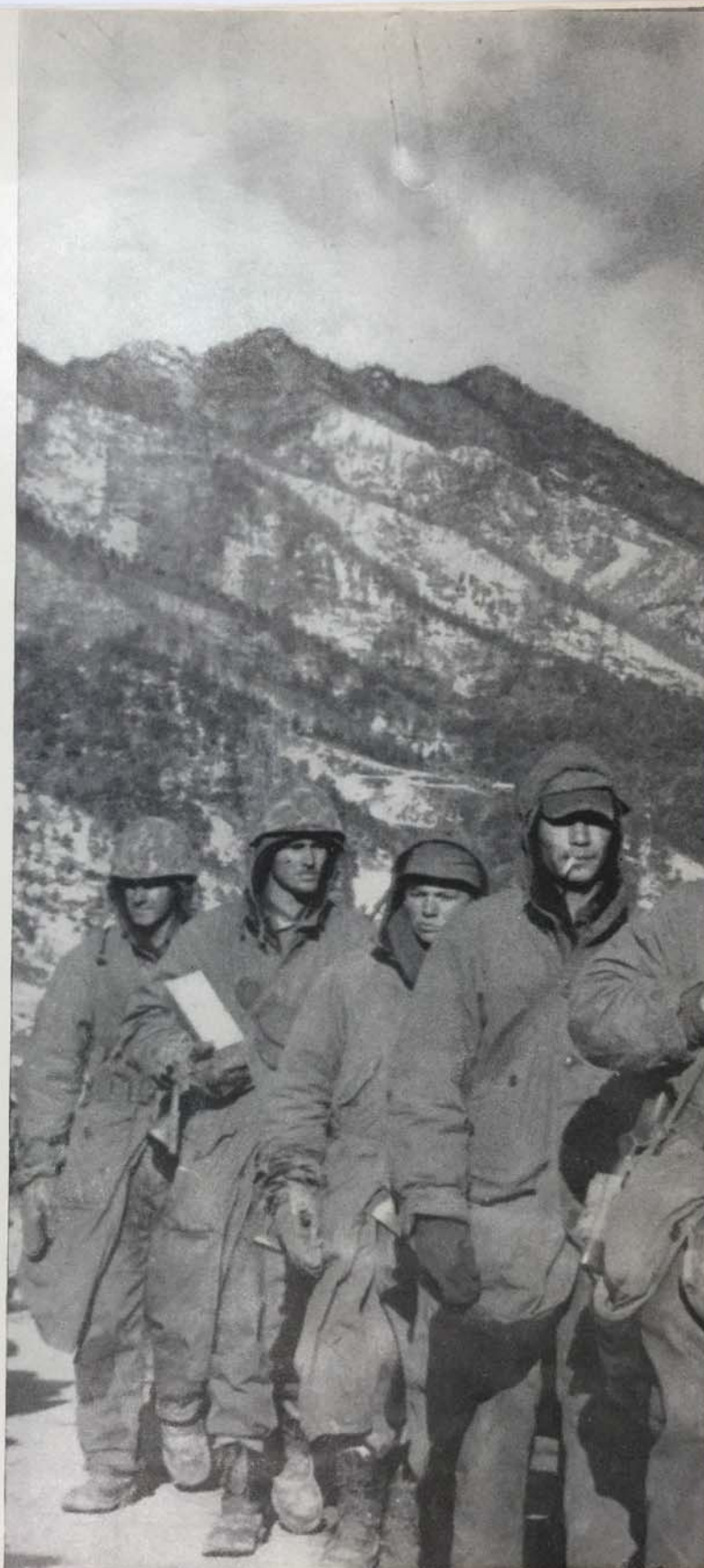
The major part of the show is centered about the work of Max Desfor of *Associated Press*, Stanley Tretick of *Acme*, Charles D. Rosecrans, Jr. of *International News Photos*, and David Douglas Duncan, Carl Mydans and Hank Walker, all three of *Life Magazine*. In November, Duncan, Mydans and Rosecrans received *U.S. Camera Achievement Awards* for their work in Korea, and many of their photographs, which are in the show, were featured in *U.S. Camera Annual 1951*.

Some of the highlights of the ex-



SOUTH KOREAN

A dead South Korean farmer, hit by strafing attack, lies in a field where he was photographed by the late Charles D. Rosecrans, Jr., *INP* photographer.

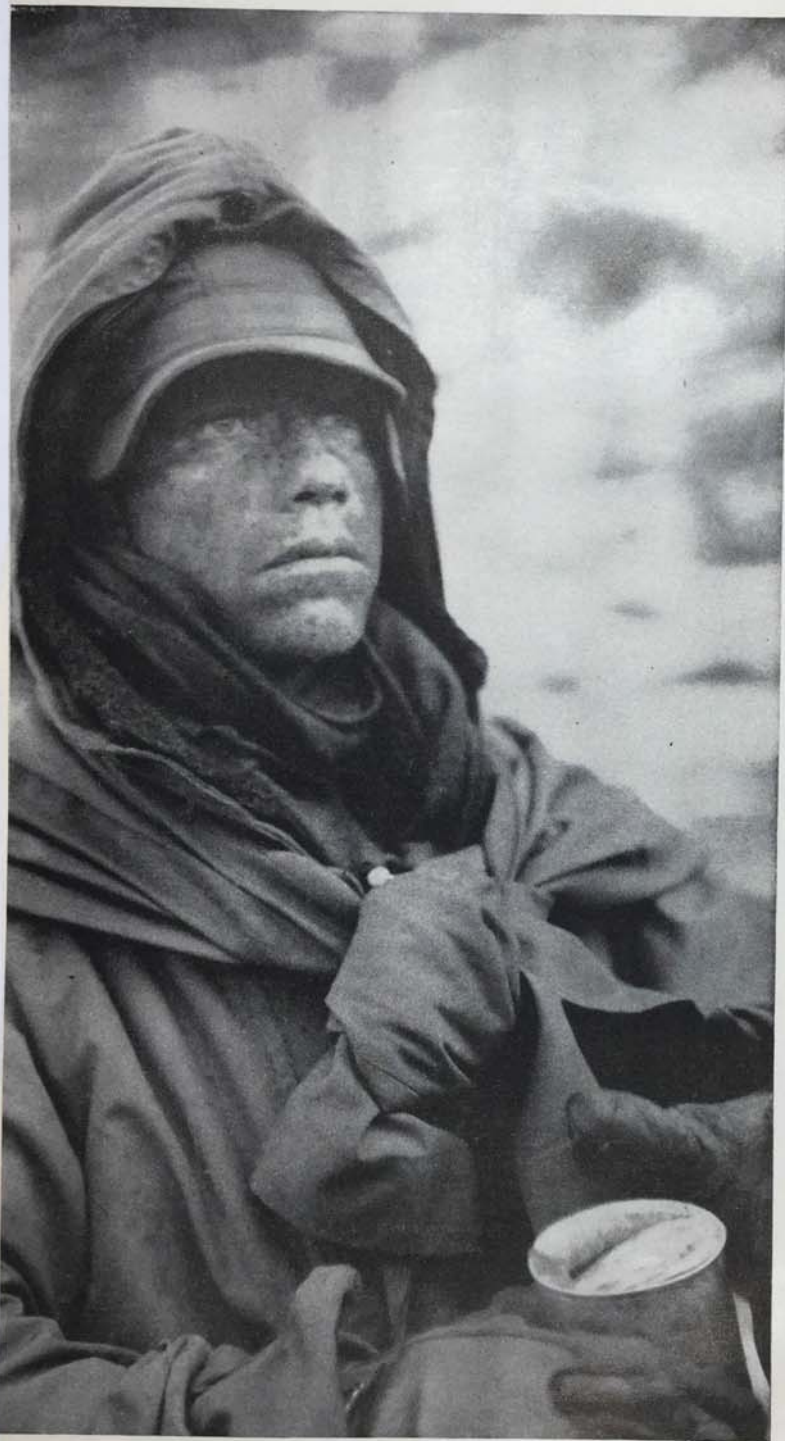


FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ESA	V. A. 16



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ESA	V. A. 16



CHRISTMAS—FROZEN RATIONS

Here is a face that most Americans will remember for long years—the face of a young marine, photographed by David D. Duncan for *Life*. This boy is eating frozen rations; the story was titled “There Was a Christmas”.

hibition are shown on these pages. Carl Mydan's touching photograph (page 51) of a Korean mother, nursing her baby, as she flees with a few precious belongings from the burning city of Seoul, is perhaps the most poignant from his large group.

Dave Duncan is represented by two major groups—his coverage of a Marine company attacking a hill, and the Marines' dramatic withdrawal from the Changjin reservoir. In these photographs Duncan, an ex-marine himself, has epitomized Marine Corps Gen. Smith's statement upon the successful completion of the operation. “We brought out our arms. We brought out our equipment. We brought out our wounded. We brought out our dead.”

Of Duncan's coverage of this action, Mr. Steichen has this to say, “In his photographs of the Marine Corps saga of Changjin to Hungnam, David Duncan has set the highest tide that combat photography has achieved up to the present.”

Associated Press is ably represented in the work of Max Desfor. Two outstanding shots from his group are, the horde of civilian refugees fleeing over the bombed out bridge from Pyongyang and the pathetic shot of two Korean children clinging to their dead mother.

Stanley Tretick of *Acme*, a former combat Marine photographer, caught one of the amusing sidelights of the war. Amidst the smoking ruins of a burning town can be seen a grinning GI running in a crouch for shelter with his rifle in one hand and a plump rabbit in the other.

Charles D. Rosecrans of *International News Photos* was killed in a plane crash last September, but some of his dramatic coverage of the early days of the war is shown.

From among the *Department of Defense* combat photographers, three are outstanding. Sgt. F. C. Kerr, Marine Corps photographer, accompanied the marines on the withdrawal to Hungnam and produced one of the great photographs to come out of that action (page 55). S/Sgt. Walter W. Frank, also Marine Corps, accompanied the troops in on the landing at Inchon (page 57). Frank Kazukaitus, of the Signal Corps, made an interesting group portrait of a conference between U.S. Navy and South Korean officers.

The photographs appearing in “Impact of War” were taken by many different cameras and lenses. Most of the news service photographs were taken with 4x5 Speed Graphics using film pack, and some of them supplemented by twin lens reflex cameras.

Department of Defense photogra-

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ESA	V. A. 16



that action (above). This shot of weary Marines, resting in the snow is classic in composition and its greatest strength lies in the dramatic interplay of the black and white of the figures and its strong lines of perspective.

Sgt. F. C. Kerr, Marine Corps combat photographer of the *Department of Defense* accompanied the First Marine Division on its brilliant withdrawal from the Changjin Reservoir and took one of the great photographs of

THE COLD ROAD BACK

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ESA	V. A. 16



in the other. The town had just been retaken from North Koreans. Tretick, who has done some excellent war reporting with his camera, was a combat Marine photographer in World War II, covering the Pacific campaigns.

Out of the burning ruins of Waegwan, Stanley Tretick of *Acme* caught this amusing sidelight of combat. Down the rubble-strewn street dashes an American GI, with his rifle in one hand and a fat rabbit clutched tightly

RABBIT STEW FOR LUNCH

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ESA	V. A. 16



The huddled figures, with battle packs and camouflaged helmets, convey the tenseness of the moment. One squad has already landed and is deploying as the others prepare to follow up the scaling ladders against the wall.

Department of Defense photographer, S/Sgt. Walter W. Frank of the Marine Corps made this powerful photograph of assault platoons of the Marines making the landing at Wolmi Island in the port of Inchon.

MARINES LAND AT INCHON

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ESA	V. A. 16



STRATEGY CONFERENCE

Frank Kazukaitus of the *Defense Department* made this interesting portrait study of a meeting between Rear Admiral C. C. Hartman and South Korean Army and Navy officers on board the U.S.S. *Helena* prior to a support mission carried out by combined U. S. Navy sea and aerial forces off the coast of Korea.



DEAD KOREAN MOTHER

Max Desfors, ace photographer of *Associated Press* in Korea caught this touching scene along a Korean roadside. Two small children, completely bewildered by the impact of a tragic fate, cling to the still-warm body of their mother, who has been killed by enemy strafing planes.

phers (except for Air Corps photographers who used special aerial cameras) also have been using the Speed Graphic as a primary camera, with a few exceptional instances where a 35mm camera was used.

Life photographers, Duncan, Mydans and Walker have used 35mm cameras for the most part. Duncan used two 3C Leicas, equipped with Tewe Polyfocus finders, strapped around his neck, but for most of his work he used a 50mm f/1.5 Japanese Nikkor lens, which has proved most satisfactory.

"The Impact of War" also shows many of the other facets of warfare; the quiet heroism of front-line troops with their wounded; surgeons performing the miracles of their profession; brave men crying at the limits of exhaustion; the faces of young recruits waiting to be shipped over to Korea; the faces of anxious young wives and mothers; and the seemingly endless piles of equipment and supplies, which make up the sinews of war. In all of these, the photographer has admirably caught the individual's reaction to a new, exciting and terrifying experience of life which he has not sought.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	ESA	V. A. 16

NEW YORK HERALD TRIBUNE, SUNDAY, FEBRUARY 1951

Photography: The Foot Soldier's War in Korea Comes to Tea

Steichen Puts Essay On Museum Walls

By FENDALL YERXA

FROM Thermopolae to the swales of the Yalu, a common plaint of the foot soldier has been, "How can you tell 'em? They'll never understand, they never can."

The foot slogger cares what "they" think Stateside. He wants them to have his own vision of war, seen through the gray veil of traumatic shock, smelled in cordite and rot, and felt through the drumhead of fatigue. He tries to tell, but he cannot detach himself far enough from the scene to get any one to listen.

It's a far cry from the gentility of New York's Museum of Modern Art to the 38th Parallel, too far to measure accurately in shades of gray on a plaster wall. But as vividly and realistically as a photograph can speak, the museum and Edward J. Steichen told last week the story of the infantryman in Korea.

The rifleman caught up in the Far Eastern "meat grinder" would cut loose his most derisive laughter at spectators who shake their heads and cluck their tongues at the shadow of his flesh and blood in a camera picture. He feels that a people are inadequate to him who can still their hearts as they move esoterically to the penthouse for afternoon tea.

Press Shots Used

If Mr. Steichen's exhibition of Korean war photographs at the Museum of Modern Art accomplished nothing else, it would serve its purpose by instilling that same realization of inadequacy in the people, where it belongs. It would fall if it did not.

The photographs assembled by Mr. Steichen are a collection of pictures made by magazine, news service and military photographers. Most of them have appeared in public prints. But the current exhibition is not merely a reprint. With his matchless talent for the use of a gallery's walls, Mr. Steichen has arranged the photographs into another in his series of unique museum essays.

It is no glorification, either of war or of photography. "These pictures have something to say," is Mr. Steichen's humble appraisal, "and they say it."

The Confident Boys

Entering the gallery, the spectator is introduced to a few of the green young men first shipping overseas—boys, with a confidence written on their faces that brooks no illusions, and a courage in their glance that doesn't quite screen the healthy fear nascent in the pit of the stomach.

On one wall he shows an engine of war, a flattop loading at night; and below it, subordinated, a glimpse of a mother and wife



Marines on a winter march in Korea, by David Duncan. The photograph is from the exhibition "Korea—the Impact of War" on display until April 22 at the Museum of Modern Art

watching together as their man ships over and the carrier moves out.

Across from them—but they don't see it—is the flotsam of war in Korea—Hegira of Korean civilians across a river, backs to the victorious enemy. Masses of refugees in a rail yard. Among the mobs, singled out by the camera's finger, one woman, suckling child at her breast, all she owns heaped in a dishpan on her head.

Moving on, you turn a corner, mercifully out of sight of wife and mother, to stumble on mass death in a Korean ditch. And then inside, and up to the lines, where the foot slogger entrenches himself with numb faith in the only adequate peg he knows—faith in the guy in the next hole.

You see no military formations, none but the route-march into a sunrise whose fingers are frost-bitten, where a boy from the states raises eyes from a frozen can of meat and beans, like unwashed gravel, and murmurs, "Give me tomorrow."

Cream, you say, with your tea? You catch some of the humor

of war at which men who have been separated from boys can laugh, even if you can't. A G. I. rescuing live hasenpfeffer from a blazing town. Trio of Marines lighting up on a single match standing before the inferno of Seoul. Front line barber shop in a snowstorm.

You meet the enemy face to face, tough, crafty; but less fearsome somehow when you see also the faces of the men who have come through against him, their faith vindicated, veterans wearing their baptism.

It is not merely an exhibition of pictures in a gallery. It should be required reading for a people who, if the foot slogger has his way, will soon or late face up to life that must, for survival, be carved slit-trench wide and the thickness of a man in the dedicated muck of Korea.

New Dividing Back on Market

A new Graflex Dividing Back which makes possible two exposures on a 4 by 5 inch film was put on the market last week by Graflex, Inc.