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THE FAMILY OF MAN

Showings Overseas (Sponsored by the U.S.I.A.)

COPY I

<u>Place</u>	<u>Dates</u>	<u>Attendance</u>
Germany: Berlin	Sept.-Oct. 1955	445,000
" Munich	Nov.-Dec. 1955	32,500
France: Paris	Jan.-Feb. 1956	60,000
Netherlands: Amsterdam	March-April 1956	116,617
Belgium: Brussels	May-June 1956	35,000
England: London	August 1956	149,000
Italy: Rome	November 1956	50,000
Yugoslavia: Belgrade	Jan.-Feb. 1957	276,000
Austria: Vienna	March-April 1957	45,600
(now in storage in Germany)		<u>809,717</u> TOTAL

COPY II

<u>Place</u>	<u>Dates</u>	<u>Attendance</u>
Guatemala: Guatemala City	Aug.-Sept. 1955	50,000
Mexico: Mexico City	Oct.-Nov. 1955	12,500
India: Bombay	June-July 1956	125,561
" Agra	Aug.-Sept. 1956	62,000
" New Delhi	Nov.-Dec. 1956	100,000
" Ahmedabad	Jan.-Feb. 1957	200,000
" Calcutta	Mar.-April 1957	350,292
" Madras	May-July 1957	271,000
" Trivandurum	September 1957	Figures not available
Ceylon: Colombo for	Nov.-Dec. 1957	<u>1,171,353</u> TOTAL

COPY III

<u>Place</u>	<u>Dates</u>	<u>Attendance</u>
Norway: Oslo	Jan.-Feb. 1957	25,000
Sweden: Stockholm	Mar.-April 1957	40,000
" Gothenborg	June 1957	Figures not available
" Halsingborg	July-Aug. 1957	" " "
Iceland: Reykjavik	Sept.-Oct. 1957	" " "
Denmark: Copenhagen for	Nov.-Dec. 1957	<u>65,000</u> TOTAL
Switzerland: Basle	for Jan. 1958	
" Zurich		
" Geneva	for August 1958	
Yugoslavia: Zagreb	for Oct.-Nov. 1958	

COPY IV

<u>Place</u>	<u>Dates</u>	<u>Attendance</u>
Cuba: Havana	Mar.-April 1957	40,000
Venezuela: Caracas	July-Sept. 1957	12,500
Colombia: Bogota for	Oct.-Dec. 1957	<u>52,500</u> TOTAL
Chile: Santiago	for Mar.-June 1958	

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(THE FAMILY OF MAN overseas -- continued)

COPY V

<u>Place</u>	<u>Dates</u>
Korea: Seoul	Feb.-April 1957 (this booking may have been cancelled -- confirmation not yet received)
Burma: Rangoon	Sept.-Oct. 1957 (not yet confirmed)

Also proposed for Vietnam (Saigon), Philippines (Manila) and possible Indonesia in 1958.

COPY VI

Proposed to circulate in the Near East; no definite bookings yet.

Showings in Japan

	<u>Attendance</u>
Large Version -- shown in 9 towns & cities including Tokyo (two showings) and Hiroshima from March to October 1956	
Copy 1 (small)-- shown in 5 towns beginning August 1956	TOTAL:
Copy 2 (small)-- shown in 6 towns beginning Sept. 1956	845,554

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STATE OF NEW YORK  
1942

As directors of art museums, it is our responsibility to encourage a vigorous artistic life in this country. The freedom of the imagination is vital to the life of the arts and it is our responsibility to maintain it.

With the exception of pornography, we believe that censorship of the arts is harmful in itself, and that political censorship in particular is an ineffective way of achieving restrictive legislation, whether of the right or the left. A work of art that does not contain what propaganda the censor or fascist regime believes false is harmless.

The history of censorship illustrates a different meaning of the concept and utility. The destruction of Diego Velazquez's work during the Revolution has left a lasting stain on the American conscience. The recent Catholic ban on prohibited books has subjected many strange and modifications in the course of the long history, which represent a great loss, such as the Ming vase which could not be suppressed or even mentioned again, or a book which temporarily withdrew its use and proved harmful to the rest. The burning of the books in East Germany and the Reichsbank and frequent sale abroad of what was considered to be "degenerate" art has impoverished the German mind and damaged culture for decades to come. The closing for many years of the Museum of Modern Art has certainly not improved the quality of American intellectual education. The reopening of this museum is itself a, like us hope, and admission of the rationalism of this particular act of censorship.

If our children are not to be led into a maze of confusion and disillusion we must constantly guard against freedom of all information, and particularly against those who in disregard of all principles are willing to use any means, and those of the belief system, to suppress artistic activity in any form.

MEMOS

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C O P Y

FAMILY OF MAN  
file

*a Rubin =  
Zelig for Daless  
Family of Man*

As directors of art museums, it is our responsibility to encourage a vigorous artistic life in this country. The freedom of the imagination is vital to the life of the arts and it is our responsibility to maintain it.

With the exception of pornography, we believe that censorship of the arts is harmful in itself, and that political censorship in particular is an ineffective way of combatting subversive ideologies, whether of the right or the left. A work of art that does not contain overt propaganda for communism or facism cannot undermine faith in democracy.

The history of censorship should be a sufficient warning of its dangers and futility. The destruction of Roman Catholic Church art during the Reformation has left a lasting stain on the Protestant conscience. The Roman Catholic index of prohibited books has undergone many changes and modifications in the course of its long history, either because a great book, such as the King James Bible, could not be suppressed by authoritarian means, or a book thought dangerously subversive in one age, proved harmless in the next. The burning of the books in Nazi Germany and the banishment and frequent sale abroad of what was considered to be "degenerate" art has impoverished the German mind and German museums for decades to come. The closing for many years of the Moscow Museum of Western Art has certainly not improved the quality of Russian Communist painting. The reopening of this museum recently is, let us hope, an admission of the ridiculousness of this particular act of censorship.

If we ourselves are not to be led into similar acts of barbarism and foolishness we must constantly guard against fanatics of all persuasions, and particularly against those who in frenzied fits of prejudice are willing to use any means, even those of the hated enemy, to suppress beliefs contrary to their own.

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We believe, then, that the best policy for American museums is always to judge a work of art on its merits as a work of art and quite apart from the race, creed or political beliefs of its creator. There have been great writers and artists in the past whose political beliefs and private lives have been subversive or immoral by the conventional standards of their own or our time. Their art remains great nevertheless and the world would be infinitely poorer without it.

We believe that in America, founded as it has been on principles of freedom of thought and religion, museums have the same duty as do our schools and press to protect our basic liberties. Any retreat or compromise on this issue is un-American and subversive of all our country stands for.

Andrew C. Ritchie

9-2-55

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file: SP-ICE-10-55

## THE MUSEUM OF MODERN ART

Date November 2, 1962

To: Waldo Rasmussen

Re: Report on International

From: Grace Mayer

Program

Dear Waldo:

Many thanks for sending us your very interesting memorandum, and congratulations on your fine program.

I'm sorry to note that one of the editions of The Family of Man has fallen by the wayside. As you doubtless know, ground is being broken for a FOM T-V and film production, which should result in additional demands. Servicing this exhibition and book is one of our Department's major problems, as we receive dozens of letters from all over the world every week!

Grace

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cc: SP-ICE-10-55 ✓  
interoffice  
pink

February 25, 1959

**THE MUSEUM OF MODERN ART**  
FAMILY OF MAN

Mr. Monroe Wheeler

Susan C. Senior

Date July 23, 1959

To: Porter McCray

Re:

From: Monroe Wheeler  
THE FAMILY OF MAN has not been to Puerto Rico. It was  
in Havana -- March 1957-April 1957 -- and that is as close as it

got. It has also been in Guatemala, Venezuela, Mexico, Uruguay,  
Mr. Luis Vargas Rosas, director of the Museo Nacional de Bellas Artes  
and Chile.

in Santiago, Chile, whom I met last November, has written to say  
Buen viaje!  
that he is very eager to have Steichen's Family of Man and he would  
like to reserve three large galleries in his museum for it.

As soon as you can tell him what date might be available, will  
you get in touch with him?

SCS:seb

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*cc: Mr. McCray*

# THE MUSEUM OF MODERN ART

*at please draft repts. USA should be made thru USA*

*purchase several copies of Family of Man*

*RK note Pending*

*Family of Man*

*Santiago Chile*

*Museum of*

*June 23*

**To:** Porter McCray

**From:** Monroe Wheeler

**Date:** July 23, 1954

**Re:**

Mr. Luis Vargas Rosas, Director of the Museo Nacional de Bellas Artes in Santiago, Chile, whom I met last November, has written to say that he is very eager to have Steichen's Family of Man and he would like to reserve three large galleries in his museum for it.

As soon as you can tell him what date might be available, will you get in touch with him?

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*cc: Mr. McGray*

July 22, 1954

Dear Friend:

I was extremely happy to receive your kind letter of the 10th of July. Owing to the fact that we begin to celebrate this Museum's 25th anniversary in the autumn of this year, my presence will be required in New York for sometime. Therefore, I am not free to make plans for another trip to South America in the very near future. I hope, however, that we can keep in touch with one another through correspondence.

Edward Steichen's exhibition "The Family of Man" will open here early in 1955, but the circulating exhibition will not be ready until later that year. The Director of our Circulating Exhibitions Department, Mr. Porter McGray, will keep you informed about developments.

I am delighted to hear of your Matta exhibition which I am sure deserved the success which it obtained.

I am sending you herewith a copy of a recent article on the Museum of Modern Art in Holiday Magazine which contains some photographs which I am sure will interest you.

As to the conservation of pictures, I think the most accurate information we can provide is included in the book, "How to Take Care of Your Pictures." We have in preparation a volume on the making of exhibitions which will be ready in the autumn which we shall send to you at that time.

If there is any way in which we can be of help to you, please let me know.

Sincerely yours,

Monroe Wheeler

Sr. Luis Vargas Rosas  
Directeur  
Museo Nacional de Bellas Artes  
Santiago, Chile

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INSTALLATION  
INSTRUCTIONS

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*Original - by Charles Dyer.*

THE FAMILY OF MAN: Installation Instructions

I. Planning and Layout of Exhibition

Architectural planning for installation of each specific showing of THE FAMILY OF MAN is open to determination by each exhibitor. General gallery layout will depend upon available gallery space, the natural building layout along with possible construction of special partitions (to augment existing walls) as necessary to accommodate the total of 925 running feet required for display of the panels in their original sequence.

The following outline of installation procedures will serve to acquaint the exhibitor with the information needed for advance planning into local gallery facilities and to review the operations called for once the exhibition is in hand.

It should be emphasized that, granting adequate wall space is provided, the exhibit as packed arrives completely equipped for immediate hanging, with no more equipment than common nails and a sufficient supply of lumber to make base floor strips for the 10 ft. high photo mural units, i.e., (approx. 236 running ft.) 2 x 3 stock (or the equivalent) and (approx. 275 running ft.) 1 x 4 stock for wall hanging cleats, plus a supply of hardware fasteners for fastening cleats to walls appropriate to structure of walls, common nails, cut steel nails, toggle or expansion bolts for the mural units and the heavier individual panels backed with flush wood frames. (These items are keyed A.F.F. and W.F.F. on the exhibition Check List.) No special tools are required other than hammers, screw-drivers, carpenter's levels, measuring tapes, chalk and folding rules, pliers and nippers, and hand or power drills.

Since local circumstances may present conditions where, for instance, walls cannot be nailed into, some suggestions are included outlining alternate hanging methods. Also various methods of fastening cleats are given, choice depending on factors as basic structure of walls, ceiling clearance above 10 ft. high mural panels, etc.

For introduction of extra partitioning in any gallery of sufficient open floor space.

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The installation instructions outline only minimum requirements. Each exhibitor and local exhibition planner will, of course, readily see beyond these fundamental requirements and suggestions, to perhaps other technical solutions more practical under local conditions. The basic hanging system is therefore designed for flexibility to permit a wide range of adaptation to local walls and/or special architectural treatments that may be conceived abroad.

NOTE: As an aid and basic guide for local planning, a set of elevation drawings to scale is available to each exhibitor. These drawings furnish a reference to the original sequence and group layouts of the exhibition as conceived for its initial New York showing at THE MUSEUM OF MODERN ART by Edward Steichen, Director, Department of Photography. While the original background divisions and special supports used in the New York showing are omitted on these plans, the integral subject group layouts illustrate the original design arrangements. The linear footage required for each of these groups is indicated on the plan.

A minimum direct adaptation of the thematic scheme and the visual effect of the original plan is possible, conceiving each subject group illustrated as occupying a single wall, partition or two or more adjacent walls. Most subject groups will be found to fall into reasonable lengths for single wall divisions, while the larger groups afford natural opportunities for breaks as a wall changes direction or a new partition is introduced. (For example: Key panels suspended out into gallery space as accent and relief from compact wall groups of the same or other thematic content will simultaneously add dramatic interest and conserve wall space for groups of the smaller individual panels.)

II. Photo Mural Installation: (10 ft. high panels)

A. When Used as Free-Standing Units

As a suggestion for advance planning, the 10 ft. high mural units afford opportunity for introduction of extra partitioning in any gallery of sufficient open floor space.

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Worked into an architectural floor plan and considering desired traffic flow and thematic sequences, the murals may be set up as a partition at an angle to the existing walls or as completely free standing wall units. This treatment gives both a dramatic potential to the installation and a possibility of additional wall space with a minimum of local construction and materials.

The mural sections are of 1/4" masonite riveted to 1 x 1 1/2" welded aluminum frames forming very rigid panels. The vertical sections bolt together to form the complete mural of 2 to 4 sections (each unit section being within 36" to 48" wide) (see Installation Plan Drawings). To build up the reverse side of these mural units forming a wall mounting surface for subject groups of smaller individual panels is an optional recourse for the exhibitor. The backing material should be a wall-board material of local choice, locally installed and finished to provide a clean background surface.

To install mural units away from the wall the following considerations are involved:

1. A floor strip should be laid equal in length to the full width of the mural unit. This strip should be pre-painted or stained black on exposed sides before being laid down and before placing panels in position.
2. Holes drilled in the bottom aluminum frame of the photo panel are for screws or lag bolts used to fasten to base strip.
3. Photo panels are bolted in place in standing position using matching holes existing in vertical sides of panels. (These bolts are supplied with the photo panels.)
4. If panel unit is installed at an angle to the wall, a vertical floor-to-ceiling support must be provided for the free end of the mural section, and a vertical cleat is fastened to the wall. Lag screws or bolts and wing nuts are used in holes existing in aluminum frame to attach to these end vertical support.
5. Completely free-standing mural sections will require vertical supports at each end and at points extending above section joints (according to length of mural unit so installed).

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6. Vertical supports could be built as open legs of wood or metal above and/or below mural unit wedging between floor and ceiling. Space legs with top and bottom holes existing in aluminum frames. (This could also be a closed frame rigidly bolted above and below mural unit.)
7. Overhead vertical support may be provided by wires (trussed in "V" to front and back of mural plane) if gallery ceiling will permit adequate construction anchor bolts. Mural units may be so suspended if ceiling construction will support weight. Alternates for "suspended" panels are:
  - a. Open legs above and below (weight to ground)
  - b. Wire truss above and below (weight to ceiling)
  - c. "V" wire truss above, legs below (weight to ground)

Light weight backing may be constructed flush to back of aluminum photo mural frames by the following method: Cut wooden cross strips (horizontal and vertical) to fit inside aluminum frame sections, bolt in place using holes on vertical sections of aluminum frame. Use inset wood strips as nailing strips for wall board to be applied as backing or partition wall surface. Countersink nail heads and spackle. Tape and spackle vertical joints.

B. Photo Mural Sections Hung Directly on Wall

1. According to ceiling heights, a base strip of 2" or more cut to length equal to full width of mural height. Pre-paint or stain base strip before installing in position.
2. Mural panel sections are laid face down on floor, side by side with bottom edges to wall a few inches out from wall section to be covered by mural. Sections are bolted together, using existing matched holes on vertical sides that join. Use heavy screws - lag bolts or countersunk bolts to attach wood base strip to bottom of aluminum frame using holes pre-drilled for this purpose.

NOTE: Spread clean drop cloth, large corrugated boards, or heavy wrapping

where wall paper on floor to protect face of panels.

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Installation Instructions  
Installation Instructions

3. Before mural unit is raised, attach horizontal wood cleats to wall, one per mural section, cut to length slightly less than width inside aluminum frame. Cleat to be 1 1/4" from wall. Drill holes in cleat registering with top holes in aluminum panel frame. Fasten cleats to wall at correct height to pass directly under top aluminum frame member. Cleats will be concealed when mural is raised in position against wall. A bolt 2" or longer is dropped through drill holes in top frame engaging holes in cleat to secure photo mural panels to wall. Eye bolts or U bolts may be used on a flat board instead of a heavier drilled wood cleat, or wood block screwed to cleat board at points to be drilled for pins. Metal angle strips or individual strap irons may be used instead of a flat wood cleat. (These will require heavier wall fastening-(expansion bolts or toggle bolts)- than a wood cleat, frequently tacked with lighter common nails or cut steel nails to a masonry wall.)
4. If head room above panel does not permit concealed cleat and drop pin, construct top strip similar to base strip. Mount heavy screws on strip keyed to top holes in aluminum frame to act as stud pins. Fit strip, stud pins down and in holes of aluminum frame when panel is almost in final position and allow to ride in position to wall. Secure to wall with fasteners, bolting through cleat from front. Countersink bolt or screw heads in cleat strip. Retouch fastener heads.
5. A simple method of top fastening is a strong "L" hook screwed directly into wall, moulding strip (if in line with top) or wood cleat nailed to wall at proper height to slightly clear top of raised photo panels. Space hook according to top holes in aluminum frame. Turn up hook for placement of panel against wall, then turn down and into slotted hole in top of aluminum frame to secure mural panels in place.
6. Mural units can simply be hung in place on wall, free of floor without base strip, where wall structure and strength of cleat and fasteners will support weight of

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6. At each point plotted on the level line (corresponding to exact position of panels, eyes) drive a common nail slanted at a slight upward angle. Leave slightly
7. Eye bolts and chain or cable may be used to hang from ceiling or architectural moulding if of adequate strength to support weight of mural units.
8. Legs may also be used to raise panels when installed flat against wall when wall height of 12 ft. or more warrants monumental effect. Also repeat the same treatment for panels used in space out from wall as earlier suggestion for free standing suspended partitions.

Study of Installation Plan Drawings will reveal instances where photo mural units may be adapted to different installation treatments in local exhibition plan.

III. General Hanging of the Exhibition (Individual Photo Panels)

All individual photo panels are provided with a wood or metal strip backing frame, permanently glued or riveted to the counter-mounted side. This permanent frame functions both as a means to insure rigidity of the larger panels and as a concealed support for installation hanging.

A. Hanging panels with inset frames

Majority are inset 2" from edge on all sides. Each is provided with two screw eyes permanently placed on top edge of top frame strip.

1. Panels are installed by laying a level working line on wall or partition at a distance below top edge of panel equal to distance from center of screw eye to top of panel.
2. After this level line is chalked on wall, for either one panel or a continuous line of panels to be placed in a series on the same level, points are then marked on chalk line, two per photo corresponding to exact distance center to center between the two screw eyes. When a series is laid out on same line level, consider the spacing between photos (as shown on plans) in plotting next pair of points for adjacent photo.

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3. At each point plotted on the level line (corresponding to exact position of screw eyes) drive a common nail slanted at a slight upward angle. Leave slightly less than 1/2" to 3/4" of head and shank exposed (determined by thickness of back frame.).
4. Hang photo on the two nails, holding it tipped in at top to engage head of nail into screweye. Lower Bottom gently to rest photo flat against wall surface.
5. Working as a team, two men can hang these photos at a practical speed. This hanging system permits quick visual engagement of screweyes either from the side or preferably from above while hanging in place. (The usual hanging team should practically consist of three persons. The third person directs the carrying out of the installation layout, i.e., reading from plans, spotting panels on walls, visually checking level of panels and general results as the work proceeds, while the other two members of the team do the physical work of hanging.)

NOTE A: The upward slant of hanging nails plus the hollow construction of the back frames and position of screweyes provided on frames allows each photo to rest perfectly flat to the wall without tendency to tip out or work off level. (if a true level line is established on wall and

1. Larger system has been devised for this show and is the one recommended to the exhibitor as the most practical method of hanging the panels flat and of achieving the exacting continuous linear arrangements and off-corner group arrangements to be observed in the Installation Plan Drawings.

NOTE B: In circumstances where nails cannot be used for hanging, a system of flexible cable wires, nylon cords or flat chains may be used, extending from ceiling or picture hanging rail or an architectural moulding.

2. The rear If such rails or mouldings do not exist, a hanging rail may be locally

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improvised by suspending a wood batten or pipe rail with strong cable wire or chain at wide intervals, using hooks fastened to ceiling, or very high mouldings, etc. Such hanging rails could be supported from the floor with vertical standards widely spaced.

The "Family Group" installation (being a central display group in the show), as designed and mounted on double-faced panels, requires a "suspended space" installation in all showings of the exhibition. These panels arrive equipped with eye bolts for suspended hanging.

Heavy single panels may be successfully suspended by using a light weight, strong "flat-link" chain, fastened from ceiling hook to eye bolt or screw eye in panel. This installation method may be used also for mural panel units.

The slotted holes in tops of aluminum framed panels allow the flat chain to be passed through, securing on under side with a cross-pin. Be certain to test and check security of fastenings for safety when supporting heavy panels. Mural sections do not arrive equipped with eye-bolts for suspended hanging. These must be locally furnished if needed.

B. Hanging panels with Flush Frames

1. Larger individual photos and photo mural units are provided with back framing of heavier wood strips or of rectangular aluminum tubing set flush to the edge of the panel. (The photos mounted in this manner wrap around to cover and finish the exposed sides of flush frames.)

All flush wood framed panels are key-marked W.F.F. on the exhibition Check List and all flush aluminum framed panels are key-marked A.F.F. Reference to type of framing is also marked on Installation Plan Drawings for each individual panel.

2. The recommended hanging method is as follows;

Wood Framed Panels

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a. Wood Framed Panels

1. Nail wooden cleat strips of appropriate length (slightly less than width inside back frame) to the wall on a level line. (Two slender screws are provided on inside and under side of top wood frame strip to act as pins.)
2. Have holes drilled on top edge of cleat strip large enough to receive pins on panel frame. These holes should be the same distance apart as the pins. Drill cleats before nailing to wall.
3. After cleat is fastened in position on wall the photo panel is lifted in place over the cleat. Work the panel side-to-side until pins are engaged in holes. (Holes somewhat larger than pins allow a tolerance for ease in locating panel pins in holes.)

b. Aluminum framed Panels

1. Use wood cleats as described above (nailed to wall). Holes drilled in cleats should match the pair of holes existing in top member of aluminum frame.
2. Use bolts 2" or longer as drop-pins to secure panel frame to cleat.

c. Special Installation Procedure for Small Photos Appearing on Face of 10 ft. Mural Sections

SEE: Installation Plan Drawings for layout general picture of overmount photo panels

(i.e., Groups over photos # 6, 12, 106, 129, 169, 177, 263, 457, and 501).

Special cleats for photos #262 and 130 packed in Box \_\_\_\_\_.

1. A label on the face of mural photos indicates by installation number the spot location of each photo to be so mounted.
2. Red painted circles on the mural photo serve to quickly locate hanger devices. These are "large round head" machine screws countersunk below the panel surface. (These screws are installed in bushings.)

- 3/ With screw-driver turn out screws only so far above surface of panel as is necessary to engage the thin metal cross strips permanently fastened horizontally to back frame

OF THESE SPECIAL

cases directly into gallery area for unpacking.

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of these special panels. SHOULD BE LAID ON THEIR SIDES SO THAT PANELS SLIDE

4. To hang, raise into position above screws against face of mural panel and lower

into place. Adjust spacing side to side, copy is permanently attached to the

5. Several small panels which are mounted over hanging edge of mural panels (i.e.,

panels # 266, 105, 93, 176, and 9) have aluminum strips fastened vertically on

back frame. The aluminum strips are notched at a down-slanting angle. Notches

are keyed to engage screws on panel, one above the other. Captions #14 and 46A

each have special notched horizontal strips, one notch resting above mounting

screw and one below to cantilever panel in position.

6. When demounting the exhibition for packing and shipping, these screws MUST be

turned back well below panel surface to prevent possible damage by scratching

Drawings, as an aid to locating for installation and for re-packing,

when these panels are repacked face to face in their shipping cases.

7. Two special metal brackets are supplied for overmounting of panels # 262 and # 130.

Attach cleats to gallery wall at proper level, allowing for distance of under side

of top frame strip from visual top of panel (see Installation <sup>Plan</sup> Drawings).

Hang panels over cleats and secure with drop-pins provided, using holes already

keyed in top and panel frames and on cleats. Then directly to gallery area or

well designated by Section Heading, which appears with the Panel No. on label

CAUTION: attached to back of panel. Thus, temporary stacks are made at the location in the

It is never necessary to completely remove these screws from their bushing seats (thus

risking loss of screws). Care in resetting screws will prevent unrepairable damage to

panels in packing and transit. Small black tapes on photo surface cover heads of small

flat head screws permanently holding blocks mounted to back of mural panel. Do not re-

move tapes or screws.

IV. General Packing and Handling Instructions

A. Unpacking for installation

1. The most efficient and safest way of handling the problem is to bring the full

cases directly into gallery area for unpacking.

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Installation Instructions

NOTE: ALL CASES WHEN OPENED SHOULD BE LAID ON THEIR SIDES SO THAT PANELS SLIDE OUT FLAT, THUS RIDING ON FELTED SIDES OF SLOTS.

2. Identification: Packing list for each box (a copy is permanently attached to the underside of the lid of each box) gives contents of each case by Photo-Installation No. and size. Label on back of each individual panel carries Installation No. and Subject Title of Theme of Section (i.e., Section Heading) in the show. This information corresponds to Photo Nos. and Section Heads of Layout groups as indicated on Installation Plan Drawings. Installation No. is also recorded in exhibition Check List.
3. Box No. is also recorded on the Panel Identification label, on the exhibition Check List, and on the individual panel squares as laid out in the Installation Plan Drawings, as an aid to locating for installation and for re-packing.
4. Organizing Panels in Gallery for Installation:  
Using the Special Plan Drawing made by the local exhibition planner, assign to each gallery <sup>for each</sup> Section Group, and wall location. Title these walls on working plan with Section Headings according to Section Headings appearing on Installation Plan Drawings supplied with the exhibition.
5. As panels are removed from packing cases, carry them directly to gallery area or wall designated by Section Heading, which appears with the Panel No. on label attached to back of panel. Thus, temporary stacks <sup>will be</sup> are made at the location in the gallery.
6. To organize for the final hanging: Line photos on floor, panels along the wall standing on edge, aligning them in sequence according to Photo Nos. as on the Plan. This sequence is to be read from BASIC Installation Plan Drawings, or local plans as revised as necessary to follow the exhibitor's installation wall sequence. On such new plans as the exhibitor has prepared, individual photos should be keyed with the Photo Installation Nos. recorded on all Check Lists and original basic drawings supplied to the exhibitor.

Finger marks from handling during installation should be removed with an art eraser. Stains not removable with eraser should be wiped off with a

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Installation Instructions

7. Proceed with measuring out and final hanging on walls according to methods outlined in preceding instructions.

B. Re-packing for Shipment

NOTE: ALL CASES, WHEN RE-PACKED, SHOULD BE LAID ON THEIR SIDES SO THAT PANELS SLIDE IN FLAT, THUS RIDING ON FELTED SIDES OF SLOTS.

A COPY OF PACKING LIST IS PERMANENTLY FASTENED IN LID OF EACH PACKING BOX.

1. Bring cases into gallery area if possible.
2. Allow for a temporary stacking space in front or to side of each case.
3. Assemble demounted panels at each of the cases according to Box No. marked on back of panels. Make a temporary stack outside of case, standing panels on end, if possible. (Photo Nos. on back of panels correspond to numbers marked in front of each slot in the packing case.)
4. Carefully slide each panel into the felt-padded slot marked with its number.

NOTE: Generally, short sides of panels ride into grooves, i.e., longest side is equal to span between top to bottom slot. This is the first dimension given of the panel size, as given in the Packing List. (Installation sizes - h x w - should be read <sup>from</sup> exhibition Check List.) Photo-Mural Sections load in cases lengthwise, and usually in face-to-face pairs of identical widths. Stack face-to-face before loading flatwise into cases. Use three, and preferably four, men to load and unload 10 ft. photo-mural panels in and out of their packing cases.

V. General Handling and Maintenance Instructions.

A. Care and Cleaning of Photo Panels

1. The photo surface of all panels have been lacquer-sprayed with Eastman Kodak Print Lacquer for protection of emulsion surface under normal conditions of atmospheric changes and responsible handling.
2. Finger marks from handling during installation should be removed with an art gum eraser. Smudges not removeable with eraser should be wiped off with a

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Installation Instructions

13

Use sponge and clean water. Only if necessary, use mild pure soap and water.

3. Delay all cleaning of panels until show is hanging in final positions, thus minimizing cleaning operations.

B. Handling Precautions

1. Panels 3 ft. wide or larger should be handled (lifted on hooks, adjusted, etc.) during actual hanging operations by a team of no less than two persons.
2. All large size panels should be unpacked and carried to gallery locations by no less than two persons, who move well together.
3. Carry all panels on edge. Never slide panels along the floor - always lift and carry.

NOTE: Most accidental damage occurs to the corners of panels. Corners of all panels with inset back frames are most vulnerable to corner damage if the panel is dropped. Small panels suffer as much as larger ones and damage to them is more conspicuous than on larger panels, when installed.

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Note: All GENERAL CORRESPONDENCE is filed chronologically.

GENERAL CORRESPONDENCE

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FOOD AND AGRICULTURE ORGANIZATION OF THE UNITED NATIONS  
ROME, ITALY

MUrrayhill 8-4281  
PLaza 4-1234, Ext. 3545  
Cable Address: Foodagri, Newyork

Information Liaison Office,  
Room 949, United Nations,  
New York, N. Y. 10017

21 May, 1965

Dear Mr. Green:

I have just received the information on the "Family of Man" exhibit. This is exactly what we wanted and I want to thank you for all the effort you and your staff must have put into compiling it. It was really over and above the call of duty. I can't conceive of any additional questions that could be raised, but if there should be I will take advantage of your kind offer and call upon you again.

Again many thanks.

Sincerely,

*Charles L. Coltman*

Charles L. Coltman  
Information Liaison Officer

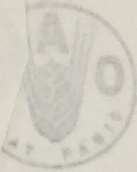
Mr. Wilder Green  
Museum of Modern Art  
11 West 53rd Street  
New York, N.Y.

*D. Palmer*  
*MH-Fib*

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MH - pls file this with my recent  
Memo to Wilder Green about  
THE FAMILY OF MAN



FOOD AND AGRICULTURE ORGANIZATION OF THE UNITED NATIONS  
ROME, ITALY

Verayhill 8-4281  
Room 4-1234, Ext. 3545  
Cable Address: Foodagri, Newyork

Information Liaison Office,  
Room 949, United Nations,  
New York, N. Y. 10017

7 May, 1965

May 19, 1965

Mr. Charles L. Coltman  
Information Liaison Officer  
Food and Agriculture Organization of the United Nations  
Room 949

The United Nations Secretariat  
New York, New York

Dear Mr. Coltman:

After reading the letter, if you should wish to call as I can be reached  
at PL 4-1234.

Enclosed you will find the information you asked me to compile about our Family of Man Exhibition, which I have gathered from our Director of Publications and from a member of our Department of Circulating Exhibitions.

I trust that this information will answer Mr. Weitz's questions, but do not hesitate to contact me if any further information is needed.

Sincerely yours,

Charles L. Coltman  
Information Liaison Officer

Wilder Green  
Coordinator of the Museum Program

Mr. Wilder Green  
Museum of Modern Art  
11 West 53rd Street  
New York, N.Y.  
WG:rlv  
Enclosure

bcc: Mr. Rene d'Harnoncourt  
Mr. Richard Palmer  
Mr. Monroe Wheeler

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FOOD AND AGRICULTURE ORGANIZATION OF THE UNITED NATIONS  
ROME, ITALY

MUrrayhill 8-4281  
PLaza 4-1234, Ext. 3545  
Cable Address: Foodagri, Newyork

Information Liaison Office,  
Room 949, United Nations,  
New York, N. Y. 10017

7 May, 1965

Dear Mr. Green:

This will confirm our telephone conversation of this morning in which you so kindly offered to help us out. I am enclosing a copy of the letter from Mr. Weitz in Rome.

After reading the letter, if you should wish to call me I can be reached at PL 4-1234, extension 3545 or MU 8-4281. The address is Room 949, United Nations Secretariat.

Thanks again for any help you may be able to give us.

Sincerely,

Charles L. Coltman  
Information Liaison Officer

Mr. Wilder Green  
Museum of Modern Art  
11 West 53rd Street  
New York, N.Y.

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COPY

FREEDOM FROM HUNGER CAMPAIGN

FOOD AND AGRICULTURE ORGANIZATION OF THE UNITED NATIONS

Rome, 26 April, 1965

Dear Joe:

You know that I have been having several conversations with the Museum of Modern Art and with the School of Fine Arts of the University of Pennsylvania about our hope to be able to mount, in connection with the Second World Food Congress (this is a potential timing), a major exhibit for the Campaign patterned along the concepts used by the Museum of Modern Art in the "Family of Man" exhibit which it did some years ago.

In further discussions of this with the Director-General he is very anxious to obtain more detailed information about the follow-up of the Museum exhibit and, while we have information here in a generalised form, it has not been obtained in detail. Therefore we wonder if you could get from the museum of Modern Art details on the "Family of Man" exhibit.

We know roughly how the exhibit was mounted, the people working with Steichen, the number of photographs reviewed etc., etc. What we would be interested to find out are: the methods used to have published the two books which were done on the exhibit; were these purely a commercial transaction or was there a subsidy from some foundation, fund or the Museum? What distribution pattern was used for (a) the hardcover book and (b) the paperback version? What are the estimated sales and distribution of the book in terms of number and in terms of geographical spread, if either the Museum or the publisher has any knowledge?

- ① Was the master exhibit itself ever shown any place other than in the Museum of Modern Art? ② If so, was it exactly the same exhibit or was it a modified version of it? ③ Were copies made of the master photographs in the exhibit for exhibition purposes and, if so, what size photographs were used? ④ How many copies were made? ⑤ Where were they sent? ⑥ Under whose auspices and in how many places in the world was a copy of the exhibit shown? What conditions or responsibility did the Museum lay down or require in the mounting of subsequent exhibits?

If additional exhibits were mounted, did the Museum furnish only the mounted photographs or did it also furnish exhibition frames from which the mounted photographs were hung? Is there any estimate of what it cost them to make up the subsequent copies of the exhibit? Who paid transport charges or were the photographs printed locally from negatives furnished by the Museum?

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-2-

The Director-General said he saw the "Family of Man" exhibit in New Delhi. We would like to know whether this, for example, was identical with the New York exhibit (except for size of course), how it got to India etc., etc.

I could go on listing similar questions for some time, therefore I leave to your fertile imagination to think of the variations. The general question is whether the exhibit was ever reproduced. If so, how, what it cost, where it went, in how many copies etc. We are anxious to study this in relation to our planning and therefore are most anxious to obtain the specific details on the handling of the "Family of Man" exhibit after it had its master opening and showing in New York.

Many thanks for your help,

Sincerely yours,

Charles H. Weitz  
Coordinator, Freedom from  
Hunger Campaign

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NEDERLANDSE ANTILLEN

BUREAU CULTUUR EN OPVOEDING

Ass. Aruba

Schoolstraat 6

Tel. : 5207

October 30, 1963

To the Director

MUSEUM OF MODERN ART,

New York City, N.Y. U.S.A.

Mr. Hubert Booi  
 Department of Culture and Education  
 Schoolstraat 6  
 Oranjestad  
 Aruba, Netherlands Antilles

Dear Mr. Booi:

Oranjestad, September 20th. 1963

Thank you very much for your letter of September 20th, expressing interest in the exhibition THE FAMILY OF MAN for showing in Aruba. I am sorry to tell you that we are no longer handling this exhibition; it is, however, now circulated under the supervision of the United States Information Agency and I suggest you write to them for information at the following address:

Miss Lois Bingham  
 Chief, Fine Arts Section  
 Exhibits Division  
 Information Center Services  
 U. S. Information Agency  
 Washington 25, D. C.

At the present time we have no exhibitions available for circulation in your area of the world, but I should be very much interested in hearing from you again and learning what types of exhibitions you think might be of interest in Aruba and of your facilities for showing them.

Sincerely, your cooperation and help, I am,

Waldo Rasmussen  
 Executive Director  
 International Circulating  
 Exhibitions

WR/MD:mc

*Booi*

cc: Miss Bingham (Lhd)  
 Mrs. Kolmetz  
 ICE General Correspondence  
 green

*USA  
 ...  
 ...*

Culture of the Netherlands Antilles Bureau of Culture and Education  
 Culture of the Netherlands Antilles Bureau of Culture and Education  
 Culture of the Netherlands Antilles Bureau of Culture and Education

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NEDERLANDSE ANTILLEN

BUREAU CULTUUR EN OPVOEDING

Afd. Aruba  
Schoolstraat 6  
Tel. : 3207

To the Director  
MUSEUM OF MODERN ART,  
New York City, N.Y. U.S.A.

USIA  
no stamp  
or not  
to be in  
file etc

Gelieve bij beantwoording datum en nummer te vermelden en in elke brief slechts EEN zaak te behandelen.

Uw nummer (letter) : Uw brief van : Ons nummer : 13

Oranjestad, September 20th. 1963

Onderwerp :

Bijlagen

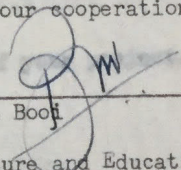
Dear Sir,

From Aruba, Netherlands Antilles I write you to beg your esteemed cooperation and help, in order to obtain a collection of reproductions of "Family of Man" for an exhibition here in Aruba.

During a conversation held in my office I happened to hear about your collection, and since we are starting with this new office of Culture and Education I should like to start with a nice exhibition.

Any kind of suggestion you have for my office I'll appreciate very much.

Thanking you in advance for your cooperation and help, I am,

  
Hubert Boef

Department of Culture and Education

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THE MUSEUM OF MODERN ART

WR:RRK/ef

File - Family of Man  
SP-ICE-10-55 - Reproduction rights  
Mrs. Mayer  
Miss Moeller  
green  
March 28, 1962.

To: Waldo Rasmussen

Re: THE FAMILY OF MAN  
April 10, 1962

From: Grace Mayer

Dr. Guy Dotremont  
President, Regionale de Wavre  
Ligue des Familles Nombreuses  
et des Jeunes Foyers

Dear Waldo: Mr. S. [unclear] that this letter should receive the usual answer. We receive literally hundreds of requests of this nature during the course of a year. The policy is

Dear Dr. Dotremont:

- Thank you for your letter of March 19. I have discussed with our Department of Photography your request for permission to use certain photographs from THE FAMILY OF MAN in your forthcoming exhibition in Wavre and have been asked to transmit to you the following information:
1. All photographers involved in the exhibition and book hold exclusive rights to their own works. Therefore, all requests for use of their photographs must be addressed directly to them and arrangements made with each photographer individually. We are in no way involved in these transactions, but if you will send us the names of the photographers in whose work you are interested, we shall be glad to send you their addresses.
  2. We have asked that the title THE FAMILY OF MAN be reserved only for the entire exhibition prepared by The Museum, and not used for isolated photographs from the show.

With best wishes for the success of your project.

Thank you for taking care of this inquiry.  
Sincerely,

70  
Waldo Rasmussen  
Associate Director  
International Circulating  
Exhibitions

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*File - Family of Man  
SP-ICE-10-127-  
Reproduction rights*

# THE MUSEUM OF MODERN ART

**Date** March 28, 1962.

**To:** Waldo Rasmussen

**Re:** THE FAMILY OF MAN

**From:** Grace Mayer

Dear Waldo:

Mr. Steichen and I agree that this letter should receive the usual answer. We receive literally hundreds of requests of this nature during the course of a year. The policy is

1. The name THE FAMILY OF MAN may not be used in any connection other than our own exhibition.
2. All photographers involved in the exhibition and book hold exclusive rights to their own works. If we are given a list of the names of the photographers in whose work the inquirer is interested, we will be glad to supply the necessary addresses. All communications must be addressed to the photographers, and all arrangements made with them. We do not figure in these transactions.
3. Of course we cannot prevent anyone from exhibiting pages from the book THE FAMILY OF MAN, but this is not very desirable from an exhibition standpoint.

Thank you for taking care of this inquiry.

*Grace*

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**MEMORANDUM**

To: MD

From: WALDO RASMUSSEN

Date: 3/27/62

Subject:

*send copy of translation to Grace Mayer with brief memo asking her if she would discuss with Steichen.*

*sent 3/27/62 mld*

RELATED FROM THE FRENCH

LIES AND YOUNG HOUSEHOLDS - WAVRE REGIONAL DIVISION

Rixensart, Belgium  
March 19, 1962

41, Avenue Léopold

Exhibitions

A.

ional Division of the League of Large Families of my country has decided to organize very shortly entitled: LOVE AND PEACE. I would to show in unkind is one, and that therefore the pain and t is the pain and misery of all, and that we estations of love, combat this pain and misery in order that peace - real peace - may reign in the world.

I have not, of course, forgotten the extraordinary exhibition "The Family of Man" which your museum organized a few years ago, and it is because of this exhibition that I now write you. Would you give me authorization to utilize for our exhibition 20 to 25 photographs from the book "The Family of Man"? I hope with all my heart that you will be able to grant me this authorization, because these photographs are so very moving ... You would thus help us fight for peace, against all the miseries of the world.

Since the time remaining for the organization of the exhibition is very short, may I ask you to reply (favorably, I very much hope!) as soon as possible, by return mail if it is at all possible.

With thanks for your attention in this matter, please accept, Monsieur le Directeur, the assurance of my most distinguished consideration.

/s/ Guy Dotremont  
Doctor of Law  
President, Wavre Regional  
Division, LFNJF

3/22/62/rrk

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**MEMORANDUM**

**To:** GRACE MAYER

**From:** WALDO RASMUSSEN

**Date:** March 27, 1962

**Subject:** Attached request for use of photos from "The Family of Man"

Will you please discuss this with Mr. Steichen?

WR

ATED FROM THE FRENCH

LIES AND YOUNG HOUSEHOLDS - WAVRE REGIONAL DIVISION

Rixensart, Belgium  
March 19, 1962

41, Avenue Léopold

Exhibitions

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/s/ Guy Dotremont  
Doctor of Law  
President, Wavre Regional  
Division, LENJF

3/22/62/rrk

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TRANSLATED FROM THE FRENCH

LEAGUE OF LARGE FAMILIES AND YOUNG HOUSEHOLDS - WAVRE REGIONAL DIVISION

Rixensart, Belgium  
March 19, 1962

41, Avenue Léopold

Mr. Rasmussen  
Director of Circulating Exhibitions  
Museum of Modern Art  
11 West 53rd Street  
New York 19, N.Y., U.S.A.

Dear Sir:

The Wavre Regional Division of the League of Large Families and Young Households of my country has decided to organize very shortly at Wavre an exhibition entitled: LOVE AND PEACE. I would <sup>like</sup> to show in this exhibition that mankind is one, and that therefore the pain and misery of any part of it is the pain and misery of all, and that we must all, through manifestations of love, combat this pain and misery in order that peace - real peace - may reign in the world.

I have not, of course, forgotten the extraordinary exhibition "The Family of Man" which your museum organized a few years ago, and it is because of this exhibition that I now write you. Would you give me authorization to utilize for our exhibition 20 to 25 photographs from the book "The Family of Man"? I hope with all my heart that you will be able to grant me this authorization, because these photographs are so very moving ... You would thus help us fight for peace, against all the miseries of the world.

Since the time remaining for the organization of the exhibition is very short, may I ask you to reply (favorably, I very much hope!) as soon as possible, by return mail if it is at all possible.

With thanks for your attention in this matter, please accept, Monsieur le Directeur, the assurance of my most distinguished consideration.

/s/ Guy Dotremont  
Doctor of Law  
President, Wavre Regional  
Division, LENJF

3/22/62/rrk

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TRANSLATION ATTACHED

# ligue des familles nombreuses et des jeunes foyers

A. S. B. L.

## régionale de Wavre

MAR 22 1962

Rixensart(Belgium), le 19-3-1962  
~~WAVRE, 41, avenue Léopold~~  
~~BP 100 DES COMBATTANTS~~

Monsieur Rasmussen,  
Directeur des Circulating Exhibit.,  
Museum of Modern Art,  
11 W., 53e street,  
New York;19, N.Y., U.S.A.

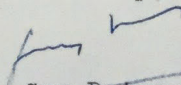
Monsieur le Directeur,

La Régionale de Wavre de la Ligue des Familles Nombreuses et des Jeunes Foyers de mon pays a décidé d'organiser très prochainement à Wavre une exposition intitulée "L'AMOUR ET LA PAIX". Je voudrais montrer dans cette exposition que l'humanité est une, que donc la peine et les misères d'une partie de celle-ci sont la peine et les misères de tous, et que tous nous devons, par des gestes d'amour, combattre cette peine et ces misères, pour que la paix, la paix véritable réchauffe le monde.

Je n'ai évidemment pas oublié l'extraordinaire exposition "The Family of Man" que votre Musée a organisée il y a quelques années, et c'est pourquoi je vous écris. Me donneriez-vous l'autorisation d'utiliser pour notre exposition, 20 - 25 photographies provenant du livre "The Family of Man"? J'espère de tout coeur qu'il vous sera possible de me donner cette autorisation parce que ces photographies sont tellement émouvantes... Vous nous aiderez ainsi à lutter pour la paix, contre toutes les misères du monde.

Le temps qui nous reste pour organiser notre exposition étant très court, puis-je vous demander de bien vouloir me répondre (favorablement, je l'espère tant!) dès que possible, même par retour du courrier s'il se peut.

Veuillez agréer, Monsieur le Directeur, avec mes remerciements pour la suite que vous voudrez bien réserver à la présente, l'assurance de ma considération la plus distinguée,

  
Guy Dotremont,  
Docteur en droit,  
Prés. rég. de Wavre LPNJF



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SP-ICE-10-55

file FOR  
MILAN  
FEB 26 1962



UNITED STATES INFORMATION AGENCY  
WASHINGTON

February 21, 1962

Dear Mr. Rasmussen:

This is to confirm our telephone conversation last week regarding the final disposition of the copy of the Family of Man exhibit which is now in Milan, Italy.

The Agency has advised its office in Italy, USIS Rome, that the exhibit title "Family of Man" can only be used when all the pictures are shown as a complete unit. It was outlined to the post that this action is required to protect the agreement between the Agency and the Museum of Modern Art in New York City. It was further mentioned that if the exhibit is donated to an institution for permanent display the title can be used.

If you have any additional questions concerning the exhibit please write or call me at DU 3-2855.

Sincerely yours,

Fritjof Jonassen  
Exhibits Division  
Information Center Service

Mr. Waldo Rasmussen  
Museum of Modern Art  
11 West 53rd Street  
New York, New York

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cc: Franc Rasmussen  
FOM ✓  
Built in USA, Copies 1,2  
green

September 12, 1960

December 8, 1960

Mr. Fritjof Jonassen  
Exhibits Division  
USIA  
Washington, D.C.

Dear Mr. Jonassen,

The Museum of Modern Art, in connection with its 30th Anniversary Fund Raising Drive, is compiling a cumulative list of all the exhibitions it has prepared for international circulation. This includes the five copies of THE FAMILY OF MAN prepared for the United States Information Agency and the two copies of BUILT IN USA: POST-WAR ARCHITECTURE.

In the past you have been kind enough to help us in compiling information on these exhibitions for our quarterly listings. Enclosed is a draft incorporating all the material we have already obtained from you or other sources. We would be greatly obliged if you would correct or supplement this information from your records and return the draft to us by December 16, if possible.

We will of course send you three copies of our cumulative list as soon as it is issued.

With many thanks for your cooperation,

Sincerely,

Anne Dahlgren Hecht  
(Mrs. David Hecht)  
Department of Circulating Exhibitions

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cc: Mr. d'Harnoncourt  
 Mrs. Parkinson  
 Miss Mayer  
 Mrs. Shaw

*Family of Man*  
*Request for showing*  
*SP-10810-5T*  
*USIA (ICG) group*  
*Allen*

TRANSLATED FROM THE

MUSEUM FÜR PHOTOGRAPHIE  
 Lewickstrasse 1h  
 Dresden 8 21

Dresden, September 12, 1960

September 12, 1960

Dear Mr. George V. Allen  
 Director  
 U. S. Information Agency  
 1776 Pennsylvania Avenue  
 Washington 25, D. C.

I received your two letters which I have sent by ordinary mail. I have received them.

Whether I was able to answer fairly fully your question as to the progress with information on Christian Schad. Would it be possible for you to make a few suggestions as to the approximate date of the exhibition?

We have received a request from Mr. Walter Hahn, Director of the recently founded photography museum in Dresden, Museum für Photographie, Lewickstrasse 1h, Dresden, that they are prepared to go ahead with a showing of the Family of Man exhibition if a copy can be made available to them.

I know that there is particular difficulty in making materials of this sort available in the Eastern Zone of Germany with which I fear we have no kind of official cultural exchange agreement, but on the other hand to place this exhibition in Dresden would be of such tremendous value to your program and the whole cause of furthering the philosophy of the Western world that I hope you can propose a means of fulfilling Mr. Hahn's request.

Would the Agency's copy of this exhibition shown in Moscow or the one which has toured Poland be in presentable condition and available? Also would it be possible if the jurisdiction of the Agency does not extend to East Germany for this Museum as a private organization to borrow your copy and make it available to the Dresden museum?

I do hope you share my enthusiasm for this project and that you can recommend a solution for it.

With very kindest regards,

Sincerely,

Have you seen my little article on "Photo Magazine"?  
 Porter A. McCray  
 Director  
 Circulating Exhibitions

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TRANSLATED FROM THE GERMAN

MUSEUM FOR PHOTOGRAPHY  
Lewickstrasse 14  
Dresden A 21

Dresden, September 4<sup>th</sup> 1960

August 1, 1960

Dear Mrs. Grace Mayer:

I have written you two letters which I have sent by ordinary post. I hope you have received them.

In my last letter I was able to answer fairly fully your question regarding the Photographer - Smith. In contrast, I have not been able to make much progress with information on Christian Schad. Would it be possible for you to give me a few suggestions as to the approximate time and area I should investigate? ~~Krone~~ His first name suggests that he worked in the period 1850 to 1860.

I have discuss<sup>ed</sup> THE FAMILY OF MAN with the leading authorities here. The main problems have been overcome. In principle there is no objection to showing the exhibition in the museum.

What we now need is clarification of two practical matters:  
1) Financing; 2) Space requirements.

Would you please give us information on these points from your point of view? What would the museum have to pay you? In which form would payments have to be made? Also, would you please tell us how much wall space we must allow for ~~it~~ the exhibition?

In the meantime I have just dug up a pair of pictures by our Old Master Krone which have an unbelievably strong effect. Mr. Gernsheim in London must have prints of each of them, made from the plates. Would these interest you? Perhaps we could arrange an exchange of these for some of your picture-series which have recently appeared.

I hope Mr. Steichen's health has in the meantime improved.

With friendly greetings,

Yours

/s/ W. Hahn

Have you seen my little article on Hermann Krone in the June issue of "Photo Magazine"?

Arthur L. Murray  
Director  
Department of Circulating Exhibitions

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cc: mr. rasmussen  
family of man  
g

*Sp-icc #10-55*  
JUL 27 1960

INSTITUTE OF INTERNATIONAL EDUCATION  
1 2407 47th STREET, NEW YORK 21, N. Y. • LEHIGH 8-3408 • CABLE ADDRESS "INTERED"  
REGIONAL OFFICES: CHICAGO, DENVER, HOUSTON, SAN FRANCISCO, WASHINGTON, D. C.

August 1, 1960

Mr. Porter A. McCray  
Director  
Mr. Kenneth Holland Exhibitions  
President  
Museum  
The Institute of International  
Education  
New York  
New York 21, New York

Dear Ken:

I am writing you I was sorry not to reach you before your departure for Cambridge to discuss the use of photographs from "The Family of Man" at the Fourth National Conference on Exchange of Persons meeting in San Francisco. Jack Tar Hotel where the conference will be held.

I have discussed this with Mr. Steichen who points out that we do not have permission to extend the use of these photographs for this purpose. Instead he requests that you supply me with a list of the photographs you have chosen in order that we may in turn furnish you with the addresses of the photographers from whom you must obtain individual written permission. This is not a good season to reach many of these people quickly so that we should have your list as soon as possible.

I would like an opportunity to meet with you in the near future to discuss the point you raised just prior to my departure for Europe regarding our collaboration with other agencies and institutions in furthering our cultural exchange with Latin America.

I would also like to discuss with you or be directed to the proper person in the Institute who could advise us further on the availability of fellowships for deserving young Spanish artists, not one on whom to my knowledge has so far been included in an exchange with our country.

Meanwhile with very best regards,

Sincerely,

Will you let me know at the earliest possible date whether such permission will be forthcoming? Meanwhile we shall go ahead with efforts to obtain a grant to the Conference budget to cover the costs of the exhibit.

Porter A. McCray  
Director  
Department of Circulating Exhibitions

pam:rt

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**INSTITUTE OF INTERNATIONAL EDUCATION**  
1 EAST 67th STREET, NEW YORK 21, N. Y. • LEHIGH 5-3400 • CABLE ADDRESS "INTERED"  
REGIONAL OFFICES: CHICAGO, DENVER, HOUSTON, SAN FRANCISCO, WASHINGTON, D. C.

*Form*

JUL 27 1960

July 25, 1960

Mr. Porter A. McCrae  
Director of Circulating Exhibitions  
Museum of Modern Art  
11 West 53rd Street  
New York, New York

Dear Porter:

I am writing with reference to our plans for the Fourth National Conference on Exchange of Persons to be held in San Francisco, California from November 30th to December 3rd and to ask your assistance with a project for an exhibit in the lobby of the Jack Tar Hotel where the conference will be held.

For several months, Helen Russell, who is chairman of our West Coast Regional Advisory Committee, and several members of our staff have talked with officers of the U. S. Information Agency concerning the possibility of obtaining selected photographs from "The Family of Man" exhibit which are particularly pertinent to the theme of the Conference (Educational Exchange for the Mutual Development of Nations). A tentative selection of pictures has been made. We would greatly enlarge these 12-14 pictures and mount them handsomely in a special area of the convention floor lobby. Robert Sivard, Director of the Exhibits Office of USIA, is prepared to handle all technical arrangements and to counsel our staff concerning techniques for mounting these selected photographs.

Our problems at this point are only two: First, we need to obtain from private sources sufficient funds to cover the cost of blowing up these pictures since it now appears that the Department of State will be unable to cover this cost, and second, we need permission from the Museum of Modern Art to display selected photographs from the exhibit since Mr. Sivard informs us it has been the policy of the Museum to display the exhibit as a whole.

Will you let me know at the earliest possible date whether such permission will be forthcoming? Meanwhile we shall go ahead with efforts to obtain a grant to the Conference budget to cover the costs of the exhibit.

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Mr. Porter A. McGrae

-2-

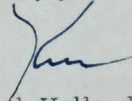
July 25, 1960

I am enclosing for your information a program of the Conference. We anticipate participation of approximately 1,000 persons concerned with the international educational exchange of persons including many distinguished national leaders and educators from abroad. Among those who have to date accepted invitations to speak at the Conference are Julius Kiano, Member of the Legislative Council of the Government of Kenya, Humayun Kabir, Minister of Scientific Research and Cultural Affairs, Government of India, Gaston Berger, Director General of Higher Education, France, J. K. Thompson, Director of the Colombo Plan Bureau and Galo Plaza, former President of Ecuador. Among our American leadership personnel will be Paul Hoffman, Edward R. Murrow, Franklin D. Murphy, Detlev Bronk and Bishop James A. Pike. We are convinced that an effective display of these stunning photographs will illustrate dramatically for Conference delegates our concern for communication with the people of all nations through cultural relations, educational exchange and technical assistance programs.

I sincerely hope that permission for use of the pictures will be forthcoming from the Museum.

With best regards,

Sincerely yours,



Kenneth Holland  
President

Enclosure

cc Mrs. Henry P. Russell

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gen. file

PRELIMINARY PROGRAM

**III THE FOURTH NATIONAL CONFERENCE  
ON EXCHANGE OF PERSONS**

Sponsored by the Institute of International Education in cooperation  
with 150 national Participating and Observer Organizations

Jack Tar Hotel, San Francisco, California  
November 30 - December 3, 1960

**"EDUCATIONAL EXCHANGE FOR THE MUTUAL  
DEVELOPMENT OF NATIONS"**

Conference Secretariat:  
Institute of International Education  
1 East 67th Street, New York 21, N. Y.

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CTD: jc

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**Wednesday, November 30**

10 a.m. - 6 p.m. **Registration**

3:30 p.m. - 5 p.m. **Plenary Session**

Welcome to the Conference

*Address:*

THE ROLE OF EDUCATION IN THE DEVELOPMENT OF NATIONS

5:30 p.m. - 7 p.m. **III Reception for All Delegates**

**Thursday, December 1**

9:30 a.m. - 12:30 p.m. **Discussion Groups:**

**Series I—Panel Discussions:**

HOW EXCHANGE PROGRAMS HELP NATIONS ACHIEVE THEIR EDUCATIONAL GOALS

- I-1 Africa (South of the Sahara)
- I-2 Australia, Canada, Western Europe, and New Zealand
- I-3 Eastern Europe and the Soviet Union
- I-4 Latin America
- I-5 Middle East and North Africa
- I-6 North Asia
- I-7 South and Southeast Asia

2 p.m. - 5 p.m.

**Discussion Groups:**  
**Series II—Workshops:**

INTERNATIONAL TRAINING FOR MANPOWER TO MEET THE NEEDS OF NATIONS

- II-1 Agricultural Sciences and Home Economics
- II-2 Arts and the Humanities
- II-3 Community Development
- II-4 Education: General and Adult
- II-5 Education: Higher and Professional
- II-6 Education: Teacher Training and School Administration

Collection:

IC/IP

Series, Folder:

I. B. 142

II-7 Education: Vocational Training

II-8 Engineering and Technological Training

II-9 Industrial Development

II-10 Labor

II-11 Law

II-12 Mass Communications

II-13 Medicine and Health

II-14 Physical and Natural Sciences

II-15 Public Administration

II-16 Social Work

and

II-17 Community Hospitality —

Programs for Short-Term and Academic Visitors

Evening

**Free**

**Friday, December 2**

9:30 a.m. - 12:30 p.m. **Plenary Session**

*Panel Discussion:*

EDUCATIONAL COOPERATION WITH OTHER NATIONS—THE U.S. ROLE

2 p.m. - 5 p.m.

**Discussion Groups:**  
**Series III—Clinics**

*Problems of General Interest:*

- III-1 Continuing relationships with the returned foreign exchange; problems of reacclimation and readjustment
- III-2 Evaluating exchange programs
- III-3 Fund-raising for exchanges
- III-4 United States and foreign government regulations governing exchanges
- III-5 Orientation
- III-6 Publicizing and promoting the exchange program
- III-7 Selection and training of Americans for service abroad

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cc: Family of Man - gen. file  
Mrs. Dyer  
Mrs. Kidwell

*Problems in Academic Exchanges:*

- III-8 Recruitment and selection of foreign exchangee
- III-9 Evaluation of credits for study abroad
- III-10 Language preparation and testing
- III-11 Counselling and supervision of the foreign student
- III-12 Campus programming for the foreign student
- III-13 Planning academic programs abroad for U.S. undergraduates

*Problems in Other Areas:*

- III-14 Planning programs for short-term visitors
- III-15 Special problems in exchanges of teenagers and young people

*Problems in Community Hospitality:*

- III-16 Coordination of civic groups
- III-17 Arranging hospitality for minority groups
- III-18 Selection, screening, and training of volunteers

Evening **III Award Dinner**

**Saturday, December 3**

9:30 a.m. - 11:30 a.m. **Plenary Session**

*Reports on:*

- The Panel Discussions
- The Workshops
- The Clinics

11:45 a.m. - 1 p.m. **Plenary Session**

*Address:*

WHAT OTHER NATIONS HAVE TO OFFER  
THE UNITED STATES IN EDUCATIONAL EXCHANGE

*Address:*

WHAT THE UNITED STATES HAS TO GAIN  
FROM EDUCATIONAL EXCHANGE

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cc: Family of Man - gen. file  
Mrs. Dyer  
Mrs. Kidwell  
✓ extra  
pink  
green

COPY

THE MUSEUM OF MODERN ART  
111 WEST 53RD STREET  
NEW YORK, N.Y. 10019

December 22, 1959

Mr. Fritjof Jonassen  
U.S. Information Agency  
1734 New York Avenue, N.W.  
Washington 25, D.C.

MUSEUM OF MODERN ART

Dear Mr. Jonassen:

On December 17th I shipped to you by parcel post three packages (2 in tubes and one package) which included the following material relating to THE FAMILY OF MAN exhibition, your order no. 3419-23-60:

- 12 layout drawings (blueprints, 18 pgs. per set).
- 6 photostats, Birds-eye view.
- 6 photostats Museum of Modern Art floor plan (installation).
- 1 manual of instruction for installation.
- 2 check lists.
- 2 box lists.
- 1 box weights and measures.

I included the additional material not listed on your order because I knew it would be useful to you. Since the blueprints cost less than I originally quoted you, the costs of the additional material is covered by your purchase order. The total cost of the job comes to \$89.97. Our invoice to you for that amount will follow shortly.

Sincerely,

Mrs. Charlotte T. Dyer  
The International Program  
111 West 53rd Street, (121)  
New York, New York

Mrs. Charlotte T. Dyer  
The International Program

CTD:jc

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*Circulate*

# THE MUSEUM OF MODERN ART

Date August 3, 1959

*Freight Service Jones*

To: International Department

Re: Letter from Mr. Steichen

From: Grace Mayer

Received this morning, undated

"Dear Kay & Grace & Kathleen and everybody. -

It's all strenuous exciting and fun The exh is great  
The crowds unbelievable - like the Yankee Stadium in a World  
Series game Tonight over the radio a statement that the  
F.M. is the best part of the entire show - whoopee

Love  
Steichen" (signed)

still, I wonder whether there would be any  
chance of getting you to Indonesia at least  
for part of the time your exhibit is to be  
displayed. My information is that the ex-  
hibit will probably be here in late September  
and we hope it will be possible for it to stay  
for several weeks.

The United States Information Agency 11th Report to Congress, July  
1st-December 31st, 1958 has this to say:

With warm personal regards,

Sincerely yours,

"THE FAMILY OF MAN"

(Signed) Howard P. Jones

Ambassador

Captain Edward Steichen,  
Museum of Modern Art,  
West 50th Street, (sic)  
New York, New York.

A quarter of a million people saw the exhibit in South  
Africa, where the Johannesburg Star said: "It was surely  
the finest photographic exhibition ever assembled."

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COPY

*Love you soon  
Jones*

THE FOREIGN SERVICE  
OF THE  
UNITED STATES OF AMERICA

April 17, 1959

Mrs. Elizabeth Steichen  
Susan C. Steichen  
American Embassy,  
Djakarta, Indonesia,  
July 10, 1959.

Dear Sir: Dear Captain Steichen:

The following This will recall our very pleasant, albeit all too brief, association together as fellow guests of Admiral Stump (sic) nearly a year and a half ago when I was enroute to Indonesia. Since then I have waged a campaign to obtain your famous exhibit on the "Family of Man", and I am now informed that following its appearance in Australia the exhibit will be routed to Bjakarta.

I am very happy about this and thought you would like to know. But more important still, I wonder whether there would be any chance of getting you to Indonesia at least for part of the time your exhibit is to be displayed. My information is that the exhibit will probably be here in late September and we hope it will be possible for it to stay for several weeks.

The United States Information Agency 11th Report to Congress, July 1st-December 31st, 1958 has this to say:

With warm personal regards,

Sincerely yours,

"THE FAMILY OF MAN"  
(Signed) Howard P. Jones  
Ambassador

Captain Edward Steichen,  
Museum of Modern Art,  
West 50th Street, (sic)  
New York, New York.

"A quarter of a million people saw the exhibit in South Africa, where the Johannesburg Times said: 'It was surely to the finest photographic exhibition ever assembled.'"

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*interoffice*

April 17, 1959

Mrs. Elizabeth Shaw

U.S. Advisory Commission

Susan C. Senior

& USIA on "Family of Man"

Dear Liz:

The following are quotes from "the Fourteenth Report to the Congress of the United States of the United States Advisory Commission on Information:"

"A Family-of-Man photograph was used by the winning President of Chile in his election campaign. The Family-of-Man slogan was adopted by the largest home building firm in Chile. These are only two examples which illustrate that this exhibit has had the greatest impact on public opinion in Chile of any cultural event in recent years."

--p. 24

"Twenty-five percent of the people of Iceland, 40,000, saw the Family-of-Man exhibit. This was the largest attendance for such an event in the history of the nation."

--p. 24

The United States Information Agency 11th Report to Congress, July 1st--December 31st, 1958 has this to say:

"THE FAMILY OF MAN"

"The striking photographic exhibit, The Family of Man, which has been seen by almost 4 million people in 3 1/2 years overseas, continued to attract large audiences and win enthusiastic comment upon its graphic illustration of American interest in the universal nature of man.

"USIS Manila reported that the exhibit was "the most attended cultural event" the post had ever brought to the Philippines.

"A quarter of a million people saw the exhibit in South Africa, where the Johannesburg Star said: 'It must surely be the finest photographic exhibition ever assembled. If

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-2-

the lesson of compassion and tolerance that it teaches is truly learned by all who see it, what a powerful force for good it would be."

"The photographic display was as big a hit in Zagreb in October and November--total attendance, 75,000--as it was last winter in Belgrade.

"About 300,000 Europeans viewed the exhibit in nine additional showings in Switzerland, Yugoslavia and Germany. Said the newspaper Hannoversche Rundschau on August 2: 'All of the masterful photos testify that there is only one family of man; that man in his loves, his hopes, his pains and his death is the same every where and that everyone who has a human face is equal before God.'"

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# THE MUSEUM OF MODERN ART

Date 2/19/59

To: Mr. McCray

Re: ~~FAMILY OF MAN --~~ USIA

From: Waldo Rasmussen

~~South Africa showing~~

In the Coca-Cola company's magazine, I noticed that FAMILY OF MAN was co-sponsored by them for the South African showing, with lots of credit to the company, posters and a globe of the world encircled with coke bottles in the entrance to the exhibition, etc.

Do we lose all control over the sponsorship of this show when we prepare it for USIA, or is this an issue which we might raise with them, in view of the Museum's long-standing rule against association of our shows with commercial organizations?

Enclosure: as above

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cc: SP-ICE-10-55 publ.

pink

green

*Tom Pull Bull*  
*Boil Pull Bull*  
*MSIA Wash*  
*Jonassen*

December 29, 1958

Dear Mr. Jonassen:

I enclose as of possible interest Mr. McCray's letter of today to Mr. N.J.C. de Wit, Voorburg, Holland, concerning THE FAMILY OF MAN.

To answer your question about the exhibition THE FAMILY OF MAN, there exists no set of transparencies of the photographs in the exhibition, nor can it be possible because of contractual agreement with the photographers represented. Sincerely,  
 The exhibition was conceived, and has always been presented, as an artistic entity, and the only authorized version, aside from the exhibition itself, is the publication THE FAMILY OF MAN published by Hans Dagmar Corp. The Museum of Modern Art. This publication is available to you in quantity; I hope that it may help serve your purpose.

E.P. Humphrey, Jr.  
 The International Program

We appreciate your interest in this significant exhibition.  
 Mr. Fritjof Jonassen  
 Exhibits Division  
 Information Center Service  
 United States Information Agency  
 Washington, D.C.

Enclosure: as above

Porter A. McCray  
 Director  
 The International Program

Mr. N.J.C. de Wit  
 Postbus 100  
 Voorburg, Holland

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cc: Mr. Jonassen, USIA  
Mr. Steichen  
Mr. Wheeler  
Mrs. Shaw  
SP-ICE-10-55: publ. ✓  
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UNITED STATES INFORMATION CENTER  
WASHINGTON

December 22, 1958

*Publ. set  
consp.  
De Wit*

December 29, 1958

Dear Mr. de Wit:

Your letter of October 16, addressed to The Museum of Modern Art, Mace Magazine Corporation, has just been referred to me, after having been forwarded to Washington, D.C., and then back to New York. I regret that you have had to wait so long for a reply.

To answer your question about the exhibition THE FAMILY OF MAN, there exists no set of transparencies of the photographs in the exhibition, nor would it be possible, because of contractual agreement with the photographers represented in the exhibition, to make transparencies as you suggest. The exhibition was conceived, and has always been presented, as an artistic entity, and the only authorized version, aside from the exhibition itself, is the publication The Family of Man published by Mace Magazine Corporation in conjunction with The Museum of Modern Art. This publication is still in print and would be available to you in quantity; I hope that it may help serve your purpose.

We appreciate your interest in this significant exhibition.

*Fritof Jonassen*  
Sincerely,

Fritof Jonassen  
Exhibits Division  
Director  
Porter A. McCray  
Director  
The International Program

Enclosure:

ltr from Mr. De Wit  
Envelope from Museum  
of Modern Art

Mr. H.J.C. de Wit  
Meidoornlaan 7  
Park Leeuwenbergh  
Voorburg, Holland  
New York 19, New York

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UNITED STATES INFORMATION AGENCY  
WASHINGTON

December 22, 1958

Dear Mr. Humphrey:

The attached letter from Mr. N.J.C. de Wit Voorburgh, Holland was forwarded from the Museum of Modern Art, New York City to me without advice or a reference message. Mr. de Wit requests from the "Family of Man" collection a set of photographic transparencies.

The U.S. Information Agency does not have transparencies of the "Family of Man" photographs and has not requested permission for such a set from the Museum of Modern Art. As the Information Agency does not correspond with individuals or groups in a foreign country except through official channels this request seems to fall in the purview of the Museum of Modern Art.

The letter is returned for your consideration.

Sincerely yours,

Fritjof Jonassen  
Exhibits Division  
Information Center Service

Enclosure:

Ltr from Mr. De Wit  
Envelope from Museum  
of Modern Art

Mr. E. P. Humphrey  
The International Program  
The Museum of Modern Art  
New York 19, New York

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N. J. C. DE WIT

HOLLAND

VOORBURG, October 16, 1958  
MEIDOORNLAAN 7  
PARK LEEUWENBERGH

Museum of Modern Art,  
Maco Magazine Corporation,  
480 Lexington Avenue,  
New York 17, U.S.A.

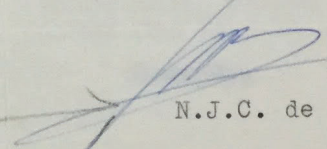
Gentlemen:

Your exhibition "The family of man" has got in Europe an impressive attention and I should like to know from you if already exists a set of transparencies of this collection of pictures, so that this could be shown for groups by means of a projector.

If there should not be an organization for distributing these transparencies I like to suggest you to give this right of distribution in the hands of a capable organization. I think, e.g., of Rotary International. I am past president in this organization and I should appreciate it very much if you could tell me if it may be a useful idea to have transparencies produced in case they do not exist and if you are willing to have a further contact about publishing your wonderful pictures by this system.

Looking forward to your reply, I remain,

Very truly yours,

  
N.J.C. de Wit.

*Sent to  
Museum  
Serial  
card to*

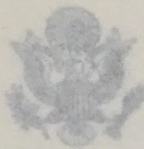
EXHIBITS DIV  
IN  
509B ✓  
DEC 6 1958

A.M. P.M.  
7 8 9 10 11 12 1 2 3 4 5 6

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CC: F.O.M. gen'l  
 Humphrey  
 file  
 green



UNITED STATES INFORMATION AGENCY  
 WASHINGTON

June 16, 1958

*pic*  
*F.O.M.*  
*U.V.I.S.I.A*  
*Child*

Mr. Paul Child  
 Deputy Chief  
 Exhibits Division  
 Information Center Service  
 United States Information Agency  
 Washington 25, D.C.

your letter of May 29 acknowledging the material which I sent to Mr. McCray on the Rumanian showings of "Built in USA." We, too, are gratified by the success of Dear Mr. Child:

Thank you for your letter, received today, regarding future showings of the exhibit for six months during the 1958-59 academic year in the annual fair in Salonika in September 1958. We should greatly appreciate having this information, as soon as the scheduling is final, so that we can incorporate it in a new schedule of exhibitions we are preparing for release in July. Perhaps Mr. Jonassen could telephone to Mr. Humphrey here, with details not only on this exhibition but also on the five versions of THE FAMILY OF MAN which you are circulating.

With again many thanks,

Paul Child  
 Acting Chief, Exhibits Division  
 Information Center Service

Sincerely,

Miss Susan C. Senior  
 Associate Director  
 The International Program  
 Museum of Modern Art  
 11 West 53rd Street  
 New York 19, New York

Mrs. Cable Senior  
 Associate Director  
 The International Program

SCS:EPH:dm

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. B. 142

CC: USIA exhibits list 1957

*Filed June 18*



UNITED STATES INFORMATION AGENCY  
WASHINGTON

*RIC  
Fo M  
USIS  
Child*

Dear Miss Senior:

Thank you for your letter of May 29 acknowledging the material which I sent to Mr. McCray on the Rumanian showings of "Built in USA." We, too, are gratified by the success of the exhibit in Rumania.

As for future showings, our post in Belgrade has requested the exhibit for six months during the 1958-59 academic year in Yugoslavia. We have also offered the show to USIS Athens for the annual fair in Salonika in September 1958.

I will send you additional information as soon as these or other showings have been firmed.

Sincerely yours,

*Paul Child*

Paul Child  
Acting Chief, Exhibits Division  
Information Center Service

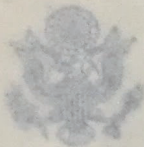
Miss Susan C. Senior  
Associate Director  
The International Program  
Museum of Modern Art  
11 West 53rd Street  
New York 19, New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. B. 142

CC: USIA exhibits list 1957

green  
2 white



UNITED STATES INFORMATION AGENCY

December 2, 1957

December 12, 1957

*James J. [unclear]*  
*USIA*  
*Wentzel*

Mr. Wilfred Wensel  
Exhibits Division  
U. S. Information Agency  
Washington 25, D.C.

Dear Mr. Wensel:

We are now preparing our January listing of "Exhibitions Circulated by the International Program" and I should greatly appreciate your help with Section III, Special Projects of the International Program in Cooperation with Outside Agencies, as follows:

**BUILT IN U.S.A.:** the version that was most recently traveling in Poland was, I understand, severely damaged, to the point where it has had to be retired, not to be shown again. Please confirm if this is so. The version which we are now preparing for you is to open in Bucharest, Roumania, in January. May we report this, and can you give us any idea of the amount of time it will remain in that country, and in what cities it will be shown?

**THE FAMILY OF MAN:** Copy 1 - is it still inactive?

Copy 2 - have you any dates for the Salisbury and subsequent showings?

I enclose a copy of our October listing for your reference.

With many thanks for your help and best wishes,

Mr. Porter A. McCray  
Director, The International Program  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, New York

Sincerely,

E. P. Humphrey, Jr.  
The International Program

Enclosure:

October listing of the Exhibitions  
Circulated by The International Program

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. B. 142

CC: Captain Steichen



UNITED STATES INFORMATION AGENCY

WASHINGTON

December 2, 1957

*file*  
ARGENTINA

Dear Porter:

Thanks for your note enclosing the letter to Mr. Brest in Buenos Aires about the Family of Man. I hope we can arrange a showing there.

By the way, did you receive my letter of some months ago enclosing a revised draft of a proposed message to our posts regarding future cooperation with the Museum. I would like to get this "off the books".

Sincerely,

A handwritten signature in blue ink, appearing to be "E. Stansbury".

Edward Stansbury  
Chief, Exhibits Division  
Information Center Service

Mr. Porter A. McCray  
Director, The International Program  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. B. 142

cc: HCS: Captain Stalchen  
Mr. PORTER A. MCGRAY - SP-ICE-10-55  
Mrs. Walter Stalchen, 27th St., N.Y.C.  
Captain Stalchen  
THE FAMILY OF MAN - SP-ICE-10-55

December 2, 1957

October 24, 1957

Mr. Porter A. McGray  
Chief, Information Center Service

Dear Porter:

Thanks for your note enclosing the letter to Mr. Brest in Buenos Aires about the Family of Man. I hope we can arrange a showing there.

By the way, did you receive my letter of some months ago enclosing a revised draft of a proposed message to our posts regarding future cooperation with the Museum. I would like to get this "off the books".

Buenos Aires, 12 Av. ...  
Buenos Aires, 12 Av. ...

Sincerely,

Edward Stansbury  
Chief, Exhibits Division  
Information Center Service

Buenos Aires.

Mr. Porter A. McGray  
Director, The International Program  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. B. 142

CC: Captain Steichen  
Mr. P. THE FAMILY OF MAN - SP-ICE-10-55  
Mr. Walter Bastian, Jr., GAO, S. A.  
Captain Steichen  
THE FAMILY OF MAN - SP-ICE-10-55 ✓  
*WHA*

*Roe*

VIA AIR MAIL  
October 24, 1957  
October 24, 1957

Mr. Edward Stansbury  
Chief, Exhibits Division  
Information Center Services  
United States Information Agency  
Washington 25, D. C. General San Martin 1473  
Buenos Aires, Argentina

Dear Ed:

For your information, I enclose a copy of my letter of October 24th  
I was pleased to see your letter of October 14th, indicating your  
to Mr. Jorge Romero Brest, Interventor, Museo Nacional de Bellas Artes,

Buenos Aires, in which I refer him to Mr. Francis W. Herron, U.S.I.S.,  
United States only, we have prepared for the United States Information  
Buenos Aires, to explore the possibilities of obtaining the copy of  
being shown in South America and is available for additional showings.  
THE FAMILY OF MAN now circulating in South America for showing in  
I would therefore suggest that you explore the possibility of obtaining  
Buenos Aires. Buenos Aires through Mr. Francis W. Herron, Public Affairs  
Officer, United States Information Service (U.S.I.S.), American Embassy,  
Buenos Aires.  
Sincerely,

Sincerely,

Porter A. McCray  
Director  
The International Program

Enclosure: Copy, letter to Mr. Jorge Romero Brest, October 24, 1957.

PAM/CF:CF

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. B. 142

CC: Mr. Edward Stansbury, USIA  
Mr. Francis W. Herron, PAO, B. A.  
Mr. Walter Bastian, Jr., CAO, B. A.  
Captain Steichen  
THE FAMILY OF MAN - SP-ICE-10-55 ✓

*Rose*

VIA AIR MAIL

October 24, 1957

Mr. Jorge Romero Brest  
Interventor  
Museo Nacional de Bellas Artes  
Avenida Libertador General San Martin 1473  
Buenos Aires, Argentina

Dear Mr. Romero Brest:

I was pleased to see your letter of October 14th, indicating your interest in showing the exhibition THE FAMILY OF MAN in Buenos Aires.

While The Museum of Modern Art is circulating this exhibition in the United States only, we have prepared for the United States Information Agency (U.S.I.A.) five copies for circulation abroad. One copy is now being shown in South America and is available for additional showings.

I would therefore suggest that you explore the possibility of obtaining this copy for Buenos Aires through Mr. Francis W. Herron, Public Affairs Officer, United States Information Service (U.S.I.S.), American Embassy, Buenos Aires.

Sincerely,

Porter A. McGray  
Director  
The International Program

PAM/EPH:CF

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.B.142

*Museo Nacional de Bellas Artes*  
*Avenida Libertador General San Martin 1473*

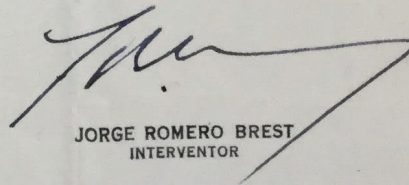
Buenos Aires, 14 de octubre de 1957

Mr. Porter A. McGray  
Director de Exposiciones Circulantes y  
Programas Internacionales.  
Museo de Arte Moderno  
NEW YORK

De mi mayor consideración:

Habiendo sido informado por el señor Fernández Muro sobre la posibilidad de realizar en Buenos Aires la Exposición "The family of man" y creyendo factible ese proyecto, desearía me comunicase usted las condiciones y fecha en que podría tener lugar.

Saludo a usted muy atentamente.

  
JORGE ROMERO BREST  
INTERVENTOR



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.B.142

CC: Captain Steichen  
THE FAMILY OF MAN - SP-ICE-10-55

*Roe*

VIA AIR MAIL

October 24, 1957

Mr. Francis W. Herron  
Public Affairs Officer  
United States Information Service  
American Embassy  
Buenos Aires, Argentina

Dear Mr. Herron:

For your information, I enclose a copy of my letter of October 24th to Mr. Jorge Romero Brest, Interventor, Museo Nacional de Bellas Artes, Buenos Aires, in which I refer him to you to explore the possibilities of obtaining the copy of THE FAMILY OF MAN now circulating in South American for showing Buenos Aires.

Sincerely,

Porter A. McGray  
Director  
The International Program

Enclosure: Copy, letter to Mr. Jorge Romero Brest, October 24, 1957.

PAM/CF:cf

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.B.142

CC: Captain Steichen  
THE FAMILY OF MAN - SP-ICE-10-55

*Receipt*

VIA AIR MAIL

October 24, 1957

Mr. Francis W. Herron  
Public Affairs Officer  
United States Information Service  
American Embassy  
Buenos Aires, Argentina

Dear Mr. Herron:

For your information, I enclose a copy of my letter of October 24th to Mr. Jorge Romero Brest, Interventor, Museo Nacional de Bellas Artes, Buenos Aires, in which I refer him to you to explore the possibilities of obtaining the copy of THE FAMILY OF MAN now circulating in South American for showing Buenos Aires.

Sincerely,

Porter A. McGray  
Director  
The International Program

Enclosure: Copy, letter to Mr. Jorge Romero Brest, October 24, 1957.

PAM/CF:cf  
PAM/CF:cf

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.B.142

CC: Captain Steichen  
THE FAMILY OF MAN - SP-ICE-10-55

*Rose*

VIA AIR MAIL

October 24, 1957

Mr. Walter Bastian, Jr.  
Cultural Affairs Officer  
United States Information Service  
American Embassy  
Buenos Aires, Argentina

Dear Mr. Bastian:

For your information, I enclose a copy of my letter of October 24th to Mr. Jorge Romero Brest, Interventor, Museo Nacional de Bellas Artes, Buenos Aires, in which I refer him to Mr. Francis W. Herron of your office to explore the possibilities of obtaining the copy of THE FAMILY OF MAN now circulating in South America for showing in Buenos Aires.

Sincerely,

Porter A. McGray  
Director  
The International Program

Enclosure: Copy, letter to Mr. Jorge Romero Brest, October 24, 1957.

PAM/CF:CF

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	IC / IP	I.B.142

CC: Captain Steichen  
THE FAMILY OF MAN - SP-ICE-10-55

*John*  
*Francis*  
*W. Herron*  
*Stanh*

VIA AIR MAIL  
October 24, 1957

Mr. Walter Bastian, Jr.  
Cultural Affairs Officer  
United States Information Service  
American Embassy  
Buenos Aires, Argentina

Dear Mr. Bastian:

For your information, I enclose a copy of my letter of October 21st to Mr. Jorge Romero Brest, Interventor, Museo Nacional de Bellas Artes, Buenos Aires, in which I refer him to Mr. Francis W. Herron of your office to explore the possibilities of obtaining the copy of THE FAMILY OF MAN now circulating in South America for showing in Buenos Aires.

Sincerely,

Porter A. McCray  
Director  
The International Program

Enclosure: Copy, letter to Mr. Jorge Romero Brest, October 21, 1957.

PAM/CF:CF

I hope that this proposal meets with your approval.

Sincerely,

Porter A. McCray  
Director  
The International Program

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.B.142

*copy in  
critiques*

Captain Steichen  
THE FAMILY OF MAN, copy 12 - Spain  
THE FAMILY OF MAN, general - SPAIN  
THE FAMILY OF MAN, contract - SPAIN ✓

*Tom  
India*      *USIA  
Wash  
Camp*  
October 24, 1957      *Stansbury*

Mr. Edward Stansbury  
Chief, Exhibits Division  
Information Center Services  
United States Information Agency  
Washington 25, D. C.

Dear Sir:

I have read with great interest the report which U.S.I.S., Madras submitted to U.S.I.A. on September 6th regarding the successful reception which the exhibition THE FAMILY OF MAN received there in June and July. I am sure that you share with us a keen sense of satisfaction in the enthusiasm and interest this exhibition continues to receive.

Captain Steichen and I were, however, rather disturbed to note, in paragraph 2 of the report, that "Any objectionable features of the exhibit were taken care of by U.S.I.S., New Delhi in cooperation with the Government of India." While we appreciate the need to respect national and local sensibilities and prejudices, we are nevertheless concerned lest such changes (deletions and/or additions) alter the basic character of the exhibition which we have always regarded as an artistic entity. You will understand Captain Steichen's concern and feeling of responsibility in this matter, since both his name and that of The Museum of Modern Art are so closely identified with the exhibition.

While the contract covering the Agency's acquisition of the first two copies of THE FAMILY OF MAN did, in Article I, paragraph F, give the Public Affairs Officer final authority regarding materials to be used in his country, thereby permitting the Government "to make arbitrary deletions...on a country-to-country basis," this stipulation was removed in subsequent contracts. I would therefore propose that, not only in the interest of consistency, but especially to safeguard the artistic integrity of the exhibition, any changes deemed desirable in any of the copies be made only after consultation with Captain Steichen.

I hope that this proposal meets with your approval.

Sincerely,

Porter A. McGray  
Director  
The International Program

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	IC / IP	I.B.142

OFFICE OF THE SECRETARY

DEPARTMENT OF THE AIR FORCE  
WASHINGTON

*file  
20ms  
to S. Anderson*  
OCT 23 1957

Dear Mr. McCray:

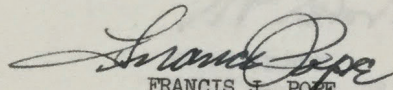
Your letter of 2 October offering the excellent photographic exhibit, "The Family of Man", for display at Air Force installations has been referred to this Office.

This outstanding collection of photographic art certainly speaks for itself, and it was a pleasure to peruse the book which you enclosed.

Present Department of Defense policy precludes payment of rent for display space or displays of a general nature, and it is therefore impossible for us to participate in the schedule which you suggest.

Thank you for extending this courtesy to us and with best wishes for the continued success of this excellent exhibit, I am

Sincerely,



FRANCIS J. POPE  
Colonel, USAF  
Chief, Community Relations Division  
Office of Information Services

Mr. Porter A. McCray  
Director of Circulating Exhibitions  
and the International Program  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I . B . 142



*copy  
in Green  
file*

DEPARTMENT OF THE ARMY  
OFFICE OF THE CHIEF OF INFORMATION  
WASHINGTON 25, D. C.

*file  
cc sent to Sticker  
W.S. Army*

rel  
-55  
h

22 October 1957

Dear Mr. McCray:

Thank you for your recent letter of October 2nd, 1957. It is kind of you to forward your illustrated booklet on the exhibit The Family of Man, and to consider the Army as possible sponsors for so interesting a display at military installations.

Although we fully realize the value your display holds for our Army personnel, who in recent years have had the opportunity of meeting those peoples and serving in those lands represented by your exhibit, we regret that Army funds are not available to defray the costs that would be incurred by such sponsorship.

Please accept our best wishes for the continued success of your exhibit and the opportunity it presents to acquaint the peoples of the world with this story of mankind.

Kindest regards.

Sincerely,

H. P. STORKE  
Major General, GS  
Chief of Information

Mr. Porter A. McCray  
Director of Circulating Exhibitions  
and the International Program  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE FAMILY OF MAN - India showing  
 SP-ICE-10-55  
 THE FAMILY OF MAN - Caracas, Venezuela  
 showing SP-ICE-10-55

Mrs. Shaw  
 Mr. Wheeler  
 Capt. Steichen  
 Helen M. Franc

*USIA Wash  
 Alexander  
 Publications*

*Tom  
 India*

October 14, 1957

*copy on comp  
 W. H. ...*

Mr. Thomas L. Alexander  
 Development Branch  
 Exhibits Division  
 United States Information Agency  
 Washington, D.C.

Dear Mr. Alexander:

Thank you for your letter of October 9, forwarding to us photographs and newspaper clippings of the showings of THE FAMILY OF MAN in Madras, India and Caracas, Venezuela and giving some dates and attendance figures. We are very glad to have this material for our files and pleased that the posts reported so favorably on the reception of the exhibition in their respective areas.

As Mr. Stansbury knows, we have been attempting to obtain as complete a docket as possible on THE FAMILY OF MAN, with the idea of eventually compiling an over-all summary and analysis of its reception both in this country and abroad. We should like to have all the material available and therefore should appreciate having copies of the complete reports to the Agency which you quoted, if that is possible.

With renewed thanks for your cooperation.

Sincerely yours,  
 Sincerely,

Porter A. McCray  
 Director  
 The International Program

Enclosures:

PAM:HMP:rmn

Mr. Porter A. McCray  
 Director, The International Program  
 The Museum of Modern Art  
 11 West 53rd Street  
 New York 19, New York

*(detached)  
 for review  
 Hill  
 10/17/57*

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.B.142

*HMF please refer*

UNITED STATES INFORMATION AGENCY  
WASHINGTON

October 9, 1957

Dear Mr. McCray:

The FAMILY OF MAN exhibit ended a most successful 42 days showing in Madras, India, July 21, 1957 with a reported audience attendance of 271,092. The Public Affairs Officer stated in his report to the Agency that "the average Indian is extremely interested in technical innovations and has a high regard for quality. These two attributes which were outstanding in the exhibit, plus the thoroughly understandable theme contained singly and collectively in the photographs, gave our Indian audience a show that was first class technically and emotionally."

Caracas, Venezuela, reported that the FAMILY OF MAN exhibit closed July 30, 1957, after 25 days showing with a reported audience attendance of 12,500. The post reported that "The Family of Man was an extremely worthwhile and productive venture for this community and was one of the most ambitious cultural attractions of the year."

Enclosed are captioned photographs and newspaper clippings from Madras and Caracas which I thought you would like for your files.

Sincerely yours,

Thomas L. Alexander  
Development Branch  
Exhibits Division

Enclosures:

Photographs and newspaper clippings

*Detached  
for record  
sent  
10/17/57*

Mr. Porter A. McCray  
Director, The International Program  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, New York

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*Helen M. Frame*

cc: Mr. McCray (held)  
FAMILY OF MAN SP-ICE-19-55  
Industrial Design, India  
SP-ICE-17-57

VIA AIRMAIL

September 11, 1957

Miss Paxton Haddow  
Special Assistant to  
Country Public Affairs Officer  
13, Golf Links  
New Dehli, India

Dear Miss Haddow:

In the absence of Mr. McCray, who is in Brazil in connection with the IV Biennial of the Museum of Modern Art of Sao Paulo, I should like to acknowledge your letter to him of September 5, with the gratifying news of the reception in India of the exhibition THE FAMILY OF MAN.

I shall bring your letter to Mr. McCray's attention when he returns in early October, so that he may get in touch with your friend Mrs. Tara Sinha.

Sincerely,

E. P. Humphrey, Jr.  
The International Program

EPH: rmm

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CC: THE FAMILY OF MAN

*Rose*  
*USIA*

CC: Shaw  
Feld

*Rose Jonasson*

August 30, 1957

June 7, 1957

*Sam*  
*2 a Pope*

Mr. Fritjof Jonassen  
Exhibits Division  
United States Information Agency  
Washington 25, D. C.

Dear Mr. Jonassen:

I herewith submit to you twenty-five copies of the stencil on  
THE FAMILY OF MAN, USIA Project C-616, along with the stencil  
itself that was prepared for you by our office.

Sincerely,

(Mrs.) Charlotte T. Dyer  
Designer

CD:CF

MEMORANDUM

To: PORTER MC CRAY  
From:  
Subject:

*HMW*

*see the*  
*revised copy to*  
*HMW*

Porter A. McCray  
Director  
The International Program

Should you have any questions, please contact Charlotte T. Dyer.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.B.142

**MEMORANDUM**

To:

From: PORTER MC CRAY

Date:

Subject:

*HMF*

~~from acts~~

*does this require reply to A.M.P.*

*John Paul*

*John Paul*

CC: Shaw  
May 6, Pauli

*Rose*

June 7, 1957

*Sam the Pope*

Agency of  
California  
April 17, asking if a de  
tution  
C. and sold to a client of yours, the Sakins  
Company, I must regretfully inform you that  
it would not be possible.

ur kindness in sending the poster, catalog, on  
er from George F. Killmer, Jr., of U.S.I.S.,  
showing of THE FAMILY OF MAN at the Ranjii Stadium  
sta. We are very happy to have this material  
for our files, particularly as what we have received from the  
various showings has been only sporadic. We should have you  
as our roving scout making more round-the-world trips  
throughout  
the world under our own auspices and those of the United States  
Government.

With all best wishes to you and John.

I am sorry to have to disappoint you, but I feel sure you under-  
stand our position.

Sincerely,

Sincerely,

Porter A. McCray  
Director  
The International Program  
Director of Circulating Exhibitions  
and the International Program

PAM/EPA/lp  
PAM/HMF/zmm: Steinbo

Note: The above mentioned poster has been filed with Charlotte's  
collection.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.B.142

Mrs. John Alexander Pope

Smithsonian Institution  
Washington, D.C.

*Tom  
Fowler*

*Tom  
Puller*

CC: Shaw  
May 6, Pauli

*Rose*

June 7, 1957

*Smithsonian  
E.A. Pope*

Brooks Advertising Agency  
1630 Argyle Avenue  
Hollywood 28, California

Dear Mr. Brooks:

Mrs. John Alexander Pope  
National Exhibition Service  
Smithsonian Institution  
Washington 25, D.C.

April 17, asking if a duplicate of the Smithsonian Institution's exhibition THE FAMILY OF MAN could be loaned to a client of yours, the Sakins Storage Company. I must regretfully inform you that this would not be possible.

Dear Annemarie:

Thank you for your kindness in sending the poster, catalog, blotters and letter from George F. Killmer, Jr., of U.S.I.S., relating to the showing of THE FAMILY OF MAN at the Ranji Stadium in Calcutta. We are very happy to have this material for our files, particularly as what we have received from the various showings has been only sporadic. We should have you as our roving scout making more round-the-world trips throughout the world under our own auspices and those of the United States Government.

With all best wishes to you and John.

I am sorry to have to disappoint you, but I feel sure you understand our position.

Sincerely,

Sincerely,

Porter A. McCray  
Director  
The International Program

Director of Circulating Exhibitions  
and the International Program

*PAM/HMF/ip*

PAM/HMF/rmm: Steichen

Note: The above mentioned poster has been filed with Charlotte's collection.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.B.142

*Tom  
Fisher*

*Tom  
Pallant*

CC: Shaw  
Pauli  
May 6, 1957

*Rose*

June 7, 1957

*Sam  
Pope*

Mr. A. R. Brooks  
Brooks Advertising Agency  
1515 Argyle Avenue  
Hollywood 28, California

Mrs. John Alexander Pope  
National Exhibition Service  
Smithsonian Institution  
Washington 25, D.C.

April 27, asking if a duplicate  
of the poster for the  
Smithsonian's exhibition THE FAMILY OF MAN  
could be sold to a client of yours, the Bekins  
Van & Storage Company, I must regretfully inform you that  
this would not be possible.

Thank you for your kindness in sending the poster, catalog,  
blotters and letter from George F. Killmer, Jr., of U.S.I.S.,  
relating to the showing of THE FAMILY OF MAN at the Ranjli Stadium  
Stadium in Calcutta. We are very happy to have this material  
for our files, particularly as what we have received from the  
various showings has been only sporadic. We should have you  
as our roving scout making more round-the-world trips!

With all best wishes to you and John.

I am sorry to have to disappoint you, but I feel sure you will  
understand our position.

Sincerely,

Sincerely,

Porter A. McCray  
Director  
The International Program

Director of Circulating Exhibitions  
and the International Program

PAM/HMF/rmm

PAM/HMF/rmm

Note: The above mentioned poster has been filed with Charlotte's  
collection.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.B.142

AIRMAIL

May 6, 1957

Mr. A. R. Brooks  
Brooks Advertising Agency  
1610 Argyle Avenue  
Hollywood 28, California

Dear Mr. Brooks:

In reply to your letter of April 17, asking if a duplicate (or portion) of the museum's exhibition THE FAMILY OF MAN might be reproduced and sold to a client of yours, the Bekins Van & Storage Company, I must regretfully inform you that such a procedure would not be possible.

While we are naturally interested in having this exhibition seen by as wide an audience as possible (an exhibition audience which now exceeds three million persons throughout the world), the restrictions on the photographs and the Museum's policy restrict its showing and/or ownership to non-profit making organizations. In keeping with this policy, the exhibition has been shown in various museums and other institutions throughout the world under our own auspices and those of the United States Information Agency, on behalf of the United States Government.

I am sorry to have to disappoint you, but I feel sure you understand our position.

Sincerely,

Enclosure: Copy, letter to Mr. Steichen, April 3, 1957

Porter A. McCray  
Director of Circulating Exhibitions  
and the International Program

PAM/EPH/lp

cc: Captain Steichen

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.B.142

CC: Captain Stetson  
THE FAMILY OF MAN - 89-222-10-53

October 21, 1957

April 4, 1957

*Porter A. McCray*  
*Vitullo*  
*Stansbury*

Mr. Edward Stansbury  
Chief, Exhibits Division  
Information Center Services  
U.S. Information Agency  
234 East 47th Street  
New York, New York

Dear Mr. Stansbury:  
Dear Frank:

I am sending you herewith a copy of a letter I have written to Mr. Edward Stansbury of the U.S. Information Agency, following our conversation regarding the exhibition of 21 photographs selected from THE FAMILY OF MAN which you are in process of preparing for the Agency.

Sincerely,

Porter A. McCray  
Director  
Circulating Exhibitions  
and the International  
Program

Enclosure: .Copy, letter to Mr. Stansbury, April 3, 1957

Enclosure: Copy, letter to Mr. Jorge Romero Brest, October 21, 1957.

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STANBURY  
 CC: Captain Steichen  
 THE FAMILY OF MAN - SP-ICE-10-55

Rose  
 U.S.I.A.  
 Stansbury  
 October 24, 1957

Mr. Edward Stansbury  
 Chief, Exhibits Division  
 Information Center Services  
 United States Information Agency  
 Washington 25, D. C.

Dear Ed:

For your information, I enclose a copy of my letter of October 21th

to Mr. Jorge Romero Brest, Interventor, Museo Nacional de Bellas Artes, Buenos Aires, in which I refer him to Mr. Francis W. Herron, U.S.I.S., Buenos Aires, to explore the possibilities of obtaining the copy of THE FAMILY OF MAN now circulating in South America for showing in Buenos Aires.

Sincerely,

Porter A. McCray  
 Director  
 The International Program

Enclosure: Copy, letter to Mr. Jorge Romero Brest, October 24, 1957.

PAM/CF:CF

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Miss Franc  
 Mr. Rasmussen  
 Mr. Humphrey  
 BUILT IN U.S.A.:POSTWAR  
 ARCHITECTURE SP-ICE-9-55  
 / FAMILY OF MAN SP-ICE-10-55

*Mr. Stansbury*  
*copy in*  
*ICE Dept*  
*Paulment*

I greatly appreciate the assistance you have rendered in preparing our previous listings and count upon your continuing help.

October 4, 1957

*USA*  
*PK*  
*Stansbury*

Mr. Edward Stansbury  
 Chief, Exhibits Division  
 United States Information Agency  
 Washington, D.C.

Sincerely,

Porter A. McGraw  
 Director  
 The International Program

Dear Ed:

We are now preparing the October issue of "Exhibitions Circulated by the International Program" and again must request the assistance of the Agency in providing us with information on the itineraries of exhibitions prepared for U.S.I.A. and being circulated under its auspices abroad.

1. BUILT IN U.S.A. - POSTWAR ARCHITECTURE: We have no report on the itinerary of this exhibition in Italy, beyond the material that was forwarded to us from Rome at the time of its inaugural showing. I understand that the exhibition was also shown in Florence and Naples but we do not have the dates, auspices or any other details nor whether there were other showings. Was a despatch prepared on the showings in Italy and if so, might we receive a copy?

As regards the showings in Poland, we have been given the information that the exhibition was shown in Warsaw, Danzig and Poznan earlier this year. We should also welcome the dates, places of showing and the general reception of this exhibition in Poland.

I have also heard rumors from the Department of States that the exhibition is now being shown in Rumania but we are naturally unable to publish this without your corroboration.

2. FAMILY OF MAN: The attached copy of our July listing gives all the data that we have had on the various versions of this exhibition. We should particularly like to know the projected schedule for the Museum's original version recently delivered to the Agency if it has now been established; and whether Copy 1 shown in Germany or elsewhere in 1957 has now been withdrawn, exhausted. As regards Copy 2, we have learned from Maco Magazine Corporation that the Ceylon showing was cancelled. We should also like to know the itinerary from Trivandrum on. We should appreciate confirmation of the itineraries of Copies 3 and 4; regarding the latter, Maco Magazine Corporation also reported that the Colombia showing has been cancelled.

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Mr. Stansbury

-2-

October 4, 1957

If it would be easier, perhaps Mr. Jonassen could telephone this confirmation to Mr. Rasmussen or Mr. Humphrey in my department by October 9th.

I greatly appreciate the assistance you have provided us in preparing our previous listings and count upon your continuing help.

Sincerely,

*USA  
Stansbury*

Mr. Howard Stansbury  
Chief, Exhibits Division  
United States Information Agency  
Washington, D.C.

Porter A. McCray  
Director  
The International Program

Dear Mr. Stansbury:

In the letter of Mr. McCray, who is in Brazil in connection with the IF  
Enclosure: Relevant sections of July issue "Exhibitions Circulated by The  
International Program" thank you for arranging to send us a copy  
your letter to the agency's exhibit circulation list. We especially appreciate  
the detailed information you included regarding the itineraries for THE  
FAMILY OF MAN and THE LIFE OF MAN. We were able to  
incorporate this information in our own delayed calendar of exhibitions for  
PAM:EPH:HMF:Rmm

It is good to hear that we are doing well in receiving, herewith, three copies  
of each of your forthcoming lists. We shall also be most interested in the  
developments of your negotiations to show THE LIFE OF MAN in France, Germany  
and Holland.

With very thanks for your continued cooperation.

Sincerely,

P. A. McCray, Jr.  
The International Program

10/11/57

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I . B . 142

cc: Mr. McGray (held)  
Mr. Masmussen (held)  
file:exhibitions list, oth.  
agencies  
BUILT IN USA - for USIA  
FAMILY OF MAN - for USIA ✓

September 9, 1957

USIA  
Stansbury

Mr. Edward Stansbury  
Chief, Exhibits Division  
United States Information Agency  
Washington, D.C.

Dear Mr. Stansbury:

In the absence of Mr. McGray, who is in Brazil in connection with the IV Biennial of the Museum of Modern Art of Sao Paulo, I should like to acknowledge your letter to him of August 27 and thank you for arranging to send us three copies of the Agency's exhibits circulation list. We especially appreciate the detailed information you included regarding the itineraries for THE FAMILY OF MAN and BUILT IN U.S.A.: POSTWAR ARCHITECTURE. We were able to incorporate this information in our own delayed calendar of exhibitions for July, copies of which will be sent to you in due time.

It is good to know that we may count on receiving, henceforth, three copies of each of your forthcoming lists. We shall also be most interested in the developments of your negotiations to show BUILT IN U.S.A. in Prague, Budapest and Bucharest.

With many thanks for your continued cooperation.

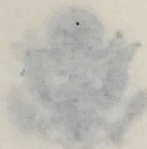
Sincerely,

E. P. Humphrey, Jr.  
The International Program

EPH:rmn

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.B.142

CC: THE FAMILY OF MAN



UNITED STATES INFORMATION AGENCY

WASHINGTON

*Copy to Best  
Pack. & Ship  
August 30, 1957  
USIA  
Jonassen*

August 30, 1957

Dear Porter:

Mr. Fritjof Jonassen  
Exhibits Division  
United States Information Agency  
Washington 25, D. C.

Dear Mr. Jonassen:

I herewith submit to you twenty-five copies of the stencil on THE FAMILY OF MAN, USIA Project G-616, along with the stencil itself that was prepared for you by our office.

"Family of Man" follows:

Sincerely,

- Set 1 - Germany - Tentatively in storage
- Set 2 - India - Showing (Mrs.) Charlotte T. Dyer Designer (September 1-22)
- Set 3 - Sweden - Showing (July 12-August 18)
- Set 4 - Venezuela - Negotiations underway for exhibition at Maracaibo. Also planned for Santiago in March - June, 1958.
- Set 5 - Burma - Showing Rangoon Sept. - October (exact dates not yet available)
- Set 6 - Near East - Exhibit has been offered to Athens, Tel-Aviv, Ankara. No definite commitments to date.

CD:CF

Mr. Porter A. McKay  
Director  
The Museum of Modern Art  
11 West 53 Street  
New York 19, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. B. 142



UNITED STATES INFORMATION AGENCY  
WASHINGTON

August 27, 1957

*C/E + file*

*ZOM*

*Stanbury*

Dear Porter:

We are mailing to you, today, under separate cover three copies of our exhibits circulation list. Because our current reprogramming has necessitated subsequent changes in scheduling the July issue was delayed. As this reprogramming will continue for some time additional delays may result, however, we sincerely hope to be able to maintain an up-to-date exhibit list on a regular monthly basis. Regardless of the frequency three copies of every list produced will be mailed to you promptly.

Additionally an up-to-date itinerary on the 6 sets of "Family of Man" follows:

- Set 1 - Germany - Tentatively in storage
- Set 2 - India - Showing Trivandurum (September 1-22)
- Set 3 - Sweden - Showing Halsingborg (July 12-  
August 18)  
*ICELAND* - Showing Reykjavik Sept-Oct. exact dates not yet available.
- Set 4 - Venezuela - Negotiations underway for exhibition at Maracaibo. Also planned for Santiago in March - June, 1958.
- Set 5 - Burma - Showing Rangoon Sept. - October (exact dates not yet available)
- Set 6 - Near East - Exhibit has been offered to Athens, Tel-Aviv, Ankara. No definite commitments to date.

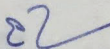
Mr. Porter A. McCray  
Director  
The Museum of Modern Art  
11 West 53 Street  
New York 19, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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-2-

As for the exhibit "Built in USA" showings have now been completed in Warsaw, Danzig and Poznan. Additional schedulings and showings in Poland will be reported as they occur. Prague, Budapest and Bucharest are also on our tentative schedule however negotiations on the actual exhibition dates have not been completed. We will keep you informed of developments.

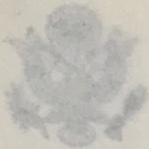
Sincerely,



Edward Stansbury  
Chief, Exhibits Division  
Information Center Service

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UNITED STATES INFORMATION AGENCY  
WASHINGTON

April 17, 1957

*RK  
letter  
USA*

July 30, 1957

*USIA  
Kendy*

Dear Porter:

Mr. Edward Stansbury  
Chief, Exhibits Division to Ed Stansbury who, at present, is out  
of the Information Center Services  
United States Information Agency  
Washington 25, D.C.

Dear Ed:

Mr. Frank Vitullo's statement to you that  
he has been retained by the U. S. Information Agency to supply 200 copies  
of an exhibit made up from a selection of 21 FAMILY OF MAN photographs  
chosen by Mr. Steichen at the Agency's request. I presume Mr. Vitullo  
explained to you that we are now preparing the third issue of "Exhibitions  
Circulated by the International Program" and find that we are  
unable to complete Section III A (Special Projects of the In-  
ternational Program in Cooperation with Outside Agencies - U.S.  
Government) because we have not yet received the June and July  
Monthly reports of Exhibitions Prepared by the Exhibits Divi-  
sion of U.S.I.A.

I should greatly appreciate it if you would be good  
enough to have three copies of each of these issues sent to me  
immediately and arrange that three copies of each subsequent  
issue be sent to me on a regular basis. It would also be help-  
ful if you would send us more precise dates for showings of  
BUILT IN U.S.A. and the various versions of THE FAMILY OF MAN  
than the published schedules sometimes contain.

With many thanks and best wishes,

*James R. West*  
Acting Director  
Exhibits Division

Porter A. McCray  
Director  
The International Program

Mr. Porter A. McCray  
Director  
Circulating Exhibitions & the International Program  
The Museum of Modern Art  
West 53rd Street  
New York 19, New York

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UNITED STATES INFORMATION AGENCY  
WASHINGTON

April 17, 1957

RPK

USIA  
West  
Stansbury

Dear Porter:

Thank you for your letter to Ed Stansbury who, at present, is out of the country on an official trip.

However, I will confirm Mr. Frank Vitullo's statement to you that he has been retained by the U. S. Information Agency to supply 200 copies of an exhibition made up from a selection of 21 FAMILY OF MAN photographs chosen by Mr. Steichen at the Agency's request. I presume Mr. Vitullo explained to you that these sets will go to 200 U. S. Information Service overseas posts.

Mr. Schnell, of the Exhibits Division staff, is working with Mr. Vitullo on this project. He has advised Mr. Vitullo, in writing, of Mr. Steichen's reminder that in your agreement with the photographers, each display will carry the name of the photographer represented and the following credit line:

"These photographs are selected from THE FAMILY OF MAN, an exhibition created by Edward Steichen for the Museum of Modern Art, New York."

Sincerely yours,

*Jim*

James R. West  
Acting Chief  
Exhibits Division

Mr. Porter A. McCray  
Director  
Circulating Exhibitions & the International Program  
The Museum of Modern Art  
West 53rd Street  
New York 19, New York

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*rk should copy not go to Steichen*

cc: Mr. Vitullo  
Mrs. Dyer  
Mrs. Shaw  
Mr. Welcher  
Mr. Steichen

April 3, 1957

Mr. Edward Stansbury  
Chief, Exhibits Division  
Information Center Services  
United States Information Agency  
Washington 25, D.C.

Dear Ed:

Mr. Frank Vitullo has telephoned to tell me that he has been retained by the United States Information Agency to supply 200 copies of an exhibition containing the 21 photographs selected at the Agency's request by Captain Steichen for THE FAMILY OF MAN.

In order that a maximum quality may be maintained, the Museum has given consent to the use of our master negatives for the printing of these copies and reference to our control prints.

Mr. Steichen has asked me to point out to you again that our agreement with the photographers represented requires that these displays carry the name of the photographer and the following credit line:

"These photographs are selected from THE FAMILY OF MAN, an exhibition created by Edward Steichen for The Museum of Modern Art, New York."

Will you kindly give us assurance that this will be observed.

Sincerely,

Porter A. McCray  
Director  
Circulating Exhibitions and  
the International Program

PAM/rrk

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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April 4, 1957

Mr. Frank Vitullo  
234 East 47th Street  
New York, New York

Dear Frank:

I am sending you herewith a copy of a letter I have written to Mr. Edward Stansbury of the U.S. Information Agency, following our conversation regarding the exhibition of 21 photographs selected from THE FAMILY OF MAN which you are in process of preparing for the Agency. Sincerely,

Porter A. McCray  
Director  
Circulating Exhibitions  
and the International  
Program

Enclosure: .Copy, letter to Mr. Stansbury, April 3, 1957

Enclosure: . Copy, letter to Mr. Stansbury, April 3, 1957

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20M ~~file~~ *can*  
*Walter*

22 Mar 57  
 15 Highland Court  
 Orinda, Calif.

Dear Porter,

April 4, 1957

Received your letter about Koenigsberger and the setting straight of what she evidently considered a problem. Frankly, I did not feel that anyone had been criticized in any letter that I have seen and all this seems to be a waste of your valuable time. Let's hope that this is the last Mr. I. Welcher's nothing.

Compo Photocolor  
 220 West 12nd Street  
 New York 36, New York

Dear Mr. Welcher:

For your information, I am sending you here-with a copy of my letter of April 3 to Mr. Edward Stansbury of the United States Information Agency, regarding 200 copies of an exhibition of 21 photographs selected from THE FAMILY OF MAN, which Mr. Frank Vitullo has been retained by the Agency to prepare.

Sincerely,

All the best to you.

Porter A. McCray  
 Director  
 Circulating Exhibitions  
 and the International  
 Program

Enclosure: . Copy, letter to Mr. Stansbury, April 3, 1957

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20M ~~file~~ file F.O.M.  
Miller

22 Mar 57  
10 Highland Court  
Orinda, Calif.

Dear Porter,

Received your letter about Koningsberger and the setting straight of what she evidently considered a problem. Frankly, I did not feel that anyone had been criticized in any letter that I have seen and all this seems to be a waste of your valuable time. Let's hope that this is the last of all this nothing.

By now you probably know that the Captain has returned home. He left here Wednesday morning and arrived NYC that eve. Talking with him about the possible disposition of the original version of the Family of Man that is now in Los Angeles, provided no real answers. He felt it would be ideal if the USIA would and could find further use for it. This of course depends on its condition and etc. He did mention that if it were to be destroyed, those photographers that had photographs in the show might like to have their prints if the mechanics of handling such an arrangement could be worked out. The only real answer to his feelings can be received from your talking first hand with him.

All the best to you.

Sincerely,

Wayne

Wayne Miller

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AIRMAIL  
March 18, 1957

*File*  
*JoM*

Mr. Wayne Miller  
10 Highland Court  
Orinda, California

Dear Wayne:

I enclose a copy of a memorandum to Elizabeth Koningsberger, now assisting Mr. Steichen, prompted by the greatly exaggerated offense she took to my letter of January 18, 1957, which you will recall was composed under great pressure over the weekend to accompany the publicity details which we assembled for your TV appearance in San Francisco.

I hear from Shirley Burden that you have been a great boon to the Los Angeles showing. I am counting upon having almost immediate word from you regarding your conversation with Steichen relating to the disposition of THE FAMILY OF MAN on the West Coast.

Fondest regards to you, Joan and Mr. Steichen.

Best,

Porter A. McCray

Enc: Copy of memorandum to Mrs. Koningsberger

PAM/lp

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# THE MUSEUM OF MODERN ART

Mr. Steichen  
 Wayne Miller  
 Elizabeth Shaw  
 Eric Voell

Date March 18, 1957

AIRMAIL

March 18, 1957 Letter of January 18, 1957

To: Mrs. Koningsberger

From: Porter McCray

to Wayne Miller

WR

Mr. Wayne Miller  
 10 Highland Court  
 Orinda, California

Dear Wayne:

I enclose a copy of a memorandum to Elizabeth Koningsberger, now assisting Mr. Steichen, prompted by the greatly exaggerated offense she took to my letter of January 18, 1957, which you will recall was composed under great pressure over the weekend to accompany the publicity details which we assembled for your TV appearance in San Francisco.

I hear from Shirley Burden that you have been a great boon to the Los Angeles showing. I am counting upon having almost immediate word from you regarding your conversation with Steichen relating to the disposition of THE FAMILY OF MAN on the West Coast.

Fondest regards to you, Joan and Mr. Steichen.

Best,

Porter A. McCray

Enc: Copy of memorandum to Mrs. Koningsberger

PAM/lp

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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## THE MUSEUM OF MODERN ART

cc: Capt. Steichen      W. Sasussen  
Wayne Miller        H. Franc  
Elizabeth Shaw      M. Frost  
Erika Pauli

Date ~~March 18, 1957~~

To: Mrs. Koningsberger

Re: ~~Letter of January 18, 1957,~~

From: Porter McCray

~~to Wayne Miller~~

WR

This will confirm our previous conversations regarding your feeling that the use of your name in my letter of January 18, 1957, to Wayne Miller regarding publicity for THE FAMILY OF MAN might possibly be misinterpreted, by those who did not know the circumstances, as a criticism of the effort that you made to supply him with the desired information. I can only assure you herewith, in writing, as I have already told you verbally, that there was no intention whatsoever to disparage your work.

On re-reading my letter, I realize that someone entirely unfamiliar with the situation might possibly get such an impression, which was certainly not one I meant to convey. However, copies of the letter and accompanying data went only to members of my own Department, to Elizabeth Shaw, and to Erika Pauli, who has had a special assignment to attempt to disentangle the mass of data on THE FAMILY OF MAN. All these people are only too familiar with the problem of trying to maintain complete, accurate and up-to-date information on the various versions of the exhibition, so that I am assured by all of them that they have nothing but sympathy for the difficulties that you have experienced in hastily trying to assemble information for Wayne in response to his urgent appeal. As for Wayne himself, the entire lengthy explanation beginning on page 3 of my letter to him was put down precisely to make clear to him the reasons for the discrepancies in the information he had previously received from various departments in the Museum, my own among them.

FBM

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## THE MUSEUM OF MODERN ART

cc: Capt. Steichen W. Sasseisen  
Wayne Miller H. Franc  
Elizabeth Shaw H. Frost  
Erica Pauli

Date March 18, 1957

To: Mrs. Koningsberger, c/z

Re: Letter of January 18, 1957,

From: Porter McCray Koningsberger, Photographs to Wayne Miller

This will confirm our previous conversations regarding your feeling that the use of your name in my letter of January 18, 1957, to Wayne Miller regarding publicity for THE FAMILY OF MAN might possibly be misinterpreted, by those who did not know the circumstances, as a criticism of the effort that you made to supply him with the desired information. I can only assure you herewith, in writing, as I have already told you verbally, that there was no intention whatsoever to disparage your work.

On re-reading my letter, I realize that someone entirely unfamiliar with the situation might possibly get such an impression, which was certainly not one I meant to convey. However, copies of the letter and accompanying data went only to members of my own Department, to Elizabeth Shaw, and to Erica Pauli, who has had a special assignment to attempt to disentangle the mass of data on THE FAMILY OF MAN. All these people are only too familiar with the problem of trying to maintain complete, accurate and up-to-date information on the various versions of the exhibition, so that I am assured by all of them that they have nothing but sympathy for the difficulties that you have experienced in hastily trying to assemble information for Wayne in response to his urgent appeal. As for Wayne himself, the entire lengthy explanation beginning on page 3 of my letter to him was put down precisely to make clear to him the reasons for the discrepancies in the information he had previously received from various departments in the Museum, my own among them.

Copies of your letter should be distributed as the letter was, and I should be delighted to call the matter closed, leaving to your discretion the means of informing Wayne Miller.

Thank you again.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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## THE MUSEUM OF MODERN ART

**Date** February 15, 1957

**To:** Mr. Porter McCray, C/E

**Re:** Letter to Wayne Miller

**From:** Mrs. E. Koningsberger, Photography *EK*

I am very grateful for the time you took yesterday to discuss my memorandum about the Wayne Miller letter.

Although I greatly appreciate your having talked to Elizabeth Shaw as well as the persons concerned in your own department, I would like to see something in the files together with the letter to Miller -- to counteract the impression which the letter might give to someone reading it at a future time, or someone uninformed as to what has happened.

I was therefore happy with the suggestion of Miss Franc that I address a non-confidential memorandum to you expressing the thoughts put forward in my earlier memo, and that you would then reply to it with copies distributed to those who received copies of the original letter to Miller. At this point, however, I truly feel that I have voiced my complaints sufficiently, and it doesn't seem entirely necessary to do so again as you have already spoken with everyone here who saw the letter. Could you then simply address to me a brief memo stating (more or less) that following certain conversations you would like to confirm the lack of any intention to disparage my work or me personally in the letter etc. etc. -- in other words, put in writing the gist of what you said verbally?

Copies of your memorandum could then be distributed as the letter was, and I should be delighted to call the matter closed, leaving to your discretion the means of informing Wayne Miller.

Thank you again.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Feb. 4, 1957

Dear Porter:

Waldo and I have discussed the confidential memo from Elizabeth Koningsberger and feel stricken by her reaction, especially I who drafted the letter and who had never meant to be casting any aspersions on her -since our own department and publicity were all equally culpable. The points that we think should be made in our subject apology are:

1. Apology for misspelling of name - all my fault.

2. No intention whatsoever to imply either inefficiency or inaccuracy on her part. In fact, the entire point of the lengthy explanation beginning at top of p. 3 was to explain to Wayne Miller the reason for the discrepancies in information he had received, in terms of the difficulty in maintaining any accurate information in the several MOMA departments concerned.

3. In her paragraph 3: the only reason the point was made about no list being kept was: a) because of our concern lest the "controversial ~~XXXXXX~~ Gambling Woman photo might have been included; b) because of the necessity of having the pictures returned.

4. Her para 4: It ~~IX~~ was precisely our ~~XXXXXX~~ awareness of the extreme difficulty of getting any accurate information on the circulation of the U.S.I.A. versions ~~XXXXXXXXXXXXXXXX~~ which led us to telephone Washington for confirmation of the itineraries, since all previous information received at MOMA had been contradictory and confusing. Since all contact with U.S.I.A. on these versions had been through our department it was only correct that we should have initiated such a call; it would in fact have been improper for ~~XXXXXXXX~~ her to have done so and thus it was by no means meant to imply negligence on her part.

5. Her para 5: the only reason her name was mentioned was that we assumed it was known to Wayne and Capt. Steichen probably said, "Elizabeth Koningsberger will send you such and such" whereas he knew none of us, except you. There was definitely no intention of pinning the blame on her for any inadequacy of information supplied and in fact our own department had been equally culpable.

6. Her para 6: on the distribution to "7 people besides Mr. Miller." The

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-2-

fact is that 4 of these 7 are within our own department, with the hope that  
would  
they ~~will~~ profit by the information contained in the letter and the charts,  
~~XXXXXXXXXXXXXXXXXXXX~~ for future use. Both Erica Pauli and Elizabeth Shaw  
know too well the difficulties involved in getting information of F.O.M. to  
interpret the ~~XXXXXXXX~~ letter as laying blame on E.K. as a scapegoat; the point  
of this distribution was precisely to insure that for the first time, all three  
departments involved (Photography, Publicity and our own) plus Erica who is  
attempting to correlate the material on assignment from publicity, have the  
combined data, complete to date, instead of the bits and pieces which each  
department had been able to assemble separately heretofore.

I do feel badly about this, Porter, more particularly since it was completely  
inadvertent and since I was the drafter of the letter. If after talking to her  
on the above points (which I believe would probably be better ~~XXXXX~~ than writing  
her), she would like to draft a non-confidential memo raising some of these  
objects, we could perhaps answer it in a memo to be distributed to those who  
got the original document. She is obviously a quite competent young person  
and I am terribly sorry that she has been hurt by this; if there is anything  
I can do, personally, to rectify it please let me know as I feel that I should  
really eat crow for having drafted a letter which, even inadvertently, gave offense.

*Helene*

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**CLASS OF SERVICE**  
This is a fast message unless its deferred character is indicated by the proper symbol.

# WESTERN UNION TELEGRAM

**SYMBOLS**  
DL = Day Letter  
NL = Night Letter  
LT = International Letter Telegram

1201

W. P. MARSHALL, PRESIDENT

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

STRAIGHT WIRE

MARCH 14, 1957

MR. SHIRLEY C. BURDIEN  
1026 RIDGEDALE DRIVE  
BEVERLY HILLS, CALIFORNIA

AFTER CONSIDERABLE BICKERING CBS DENIES USE OF FAMILY FILM BECAUSE  
OF LEGAL TECHNICALITIES AND FURTHER REVISIONS WHICH THEY DESIRE -  
SORRY.

PORTER MC GRAY

Chg: INTERNATIONAL PROGRAM)

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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26149 OF 192 Identification photographs sent to Ruth Block  
New York Times, February 27, 1957

Visitors to the exhibition in London: Numbers 1, 2, 3, and 4.  
February 27, 1957  
Visitors to the exhibition in Berlin: Number 5.

Visitors to the exhibition in Brussels: Numbers 6, 7, 8, 9, 10, 11, 12, 13, 14, 15 and 16.  
Visitors to the exhibition in Paris: Numbers 13, 14, 15 and 16.  
Visitors to the exhibition in Washington, D. C.: Numbers 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000

Miss Ruth Block  
New York Times  
229 West 43rd Street  
New York City

Dear Miss Block:

I am enclosing 26 photographs of visitors to the FAMILY OF MAN exhibition in cities around the world. There are 4 photographs from London, 7 from Brussels, 4 from Paris, 5 from Washington, D. C.,

and one from Guatemala. The photographs

for identification. I understand

that our files won't be depleted.

on the show that might interest

questions.

ly,

Fisher  
to the Publicity Director

OF MAN

*John  
Pulvert  
N.Y. Times  
R. Block  
E*

Rose,

Here is my letter to Ruth Block and the list of photos, which I sent her. I have marked the ones from your files in red. The rest are from Erika's group. They should be back today.

Carolyn

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FAMILY OF MAN International photographs sent to Miss Block  
New York Times, February 27, 1957

Visitors to the exhibition in London: Numbers 1, 2, 3, and 4.  
Visitors to the exhibition in Berlin: Number 5.

Visitors to the exhibition in Brussels: Numbers 6, 7, 8, 9, 10  
Visitors to the exhibition in Paris: Numbers 11, 12, 13, 14, 15 and 16  
Visitors to the exhibition in Washington, D. C.: Numbers 17, 18, 19, 20,  
and 21

John  
Pulvert  
N.Y. Times  
R. Block  
E

Miss Ruth Block  
New York Times  
229 West 43rd Street  
New York City

Dear Miss Block:

I am enclosing 26 photographs of visitors to the FAMILY OF MAN exhibition in cities around the world. There are 4 photographs from London, 7 from Brussels, 4 from Paris, 5 from Washington, D. C., 4 from Tokyo, one from Berlin and one from Guatemala. The photographs have my number inked on the back for identification. I understand that you will have these copied so that our files won't be depleted.

I am also enclosing information on the show that might interest you. Let me know if you have any questions.

Sincerely,

Carolyn Fisher  
Assistant to the Publicity Director

enclosures:

26 photographs of visitors to FAMILY OF MAN  
copies of itinerary of exhibition  
attendance figures for exhibition

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UNITED STATES INFORMATION AGENCY

FAMILY OF MAN installation photographs lent to Ruth Block of the New York Times, February 27, 1957

*we started*

✓ Visitors to the exhibition in London: Numbers 1, 2, 3, and 4.

✓ Visitors to the exhibition in Berlin: Number 5. *February 21, 1957*

Visitors to the exhibition in Brussels: Numbers 6, 7, 8, 9, 10, 11, and 12

Visitors to the exhibition in Paris: Numbers 13, 14, 15 and 16

Visitors to the exhibition in Washington, D. C: Numbers 17, 18, 19, 20, and 21

Visitors to the exhibition in Tokyo: Numbers 22, 23, 24, and 25

MEMORANDUM

Visitors to the exhibition in Guatemala: Number 26

To: *Mc Cray*

From: *Mc Cray*

Date:

Subject:

*Family of Man*

*Summary*

*Summary*

Sincerely,

Edward Stansbury  
Chief, Exhibits Division  
Information Center Service

Mc Cray, Director,  
Exhibitions and  
International Program,

The Museum of Modern Art,  
11 West 53rd Street,  
New York 19, New York

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	IC / IP	I.B.142

**MEMORANDUM**

To: RK  
 From: PORTER MC CRAY  
 Date:  
 Subject:

*Family of  
 Man -  
 Denmark  
 request  
 showing*

UNITED STATES INFORMATION AGENCY  
 WASHINGTON

*WR* *Stansbury*

February 21, 1957

for your letter of February 12 enclosing your  
 the Magnussen regarding The Family of Man.  
 ting in touch directly with Norman Nordstrand.  
 way we would have handled it here.

the chance to talk over some of our mutual  
 in New York. I hope as a result that we will  
 te with you more expeditiously in the future.

Sincerely,

*ES*

Edward Stansbury  
 Chief, Exhibits Division  
 Information Center Service

Mr. Porter A. McCray, Director,  
 Circulating Exhibitions and  
 The International Program,  
 The Museum of Modern Art,  
 11 West 53rd Street,  
 New York 19, New York.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.B.142



UNITED STATES INFORMATION AGENCY  
WASHINGTON

*WR*  
*Stansbury*

February 21, 1957

Dear Porter:

Thank you for your letter of February 12 enclosing your answer to Mr. Arne Magnussen regarding The Family of Man. Thanks too for getting in touch directly with Norman Nordstrand. This is exactly the way we would have handled it here.

I enjoyed the chance to talk over some of our mutual problems with you in New York. I hope as a result that we will be able to cooperate with you more expeditiously in the future.

Sincerely,

Edward Stansbury  
Chief, Exhibits Division  
Information Center Service

Mr. Porter A. McCray, Director,  
Circulating Exhibitions and  
The International Program,  
The Museum of Modern Art,  
11 West 53rd Street,  
New York 19, New York.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.B.142

CC: Mr. Edward Stansbury, USIA, Washington  
 Mr. Norman Nordstrand, USIS, Copenhagen  
 Captain Edward Steichen  
 THE FAMILY OF MAN ✓

RK

THE DANISH SALON OF PHOTOGRAPHY  
 DET DANSKE SELSKAB FOR UDSTILLING

Elsinore, January 7th, 1957.

VIA AIR MAIL

February 12, 1957

Mr. Arne Magnussen, Chairman of  
 The Danish Salon of Photography  
 5 Stjernegade  
 Elsinore, Denmark

Dear Mr. Magnussen:

I have received your letter of January 7th addressed to the Department of Photography of this Museum, concerning a possible showing in Elsinore of the exhibition THE FAMILY OF MAN.

Since this exhibition, originally assembled by this Museum, is being circulated in other countries by the United States Information Agency, I would suggest you contact Mr. Norman Nordstrand, Public Affairs Officer at the American Embassy in Copenhagen, asking him to request a showing for your city. We note that the exhibition is currently scheduled for a Copenhagen showing in November and December of this year, following showings in Sweden and Finland.

We sincerely hope it will be possible for the United States Information Agency to grant your request. We would be glad to state your conditions as to getting the exhibition to Denmark, which date it can take place, etc.

Sincerely,

If possible, we should be grateful to show "The Family of Man" here in May, which time is considered the best as to tourists as well as to the Danish people.

Porter A. McGray  
 Director  
 Circulating Exhibitions and  
 The International Program

Yours very truly  
 PAM/WR:CF  
 The Danish Salon of Photography

P.S.V.

*Arne Magnussen*  
 Arne Magnussen  
 Chairman

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.B.142

*OK see similar letters + reply  
address - USIS in Copenhagen*

THE DANISH SALON OF PHOTOGRAPHY  
(DET DANSKE SELSKAB FOR Udstilling af Fotografier)

CHAIRMAN: A. MAGNUSSEN  
STJERNEGADE 5  
ELSINORE - DENMARK  
PHONE: 21 11 40

Elsinore, January 7th, 1957.

The Department of Photography of  
The Museum of Modern Art,  
New York,  
N.Y. - U.S.A.

Gentlemen:

In 1956 The Danish Salon of Photography arranged its first international exhibition of photography at the Marienlyst in Elsinore.

The exhibition was a great success - it was transmitted over the Danish television, and the press mentioned it as the very best and biggest exhibition of photography ever held in Denmark.

Owing to this success, the Danish Salon of Photography has decided, if possible to show the famous exhibition "The Family of Man" at the Marienlyst in Elsinore.

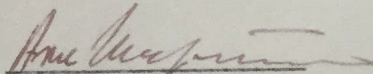
We shall therefore ask you to be kind enough to state your conditions as to getting the exhibition to Denmark, which date it can take place, etc.

If possible, we should be grateful to show "The Family of Man" here in May, which time is considered the best as to tourists as well as to the Danish population.

Hoping to hear from you soon, we beg to remain

Yours very truly  
The Danish Salon Of Photography

P.b.v.

  
Arne Magnussen  
chairman

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	IC / IP	I.B.142

CC: Mr. Edward Stansbury  
Captain Edward Steichen  
THE FAMILY OF MAN ✓

RK

*20M*  
*Request to show*

VIA AIR MAIL

February 12, 1957

Mr. Arne Magnussen  
Chairman  
Mr. Norman Nordstrand  
Public Affairs Officer  
United States Information Service  
American Embassy  
Copenhagen, Denmark

Dear Mr. Nordstrand:

Your letter of January 17th addressed to the Department of Photography of this Museum, concerning a possible showing of THE FAMILY OF MAN at Elsinore, is being circulated in other countries by the United States Information Agency. We note that the exhibition is currently scheduled for a Copenhagen showing in November and December of this year, and also in Sweden and Finland.

Sincerely,

We sincerely hope it will be possible for the United States Information Agency to grant your request.

Porter A. McGray  
Director  
Circulating Exhibitions and  
The International Program

Enclosure: Copy, letter to Mr. Arne Magnussen, February 12, 1957.

PAM/WR:CF

PAM/WR:CF

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	IC / IP	I.B.142

cc. Edward Stansbury, USIA, Washington  
 cc. Norman Nordstrand, USIS, Copenhagen  
 cc. Captain Edward Steichen  
 THE FAMILY OF MAN

*letter*

VIA AIR MAIL

February 12, 1957

February 12, 1957

Mr. Arne Magnussen  
 Chairman  
 The Danish Salon of Photography  
 Stjernergade 5  
 Elsinore, Denmark  
 Washington 25, D. C.

Dear Mr. Magnussen:

I have received your letter of January 7th addressed to the Department of Photography of this Museum, concerning a possible showing in Elsinore of the exhibition THE FAMILY OF MAN.

Since this exhibition, originally assembled by this Museum, is being circulated in other countries by the United States Information Agency, I would suggest you contact Mr. Norman Nordstrand, Public Affairs Officer at the American Embassy in Copenhagen, asking him to request a showing for your city. We note that the exhibition is currently scheduled for a Copenhagen showing in November and December of this year, following showings in Sweden and Finland.

We sincerely hope it will be possible for the United States Information Agency to grant your request.

Sincerely,  
 Porter A. McCray  
 Director  
 Circulating Exhibitions and  
 The International Program

Enclosures: Copy, letter to Mr. Magnussen, February 12, 1957.  
 Copy, letter to Mr. McCray, February 12, 1957.

PAM:CF

PAM/WR:CF

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	IC / IP	I.B.142

CC: Captain Edward Steichen  
THE FAMILY OF MAN ✓

February 12, 1957

Mr. Edward Stansbury  
Chief, Exhibits Division  
Information Center Services  
United States Information Agency  
Washington 25, D. C.

Dear Ed:

I enclose a copy of my letter to Mr. Arne Magnussen answering his request for a showing of THE FAMILY OF MAN in Elsinore, Denmark, and a copy of my letter referring Mr. Magnussen's request to Mr. Norman Nordstrand, U.S.I.S. Copenhagen.

Sincerely,

Porter A. McCray  
Director  
Circulating Exhibitions and  
The International Program

Enclosures: Copy, letter to Mr. Arne Magnussen, February 12, 1957.  
Copy, letter to Mr. Norman Nordstrand, February 12, 1957.

PAM:CF

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CC: Captain Edward Steichen  
Mr. Monroe Wheeler  
Mrs. Elizabeth Shaw

~~USA~~  
Pulchro RK  
McCray  
Mason

February 6, 1957

Mr. Jerry Mason  
MACO Magazine Corporation  
551 Fifth Avenue  
New York 17, New York

Dear Jerry:

The U. S. Information Agency has just informed us that a version of our exhibition THE FAMILY OF MAN, prepared for exhibition throughout Latin America, is now being shipped to Havana, Cuba, for its first showing.

Although the exact opening and closing dates are not yet known, we thought that you might wish to make arrangements now to have a supply of the catalog sent to Havana to be on sale there during the exhibition.

As soon as we have definite dates and places for the Havana and subsequent showings, we shall let you know.

Sincerely,

Porter A. McCray  
Director  
Circulating Exhibitions and  
The International Program

PAM/EPH:CF

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Rose--

The Pertinent material here contained has been entered on our ICE data sheet. These carbons and copies, therefore, can be filed with other Family of Man stuff.

1 Apr 57

ML

attendance = 3,000,000

as totaled by EPA 2/4/57  
from figures given herein -

THE MUS

To: Porter

From: Helen

Steichen

Waldo and I are a bit  
supperless, having ju  
members of The Family  
represented in THE GR

My inclination was to  
"Dear Wayne - drop de  
want to eliminate s

Copies of Waldo's mas  
our files.

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18, 1957 Steichen's

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agreement between Mr. Steichen and the individual photo-  
graphers whose work appears in the exhibition. The photo-  
graphs are simply loaned for the exhibition, to be used  
only in connection with publicity of the exhibition or  
reviews of the book and where used credit should always  
possible by a telephone conversation with Washington this

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## THE MUSEUM OF MODERN ART

*five Pubbent*

*70m*

Date January 18, 1957

*McCray*

To: Porter

Re: Greater glorification

From: Helen *Acet*

of Wayne Miller

Waldo and I are a bit disenchanted as we are leaving at 9.30 p.m., still supperless, having just completed this assignment; and two more misanthropic members of The Family of Man it would be hard to find in any of the 68 countries represented in THE GREATEST PHOTOGRAPHIC EXHIBITION OF ALL TIME!!!

My inclination was to draft the transmittal letter to read, à la Judy Halliday "Dear Wayne - drop dead." However, I have gone into great detail - you may want to eliminate some but I think it should be in the record.

Copies of Waldo's masterpiece will go to Liz, Steichen's office, Erica and our files.

needed during the showing of the Family of Man at the California Palace of the Legion of Honor.

1. Original material supplied to California Palace of the Legion of Honor. In addition to the checklist for the show, this department supplied layout and installation plans, a copy of the Simon and Schuster (hard cover) edition of the book, a draft press release, a chronology of Capt. Steichen's career, and four photographs, which were supplemented by an additional twelve photographs sent on November 16th. The number of publicity photographs has been kept low at Captain Steichen's request; they were also sent with the stipulation that they be returned, as explained in the following paragraph sent to exhibitors: "Because the photographs are not owned by the Museum, we are requesting all exhibitors to see that they are returned to us after they have served their purpose. This condition is the result of a long-standing agreement between Mr. Steichen and the individual photographers whose work appears in the exhibition. The photographs are simply loaned for the exhibition, to be used only in connection with publicity of the exhibition or reviews of the book and where used credit should always

possible by a telephone conversation with Washington this

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.B.142

to be given to The Family Of Man. A receipt for the photographs is enclosed." In some instances, at the specific request of the exhibiting institution, additional publicity photos were provided, but no such request was received from the California Palace of the Legion of Honor.

2. Supplementary material for January 18, 1957 Steichen's office on January 17th.

Steichen's office has reported to me that in accordance with a telephone call from him after his conversation with you, she forwarded to you forty-one (41) photographs, of which she kept no list. It is essential that these photographs

Mr. Wayne Miller  
10 HIGHLAND COURT  
ORLANDA, CALIFORNIA

Dear Wayne:

Following our telephone conversation I have taken off of most urgent assignments two most competent people in my department who, after twelve hours of diligent work, have produced the enclosure herewith. The results will serve to clarify matters and provide you with the publicity needed during the showing of The Family Of Man at the California Palace of the Legion of Honor.

1. Original material supplied to California Palace of the Legion of Honor. In addition to the checklist for the show, this department supplied layout and installation plans, a copy of the Simon and Schuster (hard cover) edition of the book, a draft press release, a chronology of Capt. Steichen's career, and four photographs, which were supplemented by an additional twelve photographs sent on November 16th. The number of publicity photographs has been kept low at Captain Steichen's request; they were also sent with the stipulation that they be returned, as explained in the following paragraph sent to exhibitors: "Because the photographs are not owned by the Museum, we are requesting all exhibitors to see that they are returned to us after they have served their purpose. This condition is the result of a long-standing agreement between Mr. Steichen and the individual photographers whose work appears in the exhibition. The photographs are simply loaned for the exhibition, to be used only in connection with publicity of the exhibition or reviews of the book and where used credit should always

possible by a telephone conversation with Washington this

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to be given to The Family Of Man. A receipt for the photographs is enclosed." In some instances, at the specific request of the exhibiting institution, additional publicity photos were provided, but no such request was received from the California Palace of the Legion of Honor.

2. Supplementary material forwarded from Capt. Steichen's office on January 17th. Elizabeth Koenigsberger in Capt. Steichen's office has reported to me that in accordance with a telephone call from him after his conversation with you, she forwarded to you forty-one (41) photographs, of which she kept no list. It is essential that these photographs be returned after they are used. It is especially vital that if there is among them the photograph of the panel in the "Relationships" section, reproducing the Gordon Parks LIFE photo of the Gambling Woman in Puerto Rico (Checklist #326, page 135 of the paper-bound Maco edition), it be withheld. The panel in question is being removed from the exhibition in California, on telephoned request from me to the California Palace of the Legion of Honor, because an "Invasion of Privacy" suit is being brought in that State on the ground of its inclusion in the show.

Elizabeth Koenigsberger at Capt. Steichen's request also hastily got together some data on showings of the exhibition in various cities and he telephoned them to Joan. These were incomplete and in some cases incorrect. They are now superseded by the statistical sheets herewith attached, described in the paragraph below.

3. Data sheets on showings of THE FAMILY OF MAN: I am enclosing herewith statistics on the following versions of THE FAMILY OF MAN: I. Original version shown at The Museum of Modern Art (this is the one now at the California Palace of the Legion of Honor); II. Two panel versions being circulated by this Department; III. Four near-replicas produced by this Department under contract to the U. S. government and circulated by the United States Information Agency; IV. A large and two smaller versions produced in Japan from negatives provided by the Museum and being circulated in that country under the sponsorship of Nihon Keizai Shinbun Publications. On these sheets are compiled all the data that we have been able to obtain to date from information in Capt. Steichen's records, reports received in this office, reports received by Elizabeth Shaw in Publicity, and from the United States Information Agency. The latter have been verified and completed in so far as possible by a telephone conversation with Washington this

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- 4 - Enclosures

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THE MUSEUM OF MODERN ART

1. 1. THE FAMILY OF MAN - MUSEUM OF MODERN ART. Original version. (1 typed page).

2. 11. THE FAMILY OF MAN - MUSEUM OF MODERN ART. Final

afternoon. I am sure that you will realize that the difficulty in maintaining accurate, up-to-date records on this show is due to the fact that there are so many versions, which are being independently circulated under different auspices; that even for the three versions we ourselves are circulating, we must rely on reports from our exhibitors, who frequently in spite of requests do not provide us with the desired information, or are tardy in supplying it; that U. S. I. A. must await receipt of reports from offices in the field, which are frequently delayed, and that they in turn have in spite of numerous requests not turned over to us copies of the despatches as they received them; that the three versions circulating in Japan are virtually an independent operation; and finally that, when information has come in to the Museum, it has variously been received by Captain Steichen's office, Publicity, Monroe Wheeler's office or our own. To add to the confusion, preliminary information about the dates and itineraries, especially of the four U. S. I. A. versions, has sometimes been recorded and subsequently contradicted by later reports. Because the mass of information on THE FAMILY OF MAN is now so voluminous from all over the world, Publicity has recently requested and received a small allocation to hire someone to compile the available material, but this project is in the preliminary stages only.

4. Additional material: I am also enclosing herewith duplicates of some of the material previously provided to the California Palace of the Legion of Honor: Sandburg's Prologue, the draft press release and the Steichen Chronology.

I hope that this material will be more than sufficient for your needs both for you T. V. show on Monday and later press coverage. I would suggest that you make this material available to Tom Howe and the sponsoring organizations of the exhibition. I am sorry we do not have additional copies to supply them separately.

Very best wishes to you and Joan.

Sincerely,

Porter A. McCray

CC: Capt. Steichen  
 Elizabeth Mann  
 Erden P. Enclosures  
 W. Anson (see page 4)  
 R. K. Frost  
 M. Frost  
 Miss (Salvato, Secy.)

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- 4 - Enclosures

THE MUSEUM OF MODERN ART

Date: January 17, 1957

- To: Mr. Robert M. Heinecken  
Mrs. Elizabeth Shaw
- From: Mrs. Elizabeth Shaw
1. I. THE FAMILY OF MAN - MUSEUM OF MODERN ART. Original version. (1 typed page).
  2. II. THE FAMILY OF MAN - MUSEUM OF MODERN ART. Panel version. A. Copy 1 (2 typed pages).  
San Francisco
  3. III. THE FAMILY OF MAN - MUSEUM OF MODERN ART. Panel version. B. Copy 2. (1 typed page).
  4. III. THE FAMILY OF MAN - UNITED STATES INFORMATION AGENCY VERSION.  
A. Copy 1. For circulation throughout Europe. (2 typed pages).
  5. III. THE FAMILY OF MAN - UNITED STATES INFORMATION AGENCY VERSION.  
B. Copy 2. For circulation in Latin America and Asia. (1 typed page).
  6. III. THE FAMILY OF MAN - UNITED STATES INFORMATION AGENCY VERSION.  
C. Copy 3. For circulation throughout Scandinavia. (1 typed page).
  7. III. THE FAMILY OF MAN - UNITED STATES INFORMATION AGENCY VERSION.  
D. Copy 4. For circulation in Latin America. (1 typed page).
  8. IV. THE FAMILY OF MAN - JAPANESE VERSION, CIRCULATED BY NIPPON KEIZAI SHIMBUN.  
A. Large version. (1 typed page).
  9. IV. THE FAMILY OF MAN - JAPANESE VERSION, CIRCULATED BY NIPPON KEIZAI SHIMBUN.  
B. Small version, Copy 1. (1 typed page).
  10. V. THE FAMILY OF MAN - JAPANESE VERSION, CIRCULATED BY NIPPON KEIZAI SHIMBUN.  
C. Small version, Copy 2. (1 typed page).
  11. THE FAMILY OF MAN - Prologue by Carl Sandburg.
  12. THE FAMILY OF MAN - Draft Press Release.
  13. THE FAMILY OF MAN - Chronology of Edward Steichen.

CC: Capt. Steichen  
Elizabeth Shaw  
Erica Pauli  
W. Rasmussen ✓  
H. N. Franc  
M. Frost  
files (Kolmetz, Geog.)

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## THE MUSEUM OF MODERN ART

Date January 17, 1957

To: Mr. Porter McCray ✓  
Mrs. Elizabeth Shaw

Re: Family of Man in  
San Francisco

From: Mrs. Eliz. Koningsberger *EK*

Mr. Steichen called me from his home earlier today and requested that I relay to you the following report on the opening of the Family of Man in San Francisco, as telephoned to him from there by Wayne Miller.

The exhibition was on the whole well presented.

Although Mr. McCray had suggested to the California Palace of Legion of Honor (where the Family is being shown) that they contact Wayne Miller, this was not done. Last Monday he took the initiative and went to see those in charge himself. They were agreeable to his suggestions, and made several changes in accordance with them; they will make more in the near future.

The photographs to be exhibited were extremely dirty on arrival, Mr. Miller reported, but will or have been cleaned.

No publicity whatsoever was given to the opening by those in charge, with the exception of inviting a number of local fashion editors. Mr. Miller arranged for the art critics of local papers to come.

The local papers complained that the publicity prints given them for reproduction were too poor to use, and that they did not receive a sufficient variety (only 12) in any case.

In view of the above, Mr. Steichen wishes about 2 dozen more prints to be sent (which will be selected by this office and handed over to Publicity to send). He also desires to send statistics and information on the Family's showings in the U.S. and abroad to Mr. Miller; that information is now being gathered for him.

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*File*

# THE MUSEUM OF MODERN ART

*Pauli*

**Date** January 8, 1957

**To:** Porter McCray

**Re:** Family of Man

**From:** Erika Pauli

Dear Mr. McCray:

Before I realized I needed to discuss the Family of Man project with you, I had written to several of the foreign USIA offices in an effort to find out what material I should have. Thorough reports were handed over to USIA in Washington, including number of visitors, type of reaction both from individuals and from the press, type of publicity, etc. Much of this should have been forwarded to the Museum, but I can find very little in any of the department files. The only USIS report available is the one from Munich.

Before I realized this I had started organizing the English clippings and material, but since there is a report in existence, and since it does much of what I would do, it seems rather senseless to do anything before collecting the missing reports.

I should like your permission to write to Washington, if you think that is the best way to proceed. Evidently there are good reports on the individual showings, but the problem for us is to get them.

Attached is a copy of the letter Mr. Balch in The Hague was kind enough to write me, outlining very fully what the reports consist of.

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THE FOREIGN SERVICE  
OF THE  
UNITED STATES OF AMERICA

INFORMATION SERVICE  
L. Lange Voorhout  
The Hague  
Netherlands

December 19, 1956.

Dear Miss Pauli:

I am astonished to find that you have no report on the showing of "The Family of Man" in this country. It was a sensational success and was very fully reported on to the Agency, to which also newspaper clippings were sent. The comments below are in large part a digest of that report.

You were quite right in asking this information from us; although the exhibit was in Amsterdam, it was all handled by the various sections of USIS in The Hague.

The exhibit attracted 116,617 visitors, visitors from all walks of life, in 39 days, an average of 2,990 per day. It is believed that this attendance has set a record in all showings of the exhibition. (According to records we had seen, New York, with 280,000 visitors in 103 days, averaged 2,718 visitors daily.)

This was also a record for the Stedelijk Museum (previous high: 66,000) which turned over exclusively to "The Family of Man" its new two-story wing, a gleaming modernistic structure of glass, brick, and steel in the cultural center of Amsterdam. An American flag flew at the entrance, and a huge colored poster bearing the theme picture - the young Peruvian flutist - proclaimed the exhibit, its creator, and its sponsors. There was an impressive opening ceremony with several speeches, including one by Foreign Minister Luns. Important visitors who came later included Queen Juliana, Prince Bernhard, Princess Beatrix (heir presumptive to the Dutch throne), the U.S. Ambassador, the Soviet Ambassador, and scores of Dutch officials and representatives of foreign diplomatic missions.

"The Family of Man" proved to be an ideal show for the Dutch public; they came from all corners of the country and stood patiently in long, broad queues which sometimes extended the length of two city blocks.

The admission fee of 50 Dutch cents (\$0.13) was within everyone's reach. Readers of Het Parool, upon presentation of a coupon, and groups

Miss Erika Pauli,  
The Museum of Modern Art,  
New York 19, N.Y.

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of more than twenty got a 50% reduction. Public visiting hours were 10 a.m. - 5 p.m. and 7:30 p.m. - 10 p.m. on weekdays, including Saturdays, and 1 p.m. - 5 p.m. on Sundays.

Because this one newspaper sponsored the exhibit it was feared that competing papers or those with conflicting political views might ignore the showing or give it little attention. To minimize this possibility it was decided that Het Parool would not be linked directly with arrangements for publicity from other sources. A publicity office, equipped with direct outside telephone lines was established in the museum ten days before the exhibit began. This was in charge of Max Nord, literary editor of Het Parool and chairman of the Netherlands Association of Writers, assisted by Miss Gepke Gouw of the newspaper's commercial department. They were not identified with Het Parool.

The sponsoring newspaper started publicizing "The Family of Man" on January 20, the exhibit's opening day in Paris. From March 1 until the evening of the American opening, Het Parool frontpaged one exhibit photo almost daily. Its weekend supplement on opening day, a Friday, was devoted entirely to "The Family of Man."

Extra copies of the supplement were printed for sale at the museum, but only 2,417 copies at 25 Dutch cents each were sold. The photographic reproductions and paper quality were too poor to attract many buyers. On the other hand, the museum sold 4,414 copies of the \$1 Maco book and estimates that it could have sold up to 11,000 had that many copies been available. Booksellers' supplies also were exhausted soon after the exhibit's opening, and the demand resulted in long waiting lists.

Press coverage was widespread, extensive, and enthusiastic. All national dailies and most provincial and local dailies carried photos and descriptive stories which in some cases covered a page or more. The opening ceremony and the Queen's visit were reported as spot news to which a few papers gave front page prominence. Important opinion weeklies and illustrated weeklies also gave liberal space to "The Family of Man." Even the Communist national daily, De Waarheid, and the ultra-intellectual, extreme left wing weekly De Groene Amsterdammer, often described as crypto-Communist, gave it a good play and favorable treatment. Clippings collected by Het Parool filled three bulky scrapbooks.

USIS distributed a long article in its regular news and cultural bulletins. It was adapted by writers who covered the exhibit for the larger papers and reprinted in whole or in part by smaller papers.

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Most press comments included phrases such as "exciting show" ... "Family of Man' attracts because of its human message"... "Deep emotion caught in photos" ... "a monument for human love" ... "deeply moving and fascinating."

Radio coverage was almost equally extensive; there were special reports over several of the networks in the first three days after the opening and special broadcasts of: the 50,000th visitor, the queen's visit, Princess Beatrix's visit, the 100,000th visitor, and the closing on April 30th.

The 10,000th visitor was greeted, as were the 25,000th, 50,000th and 100,000th visitor, by representatives of the museum, Met Parool, and USIS. Each received some appropriate books. The 25,000th visitor received "Profile of America" from USIS and photo books from Parool and the museum; the 50,000th visitor, a two-year subscription to Life and books, the 100,000th visitor, a roundtrip ticket by helicopter to Brussels on the day of the exhibit's opening there.

Newspaper and magazine attention was so widespread that it is suggested that if more details are required, you would probably be able to get all you need from the Agency. If not, I hope you will write to me again.

Sincerely yours,

Earle H. Balch  
Cultural Affairs Officer

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AUSTRALIA

cc: Sp ICE F 10-55  
green 10-55  
WIA, Wash.

May 5, 1958  
May 5, 1958

Mr. Paul Child  
Deputy Chief  
Exhibits Division  
Information Center Service  
United States Information Agency  
Washington 25, D.C.

Dear Paul:

I enclose for your information a copy of my letter of May 5  
I enclose, for your information, copies of my letters of  
May 5 to Mr. Guinivere, Secretary, Broken Hill Junior Chamber of Commerce  
and to Mr. Harold G. McConeghey, Public Affairs Officer,  
USIS, American Embassy, Canberra, Australia, regarding a request  
from the Junior Chamber to show the exhibition THE FAMILY OF MAN  
in Broken Hill.

A similar request, from the Citizens Welfare Service of  
Victoria, in Melbourne, was referred on March 31 to Mr. Darrel  
I. Drucker, Jr., Cultural Affairs Officer, U.S.I.S., Melbourne.

Best wishes.

Porter A. McCray  
Sincerely,  
Director  
The International Program  
Porter A. McCray  
Director  
The International Program

Enc: Letter to Mr. Guinivere,  
May 5, 1958  
PAM:EPH:dm

Enc: Letter to Mr. Guinivere, May 5, 1958  
Letter to Mr. Harold G. McConeghey, May 5, 1958

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cc: Mr. Paul Child USIA, Wash.  
SP ICE 10-55  
green

VIA AIR MAIL

May 5, 1958

Mr. Harold G. McConeghey  
Public Affairs Officer  
United States Information Service  
American Embassy  
Canberra, Australia

Dear Mr. McConeghey:

I enclose for your information a copy of my letter of May 5 to Mr. Guinivere, Secretary, Broken Hill Junior Chamber of Commerce in New South Wales, Australia, who expressed interest in bringing the exhibition THE FAMILY OF MAN to Broken Hill.

Since all showings of THE FAMILY OF MAN outside the United States and Canada are arranged through the United States Information Agency, Mr. Guinivere has been referred to you.

Sincerely,

Sincerely,

Porter A. McCray  
Director  
The International Program

Enc: Letter to Mr. Guinivere,  
May 5, 1958

PAM:WR:dm

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cc: ✓ File SP ICE F 10-55  
green

cc: Dept. State  
Files 400 ✓

*Australia*

VIA AIR MAIL

May 5, 1958

VIA AIR MAIL

March 31, 1958

Mr. Darrell I. Drucker, Jr.  
Cultural Affairs Officer  
United States Information Service  
American Consulate  
Melbourne, Australia

Dear Mr. Drucker:

For your information a copy of my letter of March 31 to Mr. S. J. Warrall, Secretary of the Citizens Welfare Information Service, Broken Hill, New South Wales, Australia, is being forwarded to you. Further to my letter to you of March 31, I enclose additional evidence of Australian interest in showing the exhibition THE FAMILY OF MAN - a copy of my letter of May 5 to Mr. Guinivere, Secretary, Broken Hill Junior Chamber of Commerce, Broken Hill, New South Wales.

I have also sent a copy of my letter to Mr. McConeghey in Canberra.

Porter A. McCray  
Director  
The International Program

Sincerely,

*Enclosure*  
copy, letter to Mr. Warrall

Porter A. McCray  
Director  
The International Program

Enc: Letter to Mr. Guinivere,  
May 5, 1958

PAM:EPH:dm

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cc: Capt. Steichen  
files

*Jan 70 m ✓*  
*man*  
*Request for files*  
*all letters*  
*collected*  
*Center*  
*Melbourne*  
*Australia*

VIA AIR MAIL

VIA AIR MAIL  
March 31, 1958

July 24, 1957

Mr. Darrell I. Drucker, Jr.  
 Cultural Affairs Officer  
 United States Information Service  
 American Consulate  
 Melbourne, Australia

Dear Mr. Drucker:

I enclose for your information a copy of my letter of March 31st to Mr. S. J. Warrell, Secretary of the Citizens Welfare Service of Victoria in Melbourne, who expressed interest in bringing the exhibition THE FAMILY OF MAN to Melbourne.

Since all showings of THE FAMILY OF MAN outside the United States and Canada are arranged through the United States Information Agency, Mr. Warrell has been referred to you.

Sincerely, Sincerely,

Porter A. McCray  
 Director  
 The International Program

*5*

PAM/NE/10  
 copy, letter to Mr. Warrell

one (2) white  
 one green

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*January 7  
man  
Requests for show  
all Nations  
Cultural  
Center*

VIA AIR MAIL

July 24, 1957

*Melbourne  
Australia*

Miss Philippa A. McCullin  
257, The Boulevard  
West Ivanhoe  
Mr. Darrell I. Drucker, Jr.  
Cultural Affairs Officer  
United States Information Service  
Consulate General  
Melbourne, Australia

Dear Mr. Drucker: the heavy schedule of work in this office has prevented my replying more quickly to your letter of the 14th. I am enclosing a copy of my letter to Miss Philippa A. McCullin of the Exhibitions Committee of the All Nations Cultural Center in Melbourne concerning the possibility of circulating the exhibition THE FAMILY OF MAN. showings should be addressed to the Agency, I am forwarding attention.

Sincerely,

We hope that you may be successful in bringing this exhibition to Australia, as well as other exhibitions of contemporary American art.

Porter A. McCray  
Director  
The International Program

Enc: Copy, letter to Miss Philippa A. McCullin, July 24, 1957.

PAM/EPH/et

cc: (2) white  
green

cc: Harrison  
Drucker  
FOM SP-1 8-30-55  
(2) white  
green

Porter A. McCray  
Director  
The International Program

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Mr. Barr  
 Mr. Allen Ryan, 222, Melbourne  
 Mr. Marshall J. ...

267, The Boulevard.  
 East Ivanhoe  
 Victoria, Australia.

VIA AIRMAIL 57.

July 24, 1957

*WR*  
 Porter A. McCray  
 Director, International Program  
 Museum  
 11 West  
 New York

Dear Miss McCullin:

I am sorry that the heavy schedule of work in this office has prevented my replying more promptly to your letter of May 6th, indicating that the All Nations Cultural Center would like to present the exhibition THE FAMILY OF MAN. As I indicated in my letter to you of April 19th, the copies of this exhibition which are being shown outside the United States are circulated by the U.S. Information Agency. Since any requests for such showings should be addressed to the Agency, I am forwarding your expression of interest to its office in Melbourne for attention.

We hope that you may be successful in bringing this exhibition to Australia, as well as other exhibitions of contemporary American art.

Sincerely,

Porter A. McCray  
 Director  
 The International Program

PAM/EPH/et

cc: Rasmussen  
 Drucker  
 FOM SP-I E-10-55  
 (2) white  
 green

*I am very sorry to have replied sooner, but as member of the exhibition committee of our Centre, I was very preoccupied with exhibition of the Interiors of Asian Homes which is part of this year's Ideal Home Show.*

*The All Nations Cultural Center would pay me like to present The Family of Man and feel confident that we could undertake to do so. Could you then please let me know when*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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CC: Mr. Barr  
 Mr. Allan Wynn, CAS, Melbourne  
 Mr. Darrell I. Drucker, Jr., USIS Melbourne  
 publicity

F-5-53  
 CS

267, The Boulevard.

East Fran hoc  
 Victoria, Australia.  
 5.6.57.

WR

a copy might be available for distribution  
 in Australia. Please could we also have details  
 of looking with of an unmounted edition, such

Porter A. McCaughey  
 Director, International Program  
 Museum of Modern Art  
 11 West 53rd Street  
 New York 19, U.S.A.

Dear Mr. McCaughey,  
 Thank you for your letter dated April 19th 1957, the other by water mail, containing the list of Exhibitors in preparation has not yet arrived.

I am very sorry not to have replied sooner, but as <sup>CONVENER</sup> member of the Exhibition Committee of our Centre, I was very preoccupied with an Exhibition of the Interiors of Asian Homes, which formed a part of this years Melbourne Ideal Homes Show.

<sup>ALL</sup> The All Nations Cultural Centre would very much like to present The Family of Man and feel confident that we could undertake to do so. Could you then please let us know when

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CG: Mr. Barr  
 Mr. Allan Wynn, CAS, Melbourne  
 Mr. Darrell I. Drucker, Jr., USIS Melbourne  
 ✓ THE FAMILY OF MAN - SP-ICE-10-55 publicity  
 BILLY IN USA - 9/2  
 INTERNATIONAL PRINTING IN US - FEB-F-5-53  
 offers

a copy might be available for distribution  
 in Australia. Please could we also have details  
 of booking costs of an unmounted edition, such  
 as the one now touring in India.

Please will you forward this letter to  
 the United States Information Agency, if I have  
 addressed the wrong organization

Thank you for your good wishes  
 to the All Nations Cultural Centre. Our net is  
 widening and a great interest is being shown in our  
 activity.

Yours Sincerely,

Philip A. McCallin

Exhibition Committee  
 All Nations Cultural Centre

We greatly appreciate your interest in bringing samples of our work  
 to your country and I very much hope that it will be possible  
 to do so before too long. Hoping that you might be able to do so  
 help in this effort would be greatly appreciated.

With best wishes for the success of your newly formed All Nations  
 Cultural Centre,

Sincerely,

Philip A. McCallin, Director  
 The International Program

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CC: Mr. Barr  
Mr. Allan Wynn, CAS, Melbourne  
Mr. Darrell I. Drucker, Jr., USIS Melbourne  
✓ THE FAMILY OF MAN - SP-ICE-10-55 publicity  
BUILT IN USA - C/E version - offers  
CONTEMPORARY PRINTMAKING IN US - ICE-F-5-53 offers

VIA AIR MAIL

April 19, 1957

Miss Philippa A. McCullin  
267, The Boulevard  
East Ivanhoe  
Melbourne  
Victoria  
Australia

Dear Miss McCullin:

Mr. Barr, has referred to me for reply your letter of April 10th.

The "Hall of Man" which you mention forms part of the collection of realistic bronze figures by Malvina Hoffman now in the Museum of Natural History in Chicago. If you are interested in photographs of these, I suggest that you write directly to that museum.

The exhibition THE FAMILY OF MAN, which was shown last year in London, is one of the four versions of a photography show prepared by Edward Steichen of this Museum and turned over to the U. S. Information Agency for circulation throughout the world. I enclose, as of possible interest, a release describing this exhibition.

The Museum, under its International Program, has a number of exhibitions which circulate abroad. I am sending you our current list of these in preparation under separate cover. We have recently been in touch with a number of Museum Directors in Australia and with the Board of Directors of the Interstate Conference of Directors, offering two of our exhibitions for circulation in Australia: BUILT IN U.S.A.: POSTWAR ARCHITECTURE and CONTEMPORARY PRINTMAKING IN THE UNITED STATES. We have also heard from Mr. Allan Wynn, of the Contemporary Art Society of Australia in Melbourne. While there is considerable interest on their part in these exhibitions, they have not been able to secure the necessary financial support for transportation, catalog, publicity, etc.

We deeply appreciate your interest in bringing examples of American art to your country and I very much hope that it will be possible to do so before too long. Anything that you might be able to do to help in this effort would be greatly appreciated.

With best wishes for the success of your newly formed All Nations Cultural Centre,

Sincerely,

Porter A. McCray, Director  
The International Program

Enc: Release, THE FAMILY OF MAN.

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CG: Mr. Barr  
Mr. Allan Wynn, CAS, Melbourne  
Mr. Barrell I. Drucker, Jr., USIS Melbourne  
THE FAMILY OF MAN - SP-ICE-10-55 publicity  
BUILT IN USA - C/E version - offers  
CONTEMPORARY PRINTMAKING IN US - ICE-P-5-53 offers

VIA AIR MAIL

April 19, 1957

March 31, 1958

Miss Philippa A. McCullin  
267, The Boulevard  
East Ivanhoe  
Melbourne  
Victoria  
Australia

Dear Miss McCullin:

Mr. Barr, has referred to me for reply your letter of April 10th.

The "Hall of Man" which you mention forms part of the collection of realistic bronze figures by Halvina Hoffman now in the Museum of Natural History in Chicago. If you are interested in photographs of these, I suggest that you write directly to that museum.

The exhibition THE FAMILY OF MAN, which was shown last year in London, is one of the four versions of a photography show prepared by Edward Steichen of this Museum and turned over to the U. S. Information Agency for circulation throughout the world. I enclose, as of possible interest, a release describing this exhibition.

The Museum, under its International Program, has a number of exhibitions which circulate abroad. I am sending you our current list of those in preparation under separate cover. We have recently been in touch with a number of Museum Directors in Australia and with the Board of Directors of the Interstate Conference of Directors, offering two of our exhibitions for circulation in Australia: BUILT IN U.S.A.: POSTWAR ARCHITECTURE and CONTEMPORARY PRINTMAKING IN THE UNITED STATES. We have also heard from Mr. Allan Wynn, of the Contemporary Art Society of Australia in Melbourne. While there is considerable interest on their part in these exhibitions, they have not been able to secure the necessary financial support for transportation, catalog, publicity, etc.

We deeply appreciate your interest in bringing examples of American art to your country and I very much hope that it will be possible to do so before too long. Anything that you might be able to do to help in this effort would be greatly appreciated.

With best wishes for the success of your newly formed All Nations Cultural Centre,

Sincerely,

Porter A. McCray, Director  
The International Program

Enc: Release, THE FAMILY OF MAN.

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*Mr. Wheeler*  
cc: Capt. Steichen  
Mr. Darrell I. Drucker, Jr.  
files & FOM

**CITIZENS WELFARE SERVICE OF VICTORIA**  
**FORMERLY CHARITY ORGANISATION SOCIETY**

VIA AIR MAIL  
POB. E. MELBOURNE, C.2  
TELEPHONE: PB 1128, PB 1129, PB 1372  
March 31, 1958

17th March, 1958

Mr. S. J. Warrell  
Secretary  
Citizens Welfare Service of Victoria  
62 Victoria Pde., E.  
Melbourne, C.2, Australia

Dear Mr. Warrell:

I am replying to your letter of March 17th addressed to Mr. Monroe Wheeler in which you inquire into the possibility of showing the exhibition THE FAMILY OF MAN in Melbourne.

While the Museum, through its Department of Circulating Exhibitions, has been circulating this exhibition throughout the United States and Canada, all other showings must be arranged through the United States Information Agency, which has acquired several copies for showing elsewhere in the world. I would therefore suggest that you write to Mr. Darrell I. Drucker, Jr., Cultural Affairs Officer, United States Information Service, at the American Consulate General in Melbourne. Mr. Drucker will be able to reply to your request with specific information on the exhibition's availability.

We greatly appreciate your interest in the exhibition and hope that it may be possible to show THE FAMILY OF MAN in Melbourne.

Sincerely,

Porter A. McCray  
Director  
The International Program

PAM/WR/dfp

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	IC / IP	I.B.142

**MEMORANDUM**

To: *WR*  
 From: PORTER MC CRAY  
 Date:  
 Subject:

**SERVICE OF VICTORIA**  
 ORGANISATION SOCIETY

62 VICTORIA PDE., E. MELBOURNE, C.2  
 TELEPHONES: FB 1720, FB 1729, FB 3572

17th March, 1958.

*please draft  
 reply for my sig  
 giving - USIA office -  
 (similar to other  
 replies these requests,  
 can reply to Mel...*

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s,

asked by my committee to write to you and  
ce before the relevant authorities an applica-  
Welfare Service of Victoria for use of the  
called "The Family of Man" with permission  
elbourne.

of this request, the following information  
organisation and the work that it does may  
at a decision in our favour.

d in 1887, the Citizens Welfare Service was  
erity Organisation Society. The present  
1949. It is incorporated under the Hospitals  
anged by a Committee elected by the contri-

butors and is maintained by voluntary gifts. The principal  
objective of the Citizens Welfare Service is set out in its  
constitution as "the maintenance of an efficient family welfare  
agency to give advice, financial help and personal service to  
families or individuals where required". In this field lies an  
infinite range of unpredictable human needs, and in this wide area  
the Citizens Welfare Service finds ample opportunities for its  
social service.

Subject, of course, to your approval, the Directors of  
the Myer Emporium (the largest retail store in the Southern Hemi-  
sphere) have very kindly offered us the use of the Myer Mural Hall  
Annexe in which to hold the exhibition and have also agreed to  
give us every assistance in arranging the display.

The Myer Mural Hall, which is situated in the heart of  
the store, is in our opinion the most desirable place to hold this  
exhibition and would attract a greater cross section of the people  
than any other venue in Melbourne. The Publicity Department,  
based on their experience, estimate that between thirty and forty

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**MEMORANDUM**

To: Porter McCray  
From: **MONROE WHEELER**  
Date: 23 March 1958  
Subject: Family of Man for  
Melbourne

**CITIZENS WELFARE SERVICE OF VICTORIA**  
ORGANISATION SOCIETY

62 VICTORIA PDE., E. MELBOURNE, C.2  
TELEPHONES: FB 1720, FB 1729, FB 3572

17th March, 1958.

Shall I tell them to  
contact USIS ?

MW

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**CITIZENS WELFARE SERVICE OF VICTORIA**  
FORMERLY CHARITY ORGANISATION SOCIETY

*President:*  
LT. COL. SUMMERTON, O.B.E., B.COM., A.I.P.M.

*Vice-Presidents:*  
SIR SAMUEL WADHAM, KT., M.A., LL.D.  
ASSOC. PROF. RUTH HOBAN, B.COM., DIP. ED.

*Hon. Treasurer:*  
MARCUS TARRANT, A.S.A.

*Secretary:*  
S. J. WARRELL, J.P.

62 VICTORIA PDE., E. MELBOURNE, C.2

TELEPHONES: FB 1720, FB 1729, FB 3572

17th March, 1958.

Mr. Munro Wheeler,  
Exhibition Department,  
Museum of Modern Arts,  
New York, U.S.A.

Dear Mr. Wheeler,

I have been asked by my committee to write to you and request that you place before the relevant authorities an application by the Citizens Welfare Service of Victoria for use of the collection of photos called "The Family of Man" with permission to exhibit them in Melbourne.

In support of this request, the following information on the origin of the organisation and the work that it does may help you in arriving at a decision in our favour.

Inaugurated in 1887, the Citizens Welfare Service was then known as the Charity Organisation Society. The present name was adopted in 1949. It is incorporated under the Hospitals and Charities Act, managed by a Committee elected by the contributors and is maintained by voluntary gifts. The principal objective of the Citizens Welfare Service is set out in its constitution as "the maintenance of an efficient family welfare agency to give advice, financial help and personal service to families or individuals where required". In this field lies an infinite range of unpredictable human needs, and in this wide area the Citizens Welfare Service finds ample opportunities for its social service.

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2.

Museum of Modern Arts, New York.

17th March, 1958.

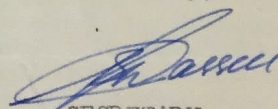
thousand people would view the photographs over a period of two weeks.

The exhibition would be held as part of a charitable drive for funds towards the maintenance of the work of the Citizens Welfare Service, and my Committee feel that a display of the collection of photographs depicting "The Family of Man", by the only non-sectarian and non-restrictive Family Service Agency in the state, would be most appropriate, and they have asked me to say that no efforts would be spared in making it a success.

It would, I think, be premature at this stage to go into the details of bringing such a valuable collections of photos to Australia, but we will be happy to provide any information or guarantees that you may require.

We trust that you will give our request your earnest consideration, and we look forward to hearing from you in due course.

Yours sincerely,

  
SECRETARY.

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cc: Mr. Paul Child, USIA, Wash.  
 Mr. McConeghey, USIS, Canberra  
 Mr. Drucker, USIS, Melbourne  
 Captain Steichen  
 ✓ Files SP ICE F 10-55  
 Green

THE BROKEN HILL JUNIOR CHAMBER OF COMMERCE  
 New South Wales



VIA AIR MAIL

May 5, 1953

Member of  
 The Australian Junior Chamber of Commerce  
 Mr. Rex Guinivere  
 Secretary, Box 57  
 The Broken Hill Junior Chamber of Commerce  
 Broken Hill, New South Wales  
 Australia

Post Office

Box 57

Box 57

Box 57

31st March

Dear Mr. Guinivere:

Your letter of March 31st, addressed to the Maco Magazine Corporation, has just reached my office - too late, I fear, to be of help to you in arranging to show the exhibition THE FAMILY OF MAN during your Jaycee week early in June.

However, in the hope that you might wish to consider having this splendid exhibition for next year, I should explain that all the showings outside the United States and Canada are arranged by the U. S. Information Service in the various parts of the world. At present, 5 copies of this exhibition are being shown - in <sup>Europe</sup> Asia, Africa and South America - under the auspices of the U.S.I.S. So far, the exhibition has not yet been shown in Australia.

If you are still interested in showing THE FAMILY OF MAN, I would suggest that you write to Mr. Harold G. McConeghey, Public Affairs Officer, U.S.I.S., American Embassy, Canberra, A.C.T., Australia.

Sincerely,

Porter A. McCray  
 Director  
 The International Program

PAM:EPH:dm

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THE *New South Wales* BROKEN HILL  JUNIOR CHAMBER OF COMMERCE

Member of  
The Australian Junior  
Chamber of Commerce

Member of Junior Chamber  
International

President

Wal Baker

Secretary

Rex Guinivere

Box 57

31st March

The Manager,  
Maco Magazine Corporation,  
New York,

Dear Sir,

I have recently seen your booklet of that wonderful collection of photographs called the 'family of man'. It impressed me greatly and particularly in view of the fact that this year Jaycee week is being celebrated with the theme of International Goodwill.

I am therefore very keen to know the possibility of obtaining this collection of photo's for exhibition in Broken Hill early in June as part of our Jaycee Week activities. Could you let me know as soon as possible what the chances are of this and costs etc. I have only two months in which to work so could you please give this your earliest attention.

May I congratulate your company on the wonderful job it must have done to bring such a collection together. I can only hope that it will be possible for Jaycee to bring this adventure in photography before the public of our city of Broken Hill.

Thanking you for your attention to this,

I am,

Yours sincerely,

*Rex Guinivere*  
Rex Guinivere

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cc: Mr. Wheeler  
 FAMILY OF MAN  
 BUILT IN U.S.A.  
 CONTEMPORARY PRINTMAKING *via airmail*

*Tom  
 Leggett  
 on display  
 Nat'l Gallery  
 of New South Wales  
 Sydney, Australia*

November 16, 1956

Mr. Hal Missingham  
 Director  
 National Gallery of New South Wales  
 Sydney, Australia

Dear Mr. Missingham:

Mr. Wheeler has just handed me your letter of September 20 concerning the availability of the exhibition THE FAMILY OF MAN for showing in Australia. As you may know, this exhibition was originated by this Museum but is being circulated abroad by the United States Information Service.

I am happy to note that Mr. Robert Haines is planning to make formal request for this exhibition to the United States Information Service, either through Mr. William M. Harrison, Information Officer, U.S.I.S. in Sydney, Mr. Emile B. Ader, Cultural Affairs Officer, U.S.I.S. in Melbourne, or Mr. Robert S. Boylan, Public Affairs Officer, U.S.I.S. at the American Embassy in Canberra. I had spoken with him regarding this during his recent visit in New York. I am writing to Mr. Edward Stansbury, Chief of the Exhibits Division of the United States Information Agency in Washington, to advise him of your Conference's desire to have THE FAMILY OF MAN shown in Australia. I am sure he will be of all possible assistance to you and your colleagues.

Since we have received a number of requests for architecture and print exhibitions to be shown in Australia, I regret that the Conference of Directors feels that its resources would be overtaxed by the circulation of BUILT IN U.S.A.: POST-WAR ARCHITECTURE and CONTEMPORARY PRINTMAKING IN THE UNITED STATES at this time. If existing commitments do not extend too far into the future and the circulation of these exhibitions seems desirable to your Conference, a request for subsidies covering the costs of both exhibitions could be made to the United States Information Service, which has on other occasions received similar requests favorably. Mr. M. S. Buston, Vice-President for Southern Queensland of the Australian Junior Chamber of Commerce in Brisbane, has also indicated his interest in exhibitions of this kind and would offer the assistance of his organization, I feel sure.

Meanwhile, if I can be of further help in obtaining The FAMILY OF MAN exhibition for Australian showings, please let me know.

Sincerely,

Porter A. McCray  
 Director  
 Circulating Exhibitions and  
 the International Program

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WR  
70m

National Art Gallery of New South Wales, Art Gallery Road, Sydney

November 16, 1956

DIRECTOR SW 982 GENERAL OFFICE SW 987 TRAVELLING ART EXHIBITIONS SW 122

HM/NC

Mr. Edward Stansbury  
Chief, Exhibits Division  
Information Center Services  
Mr United States Information Agency  
DI Washington 25, D.C.

30th November, 1956,

Circulating Exhibitions and the  
Dear Ed: Educational Program.

The Museum of Modern Art,  
11 West 53rd Street, New York 19, New York.  
Mr. Hal Missingham, Director of the National Art Gallery  
of New South Wales in Sydney, Australia has just written pointing  
out that, at a recent meeting of the annual Interstate Conference  
of Directors, a proposal to request THE FAMILY OF MAN exhibition  
for showings in Australia was enthusiastically approved.

I have informed him that the United States Information  
Agency is circulating this exhibition abroad and suggested that he  
make formal request for THE FAMILY OF MAN to the United States In-  
formation Service at our Embassy. The request will be made by the  
Organizing Director of the Conference, Mr. Robert Haines, who is  
Director of the Queensland National Art Gallery, Gregory Terrace,  
Brisbane.

I am sure you will wish to give this request that Austral-  
ia be placed on THE FAMILY OF MAN itinerary your consideration when  
it is received.

I thank you also for your interest  
in our exhibitions programme, and assure you that Direc-  
tors are themselves interested in bringing any exhibitions  
from America.

Sincerely,

Porter A. McCray  
Director  
Circulating Exhibitions and  
the International Program

Yours sincerely,

PAN/NR/yrk

*Hal Missingham*

HAL MISSINGHAM,  
Director.

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70 m

National Art Gallery of New South Wales, Art Gallery Road, Sydney

DIRECTOR BW 9860 GENERAL OFFICE BW 9587 TRAVELLING ART EXHIBITIONS BW 1656

HM/MC

30th November, 1956.

Mr. Porter A. McCray,  
Director.  
Circulating Exhibitions and the  
International Program.  
The Museum of Modern Art.  
11 West 53rd Street,  
NEW YORK....19....U.S.A.

Dear Mr. McCray,

Thank you for your letter of November 16th and your advice as to just how "The Family Man" exhibition could be made available for showing in Australia.

I have sent a copy of your letter to Mr. Robert Haines in Brisbane, and as he is Organising Director for all the Australian States, he will no doubt be getting in touch with the authorities you mention.

I thank you also for your general interest in our exhibitions programme, and assure you that Directors are themselves interested in bringing any exhibitions from America.

Yours sincerely,

*Hal Missingham*

HAL MISSINGHAM,  
Director.

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*(copy in  
book by [unclear])*

*PK*

November 19, 1956

Mr. Edward Stansbury  
Chief, Exhibits Division  
Information Center Services  
United States Information Agency  
Washington 25, D. C.

Dear Ed:

Confirming our discussion concerning the delivery of the two new copies of the exhibition THE FAMILY OF MAN to the United States Information Agency, I understand from our talk on Monday, October 29th, that you will provide a minimum of three men (a driver and two helpers) with each truck sent to pick up the exhibitions. This is necessary since neither this Museum's nor the producers of this exhibition's liability insurance applies outside of their own premises.

This will also remind you that we need at least twenty-four hours notice on the pick-up schedules in order that arrangements may be made with the police to clear the area for truck parking while loading.

Sincerely,

Porter McCray  
Director  
Circulating Exhibitions and  
the International Program

PAM:CF