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cc: Mr. Richard H. Koch
Miss Sarah Rubenstein
Captain Edward Steichen
Mr. John Szarkowski
Miss Grace Mayer

March 25, 1964

Dear Mr. Necas:

With reference to your letter of March 2nd to Edward Steichen, we do not wish to authorize any foreign language edition of this book which cannot be printed by the original printers, R. R. Donnelley & Sons Company in Chicago, under our supervision.

The original English edition has sold well in over fifty countries and we would prefer to see the English edition distributed in Czechoslovakia. It can be ordered from the Mace Magazine Corporation, 575 Lexington Avenue, New York 10022, New York.

With best wishes, I am,

Sincerely yours,

Monroe Wheeler

Mr. Vladimir Necas
Publishing Editor
ORBIT
Nakladatelstvi
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Prague 2
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MW:fk

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The time foreseen is April and eventually May. We have beautiful, warm spring weather then and it is the best time to visit our country. It would give us great pleasure if you could arrange to come to Poland. After Poznan we would go to Warsaw, where I should be only too happy and honoured to offer you the hospitality of my home.

I hope to hear from you soon that your recovery is making satisfactory progress and that you are in possession of the material concerning the Exhibition in Warsaw. Will you please, let me know what you need for the publication of your book on the "travel" of your great work the "Family of Man", and I shall be glad to send it to you.

With regard to further items concerning the Exhibition in Wrocław, I shall forward them direct to you as soon as they are available.

With my very best wishes for your health and further success in your work,

Yours sincerely

signed H. Kaczkowski

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Warsaw 2 January 1960

C O P Y

Museum of Modern Art
New York
Director Edward Steichen

Dear Mr. Steichen,

I kindly inform you to have received two letters, almost at the same time, but I felt greatly distressed by their contents. I am happy to learn from Mr. Grace M Mayer's letter, as well as from your letter, posted a few days later that your health is improving from day to day and I sincerely wish that you may soon quite well again.

Regarding the dispatch containing photographs and press cuttings, I went to the USA Embassy as soon as I got your letter and trust that you are already in possession of the parcel referring to the Exhibition in Warsaw.

Today, although somewhat belated on account of my recent journey, I want to give you some information concerning the Exhibition in Wroclaw.

As you will probably know the opening took place on the 8th November in the beautiful town hall of Wroclaw, where the Silesian Museum is located. It was quite a festive event. The cutting of the ribbon was performed by professor Twaszkiewicz president of the town of Wroclaw, who expressed his warmest thanks to all who had contributed towards showing this Exhibition in Poland. Further addresses were delivered by professor D. Kupiec, lecturer on photography at the Wroclaw University and by the American Vice-Konsul in Poznan, who stayed a few days in Wroclaw in order to help us in organizing the Exhibition.

The large number of guests present included representatives of the Press, Television and Press, as well as representatives of the artistic world.

As to the (Exhibition) exposition as such, which had been planned by well-known artists from Wroclaw, visitors pronounced a favourable judgement - said it was very interesting. Of the same opinion was Mr. Symonds, press attache at the American Embassy, who had also visited the Exhibition.

The Exhibition was supposed to last one month in view of its great popularity however, it was closed on the 27th Dec. only.

In January 1960 the Exhib. is to be presented in Warbrigh (sp?) a miners town of about 100,000 inhabitants who are very eager to see the Exhib. The Family of Man."

Further Exhibitions are planned in Krakow, Poznan and Gdanek. I should like to remark that the won of Poznan offers quite special conditions in view of the International Fair which is held there every year and where your Exhib. is foreseen, so that we attach great importance to that event.

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FAMILY OF MAN PHOTOGRAPHERS

Jan. '68

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page 3

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N. Kolli, SOVFOTO, 24 West 45th Street, New York, N.Y. 10036

Doris O'Neil, Life Mag.- Publisher's Office, Time-Life Bldg., Rockefeller Center, N.Y. 10020

Edward Steichen, R.D. 3, West Redding Connecticut

Ezra Stoller, Kirby Lane, Rye, New York

Mr. Uzlyan, SOVFOTO, 24 West 45th Street, New York, N.Y. 10036

Warsaw Ghetto photograph; to obtain letter of permission write to:

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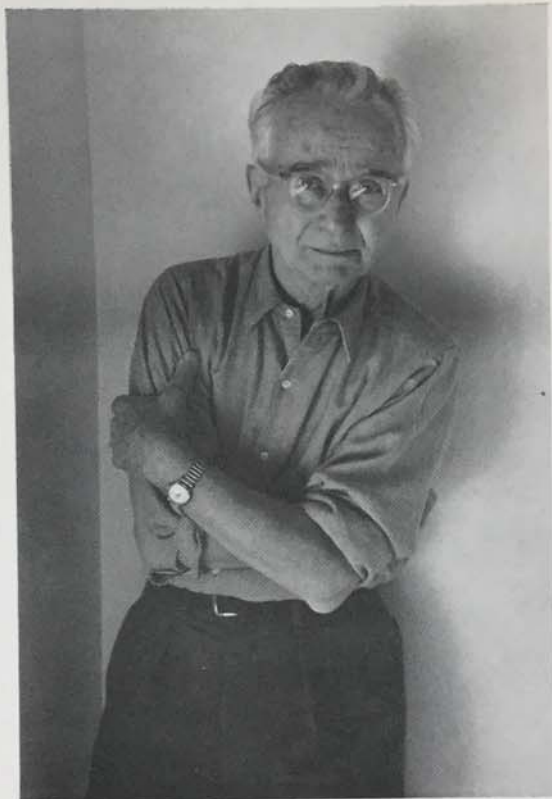
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Edward Steichen

75th Birthday Dinner

March 25, 1954

THE MUSEUM OF MODERN ART NEW YORK

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This booklet has been prepared on the occasion of the dinner given by the Trustees of The Museum of Modern Art on March 25, 1954 to celebrate Edward Steichen's 75th birthday. The Trustees wish to acknowledge the generous cooperation of Mr. Steichen's friends for their part in this birthday dinner, including Dr. Henry Allen Moe, Chairman of the Trustees' Committee on Photography, toastmaster of the dinner; Tom Maloney, photographic publisher; Carl Sandburg, Mr. Steichen's brother-in-law; Rear Admiral Lewis S. Parks, Chief of Information, Department of the Navy; René d'Harnoncourt, Director of the Museum representing the Museum staff; and Wayne Miller, young colleague; as well as the other good friends whose statements follows.

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WILLIAM A. M. BURDEN, FOR THE TRUSTEES
OF THE MUSEUM OF MODERN ART:

When Edward Steichen accepted the Directorship of the Museum's Department of Photography in 1947, Nelson Rockefeller expressed the gratitude of the Museum and the Trustees, saying no one could bring greater achievement, experience, and enthusiasm to the position and pointing out that it was peculiarly fitting that Edward Steichen should become affiliated with The Museum of Modern Art as he had been one of the first to introduce modern art to this country's public. After seven years of this happy and fruitful association, all of us, Trustees and staff, reiterate Mr. Rockefeller's thanks and say again how fortunate we are. We are proud to have Mr. Steichen's accomplishments as Director of our Department of Photography included in the long list of his achievements. We are in very good company indeed as his exhibitions here have succeeded impressive accomplishments elsewhere, beginning with his active cooperation with Alfred Stieglitz in the establishment of the Photo-Secession Gallery in 1905 which later became the famous "291" Gallery, and including unique and very important functions in two world wars, as chief of the photographic division of the Army Air Service in World War I and as a Captain in command of all naval combat photography in World War II.

Although Mr. Steichen first devoted much of his time and energy to paintings, it is by his great achievement as a creative photographer and as an inspiring leader that most of us know him. He has preached and practiced photography as an art form, and during the '20s and '30s he revolutionized magazine and advertising photography as chief photographer for Condé Nast publications. Then, many years ago in 1938, after a record that any man could be proud of, Mr. Steichen thought he would retire and devote all his time to a special love that had been dear to him for some time, and in which he had become expert—raising and breeding plants. But in 1941 he was called back into the service and in 1943 was in combat in the Pacific on the U.S.S. Lexington when it was torpedoed in action. During the war he also found time to collaborate with the Museum in assembling two famous photography exhibitions—"Road to Victory" and "Power in the Pacific," both widely acclaimed and circulated in the United States, South America and Europe.

During the past seven years his exhibitions at the Museum have been acclaimed by the public and the press. Especially noteworthy has been the number of fine young photographers whom Mr. Steichen has found, encouraged and whose work he has exhibited, such as in the show "Always the Young Strangers." In addition, we all remember the large dramatic shows like "In and Out of Focus" and "The Exact Instant." Now, for our 25th Anniversary Year program of major exhibitions, Mr. Steichen is preparing another great exhibition on a universal and inspiring theme, "The Family of Man." We are proud of these exhibitions which have been called "one of the most significant contributions to photographic advancement," and we are proud to feel that in some way we have all participated in them.

Mr. Steichen has received many honors, including the Legion of Honor, the Distinguished Service Medal, and in peacetime the Fine Arts Medal of the American Institute of Architects.

The Museum of Modern Art has no medal to bestow. But, as a token of our affection and appreciation for Edward Steichen, we are establishing the EDWARD STEICHEN PHOTOGRAPHY FUND for the purchase of photographs for the Museum Collection as a way of perpetuating his and our faith and belief in photography as a creative art.

William A. M. Burden

PRESIDENT

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ADMIRAL ARTHUR W. RADFORD,
CHAIRMAN OF THE JOINT CHIEFS OF STAFF:

On this occasion in honor of Edward Steichen, I am glad to join with his other friends in the celebration of his 75th birthday.

I have read with interest the plans for the International Photography Exhibition by The Museum of Modern Art. The theme of "The Family of Man" is well chosen and is, indeed, an ambitious project. However, it is not without precedent for Edward Steichen.

During the later phases of World War II, when our Nation was involved in the bitterest war in its history, Captain Steichen and his associates succeeded in capturing by photography an indelible record of certain epic struggles of our United States Navy. Today, in official Navy files, there is the outstanding record of that achievement. Future generations will thank him for enabling them to share a sense of pride in the achievements of those trying times.

Official duties preclude my active participation in these affairs tonight. However, I take this opportunity to wish Captain Steichen many happy returns. I am confident that his latest undertaking will meet the challenge of his past accomplishments.

March 25, 1954

Arthur Radford

MR. AND MRS. EUGENE MEYER:

Edward Steichen is our oldest friend, whom we love and revere because he is that rare combination, a great artist and a great human being. He has devoted his whole life with singleness of purpose to the pursuit of truth and beauty, which to him are but different aspects of the same thing. He now seems at the height of his powers. But, then, we have always felt that way about him and always he has surprised us with new facets of his rich imagination. May there be many more years of fruitful activity in store for him.

Eugene and Agnes

CARL SANDBURG:

The father of Edward Steichen had a grandfather in the Grand Duchy of Luxembourg who was one of thirty conscripts from one village. They marched with Napoleon to Moscow, saw that city burned, saw men on the 1812 retreat die by the thousands from cold and hunger. Only two of the thirty conscripts got back to their home village, one of them Edward Steichen's great-grandfather — and he saw the years pass by and he refused to die till he was 106 years of age. His great-grandson has been in two wars, in front line service and under fire, the Angel of Death brushing its wings on him and saying, "Not yet." And now on his 75th anniversary, his friends and lovers speak wishes and prayers that the spirit of his great-grandfather will hover over him till, if he so desires, he too reaches the ripe age of 106 years. I have seen him many a time in recent years and have gone away saying, "His heart is as young as it was when I knew him forty-six years ago." And I have heard his sister, who also sees him with an eye of prejudice, say the same. A painter whose works are in famous galleries, a photographer who has been a pioneer and a wayshower if not a prophet, a plant breeder whose toilsome exploits have bordered on wizardry, a daring experimenter in the first days of color photography and in later years projecting and promoting exhibitions of approved master photographers with always an eye for advancing the work of promising younger men and women, a man possessed of the American Dream so deeply and intricately that he shrinks from words and prefers to tell it in deeds and actions. It was not for love of adventure that at 62 years of age he enlisted in the United States Navy, and at 64, the retirement age, reenlisted for the duration, having in his command 4,000 combat photographers. His book *The Blue Ghost* tells, modestly and factually, only part of the story. He is full brother to the ancient Roman who wrote, "I am a man and nothing that is human is alien to me." The forthcoming exhibition, "The Family of Man," will very possibly and quite likely, as some of us see it now, be a vivid and powerful oration, a true holiness sermon in no words at all, in pictures, in documentary photographs, be persuasive of the kinship of all mankind, of the human unity spoken over and again in the hopes and prayers of Jefferson and of Lincoln. As a last word I might say that Steichen is one of those stubborn souls who does not need praise — but he does welcome fellowship, has

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had rich fellowships in his life. And we will hope this night will shine in his memory as one of the richest in true fellowship. What we honor tonight is a great modern institution and a rare individual genius. The Museum of Modern Art gave Steichen a place and room to move where he has done some of his finest and most useful work — and each can share a quiet pride that it so happened. We might all intone for our honored septuagenarian guest the ancient Irish toast: "The best of luck before you, bad luck behind you, and the grace of God to guard and guide you."

Carl Sandburg

EDWARD STEICHEN ON PHOTOGRAPHY:

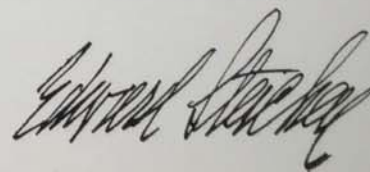
Photography has become an indispensable tool in nearly all fields of human activity. As such, it renders service with a precision well beyond the scope of any other visual means. The magnitude and variety of these functions sometimes overshadow its aesthetic potentialities. Photography practiced by the artist becomes a vehicle for the penetrating emotional expression of reality and a dynamic process for giving form to ideas.

It serves as a convincing witness in recording man, his world and the times he lives in. The understanding journalist photographer working with mental precision, as well as his machine's technical precision, has extended the field of journalism and given the printed page a new kind of authority. Shown on the printed page, the exhibition walls, the cinema and television screen, photography becomes a major force in the explaining of man to man. Along with this incisive documentation of reality there is the photography which seeks to translate into pattern and design the magic of a detail in a fragment of growth or deterioration. The sense of timelessness can be rendered with the utmost in optical precision of detail and tone, as well as by the swiftest freezing of an exact instant. Photography records the gamut of feelings written on the human face in its contrasts of hope, serenity, or despair; the beauty of the earth and the skies that man has inherited, and the wealth and confusion that man has created within this inheritance.

The ultimate importance of any art medium depends mainly on the complete freedom of expression accorded the artist. The lack of freedom of expression can be imposed from within as well as from without. A specific cult evolved by the individual photographer or by a group can be almost as pernicious as that of a program imposed by a political ideology.

Photography's continuing growth depends mainly on the seekings and probings of generation after generation to uncover the still dormant potentialities and resources of the medium, which in turn open new doors towards wider and wider horizons. The photographer's search for truth must be unending.

*—Excerpts from prefaces
to photography exhibitions,
The Museum of Modern Art*



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CHRONOLOGY

- 1879 Born, Luxembourg, March 27
 1881 Family settles in United States
 1899 First recognition when exhibited photographs at Philadelphia Photographic Salon
 1900 First large group of prints included in exhibition, the "New School of American Photography", arranged by F. Holland Day, Royal Photographic Society's Galleries, London; later shown in Paris
 1901 First one-man show of paintings and photographs at the Maison des Artistes, Paris
 1902 Included in exhibition at National Arts Club, arranged by Stieglitz
 1905 Collaborated with Alfred Stieglitz in organizing and establishing Gallery of Photo-Secession, later called "291"
 1908-1914 Returns to Europe, assembles works of Rodin, Matisse, Brancusi, Cézanne, John Marin and Gordon Craig for exhibition at "291"
 1917 Commissioned in the Army. Commanded Photographic Division, Air Service, U.S. Army, A.E.F. Decorated Chevalier of the Legion of Honor. Distinguished Service citation from General Pershing. Retired with rank of Colonel
 1920 Decides to give up painting and concentrate on photography
 1923-1938 Chief photographer for Condé Nast publications
 1932 Commissioned to do photo-murals for new Radio City Center Theatre
 1936 Shows own hybrid delphiniums at Museum of Modern Art in only one-man flower show at any art museum featuring breeding of plants as creative art
 1938 Has one-man retrospective exhibition at Baltimore Museum of Art. 150 prints shown
 1941 Returns to service as Lieutenant Commander, U.S.N.R. Organizes and directs Naval aviation photographic unit. Attains rank of Captain
 1942 Receives Honorary Master of Arts degree from Wesleyan University
 Collaborates with Museum of Modern Art in assembly of the "Road to Victory" show (text by Carl Sandburg)
 1944 Museum of Modern Art exhibits "Power in the Pacific" Supervises United States Navy's film, *The Fighting Lady*
 1945 Awarded Distinguished Service Medal
 1947 Director of the Department of Photography at Museum of Modern Art, where he has presented the photographs of 650 photographers in 28 exhibitions

- 1950 Receives Fine Arts Medal of American Institute of Architects
 1954 Preparing "The Family of Man" exhibition for the Museum's 25th Anniversary program. This international exhibition is scheduled to open in 1955

PHOTOGRAPHY EXHIBITIONS ORGANIZED BY
 EDWARD STEICHEN AS DIRECTOR OF THE DEPARTMENT
 OF PHOTOGRAPHY OF THE MUSEUM OF MODERN ART:

- Three Young Photographers: Leonard McCombe, Wayne Miller, Homer Page
 Music and Musicians
 In and Out of Focus
 50 Photographs by 50 Photographers
 Photo-Secession Group
 Four Photographers: Lisette Model, Bill Brandt, Ted Croner and Harry Callahan
 The Exact Instant
 Roots of Photography: Hill-Adamson, Cameron
 Realism in Photography: Ralph Steiner, Wayne Miller, Tosh Matsumoto, Frederick Sommer
 Six Women Photographers: Margaret Bourke-White, Helen Levitt, Dorothea Lange, Tana Hoban and Hazel and Frieda Larsen
 Roots of French Photography
 Photographs of Picasso by Mili and Capa
 Newly Acquired Photographs of Stieglitz and Atget
 All Color Photography
 51 American Photographers
 Lewis Carroll Photographs
 Korea (war photographs)
 Abstraction in Photography
 Twelve Photographers
 Forgotten Photographers
 Memorable LIFE Photographs
 Photographs as Christmas Gifts
 Five French Photographers: Brassai, Cartier-Bresson, Doisneau, Ronis, Izis
 Diogenes with a Camera I: Edward Weston, Frederick Sommer, Harry Callahan, Esther Bubley, Eliot Porter, W. Eugene Smith
 Then (1839) and Now (1952)
 Diogenes with a Camera II: Ansel Adams, Dorothea Lange, Tosh Matsumoto, Aaron Siskind, Todd Webb
 Always the Young Strangers
 Post-War European Photography
 The Family of Man (in preparation)

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Photographs: Wayne Miller

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18 March 1954

Gentlemen:

I am extremely sorry that my official duties at this time have necessitated my declining your invitation to be present at the dinner in honor of Captain Steichen, on the occasion of his seventy-fifth birthday. I know of no one whom I would rather honor.

While I was in command of the new aircraft carrier, LEXINGTON, Captain Steichen spent over a month with me during the capture of Tarawa and in the Marshall Islands raid, where late the night of December 4, 1944, the LEXINGTON was hit with a torpedo losing one propeller and steering control.

During this time, for a period of about five hours, our Carrier Task Group had been in almost constant attack by large numbers of Japanese aircraft operating in almost brilliant moonlight. Captain Steichen, with an infectious grin on his face, moved around all through the ship giving courage and cheer to the men.

A few minutes after the hit, I glanced at Captain Steichen on the bridge and saw him fooling with a rubber bag. I asked him what he was doing, and he said he was tying up his film so it would not be damaged by water. I said, "What do you mean by water." He said, "We will be abandoning ship pretty soon, won't we?". This gave us the first good laugh of the evening and relieved the tension of all within hearing.

I have always been proud of the record the LEXINGTON made in the Pacific due to the fine spirit of the aviators, the officers and the crew of the ship. A lot of it was due to Captain Steichen spreading his friendly cheerfulness throughout the ship in a way the Captain could not do.

There has never been a more unselfish and loyal American. Captain Steichen loves people and people love him. May he always have every honor his fellow citizens can give him!

Sincerely yours,

FELIX B. STUMP,
Admiral, U. S. Navy,
Commander in Chief, Pacific and U. S.
Pacific Fleet

The Trustees of the Museum of Modern Art
11 West 53rd Street
New York, N. Y.

E. J. STEICHEN (right) explains his Family of Man show to foreign editor.

copy of "Oesterreichische Zeitung"—Russian controlled Viennese newspaper. "Read this," Okamoto said—"it's criticism of an exhibition of

"DEGAS AND WE" by Okamoto. An obscenity? Red critics in Vienna say so.

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REPORT FROM EUROPE

BY ERNEST and ZORA RESHOVSKY

MOST significant and important news we've encountered so far in Europe is the visit of Edward Steichen. The dean of American photographers is visiting almost all of the European nations as a preliminary effort to collect material for a photographic exhibit sponsored by New York's Museum of Modern Art. The title of this exhibit is "The Family of Man," with the profoundly challenging theme of illustrating through photographs the essential goodness of man, the basic oneness of man around the globe and the love that sustains humanity in its man-to-man relationships, despite the forces of hatred, greed and strife.

Here in Austria Steichen contacted many photographers personally, and said during an interview that he sought to bring together a collection of photographs that would be as valid in 100 years as today and that in content would impart a positive philosophy about the nature of man. "I have a deep and sincere hope," he said, "that we'll be able to include material from all countries, crossing all barriers, frontiers and ideologies, mental, physical and political, for I want to show the Family of Man in its totality and oneness."

During this trip Mr. Steichen hopes to stimulate the participation of photographers from all European countries. Later he will seek material from Asia, Africa, Australia, the Pacific Islands, as well as from South and North America. He plans to devote a whole year to collecting photographs and another year to selecting those to be used and in organizing the exhibit, which will be held at the Museum of Modern Art in New York about the time of Steichen's 75th

birthday in the spring of 1954. Because of the universality of the exhibit and the importance of its message, after the New York show, the Museum of Modern Art will circulate the exhibit throughout the world. It is also tentatively planned to reproduce the pictures in book form.

Although the exhibit is open to any possibilities to portray the central theme, Mr. Steichen has certain suggestions to offer. Top priority theme could well be the mother—symbol of security. An entire section of the exhibit might possibly be devoted to both children and old people. One theme might start with the lovers, taking them through marriage, to the home, to the family, to birth and death. The subject of bread and its importance throughout the world might comprise another section.

Edward Steichen stresses that no pictures should be posed or arranged. "These photographs must be drawn from life," he said "and rest on the humanness of everyday life. People should feel they are looking into a mirror when they see the exhibit—as the basic purpose is to show how alike we all are, from Bombay to Boston. But I'm not looking for the bizarre. The general concept will concern normal everyday living."

"If all the untold millions of photographers pitched in on this idea," Mr. Steichen continued, "we'd have a new folk art almost overnight!" He believes that with the proper material, the exhibit can carry a message with a clarity that no written word, no music, painting, no drama could approach. "I am convinced," he added, "that the vehicle of photography is the greatest thing we have for explaining man to man. It is the one universal language that everybody can understand, and what is more remarkable, everybody believes it!"

Mr. Steichen's visit aroused such interest here in Austria that billboards, newspapers, radio stations, magazines and posters are being used to announce the exhibit.

We paid a visit to the photo division of the U.S. Information Service (USIS) in Vienna to see Photo Chief Yoichi R. Okamoto, who's been in charge of U.S. photo activities in Vienna since 1946 (first with the U.S. Army—now under the State Dept.)

We found him chuckling over a copy of "Oesterreichische Zeitung"—Russian controlled Viennese newspaper. "Read this," Okamoto said—"it's criticism of an exhibition of

my photographs at a local gallery."

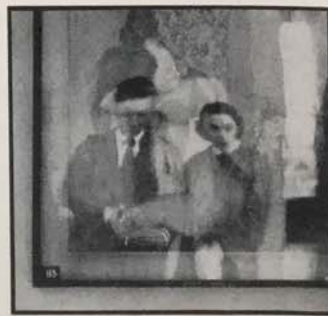
"Despite their technical brilliancy we don't like the American Okamoto's photographs. We could not detect a single one presenting human purpose in a human way . . . Okamoto's friends make a great ado about the photo 'Degas and We.' This is a subtly schemed obscenity, smartly masked pornography and nothing else. Okamoto displays photo technique without love, men without naturalness. With him, everything has a coldly construed point in the line of distortion and decadence. And that's why we don't like him."

"This we gotta see," we thought and marched off to Okamoto's exhibit. Held at the Art Club of Vienna, the photos consisted mostly of portraits of club members. After hunting a while we found the "obscenity." Taken in an art gallery, the subject was a famous Degas nude and reflected in the protecting glass pane of the painting was Okamoto, Rolleiflex and a friend. "Degas and We" is an interesting experiment—but pornography? We share Mr. Okamoto's amusement; and report this Russian criticism because it is typical of the conflict existing in Vienna. All sorts of meanings are being read into the simplest remarks and photographs.

Austria abounds with photo stores, but they're as bare as Mother Hubbard's cupboard because few photo supplies are produced here and Austria can't afford to import. There is especially an acute shortage of film here, and people start in winter to stock up on film for their summer vacation. A common remark in Austrian photo stores is: "You're lucky . . . today I can actually let you have two rolls of film, mein Herr."



E. J. STEICHEN (right) explains his Family of Man show to foreign editor.



"DEGAS AND WE" by Okamoto. An obscenity? Red critics in Vienna say so.

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NEW YORK 19

THE DEPARTMENT OF PHOTOGRAPHY
EDWARD STEICHEN, DIRECTOR

Mr. W. Eugene Smith
134 Old Post Road North
Croton-On-The Hudson
New York

Dear Eugene Smith:

The selection of photographs that will make up the Family of Man Exhibition has been completed. The inclusion of some of these prints still depends upon their relationship to the design of the installation, but among the prints that have been definitely selected as key material in the various categories of the show are your photographs, which you can identify by the enclosed small photoclips. For easy reference in corresponding with us, please use the numbers we have indicated on the back of each photoclip. If, in addition to these photographs, any of your other prints are later selected, you will be so informed.

I am sure you realize the many complex problems that come up in weaving the selected photographs into their associated sequences for this Exhibition. Not the least of the problems will be the visual determining of the exact size of the enlargements for the several editions of the show, those going to different countries as well as the major Exhibition here at the Museum.

I hope you will cooperate with us by lending the Museum your negatives, or if they are not in your possession, authorizing your agent to do so. I fully realize that I am asking a great deal in making this request, but I hope you will recognize the necessity for it.

The enlargements will be made under my supervision, and the Museum will, of course, take the same care of your negatives while in our custody that is taken of all works of art. And they will be insured at your valuation.

The negatives will, naturally, be returned to you. We are now much behind schedule, and your prompt cooperation will be a great help.

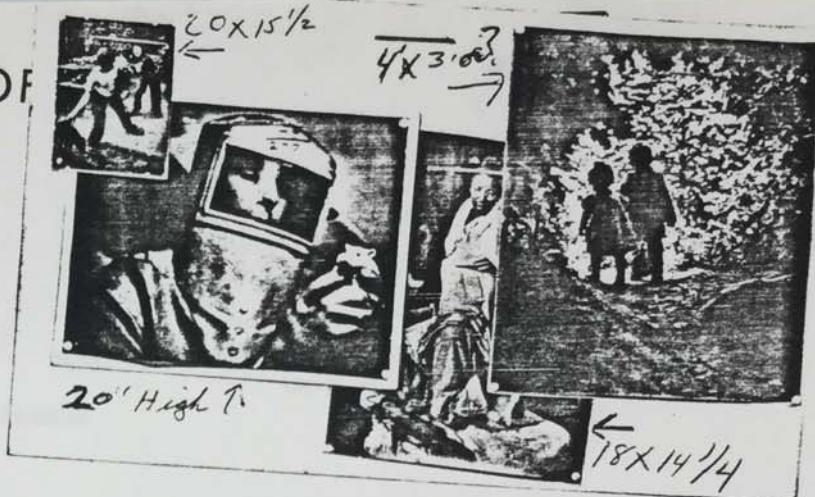
Will you please give us some brief biographical data on the enclosed form, and the permission to reproduce your photographs in connection with Museum publicity about the Exhibition? I hope you will return the information sheet at your earliest convenience.

With all good wishes.

Sincerely yours,

W. Eugene Steichen
Edward Steichen

ES/r



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May 23, 1957

FAMILY OF MAN

Country: India

City: Calcutta

Dates of Showing: Mar. 14, 1957 - April 14, 1957
(open to public on Mar. 17)

Place shown: Ranji Stadium

attended through April 28

Co-sponsor:

Admission: free

hours: 10-9 daily

Attendance: *thru April 16 - 230,000*

Sunday, April 21 - 21,770

total: 350,292

Opening ceremonies: Opened by P. B. Chakrabarti, Chief Justice of the Calcutta High Court; speech by Gordon H. Mattison, U. S. Consul General

Distinguished visitors: March 27, closed to public 4:30 - 7:00 for visit by U. S. Ambassador in India, Mr. Ellsworth Bunker; Governor of West Bengal, Miss Padmaja Naidu; Senior Government officials and representatives of the Calcutta Press Corps.

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Information taken from newspaper clippings in EP files.

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STEICHEN, Edward

See Infinity February, 1955 "Hard Facts on Hard Covers" by Jerry
Mason p. 4 et seq. Re the first edition of "The Family of Man"
(paper cover).

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U. S. INFORMATION SERVICE

FROM: WISIA DJAKARTA

TO: USIA WASHINGTON

REF: None

February 5, 1962

SUBJECT: ~~EXHIBITS~~: Djakarta Showing of
"Family of Man"

AGENCY USE

ACTION

INFO

426

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After several abortive attempts extending over a period of almost two years, the photographic exhibition, "The Family of Man" opened in Djakarta on December 14, 1961. The exhibition proved to have wide appeal and between the opening date and its closing on January 21, 1962 a total of 106, 682 persons attended the display. It is significant that this figure was reached in spite of the fact that this period fell during the peak of the rainy season and that the period coincided with a circus sponsored by the Soviet Union, complete with performing bear. It is a measure of the show's impact that the above mentioned attendance figure was reached by a purely photographic show which was static by Indonesian standards.

The exhibition was housed in a pre-fabricated "Dexion" structure which was manufactured and shipped from Singapore. The structure was designed to fit the specific needs of the "Family of Man" and, in addition, to be flexible enough to be used for future exhibits of pavilion size, or smaller. The building itself proved an attraction, crowds sometimes reaching into the hundreds witnessing its construction. Lighting consisted of fluorescent fixtures and spotlights, the current from a 15 kw generator provided by the Embassy. Panels for hanging were pre-fabricated from peg board which was imported from Singapore, and local lumber. It therefore proved possible to set up the hanging panels in less than two days. A hanging pattern was adapted from that which was used in the Museum of Modern Art and fitted to the space available in the Dexion structure. Preparation of the entire show from the beginning of the erection of the building to the opening took approximately two months.

The exhibit was opened with a reception by the FAO to which members of the most important target groups in Djakarta were invited. ~~EXHIBITS~~ in attendance was Deputy Governor Henk Ngantung, a widely known artist, who had demonstrated an interest in the exhibition even during its early planning stages.

FEB 27 1962

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PAGE 2 OF 2
ENCL. 11
FEB 27 1962
FROM FILE 2241000

Response was favorable and in some cases enthusiastic. The reception had been preceded that morning by a preview for the press given by the USIS Djakarta Press Officer. The exhibit opened the following day and maintained an average daily attendance of nearly 3000 until it closed.

It is felt that the "Family of Man" was an unqualified success and the most significant event of its type sponsored by USIS Djakarta since "Circarama".

Thomas E. Flanagan

Thomas E. Flanagan
Counselor of Embassy for
Public Affairs

Enclosure: 11 (eleven) photographs.

*Out construction of building only -
none of exhibit for RWS.*

FEB 27 1962

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FIELD
MESSAGE

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U. S. INFORMATION SERVICE

FROM: USIS-Cairo

TO: USIA WASHINGTON

REF: USIS Despatch 94, March 26, 1961

SUBJECT: "FAMILY OF MAN" EXHIBIT

101
MESSAGE NO.

April 19, 1961
DATE

DO NOT TYPE IN THIS SPACE

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APR 25 15 03 '61

AGENCY USE

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ACTION

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The "Family of Man" exhibit opened in Cairo on March 25 shortly after a period of political tension, a mob attack on the United States Embassy and press campaigns against America in general and the United States' policy in the Congo in particular. The tension, combined with certain technical difficulties, caused several postponements of the opening. Finally the date was fixed for March 25 with the Governor of Cairo agreeing to perform the function of cutting the symbolic ribbon, and the Minister of Culture and National Guidance indicating his interest. It was feared, however, that several factors might limit the success of the venture. Egyptians had been reluctant for a previous month or two to be associated openly with American projects; the location--the best possible from the viewpoint of the size of the exhibit--on the 13th floor of the Municipality building and thus accessible only by elevator; and lack of understanding on the part of most of the Egyptians as to what the exhibit was about. The title, "Family of Man," evoked questions and misgivings.

The fears proved completely groundless. Accompanied by a well spaced and organized publicity campaign (newspapers, cinemas and outdoor advertising), the exhibit opened in the presence of approximately 400 selected invitees. The Governor of Cairo, Salah Dessouki, the Minister of Culture and National Guidance, Sarwat Okasha, The American Ambassador, a number of other ambassadors, Under-Secretaries and military officials participated. In the following days, the momentum of the exhibit gradually picked up when the story about its excellence and artistic presentation was spread all over Cairo.

For the next 21 days following the opening, the two elevators in the Municipality building reserved for the exhibit were constantly in use. From 400 people on the post-opening day, the number grew to almost 1200 on the day the exhibit closed--reaching a total of 16,000 visitors. Neither political considerations nor the effort required to get to the exhibit were considered as obstacles against going and visiting the premises. The crowd consisted of people from all walks of life including artists, painters, members of the Egyptian intellectual elite as well as simple peasants wearing the national costume--the gallibeya. About half-way through the showing, the Municipality of Cairo, impressed itself with the quality and artistic standards of the exhibit, notified the Ministry of Education and excursions from Cairo schools started pouring into the exhibit.

ZNagorski:elk

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PAGE 2 OF 3
ENCL. NO.
FIELD MSG. NO. 101
FROM USIS-Cairo

Each visitor entering the hallway leading to the exhibit was presented with a pamphlet written in English and Arabic, in which the exhibit was described. (Exhibit No. 1). Pamphlets were prepared in two versions: one aimed at an average man of the street and the other at a more sophisticated public. (Exhibit No. 2). A Cairo book seller undertook the selling of "Family of Man" books, which were attractively displayed on a table near the entrance. Two USIS/Cairo employees were permanently on duty, answering questions, conducting more important visitors around, counting attendance and soliciting comments. Some of the comments are worth repeating:

"(After seeing the exhibit)...I really believe that man is the same everywhere," wrote an army officer. "I don't think that civilization changes the quality, sentiment and love of man whether he is sophisticated or primitive." An attorney wrote: "Let the UN see such living pictures so that it will take more care of those people and strive to liberate them from imperialism...I was attracted by the many pictures of the underprivileged classes of the whole world. They have added more sorrow than joy to our soul." A student of a Cairo secondary school remarked: "The theme underlying this exhibit is excellent. For man is man everywhere with his customs and traditions." And another student from a highschool in Upper Egypt: "I have admired very much this beautiful display and wish to thank those who have organized this valuable and great exhibit explaining the evolution of man."

Among the visitors were also foreign residents of Cairo. A number of Chinese were noticed. Several Russians came, including one of the political officers of the Soviet Embassy who engaged a local USIS employee in a long and searching conversation. They touched upon the value of art, contribution of art to peace and relative merits of American and Soviet cultures. The visit was made on the day the Soviet Union put a man in orbit; and the Russian official, after congratulating the employee for the excellence of the exhibit, asked for a compliment in return--soliciting her opinion on the latest Soviet accomplishment. There were also Czechs, Indians, Japanese and others--both diplomats and tourists.

The quality of the exhibit also attracted the attention of art critics, and the press coverage exceeded that of other similar American events. The usually unfriendly and pro-communist newspaper, Al Massa, an afternoon daily, printed an enthusiastic review with a reproduction of one of the pictures. The review stated, among other comments, "At the roof of the Municipality building in a spacious and modern hall, we can view the greatest collection of most successful photographs ever displayed at any of Cairo's exhibits." The newspaper had to add criticism. It accused the organizers of poorly selecting quotes and slogans accompanying the pictures. "They read like sermons," stated Al Massa. Other dailies and weeklies published extensive reviews, news stories about the opening and congratulatory remarks addressed to Edward Steichen, the creator of the exhibit, and the American organizers in Cairo.

.kher

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ENCL. NO.

FIELD MSG. NO. 101

FROM NSIS-Cairo

Alkher Saa, a weekly, printed a full-page review describing pictures and music which played softly in the hall. "This child (whom I see) could be white, black, yellow or red; as you can see in the scores of pictures in the exhibition, he expresses his dreams by means of his song praising peace...art in the world of human beings is the safest place for man. There he can enjoy peace and compassion. There is also music in the exhibit as if it were picturesque music accompanying this silent film on the pains and dreams of humanity. Tears choked me, for I was touched by the music...it had touched my very soul. Beside me was a woman with her native garb, another, a European with deep-set eyes, two boys, many men of various ages...all closed in our shells while the pictures of man stand before us...it was the same feeling all over; the same dream of love and compassion; the dream of peace which we have lost the minute we emerge into the world."

The "Family of Man" exhibit proved to be one of the most successful ventures in Cairo. It helped to melt anti-american feelings. It contributed toward the reunion of many American and Egyptian friends who did not see each other for weeks; and it closed at a high peak of success. It gave the Egyptians a symbol of American artistic creation entirely devoid of political overtones. Press coverage, as well as individual comments, indicated that it was understood and appreciated.

John H. Esterline

John H. Esterline
Counselor of Embassy for Public Affairs

Enclosures:

- 2 Pamphlets
- 13 Photographs
- 1 Letter

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FIELD
MESSAGE

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U. S. INFORMATION SERVICE

FROM: USIS KABUL

14

TO: USIA WASHINGTON

MESSAGE NO.

REF:

September 20, 1962

DATE

SUBJECT: US Exhibit at Afghanistan Annual Jeshyn
(Independence Day) Fair

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003720

SEP 27 09 33 '62

AGENCY USE

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ACTION

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The Family of Man exhibit is still going strong, more than eight years after it was assembled. This exhibit was the focal point of the US presentation at Afghanistan's annual Jeshyn (Independence Day) Fair, held in Kabul from August 24th to 31st. The exhibit was formally opened by His Royal Highness, King Mohamed Zaher Shah. The attached photos show the King, his son Ahmed Shah (in uniform), various Afghan government officials, the Honorable John M. Steeves, American Ambassador and Mr. Robert Miller, Public Affairs Officer during the official opening and walk through by His Royal Highness.

A press preview of the exhibit was held on the 22nd and officials of the RGA's Press and Information Department attended, along with correspondents from the local newspapers and from Kabul Radio. This did not result in any coverage by the press or radio, perhaps because of the Jeshyn shut down of activity in Kabul, perhaps because of indifference or bias. The latter possibility is the more likely one, since the local press gave considerable coverage to a Soviet dancing and folk music troupe.

Four hours before the press preview a small cyclone passed over the US exhibit area and blew down about 20% of the exhibit. In the process, 4 x 4's were snapped like the well known toothpicks. The resultant shambles was quickly straightened up and the pictures re-hung in time for the arrival of the press.

The exhibit drew good crowds throughout the Fair, perhaps an average of 2,500 per day. The interest of the crowds was particularly demonstrated by the fact that 100 or 200 people stayed after the US movies were closed at 11:00 PM each night in order to make what seemed to be a thoughtful, impressed tour of the exhibit. One comment which was heard many times had to do with the high literary quality and descriptiveness of the USIS/Tehran prepared Farsi captions.

In addition to the exhibit, USIS showed motion pictures on its outdoor screen at the exhibit area. The titles shown were: "Arizona Sheep Dog", "Bear Country", "Copters and Cows", "Jumping Horses", "Follow the Sun", "Invitation to New York", and "Transcontinental". As always, the crowds for these showings were huge. Not only was every inch of space within the grounds packed and jammed with Afghans, but they stood 30 and 40 deep outside the grounds, outside the range of the amplifiers and nearly out of sight of the screen. Also, on the final night, the King sent to borrow the films for a showing at the Palace. A shuttle system was quickly improvised so that the Palace showings could be

RMiller/we

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PAGE 2 OF
ENCL. NO.
FIELD MSG. NO. 14
FROM USIS KABUL

provided without interrupting the showings at the Fair Grounds.

USIS/Kabul is very grateful for the assistance rendered by the Regional Motion Picture Technician, Mr. Al Mueller. He is a competent, capable man, very adept at sizing up a situation, deciding what needs to be done, and getting it done. He is particularly skillful in getting the cooperation and willing help of others, even people outside USIS.

USIS/Kabul also set up a typical American newstand in the exhibit area, stocking it with low cost ladder books in English and with Darien Plan magazines. We had hoped to get permission to sell these publications but because they had not been approved by their censor, the Press Department refused permission to sell them. Despite this setback, this exhibit was a useful means of demonstrating how freely available information is in the US, and also in underlining the need for an informed citizenry in a democracy.

Other countries participating in the 1962 Jeshyn were the Federal Republic of Germany, which sponsored a football team and an exhibit of books, among them several fine old Qorans and illustrated Shahnamehs; India, which had an exhibit of Indian-produced goods, a hockey team and a group of Indian musicians, and the USSR, which brought in a troupe of Tadjik performers and a football team. The United Nations had a small exhibit of its local activities.

The 15-person Tadjik troupe from the USSR gave nine nightly performances to paying audiences at the 700-seat Kabul Nandari theater on the Jeshyn grounds, appearing seven nights with the Indian artists. The Tadjiks had an excellent, colorful show, by Afghan standards, with Tadjik songs and dances, all of which were readably understandable to the warmly enthusiastic audiences. The group appealed to the nationalist pride of its audiences with a Persian poem and a Tadjik song, whose essence was: "dear friends, we have come from the Soviet Union from nearby Tadjikistan, to salute you during your independence celebrations." The audience loved it. The King was present for opening night. Without doubt, the Soviet artists made a strong impact on a somewhat select group of Afghans, and they were praised and publicized in the press; but much of this impact can be attributed to the strong similarity of the language and culture of Afghanistan and Tadjikistan.



Robert Miller
Public Affairs Officer

Enclosure:
Photos



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FAMILY OF MAN MAGO MAGAZINE CORPORATION

Country: Mexico

City: Mexico City

Dates of Showing: Oct. 21 - Nov. 20, 1955

Place shown: La Fragua

Co-sponsors:

Admission: free

Attendance: average daily:
Total: 12,500

Opening ceremonies:

Distinguished Visitors: Minister of Economy

Special Events:

Radio and Television:

Press Coverage:

Remarks:

Books:

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candid shots by

Contest Is Well Under Way

Early entries are already coming in steadily for POPULAR PHOTOGRAPHY's 1955 Picture Contest, and competition promises to be stiff as usual. If you've been daydreaming about what you could do with a share of the \$25,000 prize money, remember you can't win if you don't enter! Putting it off is no good, either. It's too easy to delay until the very last minute, then find it takes a couple of days to get a set of prints ready. So if you want to be sure you're not left out in the cold, be one of the early entrants. We'll be watching for your package.

We Go to The Family of Man

Our treatment of Steichen's huge and provocative exhibition at the Museum of Modern Art (pages 80-88) is original and

unique among magazines, so far as we know. We felt even a generous portfolio of individual pictures could give only a meager sample of the whole show, and we wanted to convey to our readers a sense of actually being in the museum, of seeing the show much as you would if you were here in New York. So we called on one of the nation's outstanding photographers of interiors, Lionel Freedman, to photograph the galleries. He tackled the job with an 8 x 10 Deardorff view camera and 6½-inch wide-angle Dagor lens. The show was so well lighted that he seldom had to supply his own illumination. For maximum depth he usually stopped down to f/64, and exposures ran about one minute on Super Panchro-Press Type B film. Whenever unwanted light struck the surface of a picture and would have caused a "hot spot," Freedman used a polarizing filter on the lens. Our congratulations to him for a superb job! We're sure you'll like it too.



Freedman at the Steichen show.

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Popular Photography *May 1955*

2" x 2" SLIDES
300 WATT
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Brightest Buy
PROJECTOR
Automatic Changer

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This is what you see as you enter the exhibit, which occupies the entire second floor of the museum. Foreground photos are dramatically displayed against transparent wall.



THE FAMILY OF MAN

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Photographs of exhibit by Lionel Freedman

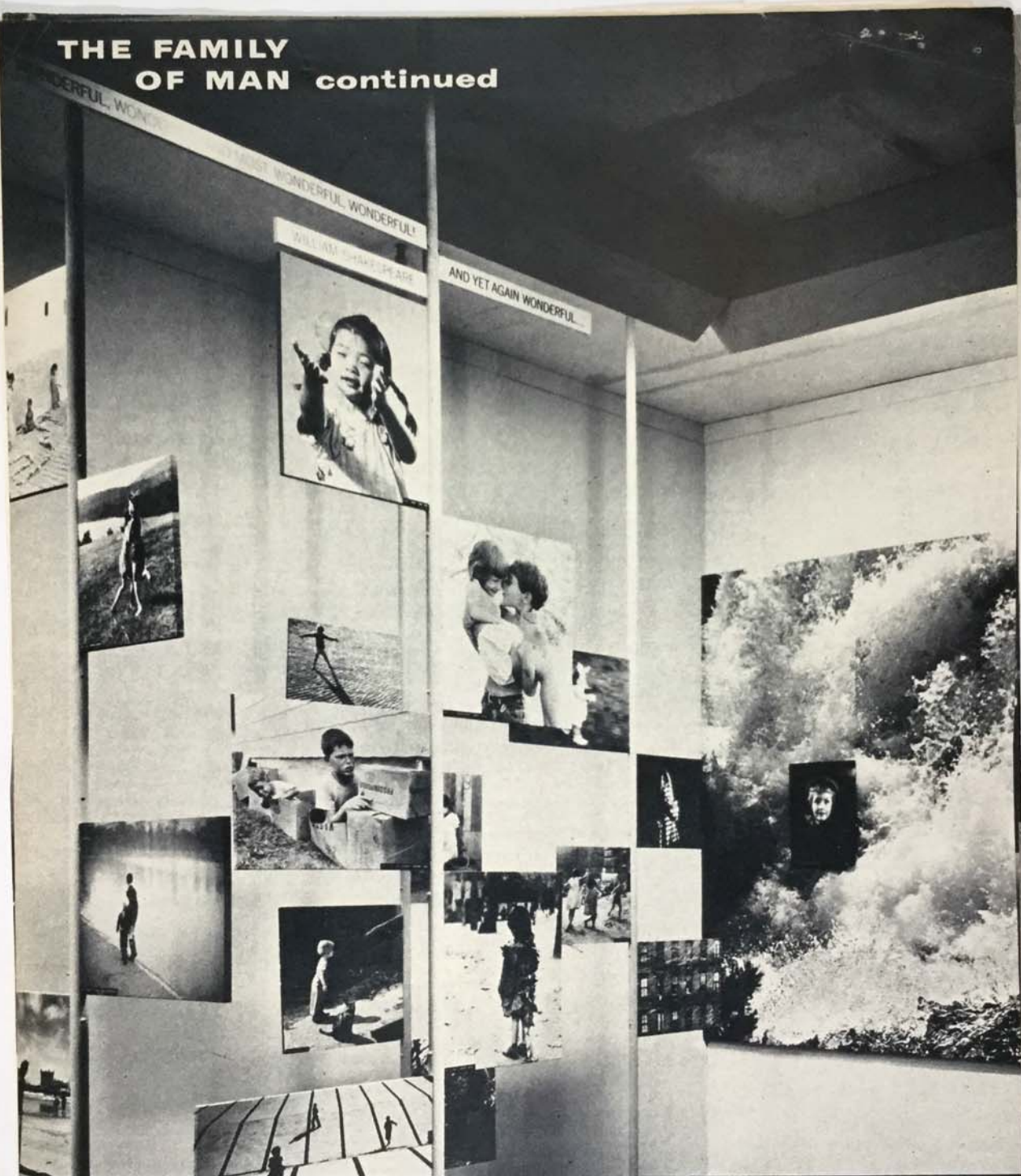
No photographic exhibit has ever created such excitement and controversy as Edward Steichen's mammoth, history-making show now at the Museum of Modern Art. The 500-odd pictures have been assembled with such spectacular effect that we wish

all our readers could see it. In lieu of actually being there, we hope the following views will convey an impression of what the exhibit is like and show some of the things a visitor sees as he wanders through *The Family of Man*.

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THE FAMILY OF MAN continued



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Mounting photographs on vertical poles is unconventional display method used in children's section. Airy, free-flowing design enhances the mood set by the pictures.

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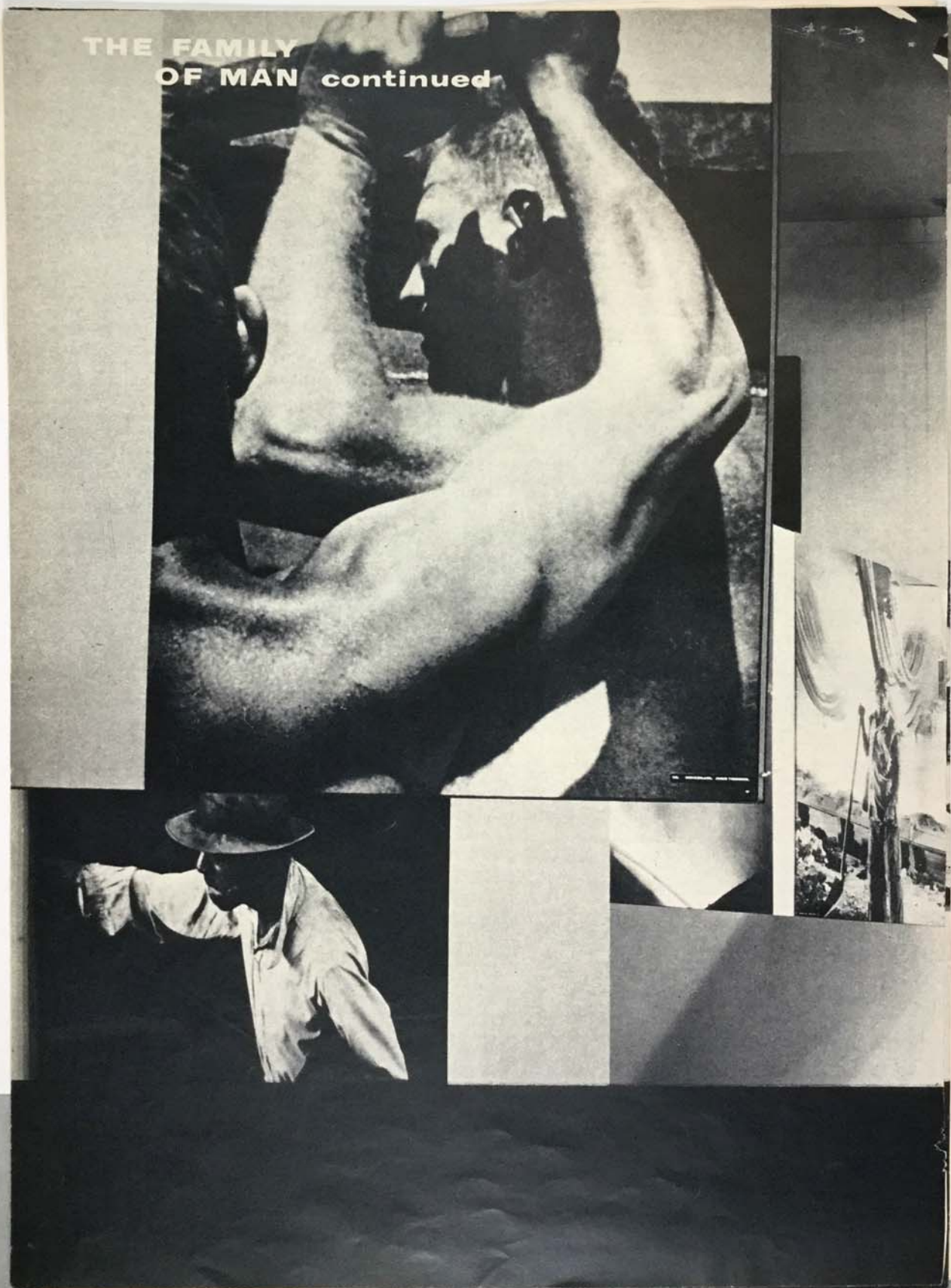
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Family groups from different lands, displayed on hanging panels, form the heart of the exhibition. Note also picture on floor, foreground, and on ceiling, rear left.

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A giant, recessed wall mural, rear right, and a photograph of muscular laborers, jutting at right angles from wall at left, keynote group of pictures on work.

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THE FAMILY OF MAN continued



Curved room dividers are used to isolate wall displays from center passageway.

Startling innovations in display lend variety

to the exhibit, add impact to the pictures

OVERWHELMING" is the best way to describe most people's first impression as they walk through *The Family of Man*, Edward Steichen's latest and much-publicized photographic exhibit on display now and through May 8 at Manhattan's Museum of Modern Art. The show is gargantuan in every respect: in number of pictures—more than 500 selected from about two million viewed during the past two years; in size—the

exhibit fills the museum's entire second floor; and in theme—nothing less than the universal humanity of all mankind. Add to this a dazzling array of display techniques and you have a unique achievement in the history of photographic exhibits, a show that will be praised, damned, criticized, and discussed for a long time to come.

To cover such an exhibit adequately within a few magazine pages is an im-

possible task. Instead, *POPULAR PHOTOGRAPHY* devotes the preceding eight pages to interior views of the show in hopes they will convey something of its spirit, and urges you to see *The Family of Man* for yourself if you're in or around New York during the next month. A traveling version and itinerary are planned, but details are not complete at the time of this writing.

After the (Continued on page 147)

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The Family of Man

(Continued from page 88)

initial impact wears off—the feeling of having stepped into the Grand Canyon or the Carlsbad Caverns or something equally monumental—several interesting facts become clear. In the first place, Steichen did not slant this show to interest only photographers or connoisseurs of photography but to appeal to the widest audience—the very family of man which provides its central theme.

If ever a photographic exhibition could boast of having human interest, this one is it. From the opening display of lovers (see pages 80-81) to the closing group of children (see pages 82-83) the pictures encompass a tremendous range of human emotion and activity. Here is man's Odyssey from the womb to the grave, a camera panorama of primitive and civilized people around the world. And here are the basic experiences shared by all: birth, love, play, work, hunger, fear, loneliness, and death portrayed with the impact and sense of participation that only photography can give.

Already *The Family of Man* has established itself as a solid hit with the public. In the first two weeks more than 35,000 viewers flocked to see it, smashing all previous attendance records for any photographic exhibition ever held by the museum.

The size and scope of the show required equally monumental effort on the part of Steichen, director of the museum's department of photography, his assistant,

Wayne Miller, and a special staff. They spent more than two years on what was probably the hugest single job of picture editing in history. Photographs poured in from all over the world in response to a widely-publicized request, and Steichen personally collected many more pictures during trips abroad until the astronomical total of more than two million prints was amassed. These were whittled down to about 10,000 from which the final 501 were selected. In its completed form *The Family of Man* represents the work of 273 photographers from 68 countries and includes some of the most celebrated names in photography as well as unknown amateurs whose work appears in public here for the first time.

Steichen and Miller drew heavily on the work of magazine photojournalists and documentary photographers, and were guided by story-telling content as much as by the artistic merit of each picture. Steichen explains that his basic aim was not to compile a collection of great photographs but to show "the essential oneness and goodness of man . . . in the simple direct terms of photography." The result is not photographic art for its own sake, but photography at work conveying information and inspiration.

Words are used sparingly—only small credit lines on each print, quotations from world literature to keynote the groups of pictures, and an introduction by Carl Sandburg. Whatever faults one may find



By Wayne Miller, courtesy Vogue

Edward Steichen, who conceived and produced *The Family of Man*, experiments with a scale model of the huge exhibition.

with the show it proves, once again, how vividly the camera can communicate ideas and emotions without the help of words.

Architect Paul Rudolph, who designed the installation, has created a fit setting for this mammoth exhibition. He handles space, color, light, and layout with good taste and boldness. A few of the off-beat display techniques lapse into the melodramatic or overly clever, but most of them enhance the power of the pictures without calling undue attention to themselves. *The Family of Man* should stimulate other museums, galleries, camera clubs, and individuals into experimenting

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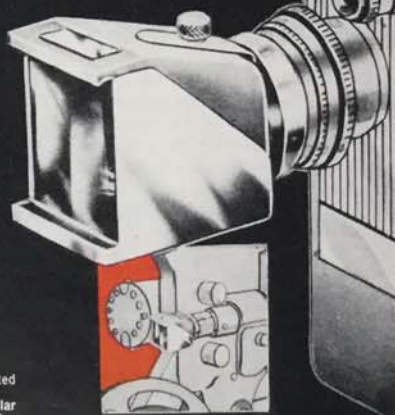
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- ▶ Save 50% of your film, which will soon pay for the cost of your Vistascope.
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HERE'S WHAT THE EXPERTS SAY:
William W. Morris, February Popular Photography: "Results amazing. . . With (Vistascope) you can do anything that Hollywood has done with Cinemascope. But unlike Cinemascope, the picture has definition and

even illumination throughout the entire projected image area."
Norman Lipton, "Tools and Techniques," March Popular Photography: ". . . combines a reasonable cost factor with unprecedented image quality."

*Write for complete information



No adjustments—
simply slip on camera
and projector.

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PORTRAITS: The STROBOFLASH satin finished reflector is designed to eliminate *hot spots* in the picture area and approximates floodlight lighting. Reflectors with high beam candle power second ratings usually create undesirable *hot spots*.

ACTION: The STROBOFLASH II (illustrated above) has a flash duration of 1/1000 second. The photographer can stop action at this speed even though his camera only has a 1/200 shutter.

SPORTS: Sequence pictures can be taken allowing approximately 3 seconds between shots for recharging (with fresh batteries). This is about the time it takes to change film. No time is wasted changing bulbs.

COLOR: The color temperature of the flashtube is balanced so that special filters are not necessary. The light output of the STROBOFLASH II is great enough for most color photographs; it has a color guide number of 50. Especially valuable, too, for *filling-in* daylight shots.

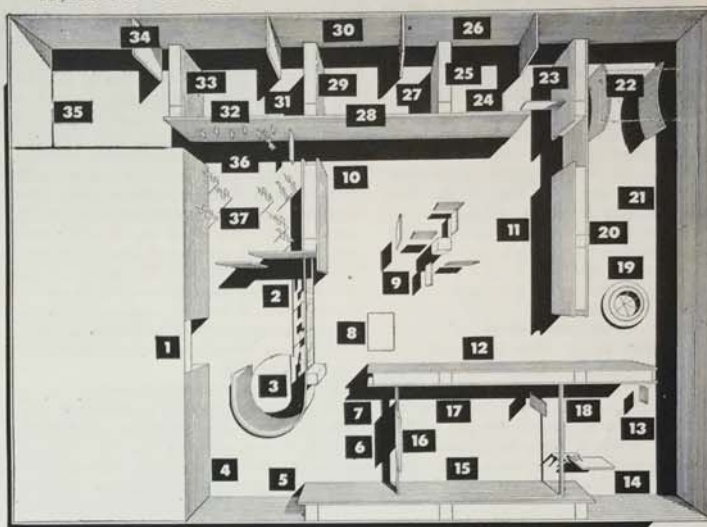
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HERE'S A GUIDE TO THE FAMILY OF MAN



Architect: Paul Rudolph

Steichen's photographic tribute to humanity is so huge and covers such a wide scope that it requires new approaches to organization and display. The architect's drawing above shows how some of the problems were solved. Groups of related pictures are indicated by number in approximately the order they are seen by a visitor walking through the exhibition: 1 entrance arch, 2 lovers, 3 childbirth, 4 mothers and children, 5 children playing, 6 disturbed children, 7 fathers and sons, 8 photograph displayed on the floor, 9 "family of man" central theme pictures, 10 agriculture, 11 labor, 12 household and office work, 13 eating, 14 folk-singing, 15 dancing, 16 music, 17 drinking, 18 playing, 19 ring-around-the-rosy stand, 20 learning, thinking, and teaching, 21 human relations, 22 death, 23 loneliness, 24 grief, pity, 25 dreamers, 26 religion, 27 hard times and famine, 28 man's inhumanity to man, 29 rebels, 30 youth, 31 justice, 32 public debate, 33 faces of war, 34 dead soldier, 35 illuminated transparency of H-bomb explosion, 36 UN, and 37 children.

with new ways of presenting photographs. Many of these unusual display techniques—POPULAR PHOTOGRAPHY counted at least 13—can be seen in the interior views accompanying this article, and some are indicated on the architect's floor plan on this page. Here's a roundup of what you'll find at the exhibition in New York:

1. Enlarged sections of a crowd shot lining the jambs of the entrance arch.
2. Photographs mounted against a transparent wall through which a panoramic view of the exhibition can be seen.
3. A "rotunda" with walls of diaphanous curtain material against which photographs on the theme of childbirth are displayed.
4. Giant enlargements mounted on panels hanging from the ceiling.
5. Photographs mounted on upright screens.
6. A large photograph mounted low and parallel with the floor on a stand like a coffee table.
7. A many-sided "merry-go-round" stand displaying pictures of children from many lands playing ring-around-the-rosy.
8. A large photograph mounted high and parallel with the ceiling.
9. Photographs mounted on short curved "room dividers."
10. Cut-out silhouettes of African natives mounted upright on the floor.

11. Small photographs mounted against huge wall murals.

12. Photographs jutting out at right angles to the wall.

13. Photographs mounted on vertical posts.

The pictures vary in size from tiny album-size prints to enormous murals filling an entire wall, and are cropped and grouped in dynamic layouts. Unlike most photo exhibitions, which are designed to be viewed flat against a wall, *The Family of Man* makes dramatic use of space for viewing "in the round." No matter where you stand in any of the main rooms you see an interplay of overlapping, three-dimensional forms.

Most of the photographs are in black-and-white, although a few are toned for special effect. The most important color shot is a huge transparency of a hydrogen-bomb explosion which is illuminated from behind in a darkened room just before the exit.

Inevitably, an exhibition as ambitious as this will provoke controversy. For example, some people object that *The Family of Man* is not art at all, but a social and anthropological document, and suggest half seriously that it ought to be moved from its present location to the Museum of Natural History. Others have questioned its theme—an optimistic assumption of the "essential oneness and

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goodness of man." The way some pictures are linked together because of physical similarities in the subject has been criticized as superficial, and the question has been raised whether the exhibition really provides deep insight into the nature of man or whether it is primarily a vehicle for Steichen's personal opinion.

Regardless of the validity of this criticism, *The Family of Man* is an important event in photography, perhaps the most significant of recent years. It deserves to be visited and revisited, to be thought about and talked about, to be subjected to searching questions. We'd like to hear

OUR CONTEST WINNERS HONORED



Six prize-winning pictures from Popular Photography International Picture Contests were selected for *The Family of Man*, including this shot of a Peruvian flute-player by Eugene V. Harris, which is repeated as a theme picture several times throughout the show and in accompanying publicity and literature. Other winners include *Hot Jazz* by Hugh Bell (1954); *City Child* by Farrell Grehan, *Ballet Master* by Yoichi R. Okamoto, *Hamburgers* by Robert Frank (1953), and *Brothers* by Ruth Orkin (1952).

your opinions, favorable or unfavorable, and will do our best to print as many comments by our readers as we can. For one reader's point of view, see *The Family of Man—A Minority Report* in the letters column of this issue.

If you miss the New York showing you still may be able to see *The Family of Man*. Plans are being made to open the exhibition at the Cleveland Museum of Fine Art, the Minneapolis Institute of Art, and perhaps in other museums across the country. Two "overseas editions" also are scheduled, one to travel in Asia, the other in Europe. It is Steichen's hope that *The Family of Man*, with its message of brotherhood spoken in the universal language of photography, may in some measure help ease the tensions afflicting mankind today.—Arthur A. Goldsmith, Jr.

May, 1955

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Ektachrome vs Kodachrome

(Continued from page 109)

sample was found to have appreciably more grain than the Kodachrome.

Both of these transparencies were then projected side by side (using two projectors of the same make, model, and lamp wattage) on two 50x50-inch beaded screens. The projected images filled the respective screen areas. When these two images were observed from a normal viewing distance, the granularity appeared negligible in both.

When producing color prints from these transparencies, graininess is not evident in either sample result on low magnification. However, in those cases where the magnification is as high as ten times, the Ektachrome appears to exhibit more grain.

gradation

The new 35-mm Ektachrome is softer than Kodachrome. Because of its softness characteristic, it has more exposure latitude. It is estimated that this new film will yield an acceptable transparency if exposed plus-or-minus a full stop from the correct exposure, as compared to a limit of about one-half stop for Kodachrome.

color reproduction

After comparing many pairs of Kodachrome and Ektachrome test transparencies of various colored charts and objects, I found no great difference between the two films' color reproduction characteristics. In the new Ektachrome, the reds appear to be more bluish, producing more of a brick red than the Kodachrome. The over-all color balance and gray-scale reproduction appear fairly neutral in the new E-2 Ektachrome. Of course, this observation which is valid for the particular emulsions I tested may be subject to drastic revision if and whenever Kodak changes the emulsion characteristics or permits a slight shift in the response.

In sum, the new Ektachrome E-2 color film is substantially faster than corresponding Kodachrome films for daylight, electronic flash, and clear flashbulb exposures; it's on a par with Kodachrome "A" for photoflood exposure. On the debit side, Ektachrome E-2 is somewhat grainier than Kodachrome, and its resolution is measurably inferior to Kodachrome's. Nevertheless, Ektachrome E-2 offers such additional blessings as softer gradation, greater exposure latitude, and the unmentioned and immeasurable advantages of "consumer processing." These include immediate processing under the user's control (or those of his favorite processing laboratory) and especially the ability to "push" the effective film speed and alter the color response by processing manipulations.



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Popular PHOTOGRAPHY

May 1955

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Issued by
The Museum of Modern Art (a)

What has been called "the greatest photographic exhibition of all time" - "The Family of Man" collection of more than 500 photographs assembled by the master photographer Edward Steichen - will come to the _____ in _____ on _____.

Dedicated to the humanitarian theme of "the dignity and oneness of mankind," the exhibit contains photographs from 68 countries by 273 photographers, chosen by Mr. Steichen, who is Director of the Department of Photography at the Museum of Modern Art in New York City.

This unique record of man's universally shared experiences - birth, death, love, joy, sorrow, hunger, fear, hatred, hope - has attracted record crowds wherever it has been shown. More than 1,000,000 persons have viewed the exhibit at the Museum of Modern Art, the Corcoran Gallery in Washington, the Institute of Fine Arts in Minneapolis, and the Museum of Fine Arts at the State Fair of Texas, in Dallas.

Two international editions are touring South America and Europe under the sponsorship of the United States Information Agency. A Japanese newspaper is sponsoring an exhibit in Japan this spring.

The paper-bound \$1 book edition, *The Family of Man*, has been on best-seller lists throughout the country since even before its official publication on June 21, 1955. Published by Maco Magazine Corporation, New York City, the book for many weeks occupied third place on the New York Times' non-fiction list, topped only by Anne Lindbergh's Gift from the Sea and Peale's The Power of Positive Thinking. A \$10 deluxe edition is published by Simon & Schuster.

Mr. Steichen, assisted by Wayne Miller, a noted photographer in his own right, spent more than two years selecting the pictures, working in a loft over a night club in New York City. Together, they studied more than 3,000,000 photographs from all over the world.

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(b)

Known to the book trade as a "sleepers", a 192-page paper-bound book, modestly priced at \$1.00, has made history by skyrocketing into the rarefied atmosphere of the top best sellers and firmly retaining its position there.

A phenomenon in book publishing circles, the book has no actual author and contains only a handful of words - these mainly brief quotations from the world's literature.

The book is The Family of Man, based upon the photographic collection by Edward Steichen, "The Family of Man," which will be shown at the _____ from _____ to _____. Besides the captions, the only written words it contains are an introduction by Steichen and a prologue by Carl Sandburg.

Although there have been dissenting cries of "Is it literature?" this slim volume, with the photo of a whimsical Peruvian piper on the cover, appeared on best seller lists two weeks before its official publication on June 21, 1955. Within a few weeks, the first edition of 130,000 copies was completely sold out. A second edition of 100,000 and a third of 200,000 proved equally popular. The book is now in its _____ edition of _____ copies.

The unprecedented success of The Family of Man, published by Maco Magazine Corp., is attributed by most book reviewers and columnists to the impact on the reader of the unforgettable photographs by photographer-artists -- glimpses of the joys, sorrows, loves and fears of people the world over -- and to the majesty of its theme, "the dignity and oneness of mankind."

As Steichen puts it in his introduction, "The exhibition, now permanently presented in the pages of this book, was conceived as a mirror of the essential oneness of mankind throughout the world... The Family of Man has been created in a passionate spirit of love and faith in men."

Actually, Steichen, who has often been called the dean of American photographers had no idea when he was assembling his now-famous collection of photographs that

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(c)

The photographic exhibit which has done more than any other exhibition to establish photography as an artistic medium in the public mind, "The Family of Man," Edward Steichen's world-famous assemblage will open here at _____ on _____.

This exhibit of more than 500 photographs from 68 countries by 263 photographers has, as the Photography Editor of one New York paper put it, "sold photography to the public as nothing had ever done before on a scale so grand and effective."

Wherever the exhibit has been shown - in cities of the United States, South America and Europe - the public has gone to see the show as an exciting new experience, and has been deeply moved and impressed. The book, The Family of Man, based on the exhibit, has been a best seller since even before its official publication in June, 1955.

The photographs were chosen by Mr. Steichen and his able assistant, Wayne Miller, from more than 3,000,000 pictures from all over the world. The gigantic task took two entire years.

While many U. S. photographs are included in the collection and book, "The Family of Man" also contains pictures from such countries as India, Israel, Sweden, Mexico, Germany, Austria, France, Colombia, Burma, Holland, China and many others.

In view of the singular aptness of these diversified photographs to the theme of "The Family of Man" - the universality of human experience - some viewers and readers have assumed that the pictures were taken expressly for the exhibit and at Mr. Steichen's request. Actually, this was not the case. Mr. Steichen combed magazines, wire services, and such agencies as the U. S. Farm Security Administration for photos. He also wrote to photographers with whom he was personally acquainted, asking them to submit examples of their work.

MoMA

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(d)

Quotations from the Sioux Indians, from the Bible, from the Maori tribes in the South Pacific, from Shakespeare and William Blake - singularly poetic and apt quotations which set the theme for the book, The Family of Man, based upon the Edward Steichen exhibit, "The Family of Man," now at the _____ have caused many persons to wonder:

How were these quotation-captions chosen? What were the sources of these widely-diversified, wisdom-laden lines? What kind of individual was able to find the quotations in the millions of volumes of world literature and apply them so deftly to the exhibit's theme of "the dignity and oneness of mankind?"

The answers to all these questions can be supplied by a sparkling, brown-eyed New York woman whose dynamic energy and unflagging zest for living make it difficult to realize that she is not only the mother of grown sons but also a grandmother.

Dorothy Norman, who selected and edited the captions for the best-selling 11 book edition, The Family of Man, is a poet, lecturer, biographer, former newspaper columnist and photographer in her own right.

It took little more than a month to select the captions - but during that month she worked, "literally 24 hours a day," as she puts it, poring over hundreds of volumes from the standard classics to little-known tomes which she ferreted out in dusty, side-street book stores.

Mrs. Norman's own library, in her exotically-furnished duplex apartment, in New York's fashionable East Side, contains many of the books from which she quoted, including a well-thumbed Bible. She also frequented public libraries and the libraries of friends.

"I went through virtually every mythology in existence to find the perfect quotation setting forth the wonders of Creation," she recalls, "and finally came right back

mom

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(e)

Edward Steichen, one of the world's greatest photographers, tried, by showing through photographs the grim horror and "monstrous stupidity" of war, to influence the minds of the people against war and in the direction of love and peace.

But he found, to his disappointment, that his three war exhibitions at New York's Museum of Modern Art did not make the desired impact. So he turned from the negative to the positive approach!

The result - the culmination of many years of untiring work on Mr. Steichen's part - is the now-famous exhibit and book, "The Family of Man," which will be shown at the _____ from _____ to _____, while the book is on sale at all local bookstores.

Mr. Steichen, who photographed the two world wars, and saw them in their "monstrous actuality," fashioned the war exhibitions for the Museum, of which he is the photography department's director. He included in these displays "just a little fragment of the Korean war that I had."

"I believe they were great photographs," he said. "But what happened? People felt that the exhibitions, the pictures, were wonderful; they were pathetic; they were sad; but they soon forgot about it.

"So, I said there must be some other way. This is the negative way. Let us try the positive way.

"Let us show life and love and home and people and nature in all its beauty and all its glory. That may be the real deterrent.

"And in this exhibition, we have included the ominous suggestion of the most horrible multiplying factor that has ever been given to man for killing.

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THE FAMILY OF MAN (ICE-F-#14-53; SP-ICE-#10-55)

503 photo panels; 50 text panels. Organized
by Edward Steichen.

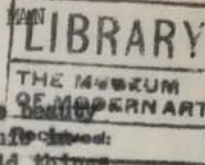
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STEICHEN

Statement sent to photographers for show.

FAMILY OF MAN



"We are concerned with man in relation to his environment, to the beauty and richness of the earth he has inherited and what he has done with this heritage, the good and the great things, the destructive and the stupid things."

"We are concerned with children, as the universality of man is not only accepted but taken for granted among children."

"We are concerned with the religious rather than religions."

"We are concerned with basic human consciousness more than social consciousness."

"We are concerned with photographs which express the universal through the individual and the particular, that demonstrate the importance of the art of photography in explaining man to man across the world, his dreams and aspirations, mirroring the flaming creative forces of love and truth and the corrosive evil inherent in the lie."

"I believe that love should be the dominant and key element in THE FAMILY OF MAN exhibition, just as it is in the individual family."

"Photographers, professional and amateur, in all parts of the world are invited to submit for the Museum's consideration prints they believe appropriate for exhibitions celebrating the Museum's 25th anniversary, gives further emphasis and scope to this recognition of photography as an art."

"THE FAMILY OF MAN is planned as an exhibition of photography portraying the universal elements and emotions and the oneness of human beings throughout the world. It is probably the most ambitious and challenging project photography has ever faced and one for which, I believe, the art of photography is uniquely qualified."

"This exhibition will require photographs, made in all parts of the world, of the gamut of life from birth to death with emphasis on the everyday relationships of man to himself, to his family, to the community and to the world we live in: subject matter ranging from babies to philosophers, from the kindergarten to the university, from the child's home-made toys to scientific research, from tribal councils of primitive peoples to the councils of the United Nations. It will require photographs of lovers and marriage and child bearing, of the family unit with its joys, trials and tribulations, its deep rooted devotions and its antagonisms, photographs that reveal the selflessness of mother love, not simply the Madonna element in 'mother' but her all embracing love, with the sense of security she gives to her children and to the home she creates in all its warmth and magnificence, its heartaches and exaltations."

"We are not concerned with photographs that border on propaganda for or against any political ideologies."

"We are concerned with following the individual and the family unit from its reactions to the beginnings of life and continuing on through death and burial."

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FACT SHEET

THE FAMILY OF MAN

by

Edward Steichen

Publisher: Maco Magazine Corporation, New York City, for the Museum of Modern Art.

Contents: 503 photographs from 68 countries by 273 photographers, faithfully reproduced on 192 pages.

Price: \$1.00.

The Family of Man, the popular paper-bound dollar edition of the world-famous photographic collection created by Edward Steichen for the Museum of Modern Art, has become one of the most widely read books of its kind in this century.

Even before its official publication on June 21, 1955, the first edition of 130,000 was sold out. Other editions followed in rapid succession. The Family of Man skyrocketed to the top of best seller lists throughout the country and remained there for months on end.

The photographic collection on which the book is based has been called "the greatest photographic exhibition of all time." It was assembled by Steichen and his assistant Wayne Miller, after a two-year study of nearly 3,000,000 photographs from all over the world.

After breaking attendance records at the Museum of Modern Art, the exhibition went on its present tour which will continue for two more years, encompassing more than 40 cities in the United States. Two international exhibitions, touring South America and Europe under the sponsorship of the United States Information Agency, are meeting with equally enthusiastic receptions.

Carl Sandburg, poet and philosopher, has written a prologue, climaxed by the salutation: "A camera testament, a drama of the grand canyons of humanity, an epic woven of fun, mystery and holiness - here is The Family of Man!"

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The introduction to the book and exhibit, written by Steichen, reads in part: "The exhibition, now permanently presented in the pages of this book, demonstrates that the art of photography is a dynamic process of giving form to ideas and of explaining man to man. It was conceived as a mirror of the essential oneness of mankind throughout the world 'The Family of Man' has been created in a passionate spirit of devoted love and faith in men."

Poetically moving quotations were gathered from the world's literature - including little-known sayings from the Sioux Indians and the Maori tribes and were edited by Mrs. Dorothy Norman, poet, biographer, editor (and photographer in her own right). The captions, expressing the themes of the photographs, appear in the book and also on panels at the exhibition.

The Family of Man has evoked favorable comments from editorial writers, columnists, art critics, photography experts and clergymen. Many business, religious and fraternal organizations have ordered copies for distribution to their members.

A television program, "Adventure," based on "The Family of Man," and featuring Mrs. Eleanor Roosevelt, Steichen, Sandburg and scientist Dr. Harry Shapiro, won second prize in the films-for television category at the Sixth International Exhibition of Cinematographic Art at the Venice Film Festival.

(must be 16", as this was held in 1955!)

Although the slim, paper bound volume, The Family of Man, with its appealing photograph of a whimsical Peruvian piper on the cover has achieved international fame, the publication of such a book was not part of Steichen's original plans.

Steichen, who is the Director of the Photography Department at the Museum of Modern Art, conceived this exhibition as a means of influencing people against war and in the direction of love and peace through photographs showing "life and love and home and people and nature in all its beauty and all its glory."

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- 2 -

"And there are faces in the exhibition of three men and three women and three children that are obviously asking the question, 'Why?'

"And one of the children was photographed in Nagasaki the day after the bombing.

"I believe that of all the things that are important in our life... in all of these we are alike. We are not as dramatically alike in everything as we are in birth and in death.

"From day to day we have been fed now for years on fear and hatred. . . Truth and love are the greatest creative forces on this earth.

"They bring forth babies and they bring forth great works of art in all mediums. And the lie is the corroding force of evil.

"I thought we should have a look at life - a frank look at life."

Mr. Steichen's "frank look at life" -- "The Family of Man" exhibit and the book derived from it - has been seen and studied by more than 1,000,000 persons in the United States, South America and Europe through two international editions which are sponsored by the United States Information Agency and by overseas sales of the book.

The \$1 book edition, The Family of Man, published by Maco Magazine Corporation, was a best seller two weeks before its official publication, June 21, 1955, and has appeared on best seller lists throughout the country. For weeks, it held third place in the New York Times' non-fiction list, topped only by Anne Lindbergh's Gift from the Sea and Peale's The Power of Positive Thinking.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ESA	V.B.1.21

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In photographic circles, interest has been intense. Some dissenting voices have been raised, however. The exhibit and the book have been criticized because photographers were not recognized as individual workers but merely used their pictures to carry out Mr. Steichen's theme.

This criticism was offset by Mr. Steichen himself, in his statement that "The Family of Man" was not intended as a photographic display but as the graphic presentation of an idea.

"Photography today is part of every human endeavor, part of every industry, part of every science," he said. "It plays such a big role that we are apt to overlook its importance as a medium when used by an artist.

"It is an extraordinary force in conveying ideas, and I believe it is today one of the most potent means of explaining man to man."

"The Family of Man" perfectly represents Mr. Steichen's concept of the place of photography in today's living - and photographers as well as the general public recognize his exhibit as a milestone in the progress of this new art medium.

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The show has elicited comments from editorial writers, columnists, art critics, authorities on photography, and clergymen. A television program, "Adventure," based upon the exhibit, was awarded second prize in the films-for-television category at the Sixth International Exhibition of Cinematographic Art, at the Venice Film Festival. This program featured Mrs. Eleanor Roosevelt, poet-philosopher Carl Sandburg, scientist Dr. Harry Shapiro and Mr. Steichen, who gave their views of the exhibit.

Mr. Sandburg wrote a prologue for the book, The Family of Man, and Steichen himself penned the introduction, which reads in part: "The exhibition, now permanently presented in the pages of this book, demonstrates that the art of photography is a dynamic process of giving form to ideas and of explaining man to man. It was conceived . . . as a mirror of the essential oneness of mankind throughout the world. . . 'The Family of Man' has been created in a passionate spirit of devoted love and faith in men."

Poetically moving captions, painstakingly gathered from the world's literature - including the little-known sayings of the Maoris and the Sioux Indians - were prepared for the book by Dorothy Norman, poet, biographer, editor and photographer. These captions, expressing the themes of the photographs, also appear on panels in the exhibit.

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- 2 -

they would ever appear in book form. He happened to describe his concept of "The Family of Man" to his friend, Jerry Mason, former editor of Argosy, and now president of Maco, a publishing house less than two years old. Convinced that the exhibit would make "the greatest book in the world," Mason told Steichen. "I will publish it for a dollar."

And because Steichen realized that this modest price would bring the book - and his photographic message of "love and truth" - into the homes of hundreds of thousands of persons, he agreed. That was the beginning of one of the most unusual success stories in the history of the book publishing industry.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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to where I started - the Bible."

The quotation which she ultimately chose is the inimitable one from Genesis - "And God said, let there be light."

Strangely enough, although she tried, Mrs. Norman couldn't find in the works of Walt Whitman a single line which she considered appropriate as a caption for The Family of Man. But she did find a wealth of beauty, imagery and wisdom in the folk sayings of the Navajos, the Sioux and other Indian tribes.

Practically no one - even her friends - knew that Mrs. Norman's prodigious task was a labor of love. She received no remuneration for her work. A friend of Mr. Steichen, and enthusiastic admirer of his world-famous photographic collection, she is also deeply interested in photography as a growing communication medium.

She worked with the late Alfred Stieglitz, photographer and pioneer in bringing modern art to America, and she is now writing his biography, soon to be published by Noonday Press, New York City. Collection of her own photographs have been exhibited at the Museum of Modern Art.

11/11/11

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The veteran "dean of photographers" happened to confide his dream to an acquaintance and fellow-commuter on the Stamford, Conn. express, Jerry Mason, former editor of Argosy and now president of the Maco Magazine Corporation. Mason's interest in this concept deepened when at Steichen's invitation, he visited the loft where Steichen and his assistant were assembling the photographs. He became convinced that "The Family of Man" could make "the greatest book in the world."

After the exhibition opened at the Museum, practically every publishing house in New York put in a bid for book publication rights. But Mason told Steichen, "I'll publish it for a dollar." And thus was literary history made.

For readers who prefer a more expensive volume as a gift or for their libraries, a de luxe edition at \$10 is published by Simon & Schuster.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ESA	V.B.i.21

Y
extra copies for Library
original and one copy sent to
Steichen - 3/9/55

FAMILY OF MAN

statement sent by E.S. to photographers

"We are concerned with man in relation to his environment, to the beauty and richness of the earth he has inherited and what he has done with this inheritance, the good and the great things, the destructive and the stupid things.

"We are concerned with children, as the universality of man is not only accepted but taken for granted among children.

"We are concerned with the religious rather than religions.

"We are concerned with basic human consciousness more than social consciousness.

"We are concerned with photographs which express the universal through the individual and the particular, that demonstrate the importance of the art of photography in explaining man to man across the world, his dreams and aspirations, mirroring the flaming creative forces of love and truth and the corrosive evil inherent in the lie.

"I believe that love should be the dominant and key element in THE FAMILY OF MAN exhibition, just as it is in the individual family.

"Photographers, professional and amateur, in all parts of the world are invited to submit for the Museum's consideration prints they believe appropriate for exhibitions celebrating the Museum's 25th anniversary, gives further emphasis and scope to this recognition of photography as an art.

"THE FAMILY OF MAN is planned as an exhibition of photography portraying the universal elements and emotions and the oneness of human beings throughout the world. It is probably the most ambitious and challenging project photography has ever faced and one for which, I believe, the art of photography is uniquely qualified.

"This exhibition will require photographs, made in all parts of the world, of the gamut of life from birth to death with emphasis on the everyday relationships of man to himself, to his family, to the community and to the world we live in: subject matter ranging from babies to philosophers, from the kindergarten to the university, from the child's home-made toys to scientific research, from tribal councils of primitive peoples to the councils of the United Nations. It will require photographs of lovers and marriage and child bearing, of the family unit with its joys, trials and tribulations, its deep rooted devotions and its antagonisms, photographs that reveal the selflessness of mother love, not simply the Madonna element in 'mother' but her all embracing love, with the sense of security she gives to her children and to the home she creates in all its warmth and magnificence, its heartaches and exaltations.

"We are not concerned with photographs that border on propaganda for or against any political ideologies.

"We are concerned with following the individual and the family unit from its beginnings to the beginnings of life and continuing on through death and burial.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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FAMILY OF MAN

Country: France
 Sponsors: MUSEE D'ART MODERNE CORPORATION
 Dates: Paris: Jan. 21 - Feb. 28, 1956
 Place Shown: Musee d'Art Moderne
 Co-sponsor: "The Family of Man" Foundation
 Admission: 100 Fr. Hours: 10:00 - 6:00
 Attendance: average daily: 600 to 2,500 on Sunday
 Total: 60,000

Opening Ceremonies: Steichen present, as were M. Eyraud, Directeur des Beaux-Arts et de l'Architecture a la Prefecture de la Seine; M. Emile Pelletier, Prefet de la Seine; M. Jondot, Conservateur du Musee d'Art Moderne de la Ville de Paris; M. Andre Chamson, Membre de l'Academie Francaise, Conservateur du Musee du Petit Palais; M. Taubert, Conseiller Municipal; M. Jean Berthoin, Ministre de l'Education Nationale; M. Jean Berthoin, Ministre de l'Education Nationale

Distinguished Visitors: see above

Special Events:

Radio and Television:

Press Coverage: Ample press coverage in writing and photos. No count taken as yet.

Remarks:

Books sold:

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STEICHEN, Edward and THE FAMILY OF MAN

See Infinity February, 1954 pp. 8-9 "Last Call" for photographs to be submitted for "The Family of Man." Includes Henri Cartier-Bresson portrait of Steichen. Article gives particulars of requirements.

G.M.M.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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International Circulating Exhibitions Alphabetical Listing

File No.: SP-ICE-#24-59

No.Showings Publ.

THE FAMILY OF MAN . Refurbishment of Copy
1, for presentation at the American National
Exhibition in Moscow, U.S.S.R., January
24 - May 8, 1959. Subsidy of \$15,000 pro-
vided by Rockefeller Brothers Fund for this
purpose. (See: SP-ICE-#10-59, Copy 1). Mr.
Edward Steichen and Mr. Carl Sandburg attend-
ed the opening ceremonies.

1

Book

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ESA	V.B.1.21

Punaway

THAT book of photographs folks have been looking at and buying hasn't even been cashed yet. "The Family of Man" with photographs by Edward Steichen and edited by Jerry Mason (Maco Publishing Corporation for Museum of Modern Art. Paper, \$1. \$10 edition distributed by Simon & Schuster), has not only jumped publication date (June 21); it made the best seller list last week. Don't ask us why.

Since we can't really explain it, we feel duty-bound to report it, because it is a sort of phenomenon. Sold: 130,000 copies. On the press: 100,000 copies. It's being sold in Fifth Avenue shop, Bloomingdale's, Macy's, Grand Central, all report it their number-one best seller. R. R. Donnelly & Sons, printers extraordinary (they print Time), destroyed 85,000 of a first run of 130,000 because they didn't think the reproductions had been good enough. After they got it right, they bought 650 copies for themselves. The United States Information Agency, sending the exhibition on which the book is based to Berlin and Paris under the name of "International Editions," is sending those Maco books along with the show. Maybe that doesn't sound like much, but we think you'll agree that it is—if you consider it has all happened pre-pub.

Honestly, we ourselves don't

NY Times June 19, 1945

dig it. Photographs are always fascinating to look at, but with all due respect to Mr. Steichen's labors, the exhibition seems to us a mishmash of documentary and sentimental, competent and mediocre, striking and dull. Worst of all, for every good photograph, it seems to us, there are two bad ones. We miss Mr. Steichen's sterner hand. We think he would have wanted to achieve a family of art in pictures as well as a family of men.

bought 650 copies for themselves. The United States Information Agency, sending the exhibition on which the book is based to Berlin and Paris under the name of "International Editions," is sending those Maco books along with the show. Maybe that doesn't sound like much, but we think you'll agree that it is—if you consider it has all happened pre-pub.

Honestly, we ourselves don't

NY Times June 19, 1945

276,000 Yugoslavs See 'Family of Man' Photos

Special to The New York Times.
BELGRADE, Yugoslavia, Feb. 25—The most successful exhibition showing the "Family of Man" photographs by Edward Steichen, which the United States Information Agency is sending to Berlin and Paris under the name of "International Editions," is sending those Maco books along with the show.

In two and one-half days, more than 276,000 persons in this city of 500,000 flocked to the photographic panorama of human life. About 10,000 persons were said to have visited the first exhibition of the collection in New York's Museum of Modern Art in 10 days.

The attendance in Belgrade's Pavilion here set a new attendance record for the show. Yesterday, 24,500 persons viewed the 500 pictures by photographers of many nations.

Attendance in Tokyo was 243,000, in London, 145,000, Rome, 52,000, and Paris, 35,000. The exhibition is sponsored by the United States Information Service.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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From
Newsweek
Morgue

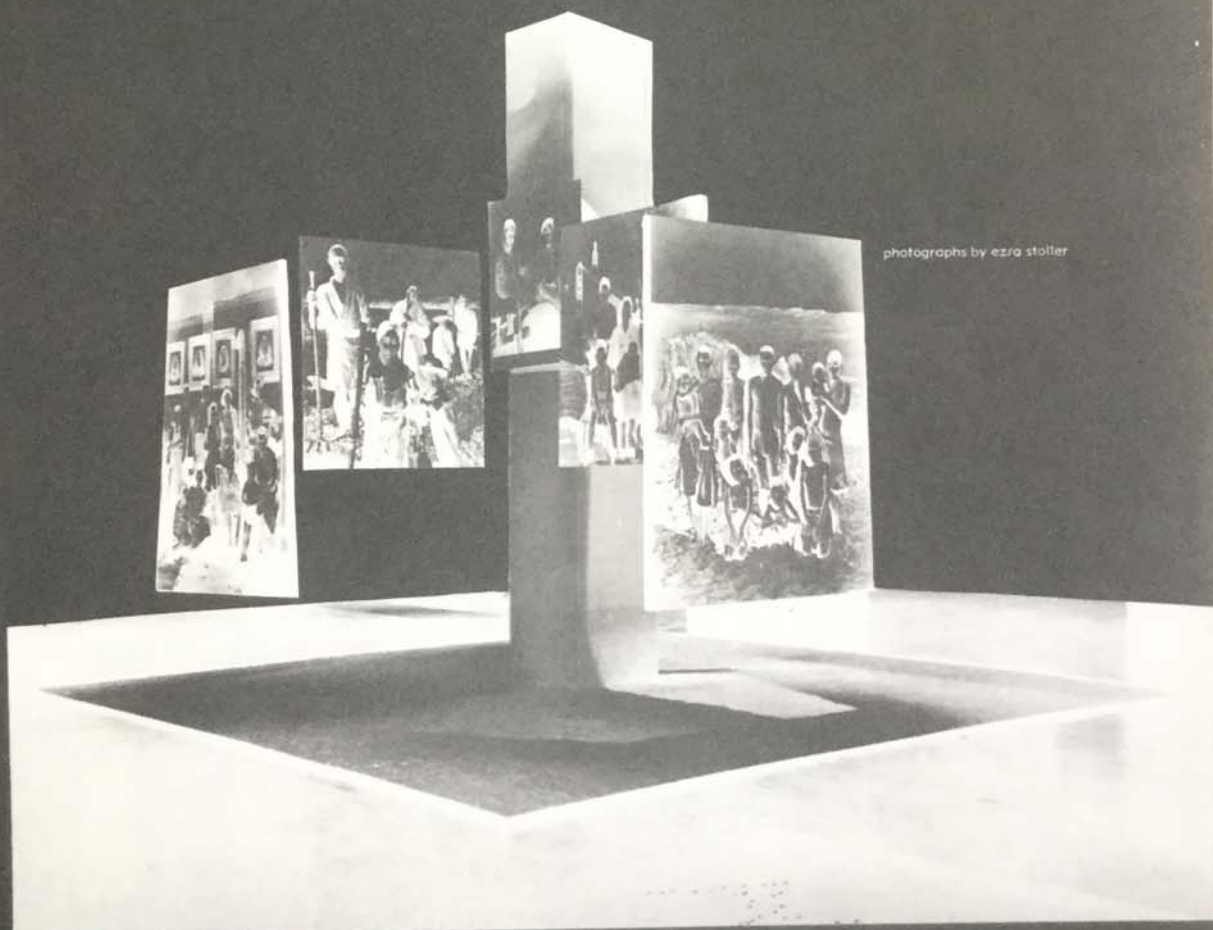
Sent in by James
D. Sage

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ESA	V.B.i.21

Paul Rudolph's exciting installation of "The Family of Man," a major photography exhibition occupying the Museum of Modern Art's entire second floor through May 8, dramatizes at once the individual photographs, the theme of man's oneness and dignity, and the exhibition as a designed space. Rudolph makes the thematic core the spatial focus as well, by suspending from the ceiling in the center of the main gallery a group of family portraits from far corners of the world. Around this focus the pattern of human life unfolds, in an organization that follows the life cycle. Over 500 pictures by photographers of 68 nations were selected for the exhibition by Edward Steichen, with the assistance of Wayne Miller.

the family of man

INSTALLATION BY PAUL RUDOLPH, ARCHITECT
SELECTION AND ORGANIZATION BY EDWARD STEICHEN

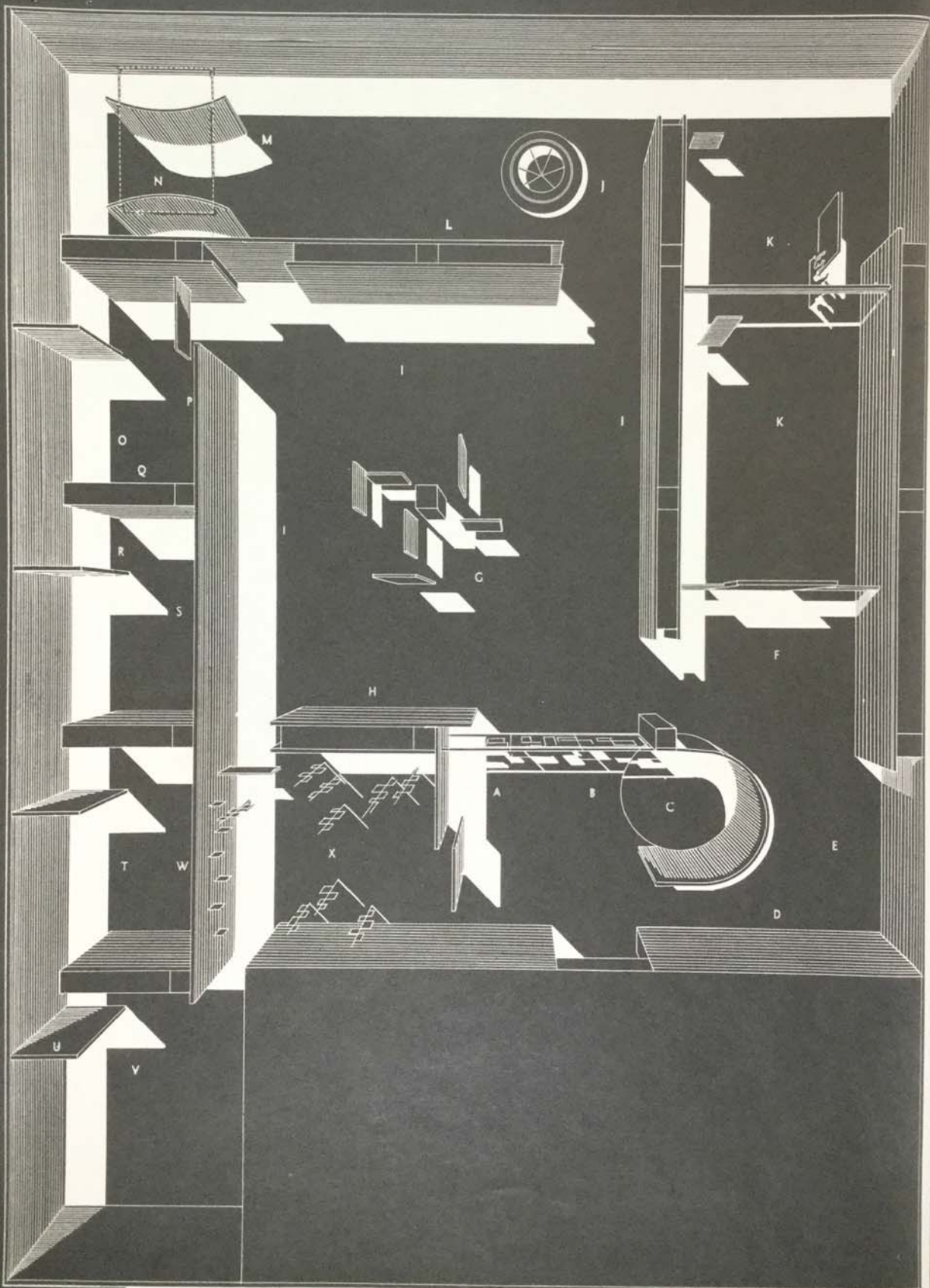


photographs by ezra stoller

Plan at left: A lovers; B marriage; C pregnancy and birth; D mothers and babies; E children; F children, family activities; G family portraits; H the land; I work; J Ring around the Rosie; K dance, music, parties, fun; L education; M relationships between people; N death; O religion; P compassion; Q aspiration; R hunger, deprivation; S inhumanity and revolt; T justice; U war; V hydrogen bomb; W husbands and wives; X magic of childhood.

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	ESA	V.B.1.21

An exhibition is perused in somewhat the way a book is perused, but it is at the same time a three-dimensional experience—an *interior* through which one traverses. The exhibition interior is admittedly of a special and transient kind, calling for exaggeration and acceleration of normal interior elements. Still, the basic principles it operates under are the same as those for any other form of interior design—effectual organization, logical circulation, climaxes and focal points, variations in perspective, relationships of volumes, the effect of color, etc. Paul Rudolph emphasized the three-dimensionality and the volumetry of this exhibition in several ways: in a clever use of a transparent material, Lucite, as a mounting for the opening section, thus allowing both a sensation that the pictures are floating and also a perception of the greater exhibition space beyond; in a four-sided arrangement of the family portraits hub (see preceding page), which repeats each picture from two viewpoints; in devices that invite the viewer to enter or to walk around, such as the pregnancy temple, the hydrogen bomb room, and the Ring around the Rosie. Where an otherwise sudden change of spatial dimension would occur, as in the series of narrow rooms near the end, preparations are made—in this case, arched walls are set out to narrow the preceding space (see cut at bottom right, opposite page). Wall colors change to suggest the divisions of sections, and sometimes they are used to great emotional effect, as the sudden emergence into light and hope from the blackness of the hydrogen bomb room. Most of the photographs are momentary things that catch fleeting glimpses of human life, and Rudolph has rendered this aspect well by creating open patterns of photographs in most sections, giving each picture a particularizing surround of wall or air. Other photographs of a more suggestive nature are often used as murals, blown up to wall dimensions, to set the theme of particular sections.—J. A.



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Left: The pregnancy temple, a shimmering, white-curtained womb illustrated by fluorescent light above translucent white fabric. Above: Mounted on transparent Lucite panels, the photographs at the exhibition's entrance seem to float in air. They are arranged in a pattern that makes spatial division and establishes a route for the viewer. Behind this first-focus level, deeper perspectives are seen: the family portraits, the photo of hands well to the rear, and the rocks and hills mural on the farthest wall.



Above left: Moments of childhood gaily disport on poles, under a caption from Shakespeare: "Oh wonderful, wonderful, and most wonderful, wonderful! and yet again wonderful . . ." Right: ". . . clasp the hands and know the thoughts of men in other lands . . ." (Massfield): Ring around the Rose dances from many countries, mounted on a ring in the center of a gallery.

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Interiors
vol. CXIV no. 9
April, 1955 pp. 114-117

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(270002512)

1959

FACT SHEET ON "THE FAMILY OF MAN"

The Family of Man show opened in New York at the Museum of Modern Art in January 1955. Since that time an estimated five million people in Asia, Africa, South America and Europe have lined up in queues, sometimes four abreast, to see the exhibition.

In Belgrade, where the show was on view for three weeks, 276,000 people out of a city population of 500,000 saw the show.

In Japan, a million people crowded into showings in 19 cities.

In India, at least one and one-half million saw it, free books were given out to 100,000th visitor. In Madras, 22% of the population turned out for the show.

A letter published in a Calcutta paper (Amrita Bazar Patrika):

Despite its immense educative value, it has a significant role to play against the background of the present day world-tension. In these days of hatred, malice and rancour between countries under the canopy of different 'isms', such an exhibition will surely go a long way towards promotion of international friendship and amity. I offer my thanks to the USIS for holding this exhibition. (signed: Santosh Kumar Raychaudhury.)

A Staff Correspondent, writing in the Hindustan Times, New Delhi:

An exhibition at once tremendous in the conception of its theme and spiritually and aesthetically sublime in its execution is "The Family of Man", presented by the USIS in the former American pavilion.

In Germany, an opinion survey revealed that more than 90% of the visitors recognized the objective of the exhibit to be beyond that of the usual photo show, i.e. that it was intended to stress the common and uniting characteristics of all men. 34 returned for a second, third and fourth time.

In Southern Rhodesia, the African Daily News, editorialized: "the portrayal of life is astounding... never before have the universal themes and the common experiences of a lifetime so graphically been shown... I believe 'The Family of Man' helps one to realize how man is basically the same all over the world, and in our multiracial society, the exhibition helps one to have a realization and humane approach to all problems that estrange one man from another. Its philosophy is human; is of immense cultural and spiritual value."

In France, (where all photography was invented) the press comments are extraordinarily laudatory in high praise. ... "wonderful", "beautiful", "extraordinary quality", "revelation for all the Parisians", "a symphony in black and white", "heart-rending"...

An estimated 1,000,000 copies of book have been sold.
(875,000 by June '58)

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Family of Man

"extraordinary quality", "revlation for all the Parisians" "a symphony in black and white" "heart-rending".

L'Humanite" (I don't know what the politics of this paper are)

"It is comforting to know that this quite unique collection which is traveling round the world comes from the United States, that it expresses the love of mankind, the fraternity which exists in this great world family, with all races and all customs mingled, as are also their joys, their sadness, their suffering, their hopes."

In general it seems to me that the show has been received as a very "American" statement, primarily because of its emphasis on optimism, exuberance, romantic love and sentimentality. I have the impression that few people writing about the show had ever seen this kind of photographic presentation before (and I think Steichen really did invent it). Most reviewers praised both the quality of the photographs and the theme of the show itself.

Washington Post interview with Steichen and Sandburg is attached.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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FAMILY OF MAN Exhibits Attendance Figures (cont'd)

<u>COUNTRY</u>	<u>LOCATIONS</u>	<u>ATTENDANCE</u>
Mexico	1	12,500
Netherlands	1	117,000
Norway	1	25,000
Philippines	1	61,412
Poland	5	300,000
Southern Rhodesia	1	20,941
Sweden	3	40,000 (for 1 location)
Switzerland	5	112,929
Union of South Africa	2	154,632
Uruguay	1	(not reported)
USSR	1	2,700,000 (est.)
Venezuela	1	12,500
Yugoslavia	2	<u>350,845</u>
<u>35</u>	<u>59</u>	Subtotal 7,415,963
U.S.A. and Canada	<u>3</u>	<u>1,200,000</u>
	<u>10</u>	TOTAL 8,615,963

(38)

countries

130,000
more
people9,000,000
people

2

69

12

(91)

locations

05 of Jan. 1965

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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not Antarctica

6 of 8

Summary of MAM Exhibit Attendance Figures

May 1, 1960

<u>COUNTRY</u>	<u>LOCATIONS</u>	<u>ATTENDANCE</u>
Australia	4	112,344
Austria	1	45,600
Belgium	1	35,000
Burma	1	46,572
Chile	1	150,000
Cuba	1	40,000
Denmark	4	144,000 (for 2 locations)
England	1	149,000
Finland	1	16,700
France	1	60,000
Germany	5	161,000
Greece	1	50,000
Guatemala	1	50,000
Iceland	1	40,066
India	7	1,192,754
Israel	1	76,000
Italy	3	115,561
Japan	5	500,000
Kenya	1	8,000
Korea	1	420,000
Laos	1	76,400
Lebanon	1	12,400