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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ESA	VII.C. 12

HAZ, Nicholas "Edward Steichen's Photo-Murals"

The Commercial Photographer October '33. pp. 14-18
In this box In this box.

About Murals in RKO-Roxy Theatre & also in N. Y. State Building at the "Century of Progress" in Chicago.

Four or five small size photographs (with the dispatch sticker on each) of several sets of a set-up (11 by 4') of the layout, blueprints for placement, 10 rolls of the actual mural, etc., from a private collection into the hands of

Mr. Frank Rowl
100 Broadway Street
Boston, Massachusetts 02104

and

Mr. David Kelsey of the same address

Include in a separate box of early photographs, etc.

Also include in a separate box of early photographs, etc.

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CHICAGO HISTORICAL SOCIETY

North Avenue and Clark Street
Chicago, Illinois 60614

May 24, 1975

Dear Mrs. Mayer:

Please forgive the delay in responding to your letter of March 26th.

We were unable to locate any photographs of the photomural Edward Steichen exhibited in the New York State Building at the Century of Progress.

Sincerely,
John S. Tris
Curator of Graphics Collection

Mr. David Kolody of the same address

Kolody is a collector of early photographs, etc.

G.M.M.

I am very sorry that I am unable to provide you with the photographs of the Steichen's work that you requested. I am afraid it is impossible to locate the photographs of the Steichen's work that you requested. I am very sorry that I am unable to provide you with the photographs of the Steichen's work that you requested.

I am very sorry that I am unable to provide you with the photographs of the Steichen's work that you requested. I am very sorry that I am unable to provide you with the photographs of the Steichen's work that you requested.

With all best wishes,

Sincerely,

John S. Tris
Curator of Graphics Collection

Mr. John Tris
Curator of Graphics Collection
International Museum of Photography
at George Eastman House
900 East Avenue
Rochester, New York 14607

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Grace M. Mayer
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

NEW YORK

in the
nts for
te collection

Mr. David Kolody of the same address

Kolody is a collector of early photographs, etc.

I would like to know if you have any material relating to
Steinbock's photo-works, and hope that it will be included in the
exhibit at the Chicago Gallery in Boston. I would be greatly
interested to see if you would be good enough to send me a check
of the part of the Chicago one now in the collection of the
Chicago Gallery. Please relay this message to her.

The art in Boston or not more than one enlargement of
the work was made at the time. I am afraid it is impossible to
determine this now, but it seems unlikely.

With all best wishes -

Sincerely,

Grace M. Mayer
The Edward Steichen Archive

Mr. John Steinhilber
Curator
International Museum of Photography
at George Eastman House
100 East Avenue
Rochester, New York 14607

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May, 1975

STEICHEN PHOTOMURALS FOR "THE CENTURY OF PROGRESS" IN CHICAGO (NEW YORK
STATE BUILDING)

Four or five mural size photographs (with the Steichen sticker on the
back of several) and a mock-up (1' by 4') of the layout, blueprints for
placement, 30 rolls of the actual mural, etc., came from a private collection
into the hands of

Ms. Angela Noel
169 Newbury Street
Boston, Massachusetts 02116

and

Mr. David Kolody of the same address

Kolody is a collector of early photographs, etc.

I enclose herewith some G.M.M. of material relating to
Steichen's work, and hope that it will be helpful to you. I would be greatly
interested to hear if she could be good enough to send me a description of the
part of the Chicago one now in the collection of the
Chicago Gallery. Please relay this message to her.

The set as specified is not more than one collection of
the mural was made at the time. I am afraid it is impossible to
determine this one, but it goes well.

With all best wishes -

Sincerely,

David N. Snow
The Museum of Modern Art

Mr. Jack Green
Curator
International Museum of Photography
at George Eastman House
100 East Avenue
Rochester, New York 14602

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May 2, 75 GEH misinformed me. The material relating to the Steichen
photomurals does not belong to the Childs Gallery, but to
Ms. Angela Noel and Mr. David Kolody who live above it.
G.M.M.

A Reporter Looks at a King Of the Photographic World

and what the Edward Steichen Picture Gallery had but 'Faded Camera' Promises
World's Most Delphinium' - Making Murals for World Fair

April 28, 1975

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Dear Mr. Orraca:

I enclose herewith Xerox copies of material relating to
Steichen's photo-murals, and hope that it will be helpful to Ms. photographer."
Angela Noel of the Childs Gallery in Boston. I would be greatly
indebted to her if she would be good enough to send me a descrip- to you, and
tion of the part of the Chicago one now in the collection of the
Childs Gallery. Please relay this message to her. Steichen - he

You ask me whether or not more than one enlargement of
the mural was made at the time. I am afraid it is impossible to
determine this now, but it seems unlikely. Steichen was

With all best wishes -

Sincerely,

Grace M. Mayer
The Edward Steichen Archive

Mr. Jose Orraca
Conservator
International Museum of Photography
at George Eastman House
900 East Avenue
Rochester, New York 14607

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The Bridgeport Post, Wednesday, January 18, 1933. Page - Through the Looking Glass, p. 8

A Reporter Looks at a King Of the Photographic World

And What is the Edward Steichen Picture Captioned but 'Famed Cameraman Promises World Its Finest Delphinium' - Making Murals for World Fair

LUCE'S PRESS CLIPPING BUREAU
157 CHAMBERS STREET, NEW YORK
CLIPPING FROM *The Architectural Record*
N.Y.C. NOV 1933



Kaufmann-Fabry

The New York State Exhibition at the Chicago World's Fair, designed by Eugene Schoen, architect, tells the story of the scenic beauties and recreational advantages of the Empire State by means of enormous photomurals by Edward Steichen. Adirondack scenes, George Washington Bridge, the State Educational Building, Jones Beach State Park, and the Westchester County Park Commission's "Playland" are featured in the photomurals. Panels in relief by Joseph Urban.

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The Bridgeport Post, Wednesday, January 18, 1933. Page - Through the Looking Glass,
p. 8

A Reporter Looks at a King Of the Photographic World

And What is the Edward Steichen Picture Captioned but 'Famed Cameraman Promises
World Its Finest Delphinium' - Making Murals for World Fair
By Ethel Beckwith

In the summer, Edward Steichen's place at the top of Topstone road, Redding,
is where the blue begins. You are jangled up a barbaric country road and you are
just about to explode into one climactic piece of profanity, when lo-

As you hurdle the last rocky hill, you find yourself riding into a dazzling
all-blue world. Your spirits suddenly calmed, you discover that this azure domain
is entirely populated by the flower called delphinium - Edward Steichen's "other
love."

Now I have heard Steichen talked about as "the world's greatest photographer."
You can see his advertising pictures, if his other work is less accessible to you, and
even if you are as photography-dumb as this reporter, you know it's a Steichen - he
can put soul into an ad for corn plasters; a throb of life and light surrounds his
most trifling subjects.

But delphinium!

Not a Hobby; a Science

Steichen explained it all to me in the starkly simple living-room of his
house last Sunday. He insists it is not a hobby; it is a science. Some day, if
the "plates" work, it will be Steichen who will give the world its tallest and
longest-lived delphinium. Carl Sandburg, who has written Steichen's biography to
date, will have to add a delphinium-purple patch to the story.

Steichen interest in delphinium is nothing short of an obsession. Except
for Oriental poppies, a secondary indulgence, the photographer plants all his land
with this tall and lovely flower which in city life is seen mostly in the arms of
June bridesmaids.

"I have 15,000 to plant this spring, and 5,000 are already in. You see

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the spikes in that vase - they're four feet high while most delphinium are about one foot and a half!"

Will Turn over Best Plants

The important fact is that this is not a hobby; it is a study in heredity and acquired characteristics of flowers. He has been seriously experimenting for 20 years. When he has developed, by a patient process of elimination, the FINEST DELPHINIUM IN THE WORLD, he will turn over the plant to an horticultural institution.

"I hope to produce an ever-blooming delphinium," says Steichen, with the solemnity of the magi of Rockefeller Institute.

A Long, Long Way to His Door

Jealous of his delphiniums' or is it his own, comfort, Steichen has surrounded his lawn with a high hedge and to approach his door, one must walk a long and circuitous path around the hallowed ground.

When I asked whether he was keeping the world a few minutes longer from his door, Steichen said: "But in summer my guests can get so much finer a view of the flowers by walking all around them."

He's Curious as a Kid

The first impression one gets of Steichen is vitality. You are soon aware that he is alertly, if not humorously, looking you over. He has the curiosity of a child. He is tall, with inconspicuously grey hair topping six feet of tautly framed energy.

He talks carefully, running to sharp simple words that one imagines his pal, Sandburg, would like. This is the man who has photographed more of the world's celebrities than he can remember, noting their psychology, coping with their temperaments. And this is the man who can spend 20 years growing "a" delphinium and a week photographing a butterfly.

Praises Garbo and Chaplin

Discussing some of the great he has photographed in Hollywood, Steichen went

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into raptures describing Greta Garbo. He named several of the moving picture stars; they were all nonentities, he said, who relied on the accident of good-looking faces.

"Garbo," he said, "great as her beauty is, does not need this to be the great actress that she is."

He regards Charles Chaplin as "America's greatest photographer" because he says, "the primary fact of pictures is photography and none in Hollywood understands this better than Chaplin." Lubitsch, who made "Trouble in Paradise" he considers a superior director, and Eisenstein sic the greatest.

Of the Barrymores, he say "John is the most magnificent."

Mural for World Fair

Steichen is responsible for a new departure in decoration - the photographic mural. His study of aviation has been built into the walls of a 25 by 50-foot room in Radio City.

Just now he is working on a huge assignment - a photographic mural depicting the dominant phases of life in New York State, for the New York State building at the World's Fair in Chicago.

J. Pierpont Morgan (who paid \$5,000 for his picture), Eleanora Duse, Isadora Duncan, Herbert Hoover, Hauptman^[sic] and Yeats, have all been "Steichenized"; to say nothing of the near-great and the simply idiotic objects which have come into his commercial focus for high-grade advertising. In all of them he sees "a theme," he places them in relation to life.

.... [Erroneous facts about his early life]. He became profitably involved in drawing posters and when these were exhibited in a New York store window he could resist New York no longer.

.... Sandburg relates that...Steichen said:

"I am as determined as the tides of the sea and as patient as the Roman Catholic church."

..... Mrs. Steichen, stunning with gardenia-like skin and burnished red hair, joined and fortified us just as "the subject of our sketch" was becoming

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nostalgic about his home in Voulangis, France.

It was there that Steichen first grew delphinium. That was it. And when the war broke out, he hurriedly tore out as many plants as he could and scattered them among neighbors' gardens. He returned to New York....

To this very house, when he became a colonel and head of all American aerial photography, a gently ironic fate brought him back. He was billeted there with his staff and cameras.

But his heart was torn by the sight of his delphinium garden being trampled by the soldiers.