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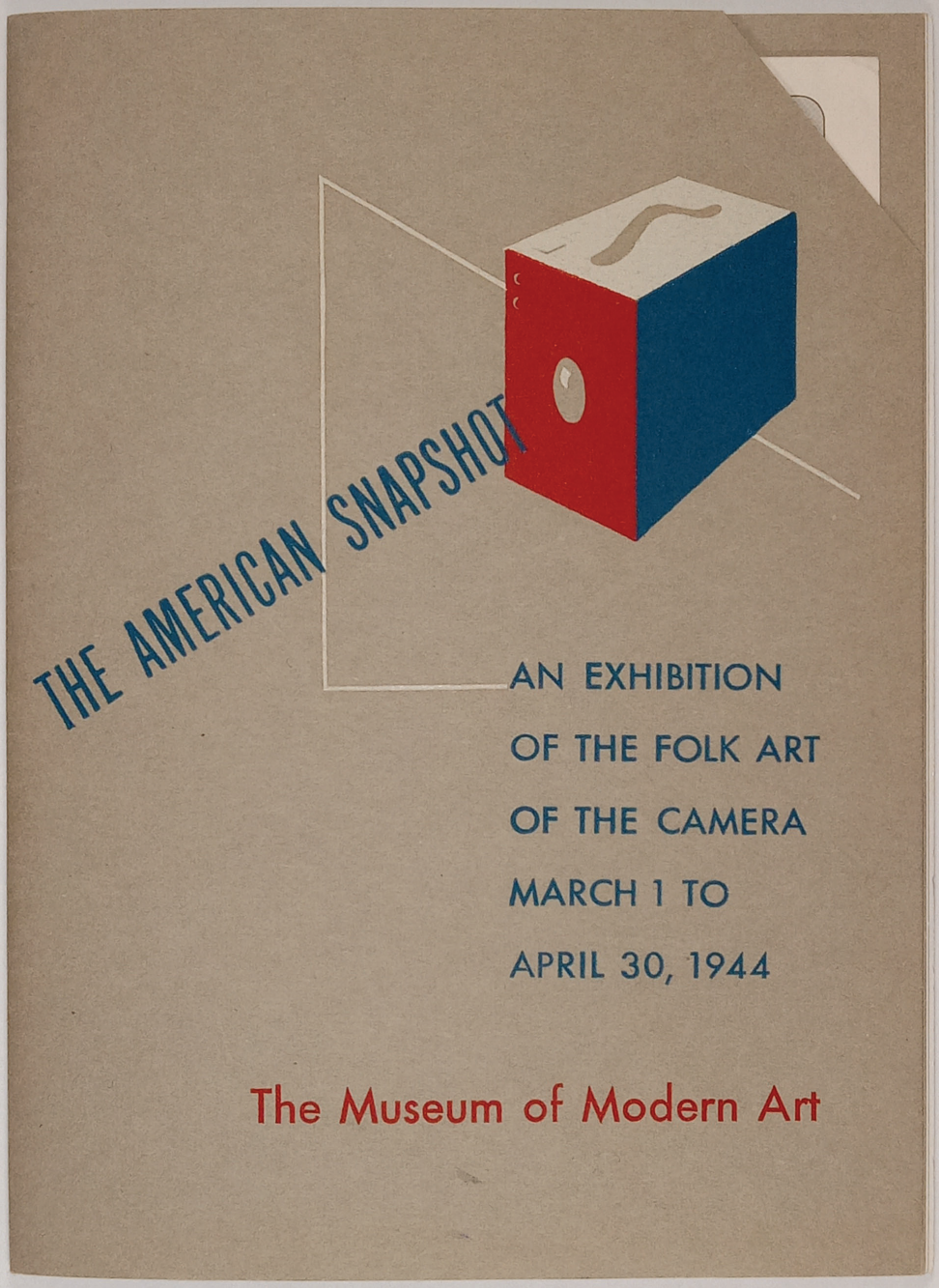

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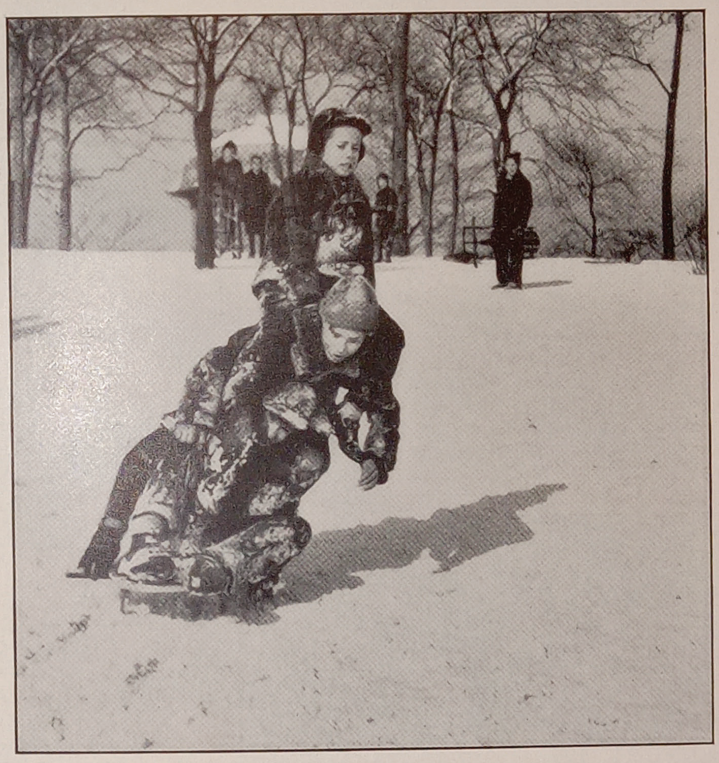
There's a **Special $10 CONTEST** This Month

See back page for details

PICTURES

THE SNAPSHOT MAGAZINE

Vol. IX JANUARY, 1944 No. 10



Look Out Below!—Portrait of a nasty spill getting ready to happen. A picture such as this is "news"—whether it's destined for a letter to camp or a snapshot album of boyhood adventures. It was snapped by Robert Behr, Chicago, Ill., with an exposure of 1/100 at f/8 on Kodacolor Film. For more about black-and-white prints from Kodacolor Film, see the article on the first inside pages of this issue; it brings up a point you may have overlooked.

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Black-and-White from Color...

★ Beautiful Black-and-White Prints and Enlargements Can Be Produced Directly from Kodacolor Negatives.

IF YOU are one of the many thousands who have used Kodacolor Film, you are familiar with the remarkable prints in full color which Kodak makes from Kodacolor negatives. But, have you also investigated the possibilities of these same negatives as the means to the production of prints or enlargements in the black-and-white tones of the usual photograph?

First, be it said emphatically that such prints or enlargements can be made by your photofinisher just as easily, well, and inexpensively as prints from your Kodak Verichrome Film negatives.

Second, Kodacolor negatives generally make excellent enlargements.

Third, black-and-white prints can be produced successfully from Kodacolor negatives which, because of over- or under-exposure, proved off-balance in the color print process. Thus, "straight" printing can give real utility to Kodacolor negatives which might otherwise be discarded as "also rans."

The Negative's Color Doesn't Interfere

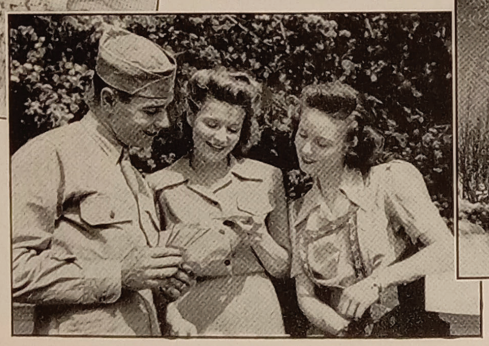
As you know, if you've seen one, a Kodacolor negative is an odd-looking affair. Not only are the light and dark tones reversed, as in a conventional negative, but the actual colors of the subject are reversed. In other words, each color of the subject appears as its own complementary color. Obviously, such a negative is a bit weird; its flesh tones are blue, blue sky is a purplish red, red is green, and so on.

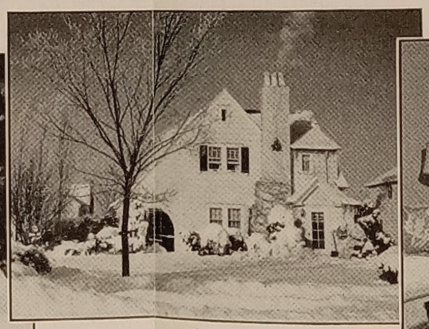
Fortunately, this strange array of hues doesn't interfere with the black-and-white printing process for either contact prints or enlargements. So don't let that consideration bother you.

Care is Necessary

Naturally, a good Kodacolor negative is valuable. It should be handled carefully by its edges; preferably, it is kept in an individual envelope, safe from dust and scratches.

When you order black-and-white prints or enlargements from Kodacolor negatives, it's a good idea to point out specifically what you want. Otherwise, your finisher might think the negative had been sent to him by mistake; for he is not equipped for the highly specialized work color printing involves.







All of the pictures shown on this page are reproduced from black-and-white prints from Kodacolor negatives.

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MONEY AHEAD! LET'S SEE YOUR BEST NEW SNAPS

The Editor of PICTURES wants to see your latest good snaps—pictures you think would interest other camera users, too. If your pictures can be used, they will be paid for—negative included—at $3 each. Pictures that cannot be used will be returned.

Send ordinary prints. Do NOT send negatives unless requested to do so.

The Editor is interested in all sorts of pictures, any subject, indoors or out.

A SPECIAL $10 PRIZE

PICTURES offers a prize of $10 for the best snapshot received during January which illustrates the idea "War-time Christmas." Mark your entry "War-time Christmas"; judging will come at the end of the month, entries will then be returned.

Send your snaps to The Editor of PICTURES, 343 State St., Rochester 4, N. Y.

Be sure you send along answers to the questions asked below.

***IMPORTANT*—Each print submitted *must* have your name and address *clearly* written on its back, plus the answers to these questions:**

1. **What camera did you use?**
2. **What kind of film?**
3. **When was the picture taken?**
4. **What shutter speed did you use?**
5. **What lens setting?**
   (If yours is a simple snapshot camera, without adjustment for shutter and lens, don't bother with Nos. 4 and 5.)
6. **Any special information, such as filter used, or artificial light, or unusual circumstances.**



REINFORCEMENTS COMING UP!

Remember the snapshots your soldier tucked into his billfold when he went away? Chances are, they're dog-eared and tired-looking by now, they've been handled so much. Send him a crisp new set of pictures—plus prints from a few of your best recent shots. They'll be as welcome as reinforcements to a front-line outfit.

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If You Were Far Away...

"FAR AWAY" isn't necessarily a matter of six thousand miles. Some of the men and women on duty in cities just over the state line feel just as far from home as though they were on another continent. If you were (maybe you are) far away, what pictures from home would you most like to get?

If you can give a moment's thought to that question, you will probably have a fair idea of the kind of pictures your soldier or sailor friends and relatives will be most pleased to have. Then, with the chosen subjects in mind, you'll be all set to use your film to best advantage.

Film, as you know, is not plentiful these days. Your dealer is rationed and, obviously, cannot sell film as freely as he would like to. So, when you can get film, use it carefully. Snapshooting just for the fun of it is definitely "out" for the duration. Make every shot count. When you get out your camera and load it for action, think of the people, the places, the pets, the rooms which mean most to your soldier or sailor friends and relatives. Then make your shots accordingly. Snap in good light and avoid tricky effects; they're fine if they work, but they waste film if they fail.

On this page are a few pictures of the sort men and women far from home might especially enjoy. Look them over; note how they were made. Then, when you have the opportunity, make the shots you know will serve best to lift the spirits of your own faraway folks.

A note about sending pictures to men and women in active duty. Don't send big, bulky pictures. Do send ordinary snaps; they fit in a pocket, or a billfold. If you can, sheathe them in transparent cellulose acetate (Kodapak, for example), for then they'll be safe from wear and tear and moisture.

Snaps mean more than you may realize. So, send 'em.

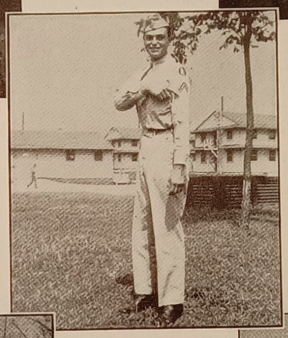


WHAT PICTURES WOULD YOU MOST LIKE TO GET FROM HOME?



Vista — Is the view ▶ from the front window still the same? By Mrs. Aurella Dienes, Cleveland, Ohio. Kodak Super-XX Film, 1/100 at f/11.

◀ Dairy Detail—When a soldier home on leave takes a hand in the chores, you're all set for a picture his friends in camp will enjoy. By Lee M. Larson, Duluth, Minn. Kodak Super-XX Film, 1/25 at f/4.5.



◀ Heads Up, General!—An elder brother always gets a wallop out of a snapshot reporting the military progress of the kid brother, especially if it's as cheerful a snap as this. And, because the folks at home sometimes classify as lonesome and "far away," they rate pictures such as this. By Irving Rom, Chanute Field, Ill. A Brownie snapshot; Kodak Verichrome Film.



◀ Any Changes?—Does the old barn still look the same? Has the house been painted? Has that old tree blown down? Such matters are really big news. Keep them in mind. Picture reproduced from a Kodacolor negative.

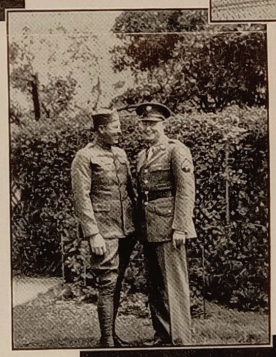




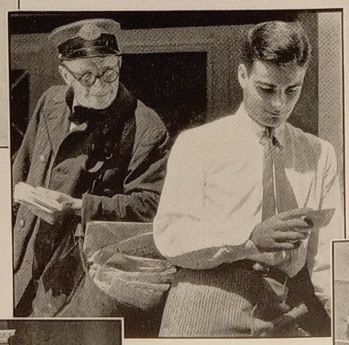


◀ Almost Any Time Now—Here's a bit of pictorial reporting any elder brother would enjoy. It's news, plus amusement. Photograph by Robert Gutchman, Brooklyn, N. Y.; Kodak Super-XX Film, by Photoflash.

The Corporals—When his ▶ son came home sporting corporal's stripes, Dad got into his 1918 outfit and *his* corporal's stripes. A picture was imperative. By Mrs. Walter D. Kolb, Long Beach, Calif. A Kodak Verichrome Film snapshot.



▲ Is Flannigan Still on the Job?—Flannigan's the cop who sees the school kids safely across the Square. He's a community institution. Naturally, his friends are interested. Too, a shot like this has local color, full of meaning and memories. By Ben G. Mitchell, New York City. Kodak Super-XX Film, 1/100 at f/11, plus a K-2 filter.



◀ The Postman—Does "Pop" still run the mail? . . . The postman is a very important link in the liaison service between home and camp. Your soldier would enjoy a glimpse of the familiar face.



▲ Girls—In case you hadn't heard, soldiers are interested in girls. Usually, there's one special girl who's more interesting than any others; so make it a point to snap that young lady once in a while. The occasional inclusion of a small companion is permissible. Let your subject look directly at the camera; such a pose says "Hello." Kodacolor Film.



◀ Pete's Wedding—If your brother or sister had recently married, it's just possible you might be interested in pictures of the wedding. Here's an excellent wedding shot, a 5-second time exposure made from the church balcony. No special lighting was needed. Marie E. Tedtmann, Cincinnati, Ohio, made this picture, using Kodak Super-XX Film.



▲ Mom and the Family Pup—It goes without saying that boys and girls far from home want pictures of Mom. Sometimes you'll snap her slicked up and at leisure; but a snap like this one, showing her at some familiar task, carries a special appeal. The inclusion of the family dog doesn't hurt a bit. By Victor Ciomei, Chicago, Ill. Daylight from two nearby windows provided light for this snap at 1/25 and f/4.5, with Kodak Super-XX Film.

◀ Mom's War Job—It may not be easy to catch a picture of her down at the Red Cross Center, but it's worth trying. In this case, a Photoflash enabled Dr. I. K. Moorhouse, Beaumont, Texas, to get this picture on Kodak Plus-X Film. Lacking a flash bulb, picture her at the Center door.

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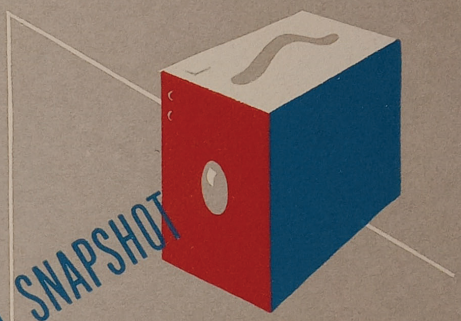

THE AMERICAN SNAPSHOT

AN EXHIBITION
OF THE FOLK ART
OF THE CAMERA
MARCH 1 TO
APRIL 30, 1944

The Museum of Modern Art

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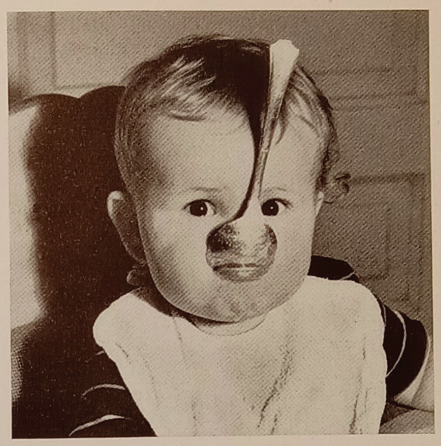

BUTCH S. H. Nelson

FOREWORD

Most people take photographs because they want to record and preserve human experience. In making photographs, in looking at them in later years, amateur photographers enjoy the extreme pleasure which comes from having preserved a split-second of their lives. This pleasure is in itself justification

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enough for the millions of snapshots which have been produced since the introduction of daylight-loading film made photography a mass medium of expression. Usually, it must be admitted, the pleasure gained is an intimate one, springing from private response and confined to the photographer, his family and friends. But are there snapshots which transcend this narrow appeal and deserve consideration apart from their personal, subjective values? This exhibition, made possible through the coöperation of the Eastman Kodak Company, may well answer the question. It is surely a proper inquiry to make in a century which has so thoroughly investigated the works of amateur artists of all sorts, and has found among them pictures of lasting and wide importance.

James Thrall Soby
Acting Chairman,
Department of Photography
The Museum of Modern Art

THE AMERICAN SNAPSHOT

Snapshot photography is the medium of the millions—an immensely flexible and expressive medium which speaks a universal language.

For some fifty years now the hand-held camera, with its instantaneous shutter, has been recording the American scene in infinite, spontaneous detail—the new baby, the family group, the home, friends, small and large adventures, discoveries. In so doing, the simple camera has become a real factor in maintaining the unity of the American family, the solidarity of the nation. Snapshots enclosed in letters to the boy in camp, the marine in New Guinea, the soldier in Italy or Alaska, the girl in the Service or away from home in war work, serve to tie the family together more effectively than written words. The wartime function of the snapshot camera is merely an

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American snapshot, circa 1890, a product of the first Kodak, which was factory-loaded for 100 exposures. "You push the button, we do the rest" was its slogan.

extension or an intensification of the work it has been doing all these years.

A folk art is born

The casual camera has done another thing. It has given the millions—all of us—a medium of graphic expression. With our snapshot cameras we make pictures of anything that interests us—a cobweb in the morning sun, the Grand Canyon, a timberline tree, or the pattern of windows and bricks in the building across the way. The subjects are as various as our own

. . . THE BEAUTIFUL SEA
Maker unknown. About 1900



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interests; the pictures reveal, as pictures almost always do, whether our eyes are perceptive, our minds alive.

The snapshot has become, in truth, a folk art, spontaneous, almost effortless, yet deeply expressive. It is an honest art, partly because it doesn't occur to the average snapshooter to look beyond reality, partly because the natural domain of the camera is in the world of things as they are, and partly because it is simply more trouble to make an untrue than a true picture.

ROSIE
Maker unknown. About 1900





L'ALLEGRO Joe May

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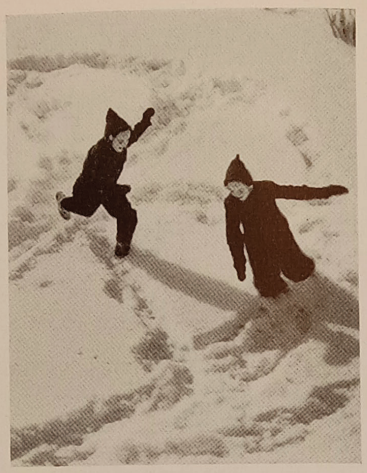
HELLO ME!
Mildred Ore



FOX AND GEESE
Mrs. A. C. Hamilton

Above all, the folk art of the camera is unself-conscious. It may well be a highly significant form of self expression, but the snapshooter doesn't think of it that way. He takes pictures merely because he likes to. The relatively recent introduction of color film for snapshot cameras does not complicate things for the casual camera user; it only adds to his pleasure. He takes it in stride.

All kinds of people—
All kinds of cameras

Look at the pictures shown in this exhibition. Gathered from the extensive files and picture resources of the Eastman Kodak Company, they present a representative cross-section of snapshooting during the last fifty years. They were made by youngsters, by college boys and girls, by young parents, by grandparents, by people of every age, interest, or status. And they were made with many different types of cameras.

One of the fundamental phenomena of



FUFF
Denton H. Plummer



BEACH RIDERS
Corp. A. Miller

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this folk art, by the way, is the almost belligerent confidence of the three-dollar-camera man. He is perfectly sure that he can get just as good pictures as the fifty-dollar-camera man. Within limits, of course, he is entirely right; it is only as he outgrows the admitted limitations of the very simple camera that he appreciates a better camera—not for what it is but for what it can do.



IN THE SPRAY
Mrs. J. L. Zimmerman

finishing commercially done, so that the whole process remains to them a mystery —a mystery tinged with magic. They are a carefree lot.

Others cannot let that mystery go unchallenged. So they improvise darkrooms, and go through the rites of developing film and making prints, thereby adding a secondary creative skill to the one they exercised in selecting a view or a subject.

OOPS!
O. K. Dorn





FRONT GATE
Fred Ford

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Many a youngster has discovered chemistry for himself as he watched a print "come up" in the murk of his make-shift darkroom; optics began to mean something to him when he got his hands on an enlarger; and some of the rudiments of pictorial presentation were rubbed into him when his companions began to comment on his work.

Photography, even pure snapshot photography, has served to relate the modern millions to much of the glamour of their day—to the movies, to the aerial map maker in the substratosphere above a Pacific atoll, to the adventurous news photographer, to the scientist, to the designers of ships and planes, to the planners of tomorrow's cities, to those who probe deep in the skies for answers to cosmic riddles. A camera is the common working tool of all of them.

CHORES
H. R. Shulz



It is the unstudied, spontaneous freshness of the snapshot that sets it apart from the carefully contrived picture of the conventional photographic salon. The question of which is the greater art is unimportant; the significant thing is that here, in this exhibition, the snapshot has come into its own, recognized and presented for what it is—and nothing more.



'BYE
Florence Higgins

A triumph we all remember

Inevitably, of course, some of the folk artists of the camera become exponents of the more conscious art of expert photography. It is a commonplace that today's great photographers were yesterday's snapshooters. This evolutionary process is still going on. But few of the matured and successful photographers at work today can quite forget the sense of triumph and satisfaction which they knew when, with their Brownies, they captured on film and paper the essence of a moment, or a

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scene, or a face that meant much to them.

All of us know that feeling, no matter what our present work may be. We remember having produced a picture, maybe several pictures, just as good as those in this exhibition.

But we have stowed those pictures away in albums or in sheafs of envelopes, deep in some desk or bureau drawer. We cherish them for their own sakes. The pictures shown here differ from most other snapshots primarily in that they have been brought to light so that they might be seen and enjoyed by a wider group



TEASE
Dr. O. C. Posner

FARM SHADOWS
Allen E. Childs





THE APPLE
Mrs. G. Miller

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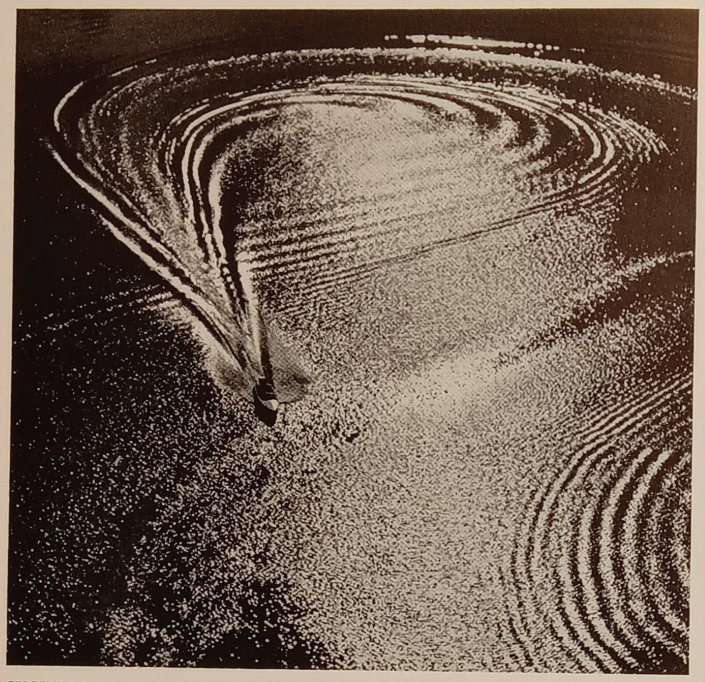
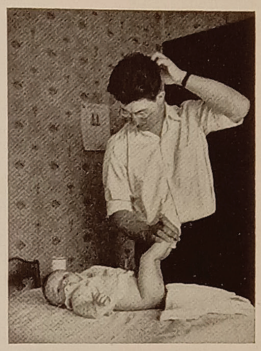


SERPENTINE
R. W. DeBrugn

of people. They have been collected, through the years, because of their human interest, their beauty, their acute perception of life and the visible world. None of them was made especially for this showing. They all are essentially blood brothers to those prized pictures of your own making.

They are still snapshots

The necessities of an exhibition such as this may underemphasize the true snapshot character of these pictures. To be seen by the public, the pictures had to be enlarged. In most instances, the en-



LITTLE MAN, WHAT NOW?
D. E. Behm



HUP!
R. A. Richter

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SAY "AH"
J. E. Hogg



HMM?
Charlotte Osmolla

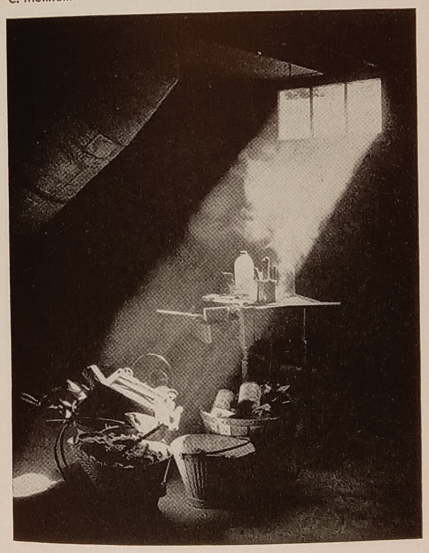
largement has been literal, preserving the proportions and full image of the original. In others, selective enlargement has been utilized to reveal and emphasize the intent of the picture. And, in a few cases, really large "blow-ups" have been made for the sake of the exhibition itself.

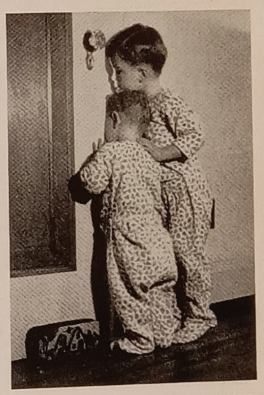
But all of them are snapshots. That is the important thing. Some of them are casual, some are photographically less than perfect. But all of them have the freedom and candor of the snapshot. And a few of them reveal perception and beauty to a very high degree. They were not entirely matters of luck.

A new role for the people

Out of our common experience with cameras has come a significant phenomenon.

DUSTY BASEMENT
C. Molinelli





IN THERE!
A. W. Peterson

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RICE STORM

R. Martin

Never has the individual pictured his own life and times as extensively as during these last fifty years since the advent of the snapshot camera. Formerly, the pictured scene was the province of the amateur or professional artist. The great mass of people never had the deep pleasure of personal participation, even on the fringes of pictorial expression.

Today it is possible for everyone to know what it means to see, to enjoy, and to capture for re-enjoyment the outward essence of a moment. The picture the snapshooter obtains may be only on the threshold of art, but in the making of it

MANHATTAN DUSK
Russell Griswold



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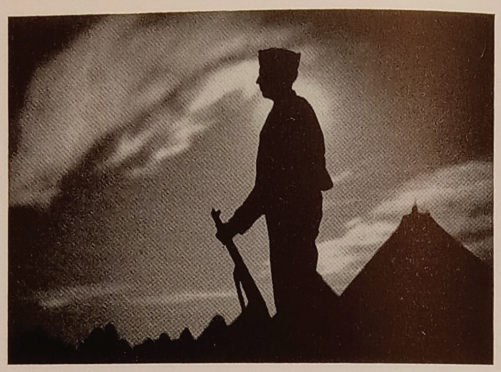

SENTINEL
Pvt. Walter Karasek

he has achieved something creative and has set in play an interchange of emotions and ideas. The depth and reach of the picture is limited only by the capacity of the individual.

WILLARD D. MORGAN
Director, Department of Photography
The Museum of Modern Art

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THE MUSEUM OF MODERN ART
11 WEST 53RD STREET, NEW YORK 19, N. Y.
TELEPHONE: CIRCLE 5-8900

FOR IMMEDIATE RELEASE

SNAPSHOTS EXHIBITED AT MUSEUM OF MODERN ART AS AN IMPORTANT AMERICAN FOLK ART

(Glossy prints for reproduction available upon request. Pictures inclusive from 1880's to 1944. Very few early pictures; most of them taken in last fifteen years.)

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"The snapshot has become in truth, a folk art, spontaneous, almost effortless, yet deeply expressive. It is an honest art, partly because it doesn't occur to the average snapshooter to look beyond reality, partly because the natural domain of the camera is in the world of things as they are, and partly because it is simply more trouble to make an untrue than a true picture. Above all, the folk art of the camera is unselfconscious. It may well be a highly significant form of self expression, but the snapshooter doesn't think of it that way. He takes pictures merely because he likes to.

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As Mr. Morgan also points out in his article: "Never has the individual pictured his own life and times as extensively as during the fifty years since the advent of the snapshot camera." In the exhibition this picturization of the past half-century of the common man in America covers so wide and varied a range of subjects that no categories could confine them: a dog gazing solemnly through a frost pattern on a window; the pattern of windows in the Manhattan dusk; a girl blowing into the air the fluff of a dandelion gone to seed; a bridal couple dashing through a rain of rice; a young goat peering around a barn door; harvest rhythm; beach acrobats; a young father falling asleep in the act of giving a bottle to a wide-awake baby; footprints in the sand; cat in a mirror; chopped wood; Coney Island in the early 1900's when Papa wore a modest bathing suit with a sagging jumper and long pants; an English bulldog giving the Bronx cheer from a doorway; a nostalgic night scene in a small town showing a young couple strolling through a park; two children playing fox and geese in the snow; the big bright eyes of a baby peeking over the edge of a bed; cobweb against a tree; and a decorously romping circle of shirt-waisted Gibson girls, with full and flying skirts, straw sailors miraculously balanced on their heads as they play "Ring-a-round-a-rosy" in the '90s.

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THE MUSEUM OF MODERN ART
11 WEST 53RD STREET, NEW YORK 19, N. Y.
TELEPHONE: CIRCLE 5-8900

FOR IMMEDIATE RELEASE

SNAPSHOTS EXHIBITED AT MUSEUM OF MODERN ART AS AN IMPORTANT AMERICAN FOLK ART

(Glossy prints for reproduction available upon request. Pictures inclusive from 1880's to 1944. Very few early pictures; most of them taken in last fifteen years.)

That Americans are a picture-minded people is due in no small measure to the fact that inventions and production in this country have made snapshot photography the medium of the millions. And from the millions upon millions of snapshots made by this multitude an authentic American folk art has grown in less than five decades. This folk art will be presented in The American Snapshot, an exhibition opening Wednesday, March 1, in the second floor galleries of the Museum of Modern Art, 11 West 53 Street.

The exhibition is composed of approximately 350 snapshots taken in the United States from 1888 to 1944, most of them, however, snapped during the past fifteen years. They were selected by Willard D. Morgan, Director of the Museum's Department of Photography, from thousands in the files of the Eastman Kodak Company to which they had been sent as entries in various competitions throughout the years. Although none of them won major prizes, all were awarded a nominal purchase prize by Eastman.

In addition to the galleries of snapshots, the exhibition will also include a continuous projection of forty-eight kodachromes. Perhaps of equal interest with the pictures will be a display of forty hand cameras, showing the development of the snapshooting machine from the first kodak in 1888 through the various box cameras, folding models, the Leica, the candid and miniature cameras, and the two latest models of 1941: the Brownie with synchronized flash attachment, and the "Medalist," a 2¼ x 3¼ miniature roll film camera taken over exclusively by the Navy.

In a small catalog of the exhibition Mr. Morgan writes:

"For some fifty years now the hand-held camera, with its instantaneous shutter, has been recording the American scene in infinite, spontaneous detail--the new baby, the family group, the home, friends, small and large adventures, discoveries. In so doing, the simple camera has become a real factor in maintaining the unity of the American family, the solidarity of the nation. Snapshots enclosed in letters to the boy in camp, the Marine in New Guinea, the soldier in Italy or Alaska, the girl in the Service or away from home in war work, serve to tie the family together more effectively than written words.

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THE MUSEUM OF MODERN ART
11 WEST 53RD STREET, NEW YORK 19, N. Y.
TELEPHONE: CIRCLE 5-8900

FOR IMMEDIATE RELEASE

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THE MUSEUM OF MODERN ART

To: Carpenter Shop: Eddie
cc Mr. Warren
Don Macphail
Mr. Morgan - Photography Center ✓

Date ~~May 16, 1944~~

Re: White panels from AMERICAN SNAPSHOT SHOW - to be packed for shipment ~~to Rochester for replacements.~~

From: Circulating Exhibitions - Courter(MJ)

We are sending to the Carpenter Shop today:

1. 9 white panels, for Circulating show. These are marked with stencilled numbers on the back and the usual Circulating Exhibition sticker. They are to be packed in a PERMANENT BOX, which will be sent on from Rochester directly tothe first exhibitor at Manchester , N.H. for opening June 9.

   The panels are numbered as follows:

   1. Women racing
   2. The proposal and hurdlizzers
   3. Bicycle loop
   4. Calliope
   14. Wave breaking on deck
   20. Girl pulling donkey uphill
   31. Reflections of a lake and 2 children on cobblestones
   32. Puppies looking at frog
   33. Close up of old woman knitting

2. 13 white panels, belonging to Photogrpahy Center, are to be packed in a TEMPORARY BOX, strong enough to stand shipping to Rochester and return to this Museum.

ATTETNION: Mr. Morgan:

What disposition do you want made of remaining red panels not being used in C/E show?

~~To whom should we direct our letter in reference to~~ Do you want the 13 white panels , not in C/E show returned to the Photography Center from Rochester?

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January 11, 1944

The phenomenal growth of snapshot photography is proof enough that the millions of amateur photographers have found an expressive medium which is practically universal. Today the small photograph of the new baby, prize dog, relative, the family group, special acquaintances, or some scenic beauty spot is used as the quickest medium for exchanging information between friends at home, the son in the Army, or some other member of the family away in a war factory. Thus the familiar snapshot has really become a folk-art of America.

The term, snapshot, implies that most of these millions of pictures were made by holding the camera in the hand and snapping the shutter at a fairly rapid time. In this way the photographer has been able to catch the transitory expressions of people and the motion of objects. The happy smile of a child is recorded and the resulting print shown or sent in the mails to carry on this one happy moment to others. No letter or verbal explanation can ever compete with such a realistic snapshot which arouses such deep emotions. The basic strength of America stems from the solidity of each family group. I am certain that the familiar snapshot deserves tremendous credit for preserving the memories and relationships even though a family may be scattered and some members probably working outside of the country. From this viewpoint the amateur photograph takes on new importance and it deserves more serious consideration.

The Museum of Modern Art has selected many of the most representative snapshots from the extensive files at the Eastman Kodak Company in Rochester, New York. These pictures cover the work being done by amateur photographers during the past half century. The main emphasis has been upon contemporary photography. Throughout this exhibition the public will undoubtedly be impressed by the honest and intimate pictures which have been made by the 10-year old boy, the young lady in college, the soldier in Africa, the parents at home, or even by grand dad himself. There are no limits or restrictions on who can make a picture. Practically anyone can

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use the snapshot camera of today. Out of this vast production of pictures, the public will find many scenes of intimate interest.

Snapshots cover approximately half a dozen main groupings which may be roughly given as follows:

1. Home and family pictures
2. Pets and animals
3. Travel photographs
4. Special events - local parades, fires, catastrophies, etc.
5. Miscellaneous - hobbies, buildings,

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Second Label

THE AMERICAN SNAPSHOT

Snapshot photography is the medium of the millions - an immensely flexible and expressive medium which speaks a universal language.

For some fifty years now the hand-held camera has been recording the American scene in infinite, spontaneous detail. The simple camera has become a real factor in personal relationships. Snapshots enclosed in letters to the marine in New Guinea, the soldier in Italy or Alaska, the girl in the service or away from home, serve to tie the family together more effectively than written words.

A NATIONAL HOBBY

The casual camera has done another thing. It has given the millions - all of us - a medium of graphic expression. Snap-shooting has become a national hobby - honest, un-selfconscious, yet capable of great subtlety. With our cameras we make pictures of anything that interests us. The subjects are as various as our own interests; the pictures reveal whether our eyes are pereeptive, our minds alive.

ALL TYPES OF PEOPLE; ALL KINDS OF CAMERAS

Look at the pictures in this exhibition. Gathered from the files of the Eastman Kodak Company, they present a cross-section of snap-shooting during the last fifty yearw. They were made by people of every age, interest or status with many diffe ent types of cameras.

EXHIBITING SNAPSHOTS

The necessities of an show such as this may belie the true snapshot character of these pictures. To be seen by the public, the pictures had to be enlarged. In most cases, the enlargement has been literal. In others, selective enlargement has been utilized to reveal and emphasize the intent of the pictures. And in a few cases, really large "blow-ups" have been made for the sake of the exhibition itself.

A NEW ROLE FOR THE PEOPLE

Out of our common experience with cameras has come a significant phenomenon. Never has the individual pictured his own life and times as extensively as during these years since the advent of the snapshot camera. Formerly, the pictured scene was the province of the amateur or professional artist. The great mass of people never had the thrill of personal participation, even on the fringes of pictorial expression.

Today it is possible for everyone to know what it means to see, to enjoy and to capture for re-enjoyment, the outward essence of a moment. The picture the snapshooter obtains may be only on the threshold of art, but in the making of it he has achieved something creative and has set in play an interchange of emotions and ideas. The depth and reach of the picture is limited only by the capacity of the individual.

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18

1 1885--Walker Roll Holder
Takes spool of negative paper for 24 or more exposures and is attached to a camera such as a view camera in place of the ordinary glass plate holder. A film was also available for these roll holders. This consisted of a layer of insoluble sensitive emulsion attached to a paper base by means of a layer of soluble plain gelatin.

2 1888--The First Kodak
No.1 Kodak for round pictures 2½" in diameter. Capacity 100 exposures without reloading. Camera sold loaded with film or paper negatives. Camera returned to factory for developing and printing of film, reloaded and returned to customer. "You press the button, we do the rest" started here.

3 1890--No.4 Kodak
For pictures 4 x 5". Capacity 100 exposures without reloading. Like the No.1 Kodak, the camera was returned to factory for unloading and processing of the film. Returned to the customer reloaded.

4 1890--No.4 Folding Kodak, 4 x 5"
The first folding camera for roll film. Used a roll holder similar to the Walker Roll Holder or holders for glass plates.

5 1891--"A" Ordinary Kodak
Could be loaded and unloaded in a darkroom. Processing equipment available for the customer to do his own developing.

6 1891--"A" Daylight Kodak
Film supplied in a light-tight package. Camera could be loaded and unloaded in daylight.

7 1895--The Pocket Kodak

8 1895--No.2 Bullet
For pictures 3½ x 3½". One of the first cameras taking film on light-proof spools similar to roll film in general use today.

9 1896--No.6 Folding Kodak - pictures 4¼ x 6½"

10 1897--No.4 Cartridge Kodak
One of the first folding cameras, using film on a spool.

11 1899--Panoram Kodak (Pictures 3½ x 12")

12 1900--The No.1 Brownie Camera
An early model of a famous box camera

13 1901--No.2 Stereo Kodak (Pictures were taken in pairs and were viewed through a stereoscope that gave the illusion of third dimension)

14 1902--No.2 Brownie

15 1904--No.4 Screen Focus Kodak

17 1904--No.2 Folding Brownie

18 1905--No.2 Stereo Brownie (Pictures were taken in pairs and were viewed through a stereoscope that gave the illusion of third dimension)

16 * 1904 -- Pocket Premo, Model C
A compact folding camera for plates, sheet film or film packs.

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19- 1907--No.1 Folding Pocket Kodak

20- 1909--No.1A Speed Kodak
A roll film camera with focal plane shutter

21- 1912--Vest Pocket Kodak

22- 1914--No.1 Autographic Kodak Junior
One of the first cameras with the autographic feature-
Notations could be written on the film when the picture was taken.

23- 1915--No.1 Autographic Kodak Special

24 1915--No.2 Brownie, Model D

25- 1916--No.3A Autographic Kodak Special
One of the first cameras with a built-in range finder coupled with the focusing mechanism.

26- 1921--No.1 Autographic Kodak Special

27- 1922--No.1 Pocket Kodak, Series 11
A folding camera with self erecting lens standard.

28- 1924--No.2 Brownie, Model F
29- Leica model A, 35 mm
30- 1926--No.1 Pocket Kodak Special

31 - 1926--Vest Pocket Kodak, Model B

32- 1927--No.1 Pocket Kodak

33- 1928--50th. Eastman Anniversary Camera
These cameras were given away to children who reached their 12th birthday in 1928.

34- 1929--No.2 Brownie (colored)

35- 1931--No.2 Beau Brownie

36- 1932--Six-20 Kodak

37- 1932--Kodak Pupille
A miniature camera for 16 pictures on 8 exposure Vest Pocket Film.

38- 1932--Kodak Vollenda
A miniature camera for 16 pictures on 8 exposure Vest Pocket Film.

39- 1932--Kodak Recomar
A typical folding camera for sheet film, plates or film packs

40- 1933--Six 20 Brownie

41 - 1933--Six 20 Jiffy Kodak

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42 1934--Kodak Retina
Miniature camera for pictures 24 x 36mm on 35mm film.

43 1935--Kodak Bantam with f/4.5 lens
A miniature camera for pictures 28 x 40mm.

44 1936--Kodak Bantam Special, fitted with f/2.0 lens
for pictures 28 x 40mm.

45 1937--Six-20 Kodak Special

46 1938--Six-20 Bulls Eye

47 1938--Six-20 Super Kodak
Built-in photo cell coupled with the diaphragm

† 1939--Six-20 Kodak Vigilant

49 1939--Six-20 Kodak Monitor
A folding camera with automatic film positioning.

50 1939--Brownie Special 127

51 1940--Six-20 Flash Brownie
A box camera with synchronized Photo Flash Attachment

52 1940--Kodak Ektra - with extra lenses

53 1941--Kodak Medalist (The U.S. Navy "commissioned" this camera).

54 1941--Brownie Reflex-Synchro Model
A reflex camera with synchronized photoflash attachment

1924 - Leica Model A 35 mm. Used by Sir Hubert Wilkins on his submarine trip to the Arctic. Built by E Leitz.

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*NOT EXHIBITED

February 29, 1944

CAPTIONS USED ON CAMERAS IN THE AMERICAN SNAPSHOT SHOW
Tuesday February 29, 1944 to March 1st, 1944

*44.578- No.1 Brownie Camera, 1900

44.579- No.3 F.P. Kodak, 1900

*44.580- No.2 Stereo Kodak, 1901

44.581- No.2 Brownie, 1902

44.582- Star Premo, 1903

*44.583- No.2 Folding Brownie, 1904

44.584- No.4 Screen Focus Kodak, 1904

44.585- No.2 Premograph, 1908
(leather near focusing device torn and unglued)

44.586- 1A Speed Kodak, 1909
(extra lens board for No.1A Speed Kodak)

44.587- Pocket Premo "C",1904
(leather folded and detached from metal at back)

44.588- No.1A F.P. Kodak Special, 1908

44.589- No.1 Folding Pocket Kodak, 1907

44.590- No.4 Panoram Kodak, 1899
(lock loose)

44.591- No.2 Stereo Brownie, 1905

44.592- No.4A Speed Kodak, 1908

*44.593- No.6 Folding Kodak 1894
(back lock doesn't snap)

44.594- Eastman Walker Roll Holder, 1885

44.595- The first Kodak, 1888

44.596- No.4 Kodak, 1890

44.597- No.4 Folding Kodak, 1890

44.598- The Pocket Kodak, 1895
(leather badly worn - turning key ~~xxxx~~ seems loose)

*44.599- "A" Daylight, 1891
(piece of wood missing at left side - also at side of lens -
leather badly worn)

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44.600- Vest Pocket Kodak,Model B, 1926

44.601- Vest Pocket Kodak, 1912

*44.602- No.2 Brownie, Model D, 1915

44.603- Cartridge Premo No.00, 1916

*44.604- No.1 Auto Kodak Junior, 1914

*44.605- No.1 Pocket Kodak, Series II, 1922

44.606- No.1 Autographic Kodak Special, 1921

44.607- No.2C Pocket Kodak, 1926

*44.608- No.1 Pocket Kodak, 1927

44.609- Premoette Senior, 1915

44.610- No.1 Autographic Kodak Special, 1915

*44.611- No.1 Pocket Kodak Special, 1926

44.612- Six-20 Jiffy Kodak, 1933

44.613- Six-20 Kodak Vigilant, 1939

*44.614- Six-20 Kodak, 1932

*44.615- No.3A Autographic Kodak Special, 1915

44.616- Eastman 50th Anniversary Camera, 1928

*44.617- No.2 Brownie, Model F, 1924

*44.618- No.2 Brownie Colored, 1929

*44.619- Six-20 Kodak Special, 1937

44.620- Kodak Retina, 1934

*44.621- Brownie Special 127, 1939

*44.622- Kodak Pupille, 1932

44.623- Kodak Vollenda, 1932

44.624- Six-20 Bulls-Eye, 1938

44.625- No.2 Beau Brownie, 1931

44.626- Six-20 Brownie, 1933

44.627- Kodak Recomar, 1932

44.628- Six-20 Kodak Monitor, 1939

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44.629- Brownie Reflex Synchro Model, 1941

44.630- Kodak Bantam, f/4.5 lens, 1935
(literature included with cardboard box)

44.631- Kodak 50mm Ektar with f/1.9 Ektar lens, 1940
(lens cap and shoulder strap included with cardboard box)

44.632- 35mm Kodak Ektar f/3.3 lens and metal case

44.633- Kodak-Medalist with f/3.5 lens, 1941
(lens cap and shoulder strap included)

44.634- 90mm Kodak Ektar f/3.5 lens
(lens cap and metal case included)

44.635- Six-20 Super Kodak, 1938
(including literature in cardboard box)

*44.636- No.2 Bullet Kodak, 1895
(leather badly worn)

44.637- No.4 Cartridge Kodak, 1897

*44.638- Kodak Bantam Special, Ektar f/2 lens, 1936
(carrying case and leather strap included)

44.639- Kodak Reflector, slip-on attachment, electric cord

44.640 - Carrying Case for Ektra camera with two extra shoulder straps

44.641- Six-20 Flash Brownie, 1940
(including reflector)

44.642- Leica Model A with Cine Range Finder

44.643- Kodak literature
(booklets No.1 to 46 inclusive)

44.644- "A" Ordinary Kodak, 1891

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November 26, 1943

Mr. Herman C. Sievers
Eastman Kodak Company
343 State Street
Rochester, New York

Dear Mr. Sievers:

Following up our telephone conversation the other day, I am giving you a quick summary of the proposed exhibition of snapshots.

I talked to several of the Museum trustees about this exhibition, which you suggested last time I was in Rochester. They are very much interested in the idea and would like to give it good space in the main Museum building. The first possible date would be toward the end of February, 1944. This would mean that all the material should be ready somewhere around the first of February. This would give plenty of time for the final mounting and installation of the show. Considerable thought, time and expense goes into every major exhibition here at the Museum; for this reason it is important to have as much time to work on a show as possible.

There would be at least 200 feet of running wall space for the snapshot exhibition. I imagine that this could be increased if necessary. The actual photographs would range in size from contact prints to 8x10, 11x14 and possibly, in a few cases, even larger prints.

Along with this exhibition we would like to publish a catalog or booklet in which some of the more interesting pictures could be reproduced. Also we would like to get some well-known writer to prepare an introduction to this book. Such a person could be a national personality or a famous novelist or any other type of person who would have a big scope in his ideas. This book should sell for possibly fifty cents per copy. I feel certain that 25,000 copies could easily be sold throughout the country. This would all help tie in with this exhibition and promote good photography among the millions of amateurs.

If this exhibition goes over as we expect, it could easily become an annual affair and could be built up to even greater proportions and prestige. In fact, I feel that this first exhibition would really put amateur photography on a new basis, as it would be recognized by the Museum of Modern Art.

I am anxious to hear your comments about this and find out if Kodak would be interested in cooperating in the production of this show.

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You have thousands of good amateur photographs in your files at Rochester. I am quite certain that most of the exhibition could be compiled out of the material you already have on hand. If you would be interested in this exhibition I could find time to come up to Rochester and work out all the details with you.

I shall look forward to hearing from you soon.

Sincerely yours,

WDM.l

Willard D. Morgan

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EASTMAN KODAK COMPANY

ROCHESTER, N.Y.

January 5, 1944

Mr. Willard Morgan
Museum of Modern Art
New York, New York

Dear Willard:

We are going ahead with the plans for the snapshot salon. Ken Williams is at work selecting pictures and we will let you know when it would be a good time for you to come up to Rochester.

I don't know that we need any formal agreement, unless your people wish one. The understanding, briefly, is that we shall furnish you with a reasonable number of prints and enlargements, suitable for exhibition, that we shall pay you the sum of $3,000, which covers the installation of the exhibit and containers for traveling it, and that we shall print a catalog for free distribution, the quantity to be determined later.

In return, it is our understanding that all pictures and all equipment to be shown is to come from Kodak and that we are to be given credit in publicity, in the catalog and in the exhibit.

I know that you realize that we do not wish any co-sponsorship -- it should be a Museum of Modern Art show. But it would be nice, alongside the main spotlight, to give our association with you recognition.

You will be hearing from me again shortly.

Sincerely yours,

W B Potter

W.B.Potter:ALG

Director of Advertising Operations

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Prepared by the m of m. art in collaboration with the eastman kodak co. -

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January 7, 1944

W.B. Potter,
Eastman Kodak Company,
343 State St.,
Rochester, New York

Dear Pete:

I guess our letters crossed in the mail. Your letter came in yesterday regarding the Snapshot Photography Exhibition. I am pleased to note that everything has gone through with full approval including the agreement on Kodak's part to print a catalog for free distribution and also pay the sum of $3,000.00 to cover the expenses incurred by The Museum of Modern Art in the preparation of this exhibit. Naturally, I am very much interested in making this show the best possible.

When I come up to Rochester, we can work out some of the advance details of the show. The first thing I am anxious to get is a wide selection of proof prints from which I can construct the show, together with suggestions from Monroe Wheeler's Department. For this reason, it is very important to get as many of these pictures as possible within the next week so that a preliminary layout can be made and also the final picture sizes determined.

This exchange of letters will be perfectly satisfactory in regard to our agreement in the production of the Snapshot Exhibit. Naturally, we are very anxious to give Kodak full credit for their cooperation. For example, the catalog might carry some credit line, such as - This exhibition was prepared by The Museum of Modern Art in collaboration with the Eastman Kodak Company. When I see you again, we can talk over additional details.

Also, I am sure that we can use practically all photographs from the Eastman Kodak Company. Here and there there might be some historical photograph or some other picture which would help out the exhibit. In using this material, I would, naturally, want your advice and suggestions. However, I doubt if there would be need for very many photographs from any other source. In any case, no other manufacturer would come into the picture.

I shall look forward to hearing from you in the next few days.

Sincerely,

WDM/MT

Willard D. Morgan

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January 7, 1944

Paul Vanderbilt,
Office of War Information,
Photographic Section, Rm.1405,
Auditor's Bldg.,
Washington, D.C.

Dear Paul:

The set of index cards arrived safely. They have already been installed in our filing system and will be available for public use at any time. Thanks a lot for getting this material together for us. The last card number is 701.

I saw Roy Stryker today and he told me that the FSA file is going over to the Library of Congress. I hope that it will find a good home and will not be lost in the shuffle.

Sometime ago you said you would send me a copy of your index system. This included various subjects according to their classifications. I wonder if you could mail me a copy at this time.

Many good wishes for the New Year.

Sincerely,

WDM/MT Willard D. Morgan

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January 31, 1944

Wyatt Brummitt,
Eastman Kodak Company,
343 State Street,
Rochester, New York

Dear Wyatt:

I received your letter and the returned contact prints. I am enclosing 16 additional sets of panel layouts for your studio to start work on. The sizes of these prints are all indicated on the back. The enlargements should be mounted on hardboard wrapped around edges.

The large 40 x 60" enlargements should also be mounted with wrapped around edges on hardboard.

Before you order any cuts for the catalog, it will be necessary for Monroe Wheeler to check over the layout. I hope that you can send I down a dummy by tomorrow, if possible. Just as soon as this has been checked, I will see that it gets back the same day.

Also, I will look forward to receiving the introduction material. I think that as you workwith this copy, you will come back to using more of the material which I wrote. However, I am anxious to include enough of your material to keep the reading easy.

I talked to Rudofsky about white margins around the photographs. At present he is working on layouts which do not require white margins. We will put together possibly the first 20 or 30 panels and by that time the whole exhibit should be worked out. Altogether there will probably be 50 to 60 panels.

I already talked to you about the 40 x 60" enlargements in place of the 4 x 6 ft. enlargements. Tell the studio to allow enough additional paper to wrap around the hardboard backing.

Did you have a chance to talk to Pete about the voting contest in connection with the exhibition, and also the possibility of prizes?

That's all for the moment.

With best wishes.

Sincerely,

Willard D. Morgan

WDM/MT
Enc. -16 sets

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Rudofsky is very anxious to get three or four panels set up during the next few days. This will help him continue with his lay-out ideas. We will have the panels mounted just as rapidly as they come in. In this way, the whole layout of the show will be greatly improved. If you can get the studio to ship back all they can by Wednesday or Thursday, it will give us a chance to work on these the latter part of the week.

By the way, Rudofsky is no longer connected with the New Pencil Points Magazine. They are planning to revert back to the good old commercial tradition.

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EASTMAN KODAK COMPANY

ROCHESTER 4, N.Y.

January 28, 1944

Mr. Willard D. Morgan
Photographic Center
Museum of Modern Art
9 West 54th Street
New York City

Dear Willard:

The Finishing Department already has the order for the big enlargements to be used in our exhibition. I have provisionally dated them for delivery here during the week of the 14th. It might be a good thing if you were to give me the date on which you will require your big pictures and the material for the individual panels.

Harry Wisner is working over the layout for the catalog and I expect to order cuts by the middle of next week. Coming up on the train (all the planes were grounded) I worked over the copy for the catalog and realized more clearly than before the shortcomings of my stuff. A revision is now being made which will take out considerable talk and add as much meat as possible, black market or otherwise.

I had a good talk with Monroe Wheeler (who did turn out to be a good boyhood friend) and was very much impressed by his feeling for the impending show.

Herewith are prints of the pictures from which I am making the large enlargements for your reference and for sizing for use in the smaller panels.

There is one point which I do not believe we thrashed out: about the margins to be used with the prints to be shown on the regular panels. My feeling is that the use of uniform white margins would serve very specifically to relate the enlargements to conventional shapshots, particularly if the background of the panels is not white. I hope that you and your associates will give this matter a second consideration before we go into the mass production of the enlargements.

I have just had a call from our Finishing Department. A point has been brought up as to the size of the big

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display enlargements. The maximum width of the enlargement paper which we use is 40 inches; hence, in order to made 4 ft. by 6 ft. pictures it would be necessary to make the enlargements in two sections -- a process which is not only slow and expensive, but frequently much less satisfactory. I do not feel that we gain sufficiently by the extra 8 inches in width to justify the loss of quality which might be entailed. Hence, I suggest that we here and now accept 40 inches as the maximum width of our larger panels, with 60 inches as the uniform height. If you do not agree with this, please let me know at once, as the Finishing Department is already getting this work under way.

I mentioned to Mr. Wheeler the desirability of an extremely brief preface by Mr. Soby. He thought it might be well to specify a word limit -- a chore I cheerfully drop in your lap. I should suggest, however, that the limit be somewhere in the very low hundred's.

Many thanks to you for a pleasant time in New york.

As ever yours,

WBBrummitt:gmz

There will be about 40 prints approximately in the exhibit. When ship?

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WYATT BRUMMITT

343 STATE STREET · ROCHESTER, NEW YORK

January 7, 1944

Mr. Willard D. Morgan
Wm. H. Wise & Co.
50 W. 47th Street
New York 19, N. Y.

Dear Willard:

I am returning herewith the galley proofs of my story on action photography. The proofs are very clean, with only a couple of small things to correct.

I am delighted to learn that the plans for the Snapshot Salon are going ahead and that I shall have an opportunity to work with you on it. Mr. Potter will probably see you on the same day that you receive this, and will go into the proposed procedure more fully than can be done in this note. I have just come from a talk with him in which I emphasized my very strong feeling that the pictures we select should be as "honest" as possible, in contrast to the type of saccharine pictures which are commonly used in ads. I hope very much that you concur in this feeling.

With all best wishes.

Yours very truly,

Wyatt Brummitt

WBBrummitt:g
Enc.

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EASTMAN KODAK COMPANY
ROCHESTER 4, N.Y.

February 1, 1944

Wyatt Brummitt,
Eastman Kodak Company,
343 State Street,
Rochester, New York

Dear Wyatt:

I forgot to mention in my last letter that I would like to have Kodak send two copies of their shipping order when returning the photographic enlargements. These shipping orders can contain the individual picture numbers or, if more convenient, just group the photographs by giving the number of pictures in any approximate size. One copy goes to the Registrar's office of the Museum and the other here to the Photo Center. This will help keep all our records straight.

How are you coming with the glossy prints for the Publicity Department. Of course, if you find any other pictures which you would like to put in the publicity advanced group, just send them along.

In one or two cases I believe Kodak has some crop marks on the negatives. Have the studio erase those marks and follow the new crop marks on the contact prints.

I am sending you 14 additional sets of photographs for enlargements and mounting.

I plan to have several panels featuring just the contact prints. These prints will be pasted directly on the panels in a skillful layout. I will let you know later about the pictures selected.

Sincerely,

Willard D. Morgan

WDM/MT
Enc.14 sets

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Letter of Kodak
Stillwell 4-1947
11:30 Monday

EASTMAN KODAK COMPANY

ROCHESTER 4, N.Y.

February 3, 1944

arr-
2/4/44

Mr. Willard D. Morgan
Photographic Center
Museum of Modern Art
9 West 54th Street
New York City

Dear Willard:

Enclosed:

A. Revised design for the cover of the Exhibition booklet. I think it has an edge on the former design or any variation thereof. The gray stock (hard to get) has been ordered and promised for early delivery.

B. A sample type page. You will note that we have switched from a sans serif face to a Bodoni, very much like the type used in the Museum's book on Orozco - "Orozco 'Explains'".

C. A few rough layout sketches for other pages. Obviously, the pictures used are not those selected for the actual book, although some of them will be among those present. It is merely intended to show proposed treatment. There will be a greater proportion of large cuts than these pages indicate. Bleeds are out.

It might save us time if you would phone me after talking things over with Monroe Wheeler; then we could start actual layouts and cut orders.

I assume that copy for the book - both Mr. Soby's introduction and the general text - is by now en route to me.

The Finishing Department tells me that 8 or 10 of the enlargements for use on your panels will be ready tomorrow,

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together with all of the six sets of 8 x 10 glossies for publicity use. I'll ship them down at once.

You will hear directly from Pete Potter about Miss Newmeyer's picture-voting idea.

Mr. Behrens, head of our Finishing Department, is positive that the enlargements mounted on the Upson (Commando) Board will not warp or buckle. This board is about 3/16" thick and has been used successfully in our display work. Maybe he's subject to correction on this point. We shall see. The large blow-ups will be mounted on 3/8" Upson board because large size 1/4" board is not available. 32 x 48 is the largest quarter-inch size.

And that, as they guy says, is the cream of the news from here at the moment.

Yours truly,

EASTMAN KODAK COMPANY

W. B.

Advertising Department

WBBrummitt:g
Enc.

P.S. 3.46 P.M.
Just heard that six of the big blow-ups are made, and will be dried, ready for mounting tomorrow. The move.

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EASTMAN KODAK COMPANY
ROCHESTER 4, N.Y.

February 9, 1944

Wyatt Brummitt,
Eastman Kodak Company,
343 State St.,
Rochester, New York

Dear Wyatt:

I am enclosing a sample of the hardboard which our Mounting Department recommends for use on the back of the photographs. I hope that you can find some of this board in Rochester as it will save time. As I told you over the telephone today, the Museum has some of this board in stock and they could ship it to Kodak if necessary.

Also, it is essential that the pictures be wrapped around the edges of this mounting board. Naturally, I am sorry that this trouble has come up at this late date, that is why I was so anxious to get a sample of your mounting last week. However, I feel certain that we can get everything worked out providing your helpers can swing over to the new mounting method. Possibly you could wrap around some of the pictures and you might send some of them down here for final wrap-around mounting if you find that you are getting behind schedule.

Masonite Presswood 3/16" thick is also satisfactory for use as a backing for these photographs.

Our shop as well as the Exhibitions Department have been producing photographic shows for a number of years. Naturally, they know just what holds up and breaks down when it comes to materials for mounting.

If there are any questions, let me know.

Sincerely,

Willard D. Morgan

WDM/MT
Enc.

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EASTMAN KODAK COMPANY

ROCHESTER 4, N.Y.

February 7, 1944

Mr. Willard D. Morgan
Photographic Center
Museum of Modern Art
9 West 54th Street
New York City

Dear Willard:

Herewith is the kitten picture, of which I spoke this morning, which apparently is an orphan as it has neither code number or size indication. As I told you a moment ago, panels A and C are going forward now - parcel post, special delivery. Under the circumstances I do not think that insurance is necessary. Enclosed with the enlargements are your contact prints with corresponding code numbers and sizes. More packages will be sent off to you tomorrow.

I have just talked to Mr. Potter about the cover of the booklet and he has suggested that I attempt to rescue at least a part of Mr. Wisner's original design. That is to be done at once and I will send you a photostat of it.

Mr. Potter has made a few suggestions as to the copy for the book and I have spent the day attempting to incorporate his suggestions in the text. You will, of course, see galley proofs.

As ever yours,

Advertising Department

WBBrummitt:g
Enc.

Panel A - 7 r, b, noted
Panel C - 7 r, b
52 - ? B -

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February 8, 1944

Wyatt Brummitt,
Eastman Kodak Company,
343 State Street,
Rochester, New York

Dear Wyatt:

I received the two sets of photographs for the panels. They look fine. The corners on two of the enlargements have already come loose. Will you please caution the Mounting Department to put an extra dose of dry mounting tissue on the corners of all prints. I just hope that these corners will not work loose on any others. Can you combine glue with dry mounting tissue or some adhesive which will make the corners doubly tight. I imagine that I can fix the corners in our own dry mounting press but if many of them start separating from the cardboard backing, it would certainly delay things.

I will look forward to receiving the cover layout of the booklet and also the galley proofs when they are ready.

I imagine that the next batch of pictures will come in tomorrow.

Sincerely,

WDM/MT

Willard D. Morgan

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EASTMAN KODAK COMPANY

ROCHESTER 4, N.Y.

February 4, 1944

Mr. Willard Morgan
Museum of Modern Arts
11 West 53d Street
New York, New York

Dear Morgan:

At the direction of Mr. Williams we are shipping you fifty-two Kodachrome slides. These are the duplicates which were promised you for the exhibition. The cut sheet duplicates are not as yet ready but should be sent next week.

Very truly yours,

EASTMAN KODAK COMPANY

M. J. Scott

Marjorie J. Scott

Secretary to K. W. Williams

think about this idea? She also thought it might be a good idea to give some war bonds as prizes. She felt that the voting might attract quite a few hundred additional people to the exhibition. Would you be interested in doing anything like this?

Sincerely,

WDM/MT

Willard D. Morgan

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EASTMAN KODAK COMPANY
ROCHESTER 4, N.Y.

February 1, 1944

W.B. Potter,
Eastman Kodak Company,
343 State Street,
Rochester, New York

Dear Pete:

I have already sent a number of panel layouts to Wyatt Brummitt for the Snapshot Show. He is following through on this work.

When you were in New York last week, you mentioned something about a special mailing list for the preview of the Snapshot Show. I would like to get this list as soon as possible so I can have the names checked and entered on our special mailing list for the big opening on February 29th. You might check some of the names who may be more important than others.

Sarah Newmeyer who has charge of our Publicity Department suggests that we have a method of voting for the most popular photographs in the Snapshot Show. What do you think about this idea? She also thought it might be a good idea to give some war bonds as prizes. She felt that the voting might attract quite a few hundred additional people to the exhibition. Would you be interested in doing anything like this?

Sincerely,

WDM/MT

Willard D. Morgan

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Miss Newmeyer

EASTMAN KODAK COMPANY

ROCHESTER 4, N.Y.

February 4, 1944

Mr. Willard D. Morgan
Museum of Modern Art
New York 19, New York

Dear Willard:

Thank you very much for your letter of February 1 about the Snapshot Show.

We shall go to work with a mailing list right away.

After discussing the question of voting for the most popular photographs in the Show, we are sorry we cannot share Miss Newmeyer's enthusiasm. The main reason is that it is very difficult to do such a thing without dividing the pictures into groups. In other words, you cannot compare a cute baby picture with a glorious scenic, and come out with a decision as to which is the better. If we were to break up the pictures into groups, it seems to me we would confuse the Show. However, we certainly don't want to close the question until you and Miss Newmeyer have had ample chance to talk about it further with us.

I didn't say better. I said more popular. Me, I prefer babies & animals; they're funnier.

Sincerely yours,

Pete

W.B.Potter:ALG

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EASTMAN KODAK COMPANY
ROCHESTER 4, N.Y.

February 8, 1944

Mr. Willard D. Morgan
Photographic Center
Museum of Modern Art
9 West 54th Street
New York City

ARP 2/11/44

Dear Willard:

This is just to report that all of the pictures you have thus far sent us for enlarging and for use on the panels are now in work. According to our records, the total number of pictures for the exhibition is 333. Twelve of these are, of course, the big enlargements.

I have written titles for the first 26 or 27 panels and will have those to send to you tomorrow. It may be that I can finish up the entire crop so that all of the titles can be sent at once, but my regular work has a nasty habit of creeping up occasionally to demand just enough of my time to throw me slightly off bat as far as the exhibit is concerned.

I wish it were possible for me to compare notes with you sometimes about the cropping indicated for certain pictures. In some cases I am not quite sure of the effect you are after. For example, in the picture S-405 for your panel MK-5, you have cropped so that nothing whatever of the foreground or of the people and buildings is left within the picture area. The result, in enlargement, is almost meaningless and I am not quite sure whether your intention was to present pure pattern, or whether the crop marks slipped. In one other case I am having an alternative enlargement made to clarify for myself the perspective of a picture.

This afternoon groups G and F were sent to you special delivery.

As ever yours,

WBBrummitt:g
Enc.

Advertising Department

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P.S. Mr. Potter is particularly anxious that credit is given to the Eastman Kodak Company in a panel which will appear at the entrance to the Exhibition itself. I think we would be well advised also to watch press releases so that a line indicating the cooperation of this company could be included with material issued to the papers.

WBB:gz

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	MoMA Exhs.	254.4

February 11, 1944

Wyatt Brummitt,
Eastman Kodak Company,
343 State St.,
Rochester, New York

Dear Wyatt:

Miss Newmeyer is anxious to get a master set of contact prints of the Snapshot Exhibition. Would it be possible for you to pick out such a set from your files? After the show is over, I am sure that this set could be returned to you if necessary. She is getting lots of inquiries from various publications. Instead of getting a lot of advance publicity 8 x 10's, she thought it would save time and work if these publication people would order there illustrations from the contact prints. In addition to this, she will have a selected group of 8 x 10" enlargements for immediate publicity.

I believe I told you the other day over the telephone that the old cameras could be sent immediately. Rudofsky will be able to work on the camera layout next week.

I hope all is going well with the Finishing Department and that they will be swamping us with pictures by the first of the week.

In regard to Picture S-405 on Panel MK-5, I can give you the following information. Apparently Rudofsky wanted to use the smoke cloud formations in contrast to other natural clouds on a panel layout. This is on a panel which I did not see before it was sent out. However, I imagine that it will all work out advantageously by following the crop marks which were given.

Sincerely,

Willard D. Morgan

WDM/MT
Enc.

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February 11, 1944

W.B. Potter,
Eastman Kodak Company,
343 State St.,
Rochester, New York

Dear Pete:

I received your letter of February 4th regarding the voting idea in the Snapshot Show. I showed Miss Newmeyer your letter and she still feels that the idea is a good one if Kodak wants to do it. She feels that it would help in her publicity work. I am enclosing a memo which she sent to me regarding your letter. Of course the idea is not to decide which type of picture is better but only to vote on popularity of the pictures. I imagine there would have to be some rough grouping, such as babies, animals, scenics, etc.

If you happen to be down here soon, I am sure that Miss Newmeyer would like to talk to you about the voting angle on the show.

Sincerely,

Willard D. Morgan

WDM/MT
Enc.

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February 14, 1944

Wyatt Brummitt,
Eastman Kodak Company,
343 State St.,
Rochester, New York

Dear Wyatt:

So far I have received ten panel sets of pictures. The Mounting Department is all keyed up for some rough work. I just hope that in the next few days you can send down a real bunch of pictures so I can keep them busy. Anything you can do to speed up the shipments will certainly help out at this end.

There will be a few more panels for you to make. These pictures will be sent to you a little later in the week. We are anxious to make up the first ten panels and work out any special problems which may arise. In fact, there are plenty of problems already coming up in regard to mounting, painting, etc. I am hoping to get all this cleared up today and tomorrow.

I will look forward to receiving the proof on the catalog as soon as it is ready.

Mr. Ritter came in today with a rough layout of the camera store poster which Kodak is preparing. This first layout was pretty bad. It had so many different styles of type, colors and unrelated spots that the whole poster really neutralized itself. I hope that Ritter will be able to work this out and really make an effective poster just by simplification.

In regard to Panel MG, Picture Nos.5 and 6, these two pictures should be exactly the same size - 18" high and 22⅛" wide.

On the ME Panel, the No.2 picture should be 10" high. This is the picture showing laundry on a clothes line.

Sincerely,

WDM/MT

Willard D. Morgan

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EASTMAN KODAK COMPANY
ROCHESTER 4, N.Y.

February 14, 1944

Wyatt Brummitt,
Eastman Kodak Company,
343 State St.,
Rochester, New York

Dear Wyatt:

Rudofsky has just finished mounting the first nine panels. However, he finds that on one panel you must have substituted a photograph. This is Photograph B-7. The picture which we want to use is a night scene of a street with white lines made by automobile headlights running through the picture. Apparently it was a time exposure to get this effect. Instead we got a snowscape night picture. Do you know what has happened to the original picture? My thought is that you probably couldn't find the negative and substituted another picture. In such a case the substitute does not seem to fit into the layout very well. If the first picture is not available, I will try to pick out another one to fit the space.

Sincerely,

WDM/MT

Willard D. Morgan

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EASTMAN KODAK COMPANY

ROCHESTER 4, N.Y.

January 31, 1944

Mr. Willard D. Morgan
Photographic Center
Museum of Modern Art
9 West 54th Street
New York City

Dear Willard:

Here is the latest version of copy for the Snapshot Show book. As you will note, I have gotten away from my previous form almost completely and have put the emphasis more definitely where it was in your draft. Maybe I am still too close to it, but I have a feeling that this is a somewhat better job.

Mr. Williams called me today to repeat our request for a specific date on which the cameras and the old Kodak catalogs are wanted. Incidentally, he added that provision must be made for protecting catalogs under glass or by some other means which will render them impervious to theft.

I am sending along three pictures of which I spoke when I was in town last week. It may be that you already have prints of one or two of these, but I wanted to make sure that you saw them because I thought they might well be included in the exhibition.

I am waiting for your first batch of pictures for enlargement and shall do my best to see that they go through quickly.

As ever yours,

EASTMAN KODAK COMPANY

Walt B.

Advertising Department

WBBrummitt:g
Enc.

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February 15, 1944

Wyatt Brummitt,
Eastman Kodak Company,
343 State St.,
Rochester 4, New York

Dear Wyatt:

I am enclosing four circular contact prints which are to be made into 40 x 40" enlargements. These feature some of the early snapshot photography. Note that we are leaving a white margin around the circle. Keep the proportions approximately as shown on the prints. In other words, the actual picture will not be 40" wide. However, the photographic paper will be 40" wide. This should be mounted on the same tough panel board as the large 40 x 60" mounted enlargements. Of course, keep the circular form of the picture.

In addition to the four separate 40 x 40" panels, I am also enclosing pictures for 5 panels. You can put this material right into the works as soon as possible.

Can you get that Finishing Department to do a little overtime on the other pictures in order to speed up production?

Sincerely,

Willard D. Morgan

WDM/MT
Enc.

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P.S. also

I am enclosing Contact Print No.484 showing the Procession. Make this picture 40" wide and leave the length take care of itself. The length will probably be around 86" or so. Send this picture in a roll and I will have our Mounting Department mount it here at the Museum because this is an oversize panel and it may complicate your shipping problem. Also I will have this picture mounted with wrap-around edges.

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February 16, 1944

Wyatt Brummitt,
Eastman Kodak Company,
343 State St.,
Rochester, New York

Dear Wyatt:

Here is a list of photographs which Bruce Downes picked out for POPULAR PHOTOGRAPHY. Downes is writing a feature article on the Snapshot Show and it is important that these prints reach Chicago before February 23rd as space is being held for them. I hope that this rush order will not upset your department. Will you kindly have the pictures mailed directly to

John R. Whiting, Mg. Ed.
POPULAR PHOTOGRAPHY,
540 North Michigan Ave.
Chicago, Illinois.

These prints should be made on soft paper suitable for reproduction in rotogravure. I don't know what Downes means by soft paper. I imagine he does not want the pictures with too much hard contrast to them. Will you please put the name of the photographer and the title on the back of each print together with the number. He also wants to have the name of the camera used, etc. However, I do not know just how far you want to go on this point.

Bruce Downes picked up the following seven 8 x 10" glossy enlargements from Miss Newmeyer here at the Museum -

35-985a Old-fashioned ring around rosy
1B1 33 Little Girl running with dog
R. Martin Wedding Rice
V - 294 Boy Whistling
E - Velot - Trains
16 G 111 Flag and Parade
7 A - 106 Boy dressing

He would like to have the photographers' names and titles to go with these pictures. Could you send this data to Whiting of Popular Photography.

Sincerely,

Willard D. Morgan

WDM/MT
Enc.

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List of Prints to be ordered for Popular Photography

42-390-O---Humorous portrait of man and woman in exaggerated pose
4a-450--Boy leaning against wall
13B-47--Couple skiing
4A-372--Child hanging wash
14A-40--Tug of war by group of young people
1A-129--Squirrel in tree
11-21---Birch trees
unnumbered picture by E.M. Nye-nature flowers
41-1J---Woman combing girl's hair
7A-92---Baby looking from behind barricade
43-10JorI--Two boys helping injured dog
16 G 24--Soldier and girl in rowboat
41-432 E--Soldier orchestra
41-15--Mountain scene
16C-44--Blacksmith
1A-245--3 dogs watching frog
37-386 I or J--Circus horses feeding
38-703J--Father and child interior
7A-433--Boy writing
7A-155--Family orchestra
4A-465--Child running

1641--Hayride
484---Picnic procession
324---Peanut stand and children

Print of round picture taken with first Kodak around 1888 showing street scene with man in derby in foreground - unnumbered

Another round print of store windows labeled Castoria - unnumbered

These prints should be made on soft paper suitable for reproduction in rotogravure process used by POPULAR PHOTOGRAPHY

These prints should also carry identification data such as photographer's name, camera used, etc.

Send direct to: John R. Whiting, Mg. Ed.
POPULAR PHOTOGRAPHY
540 North Michigan Ave.
Chicago, Ill.

Also send name of picture and name of photographer for the following prints (seven), <u>already sent to Whiting</u>:

35-985a Old-fashioned ring around rosy
1B1 33 Little Girl running with dog
R. Martin Wedding Rice
V - 294 Boy Whistling
E - Velot - Trains
16 G 111 Flag and Parade
7 A - 106 Boy dressing

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February 18, 1944

Wyatt Brummitt,
Eastman Kodak Company,
343 State St.,
Rochester, New York

Dear Wyatt:

I am enclosing the list of publicity photographs from Miss Newmeyer. I note there are about 500 prints on this list. She is lining up some marvelous publicity released so it looks like she can use most of this material. In case anything should be left over, it can be used for publicity when the exhibit starts traveling. I believe that all these pictures can be used to good advantage in connection with the Snapshot Show. Naturally, I imagine that the Finishing Department is plenty crowded right now. Possibly the best way to start would be to do some of the more popular pictures first and get them mailed out as soon as possible. Then follow with the others as quickly as they can be made. The prints should be about 10" wide. In some cases, I imagine that the printer will do a little cropping where there are unimportant parts of the picture. This will help to improve the pictures. Of course the publications will do their own cropping if necessary. Anyway see what you can do with this list in the next few days so that Miss Newmeyer will have as much material as possible to work on next week.

Could you send me the name of the photographers who made the early photograph of the gals playing ring around the rosey on the lawn, also the name of the photographer who photographed the kids in the spray. Both of these pictures were 40 x 60" enlargements. In fact, I would like to have the photographers names for all the 40 x 60" enlargements when you get a chance to compile these. However, I would like to have these first two as soon as convenient.

Sincerely,

Willard D. Morgan

WDM/MT
Enc.

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EASTMAN KODAK COMPANY
ROCHESTER 4, N.Y.

February 24, 1944

Wyatt Brummitt,
Eastman Kodak Company,
343 State St.,
Rochester 4, New York

Dear Wyatt:

I am enclosing our Loan Receipt papers covering the various cameras which you sent to the Museum for exhibition. Will you please have somebody fill in the valuations opposite each item and return the two carbon sheets to us as quickly as possible and retain the original for your files.

We are still anxiously waiting for the missing pictures to complete our panels. Down in the shop they have set up quite a complicated method for mounting the photographs and also lacquering the panels. However, the panels are looking marvelous and I am sure they will stand up well in the show.

Sincerely,

WDM/MT
Enc.

Willard D. Morgan

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EASTMAN KODAK COMPANY

ROCHESTER 4, N.Y.

February 4, 1944

Mr. Willard Morgan
Museum of Modern Arts
11 West 53d Street
New York, New York

Dear "Morgan":

Here are some old timers I found in our museum that were made with one of the first Kodaks (No. 2 Model) which took round pictures as you see. We have the negatives of these if you want extra prints or enlargements.

I have just given Wyatt Brummitt a picture taken with the first Kodak -- 1888, (No. 1 Model) -- with the possibility that it might have a place in your catalogue. There is no negative but the picture is interesting historically. This 1888 Kodak was, as you probably know, the beginning of the "You press the button, we do the rest" era. Do you want this print? You may have it when Wyatt finishes with it. We can, of course, make a copy and subsequent enlargements although we do not think it could be "blown up" very much.

Very truly yours,

EASTMAN KODAK COMPANY

Ken. Williams

KWWilliams:mjs
Enc.

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EASTMAN KODAK COMPANY

ROCHESTER, 4 N.Y. February 9, 1944

Museum of Modern Art.
11 West 53rd Street
New York 19, N. Y.

Attention: Mr. Willard Morgan.

The following is a list of cameras and equipment to be sent to the Museum of Modern Art:

1885--Walker Roll Holder
Takes spool of negative paper for 24 or more exposures and is attached to a camera such as a view camera in place of the ordinary glass plate holder. A film was also available for these roll holders. This consisted of a layer of insoluble sensitive emulsion attached to a paper base by means of a layer of soluble plain gelatine.

1888--The first Kodak
No. 1 Kodak for round pictures 2½" in diameter.
Capacity 100 exposures without reloading.
Camera sold loaded with film or negative paper.
Camera returned to factory for developing and printing of film, reloaded and returned to customer.
"Your press the button, we do the rest".

1890--No. 4 Kodak
For pictures 4 x 5". Capacity 100 exposures without reloading. Like the No. 1 Kodak, the camera was returned to factory for unloading and processing of the film. Returned to the customer reloaded.

1890--No. 4 Folding Kodak, 4 x 5
The first folding camera for roll film. Used a roll holder similar to the Walker Roll Holder or holders for glass plates.

1896--No. 6 Folding Kodak
A larger model of the No. 4.

1891--"A" Ordinary Kodak
Could be loaded and unloaded in a darkroom. Processing equipment available for the customer to do his own developing.

1891--"A" Daylight Kodak
Film supplied in a light tight package. Camera could be loaded and unloaded in daylight.

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1895-- No. 2 Bullet
For pictures 3½ x 3½. One of the first cameras taking film on light proof spools similar to roll film in general use today.

1895--The Pocket Kodak

1897--No. 4 Cartridge Kodak
One of the first folding cameras, using film on a spool.

1899--Panoram Kodak

1900--The No. 1 Brownie Camera
An early model cheap box camera

1902--No. 2 Brownie
1915--No. 2 Brownie, Model D.
1924--No. 2 Brownie, Model F.

1928--Eastman's 50th. Anniversary Camera
These cameras were given away to children who reached their 12th. birthday in 1928.

1929--No. 2 Brownie (colored)

1931--No. 2 Beau Brownie

1933--Six-20 Brownie

1938--Six-20 Bulls Eye

1940--Six-20 Flash Brownie
A box camera with synchronized Photo Flash Attachment

1901--No. 2 Stereo Kodak
1905--No. 2 Stereo Brownie

1904--No. 4 Screen Focus Kodak

1909--No. 1A Speed Kodak
A roll film camera with focal plane shutter

1904--No. 2 Folding Brownie

1907--No. 1 Folding Pocket Kodak

1914--No. 1 Autographic Kodak Junior
One of the first cameras with the autographic feature- Notations could be made on the film when the exposure was made.

1915--No. 1 Autographic Kodak Special
1921--No. 1 Autographic Kodak Special

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1922--No. 1 Pocket Kodak, Series 11
A folding camera with self erecting front

1926--No. 1 Pocket Kodak Special

1927--No. 1 Pocket Kodak

1932--Six-20 Kodak

1933--Six-20 Jiffy Kodak

1937--Six-20 Kodak Special

1939--Six-20 Kodak Vigilant

1939--Six-20 Kodak Monitor
A folding camera with automatic film positioning.

1916--No. 3A Autographic Kodak Special
One of the first cameras with a built-in range finder coupled with the focusing mechanism.

1912--Vest Pocket Kodak
1926--Vest Pocket Kodak, Model B.

1939--Brownie Special 127

1932--Kodak Pupille
A miniature camera for 16 pictures on 8 exposure Vest Pocket Film.

1932--Kodak Vollenda
A miniature camera for 16 pictures on 8 exposure Vest Pocket Film

1932--Kodak Recomar
A typical folding camera for sheet film, plates or film packs

1935--Kodak Bantam withf/4.5 lens
A miniature camera for pictures 28 x 40mm.

1936--Kodak Bantam Special, fitted with f/2.0 lens, with case for pictures 28 x 40mm.

1941--Kodak Medalist

1940--Kodak Ektra with 50mm. f/1.9 lens
1-35mm. Ektar Lens (wide angle lens)
1-90mm. Ektar Lens
Combination Carrying Case for Kodak Ektra

1941--Brownie,Reflex-Synchro Model
A twin lens camera with synchronized Photoflash attachment

1938--Six-20 Super Kodak
Built-in photo cell coupled with the diaphragm

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1934--Kodak Retina
Miniature camera for pictures 24 x 36mm. on 35mm. film

1904--Pocket Premo, Model C.
A compact folding camera for plates, sheet film or film packs

1916--Cartridge Premo No.00

1908--No. 2 Premograph

1903--Star Premo

1915--Premoette Senior

1908--No.1A F. P. Kodak Special

1926--No.2C Pocket Kodak

1908--No.4A Speed Kodak

1900--No. 3 Folding Pocket Kodak

46 Kodak Catalogues

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EASTMAN KODAK COMPANY

ROCHESTER, N.Y.

February 24, 1944

Mr. Willard D. Morgan
Photographic Center
Museum of Modern Art
9 West 54th St.
New York City

Dear Willard:

I am sending herewith a rough proof of the booklet which I pasted together from the first backed-up press proofs. I had expected also to have a complete cover to send you, but they appear not to be dry enough to send over.

We are sending under separate cover the 8 x 10 glossies. As I told you over the phone, we had the prints which were in most demand produced first. As a consequence, you are getting at this time those for which 8 and 6 each were ordered. You will note that identification is given for just one print in each group. There are a few extra prints in each instance so that I think you will have a sufficient quantity to meet unexpected demands.

The Finishing Department tells us that they are today shipping, among other things, the 40 x 80 inch (approximate) enlargement of the old biddies marching in the park. This is being sent to you unmounted and rolled emulsion side out on a stiff center and packed in a box. It was rolled face out to remove any curl in the paper and it might be a good idea to warn your Receiving Department on this point. Also shipped are the PO, PD, and PC groups and one extra print for the MV group.

Will you please see that pre-view invitations are sent to this attached list of names, three of whom are artists and photographers.

Yours very truly,

Advertising Department

WBBrummitt:g
Enc.

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EASTMAN KODAK COMPANY

ROCHESTER 4, N.Y.

February 24, 1944

Mr. Willard D. Morgan
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear "Morgan:"

The extra sheet Kodachrome transparencies I spoke to you about yesterday are being shipped today. Also we are sending film for use in photographing the exhibit. We are having to send you Super Panchro Press which, after all, is not a slow film by any means as you know, but it has the qualities which will yield wholly satisfactory results for our joint purposes.

It is assumed that we can have a set of the negatives for our files as you will probably require prints only.

I will bring a 4 x 5 Speed Graphic with Flash Synchronizer down so that we can get some "newsy" types of shots of groups of people looking at the various panels of the show. For this purpose, we are shipping a quantity of No. 22 Flash Bulbs. Will you kindly stick them away somewhere so that we may use them for the purpose mentioned. If, by any chance, you have anyone around there who is familiar or adept at using the Synchro-Flash Speed Graphic, we might get him to make the shots although I suppose I could do it myself!

Just made a survey in our Finishing Department and find that all enlargements for the exhibit itself will certainly be shipped by tomorrow.

Incidentally, I have been thinking that quite probably the National Geographic Magazine people would be interested in having the exhibition. This will of course be a good spot -- in Washington -- and our former association with them on the eight Annual Newspaper National Snapshot Awards might be an angle. At least they were always interested and glad to have that exhibition and its judging take place in their Explorers' Hall. I thought I would mention this now and perhaps we can discuss it when I see you.

I will look in on you Monday. Best wishes.

Very truly yours,
EASTMAN KODAK COMPANY

Ken. Williams

KWWilliams:mjs

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EASTMAN KODAK COMPANY

ROCHESTER, N.Y.

February 26, 1944

Mr. Willard D. Morgan
Photographic Center
Museum of Modern Art
9 West 54th St.
New York City

Dear Mr. Morgan:

I am sending you herewith the complete list of names, titles, and data for all of the pictures in the exhibition. As you will note, these are all arranged according to panels, in the order in which they were received by us. Also enclosed is a list containing the names of the persons whose pictures were used in the catalog and for publicity, along with several contact prints for Miss Newmeyer.

Several more of the 8 x 10 glossies are being sent out under separate cover, and whatever is not sent out today will be brought down by Mr. Brummitt next Monday night.

The last of the panels, including the 40 x 40 circular pictures, were shipped out last night and you should have them by now.

And that just about winds up everything...?!

Yours very truly,

EASTMAN KODAK COMPANY

Geraldine M. Zuck

Secretary to Mr. Brummitt
Advertising Department

GMZuck
Enc.

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EASTMAN KODAK COMPANY

ROCHESTER 4, N.Y.

February 29, 1944

Mr. Willard D. Morgan
Director, Department of Photography
The Museum of Modern Art.
11 West 53rd Street
New York, N.Y.

Dear Mr. Morgan:

This morning I received "The American Snapshot" announcement, and wish to express my congratulations to you for its excellence. It is extremely well done.

I am sorry that having to go West instead of East for a few days makes it impossible for me to attend the opening, but I can assure you that I am looking forward to seeing the exhibition the next time I am in New York, which should be in the very near future.

With best regards,

Yours very truly,

A. Stuber

Vice President
EASTMAN KODAK COMPANY

AStuber:M

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THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

WILLARD D. MORGAN, DIRECTOR OF PHOTOGRAPHY DEPARTMENT
NANCY NEWHALL, ACTING CURATOR

February 24, 1944

Wyatt Brummitt,
Eastman Kodak Company,
343 State St.,
Rochester 4, New York

Dear Wyatt:

I am enclosing our Loan Receipt papers covering the various cameras which you sent to the Museum for exhibition. Will you please have somebody fill in the valuations opposite each item and return the two carbon sheets to us as quickly as possible and retain the original for your files.

We are still anxiously waiting for the missing pictures to complete our panels. Down in the shop they have set up quite a complicated method for mounting the photographs and also lacquering the panels. However, the panels are looking marvelous and I am sure they will stand up well in the show.

Sincerely,

Morgan

WDM/MT
Enc.

Willard D. Morgan

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March 6, 1944

Wyatt Brummitt,
Eastman Kodak Company,
343 State St.,
Rochester 4, New York

Dear Wyatt:

By this time you have received the 30 contact prints for the SS Panel. Will you have these prints mounted separately on the regular cardboard mounts similar to the other enlargements. Trim the pictures flush with the edge - no white margins. All these prints are to be 4" high, the width to take care of itself.

I am enclosing a picture which somehow got lost in the shuffle and did not appear in the exhibition. This picture was used in the catalog under the title "Morning" by Mildred Ore. Will you please have this photograph made 34" high and mounted on the regular cardboard backing. I plan to combine this picture with the 30 small prints on one 40 x 60" panel. This new panel will be installed in the exhibition just as soon as the pictures come in.

Several people have been asking about the picture which appeared in the catalog and not in the show. Therefore, I am anxious to have it included.

The exhibit is going over swell. Thousands of people have been in to see the show already. Life and Look Magazines are also planning spreads on the show.

Thanks again for all your swell cooperation.

Sincerely,

WDM/MT
Enc.

Willard D. Morgan

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	MoMA Exhs.	254.4

March 3, 1944

Wyatt Brummitt,
Eastman Kodak Company,
343 State St.,
Rochester 4, New York

Dear Wyatt:

I am sending you the SS Panel prints. I still haven't been able to find the other prints. As the show needs a panel of the small size prints, I am anxious to get these fixed up just as soon as possible.

We had a nice preview the other night. Everyone seemed to be enthusiastic about the pictures. I have been interested in reading the reviews of the show. So far I think the only one who really got the idea was Bruce Downes of The Brooklyn Citizen. Harkness of The New York Sun had a long discussion of the show but failed to really get at the essence of the whole setup. He was still trying to justify the fact that most of the pictures in the Snapshot Show could also be salon pictures which seemed a lot of wasted effort.

I think it will take a few weeks before some of the basic ideas in this exhibit filter through the local photographic critics. Anyway, I think we started something and I want to thank you and the rest of the boys at Kodak for all the swell cooperation in making this show such a fine exhibit.

Sincerely,

wdm/mt

Willard D. Morgan

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	254.4

EASTMAN KODAK COMPANY
ROCHESTER 4, N.Y.

February 28, 1944

Wyatt Brummitt,
Eastman Kodak Company,
343 State St.,
Rochester 4, New York

Dear Wyatt:

I already gave you the order for the following pictures for Miss Newmeyer:

Prints	Number	
4	35-985	Two women in 1st Buick
6	16G-12	Two girls rowing; man idle
12	35-985-F	- Women clamming
6	484	- Old fashioned parade of women and children

The others which Miss Newmeyer would like to have for publicity are as follows:

4	41-63C Loaf of bread
3	Machine-R.L. Smith SS Baby - & wooden soldier
3	41-82D SS Child feeding rabbit
3	7A-154 SS - Twin babies

4-each of the following:

7A-286	1A-242 (Two birds on a branch)
M-52	16b-41
324	S-348
439	7A-549 Pillow
90	7A-245

2-each of the following:

7A-271	14A-48
502	4A-378

She is particularly interested in the photograph of the big mother bulldog and her two youngsters. If these prints can be prepared soon, everybody will be happy.

Separately I am sending you the set of 29 contact prints for the SS Panel. The pictures are to be made 4" high with a narrow white margin around them. This is the set which became misplaced in the Mounting Room.

Sincerely,

WDM/MT

Willard D. Morgan

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EASTMAN KODAK COMPANY

ROCHESTER 4, N.Y.

March 2, 1944

Mr. Willard D. Morgan
Photographic Center
Museum of Modern Art
9 West 54th St.
New York City

Dear Mr. Morgan:

I am returning herewith the loan receipt papers covering the cameras which were sent to you for the exhibition. The original is retained for our files.

The opening of the exhibition seemed to me to go off very well and I believe the crowd sensed that here was a somewhat different kind of showing. Everyone to whom I have spoken here in Kodak has enjoyed the exhibition very much and I believe you can count on a steady flow of Kodak people coming in during the next 60 days.

As we agreed, I have canceled the order on the remake of the SS panel in view of your lack of space for additional material. I have not yet seen much publicity on the show, but I have a hunch that the Sunday papers will probably pay more attention to it than the dailies. In general, I think it will do you no harm whatever.

I should be interested to know how the attendance is holding up and the consumption of booklets. To date, some 6,000 have been sent down and more will be on the way regularly.

As ever yours,

W. B. Brummitt

Advertising Department

WBBrummitt:g
Enc.

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March 13, 1944

Wyatt Brummitt,
Eastman Kodak Company,
343 State St.,
Rochester 4, New York

Dear Wyatt:

I will return the old cameras which were not used in the Snapshot Exhibit.

The catalogs are moving right along. I haven't made any official count yet but I will keep you informed about their departure. By the time they are half gone, I will let you know.

I received the new 40 x 40" circular photograph for replacement in the exhibit. This has already been taken care of. Besides Life and Look Magazines, I just received a call from Coronet Magazine regarding a feature spread on The American Snapshot Show. Also the New Yorker Magazine called the other day and wanted to know about doing something on the show. We have had very good crowds. Later on I will give you an accurate count by weeks.

What do you think of this idea? I would like to select about 50 of the most representative photographs in the Snapshot Exhibition and have them mounted on 16 x 20" mounts. These pictures would then be kept in a special box here at the Photography Center. Also, I will include a catalog and any other special comments about the show. This set of prints will always be open for public inspection. By the time the mainshow is taken down next month, there will be many people who will be interested in seeing a selection of pictures from the show because of the wide publicity which will go on for the rest of the year. I would like to keep such a set always available. Then, I would like to have another set of unmounted prints which I can set aside and keep in our collection files as a more permanent record of the show. This second set will not be handled by the public as long as the first set is in use. The second set would be kept for permanent future use.

Possibly it might be a wise idea to have a third set mounted on 16 x 20" mounts which could be used for circulating to camera clubs or other places where the big show is not available because of space and cost involved in handling. Anyway, right now I would appreciate it very much if Kodak could O.K. the idea of preparing the first two sets. If this is O.K., I will make a selection and send you the contact prints in the near future.

Sincerely,

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March 13, 1944

Kenneth Williams,
Eastman Kodak Company,
343 State St.,
Rochester 4, New York

Dear Ken:

My sleuthing secretary found your rubbers and has sent them to you separately. The color prints are also being returned to you.

The cameras will be sent out this week, just as soon as we get time to check and pack them. I will also include the catalogs not used in the display.

I am enclosing four Kodachromes which were made by Charlie the painter here at the Museum of Modern Art. He is the one who took care of all the painting for the American Snapshot Show. He came to me the other day with his Kodachromes after seeing the color prints on the wall and wondered if he could get 5 x 7" color enlargements made from these transparencies. The pictures which he gave me were taken during an exhibition of American Indian Art which appeared here at the Museum. Charlie is very proud of all the painting for that show so he is very anxious to get some color prints showing his installations. Do you think it would be out of line to ask Kodak to make these prints as a special favor for Charlie?

I am also enclosing a batch of small Kodacolor prints.

Sincerely,

WDM/MT
Enc.

Willard D. Morgan

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March 10, 1944

Wyatt Brummitt,
Eastman Kodak Company,
343 State St.,
Rochester 4, N.Y.

Dear Wyatt:

I am returning the four bridge photographs which I did not use.

The small SS Panel photographs came in today. When the large picture arrives, we can put everything together and have the new panel in place by next week sometime.

Sincerely,

Willard D. Morgan

WDM/MT
Enc.

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K. O. 776 (Uniform Domestic Straight Bill of Lading, adopted by Carriers in Official, Southern, Western and Illinois Classification Territories, March 15, 1922, as amended August 1, 1930 and June 15, 1941.)

This Memorandum is an acknowledgment that a Bill of Lading has been issued and is not the Original Bill of Lading nor a copy or duplicate, covering the property named herein, and is intended solely for filing or record.

C & M MAR 13 1944 **Company** Agent's No. _____ Shipper's No. _____

RECEIVED, subject to the classifications and tariffs in effect on the date of the receipt by the carrier of the property described in the Original Bill of Lading,

at Rochester, N. Y., MARCH 9 1944 From **EASTMAN KODAK CO.**

the property described below, in apparent good order, except as noted (contents and condition of contents of packages unknown), marked, consigned, and destined as indicated below, which said company the word company being understood throughout this contract as meaning any person or corporation in possession of the property under the contract) agrees to carry to its usual place of delivery at said destination, if on its own road or its own water line, otherwise to deliver to another carrier on the route to said destination. It is mutually agreed, as to each carrier of all or any of said property over all or any portion of said route to destination, and as to each party at any time interested in all or any of said property, that every service to be performed hereunder shall be subject to all the conditions not prohibited by law whether printed or written, herein contained, including the conditions on back hereof, which are hereby agreed to by the shipper and accepted for himself and his assigns.

Subject to Section 7 of conditions, if this shipment is to be delivered to the consignee without recourse on the consignor, the consignor shall sign the following statement:
The carrier shall not make delivery of this shipment without payment of freight and all other lawful charges.

_____
(Signature of Consignor.)

If charges are to be prepaid, write or stamp here, "To be Prepaid."

Received $ _____ to apply in prepayment of the charges on the property described hereon.

_____
Agent or Cashier

Per _____
(The signature here acknowledges only the amount prepaid.)
Charges Advanced: $ _____

(Mail or street address of consignee—For purposes of notification only.)

Consigned to MUSEUM OF MODERN ART 11 WEST 53 RD. ST

Destination NEW YORK State of N Y County of _____

Route _____

Delivering Carrier _____ Car Initials _____ Car No. _____

Packages No.	Packages Kind	Description of Articles, Special Marks and Exceptions	*WEIGHT (Sb. to Cr.)	Class or Rate	Ck. Cl.
	Boxes	Photographer's Materials, N.O.I.B.N.			
	Boxes	Photographer's Materials N.O.I.B.N., and other articles classed the same or lower			
	Boxes	Photographic Paper (sensitized)			
	Boxes	Films (unexposed)			
	Boxes	Dry Plates (unexposed)			
	Boxes	Cameras			
	Boxes	Moving Picture Machines, (other than coin operated)			
	Boxes	Lamps, Incandescent, Electric			
	Boxes	Camera Stands (Tripods) K. D.			
	Boxes	Machinery and Machines, N.O.I.B.N., K. D., or S. U.			
	Boxes	Machine Parts, Steel, Brass			
	Boxes	Paper Bags, N.O.I.B.N.			
	Boxes	Store or Window Displays, paper or Paperboard—Folded Flat			
	Boxes	Advertising Matter Printed, Paper or Paperboard, N.O.I.B.N.			
	Boxes	Acetic Acid, Liquid In Carboys In Glass			
	Boxes	Chemicals, N.O.I.B.N.			
	Drums	Chemicals, N.O.I.B.N.			
		Carbonate Soda			
		Hyposulphite Soda			
		Sulphite Soda			
		Lacquer			
		Lacquer Thinning Compound, N.O.I.B.N.			
	Boxes	Cellulose Derivative Plastic Sheets, other than Pyroxylin			
	Boxes	Cellulose Film—Not Printed			
	Boxes	Cellulose Derivative Plastic Sheets, Pyroxylin			
	Boxes	Empty Motion Picture Film Reels			
	Boxes	Friction Fabric, other than Insulating Tape			
	Boxes	Fibreboard Boxes, other than Corrugated, K. D., Flat			
		Old Shipping Drums N.O.I.B.N.			
7	BXS	BOOKS NOIBN	1600		

ATTENTION: MR. WILLARD D. MORGAN

INVOICE NO. ADV A 89 CASE NO.

(If the shipment moves between two ports by a carrier by water, the law requires that the bill of lading shall state whether it is "carrier's or shipper's weight."
NOTE—Where the rate is dependent on value, shippers are required to state specifically in writing the agreed or declared value of the property.
The agreed or declared value of the property is hereby specifically stated by the shipper to be not exceeding

_____ per _____

This is to certify that the above articles are properly described by name and are packed and marked and are in proper condition for transportation according to the Applicable regulations prescribed by the Interstate Commerce Commission and the Secretary of Commerce.

Shipper's imprint in lieu of stamp; not a part of bill of lading approved by the Interstate Commerce Commission.

The fibre boxes used for this shipment conform to the specifications set forth in the box maker's certificate thereon, and all other requirements of Rule 41 of the Consolidated Freight Classification.

EASTMAN KODAK, CO., Shipper, Per _____

Permanent post-office address of shipper, Rochester 4, N. Y.

GILMAN—NIAGARA FALLS, N.Y.

_____ Agent

Per _____

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	MoMA Exhs.	254.4

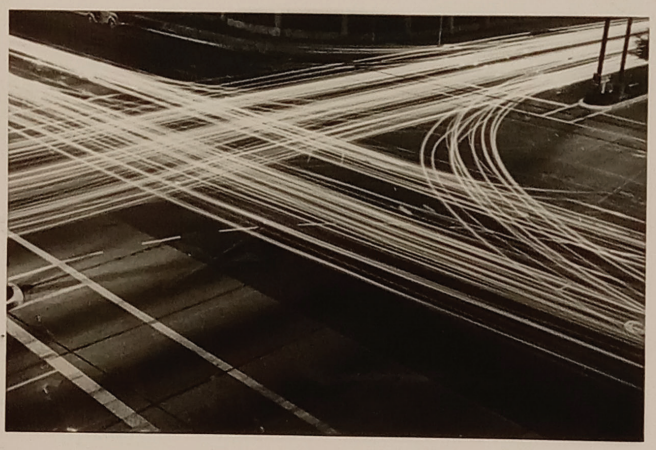
EASTMAN KODAK COMPANY

ROCHESTER 4, N.Y.

February 15, 1944

Mr. Willard D. Morgan
Photographic Center
Museum of Modern Art
9 West 54th Street
New Y

Dear



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The titles for the SS series of pictures are enclosed. I believe this brings us up to date for all of the pictures which are in work.

I am sorry to hear that Mr. Ritter's display was not so good, but trust that you set him on the right track.

A query in our Shipping Department produced the news that apparently one set of pictures was sent down without the usual wooden protection. I assume that the prints in that set were the ones to which you referred as having been damaged at the corners. If there are any other instances of this type, will you please let me know; the Shipping Department has been told to watch this point and I feel sure that we will have no further difficulties.

I am sorry to hear that the management committee meeting here will make it difficult, if not impossible, for some of our top men to attend the formal opening. Please

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EASTMAN KODAK COMPANY

ROCHESTER 4, N.Y.

February 15, 1944

Mr. Willard D. Morgan
Photographic Center
Museum of Modern Art
9 West 54th Street
New York City

Dear Wi

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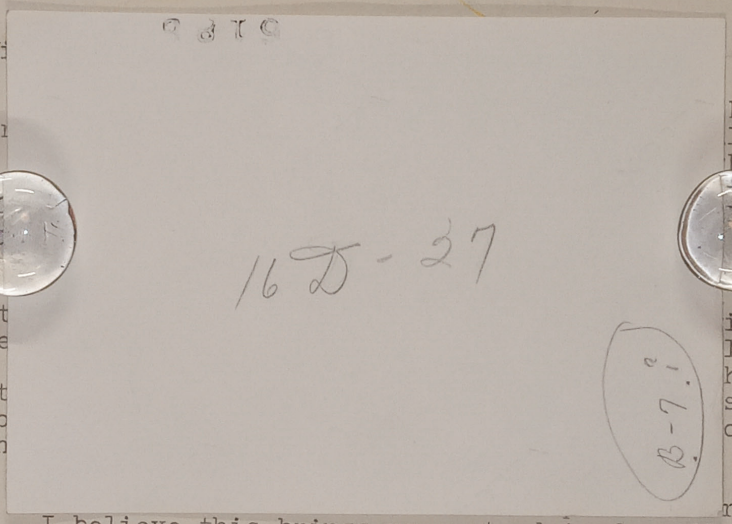

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EASTMAN KODAK COMPANY

ROCHESTER 4, N.Y.

February 15, 1944

Mr. Willard D. Morgan
Photographic Center
Museum of Modern Art
9 West 54th Street
New York City

Dear Willard:

Since I talked to you on the phone I have had further word from the printer indicating that the galleys on the catalog copy cannot be forwarded to you tonight because the proof readers have not finished their part of the work. I am sure that proofs can be sent by tomorrow forenoon.

The night picture No. B-7 is apparently an orphan, the negative of which has been lost. If you wish to replace it with a print from the batch which you still have, okay. I am sending along herewith another picture which is a night time exposure and which might serve as a substitute. I do not know, of course, whether this particular picture is among those which you have.

The titles for the SS series of pictures are enclosed. I believe this brings us up to date for all of the pictures which are in work.

I am sorry to hear that Mr. Ritter's display was not so good, but trust that you set him on the right track.

A query in our Shipping Department produced the news that apparently one set of pictures was sent down without the usual wooden protection. I assume that the prints in that set were the ones to which you referred as having been damaged at the corners. If there are any other instances of this type, will you please let me know; the Shipping Department has been told to watch this point and I feel sure that we will have no further difficulties.

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feel sure, however, that there will be a representative committee on hand and that various executives plan to drop in during the course of the show itself. I believe Mr. Ferguson plans to come down a day or two ahead of the opening to assist Miss Newmeyer with the publicity and with the rounding up of guests for the cocktail party.

As ever yours,

WBBrummitt:gz
Enc.

Advertising Department

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May 10th
new closing
date

EASTMAN KODAK COMPANY
ROCHESTER, N.Y.

March 16, 1944

closing date May 10th

Mr. Willard D. Morgan
Photographic Center
Museum of Modern Art
9 West 54th St.
New York City

Dear Willard:

I am glad to hear that interest in the show seems to be keeping up and that the consumption of catalogs is more or less as anticipated. It will help us a good deal if we can have a fairly definite attendance figure for the first half month of the exhibition along with a fairly close estimate of the catalog consumption.

We are particularly anxious to know as soon as possible about your plans for the road show -- the itinerary, etc. We are working on our Metropolitan area dealers to discover whether or not there is any real interest in the show on their part and to base our promotional interests in other centers on the basis of our experiences in New York.

I am glad to hear that several of the magazines are interested in the exhibition. I noticed the bit in NEWSWEEK and have seen a number of the newspaper clippings. I wonder if you would do me the very real favor of rounding up the newspaper publicity so that I can have a complete duplicate set here. We have undoubtedly missed many of the newspaper stories and I should like to have as complete a coverage as possible. Miss Newmeyer may be able to give you duplicates very readily; if not, I would appreciate having duplicates rounded up for us specifically.

As to your proposal of a more or less permanent collection of representative photographs from the Snapshot Show, I think that something may very well be worked out. Although I am not quite sure that as many different sets will be necessary as are indicated in your letter. Let me mull this matter over for a few days more. Maybe we can work out a scheme that will be useful to both of us.

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We are this morning sending to Miss Newmeyer the glossies she requested for the editors of LOOK.

As ever yours,

W. B. Brummitt

(signed by us)

WBBrummitt:g

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FEBRUARY 24, 1944

INSURANCE VALUE ON "THE AMERICAN SNAPSHOT" EXHIBITION

MARCH 1st to APRIL 30th, 1944

MUSEUM OF MODERN ART, 11 West 53rd St. - City

	INSURANCE VALUE
Kodak Cameras and Equipment (65 items in all)	$ 5,000.00
Leica Camera and Cine Range Finder	200.00
Kodak Pictures (approx. 60 panels)	2,500.00

(ABOVE INSURANCE FIGURES TENTATIVE)

Sincerely yours,

Pete

W.B.Potter:ALG

F.J. 1 Kodak Ektar 35 mm wide angle lens ✓
F.J. 1 " " 90 mm Lens ✓
F.J. 1 Combination carrying case for Kodak Ektra & Holder ✓
F.J. 1 Brownie Reflex - Syncho Model 1941 ✓
F.J. 1 Six-20 Super Kodak. 193[illegible] ✓
V.J. Moyer

MEMO

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No 22725

Feb. 9. 1944

Museum of Modern Arts. Att. Mr W. Morgan
11 West 53rd Street
New York 19. N.Y.

Express Prepaid

PACKING MEMO

1	Kodak Retina - 1934	✓
1	Kodak Recoman. 1932	✓
1	Kodak Bantam with f.4.5 lens	1935 ✓
1	" " Special with f 2.0 lens case	1936 ✓
1	Kodak Medalist - 1941	✓
1	Kodak Ektra with 50mm f/1.9 lens	1940 ✓
1	Kodak Ektar 35mm wide angle lens	✓
1	" " 90 mm Lens	✓
1	Combination carrying case for Kodak Ektra & Holder	✓
1	Bronnie Reflex - Synchro Model	41 ✓
1	Sht. 20 Super Kodak. 19	✓

D.J. Moyer

further help the success of the arrair, please let us know.

Sincerely yours,

W.B.Potter:ALG

wdm/mt Willard D. Morgan

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№ 22724

Feb 9 1944

Museum of Modern Arts Att Mr W Morgan
11 West 53rd Street
New York 19, N Y

Express Prepaid

F.2 1 Six 20 Kodak - 1932 ✓
F.2 1 Six 20 Jiffy Kodak - 1933 ✓
F.2 1 Six 20 Kodak Special 193[illegible] ✓
F.2 1 Six 20 Kodak Vigilant 193[illegible] ✓
F.2 1 Six 20 Kodak Monitor - 193[illegible] ✓
F.2 1 No 3A Autographic Kodak Special 1916 (1915) ✓
F.2 1 Vest Pocket Kodak 1912 ✓
F.2 1 " " " Model B. 19[illegible] ✓
F.2 1 Browne Special 127 - 19[illegible] ✓
F.2 1 Kodak Pupille - 193[illegible] ✓
F.2 1 Kodak Vollinda - 193[illegible] ✓

V J Moyes

PACKING MEMO

further help the success of the affair, please [illegible] us know.

Sincerely yours,

Pete

W.B.Potter:ALG

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No 22726

Feb. 9. 1944

Museum of Modern Arts. Att. Mr. W. Morgan
11 West 53rd Street
New York 19. N.Y.

Express Prepaid

PACKING MEMO

F.21	Pocket Premo, Model 6.	19.04	✓
F.21	1A. F.P. Kodak Special	8	✓
F.21	2 6 Pocket Kodak	6	✓
F.21	Cartridge Premo No 00	6	✓
F.21	No 2 Premograph	8	✓
F.21	Star Premo	03	✓
F.21	Premo ette Senior	19.15	✓
F.21	No. 4 A Special Kodak	08	✓
F.21	No 3 Folding Pocket Kodak	00	✓
F.246	Kodak Catalogues		✓

V. J. Moyer

further help the success of the array, please let us know.

Sincerely yours,

W.B.Potter:ALG

wdm/mt Willard D. Morgan

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No 8298

Feb. 9 1944

Museum of Modern Arts. Att. of Mr. W. Morgan
11 West 53rd. Street
New York 19, N.Y.

Express Prepaid

PACKING MEMO

F.2 1	Walker Roll Holder.	18	✓
F2 1	The first Kodak.	1888	✓
F.2 1	No 4 Kodak.	1890	✓
F.2.1	No 4 Folding Kodak.	189	✓
F.2.1	No 6 " "	1894	✓
F.2.1	"A" Ordinary Kodak	189	✓
F.2.1	"A" Daylight "	1891	✓
F.2.1	No 2 Bullet	18	✓
F.2 1	Pocket Kodak	18	✓
F.2.1	No 4 Cartridge Kodak	18	✓
F.2 1 (24)	Panoram Kodak	18	✓

V. J. Moyse

further help the success of the affair, please let us know.

Sincerely yours,

W.B.Potter:ALG

wbm/mt Willard D. Morgan

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FROM EASTMAN KODAK COMPANY
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CONTENTS—MERCHANDISE

Nº 8300

Postmaster: This package may be opened for postal inspection if necessary. If not delivered notify us giving Invoice No. Forwarding or return postage guaranteed.

Feb. 9. 1944

Museum of Modern Arts. Attn. Mr. W. Morgan
11 West 53rd Street
New York 19, N.Y.

Express Prepaid

PACKING MEMO

F.2.1	No 2 Stereo Brownie -	1905 ✓
F.2.1	No 4 Screen Focus Kodak	1904 ✓
F.2.1	No 1A Speed Kodak -	1909 ✓
F.2.1	No 2 Folding Brownie	1914 ✓
F.2.1	No 1 Folding Pocket Kodak	1907 ✓
F.2.1	No 1 Autographic Kodak Junior	1914 ✓
F.2.1	No 1 " " Special	1915 ✓
F.2.1	No 1 " "	1921 ✓
F.2.1	No 1 Pocket Kodak, Series II	1921 ✓
F.2.1	No 1 " " Special	1926 ✓
F.2.1	No 1 " "	1917 ✓

V. J. Moyer

further help the success of the affair, please let us know.

Sincerely yours,

W.B.Potter:ALG

wdm/mt

Willard D. Morgan

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	254.4

FROM EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
CONTENTS—MERCHANDISE

No 8299

Postmaster: This package may be opened for postal inspection if necessary. If not delivered notify us giving Invoice No. Forwarding or return postage guaranteed.

Feb. 9. 1944

Museum of Modern Arts. Attn: Mr W. Morgan
11 West 53rd Street
New York 19, N. Y.

Express Prepaid

PACKING MEMO

F.2.1	No 1 Brownie		1900	✓
F.2.1	No 2		1901	✓
F.2.1	No 2	Model D.	1914	✓
F.2.1	No 2	Model F.	1928	✓
F.2.1	Eastman's Anniversary Camera		1928	✓
F.2.1	No 2 Brownie (Colored)		1934	✓
F.2.1	No 2 Beau Brownie		1934	✓
F.2.1	Sup. 20 Brownie		1934	✓
F.2.1	Sup. 20 Bulls Eye		1935	✓
F.2.1	Sup. 20 Flash Brownie		1940	✓
F.2.1	No 2 Stereo Kodak		01	✓

V J Moyes

further help the success of the affair, please let us know.

Sincerely yours,

W.B.Potter:ALG

wdm/mt

Willard D. Morgan

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EASTMAN KODAK COMPANY
ROCHESTER 4, N.Y.

March 24, 1944

Mr. Willard Morgan
Museum of Modern Art
New York, New York

Dear Willard:

How is the show coming along?

We are particularly interested in the rate of consumption of the booklet, because, if we have to get out another edition, it should be on the way. Also, how is the attendance coming? We would be particularly interested in the number of dealer and photo finisher tickets which we distributed.

If there is anything we can do to further help the success of the affair, please let us know.

Sincerely yours,

W.B.Potter:ALG

Sincerely,

wdm/mt

Willard D. Morgan

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March 30, 1944

W.B. Potter,
Eastman Kodak Company,
Rochester 4, New York

Dear Pete:

I checked up on the booklets for the Snapshot Exhibition. I find that just about half of the catalogs have been handed out. This means that there are about 16,000 or 17,000 copies left. At this rate they should just about finish up the show. Of course if you care to print any more catalogs they would not be wasted. Anything left over could be used for the traveling shows.

I also checked up on the attendance and find that the average is about 10,000 per week. The first three weeks in March were 10,000 visitors ahead of the first three weeks in March of last year. A lot of magazines will soon be breaking out with feature spreads on the show including Look, Coronet, Parade, Popular Photography, possibly Life, and others.

Sincerely,

wdm/mt

Willard D. Morgan

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April 27, 1944

Kenneth Williams,
Eastman Kodak Company,
343 State St.,
Rochester 4, N.Y.

Dear Ken:

I am returning thirteen cut-sheet Kodachrome transparencies. I believe this cleans up all the transparencies except the batch which are being shown in the continuous projector.

The exhibition will close on May 10th. After that date, I will see that the other transparencies are sent to you.

I note that a few of the photographs in the exhibition are discoloring. There is sort of a brownish tinge coming over some of these prints. I can't figure out why this should take place. The photographs were also dry mounted so there shouldn't be any inter-action with the photographs.

Sincerely,

wdm/mt

Willard D. Morgan

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EASTMAN KODAK COMPANY
ROCHESTER, N.Y.

May 3, 1944

Kenneth Williams,
Eastman Kodak Company,
343 State St.,
Rochester, New York

Dear Ken:

Cheer up, you will get your 5 x 7" negatives of the show pretty quick now. My secretary has been faithfully shooting all this week. I think I can send you everything next week including a set of contact prints of each panel together with the picture numbers and the panel numbers. I will have another duplicate set here in our files. In this way, we can talk about any picture simply by referring to the contact panel prints.

I will send you a list of the discolored prints in another day or two. There must be thirty or more of the pictures mounted on the panels which are quite badly discolored by now. The chances are they did not get washed enough in the rush.

I was talking to Mr. Warren who has charge of all the mounting, and he said that he could remove the discolored prints and mount any new ones in place. The exhibit closes May 10th. Then there will be another two weeks time before the exhibit must be assembled to send out for the first showing in New Hampshire.

I will send you the exact dimensions of the new enlargements and also the contact prints with the crop marks. Will you return the contact prints after you are through with them. I will keep them in our files for future reference.

Sincerely,

wdm/mt

Willard D. Morgan

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EASTMAN KODAK COMPANY

ROCHESTER, N.Y.

May 1, 1944

Mr. Willard D. Morgan
The Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Willard:

Thank you for your letter of the 27th of April telling me that thirteen sheet Kodachrome transparencies are being returned.

Your reference to a few of the photographs in the exhibit discoloring is disturbing. Perhaps in the rush to get things off for the opening some were not processed as much as they should have been or there may be some chemical reaction from the mounting board or some such thing. In any event we should make replacements at once. Will you therefore be good enough to tell us just what the pictures are and the sizes. How about the masking? Should we send contact prints for you to mask the way they now appear? Incidentally, some of the bigger ones were not dry mounted.

How are you coming with the photographs of the panels you were going to make? If you find that you cannot do this, send the film and the cartons of flash lamps back to us although we would like to have pictures of the panels as planned.

When your show closes, May 10, will you be good enough to ship all the cameras to us in care of Mr. V. J. Moyes, Patent Department, and the old catalogs to Mr. G. M. Mass, Advertising Department.

Do you have an itinerary listing for the show which you could send me?

Once again -- about the discolored photographs -- we are very anxious to clear up this situation.

Kindest regards.

Very truly yours,

EASTMAN KODAK COMPANY

K. W. Williams

KWWilliams:mjs

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EASTMAN KODAK COMPANY
ROCHESTER 4, N. Y.

May 10, 1944

Kenneth W. Williams,
Eastman Kodak Company,
Rochester 4, New York

Dear Ken:

The American Snapshot Show has just closed. Separately I am sending you thirty-four (34) 35mm Kodachromes which you loaned me for the continuous projector. I believe that this accounts for all the materials which you sent me. The color prints will be used for the traveling exhibitions.

Thanks a lot for your marvelous help in making this show such a grand success.

Mr. Richard Behrens was here Monday and examined the pictures on the wall which were becoming discolored. He took samples of the lacquer and also a sample print back to Rochester with him. By this time I imagine you have had a chance to talk with him. Behrens also took some of the contact prints and also prints of the panels which are to be replaced. As soon as he returns these prints to me, I will pick out the ones which belong in the master set of contact prints of the panels and send them to you.

The 5 x 7" installation negatives have been completed and I will get these off to you real soon.

Sincerely,

Willard D. Morgan

wdm/mt

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EASTMAN KODAK COMPANY

ROCHESTER 4, N.Y.

May 12, 1944

Mr. Willard D. Morgan
The Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Willard:

Thank you for your letter of May 10. Naturally we are all glad that the Snapshot Show is such a success. Certainly a great amount of credit goes right straight to you.

As you know, we are indeed concerned about the discolored prints. The making of that right is now in Mr. Behrens' hands. We, of course, will be very certain that everything will be right before your show starts to travel.

We shall be glad to receive the 5 x 7 negatives of the individual panels of the show so that we can finish our record album of the exhibit.

Can you tell me when the cameras will be returned to us in care of Victor J. Moyes and the catalogs to Gordon Mass as requested in my previous letter?

Best of wishes to you in your new job.

Sincerely,

Ken. Williams

EASTMAN KODAK COMPANY

KWWilliams:mjs

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EASTMAN KODAK COMPANY

ROCHESTER, N.Y.

March 28, 1944

1. Memo to Willard re Ciné show
2. Snapshot print for P.C.
3. Leo Hurley lecture

Mr. Willard D. Morgan
Photographic Center
Museum of Modern Art
9 West 54th St.
New York City

Dear Willard:

This is just to supplement my telephone call to you of this morning.

The proposed Ciné show will, of course, be contingent on the success of the Snapshot Show and, for that reason, I am anxious for us to have fairly definite records of the attendance at the current exhibition, as well as fairly complete publicity files. When I see you next week we will, of course, go over the ground as far as possible with reference to the problems of presentation and of obtaining significant material.

As for your request for supplementary sets of enlargements from the Snapshot Show, I think we can supply them, with the understanding that they are definitely related to the American Snapshot Exhibition. I hope very much that you don't find it necessary to have these sets in a great hurry because I would like to give our Finishing Department time to do the work at something less than top speed.

Be seeing you soon.

As ever yours,

EASTMAN KODAK COMPANY

WBBrummitt:g

Advertising Department

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EASTMAN KODAK COMPANY

ROCHESTER 4, N.Y.

June 13, 1944

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

Attention of Mr. Willard D. Morgan

Dear Mr. Morgan:

No doubt you are familiar with our first shipment of replacement of stained enlargements which were sent to Manchester, New Hampshire, on June 2 as directed by Miss Margaret Jarden.

On May 29 we received two additional boxes containing fourteen panels, making a total of twenty-one panels returned so far. We are now working on these last two lots of enlargements. In checking them with the list you gave me while in New York, we believe there is one panel missing as we fail to find the panel containing prints marked as follows:

MP-2	16B-92	pile of wood
MP-5	16C-28	man repairing wheel
MP-4	16C-44	blacksmith
MP-6	12A-145	horses pulling threshing machine
MP-1	AA 1305	child climbing thru fence
MP-3	38-49 I	man driving tractor in field

If these are mounted on a white panel, we believe they should also be replaced even though they show only a slight stain.

Our Research Laboratories have been working on the cause of these stains. Their investigation has not yet been completed, but we are definitely sure that the enlargements were properly fixed and washed or do not contain any chemicals which would cause them to fade. A paragraph from our first report from our laboratory reads as follows:

> "Our chemical tests revealed the presence of zinc sulfide in the undercoating which was then sprayed with a nitro cellulose lacquer and we think

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that on exposure to light, the acid liberated from the lacquer reacted with the zinc sulfide, giving hydrogen sulfide, and this gas was responsible for the staining."

As our new enlargements are mounted on these same white panels again, we have sprayed them with a clear print lacquer which we believe will protect them from a possible recurrence of staining. When we have replaced all of the stained enlargements, I shall return the set of contact prints which show the layout of your display.

Yours very truly,

EASTMAN KODAK COMPANY

R H Behrens

Manager
Photo Finishing Department

RHBehrens:t

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EASTMAN KODAK COMPANY

ROCHESTER 4, N.Y.

February 15, 1944

Mr. Willard D. Morgan
Museum of Modern Art
11 W. 53rd Street
New York 19, New York

Dear Willard:

Here is a slightly edited list of the cameras that were shipped while I was away last week. You may want to use some of the references in connection with the older cameras.

About the catalogues--there are three more to come--we are having to make up dummies of these three very early ones as there are no duplicates of them that could be released--1888, 1895, 1897--and these should go to you this week.

A large size Minicolor print (from 35mm. Kodachrome), which was intended to be included with the lot sent you, has just come through; so I am sending it along.

The sheet Kodachrome transparencies (4 x 5) which we selected when you were here, have been duplicated and will go to you today--there are seven of them.

Yours very truly,

EASTMAN KODAK COMPANY

Ken. Williams

KWWilliams:mjh

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EASTMAN KODAK COMPANY

ROCHESTER, N.Y.

February 14, 1944

Mr. Willard D. Morgan
Photographic Center
Museum of Modern Art
9 West 54th St.
New York City

Dear Mr. Morgan:

Mr. Williams is back from his Saranac lake expedition and tells me that the remaining 4 x 5 Kodachrome transparencies should be forthcoming very soon. He also says that three of the old Kodak catalogs which are now completely out of print are being dummied up so that they can be added to your exhibit of old photographic material. It is possible that you will hear from him in this mail, going further into details.

You will recall that we discussed the possibility of having a panel to demonstrate the possibilities of making several different compositions from a single negative. I am enclosing a contact print and three different enlargements which were made from its negative. If you think that these three will make a suitable display, will you please indicate sizes for all four of the items?

I will have galley proofs on the exhibition catalog probably by tomorrow and will send a copy on to you at that time.

The Finishing Department expects to ship at least two more sets this afternoon, but the other sets are nearing completion so rapidly that it should not be long before we can send down more considerable numbers. They are going to paste-mount a number of the big blow-ups tomorrow so that you can have those to begin your display setup. Unfortunately, the government has horned in on our Finishing Department priorities and we are now having to fight for time and for personnel. However, I have every reason to believe that we can clean the thing up so that there will be a minimum number of nervous prostrations involved.

We are sending down herewith titles for all sets up to and including MZ. Titles for the SS group have not

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been prepared. Contact prints, with a few exceptions, for all of the pictures are being sent to you separately.

As ever yours,

WBBrummitt:g
Enc.

Advertising Department

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EASTMAN KODAK COMPANY

ROCHESTER 4, N.Y.

February 11, 1944

ans 2/14/44

Mr. Willard D. Morgan
Photographic Center
Museum of Modern Art
9 West 54th Street
New York City

Dear Willard:

This is just a progress report.

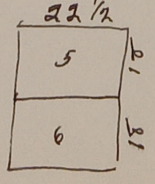
First, enclosed you will find a list of the exhibits which have been charged to you, together with proper descriptions of the various items. It should be emphasized that the rare old catalogs must be under glass so that there will be no danger of their loss.

The Finishing Department is up to its neck in assorted enlargements for the exhibition. A great many sets are almost complete, but we are holding them until each can be shipped as a unit. Four sets were sent yesterday, two more this afternoon, and two more are promised for tomorrow morning. I have inspected a number of the mounted enlargements as they were ready for shipment and most of them look very clean indeed. Every attempt is being made to double-stick the corners so that there will be no pulling up.

Copy for the catalog is being set and engravings have been ordered. At the present moment it is quite impossible for me to send you a photostat of the cover, but I think that you will be well pleased with it despite the fact that we were not able to incorporate all the suggestions which were made. Mr. Bartlett feels that the copy for the book as a whole is excellent -- a verdict which is a great relief to me.

I am also sending you a list of titles for the pictures which are being used in the catalog and of which you have glossy prints for publicity purposes.

A query about two prints on the panel MO. Numbers 5 & 6 for that panel are both marked 22.5 wide. What



22 1/2 inches make both the same size

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should be 10" high

Willard Morgan--2 February 11, 1944

does this mean -- inches, centimeters, or what? On the ME panel the number 2 picture, showing a lot of laundry on clothes lines, is marked (5) inches high. In view of the fact that the other pictures on this panel are considerably larger, we wanted to check the correctness of that dimension.

All best wishes.

WBBrummitt:g
Enc.

Advertising Department

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EASTMAN KODAK COMPANY

ROCHESTER, N.Y.

February 16, 1944

Mr. Willard D. Morgan
Photographic Center
Museum of Modern Art
9 West 54th St.
New York City

Dear Willard:

This is the usual late afternoon report. First of all, your special delivery sent Tuesday evening has not yet shown up; hence, blood pressure will have to mount even higher upstairs to get the job out on time.

I think I told you over the phone about the shipments which are going forward. I am promised that the tempo will continue to increase so that the end of this week should find practically everything on its way to you.

Enclosed is the proof of the copy for the catalog. If you have any suggestions which you deem of great importance, please call me and we will discuss them over the phone. We are assembling a name and data list for the pictures which are being used in general publicity and in the book. I expect to be able to send this list to you first thing tomorrow morning, on the assumption that you and Mr. Potter arrived at a definite conclusion as to the propriety of using names. By the way, the list includes the name of the maker of the dandelion blowing picture to which you referred over the phone.

For your guidance I am sending you a set of contact prints of the "SS" series.

As ever yours,

WBBrummitt:g
Enc.

Advertising Department

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THE MUSEUM OF MODERN ART

PROJECT ORDER No. 317

COPY TO BE RETAINED BY ISSUING DEPARTMENT Snapshot show

TO PRODUCTION MANAGER FROM Photography Center DEPT

FOR Return of all Eastman Kodak Cameras and Catal DATE May 12, 1944

DETAILED INSTRUCTIONS See attached sheet for further details regarding shipping instructions

Willard Morgan

DATE WORK MUST BE COMPLETED As soon as possible

COST LIMIT _____ IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED _____ DEPARTMENT HEAD _____ COMPTROLLER

LABOR

DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH
5/28	Workshop	20	20.20	
6/4	"	12	14.20	
				34.40

TOTAL LABOR 34.40

FOR PRODUCTION MANAGER'S USE

TOTAL LABOR AND MATERIAL $ 40.75

APPROVED _____ PROD. MGR.

MATERIAL

DATE	ITEM INDICATE IF FROM STOCK	ORDER No.	AMOUNT	TOTAL FOR MONTH
6/4	35 sq.ft.1x10 cl.pin stock		4.37	
	20 ft.1x5 spruce "		1.20	
	14% mics		.78	
				6.35

TOTAL MATERIAL 6.35

FOR COMPTROLLER'S USE ONLY

CHGS. _____ A/C _____

APPROVED _____ CHECKED _____

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THE MUSEUM OF MODERN ART

PROJECT ORDER No. 3440

TO PRODUCTION MANAGER FROM PHOTOGRAPHY DEPT

FOR RETURN OF SNAPSHOT EXHIBITION TO EASTMAN DATE December 5.1944

DETAILED INSTRUCTIONS make case for travelling and charge to EXHIBITION RETURNS

for 14 panels 13x60x40 inches
1 panel 84x38 inches
7 small framed color panels 24x19½ inches

Warner

DATE WORK MUST BE COMPLETED December 30th.1944

COST LIMIT $ 20.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED _____ DEPARTMENT HEAD _____ COMPTROLLER

LABOR

DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH
12/17	Workshop	14½	18.10	

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THE MUSEUM OF MODERN ART

PROJECT ORDER No. 2930

COPY TO BE RETAINED BY ISSUING DEPARTMENT

TO PRODUCTION MANAGER FROM Photography Center DEPT

FOR Snapshot Show DATE February 16, 1944

DETAILED INSTRUCTIONS Mounting and Sleeving forty-eight (48) 40 x 60" panels

Warner

DATE WORK MUST BE COMPLETED February 29, 1944

COST LIMIT $250.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED W.D. Morgan (DEPARTMENT HEAD) (COMPTROLLER)

LABOR

DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH
2/20	Workshop	45	49.60	
2/27	"	65	73.91	123.51
3/5	"	60½	86.03	86.03

TOTAL LABOR 209.54

MATERIAL

DATE	ITEM INDICATE IF FROM STOCK	ORDER No.	AMOUNT	TOTAL FOR MONTH
3/5	9 Matbds stock		2.03	
	5 no warps	"	.85	
	1½ gal. cement RPC	"	4.69	
	5 lbs. cement	"	.60	
	7 pcs. glass 20x26	"	1.54	
	14 % mics		1.36	
				11.07

TOTAL MATERIAL 11.07

FOR PRODUCTION MANAGER'S USE

TOTAL LABOR AND MATERIAL $ 220.61

APPROVED Warner PROD. MGR.

FOR COMPTROLLER'S USE ONLY

CHGS. A/C

APPROVED CHECKED

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THE MUSEUM OF MODERN ART

PROJECT ORDER No. 2899

COPY TO BE RETAINED BY ISSUING DEPARTMENT

TO PRODUCTION MANAGER FROM Photography Center DEPT

FOR Snapshot Show DATE Feb. 10, 1944

DETAILED INSTRUCTIONS For cutting, finishing and spraying ~~48~~ 45 panel boards to be used in the Snapshot Exhibition - opening Feb. 29, 1944. Panels to be approximately 40 x 60" in size.

W Warren

DATE WORK MUST BE COMPLETED Feb. 23, 1944

COST LIMIT $150.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED W D Morgan (DEPARTMENT HEAD) (COMPTROLLER)

LABOR

DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH
2/13	Workshop	4	4.80	
2/20	"	29½	34.91	
2/27	"	34	35.90	75.61
3/5	"	36	43.28	43.28

TOTAL LABOR 118.89

FOR PRODUCTION MANAGER'S USE

TOTAL LABOR AND MATERIAL $ 228.91

APPROVED W Warren PROD. MGR.

MATERIAL

DATE	ITEM INDICATE IF FROM STOCK	ORDER No.	AMOUNT	TOTAL FOR MONTH
2/18	5 gals.red lacquer	24304	15.00	15.00
3/5	1392 sq.ft.1/4" hardboard	stock	83.52	
	2½ gal.w.lacq.	"	6.00	
	5 gal. thinner	"	5.50	
				95.02

TOTAL MATERIAL 110.02

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APPROVED CHECKED

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THE MUSEUM OF MODERN ART

PROJECT ORDER No. 2932

COPY TO BE RETAINED BY ISSUING DEPARTMENT

TO PRODUCTION MANAGER FROM Photography Center DEPT

FOR Snapshot Show DATE February 16, 1944

DETAILED INSTRUCTIONS Covering painting and installation of Snapshot Show.

DATE WORK MUST BE COMPLETED February 28, 1944

COST LIMIT $225.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED W.G. Morgan
DEPARTMENT HEAD

COMPTROLLER

LABOR

DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH
2/20	Workshop	30	33.30	
2/27	"	106	125.27	158.57
3/5	"	111½	144.69	144.69

TOTAL LABOR 303.26

MATERIAL

DATE	ITEM INDICATE IF FROM STOCK	ORDER No.	AMOUNT	TOTAL FOR MONTH
2/20	stoxk Painters		27.46	
	48 sq.ft.1x12 " W.Shelv.		3.12	
	106 sq.ft.1x10 Cl. pine "		13.36	
	28 sq.ft.select pine "		4.55	
	100 ft. 1x2 Cl.fir "		2.30	
	90 sq.ft.1/8" hardboard "		5.40	
2/29	1 pc.glass	24326	6.50	
	1 qt.luminal	24327	.75	
	10% misc.		8.88	
				72.32

TOTAL MATERIAL 72.32

FOR PRODUCTION MANAGER'S USE

TOTAL LABOR AND MATERIAL $ 375.58

APPROVED [signature] PROD. MGR.

FOR COMPTROLLER'S USE ONLY

CHGS. A/C

APPROVED CHECKED

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THE MUSEUM OF MODERN ART INVITES YOU TO A PRIVATE SHOWING OF

THE AMERICAN SNAPSHOT

- Tuesday, February 29, 1944
- From 5:00 to 7:00 P. M.
- 11 West 53 Street, New York

EXHIBITION DATES: MARCH 1 TO APRIL 30 THIS INVITATION WILL ADMIT TWO PERSONS

1285 Clover Street
Rochester, New York

Mr. and Mrs. Myron J. Hayes
191 Oakdale Drive
Rochester, New York

Dr. and Mrs. C. E. K. Mees
1209 Clover Street
Rochester, New York

Mr. and Mrs. Herman C. Sievers
40 Ambassador Drive
Rochester, New York

Vice Pres -

Mr. and Mrs. Adolph Stuber
175 Ambassador Drive
Rochester, New York

Mr. and Mrs. C. J. Van Niel
78 Trevor Court Road
Rochester, New York

Mr. and Mrs. Frank W. Lovejoy
56 Berkeley Street
Rochester, New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	254.4

Special cocktail list from Rochester, N.Y.

KODAK 2.1.2.16.

Mr. and Mrs. Albert F. Sulzer ✓
96 Pelham Road
Rochester, New York

Dr. and Mrs. Albert K. Chapman ✓
Allen's Creek Road
Rochester, New York

Mr. and Mrs. Charles K. Flint ✓
95 Ambassador Drive
Rochester, New York

Mr. and Mrs. Marion B. Folsom ✓
106 Oak Lane
Rochester, New York

Mr. and Mrs. Thomas J. Hargrave ✓
1285 Clover Street
Rochester, New York

Mr. and Mrs. Myron J. Hayes ✓
191 Oakdale Drive
Rochester, New York

Dr. and Mrs. C. E. K. Mees ✓
1209 Clover Street
Rochester, New York

Mr. and Mrs. Herman C. Sievers ✓ vice Pres -
40 Ambassador Drive
Rochester, New York

Mr. and Mrs. Adolph Stuber ✓
175 Ambassador Drive
Rochester, New York

Mr. and Mrs. C. J. Van Niel ✓
78 Trevor Court Road
Rochester, New York

Mr. and Mrs. Frank W. Lovejoy ✓
56 Berkeley Street
Rochester, New York

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P.R. 7116

2/28/44

In a telephone conversation with Mr. Potter of Eastman Kodak today, he gave me the following names of men who will come to the cocktail party tomorrow:

Mr. W. B. Potter, Director of Advertising Operations ✓
Mr. L. H. Bartlett, Director of Advertising ✓
Mr. W. E. Barr, Manager of the Sales Service Division ✓
Mr. N. C. Ferguson, Head of Editorial Service Bureau ✓
Mr. W. B. Brumitt ✓
Mr. A. L. Ter Louw, of the Sales Service Staff ✓
Mr. McGee (may or may not come) ✓

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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noted 2-21-44 cocktails — Snapshot American

RETURN LIST TO W.D. MORGAN ~~K.R. Edwards~~

INVITATIONS ACCEPTED

Alexander, Mrs. Mary
Brooklyn Children's Museum
Brooklyn Avenue and Park Place
Brooklyn, N. Y.

Baird, Thomas
British Information Film Service
30 Rockefeller Plaza
New York 20, N. Y.

Bagley, Dr. William C.
School and Society Magazine
Teachers College
Columbia University
New York 27, N.Y.

Bannister, Miss Edith
British Information Services
30 Rockefeller Plaza
New York 20, N.Y.

Bayne, Mr. and Mrs. Stephen F.
N.Y.C. Board of Education
110 Livingston St.
Brooklyn, N.Y.

Berg, Mrs. Esther L.
25 Central Park West
New York 23, N.Y.

Baur, John
Curator
Brooklyn Museum
Brooklyn, N.Y.

Bowen, Miss Angela C.
Metropolitan Museum of Art
Fifth Ave. and 82nd Street
New York 28, N.Y.

Brady, Miss Mary B.
Harmon Foundation
140 Nassau Street
New York 7, N.Y.

Brock, H. I.
New York Times
Times Square
N.Y.C. 18, N.Y.

Bryan, Julien
291 West 12th Street
NYC 14, N.Y.

Condit, Miss Louise
Metropolitan Museum of Art
NYC 28, N.Y.

Crawford, Miss E. Winifred
Montclair Board of Education
Montclair, N. J.

Cudlipp, Mr. & Mrs. Chandler
James McCutcheon & Co.
49th St. & 5th Ave.
NYC 17, N.Y.

Harkness, Mr. Norris
New York Sun
280 Broadway
NYC 7, N.Y.

Heimlich, Mrs. Marion
Building America
2 West 45th St.
NYC 19, N.Y.

Heimlich, Oscar
Building America
2 West 45th St.
NYC 19, N.Y.

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65

Mr. George J. Janecek
United Nations Information Office
610 Fifth Avenue
New York 20, N.Y.

Fiske Kimball
Philadelphia Museum of Art
Memorial Hall
Philadelphia, Pa.

Miss Marguerite Kirk
Board of Education
Newark, N.J.

Mr. Kommow
Industrial Arts Education
Board of Education
110 Livingston St.,
Brooklyn, N.Y.

L.C.Larson
Educational Film Lending Library
Extension Division
University of Indiana
Bloomington, Ind.

Miss Clara Savage Littendale
Parents' Magazine
50 Vanderbilt Ave.,
New York 17, N.Y.

Mr. Maxwell Littwin
N.Y.C. Board of Education
110 Livingston St.,
Brooklyn, N.Y.

Mr. James Marshall
Board of Education
110 Livingston St.,
Brooklyn, N.Y.

Miss Jean Meikle
Board of Education
Yonkers, N.Y.

Miss Edith Nichols
Asst. Director of Art
Board of Education
110 Livingston St.
Brooklyn, N.Y.

Mrs. Grace Fisher Ramsey
Curator of Education
American Museum of Natural History
N.Y.C. 24, N.Y.

Mrs. Laurence P. Roberts
2 Beekman Place
N.Y.C. 22, N.Y.
Curator in Chief
Brooklyn Museum

Mr. Hardinge Scholle
Director, Museum of the City of N.Y.
Fifth Ave. and 103rd St.
N.Y.C. 29, N.Y.

Mr. Donald Slesinger
The American Film Center
45 Rockefeller Plaza
New York 20, N.Y.

INVITATIONS NOT ACCEPTED

Seymour C. Bernard
N.Y.C. Board of Education
110 Livingston St.,
Brooklyn, N.Y.

Mrs. Frances Foster
Building America
2 West 45th St.,
New York, N.Y.

Mr. Albert N. Henricksen
80-38, 222nd St.
Queens Village
Long Island, N.Y.

Dr. Alice Kehiler
School of Education
N.Y. University
Washington Square
New York, N.Y.

Miss Anna E. McLin
Child Education Foundation
535 E. 84th St.
New York, N.Y.

Miss Virginia Murphy
Director of Art
Board of Education
110 Livingston St.
Brooklyn, N.Y.

Mr. Maurice Siegal
Asst. to Supt. in Charge of Vocation
Board of Education
110 Livingston St.
Brooklyn, N.Y.

Mr. Wilson
Industrial Arts Education
Board of Education
110 Livingston St.
Brooklyn, N.Y.

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noted 2-21-44 cocktails American Snapshot

RETURN TO MORGAN

~~Forgeston~~ H.C.

V.L.

Guests for Preview and Cocktail Party

Museum of Modern Art Snapshot Exhibit

Mr. John Adam Knight
The Post
New York, N.Y.

Mr. E. V. Wenzell
The Camera
Baltimore Life Bldg.,
Charles & Saratoga St.,
Baltimore, Md.

Mr. John S. Rowan
The Camera
Baltimore Life Bldg.,
Charles & Saratoga St.,
Baltimore, Md.

? Everett
Mr. Edward Gellert
62 W. 45th St.,
New York, N.Y.

Mr. A. B. Hecht
Click, Inc.
551 Fifth Avenue
New York, N.Y.

Mr. Philip German
Christian Science Monitor
Boston, Mass.

Mr. Bruce Downes
Brooklyn Citizen
Brooklyn, N.Y.

Mr. Robert R. Morris (pm)
1025 E. 2nd St.,
Brooklyn, N.Y.

Mr. Jack Price
Editor & Publisher
1700 Times Bldg.,
New York, N.Y.

Mrs. Mabel Scacheri
The World Telegram
New York, N.Y.

Mr. Elliott B. Holton
The Sunday Call
Newark, N.J.

Mr. Arthur Gale
Movie Makers Magazine
420 Lexington Ave.,
New York, N.Y.

Col. Roy Winton
Movie Makers Magazine
420 Lexington Avenue
New York, N.Y.

Mr. Richard Crandell
The Herald Tribune
New York, N.Y.

Mr. Norris Harkness
Photographic Trade News (Also Photo Editor, N.Y. Sun)
381 Fourth Avenue
New York, N.Y.

Mr. Charles McLendon
Popular Science Monthly
353 Fourth Avenue
New York, N.Y.

Mr. T. J. Maloney
~~U.S. Camera~~ Newell-Emmett Co.
~~XXXXXXXXXXXX~~., 40 E. 34th St.
New York, N.Y.

Mr. and Mrs. David O. Woodbury
9 Fieldcourt
Bronxville, N.Y.

Mr. Paul Elrod
Parents' Magazine
52 Vanderbilt Ave.,
New York, N.Y.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mr. & Mrs. William Ward
Parents' Magazine
52 Vanderbilt Ave.,
New York, N.Y.

Mr. Wilson Hicks
Life Magazine
Time & Life Bldg.,
Rockefeller Center
New York, N.Y.

Mr. Harlan Logan
Look Magazine
511 Fifth Avenue
New York, N.Y.

Mr. Daniel D. Mich
Look Magazine
511 Fifth Avenue
New York, N.Y.

Mr. Lester Markel
New York Times
229 West 43rd ST.

miss Elizabeth McCausland
50 Commerce Street
New York, N.Y.

J. C. Levi
The New York Times,
229 West 43rd.
New York 18, N.Y.

Victor Falley
The New York Times,
229 West 43rd ST, New York 18, N.Y.
News Desk - 3rd fl.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	254.4

EASTMAN KODAK COMPANY
ROCHESTER 4, N.Y.

February 21, 1944

Mr. Willard D. Morgan
Museum of Modern Art
New York 19, New York

Dear Willard:

Here are a few additional New York people whom you may want to consider for invitations to your cocktail party and preview.

From our agency, Messrs. S. Resor, W. Hine, T. Jaccaci and L. Greene. (Undoubtedly Mr. Resor is already on your museum list.)

In addition you might want to ask Mr. and Mrs. Thomas Roberts, Jr. who is manager of our New York Stores, and Mr. and Mrs. Franc Ritter, whom you can address at Display Department, Eastman Kodak Company, 30-20 Thomson Avenue, Long Island City 1, New York. You are acquainted with the latter gentleman -- he is in charge of our New York Display Department and is working with you on the exhibit.

Sincerely yours,

W.B.Potter:ALG

Director of Advertising Operations

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	254.4

THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

Date March 1, 1944

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From Dr. Konstantin J. Kostich,
2849 - 49th St.,
Long Island City, New York

For THE AMERICAN SNAPSHOT EXHIBITION March 1st to April 30, 1944

Registrar

Museum Number	Description	Insurance Value	
44.712.1-14	35mm assorted Kodachromes for display purposes (13-exhibited) (1-not exhibited) - See Mr. Morgan	$ 50.	00

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	254.4

Miss Taubman - Phot. Center

THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

Date March 3, 1944

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From E.J. Barnes Associates,
9 Rockefeller Plaza,
New York 20, N.Y.

For The American Snapshot March 1st to April 30, 1944

Registrar

Museum Number	Description	Insurance Value	
44.750	Selectroslide Unit with magazine, Leitz VIIIs Projector, Leitz 5mm Hektor lens, connecting power cords, and six 500-watt lamps	$340.	00

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	254.4

CIrcle 6-1488

E. J. BARNES ASSOCIATES

9 ROCKEFELLER PLAZA
NEW YORK CITY 20 5

February 28, 1944.

Mr. Willard S. Morgan,
Museum of Modern Art,
11 West 53rd Street,
New York City.

Noted 44.75d

Dear Mr. Morgan:

I confirm the figure of $150.00 quoted you for the rental for the months of March and April of the Selectroslide equipment delivered to you on Saturday, the 26th.

This equipment consists of Selectroslide unit with magazine, Leitz VIIIs projector, Leitz 85mm Hektar lens, and connecting and power cords.

For insurance purposes I expect we should stick to the Leitz listed prices which would give you a total figure of about $340.00. I expect this is all the insurance would pay even though all of these items are presently unobtainable.

We delivered six 300 watt lamps of which you may have any part as required. The price of these is $2.70 each. We shall be able to supply additional lamps if needed.

I shall await your instructions as to billing.

Very sincerely,

E J Barnes

ejb/s

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	254.4

THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

Date February 24, 1944

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From Eastman Kodak Company,
Rochester, 4, New York - Wyatt Brummitt

For Exhibition: The American Snapshot March 1st to April 30, 1944

Registrar

Museum Number	Description	Insurance Value
44.600	Vest Pocket Kodak Model B - 1925	
44.601	Vest Pocket Kodak - 1912	
44.602	No.2 Brownie - 1915	
44.603	Cartridge Premo No.00 - 1916	

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	254.4

THE MUSEUM OF MODERN ART

Date March 14, 1944

To: Dorothy Dudley

From: Molly Tankanog

Re: Kodak Cameras and Literature Not Exhibited in The American Snapshot Show

The following Kodak Cameras and literature have been returned to Eastman Kodak Company, Rochester, New York. Please mark these off your Loan Receipt of February 24, 1944.

44.578 - No.1 Brownie Camera, 1900
44.580 - No.2 Stereo Kodak, 1901
44.583 - No.2 Folding Brownie, 1904
44.586 - Extra lens board only for No.1A Speed Kodak
44.587 - Pocket Premo "C" 1904 (parts torn)
44.592 - No.4A Speed Kodak, 1908
44.593 - No.6 Folding Kodak, 1894 (back lock broken)
44.599 - "A" Daylight, 1891 (piece of wood missing - worn)
44.602 - No.2 Brownie, 1915
44.603 - Cartridge Premo No.00, 1916
44.604 - No.1 Auto Kodak Junior, 1914
44.605 - No.1 Pocket Kodak Series II, 1922
44.607 - No.2C Pocket Kodak, 1926
44.608 - No.1 Pocket Kodak, 1927
44.611 - No.1 Pocket Kodak Special, 1926
44.614 - Six-20 Kodak, 1932
44.615 - No.3A Autographic Kodak Special, 1915
44.617 - No.2 Brownie, 1924
44.618 - No.2 Brownie Colored, 1929
44.619 - Six-20 Kodak Special, 1937
44.621 - Brownie Special 127, 1939
44.622 - Kodak Pupille, 1932
44.630 - Kodak Bantam, f/4.5 lens (incl.lens and literature)
44.632 - 35mm Kodak Ektar f/3.3 lens (metal case) lens cap
44.634 - 90mm Kodak Ektar f/3.5 lens " " " "
44.636 - No.2 Bullet Kodak, 1895 (leather badly worn)
44.639 - Kodak Reflector, attachment and electric cord
44.640 - Carrying case (for larger camera) and two leather straps
(28 Kodak items)

44.643.1, .4, .5, .6, .7, .8, .9, .10, .13, .14, .15, .17, .20, .21, .23, .27, .30, .31, .32, .33, .35, .37, .38, .39, .40, .41, .42, .43, .44, .45, .46 (31 Kodak booklets)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

Date February 24, 1944

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From Eastman Kodak Company,
Rochester 4, New York
Wyatt Brummitt

For Exhibition: The American Snapshot Dates: March 1st to April 30, 1944

Registrar

(continued)

Museum Number	Description	Insurance Value
44.615	No.3A Autographic Kodak Special, 1915	$ 65.00
44.616	Eastman 50th Anniversary Camera, 1928	2.00
44.617	No.2 Brownie, 1924	2.00
44.618	No.2 Brownie Colored, 1929	3.00
44.619	Six-20 Kodak Special, 1937	37.50
44.620	Kodak Retina, 1934	57.50
44.621	Brownie Special 127, 1939	4.00
44.622	Kodak Pupille, 1932	75.00
44.623	Kodak Vollenda, 1932	27.50
44.624	Six-20 Bulls-Eye, 1938	3.00
44.625	No.2 Beau Brownie, 1931	4.00
44.626	Six-20 Brownie, 1933	2.50
44.627	Kodak Recomar, 1932	40.00
44.628	Six-20 Kodak Monitor, 1939	30.00
44.629	Brownie Reflex Synchro Modal, 1941	6.00
44.630	Kodak Bantam, f:4.5 lens (including literature in paper box)	22.50
44.631	Kodak Ektar with f/1.9 Ektar lens, lens cap, shoulder strap	300.00
44.632	35mm Kodak Ektar f/3.3 lens (with metal case) and lens cap	68.00
44.633	Kodak-Medalist with f/3.5 Ektar lens, lens cap and strap	165.00
44.634	90mm Kodak Ektar f/3.5 lens (with metal case) and lens cap	85.00
44.635	Six-20 Super Kodak, 1938 (including literature)	225.00
44.636	No.2 Bullet Kodak, 1895 (leather badly worn)	8.00
44.637	No.4 Cartridge Kodak, 1897	25.00
44.638	Kodak Bantam Special, Ektar f/2 lens, strap and carrying case	117.00
44.639	Kodak Reflector, slip-on attachment and electric cord	
44.640	Carrying case (for larger camera) including two straps	15.00
44.641	Six-20 Flash Brownie, 1940	5.75
44.643.1-46	Kodak literature -Returned 44.643.43, 41, 46, 23, 44, 15, 14, 17 21, 20, 45, 10, 9, 8, 7, 6, 5, 4, 42, 40, 39, 38, 37, 27, 13, 1, 30, 31, 32, 33, 35 (31)	
44.644	"A" Ordinary Kodak, 1891	12.50

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THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

Date February 24, 1944

LOAN RECEIPT

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From Eastman Kodak Company
Rochester 4, New York
Wyatt Brummitt

For Exhibition: The American Snapshot Dates: March 1st to April 30, 1944

Registrar

Museum Number	Description	Insurance Value
44.578	No.1 Brownie Camera, 1900	$ 1.00
44.579	No.3 F.P. Kodak, 1900	17.50
44.580	No.2 Stereo Kodak, 1901	15.00
44.581	No.2 Brownie, 1902	2.00
44.582	Star Premo, 1903	25.00
44.583	No.2 Folding Brownie, 1904	6.00
44.584	No.4 Screen Focus Kodak, 1904	30.00
44.585	No.2 Premograph, 1908 (leather rear focusing device)parts torn	20.00
44.586	1A Speed Kodak, 1909 (Extra lens board for No.1A Speed Kodak)	38.00
44.587	Pocket Premo "C", 1904 (parts torn)	12.00
44.588	No.1A F.P. Kodak Special, 1908	15.00
44.589	No.1 Folding Pocket Kodak, 1907	10.00
44.590	No.4 Panorama Kodak, 1899 (lock loose)	10.00
44.591	No.2 Stereo Brownie, 1905	12.00
44.592	No.4A Speed Kodak, 1908	50.00
44.593	No.6 Folding Kodak, 1894 (back lock does not snap)	100.00
44.594	Eastman Walker Roll Holder, 1885	12.50
44.595	The first Kodak, 1888	25.00
44.596	No.4 Kodak, 1890	50.00
44.597	No.4 Folding Kodak, 1890	50.00
44.598	The Pocket Kodak, 1895 (badly worn - screws loose)	5.00
44.599	"A" Daylight, 1891 (piece of wood missing at left side - worn)	12.50
44.600	Vest Pocket Kodak Model B, 1925	5.00
44.601	Vest Pocket Kodak, 1912	6.00
44.602	No.2 Brownie, 1915	2.00
44.603	Cartridge Premo No.00, 1916	.75
44.604	No.1 Auto Kodak Junior, 1914	7.50
44.605	No.1 Pocket Kodak Series II, 1922	13.50
44.606	No.1 Autographic Kodak Special, 1921	49.00
44.607	No.2C Pocket Kodak, 1926	18.00
44.608	No.1 Pocket Kodak, 1927	15.00
44.609	Premoette Senior, 1915	15.00
44.610	No.1 Autographic Kodak Special, 1915	50.00
44.611	No.1 Pocket Kodak Special, 1926	45.00
44.612	Six-20 Jiffy Kodak, 1933	6.75
44.613	Six-20 Kodak Vigilant, 1939	17.00
44.614	Six-20 Kodak, 1932	12.00

(next page)

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THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

Date February 24, 1944

LOAN RECEIPT

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From E. Leitz, Inc.,
750 Fifth Ave.,
New York 19, N.Y.

For Exhibition: The American Snapshot Dates: March 1st to April 30, 1944

Registrar

Museum Number	Description	Insurance Value	
44.642	Leica Camera Model A with Cine Range Finder	$200.	00

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ARTHUR PALME
PITTSFIELD, MASS.

April eighth 1944.

Mr. Willard D. Morgan
New York

My Dear Mr. Morgan:

You will receive by insured parcel post a few STANDARD SIZE lantern slides. Some of them are magnetic fields, others are odd pictures, made with my home-made electronic speedlite, giving powerful light flashes of only one thirtythousands of a second. Extremely fast motion can thus be "frozen". Details, the eye never saw, can be recorded with it.

I believe, these are the subjects, Mrs.Morgan wanted.

There is no charge for the use of these slides, which you may return to me after the showing.

If, on the other hand, the Museum would care to acquire some of these slides for its permanent collection, I offer them to you for $ 3.50 a piece.

Sincerely yours:

Palme

97 Livingstone Ave.

Ans May 1 '44
use a few in slide talk - "Imagination in Photography"
Purchase slides later.
June 28

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ARTHUR PALME
PITTSFIELD, MASS.

April 3rd 1944.

Dear Mr. Morgan:

Glad you like my book translation. That should prove to be a rather popular book, and I hope Fraprie sells a lot of them.

About those lanternslides:

First please tell me what size slides you need. I hope 3 1/4 by 4. If so I have some, which I shall be glad to send you.

Should you need 2 by 2 slides, I would be in a spot. They would have to be made by reduction, which could be done for the speedflash pictures, but could not be done for the magnetic field pictures, because there are no negatives; all of those you saw were originals, made directly on bromide paper. *)

Wire me the size of slides she wants and I will see what I can do. I never mail out any of my negatives, there is too much risk involved, and a loss is irreplacable.

Sincerely yours:

Palme.

*) and about how many

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	254.4

THE MUSEUM OF MODERN ART

Date May 16, 1944

To: Mr. Morgan

From: Miss Courter

Re: attached

Dear Mr. Morgan:

I cannot see how we can use the additional panels - those that we have omitted from the traveling exhibition - for any future showings. Most of the places taking this exhibition have only two hundred to two hundred and fifty running feet and therefore cannot accommodate more than the fifty items we have chosen. Do you still want the extra white panels sent to Rochester to be repaired? I think we ought to scrap them and try to use the material for other shows because we are getting very low on every type of mounting board.

E. Leitz, Inc.,
730 - 5th Ave.,
New York 19, N.Y.

after the black paint has been removed.

I will send the 35mm Kodachrome slides which were used in the projector back to Eastman Kodak Company, and also take care of the thirteen Kostich slides.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	254.4

THE MUSEUM OF MODERN ART

Date May 9, 1944

To: Rand Warren

Re: American Snapshot Show

From: Willard D. Morgan

Will you please release to

E.J. Barnes Associates,
9 Rockefeller Plaza,
New York 20, N.Y.

the following equipment -

1 - No.44.750 Selectroslide Unit with magazine, Leitz VIIIa Projector, Leitz 85mm Hektor lens and connecting power cords. Also include mirror which was not used with this unit.

You can send the projection box back to

E. Leitz, Inc.,
730 - 5th Ave.,
New York 19, N.Y.

after the black paint has been removed.

I will send the 35mm Kodachrome slides which were used in the projector back to Eastman Kodak Company, and also take care of the thirteen Kostich slides.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	254.4

EASTMAN KODAK COMPANY
ROCHESTER 4, N.Y.

May 17, 1944

Kenneth Williams,
Eastman Kodak Company,
Rochester 4, New York

Dear Ken:

I am sending you eighteen 5 x 7" installation photographs of the American Snapshot Show. There are a few individual shots of panels which I will have ready for you in a few days.

With best wishes.

Sincerely,

wdm/mt

Willard D. Morgan

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	254.4

EASTMAN KODAK COMPANY

ROCHESTER 4, N.Y.

April 17, 1944

Mr. Willard Morgan
Museum of Modern Art
New York, New York

Dear Willard:

Certain of our store managers are interested in the showing of the American Snapshot Exhibit in their respective cities -- the time, the place, etc.

Today a letter came in from Mr. C. E. Anderson, manager of our Minneapolis store, in which he asks if he could sponsor or cosponsor the show when it is scheduled there.

Do I understand that the Museum of Modern Art has a regular list of museums to whom this exhibit will be offered? If so, I am wondering if I might get that list.

What would your attitude be with regard to a tie-up with Eastman Kodak Stores?

Mr. G. W. Morgan, Advertising Manager of Canadian Kodak, has inquired whether the show will be available for Canada.

Has any schedule been arranged as to when the show will start out and the route it will take?

A description of the general plan would be appreciated.

Sincerely yours,

W.B.Potter:ALG

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May 1, 1944

W.B. Potter,
Eastman Kodak Company,
343 State St.,
Rochester, New York

Dear Pete:

The schedule for the American Snapshot Show is being handled by the Circulations Department under the direction of Eloide Courter. In order to simplify any requests for the Snapshot Exhibit, I would suggest that all correspondence be directed to Miss Courter, who will be very glad to cooperate in any way possible.

So far the first showing of the exhibit will be at Hanover College toward the end of May I believe. The exhibit closes here on May 10th.

The Museum has a regular list of museums throughout the country where most of the big shows are presented. I will ask Miss Courter to send you more information on this point. I will also talk to her about the tie-up for the Eastman Kodak Stores.

I am not so sure at the moment about Canada because of customs complications. This will be looked into right away. The exhibit will undoubtedly start from Hanover College and work toward the west or south in order to save express charges over unnecessary distances.

I am sending a copy of your letter of April 17th to Miss Courter so that she will have this information at hand.

You will hear from her soon.

Sincerely,

wdm/mt

Willard D. Morgan

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April 11, 1944

Kenneth Williams,
Eastman Kodak Company,
343 State St.,
Rochester, New York

Dear Ken:

Separately I am returning the seventeen Kodachromes which were not used in the continuous projector in The American Snapshot Show. After May 10 when the Snapshot Exhibition is over, I will return the remaining slides to you.

Sincerely,

wdm/mt

Willard D. Morgan

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EASTMAN KODAK COMPANY

ROCHESTER 4, N.Y.

April 14, 1944

Mr. Willard D. Morgan
Photographic Center
Museum of Modern Art
9 West 54th St.
New York City

Dear Willard:

Under separate cover your two 3¼ x 4 inch stereopticon slides are going forward. Here's hoping that they serve their purpose.

Actually, I should hold out on these until I get from you some samples of your 5 x 7 views of the snapshot show. Seriously, I hope you have started making those pictures and can get the bunch to us before long as we hope to have our pictorial record here complete very soon.

I suppose you have seen Mr. Downs' story in POPULAR PHOTOGRAPHY. Certainly he seems to have caught the spirit of the show better than almost anyone else and there can be no question about the generosity of the space allotted to the story. Have you ever thought of Mr. Downs as a possible successor in your work at the Museum? Possibly I shouldn't even raise this question as I know nothing whatever about him beyond the brief conversation I had with him at the preview.

Mr. Potter and I have not yet settled in our minds on the matter of the home movies show beyond being pretty well convinced that a special movie will need to be made which will eliminate multiple or spasmodic projection. If I come down to New York next week, as the A C L would like to have me do, I shall probably pop in on you for a while.

As ever yours,

EASTMAN KODAK COMPANY

Advertising Department

WBBrummitt:g

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EASTMAN KODAK COMPANY

ROCHESTER 4, N.Y.

April 4, 1944

Mr. Willard D. Morgan
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Morgan:

Thank you for your letter of March 31. The negatives that you supply Mr. Williams will certainly do for my purposes.

The principle need that I have as set forth in my letter of March 7 is to obtain within the next ten days a list of as many of the cities as you now know that will be visited by the exhibit so that we can publicize the fact to our dealers in those cities by means of an article in the Kodak Salesman. It will be greatly appreciated if this information can be sent in the immediate future.

Yours very truly,

EASTMAN KODAK COMPANY

Paul W. Lyddon

P.W.Lyddon:h

Editor, Kodak Salesman

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No Enclosures

EASTMAN KODAK COMPANY

ROCHESTER 4, N.Y.

March 17, 1944

Mr. Willard Morgan
Museum of Modern Art
11 West 53d Street
New York 19, New York

Dear Willard:

I fully appreciate the good work of your sleuthing secretary in locating my rubbers -- thanks much for sending them back.

All the color material you returned is at hand. How about the Kodachrome transparencies that were not used?

As to "Charlie-the-Painter", we would like to accomodate him although I don't quite see why he rates any free 5X Minicolor prints. The fact is, three of these slides would not make satisfactory prints anyhow. The fourth might yield something interesting and so as not to turn your request down flatly, we will try one from this slide. The other three are enclosed.

Incidentally, how has the attendance been running? Have you any figures you could give us since the opening of the show?

Very truly yours,

EASTMAN KODAK COMPANY

Ken. W.

KWWilliams:mjs

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EASTMAN KODAK COMPANY

ROCHESTER 4, N.Y.

January 26, 1944

Mr. Willard Morgan
Museum of Modern Arts
11 West 53d Street
New York, New York

Dear Willard:

EASTMAN KODAK COMPANY

ROCHESTER 4, N.Y.

March 30, 1944

Mr. Willard Morgan
Museum of Modern Art
11 West 53d Street
New York 19, New York

Dear Willard:

Here is the 5X Minicolor print from the painter's Kodachrome slide which we promised would be made. The slide is also enclosed.

Have you started to take the 5 x 7 pictures of the various panels in the Snapshot Salon? Don't forget to shoot a duplicate set for us.

Kindest regards.

Very truly yours,

EASTMAN KODAK COMPANY

Ken. Williams

KWWilliams:mjs

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EASTMAN KODAK COMPANY

ROCHESTER 4, N.Y.

January 26, 1944

Mr. Willard Morgan
Museum of Modern Arts
11 West 53d Street
New York, New York

Dear Willard:

Under separate cover we are sending you twenty-two color prints which include 5X, 8X and 11 x 14 (special size) Minicolor prints from 35-mm. Kodachrome transparencies. In the lot of big ones, there are several Kotavachrome prints from sheet Kodachrome transparencies. The Kotavachromes are marked so on the backs.

The big color prints need mats to dress them up and as I remember, you said that your people could make them.

We will soon be ready to ship the cameras. I thought we had better wait word from you as to just when you would like to have them in New York. I will send at the time a listing of the cameras and a few short pertinent facts about the older ones.

Very truly yours,

EASTMAN KODAK COMPANY

Ken. Williams

KWWilliams:mjs

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Artonville Minn,
March 30th 1944.

Dear Sirs, -

My name for the photograph by G. A. Entwistle of London pictured in the Christian Science Monitor is, "Dog tired."

Mrs L. Bongard.

APR 3 1944

APR 3 1944

My caption - ?

"Tout Fini"

Julia Orvis Hyde
41 Phillips St.
Massena
St. Lawrence Co.
N. Y.

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ORTONVILLE, MINN. MAR 31 1-PM 1944

THIS SIDE OF CARD IS FOR ADDRESS

POSTAGE STAMP ONE CENT 1 JEFFERSON

American Snapshot Exhibition,
c/o Museum of Modern Art,
New York City.

APR 3 1944

My caption - ?

"Tout Fini"

Julia Orvis Hyde
4, Phillips St.
Massena
St. Lawrence Co.
N. Y.

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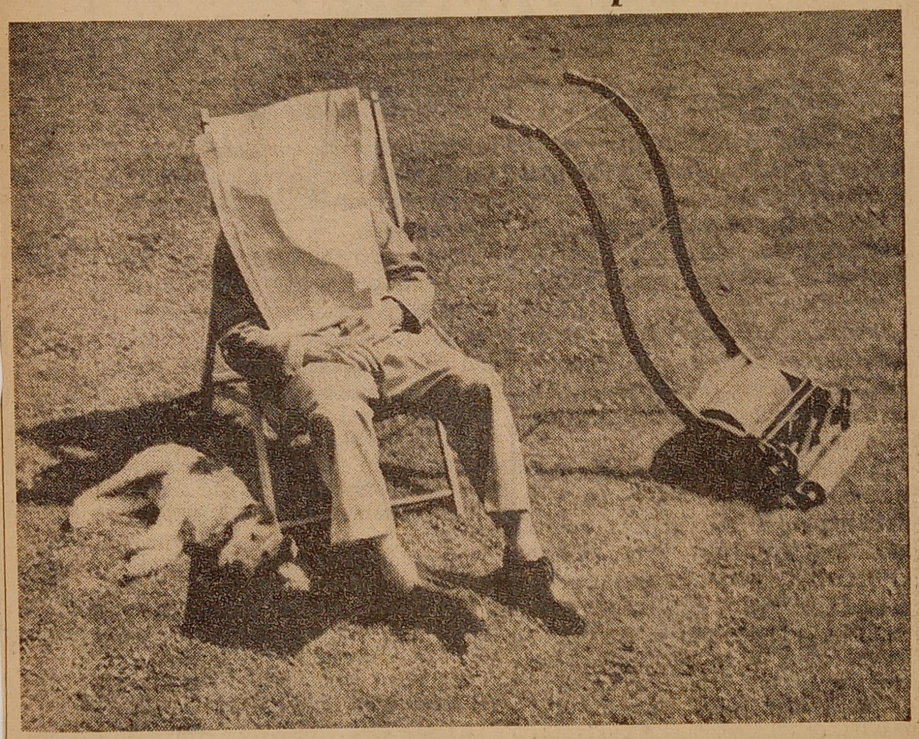
Features Page

Anecdotes, Sunny Hours, Camera Club

?—Write Your Own Caption—?



Wide World

This "still life" photograph by J. A. Entwistle of London was recently entered in the American Snapshot Exhibition at the Museum of Modern Art in New York City. Can you supply a title that lends itself to this humorous setting? Our readers are invited to submit appropriate captions—a postcard will do. On Saturday, April 8, the best 10, with names of contributors, will be published on this page.

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	MoMA Exhs.	254.4

List of photographs for Miss Newmeyer, from THE AMERICAN SNAPSHOT

1 print of each of the following:

39-136 L. Shoemaker
39-138
40-401B
42-399-0
42-390-0
41-375 E
7A - 471
4A - 373
7A - 471
5A - 85 Rolleiflex
16 C 3
11 - 210
16C - 65
11 - 84
11 - 237
16C - 44
16C - 28
V V - 316
11 - 2

2 prints of each:

43 - 2
Rollins Jones - Greetings
7A - 150
7A - 155
1A - 22
1A - 115
11 - 77
1A - 141
1A - 133
1A - 5
1A - 238
1A - 31
1A - 215
1A - 10
1A - 24
1A - 219
1A - 228
1A - 243
1A - 58
40 - 844E
41 - 130"
36 - 52 "I"
Ben A. Eddy chil-out
41 - 1 M
41 - 1 L
40-362 Q
1 B - 8
W 322
12 B - 99
1 A - 224
1 A - 240
1 A - 3
16 B - 119
Wilfrid H. Charlton an-zoos
4 A - 14
42-90 M
7 A - 83
7A - 433
4A - 55
4A - 372
4A - 12
1B - 28
1697
1B - 101
1B - 116
7A - 172
4A - 379
4A - 145
4A - 465
16 N 3 (or 16 F 3?)
Mrs. C. Coulter semi-rural
2349 (2 - 1924)
4A - 434
W. Reid chil.
40-145
43 - 10 "I"
AA 1305 GZ
Al Kontzai
16 C - 29
16 F - 9
Lucile Reynolds
43 - 2G
R. Boger
12 A 80
37 - 5569
16D - 2

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2 prints of each (continued)

Robert Danneker
36 - 1B
11 - 31
Wm. Oberlin
42 - 32 D A
36 - 851 K
12A - 115
16B - 5
V V 237
12 A - 179
14A - 191
13B - 47
13A - 22
13A - 86
13A - 2
14A - 105(Verichrome "studio")
13A - 88
2291 (11-19.23)
16924
41 - 432E
16 H - 48
12 A - 45
E. O'Hare
11 - 52
36 - 407 L
16 B - 63
Irene Unzelman
38 - 417 N
16B - 96

S. J. Ressitar
16 B - 53
E. N. Nye
12A - 86
12 A - 146
Miriam Hirschman
13 B - 39
6 B - 7
14 A - 40
13 A - 39
13 A - 164
1 A - 111
13 B - 53
11 - 18
13 A - 147
167 - 2
43 - 2 b
O. S. Cobb
13 A 7

3 of each:

43260 - M
7A - 650 Sam'l. T. Manser
39 - 116 Lucy Shoemaker
14 A - 175
D.B.Hussakof am-circus MZ 4
1A 307
7A 228
37 - 386 "I"
16 C 68
12 A - 145
38 - 49 "I"
420
Mrs. E. A. Schroeder

K. Lynch
16 B - 122
1641
16 C - 50
P. J. Madder
7 H - 653
11 - 27 S.S.Pass
11 - 296
H. O. Mitchell
11 - 244
11 - 46
12A - 142
11 - 221

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4 prints of each:

4A - 448 Dr. John Benus
38 - 25F
41 - 375 N
L. A. Howell
S 405
42 - 495 C
325
4 V 49 (or 4249) Old-fashioned bathing beach
39 - 341 J
12 A - 305
37 - 322 b
16B - 90
7A - 268
38 - 703J
39 - 126 L.Shoemaker
12 A - 197
G K Shands chil.-inf.
41 - 6E
4A - 449
11 - 304
1A - 38
11 - 36
1A - 129
1A - 203
1A - 229
1A - 29
1A - 283
36 - 272b (or 36-272f ?)
1A - 138
7A - 79
4B - 55
S. 452
D.F.Scott -dog jumping off diving board
D.F.Scott - girl and dog jumping off diving board

6 of each:

1A - 283
11 - 87
1A - 138

8 of each:

7A - 92
43295
R.S.Kramer 5662
16A - 23
11 - 298

12 prints of Joe May an-dom (3 bulldogs)

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1- #00 Cart. Premo
1- Premorette Jr.
1- Star Premo 4x5
1- Premograph
1- 3 C Pocket Kodak
1- #3 F. " "
1- 1A " " "
4A - Speed Kodak

Spec. January 27, 1944

1885--Walker Roll Holder
Takes spool of negative paper for 24 or more exposures and is attached to a camera such as a view camera in place of the ordinary glass plate holder. A film was also available for these roll holders. This consisted of a layer of insoluble sensitive emulsion attached to a paper base by means of a layer of soluble plain gelatine.

1888--The first Kodak
No.1 Kodak for round pictures 2½" in diameter.
Capacity 100 exposures without reloading.
Camera sold loaded with film or paper negatives.
Camera returned to factory for developing and printing of film, reloaded and returned to customer.
"You press the button, we do the rest", started here.

1890--No. 4 Kodak
For pictures 4" x 5". Capacity 100 exposures without reloading. Like the No. 1 Kodak, the camera was returned to factory for unloading and processing of the film. Returned to the customer reloaded.

1890--No.4 Folding Kodak, 4 x 5
The first folding camera for roll film. Used a roll holder similar to the Walker Roll Holder or holders for glass plates.

1896--No. 6 Folding Kodak - pictures 4¼" x 6½"
~~A larger model of the No.4~~

1891--"A" Ordinary Kodak
Could be loaded and unloaded in a darkroom. Processing equipment available for the customer to do his own developing.

1891--"A" Daylight Kodak
Film supplied in a light tight package. Camera could be loaded and unloaded in daylight.

1895--No.2 Bullet
For pictures 3½ x 3½. One of the first cameras taking film on light proof spools similar to roll film in general use today.

1895--The Pocket Kodak

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1897-- No. 4 Cartridge Kodak
One of the first folding cameras, using film on a spool.

1899--Panoram Kodak (pictures 3½" x 12")

1900--The No. 1 Brownie Camera
An early model ~~camera~~ box camera of a famous

1902--No. 2 Brownie
~~1908--No. 2 Brownie~~
1915--No. 2 Brownie, Model D.
1924--No. 2 Brownie, Model F.

1928-50th. Anniversary ~~Kodak~~ Eastman camera
These cameras were given away to children who reached their 12th. birthday in 1928

1929--No. 2 Brownie (colored)

1931--No. 2 Beau Brownie

1933--Six-20 Brownie

1938--Six-20 Bulls Eye

1940--Six-20 Flash Brownie
A box camera with synchronized Photo Flash Attachment

1901--No.2 Stereo Kodak
1905--No. 2 Stereo Brownie } Pictures were taken in pairs and were viewed through a stereoscope that gave the illusion of third dimension.

1904--No. 4 Screen Focus Kodak

1909--No. 1A Speed Kodak
A roll film camera with focal plane shutter

1904--No.2 Folding Brownie

1907--No.1 Folding Pocket Kodak

1914--No.1 Autographic Kodak Junior
One of the first cameras with the autographic feature- Notations could be ~~made~~ on the film when the ~~exposure~~ picture was ~~made~~. taken. written

1915--No.1 Autographic Kodak Special
1921--No.1 Autographic Kodak Special

1922--No.1 Pocket Kodak, Series 11
A folding camera with self erecting ~~front~~ lens standard.

1926--No. 1 Pocket Kodak Special

1927--No. 1 Pocket Kodak

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1932 ✓
1932 ✓
1932 ✓

✓1932--Six-20 Kodak

✓1933--Six-20 Jiffy Kodak

1935 ✓ 1934 ✓
1936 ✓ ✓1937--Six-20 Kodak Special
1938 ✓
✓1939--Six-20 Kodak Vigilant
1939 - ✓
✓1939--Six-20 Kodak Monitor
1940 ✓ A folding camera with automatic film positioning.
1941 ✓ - 1941 ✓
out of chronological order ✓1916--No.3A Autographic Kodak Special
One of the first cameras with a built-in range finder coupled with the focusing mechanism.

✓1912--Vest Pocket Kodak
✓1926--Vest Pocket Kodak, Model B.

✓1939--Brownie Special 127

✓1932--Kodak Pupille
A miniature camera for 16 pictures on 8 exposure Vest Pocket Film.

✓1932--Kodak Vollenda
A miniature camera for 16 pictures on 8 exposure Vest Pocket Film

✓ 1934--Kodak Retina
Miniature camera for pictures 24 x 36mm. on 35mm. film

✓ 1932--Kodak Recomar
A typical folding camera for sheet film, plates or film packs

✓ 1935--Kodak Bantam with f/4.5 lens
A miniature camera for pictures 28 x 40mm.

✓1936--Kodak Bantam Special, fitted with f/2.0 Lens
for pictures 28 x 40mm.

✓ 1941--Kodak Medalist (The U.S. Navy "Commissioned" this camera.)

✓ 1940--Kodak Ektra - with extra lenses

✓ 1941--Brownie Reflex-Synchro Model
A [redacted] reflex camera with synchronized Photoflash attachment

✓ 1938--Six-20 Super Kodak
Built-in photo cell coupled with the diaphragm

* 1904--Pocket Premo, Model C.
A compact folding camera for plates, sheet film or film packs.

VJMoyes/EM

Patent Dept.Museum

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CAMERA CLUBS IN ROCHESTER

MR. H. R. HOLLY, President
CAMERA CLUB OF THE AIR
Station WHAM
Sagamore Hotel
Rochester, New York

MR. R. E. BOWIE, President
GRAFLEX CAMERA CLUB
Folmer Graflex Corporation
Rochester, NewYork

MR. LOU PARKER, President
HAWK-EYE CAMERA CLUB
Hawk-Eye Works
1447 St. Paul Street
Rochester, New York

MR. JOHN MULDER, President
KODAK CAMERA CLUB OF ROCHESTER
c/o Kodak Camera Club
Building 4, Kodak Park
Rochester, New York

MR. ARTHUR M. HEYWOOD, President
CAMERA CLUB OF RITTER RECREATION CLUB
Ritter Dental Company
400 West Avenue
Rochester, New York

MR. ALFRED HYMAN, President
ROCHESTER CAMERA CLUB
1040 Allen's Creek Road
Rochester, New York

MR. JOSEPH GOLDSTEIN, President
ROCHESTER JYM & JYWA PHOTOGRAPHY CLUB
Rochester JYM AND JYWA
University Avenue at Andrews Street
Rochester, New York

MR. HAROLD FLETCHER, President
ROCHESTER YMCA CAMERA CLUB
Central YMCA
100 Gibbs Street
Rochester, New York

MR. FRED W. STEIN, President
VIEW FINDERS
189 Avondale Road
Irondequoit, New York

MISS BERNICE F. McKEEGAN, Secretary
GENESEE CAMERA CLUB
65 Mulberry Street
Rochester, New York

MR. C. ALLEN BUSH, Program Chairman
CAMERA CLUB OF JUNIOR CHAMBER OF
COMMERCE OF ROCHESTER, INC.
Camera Works
Rochester, New York

Regular invitations sent 2-24-44
American Snapshot

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2 2 panels

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

WILLARD D. MORGAN, DIRECTOR OF PHOTOGRAPHY DEPARTMENT
NANCY NEWHALL, ACTING CURATOR

May 5, 1944

DISCOLORED SNAPSHOTS

PANEL	Snapshot Number	Subject	Height	Width
S 1-5	325	Women running race	22" x	36 7/8"
	13A-7	Speed boats in water	13	19
	13A-82	Motor cyclist	18 5/8	14
	13B-47	Skiers	13	16 7/8
	4A-139	Girl playing with ball	13	11
PB 1-6	4A-378	Girl in water	18	15 3/8
	S348	Baby in Tub	13 3/4	14
	1A - 48	Dog looking over fence	13 15/16	14
	37-57N	2 cats on grass	7 15/16	12
	7A-286	Boy taking footbath	14	14
J 1-6	16B-90	Woman knitting	20	23 1/16
	38-703J	Father & child	11 3/8	8
	7A-150	Pool game	14	18 3/8
	41-63C	Bread	20	19 3/4
	39-116	Boys playing with trains	10 1/8	8 3/4
	7A-172	Boys with jigsaw puzzle	10	12
MK 1-5	41-15	Mountain Reflection	15	27 1/8
	1a-229	Birds	15	15
	5405	Clouds	18	18
	4A-449	Children on cobblewalk	18	18
MQ 1-6	40-145H	Men peeking through fence	20	17
	1A-29	Reflection of cat	16	12 1/4
	1A-283	Dogs sleeping	16	19 3/4
	G.Connell	Man with kite	24	19 1/2
	5A-24	Boy on ladder	13 1/8	10 3/4
O 1-5	41-375E	Children standing on heads	23	31 1/2
	35-812K	Girl at telephone	22	11 5/8
	7A-155	Family orchestra	17	28 5/8
	L.Shoemaker	Boy on chair sleeping	11	11
	7A-182	Girl yawning	11	9
MU 1-4	1A-307	Horse jumping	10	14
	37-386I	Horses watering	11 3/4	20
	Charlton	Elephants watering	10	10 1/8
PC 1-9	35-812I	Boy and Dog	10	15 1/8
	16B-79	Toys	10	10
	16B-96	People looking in mirror	10	13 7/8
	7A-304	Baby and toy	10	13 1/4

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THE MUSEUM OF MODERN ART

NEW YORK

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

cont'd. 2)

			Height	Width
MR 1-5	11-87	Bird in flight	14	11½
	16C-29	Baggage removal	12	10½
MV 1-7	31	Cats over fence	10 1/16	13 7/8
	36-272F	Ducks in water	18	27
	2349	Boy in doorway	12	11½
	37-57D	Black & white cat	12	10
	40-362Q	Boy in boat	12	10½
	1A-83	Girl in tub	10	9½
U 1-5	11-46	Silhouette, man walking horse	9	15½
	1A-224	Turkeys	24	24
	1A-58	Reindeers going through water	18¼	30
	13B-39	Silhouette, hunter	9	7 3/8
	1A-215	Night scene, deer in forest	9	12½
MP 1-6	16B-92	Pile of wood	13	13
	16C-28	Man repairing wheel	18	15 5/8
	16C-44	Blacksmith	18	15 5/8
	12A-145	Horses pulling threshing machine	13½	18
	99-1305	Child climbing through fence	13	10½
	38-48I	Man driving tractor in field	18	18
PD 1-6	14A-48	Girl in water	14	16 3/8
	7A-271	Girl in mirror	14	11
	16F-41	Wash day	12	6 1/8
	14A-109	Girl in cornfield	18	18
	16G 12	Young people in boat	14	20 5/8
	7A-414	Girl with candlestick	14	10 1/4
MU 1-6	7A-79	Child in crib	17	17
	1A-3	Bear in cage	17	16 7/8
	8-60	Girl with hands on head	20	17 7/8
	11-22	Grasses	13	13
	41-6E	Child reading newspaper	13	13
	1A-240	2 sheep	13	13
N 1-6	39-138	Heads of 6 girls	18	18
		4 bulldogs	18	18
	1A-31	3 horses	18	17 7/8
	12A-108	Trees	18	17 7/8
	41-608H	Football player	13 7/8	12 1/4
	4A-379	Boys on a fence	9 3/4	14 1/8
Q 1-6	13A-164	People performing on beach	15	12 1/2
	16C-1	Train	15	8 1/2
	1A-36	Swans in water	16	15 7/8
	11 - 18	Surf board rider	16	16

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	MoMA Exhs.	254.4

THE MUSEUM OF MODERN ART

NEW YORK

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

cont'd 3)

			Height	Width
Panel				
	C. M. Proctor	Child on curb with dog	20"	19 3/8"
	12A-197	Bird & dog on beach	16 7/8	34
	43-2f	Fisherman sleeping on deck	13	12½
	A-395	Cats fighting	18	34
R 1-4	4A-14	Girls playing in sand	12	12
	43-260-9	" at dressing table	12	12
	7A-471	Little girl sneezing	12	12
MO 1-6	1A-133	Dog in bed	14	14
	11-36	Rope	14	14
	11-77	Horses	18	22½
	1A-138	bulldog	19 3/4	14
	1A-238	Small puppy on stairs	14 1/8	14
W 1-5	1A-115	Monkey looking through cage	18	18
	1A-10	3 cats	13	13
	43-10I	Boy and girl with dog	13	13¼
	40-145	Girl playing with goat	40	23 5/8
	1B-28	Girls feeding ducks	13	13
MU A 1-5	35-985	2 women in old buick	12	14¼
	N94	Boy sitting on chair	12	8
	2291	Girls jumping hurdles	16	20 3/4
	Mrs. E. A. Schroeder	People in bathing	9	16 3/4
	4V-49	People on park bench	16	22
PO 1-6	502	Children with sailboat in water	12	14 3/8
		Boy and dog sitting on steps	12	9 5/8
	90	Man riding bicycle through wheel	14	19 7/8
	1606	People on beach	10	11
	439	People at fence watching speedboat	16	18½
	324	Peanut vendor	12	12¼

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Return to MORGAN

Call Permitt for frames

M. Hirschhorn — Christmas parade

A-1	Frost pattern
A-2	Blizzard epilogue
A-3	The white company
A-4	Peanuts
A-5	The dog watch
A-6	The uphill haul
A-7	Fox-and-geese
B-1	Eyes on you
B-2	Lightning
B-3	Porpoises at play
B-4	Rainy night
B-5	The plume
B-6	Manhattan dusk
B-7	Winter night
C-1	Summer
C-2	Hold it!
C-3	Soaring
C-4	Water jive
C-5	Sun, sky, and grass
C-6	Bike hike
C-7	Marching trees
D-1	Sun and surf
D-2	Duelist
D-3	Mountain riders
D-4	In camp
D-5	And so home
D-6	Not a ripple
E-1	Fuff
E-2	Weathered wall
E-3	The web
E-4	September fog
E-5	Adventurers
E-6	Treed
E-7	Safe?
F-1	Heave!
F-2	The bucket gang
F-3	Shop overhaul
F-4	Sailing at midnight
F-5	Wood cutter
F-6	Rhythm in silver
F-7	The cast

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	254.4

G-1	Farm shapes
G-2	The curious cow
G-3	G'wan!
G-4	Right back at you!
G-5	Chores
G-6	Harvesters
G-7	Hmm?
H-1	Swing it!
H-2	Into the garden ball
H-3	Dusty basement
H-4	Warbirds
H-5	Snow in the drive
H-6	High lustre finish
H-7	Fenced glory
I-1	Salmon fishing
I-2	Sky writer
I-3	The oiler
I-4	Going down
I-5	Garage fire
J-1	Craftsmen
J-2	Railroaders
J-3	The 8 ball
J-4	Grandmother's hands
J-5	Daily bread
K-1	Noon shadows
K-2	The path
K-3	Surfeit
K-4	The strenuous life
K-5	In October
L-1	"Dear Uncle..."
L-2	Regatta
L-3	Swimming hole
M-1	Something about a circus
M-2	Pegasus
M-3	Food
M-4	...and drink
M-6	Gallery gods

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N-1	The gang
N-2	Sages
N-3	"Signals!"
N-4	Sitting pretty
N-5	Wind in the poplars
O-1	Hold it!
O-2	Party line
O-3	Reveille
O-4	Once to every snapshooter
O-5	A little night music
P-1	Landscape in infra-red
P-2	Shore lines
P-3	Stone stairway
P-4	Pattern
P-5	Sand fence
Q-1	Beach acrobats
Q-2	Fast freight
Q-3	Come on!
Q-4	Stepping stones
Q-5	Bottoms up
Q-6	Surf rider
R-1	Old American custom
R-2	Mud pies
R-3	Big sister
R-4	Gesundheit!
S-1	Hill climb
S-2	Picnic
S-3	Formation flying
S-4	Spring
S-5	Race
T-1	Direct hit
T-2	New house
T-3	That was oil
T-4	Fire at zero
T-5	Under weigh
U-1	Family portrait
U-2	Heading out
U-3	Tired
U-4	Next!
U-5	In a flash

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	MoMA Exhs.	254.4

V-1	Water lilies
V-2	Slup-slup
V-3	On the line
V-4	Tug o'war
V-5	Bird's-eye-view
W-1	Bottle baby
W-2	First aid
W-3	People are curious
W-4	The chase
W-5	Watch those fingers!
X-1	In the park
X-2	Wartime wedding
X-3	Parade on Main Street
X-4	Barracks music
X-5	"V" in the sky
Y-1	
Y-2	Thirsty
Y-3	Boys' birthright
Z-1	Inevitable Snap, I
Z-2	Inevitable Snap, II
Z-3	Sunday afternoon
Z-4	In the Memorial
Z-5	Daisies
AA-1	Family greeting
AA-2	Birth announcement
AA-3	Bubbles
AA-4	Party stuff
AA-5	Dress rehearsal
BB-1	The shower
BB-2	Halloween
BB-3	
BB-4	The bouquet
BB-5	Hello!
BB-6	Christmas Eve
MC-1	Storm over Manhattan
MC-2	St. Patrick's
MC-3	Grilled vista
MC-4	Crosstown
MC-5	The Plaza

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MC-1	Rock-bound coast
MD-2	Derelict
MD-3	The wave
MD-4	Sand pattern
MD-5	Riverman
ME-1	Little man, what now?
ME-2	Sunny Monday
ME-3	Suburban siesta
ME-4	The stand-in
ME-5	Mom's shopping
ME-6	Swing shift
MF-1	Traveler
MF-2	The lifeboat comes in
MF-3	In the corral
MF-4	On a windy hill
MG-1	Among the saints
MG-2	Mass flight
MG-3	Forest deep
MG-4	Cave explorers
MG-5	Old Faithful
MG-6	Niagara
MH-1	Up a tree
MH-2	What gives?
MH-3	What's this?
MH-4	Want to play?
MH-5	Okay!
MH-6	Gosh...
MH-7	You mean me?
MK-1	Mountain music
MK-2	~~Party line~~ The line is busy
MK-3	In Broad Street
MK-4	Serpentine
MK-5	Smoke
ML-1	Stroke!
ML-2	In the underworld
ML-3	The nudger
ML-4	Pause for the view
ML-5	Hold 'er!

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MN-1	Insideout
MN-2	Beached
MN-3	Follow...
Mn-4	...the leader
MN-5	Young hopeful
MO-1	The pup
MO-2	Invalid
MO-3	One up
✓MO-4	Sez who?
MO-5	What is it?
MO-6	Conversation
MP-1	The barrier
MP-2	Wood textures
MP-3	The harrow
MP-4	New shoe
MP-5	The wheel
MP-6	The Binder
MQ-1	The kite
MQ-2	Left jab
MQ-3	For free
MQ-4	The spider
✓MQ-5	Dog tired
MQ-6	For rent
MR-1	Ready to go
✓MR-2	Harbinger
MR-3	Night arrival - model shot
MR-4	Incoming mail
MR-5	Rough weather
MS-1	The comforter
MS-3	Encounter
MS-4	Trouble
MT-1	
MT-2	
MT-3	
MT-4	
MU-1	The tear
MU-2	Whitey
MU-3	Beachgrass
MU-4	Sunday morning
MU-5	Sister
MU-6	The lambs

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MUa-1	The cards
MUa-2	
MUa-3	
MUa-4	Hurdle race
MUa-5	July Sunday
MV-1	
MV-2	Serious business
MV-3	Hi, gang
MV-4	Sunny door
MV-5	Farm boy
MV-6	Black-and-white
MV-7	Nature study
MW-1	
MW-2	Clean-up gang
MW-3	Shoes off
MW-4	
MW-5	
MX-1 through MX-9	A day for Jane
MY-1	Oops --
MY-2	Bottle baby
MY-3	Riding high
MY-4	Rain!
MY-5	Literature
MY-6	Spill
MZ-1	Cleared
MZ-2	Equilibrium
MZ-3	Old fashioned 4th
MZ-4	Up!
MZ-5	A hit
MZ-6	The clown

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	254.4

for W. Morgan
2/15/44

SS Series

Series of 4 by S. E. Coner	Screen test
C. A. Bauer	Sonny
40-693A	It tickles
J. Fontana	I want it
W. R. Rollins	Reader
1A-2	Prisoners
1A-16	At bay
1A-17	Conference
1A-57	Hijackers
1A-237	Storm signal
4A-451	Spirit of '43
7A-8	Nap
7A-27	So!
7A-333	Contortionist
4A-374	Doll dunk
7A-655	The tease
7A-701	Pfoo
1B-133	L'Allegro
2V-321	Gossip
1B-118	Sucker
7B-27	Hi!
2-39	Good stuff
959	Bathing Beauty

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	254.4

Titles for

Book and Publicity Photographs

girl milking	1B-110	Chores
soldier and dog	16G-150	'Bye
sentinel	42-320D	Sentinel
Dad and babe	43-260K	Little man, what now?
boy lacing shoes	7A-106	Morning
parade	16G-111	~~Parade on Main Street~~
goat	1A-210	Hmm?
kids in snow	4B-57	Fox and Geese
girl and dog	1B-133 (SS)	L'Allegro
Blowing dandelion	5A-61	Fuff
sand prints	39-341J	On the dune
kid and shadow	39-3	Hello Me!
Elephants	(Richter)	Hup!
train	(Velat)	Outbound
kids and spray	5A-87	In the spray
boy and apple	V 294	The apple
babe and spoon	43-295	Butch
2 riders	13A-77	Beach riders
lion	39-581Q ✓	Say "ah"
beach	1607	...the beautiful sea
car race	1631	~~Speed fever~~
women	35-985A	Rosie
wedding rice	(R. Martin)	Rice storm

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*NOT EXHIBITED

February 29, 1944

CAPTIONS USED ON CAMERAS IN THE AMERICAN SNAPSHOT SHOW
Tuesday February 29, 1944 to March 1st, 1944

*44.578- No.1 Brownie Camera, 1900

44.579- No.3 F.P. Kodak, 1900

*44.580- No.2 Stereo Kodak, 1901

44.581- No.2 Brownie, 1902

44.582- Star Premo, 1903

*44.583- No.2 Folding Brownie, 1904

44.584- No.4 Screen Focus Kodak, 1904

44.585- No.2 Premograph, 1908
(leather near focusing device torn and unglued)

44.586- 1A Speed Kodak, 1909
(extra lens board for No.1A Speed Kodak)

44.587- Pocket Premo "C",1904
(leather folded and detached from metal at back)

44.588- No.1A F.P. Kodak Special, 1908

44.589- No.1 Folding Pocket Kodak, 1907

44.590- No.4 Panoram Kodak, 1899
(lock loose)

44.591- No.2 Stereo Brownie, 1905

44.592- No.4A Speed Kodak, 1908

*44.593- No.6 Folding Kodak 1894
(back lock doesn't snap)

44.594- Eastman Walker Roll Holder, 1885

44.595- The first Kodak, 1888

44.596- No.4 Kodak, 1890

44.597- No.4 Folding Kodak, 1890

44.598- The Pocket Kodak, 1895
(leather badly worn - turning key ~~xxxxx~~ seems loose)

*44.599- "A" Daylight, 1891
(piece of wood missing at left side - also at side of lens - leather badly worn)

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44.600- Vest Pocket Kodak,Model B, 1926

44.601- Vest Pocket Kodak, 1912

*44.602- No.2 Brownie, Model D, 1915

44.603- Cartridge Premo No.00, 1916

*44.604- No.1 Auto Kodak Junior, 1914

*44.605- No.1 Pocket Kodak, Series II, 1922

44.606- No.1 Autographic Kodak Special, 1921

44.607- No.2C Pocket Kodak, 1926

*44.608- No.1 Pocket Kodak, 1927

44.609- Premoette Senior, 1915

44.610- No.1 Autographic Kodak Special, 1915

*44.611- No.1 Pocket Kodak Special, 1926

44.612- Six-20 Jiffy Kodak, 1933

44.613- Six-20 Kodak Vigilant, 1939

*44.614- Six-20 Kodak, 1932

*44.615- No.3A Autographic Kodak Special, 1915

44.616- Eastman 50th Anniversary Camera, 1928

*44.617- No.2 Brownie, Model F, 1924

*44.618- No.2 Brownie Colored, 1929

*44.619- Six-20 Kodak Special, 1937

44.620- Kodak Retina, 1934

*44.621- Brownie Special 127, 1939

*44.622- Kodak Pupille, 1932

44.623- Kodak Vollenda, 1932

44.624- Six-20 Bulls-Eye, 1938

44.625- No.2 Beau Brownie, 1931

44.626- Six-20 Brownie, 1933

44.627- Kodak Recomar, 1932

44.628- Six-20 Kodak Monitor, 1939

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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44.629- Brownie Reflex Synchro Model, 1941

44.630- Kodak Bantam, f/4.5 lens, 1935
(literature included with cardboard box)

44.631- Kodak 50mm Ektar with f/1.9 Ektar lens, 1940
(lens cap and shoulder strap included with cardboard box)

44.632- 35mm Kodak Ektar f/3.3 lens and metal case

44.633- Kodak-Medalist with f/3.5 lens, 1941
(lens cap and shoulder strap included)

44.634- 90mm Kodak Ektar f/3.5 lens
(lens cap and metal case included)

44.635- Six-20 Super Kodak, 1938
(including literature in cardboard box)

*44.636- No.2 Bullet Kodak, 1895
(leather badly worn)

44.637- No.4 Cartridge Kodak, 1897

*44.638- Kodak Bantam Special, Ektar f/2 lens, 1936
(carrying case and leather strap included)

44.639- Kodak Reflector, slip-on attachment, electric cord

44.640 - Carrying Case for Ektra camera with two extra shoulder straps

44.641- Six-20 Flash Brownie, 1940
(including reflector)

44.642- Leica Model A with Cine Range Finder

44.643- Kodak literature
(booklets No.1 to 46 inclusive)

44.644- "A" Ordinary Kodak, 1891

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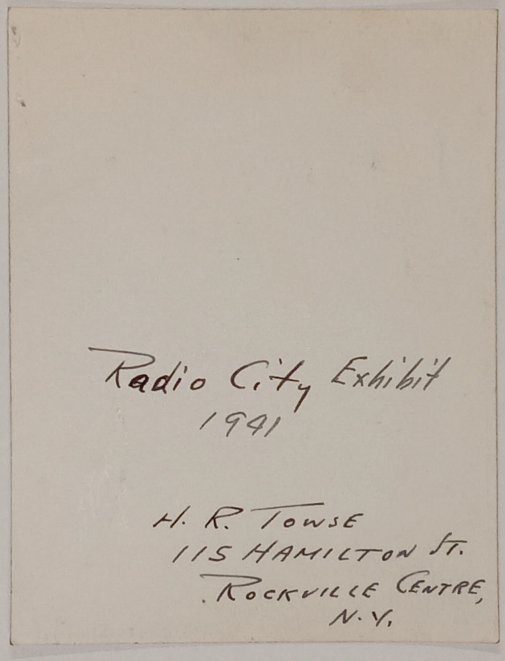

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115 Hamilton St.
Rockville Centre, N.Y.
March 6, 1944

Mr. Willard D. Morgan
Photography Center
Museum of Modern Art
New York City

Dear Mr. Morgan:

May I make a suggestion concerning my picture "linemen" which you have on exhibit in the Kodak snapshot section? This is a shot of four young

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This is the first time I have seen this picture exhibited in this position. I suppose, on the one hand, inasmuch as the Eastman Company has paid for the picture, they can do whatever they like with it, but I am inclined to think that it merely got turned around 90 degrees in being fastened to the board.

As a matter of interest, a few people have thought that this is a fake shot, using stuffed birds on wires, but actually

barnswallows on an electric power line and the mother bird is flying in to feed one. The picture is at the upper right end of the board at the left of the entrance. It is mounted side ways with the wire running vertically instead of diagonally from left to right. It is too bad that the wire was printed parallel to the edge of the paper. It should run from lower left to upper right to get the full dynamic effect.

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it was taken at 1/600 of a second and was one of eight shots taken when the parent birds were heard approaching. They feed the babies on the wing and come in and out again in a split second. This was real "snap" shooting. I didn't know what I had until I developed the films. The shot was not planned and I doubt if it could be duplicated.

The enclosed print is a flash shot I took in Radio City of the 1941 Newspaper Contest Winners. Too bad they didn't make as good a print of the birds for your show as they had in that one. Very truly yours.

H.R. Towse

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The **HIGBEE** *Company*

announces an

Exhibition

"THE AMERICAN SNAPSHOT"

to be held

October 30th to November 10th

A new and different type of exhibit for amateurs . . . once-in-a-lifetime snapshots taken by amateurs of amateur subjects . . . gems selected from American snaps taken during the past fifty years. Over 150 photographs prepared for exhibit by the Museum of Modern Art.

There is no charge for admission.

HIGBEE TENTH FLOOR GALLERY

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Cleveland Plain Dealer, Oct.28,1944

SNAPSHOT SHOW COMING

American Photographs to Be Exhibited at Higbee's

An exhibition titled "The American Snapshot," compiled mostly from pictures snapped in the United States in the last 15 years, will be shown at the Higbee Co. Oct. 30 to Nov. 10, inclusive.

It will consist of 28 panels of mounted snapshots and 17 enlargements prepared by the department of circulating exhibitions of the Museum of Art in New York. The photos were originally selected by Willard D. Morgan, director of the museum's department of photography, from the thousands in the files of the Eastman Kodak Co., to which they had been sent as entries in competitions.

Cleveland News Oct. 24,1944

Snapshot Exhibit To Open Monday

An exhibition known as "The American Snapshot" will open next Monday in the Higbee Co. and continue through November 10.

Taken from a larger display by the department of circulating exhibitions of the Museum of Modern Art in New York, the local display consists of 28 panels of mounted snapshots and 17 enlargements.

These were selected from thousands which were entered in contests by the Eastman Kodak Co. over a period of years.

Cleveland Plain Dealer, Oct. 29,1944

You are invited to view an unusual

EXHIBITION OF PHOTOGRAPHS



Museum of Modern Art's

'THE AMERICAN SNAPSHOT'

Beginning tomorrow . . . and through November 10th

A new and different type of exhibit for amateurs . . . once-in-a-lifetime snapshots taken by amateurs of amateur subjects . . . gems selected from American snaps taken during the past fifty years. Over 150 photographs prepared for exhibit by the New York Museum of Modern Art. There is no charge for admission.

HIGBEE

TENTH FLOOR GALLERY

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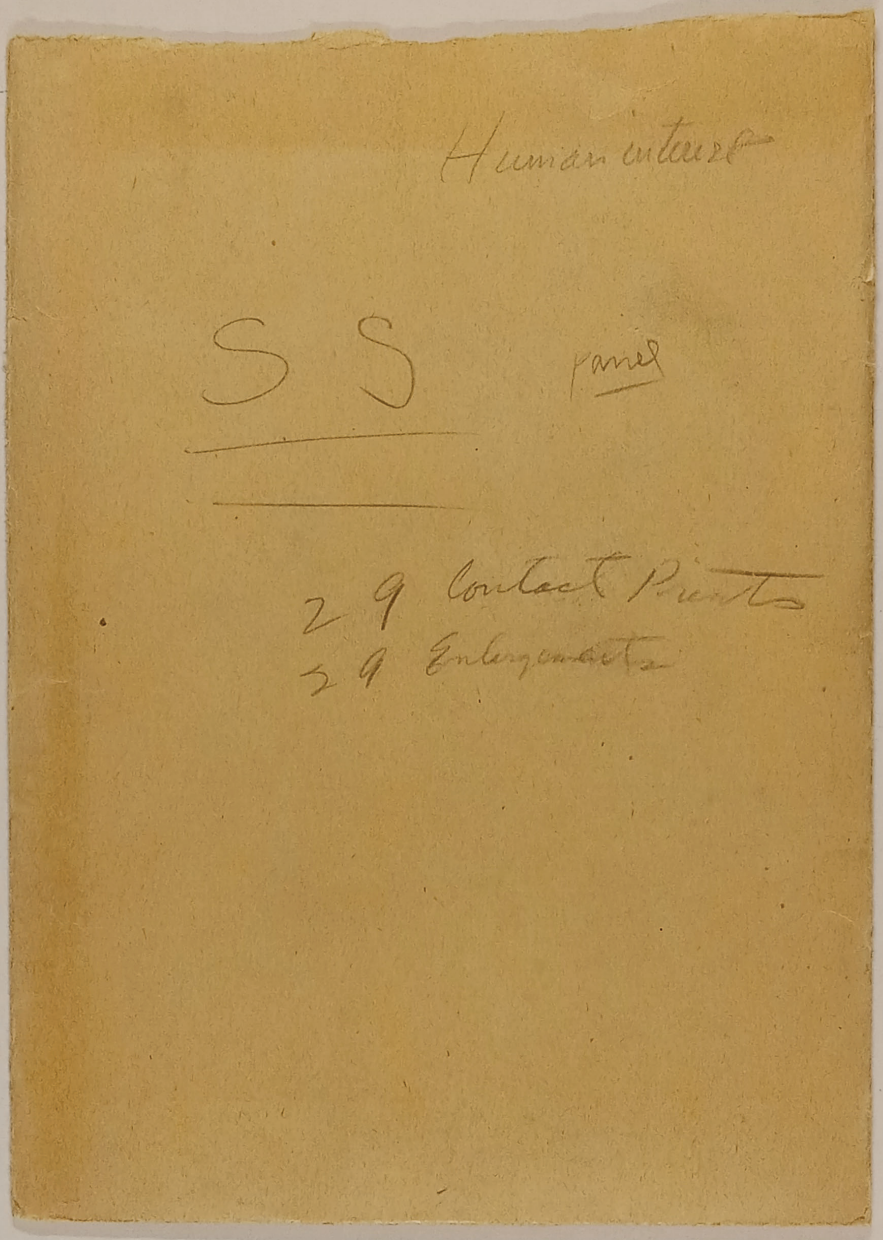

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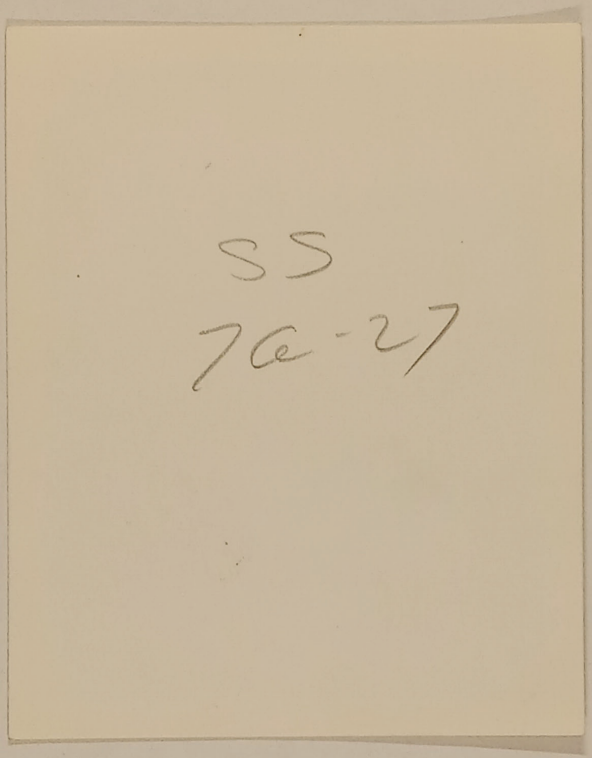

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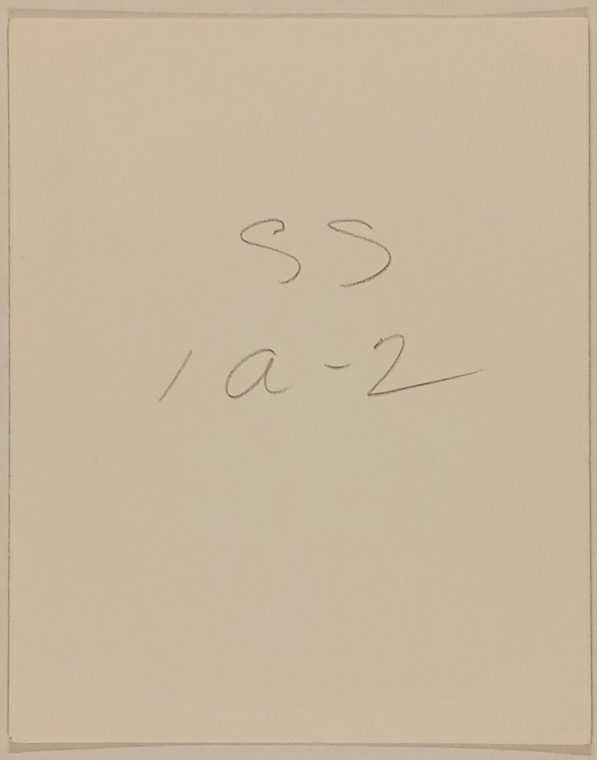

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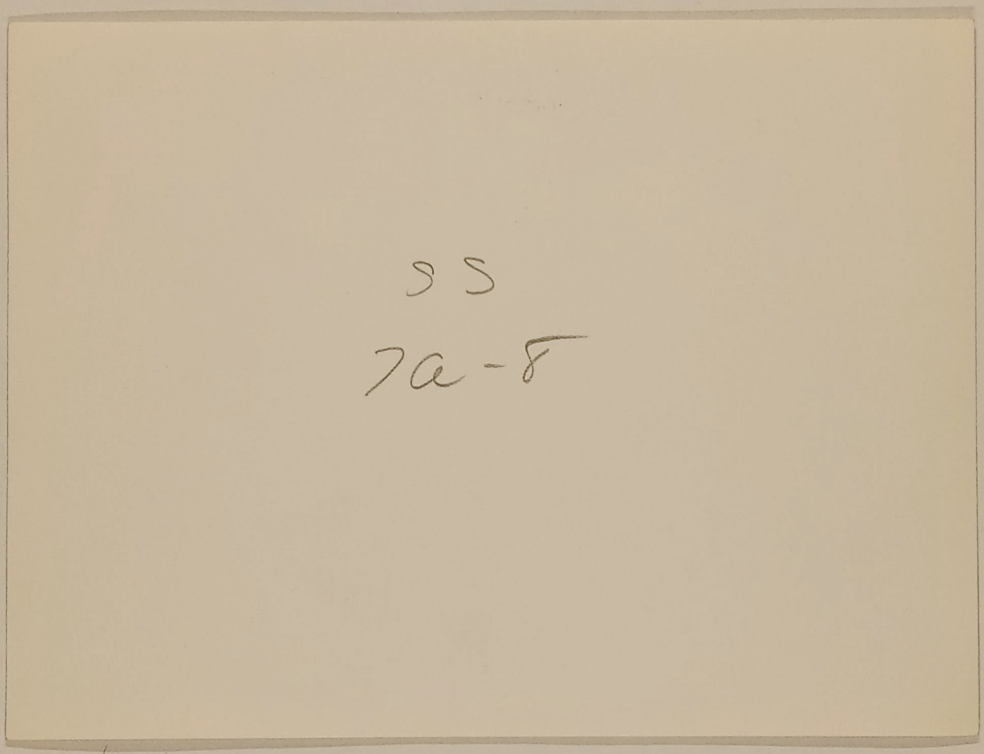

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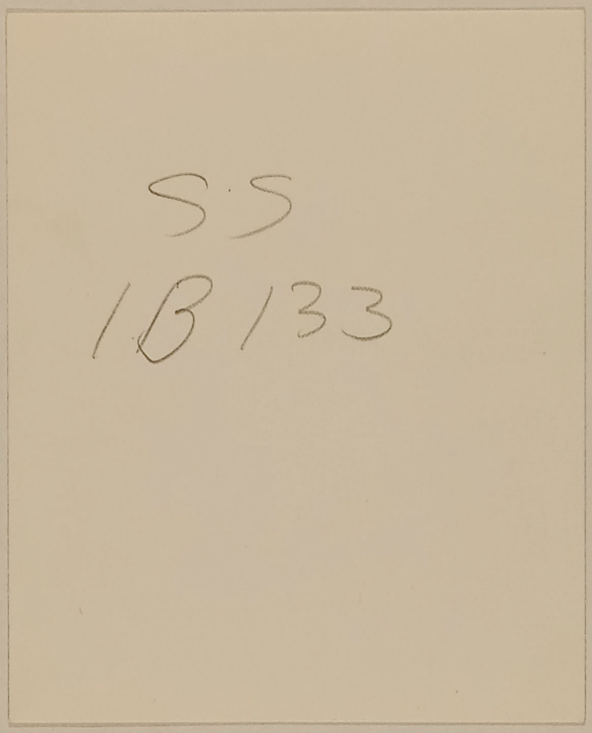

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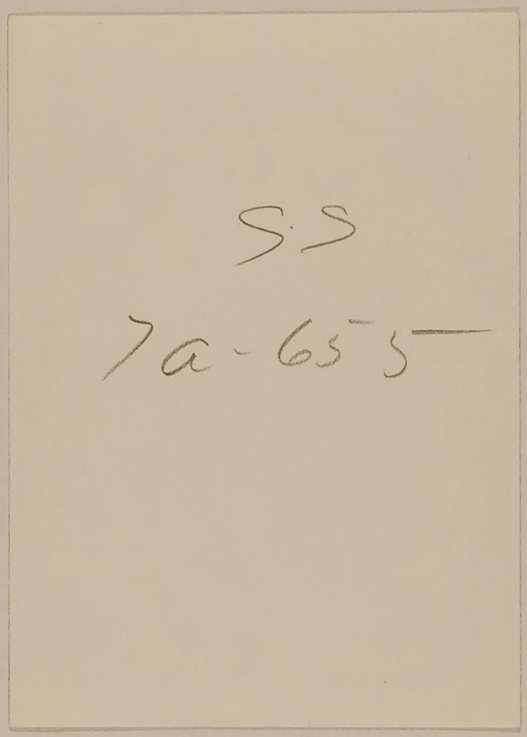

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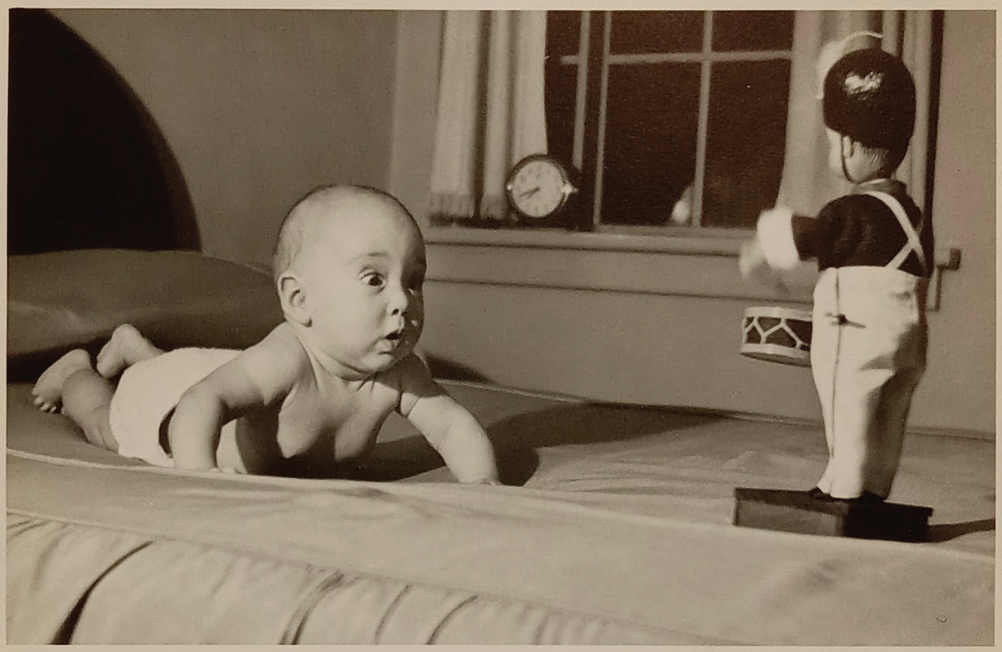

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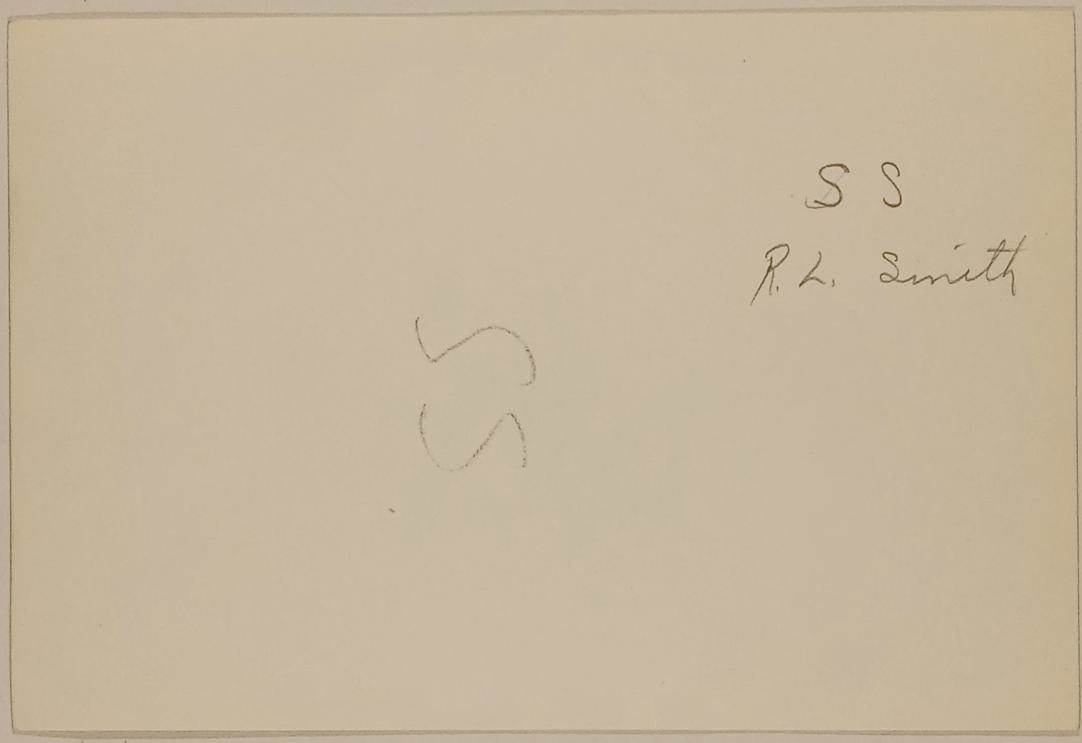

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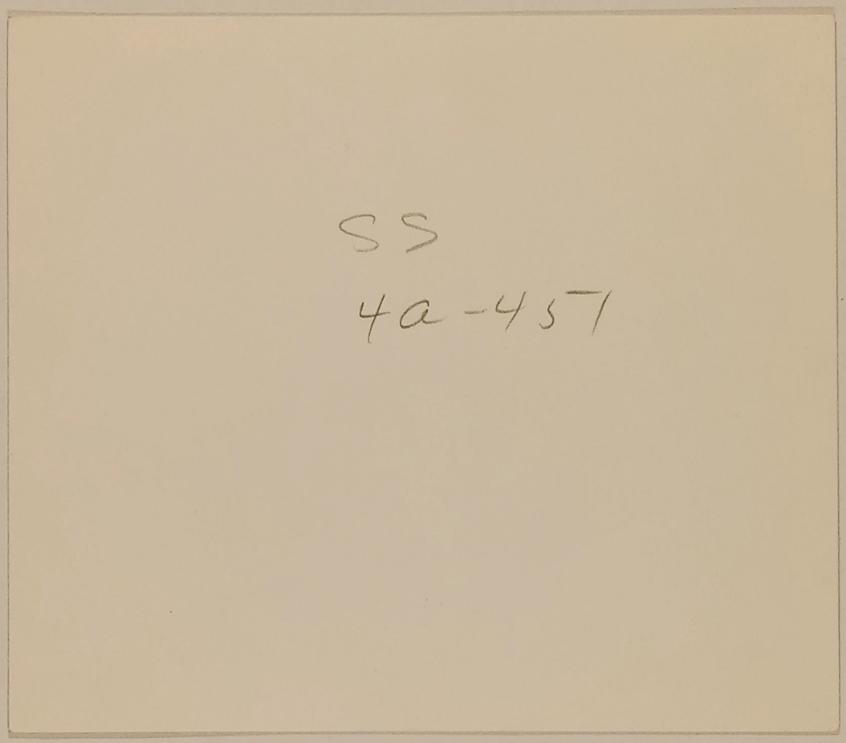

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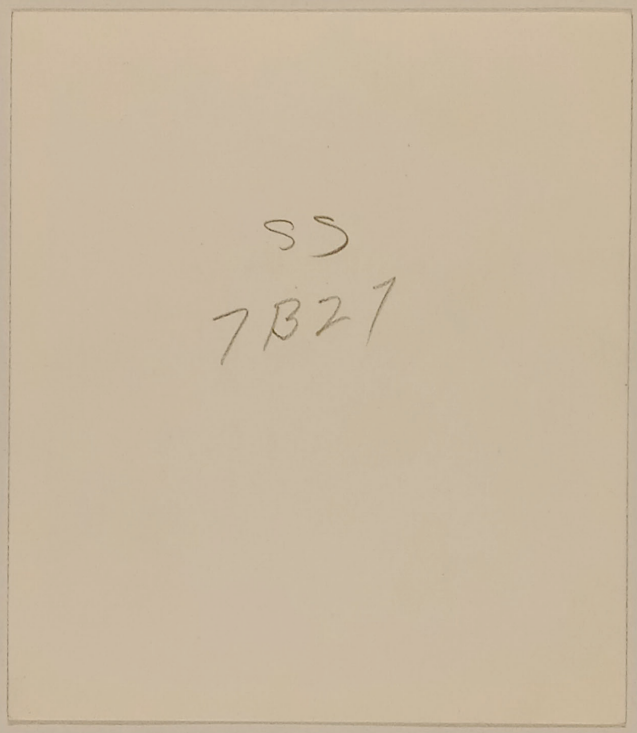

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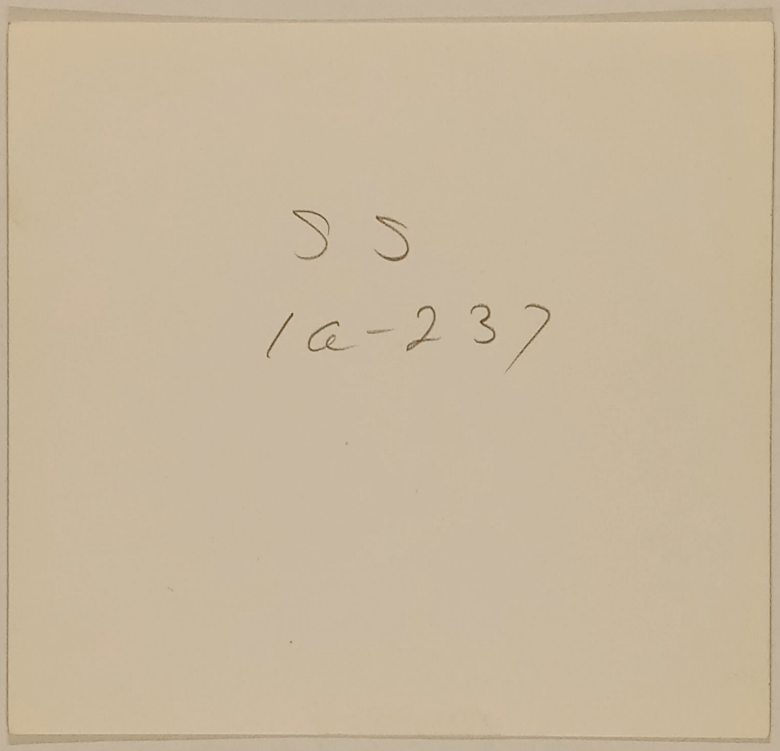

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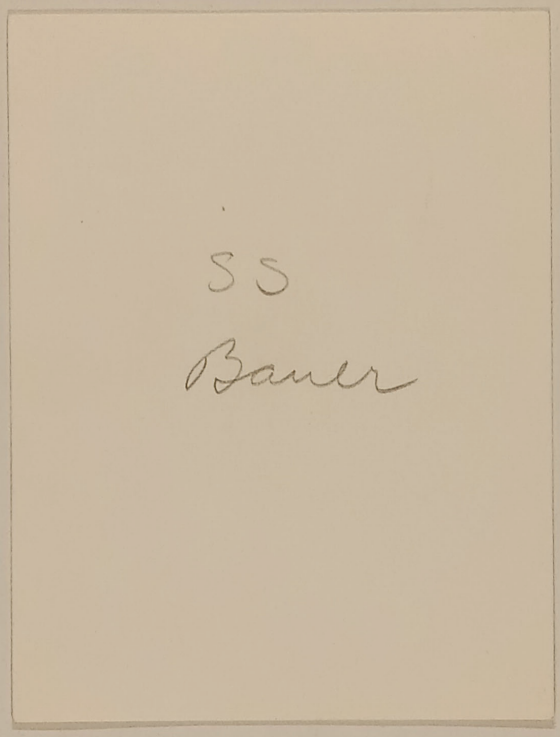

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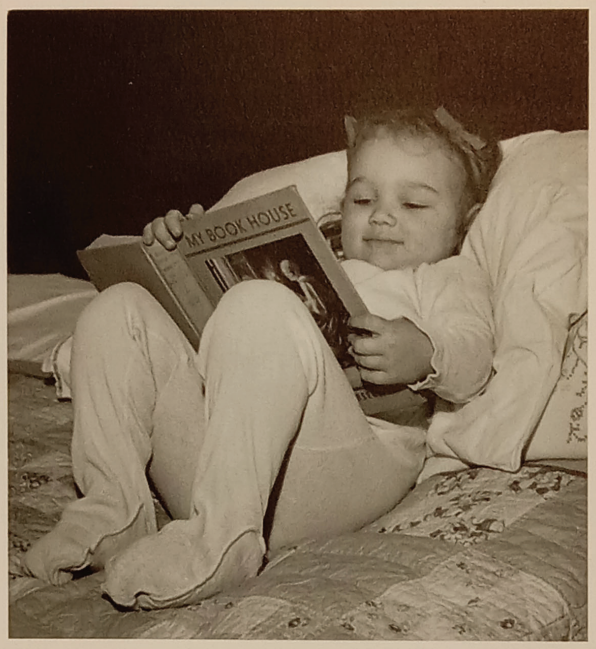

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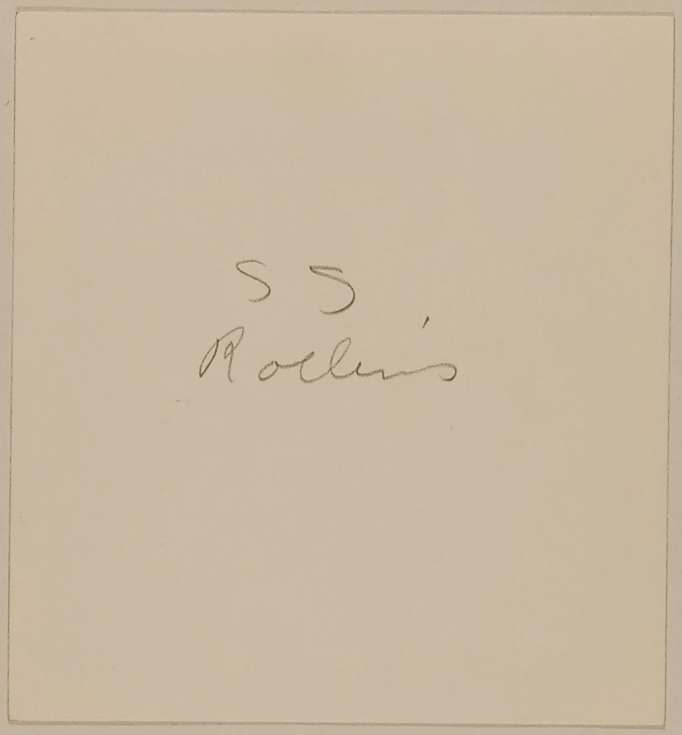

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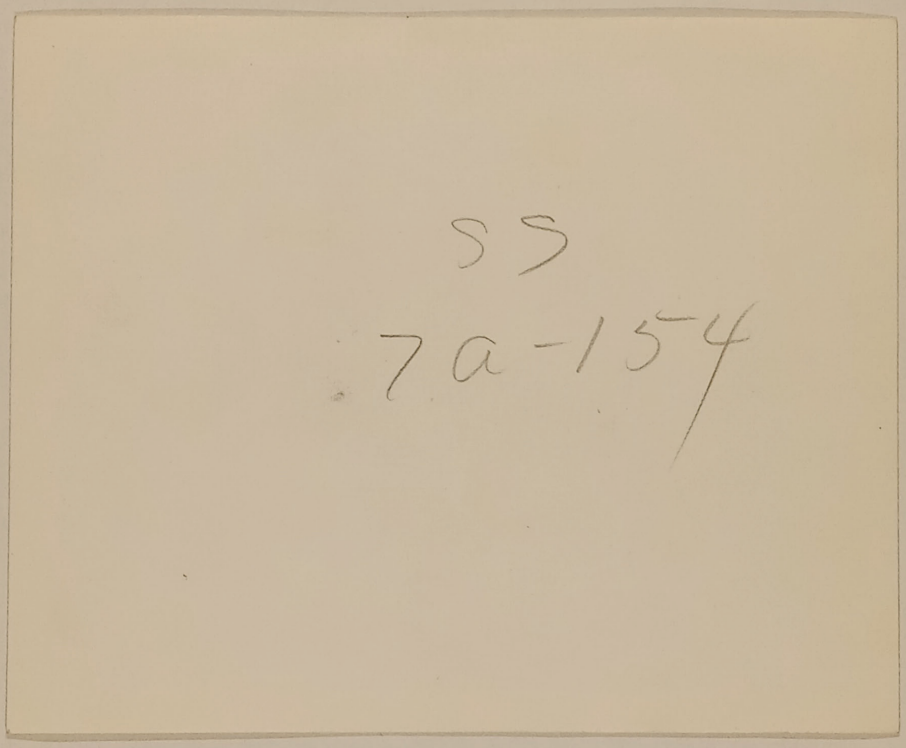

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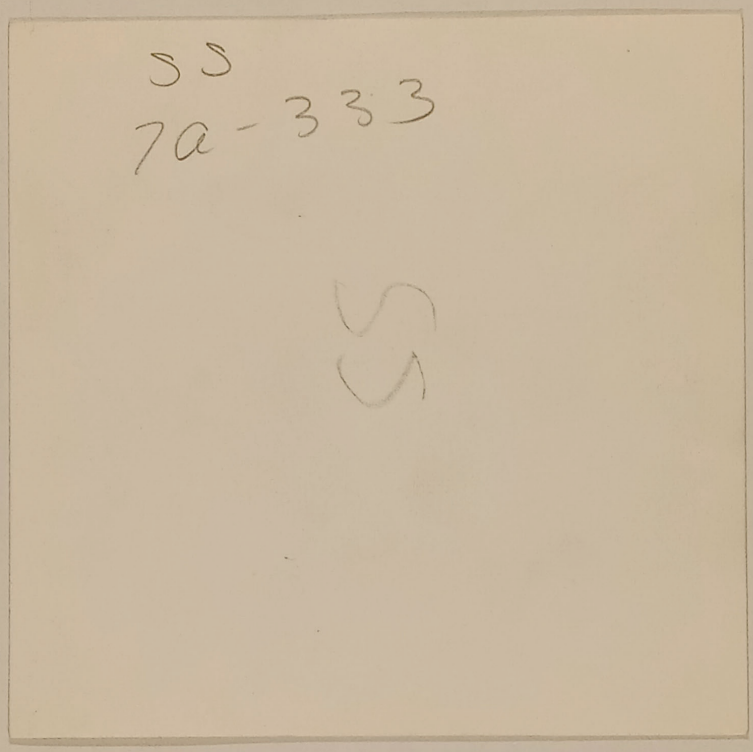

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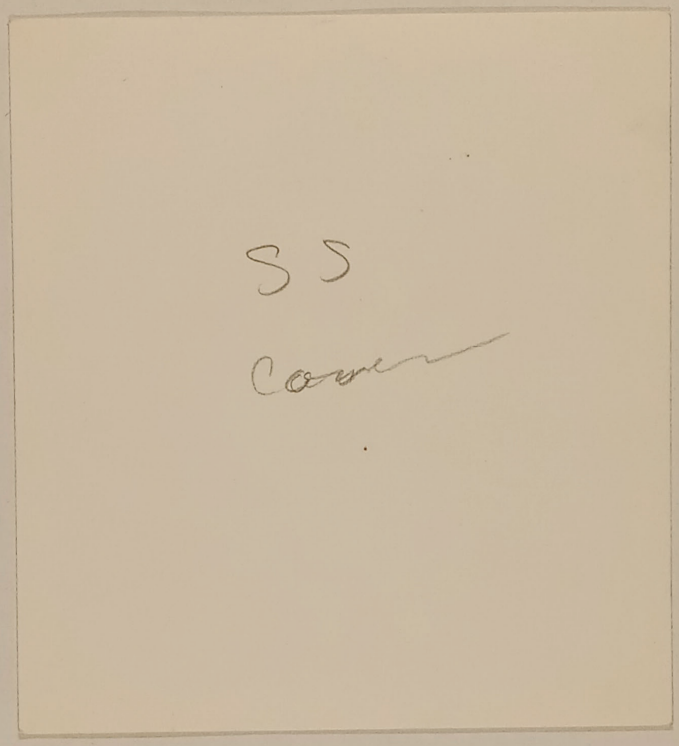

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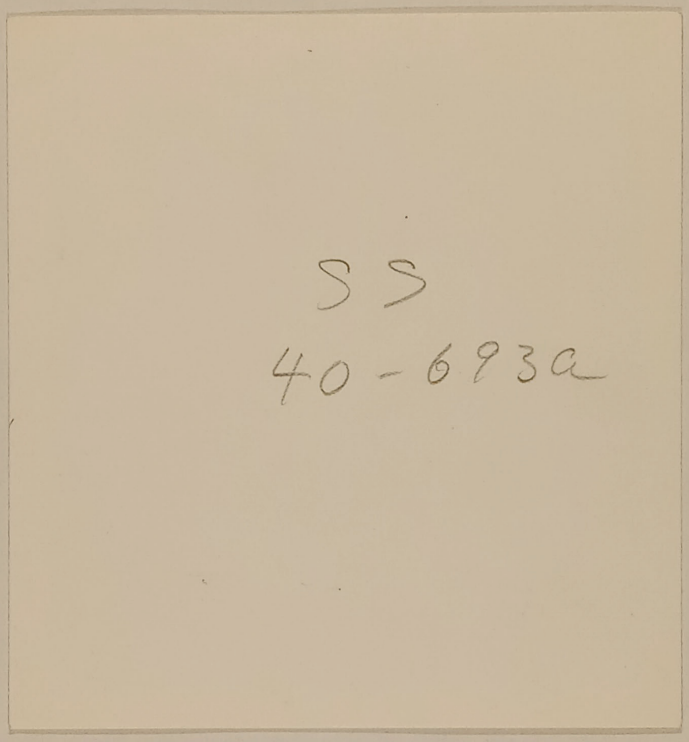

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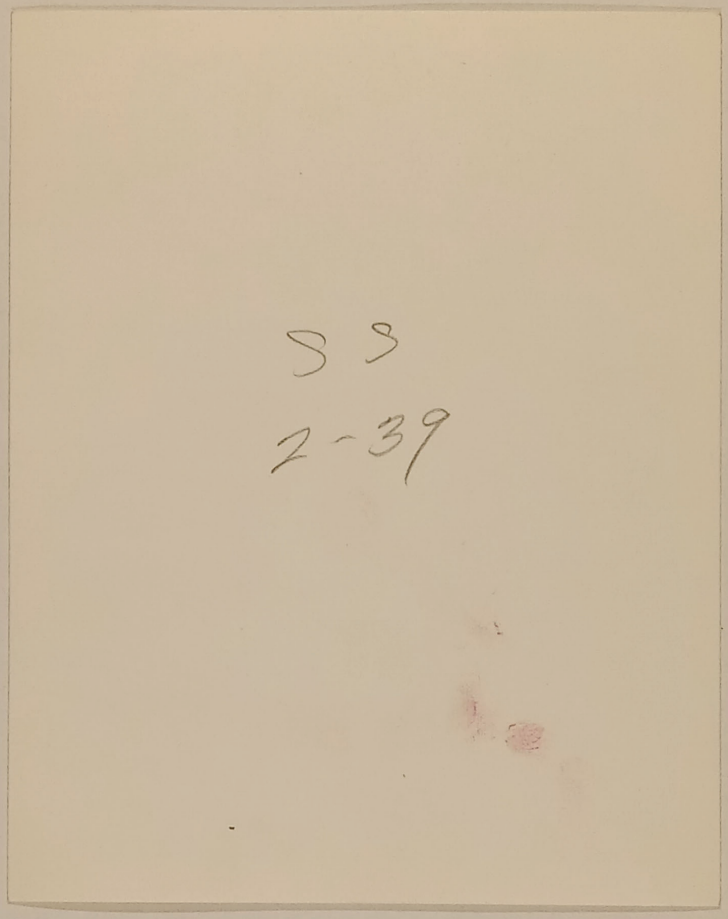

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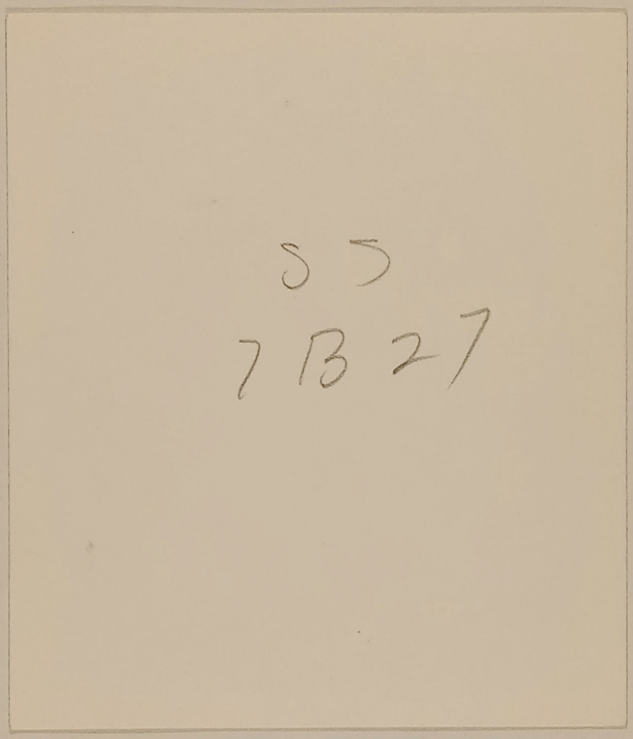

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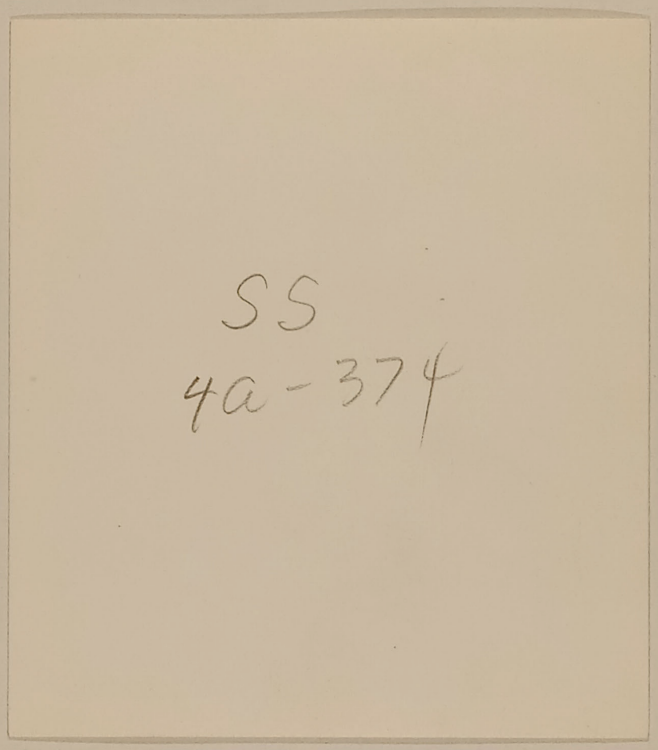

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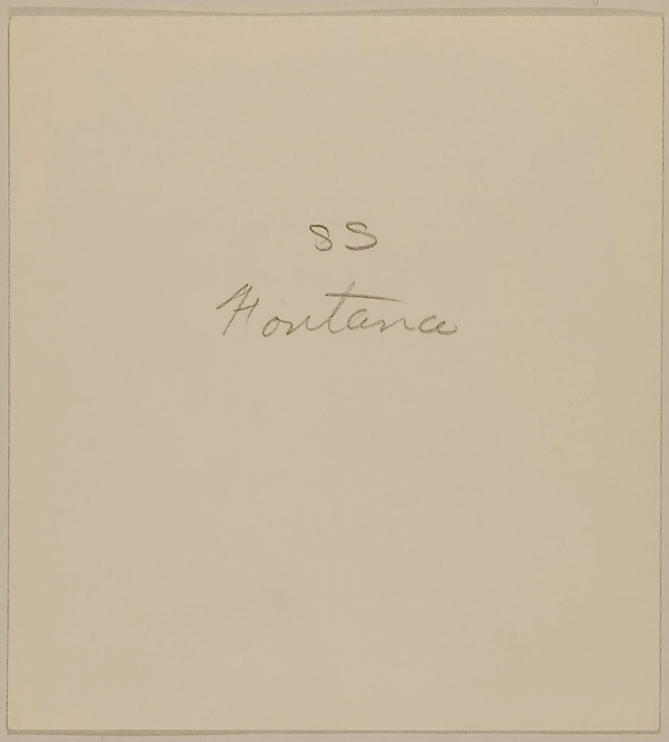

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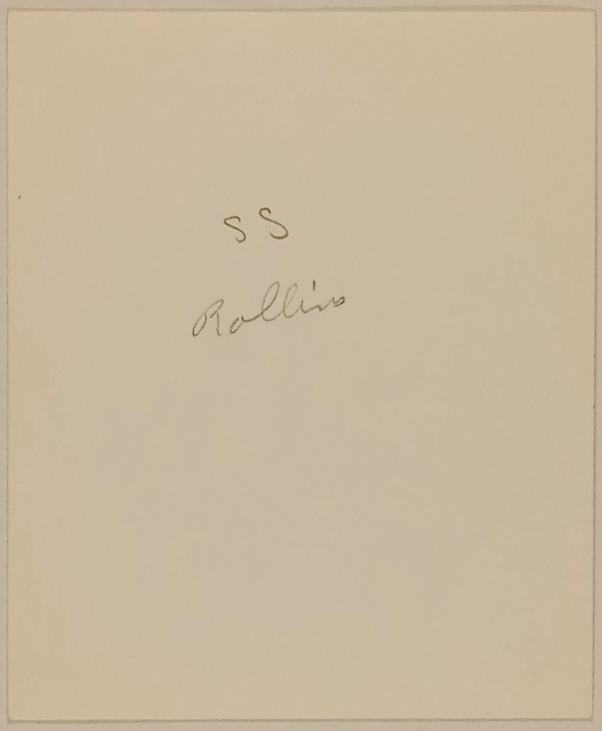

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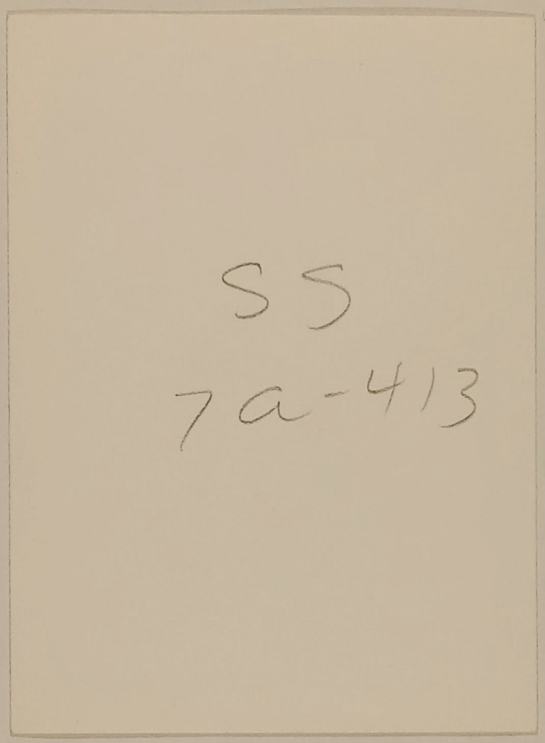

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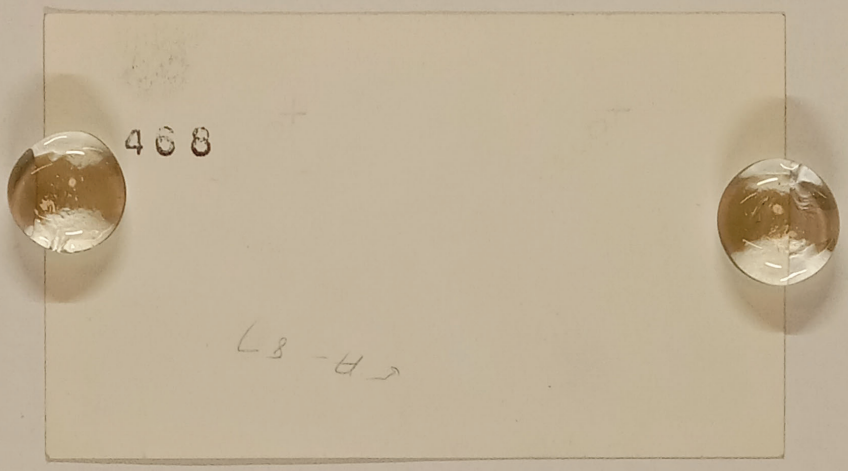

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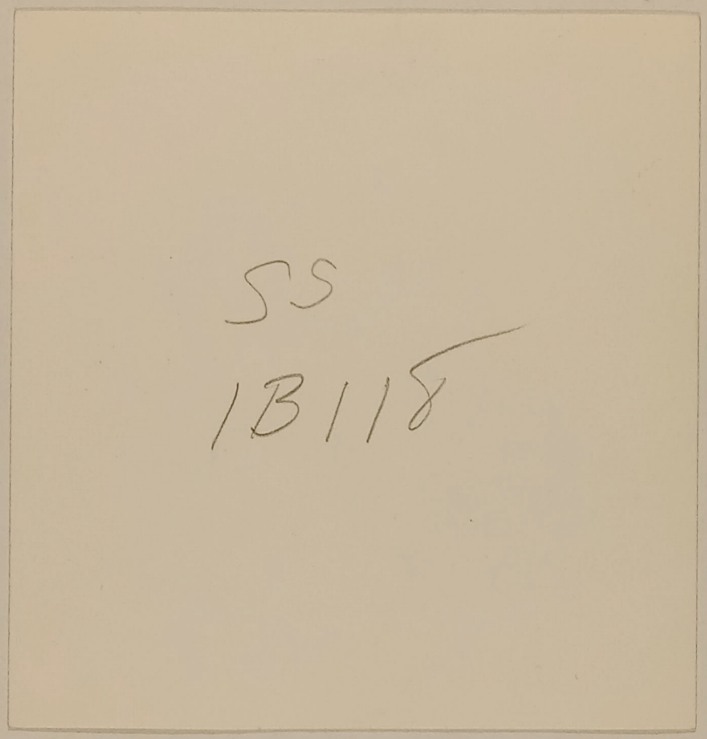

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37-322 Tf

Master

SERPENTINE
a photograph by Richard W. DeBrugn,
Quincy, Mass.

Kodak Verichrome Film
1/100 - f/5.6

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IN THE SPRAY
photograph by Mrs. J. L. Zimmerman
Hamilton, Ontario, Canada

Kodak Super-XX Film

5A-87

THE AMERICAN SNAPSHOT
Exhibition of the folk art of the camera
March 1 - Apr. 30, 1944

The Museum of Modern Art
11 West 53 St., New York

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Kjarval

S-17.423

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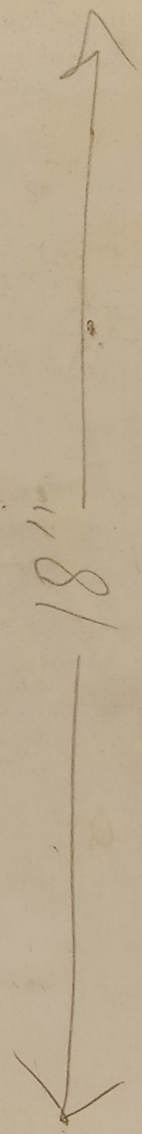
35-985 ?



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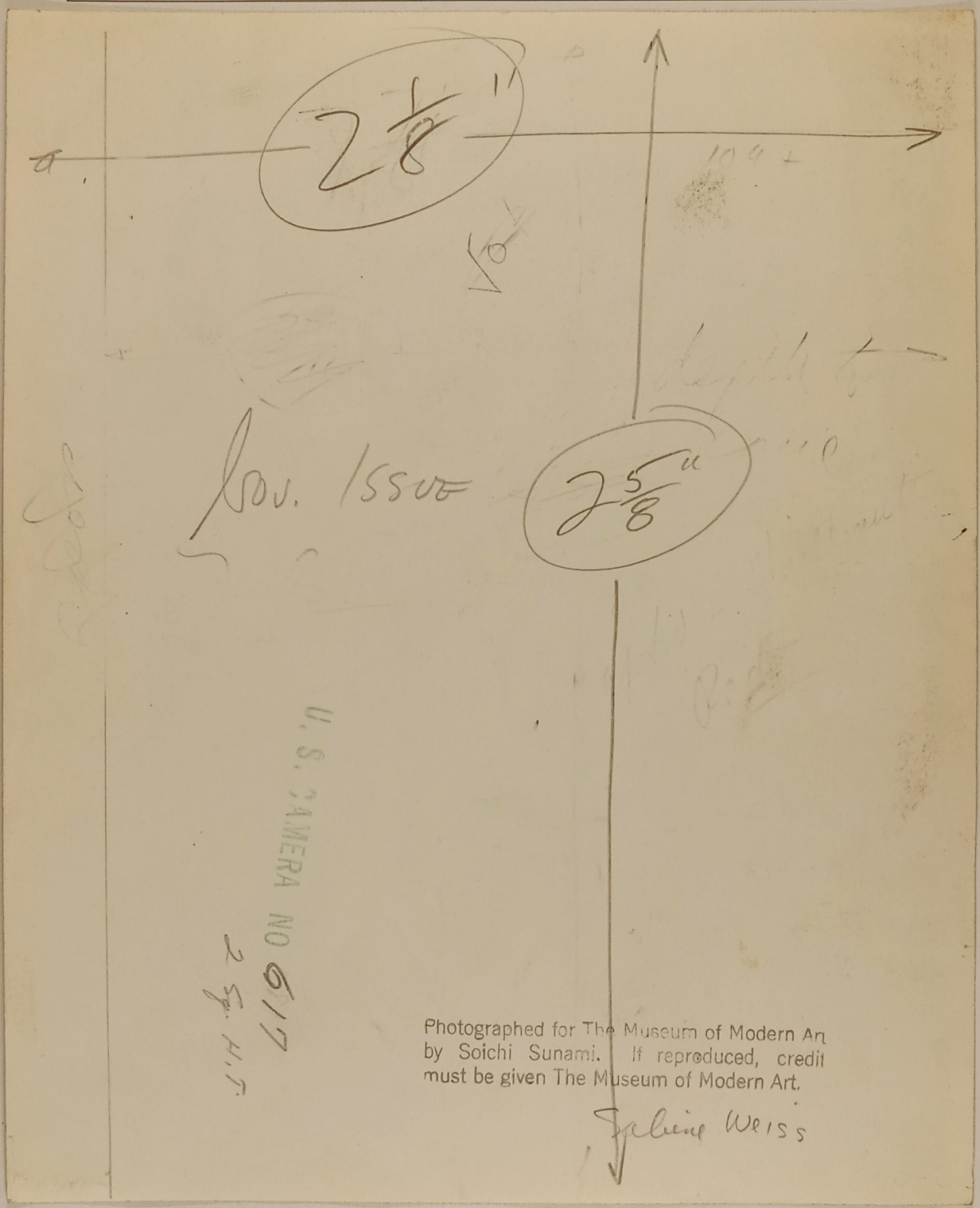

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Julius Weiss

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SEZ WHO?
photograph by W.E. Manners, Wilkes Barre, Pa.

Kodak Verichrome Film

THE AMERICAN SNAPSHOT
Exhibition of the folk art of the camera
March 1 - Apr. 30, 1944

The Museum of Modern Art
11 West 53 St., New York

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SAFE?
T. E. Birkett
Columbia, Missouri

Kodak Panchro Press Film
1/200 - f/32

THE AMERICAN SNAPSHOT
Exhibition of the folk art of the camera
March 1 - Apr. 30, 1944

The Museum of Modern Art
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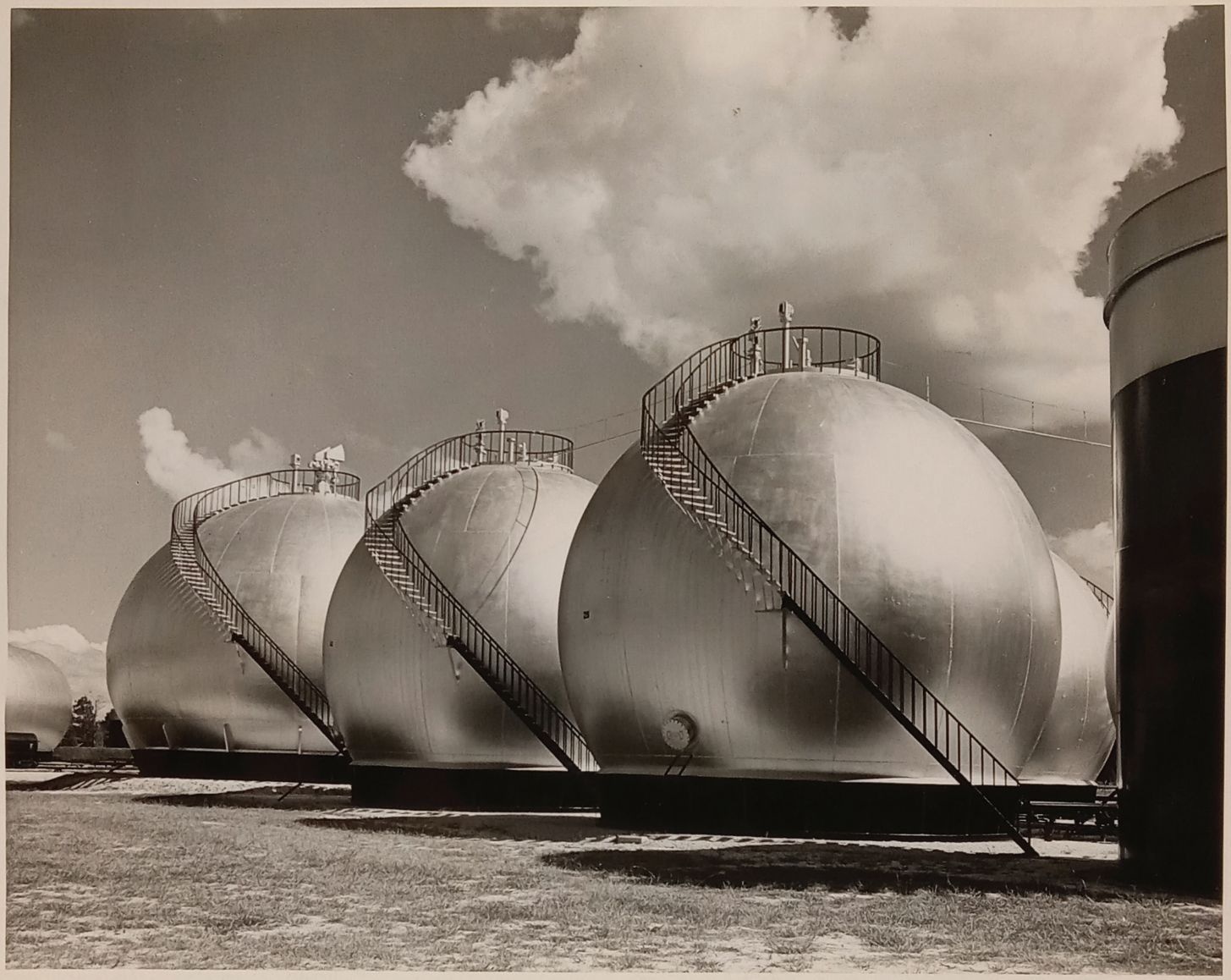

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Master

160-50

Rhythm in Silver

160-50 F-6

Dr. I.K. Moorhouse
Beaumont, Texas

Kodak Plus X Film
1/100 - f/11

Eastman Kodak

THE AMERICAN SNAPSHOT
Exhibition of the folk art of the camera
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January 11, 1944

The phenomenal growth of snapshot photography is proof enough that the millions of amateur photographers have found an expressive medium which is practically universal. Today the small photograph of the new baby, prize dog, relative, the family group, special acquaintances, or some scenic beauty spot is used as the quickest medium for exchanging ~~information~~ experiences between friends at home, the son in the Army, or some other member of the family away in a war factory. Thus the familiar snapshot has really become a folk-art of America.

The term, snapshot, implies that most of these millions of pictures were made by holding the camera in the hand and snapping the shutter at a fairly rapid time. In this way the photographer has been able to catch the transitory expressions of people and the motion of objects. The happy smile of a child is recorded and the resulting print shown or sent in the mails to carry on this one happy moment to others. No letter or verbal explanation can ever compete with such a realistic snapshot which arouses such deep emotions. The basic strength of America stems from the solidity of each family group. I am certain that the familiar snapshot deserves tremendous credit for preserving the memories and relationships even though a family may be scattered to all parts of the world ~~and some members probably working outside of the country. From this viewpoint the amateur photograph takes on new importance and it deserves~~ more serious consideration.

The Museum of Modern Art has selected many of the most representative snapshots from the extensive files at the Eastman Kodak Company in Rochester, New York. These pictures cover the work being done by amateur photographers during the past half century. The main emphasis has been upon contemporary photography. Throughout this exhibition the public will undoubtedly be impressed by the honest and intimate pictures which have been made by the 10-year old boy, the young lady in college, the soldier in Africa, the parents at home, or even by grand dad himself. There are no limits or restrictions on who can make a picture. Practically anyone can

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use the snapshot camera of today. Out of this vast production of pictures, the public will find many scenes of intimate interest.

Snapshots cover approximately half a dozen main groupings which may be roughly given as follows:

1. Home and family pictures — People & Portraits, children outdoors, & indoors
2. Pets and animals
3. Travel and Scenic photographs
4. Special events - local parades, fires, catastrophes, sports, etc.
5. Miscellaneous - hobbies, buildings, still life, silhouettes, night scenes, nature studies, industry, military views, bridges,

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N.N. -26 Jan 44

SNAPSHOT SHOW

Nearly everybody has held a camera in his hands and realized that here was an instrument through which he himself could make his own pictures. To make one's own pictures of what one sees and feels! And to make them in that same instant of seeing and feeling! Without years of manual practise, to be able to capture all the light and the detail with miraculous exactness! And then, with blissful ignorance, to shove a little roll across a counter and get it back, through some legerdemain, some connivance of chemistry and optics, as a sheaf of crisp prints to handle and admire! That tremble of excitment, that skyrocketting feeling of release, runs through like an electric current through first photographs. From that emotion all photographers are born. And very few of them, however profound and subtle their work, will ever for themselves " recapture

"that first fine, careless rapture."

The vast majority of camera users of course remain snapshooters. The snapshooter is a carefree being. He makes pictures only because he wants to. He joyously takes his camera with him on those occasions when his life seems most vivid to him. No clients worry him. His innate picture sense is not inhibited or distorted by compositonal dogma. He shoves a little roll across a counter and gets it back, through some legerdemain, some connivance of chemistry and optics, as a sheaf of crisp prints to handle and admire. He has found an intimate, highly personal medium of expression. How else can he really tell friends and relatives far away how wonderful the baby is, or how pretty the wedding, or how beautiful the snowstorm? And keep forever the very look and essence of a moment?

Small wonder that the shapshot has become the moxdern folkart. Small wonder too that now and then here and there, out of the avalanch of mediocre pictures pouring out of photo-finishi plants, there shoots up a snapshot of breathtaking beauty. Spontaneous and free, these photographs deserve recognition. They challenge our formal standards. Like children's drawings, or primitive paintings, they constitute a new source of inspiration in moder art.

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exhibition

This is the first serious attempt to collect and present this material. Admittedly, it is incomplete. The snapshooter has been frowned on by serious photographers as photographs themselves have been frowned on by painters. Remarkable snapshots are frequently dismissed as automatic and accidental. Thousands of astonishing photos. Few people collect snapshots; they repose in the albums, old letters, and desk drawers of families all over the world, cherished only as records.

For the last fifty years, the human race has been recording itself in this manner, and expressing till it has become photograph-minded and photography itself has become a universal language of images. Undoubtedly the man who contributed most to this state of affairs was George Eastman, founder of the Eastman Kodak Company. It was he who, in 1888, during the craze for cameras which could be held in the hand brought out a camera and a photo-finishing system so simple and effecient that it could be described in the famous slogan, "You press the button and we do the rest."

There have been many new developments and many other contributors since then, and some aspects of this popularization, have seriously hindered the growth of creative photography. Nevertheless, the participation of millions of snapshooter gives photography the broadest base and richest matrix of any contemporary art. And the intergity and spontaneity of their expression should not only be recognized but gratefully freely and whole-heartedly encouraged.

It is therefore entirely appropriate that most of this exhibtion should be selected from the files of the Eastman Kodak Company.

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SNAPSHOT PHOTOGRAPHY IS THE MEDIUM OF THE MILLIONS.

For some fifty years now, the hand camera with its instantaneous shutter has been recording the American scene in infinite detail.

IT HAS BECOME A FOLKART, spontaneous, unself-conscious.

The snapshooter takes pictures merely because he likes to. It is a commonplace that today's great photographer was yesterday's snapshooter.

What then does this folkart looks like? Does it contain pictures which transcend personal interest and reveal new values of wide and lasting importance?

Gathered from the extensive files of the Eastman Kodak Company, these photographs present a cross-section of snapshooting during the last fifty years. To be seen by the public, they have had to be enlarged. Most of the enlargements preserve the full image. Others have been cropped to emphasize the intent of the picture.

THIS IS THE AMERICAN PEOPLE RECORDING THEMSELVES.

The photographs were made---with all kinds of cameras----by youngsters, by college boys and girls, by young parents and grandparents, by people of every age, interest, and statue. They are presented anonymously.

ALL KINDS OF PEOPLE---
ALL KINDS OF CAMERAS

Snapshots enclosed in letter serve to tie the family together more effectively than written words.

We make pictures of everything that interests us. The subjects are as various as our interests and reveal whether our eyes are perceptive, our minds alive.

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NEW SOURCES

It is the unstudied freshness and spontaneity of the snapshot that sets it apart from the carefully ~~xxxxxxx~~ contrived picture of the conventional salon. The snapshooter often has a genuine fund of new photographic ideas.

PHOTOGRAPHY SEEMS SO EASY

Most of th se people have their photo-finishing commercially done. Others cannot let the mystery of the process go unchallenged, and so add a second creative skill to that of seeing.

Color film does not complicate things for the average snapshooter. It merely adds to his pleasure.

Photography relates the millions to the great photographers, to the movies, to the aerial mapmaker in the substrosphere, to the designers of ships, planes, and tomorrow's cities, to the astronomer probing the skies for answers to cosmic riddles.

A CAMERA IS THE WORKING TOOL OF THEM ALL

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N.N. -26 Jan 44

SNAPSHOT SHOW

Nearly everybody has held a camera in his hands and realized that here was an instrument through which he himself could make his own pictures. To make one's own pictures of what one sees and feels! And to make them in that same instant of seeing and feeling! Without years of manual practise, to be able to capture all the light and the detail with miraculous exactness! And then, with blissful ignorance, to shove a little roll across a counter and get it back, through some legerdemain, some connivance of chemistry and optics, as a sheaf of crisp prints to handle and admire! That tremble of excitment, that skyrocketting feeling of release, runs like an electric current through first photographs. From that emotion all photographers are born. And very few of them, however profound and subtle their work, will ever for themselves " recapture

"that first fine, careless rapture."

The vast majority of camera users of course remain snapshooters. The snapshooter is a carefree being. He makes pictures only because he wants to. He joyously takes his camera with him on those occasions when his life seems most vivid to him. No clients worry him. His innate picture sense is not inhibited or distorted by compositonal dogma. He shoves a little roll across a counter and gets it back, through some legerdemain, some connivance of chemistry and optics, as a sheaf of crisp prints to handle and admire. He has found an intimate, highly personal medium of expression. How else can he really tell friends and relativess far away how wonderful the baby is, or how pretty the wedding, or how beautiful the snowstorm? And keep forever the very look and essence of a moment?

Small wonder that the shapshot has become the modern folkart. Small wonder too that now and then here and there, out of the avalanch of mediocre pictures pouring out of photo-finishing plants, there shoots up a snapshot of breathtaking beauty. Spontaneous and free, these photographs deserve recognition. They challenge our formal standards. Like children's drawings, or primitive paintings, they constitute a new source of inspiration in modern art.

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January 11, 1944

The phenomenal growth of snapshot photography is proof enough that the millions of amateur photographers have found an expressive medium which is practically universal. Today the small photograph of the new baby, prize dog, relative, the family group, special acquaintances, or some scenic beauty spot is used as the quickest medium for exchanging ~~information~~ experiences between friends at home, the son in the Army, or some other member of the family away in a war factory. Thus the familiar snapshot has really become a folk-art of America.

The term, snapshot, implies that most of these millions of pictures were made by holding the camera in the hand and snapping the shutter at a fairly rapid time. In this way the photographer has been able to catch the transitory expressions of people and the motion of objects. The happy smile of a child is recorded and the resulting print shown or sent in the mails to carry on this one happy moment to others. No letter or verbal explanation can ever compete with such a realistic snapshot which arouses such deep emotions. The basic strength of America stems from the solidity of each family group. I am certain that the familiar snapshot deserves tremendous credit for preserving the memories and relationships even though a family may be scattered to all parts of the world ~~and some members probably working outside of the country. From this viewpoint the amateur photograph takes on new importance and it deserves more serious consideration.~~

The Museum of Modern Art has selected many of the most representative snapshots from the extensive files at the Eastman Kodak Company in Rochester, New York. These pictures cover the work being done by amateur photographers during the past half century. The main emphasis has been upon contemporary photography. Throughout this exhibition the public will undoubtedly be impressed by the honest and intimate pictures which have been made by the 10-year old boy, the young lady in college, the soldier in Africa, the parents at home, or even by grand dad himself. There are no limits or restrictions on who can make a picture. Practically anyone can

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human

No previous time in history has the individual pictured his own life — Usually picture dealt with gods, goddesses remote romantic subject matter

— this

Simple bedrock — simple integrity

casual

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use the snapshot camera of today. Out of this vast production of pictures, the public will find many scenes of intimate interest.

Snapshots cover approximately half a dozen main groupings which may be roughly given as follows:

1. Home and family pictures — People & Portraits, children outdoors & indoors
2. Pets and animals
3. Travel and Scenic photographs
4. Special events - local parades, fires, catastrophes, sports, etc.
5. Miscellaneous - hobbies, buildings, still life, silhouettes, night scenes, nature studies, Industry, Military views, Bridges,

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Personal Fling of the untrained
Daring

Just a snapshot –

helittlement — child's reaction to nature
before trampled on

Laboriously birthed – very genuine upsurge
of a picture Person has had

orgasm

Personal expression within limits of
possibilities / creative act –
free spirit Frustrated –

Camera club – dogmatic –
Dead walls of judgement –

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January 12, 1944
W.D. MORGAN

Snapshot Photography

The phenomenal growth of snapshot photography is proof enough that ~~the~~ millions of amateur photographers have found an expressive medium which is practically universal. Today the small photograph of the new baby, prize dog, relative, the family group, special acquaintances, or some scenic beauty spot is used as the quickest medium for exchanging experiences between friends at home, with a ~~the~~ son in the Army, or some other member of the family away in a war factory. Thus the familiar snapshot has really become a folk-art of America.

The term, snapshot, implies that most of these millions of pictures were made by holding the camera in the hand and snapping the shutter (~~at a fairly rapid time.~~ for a split-second exposure.) In this way the photographer has been able to catch the transitory expressions of people and the motion of objects. The (~~happy~~) smile of a child is recorded and the resulting print shown or sent in the mails to carry on this one happy moment to others. No letter or verbal explanation can ever compete with (~~such~~) a realistic snapshot which arouses such deep emotions. The basic strength of America stems from the solidity of each family group. I am certain that the familiar snapshot deserves tremendous credit for preserving (~~the~~ family) memories and relationships even though a family may be scattered to all parts of the world.

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5. Miscellaneous - hobbies, buildings, still life, silhouettes, night scenes, nature studies, industry, military views, bridges, etc.

The snapshot photographer goes forth with his camera to make photographs of any subject which appeals to him at the moment. In a way it is something like a child's free abandonment and reaction to surrounding people and things. Later in life the child grows up and ~~falls into~~ is encumbered by many restrictions. The same may be true with the snapshot photographer. He, too, may become confused in his picture taking by well-meaning photographers who unknowingly curb this fresh creative amateur spirit by applying some stodgy pictorial laws. The amateur sometimes possesses a very genuine ~~upsurge~~ fund of picture ideas. He sees a situation and records it with his camera, feeling at the same time that it will be a fine picture. This confidence in picture making must be preserved. Each individual creates his pictures within the limits of his ~~expanding~~ understanding and technical capacity. It is a genuine creative act no matter how small and unimportant it may seem as part of daily in the great avalanche of amateur snapshots ~~which daily pour out of the photo-finishing plants.~~

There is sometimes a tendency on the part of more experienced people to look down upon ~~belittle~~ the snapshot as a photograph. These pictures would never have a chance to pass by the dogmatic salon judge. I feel that the dead walls of judgment which have been so rigidly set up in some camera clubs should be changed when it comes to evaluating the spontaneous free spirit which is so

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often expressed in the personal snapshot. This personal fling of the untrained photographer is really a daring achievement. ~~The photographs in this exhibition will certainly prove this point.~~

At no previous time in human history has the individual pictured his own life so extensively as at the present, ~~time~~ through the use of millions of snapshot cameras. In the past, the picture [illegible] covered portrayed scenes expressed by a few artists. The great masses of people never had the personal pleasures of participating themselves. Today it is possible for anyone to interpret what he sees through the camera. It is the simple integrity of these amateurs which gives such vitality to modern photography. Although the snapshot may only be on the threshold of art, ~~it certainly gives a psychological release for millions.~~ It is a creative human exchange of emotions limited only by the capacity of each individual.

Note: (A few of the important photographs in the exhibition might be commented upon in the introduction).

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Serpentine

37-322F MK-4 Richard W. DeBrugn
Quincy, Mass.

Kodak Verichrome Film
1/100 - f/5.6

Am. Snapshot

Mar 1 - May 10, 1944