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June 1948 U. S. CAMERA Vol. II, No. 6



EFFECTIVE argument for out-of-focus photography is Ted Croner's shot of moving taxi—portraying the dizzy pace of a city at night.



PHOTO by Soichi Sunami shows a small part of *In and Out of Focus.*

IN and OUT of FOCUS

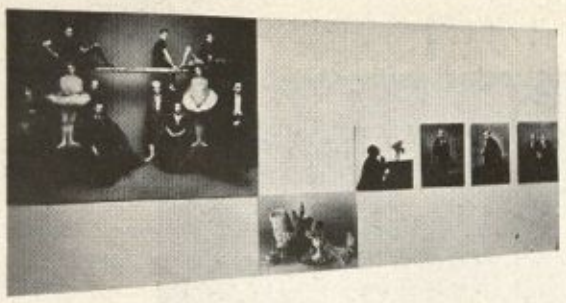
Major exhibition in Museum of Modern Art displays varied directions, tendencies and phases in work of eighty contemporary photographers

FOR what is undoubtedly the first time it has been done—the work of abstractionist and realist in photography has been hung side by side with a complete sense of harmony. A major exhibition in New York City's Museum of Modern Art, *In and Out of Focus* is a well-rounded out display of creative contemporary photography. Including many well-known names plus a large number of newer photographers—the show is the first large exhibition organized by the Museum Photography Department's director—Edward J. Steichen.

The exhibit, other than its purposeful introduction of the work of a number of interesting new photographers—serves an even greater goal in the convincing evidence that abstract photography, soft focus, out of focus and sharply focused photographs all have their respective and interrelated places in creative contemporary photography. This fact is *(Please turn page)*

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IN and OUT of FOCUS

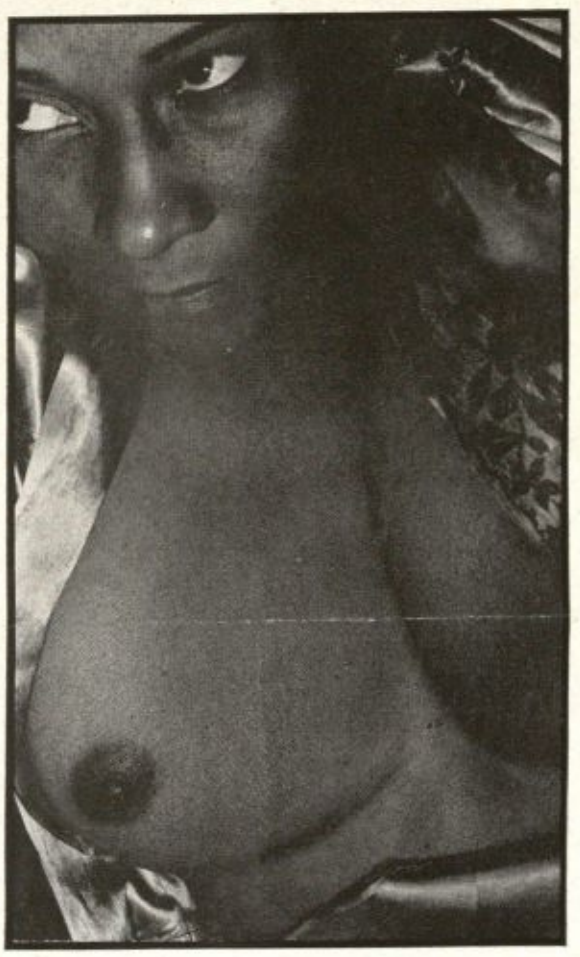
(Continued)

strongly presented in the show many times over—where a sharp, factual picture report of a subject, event or scene hangs in harmonious balance with a print interpreting its meaning through the use of the abstract in composition and/or technique. From meticulous realism to complete abstraction, the show progressively—sometimes abruptly—carries through to and including scientific electron micrographs as well as highly mental or emotional concepts. Contrasted, yet complimenting each other, are the frozen action studies of the strobe lights and the repetition of action as a story-telling blur rendered by longer exposures. The crusading documentary photograph is in the display along with the purely objective reportage photograph.

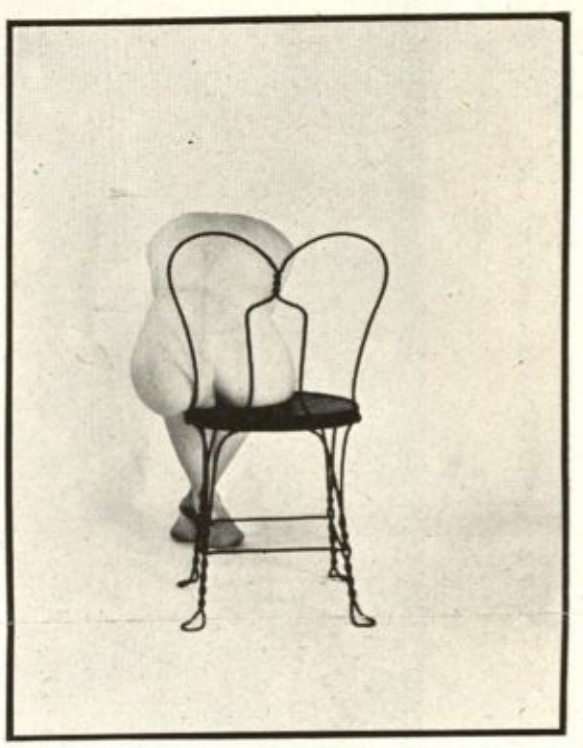
The actual exhibit is impressive in design. The photographs themselves range from huge murals of many square fe[illegible] to the familiar 8 x 10 and 11 x 14 sizes. In creating the installation, Herbert Matter, a well-known photographer and an exhibitor in *In and Out of Focus,* made use of geometrical pattern effects—not only in the hanging of the prints, but also in the location and installation of the panels on which the prints are mounted. Entire wall sections are so handled—through the use of sections from floor to ceiling being painted either pure white, medium grey or jet black—to provide a background that can only serve to lend great emphasis to the photographs. This treatment gives the viewer the sensation that the photographs are the important thing; that the photographs are not there merely to break up blank wall space—but rather that the background is there merely for the purpose of displaying the *(Please turn page)*



ABSTRACT study of female figure was created in high key by photographer Erwin Blumenfeld, who accomplished the effect through unusual posing of the model—clad only in a black net garment.



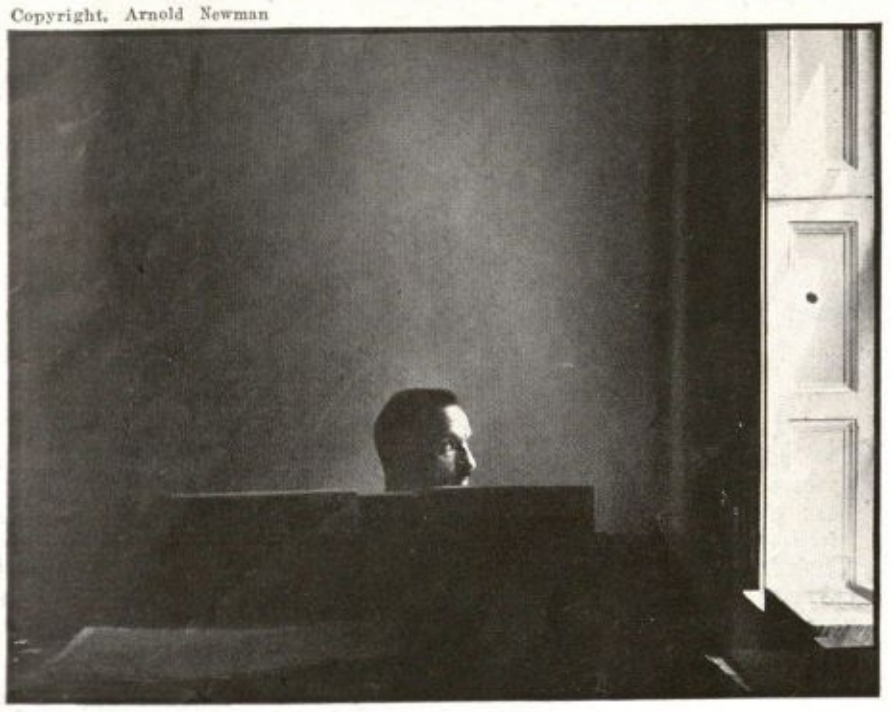
WILLIAM WITT's realistic photographic treatment of nude effectively balanced the abstract work of Blumenfeld in the exhibit *In and Out of Focus.*



REPETITION of line in both the chair and nude figure yielded this pleasing, mildly abstract photograph by Blumenfeld. Off center figure is balanced by the dead center position of the chair.

SUBJECT, though only a small part of the overall composition, dominates picture through use of harsh contrast which captures "ungiving", forceful feeling of composer Marc Blitzstein's music.

Copyright, Arnold Newman



AERIAL photograph by Ralph Samuels can be interpreted as being abstract or realistic. It is meticuously realistic in detail, but the curious patterns on the earth lend it something of former.



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1 1/4 inches by 3 1/2 inches is cut to shape, then the 1/8-inch pivoting hole is drilled. The slot can be made by drilling a hole at each end, then cut with a jewelers saw or a hack saw. File to shape after the slot is cut. The bracket is attached to the base by a 3/4-inch No. 4 round head wood screw. Another 3/4-inch No. 4 round head screw is put through the slot of the bracket and into the side of piece (G). These screws must be left loose enough to allow the bracket to drop of its own weight. The location of the bracket and screws is shown in figure 2.

If desired, inch scales can be laid out on the beveled edge of pieces (F and G). Another and perhaps better method is to draw the scales on paper or plastic and then attach them to the frame. Lever (B) can also have a scale engraved on it showing the width of the top and left hand margins. The lines on this scale should use the outside of piece (G) as the indexing point. The scales shown in the photographs are black on a white ground—white numbers on a black ground would probably be better for darkroom use.

All of the wood parts of the easel should be painted to protect them from moistrue. The easel can be painted any desired color, but it is best to paint it with a color that will not reflect too much light. Flat paint, rather than enamel is also good for this purpose. The underside of the easel should be finished with four rubber-headed tacks driven into the corners to keep it from slipping on the table when it is in use.

BILL OF MATERIALS

1 piece 3/4 by 17 by 21 inch plywood or solid stock.
1 piece 3/4 by1 1/2 by 21 inches hardwood — cherry, mahogany, etc.
1 piece 3/4 by 1 1/2 by 17 inches hardwood, cherry, mahogany, etc.
1 piece 1/4 by 1/4 by 38 inches brass or steel,
inches brass or steel
1 piece 1/16 by 1 5/8 by 3 1/4 inches steel
1 piece 1/16 by 1 3/8 by 1 3/8 inches steel
1 piece 1/16 by 1/4 by 1 3/8 inches steel
2 pieces 1/16 by 3/8 by 6 3/8 inches steel
2 pieces 1/16 by 2 1/8 by 2 7/8 inches steel
3 pieces brass or steel rod 1/2 inch diameter, 1/2 inches long.
1 piece drill rod 20 inches long.
1 piece drill rod 16 inches long.
1 piece 24 gauge steel 2 by 21 inches.



COMPLETED easel with paper in place, shows simplicity of design.

1 piece 24 gauge steel 2 by 17 inches.
1 pair hinges 1 1/4 by 2 inches.
4 1 inch No. 4 round head wood screws.
2 3/4 inch No. 4 round head wood scerws.
2 5/8 inch No. 4 flat head wood screws.
3 3/8 inch No. 2 flat head wood screws.
2 8-32 Thumbscerws with nuts to fit.
3 8-32 machine screws 7/8 inch long.
11 1/16 inch rivets
4 rubber-head tacks

TAHQUAMENON FALLS IN MICHIGAN

THE falls of the Tahquamenon River, in the magnificent Michigan country that served as the setting for Longfellow's immortal "Song of Hiawatha" are a must on the vacationist's itinerary. Photographers like the man in the photograph at right, can choose from an almost unlimited choice of vantage points from which to photograph the falls. The beauty of the Tahquamenon is set off to best possible advantage by the wilderness setting — the dark corridors of the woods afford tempt-vistas to camera fans almost as attractive as the falls itself.

Photograph courtesy the Michigan State Tourist Council.





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BY REPETITIVE exposures in a single print, Harry Callahan illustrates the confusion and rush-rush mode of existence in one of our big cities.

IN and OUT of FOCUS

(Continued from page 21)

Los Angeles. It is unfortunate that the work of the latter is overpowered by the nearby Weston-Adams panel since the experimental abstractions in color made by Fitzsimmons fail to receive their due attention.

Fitzsimmons and Ansel Adams are the only two photographers to receive Guggenheim Fellowship Awards for 1948 and it was upon the merits of his experimental color photography that Fitzsimmons was granted this important recognition. Due to the fact that many persons thought Fitzsimmons work was done by a medium other than photography and/or photographic processes, some expressed the sentiment that this part of the show seemingly was left over from another exhibit to fill the space. In all justice, it must be stated that this is not so—and, anyone entertaining that notion had better put it aside quickly for, Mr. Fitzsimmons is going to be heard from more and more often in the near future.



THIS is from a sequence by Fons Ianelli for the *Ladies Home Journal*.



CANDID portrait of Negro boy was made at parade by W. Carl Naylor.

Eighty photographers in all are represented in the exhibition which will continue through July 11, 1948. One of those showing has received a Museum of Modern Art fellowship; seven have received Guggenheim Fellowships and one a Julius Rosenwald Foundation Fellowship. Taking up the entire spacious first floor of the building, there are more than two hundred photographs on view.

Commenting on the display, Mr. Steichen said, "Any rational evaluation of contemporary photography must be premised by an informed approach. Before we can evaluate we should know and compare all its phases and directions. Here for the first time, we are able to have an over-all look at a collection covering much of today's photography. These photographers claim attention by the evidence of their skill,

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imagination, aspiration, understanding and sincerity . . .

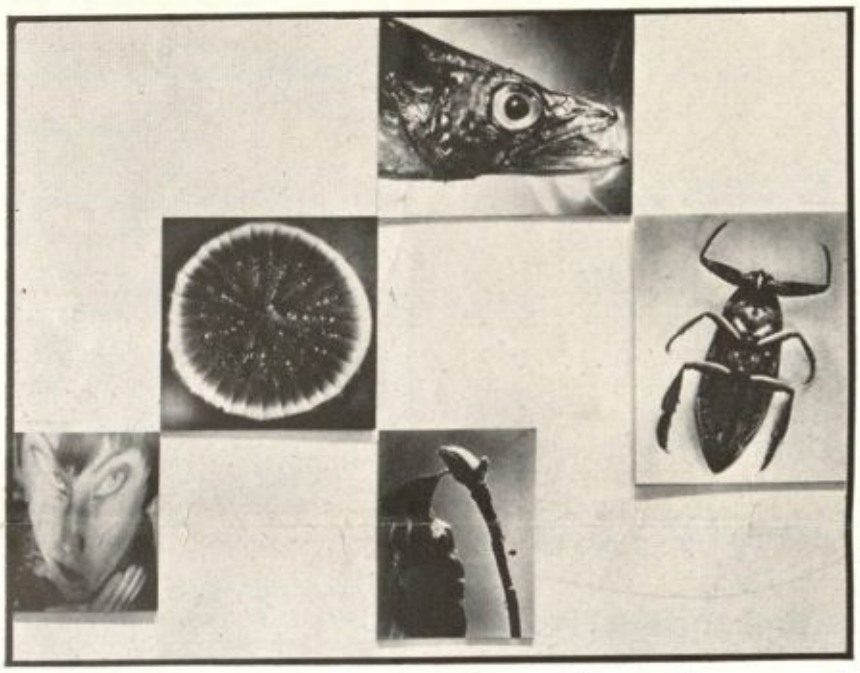
"The breathtaking effect of the large color transparencies represents a new outpost in naturalistic representation and possibly the ultimate solution of the term 'holding the mirror up to nature . . .'

"At the very opposite pole, and in violent contradiction to all naturalisctic photography is the work of the abstractionist where all semblance of a representational nature has disappeared. Including and between these poles, today's creative photographers have found fruitful fields of exploration and experiment and at times remarkable and incisive achievement".

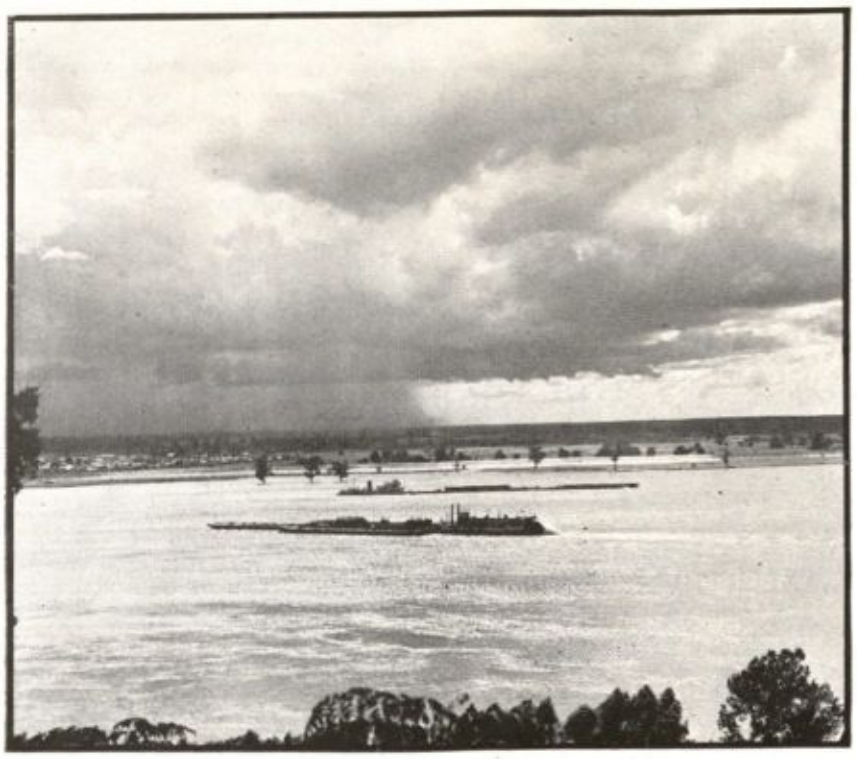
In and Out of Focus is visual proof of Mr. Steichen's comments.



MARION PALFI exhibits this from project on kids of Los Angeles slum.



PANEL pictured above shows work of Berence Abbott. Abstract portrait at left is sharply contrasted with the tremendously enlarged images of other ordinary subjects. Soichi Sunami made this photo for the Museum



MADE BY Rosskam for Standard Oil Company of New Jersey, this pictorial photograph is in show as part of photo story on midwestern river towboats.

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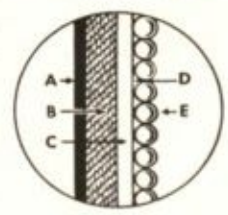


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LETTERS TO THE EDITOR

OUR ERROR, AND WE'RE SORRY

Sir: The story, "Photo Flight with the U. S. Air Force" in the April issue includes a photograph of a fellow in a bulldozer wearing three stripes up and three down. You . . . should know a Master Sergeant from a Tech.

Theodore Wakefield
Philadelphia, Pa.

Sir: . . . He should properly be called a Master Sergeant . . .

Tancred R. Verzosa
San Francisco, Cal.

Sir: . . . The soldier in the photo wears Master Sergeant's stripes.

Michael Borysoff
Buffalo, New York

Sir: . . . A Master Sergeant in any language.

Edward J. Phillips
Philadelphia, Pa.

(It was our error, and we are very sorry. Because of present labor troubles in the printing industry, we were unable to correct this mistake in time.—Ed.)

ARCHERY IS DANGEROUS—APPARENTLY

Sir: . . . Page 36 of your April issue has me scared stiff. The girl archer is attractive from head to knee, but Man—take a *good* look at that bow-string! For her sake, I hope it was just a pose . . .

Gene Shaw
Detroit, Mich.

Sir: I sincerely hope that Wilton Carneal's Sun Valley picture is just a posed pin-up.

T. H. Cunningham
Austin, Texas

Sir: Oooh, what's going to happen to her!

Dave Beck
Hollywood, Cal.

Sir: . . . Needless to say from the position of the bowstring that she has had her first lesson in archery and is now sadder but wiser.

D. M. Gordon
Detroit, Mich.

Sir: . . . She apparently has not noticed the danger she is in from the bowstring.

Philip Murray
Toledo, Ohio

Sir: . . . You can see she will get a terrific surprise if she lets go of that arrow.

Karl S. Andrus
St. Charles, Mich.

Sir: . . . Arrow is improperly nocked on string, finger is up on handle of bow, and bowstring stands to injure the girl if she looses the arrow. Wonder how many archers noticed these discrepancies?

Robert M. Souza
Richmond, Cal.

(Many, many more letters and telegrams were received from readers about this little affair, with the opinion divided between concern for the girl archer's safety and scorn for her form (!) For those who worried about her figure, wait and see the July cover! And for those who were in doubt as to her ability, —likewise!—Ed.)

RIGHT BUILDING, WRONG TOWN

Sir: On page 30 of the April *U. S. Camera* you state that Horace Bristol's picture of a building was taken in Virginia City. I disagree violently, and add that Idaho's historic points of interest are used many times to advertise neighboring states. I am enclosing a picture



which I took last year at Silver City, in southwestern Idaho, which you will agree is the same building.

Don E. Haasch
Payette, Idaho

(We agree.—Ed.)

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BALLET THEATRE Group is a fine, classical multi-person portrait made for Vogue by Irving Penn. The photographer, whose display in *In and Out of Focus* is pictured in upper left of opposite page, treated figures as two tonal masses, rather than individuals—tied together by the simple scaffold.



Copyright, Ylla

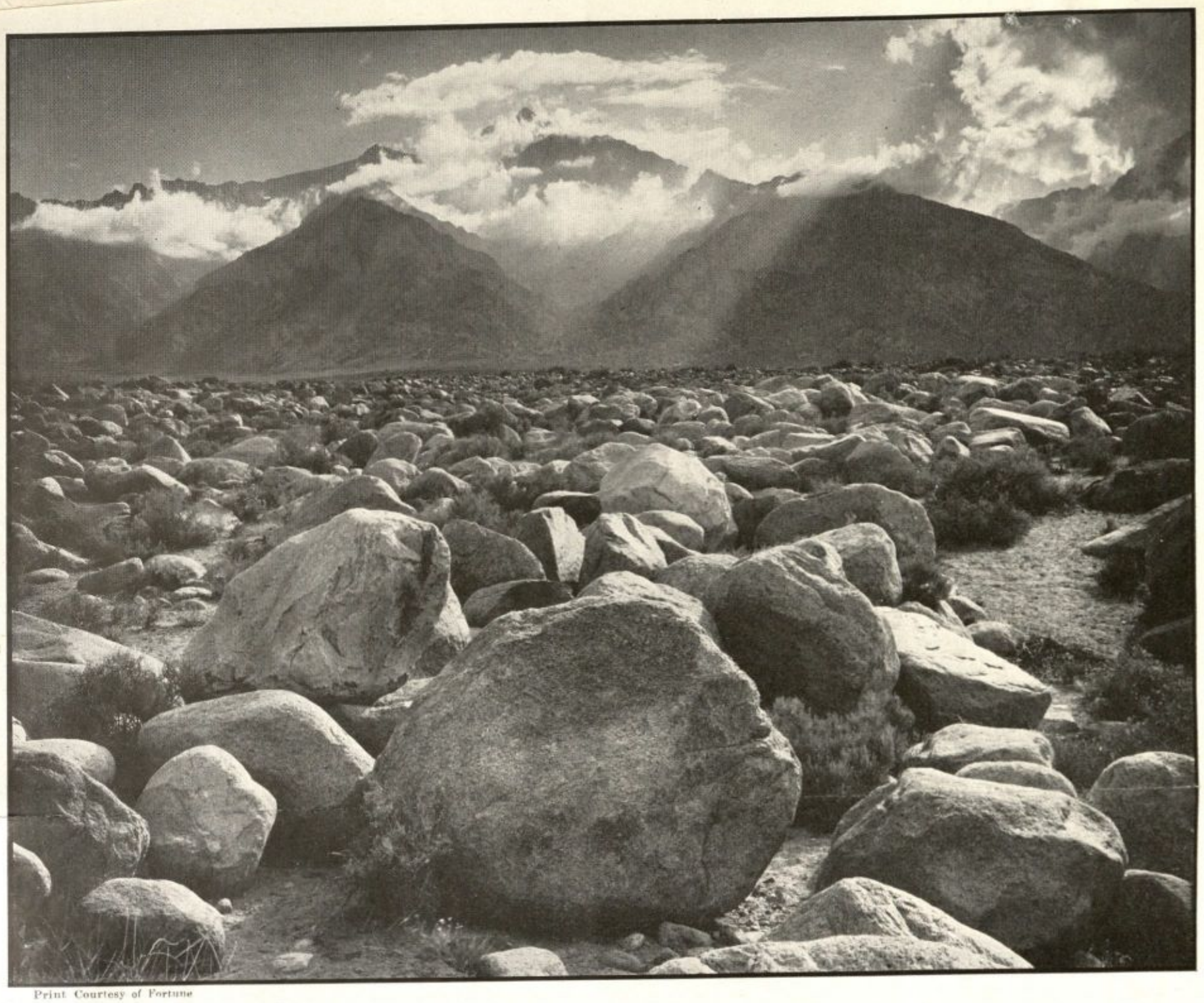
UNGAINLY giraffes become graceful components of composition in this shot by the well-known Ylla. More than two hundred prints by eighty photographers are now on exhibition in the Museum of Modern Art.

ONE OF THE standout pictures in the current exhibition in the Museum of Modern Art is this shot by Hella Heyman. There is nothing here to hide or subdue the story of this print. Completely straightforward, it humorously records a little girl intentionally mugging for the benefit of the camera.



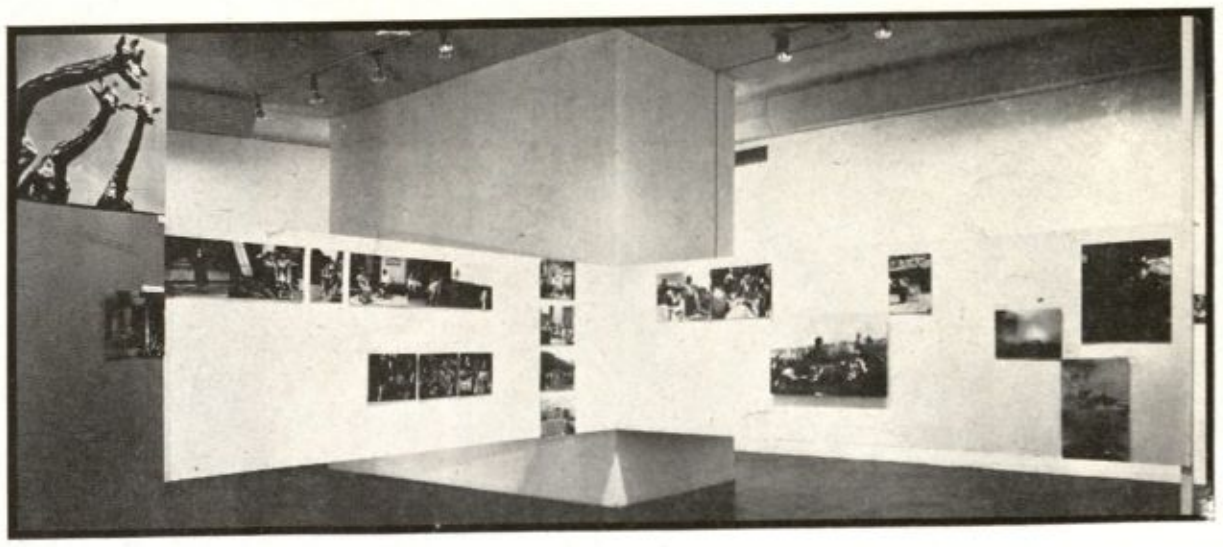
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Print Courtesy of Fortune





BOULDER Valley (top), is a masterful documentary photograph by Ansel Adams. Exacting detail and pictorial handling is typical of this photographer's technique. He made photo for *Fortune* Magazine.

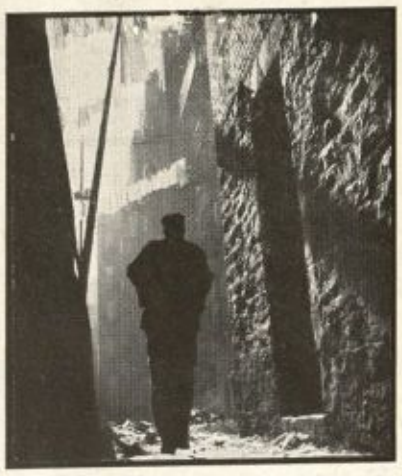
EXPERIMENTAL photogram has its definite spot in the exhibit which presents work of contemporary photographers. By Lotte Jacobi, this print has something of the feeling of an X-ray photo of a flower.

PHOTOGRAPH of the central area of the exhibit presents a fairly good idea of the treatment of prints in the show designed by Herbert Matter and supervised by Edward Steichen. Photo by S. *Sunami.*

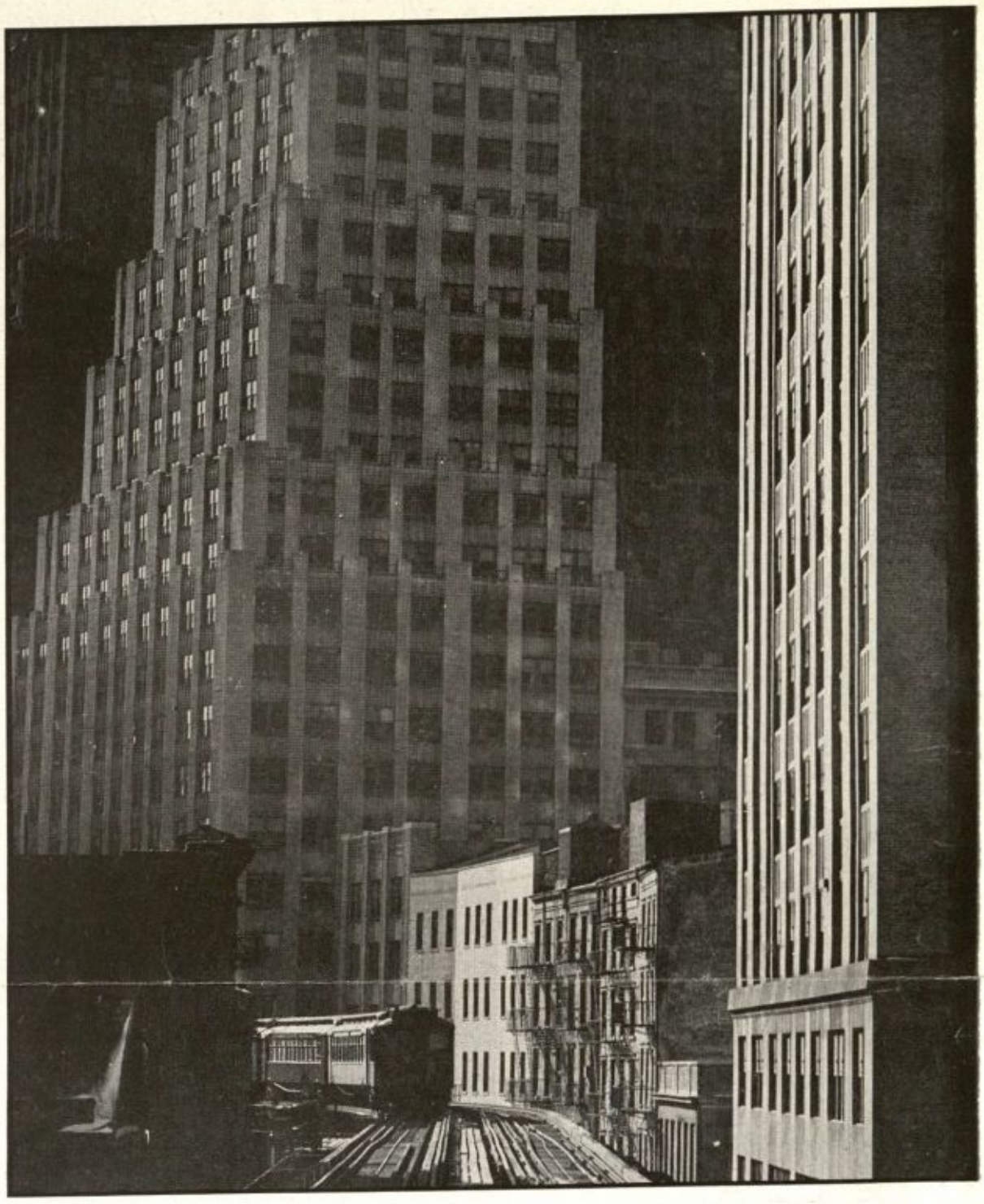
NEW YORK's Third Avenue El (top right on next page) twists its way through man made crevasses between soaring skyscrapers. Scene is graphically rendered by sharp lens of documentarist Todd Webb.

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HARLEM Alley was pictured by Gordon Parks to illustrate need of psychiatry in Harlem; symbolizes closed in feeling of Ghetto.



IN and OUT of FOCUS

(Continued)

pictures more forcefully, much more pleasingly.

Featured in the exhibition are four large mural-size color transparencies, two each of which were made by Edward Weston and Ansel Adams. The panel, illuminated from the rear, is startling in the sense that the four scenes shown give the viewer the feeling that he is standing on the spot from which the cameras were focused. All four of the color shots were made by the photographers for the Eastman Kodak Company and are giant blowups of photos used in the company's advertising campaign. No one can read abstract or out of focus into the familiar documentary treatment accorded a subject by both Weston and Adams. However, the strong, over-all sharpness of their work is vividly contrasted with the experimental abstract treatments that are shown by James A. Fitzimmons of *(Continued on page 56)*



STREET Scene (above) was photographed by Helen Levitt—one of the numerous women who are among the exhibitors of contemporary photography. Her work is slanted from the documentary viewpoint.



HENRI Cartier-Bresson's photograph of Ghandi's funeral for *Magnum Photos, Inc.*, is a moving, crystal-sharp record of a scene in history and it was made in a strict sense of photo reportage.

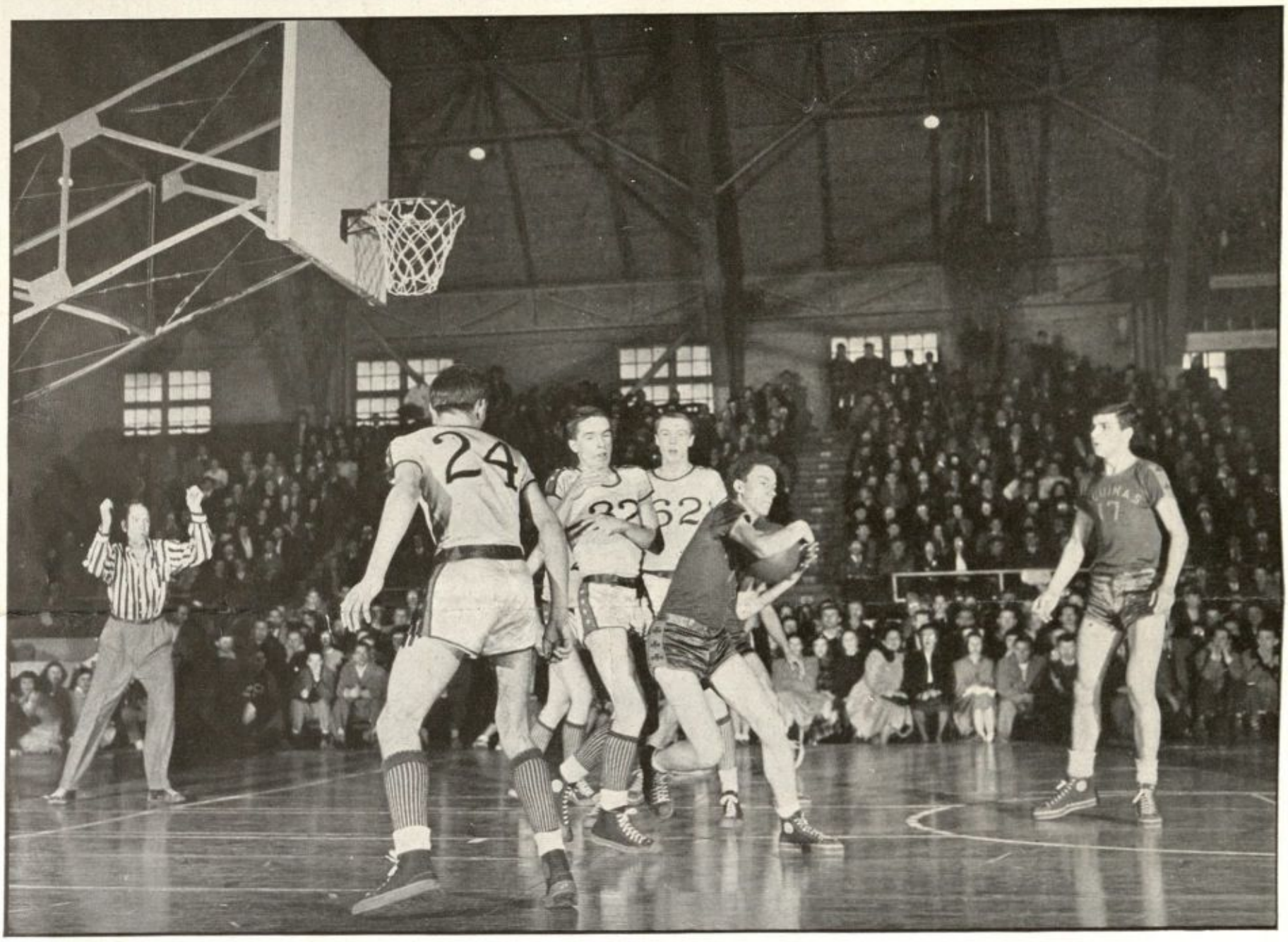
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Radio Impulse Operates New, Wireless

HIGH SPEED FLASH UNIT

Using a sealed-beam light and radio transmitting apparatus, Kenneth Goodman produced powerful illumination which can be controlled at long distance.



LIGHT SPEED of 1/2000 second froze the action in this championship basketball game. The two sealed-beam lamps were flashed by radio impulses.

MULTIFLASH work used to be a problem involving long, snake-like wires. Then the photo-electric cell was used to actuate flash units many yards distant from the camera. Now a 34-year old electronic engineer, Kenneth C. Goodman, has developed a new way to operate high-speed lighting equipment—by radio impulse.

Goodman became interested in photographic lights following his discharge from the service. He opened a camera repair shop in Columbus, Ohio, and came in contact with practically every camera and strobe light used in photography. He'd done similar work in the South Pacific and seemed to have a knack for getting malfunctioning apparatus to operate.

Remember the camera shortage during and shortly after the war? News photographers' equipment had taken a beating, and manufacturers were slow to complete factory repair jobs. So Goodman received plenty of cameras to fix for scores of photographers.

ABOUT A. J. "SPIKE" DRUGAN



As a staff photographer for the Columbus *Citizen*, Allan J. Drugan has good reason to be concerned with the latest developments in the field of photography. An old-timer with 26 years of experience in covering news, sports, and feature assignments, he has seen flashbulbs displace flash powder in taking pictures in poor lighting conditions, and the repeating flash succeed the use of flashbulbs. He regards Kenneth Goodman's invention as a development of comparable importance.

I was one of them. As a news photographer with 26 years of experience, I questioned Goodman on two items important in news and commercial photography:

First, how is it possible to obtain a maximum of artificial light? Second, can the light be radio-controlled from the camera?

News photographers need light, and lots of it. In the early days, they used flash powder, which had great covering power, but was inconvenient and sometimes dangerous to use. In the late Twenties, flashbulbs were introduced, and then the repeating flash lamp, but news cameramen have never ceased looking for a light source that gives them high speed with portability.

Goodman had lots of ideas on the subject. He started working in his small shop to perfect his plans.

His drawing board was a mass of electronic hieroglyphics. For nine weeks Goodman labored over the problem with pencil and paper. When

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The Trustees of the Museum of Modern Art request the honor of your presence at the private opening of the exhibition

In and **Out** of **Focus**

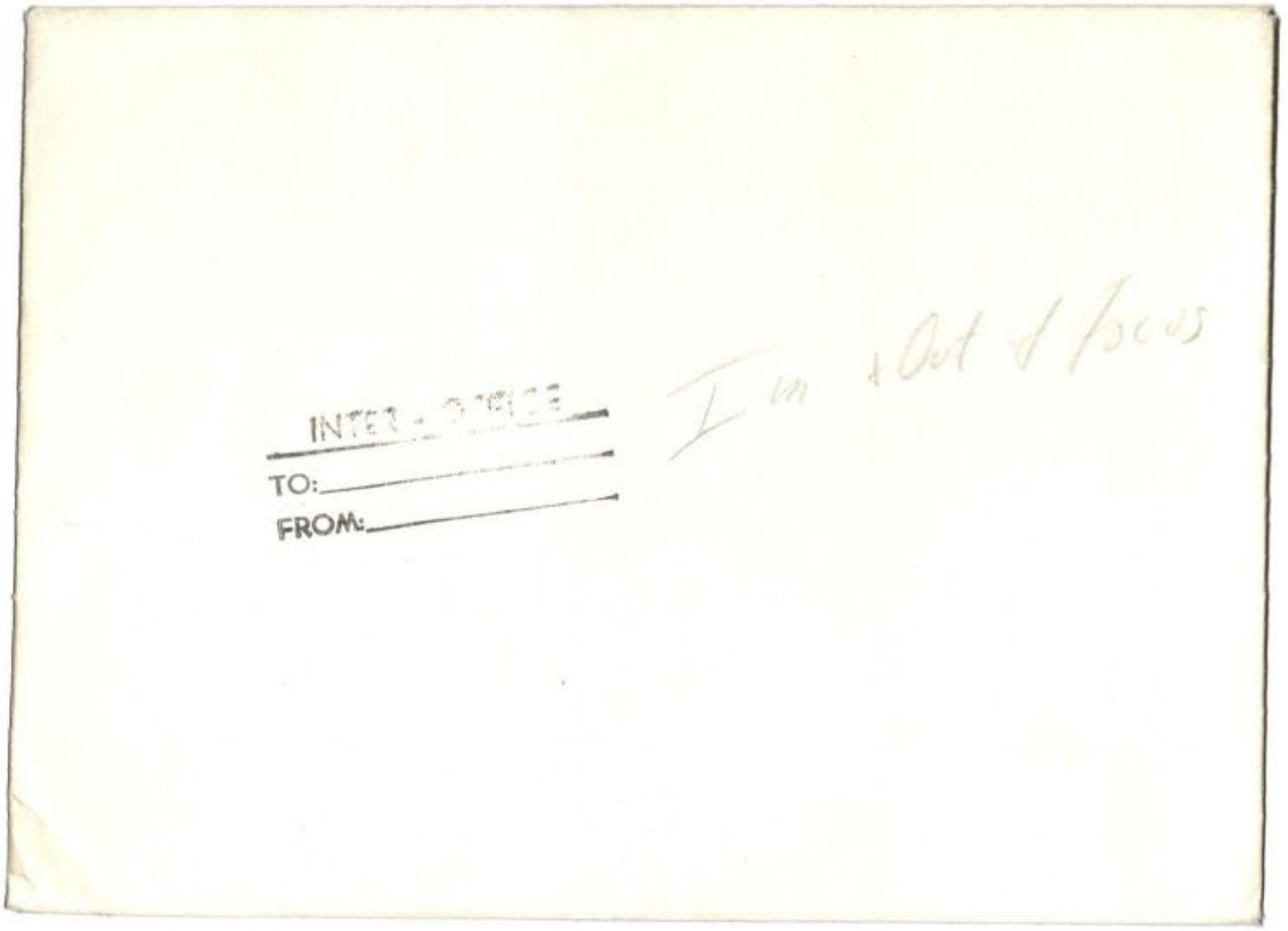
A SURVEY OF TODAY'S PHOTOGRAPHY

On Tuesday, April 6, 1948, from 4 to 7 p.m., at 11 West 53 Street, New York.

This invitation admits two persons.

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At 69, He's Still Filling a Top Job

Edward Steichen Heads the Department of Photography for Museum of Modern Art—Was in Command of All Navy Combat Photography During War—His Career

By Virginia Irwin

A Staff Correspondent of the Post-Dispatch.

NEW YORK, May 6.

TEN years ago, Edward Steichen, the man who is said to have influenced photography more than any other American, closed up shop. He announced that he had dipped his hand in his last tub of hypo and was giving himself up to the raising of delphinium on his Connecticut farm.

Then came the war and like an old firehorse smelling smoke, Steichen, although in his sixties, began straining at the traces. In fact he strained himself into a Captain's commission and command of all Navy Combat Photography. Refusing to let the fact that he had white hair tie him to a desk in Washington, he took his camera to the Pacific and was aboard the Lexington when she was torpedoed while under the longest sustained air attack of the Navy's Pacific war.

"I shall never cease to wonder at the courage of Vice Admiral A. W. Radford and Artemus Gates, then Assistant Secretary of Navy for Air, for taking an old man like me into the Navy," says Steichen, who at 68 returned not to civilian retirement but to a new post as Director of the Department of Photography for New York's Museum of Modern Art.

The brilliant career he organised himself 10 years ago seems to have been forgotten. The Museum of Modern Art is now showing a photography exhibit which he assembled called "In and Out of Focus." For this exhibit, Steichen selected more than 250 pictures by more than 60 photographers. Scheduled to run through July 11, the show fills all of the exhibition space on the main floor of the Museum and overflows into the lobby. It includes the works of many well-known names in photography and also presents a large number of newer photographers.

Says Steichen of this display of photography: "It presents for the first time an over-all look at a collection covering much of the language in today's photography. Since assuming charge of the Museum's Department of Photography last July, I had felt the need of an opportunity to see and study an exhibition as this and I hope photographers, editors, art directors, publishers and the public may find it as informative and inspiring as I do. There is evidence here of the rich fulfillment of experience among recognized photographers, and there is heartening encouragement in the achievements, the potentialities, the experiments and the aspirations of the newer and younger exhibitors."

Working with all the zest of a man much younger than his 69 years, Steichen is planning an even larger exhibition to follow "In and Out of Focus." It will be an exhibition of great news photographs.

Before his abortive retirement in 1938, Edward Steichen had been for almost 20 years chief



STEICHEN AS A NAVY CAPTAIN IN WORLD WAR II.

photographer for the Conde Nast Publications. No issue of Vanity Fair or Vogue was complete without a portrait made by Steichen. Then the acknowledged master of the art of camera manipulation turned to war. Photographs in his book "The Blue Ghost" picturing life aboard the "Lexington" are far removed from the world in which he once lived photographing the bedroom of Mrs. Morgan Belmont, doing portraits of the socially prominent and theatrically famous.

* * *

IN "The Blue Ghost" Steichen toils with words and 109 photographs of his own experiences aboard the famous Lexington, called "The Blue Ghost" by the Japs, who whenever they claimed they had sent her down, found her cruising in their own backyard. There are pictures that capture the tense atmosphere of the briefing room where the pilots await their orders to man their planes; pictures that catch the swift action of "flight stations" when the carrier swings into the wind to launch her planes; and pictures that hold the drama of battle and burial at sea. There are also pictures that tell of the lull and exhaustion which follow battle, others taken on the long cruise back to harbor to heal the wounds of The Lady Lex and still others showing the setting of her wounded ashore. There is also a memorable picture of Captain Edward Steichen, photographed from the catwalk above the Lexington's flight deck showing him with camera in hand photographing a Jap plane falling in flames after firing a torpedo at the Lexington.

It has been said that Edward Steichen "has been influencing photography since he strode into the field as a boy." As a youngster in Hancock, Michigan, he earned the money for his first camera by selling produce from his father's garden. At 15 he was serving an apprenticeship with a Milwaukee lithographing company and making spending money by taking pictures at brewers' picnics and twiner societies' banquets. His apprenticeship completed, he was promoted to the job of designing posters for the lithographing company. But he was still more interested in photography than poster designing. He tried joggling his camera while making an exposure and spitting on the lens so prints would come out blurry, and fooled the experts into regarding his work as "arty." But Steichen was not satisfied.

* * *

In 1939 a few of his prints were accepted and hung by the Chicago Art Institute and letters came from two accomplished photographers, Alfred Stieglitz and Clarence H. White, urging him to go on with his work. With this encouragement Steichen sailed for Europe. In Europe he studied, painted, and was always broke. But he photographed such men as Rodin, Shaw and Maeterlinck, and satisfied himself in his own mind that photography and not painting was his life work.

Back in New York Steichen struggled along for six years and then in 1908 the tide turned. The Century, a magazine of importance then, devoted its leading article to Steichen, "a master photographer." He began getting $50, then $100, and finally $500 for the reproduction rights of his photographs of such men as Theodore Roosevelt and William Howard Taft. He made a portrait of J. Pierpont Morgan, which led to an argument with the great financier and Steichen's stubborn refusal for three years to fulfill Morgan's order for the picture. He photographed Eleanora Duse and had reached the point where art critics were asking "Is photography an art?" and answering their own question by saying: "Yes, if it is Steichen, it is art."

But Steichen was still not satisfied. And so he once more sailed for Europe and in the little village of Voulangis, 30 miles from Paris, turned again to painting and as another phase of his life took up plant breeding. He developed new types and colors of petunia and the perennial delphinium, of begonias and rambler roses and iris. He received a gold medal from the National Horticultural Society of France. When World War I broke out in 1914, German cavalry scouts rode over his poppies and his delphinium. French and British soldiers pitched their tents in his iris and begonia beds. And so Steichen gave up and returned with his family to New York, where he painted and did photographic work with a chilled heart until the United States entered the war and he was sent to France with the first group of the American air corps as a technical adviser in the organization of the aerial photographic service.

During the second battle of the Marne, General William Mitchell recognized Steichen's ability and placed him in command of all the photographic operations in the American sector of the front. Steichen recalls that General Mitchell once told him laughingly that "anyone caught making soft and blurry 'arty' photographs would be shot at sunrise without court-martial, witnesses, or benefit of clergy."



EDWARD STEICHEN, SEATED, WITH NELSON A. ROCKEFELLER, PRESIDENT OF THE MUSEUM OF MODERN ART.

* * *

WHEN the war was over Steichen was a Colonel, had a Legion of Honor ribbon and the conviction that he wanted a year to do nothing but experiment in photography. And so for one year he experimented. He photographed a white cup and saucer 1000 times, he says, to get the maximum amount of realism. He experimented with the mathematical controls of his medium and tried to learn all he could of what he calls "that charlatan, light."

After his year of intense experimentation Steichen returned to New York and soon became photographic editor of Vanity Fair and Vogue. He photographed actors, singers, playwrights, authors, dancers, vaudevillians, prize fighters, and creative artists. He was also doing advertising photography for as much as $1000 a photograph designed to sell toothpaste, mattresses, dress goods, cigarette lighters and hand lotion. He was, through the Conde Nast magazines, reaching a select and aristocratic audience and through his commercial photographs appearing in the big-circulation magazines touching almost the total literate population of America.

As Steichen has put it: "After photographing a granddaughter of J. Pierpont Morgan, I would make negatives that week of Gene Tunney, Norma Talmadge, Jack Dempsey and Eugene O'Neill. These sittings would be interspersed by long sessions with Welch's Grape Juice and Simmons Mattresses."

After 20 years of such driving work in photography, Steichen had turned again to plant breeding when World War II broke out. At Ridgefield, Conn., he had planted 15 acres of delphinium and was experimenting in crossing the species. But when the United States Navy agreed "to take an old man into the service," he plowed under all but 100 plants.

Six feet tall, Steichen today at 69 weighs 180 pounds and seems refreshed rather than debilitated by his four years in the Navy, during which, among other duties, he supervised the photography for the film, "The Fighting Lady." He earned two battle stars in World War II and the Distinguished Service Medal.

Now Steichen has once more postponed retirement.

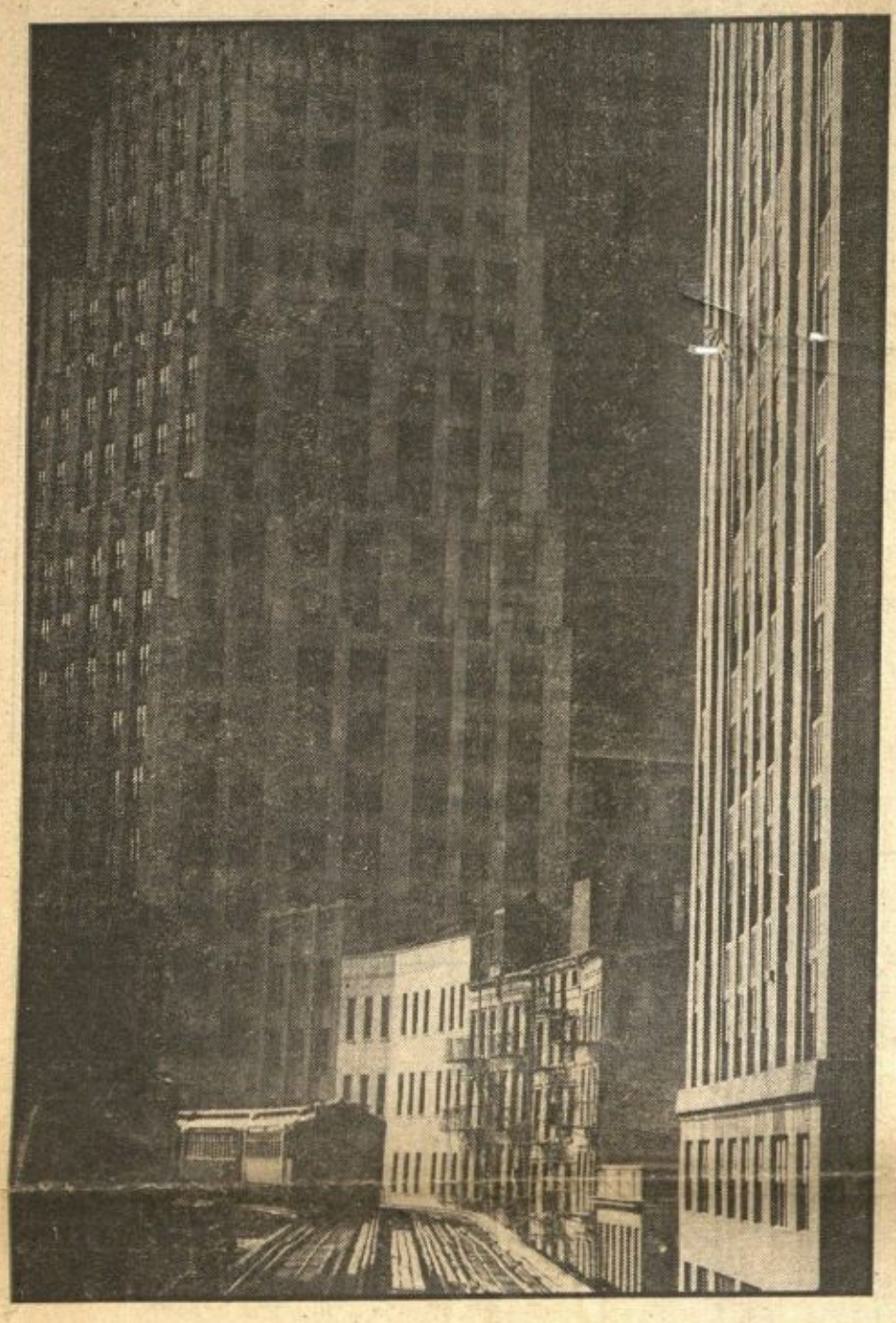
"Some day," he says a bit wistfully, "I hope to go back to my delphinium."

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CAMERA EYE:

'In and Out of Focus' gives . . .





A PICKET FENCE which becomes the slum prison of this Los Angeles Hollows child turns this picture into what Edward Steichen calls a "crusading documentary." It is one of several in *In and Out of Focus* by Marion Palfi, a California photographer who won a Julius Rosenwald Foundation fellowship in 1946. All of Marion Palfi's photos have the same fence-that-makes-a-slum-prison theme.

ABOVE: Not a soul is in sight in this photo of the Third Ave. "L", snaking its way through the canyons of downtown Manhattan. It is a hackneyed subject but it gets a twist from Todd Webb who found a new perspective to show how the massiveness of the Big City swallows up its anonymous Little People.



RIGHT: Thick traffic is suggested by Harry Callahan who contrived to show the hustle and confusion of the Big City with this multiple exposure. By changing camera position he created a traffic snarl of ghost cars but still left his Little Man a solid figure in the middle, seeking the safety of the opposite side of the street.

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COURIER
PITTSBURGH, PA.

Gordon Parks Photos In Museum Exhibit

Entries from the camera of Gordon Parks, nationally known photographer, will be included when the Museum of Modern Art presents its major photography exhibition of the season, "In and Out of Focus—A Survey of Today's Photography," today (Wednesday).

It will be an exhibition of current camera images, documents, concepts, visions, tendencies and directions ranging from precise realism to completely abstract designs. Between twenty-five and fifty photographers—some of them well-known, others making their museum debut—will be represented.

METROPOLITAN HOST
1948 NEW YORK, N. Y. 5/1

ART . . . . "In and Out of Focus," photographic exhibit arranged by Steichen at the Museum of Modern Art, 11 W. 53rd St. . . . Sculpture by Hare at Samuel Kootz Gallery, 15 E. 57th St. through May 8th. . . . Art of Ancient Egypt at Metropolitan Museum of Art, 5th Ave. at 82nd St.

BROOKLYN, N. Y.
1948 EAGLE 4/15

Museum of Modern Art, 11 W. 53d St., Manhattan: "In and Out of Focus: a Survey of Today's Photography."

CUE 5/8/1948
NEW YORK, N. Y.

MUSEUM OF MODERN ART—11 W 53. Major photography exhibition of the season, "In and Out of Focus—A Survey of Today's Photography," ranging from precise realism to completely abstract designs. Some fifty photographers are reprosented.

MILWAUKEE WIS
1948 JOURNAL 5/9

Museum of Modern Art

The first large exhibition of photography organized by Edward J. Steichen, director of the photography department of the Museum of Modern Art in New York, open until July 11, contains five mural size color transparencies of which Steichen says: "Their breathtaking effect represents a new outpost in naturalistic representation and possibly the ultimate solution of the term, "holding the mirror up to nature." The next photographic show is to be "Great News Photographs."

1948 CUE 4/17
NEW YORK, N. Y.

MUSEUM OF MODERN ART—11 W 53. Major photography exhibition of the season, "In and Out of Focus—A Survey of Today's Photography," ranging from precise realism to completely abstract designs. Some fifty photographers are represented.

1948 CUE 4/10
NEW YORK, N. Y.

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. . . an 'over-all look'

By Barnett Bildersee

WHATEVER a lens and a piece of film can produce in the hands of a photographer gets its inning in the new *In and Out of Focus* photography show which opened this week at the Museum of Modern Art.

Its range is from pure holding-a-mirror-up-to-nature realism to completely abstract patterns. Some of it—most of it—seemed to me to be excellent and some of it just plain doodling.

The show's purpose is to get what Edward Steichen, head of the Museum's Department of Photography, calls "an over-all look" at today's photography. In this it succeeds admirably. Several hundred prints, representing the work of 70 photographers, have been collected.

An outgrowth of the two earlier shows, *Young Photographers* and *Music and Musicians*, this one fairly bursts the museum's photographic seams. From the small collections which took a quick glance at the postwar pictures and picture-makers, this one spreads out over the whole first floor of the museum.

Broad area

Whether you take your camera seriously or whether it's just an odd-hour recreation, I earnestly recommend that you put 11 W. 52d St. on your calendar for some time between now and next July 11 and that you leave yourself plenty of time.

I don't know exactly where the title *In and Out of Focus* comes from but I suspect it is an attempt to span all the varied techniques from the realists' ultra f64 precision to the vague and impressionist ways of the abstractionists.

There is a broad area to what photography calls "abstraction." It encompasses prints in the show as far apart as the moody shadows of reeds reflected on stagnant water and the outline of a hand made merely by a hypo-stained imprint on projection paper which was then fogged and developed.

These are the abstracts in black-and-white in recognizable form. There are others, done entirely in shadows and in color. I, frankly, was unimpressed by most of them either as photography or as an expression of mood. For you, however, they may be better tuned to the psyche and, as a reporter, I dutifully pass along the information that they are there to be seen.

More varied

The realists' work — which seemed to me more varied, more genuine and far more appropriate to the realm of the camera—forms the bulk of the exhibit, however.

It is impossible here, of course, even to summarize such an exhaustive survey. But it is important to note that even the traditional forms of photography have branched out far beyond their former limits. I was impressed by the breadth of photographic scope in two pictures—one which reached out into planetary space through the photographic plates of an astronomical observatory and another which probed the minute in a micrograph of the contents of a test tube.

Realism in photography falls in many categories. It may be the pure color transparency of a landscape, such as Ansel Adams and Edward Weston show in almost photo-mural size. It may be the photo-reportage of Henri Cartier-Bresson covering the funeral of Gandhi. It may be the documentary—if I *must* use that word—photo of the dozing couple in a bus station.

New and exciting

In this exhibit you will find along with Adams and Weston, many of the names that are known in photography from Berenice Abbott at the top of the alphabet to Ylla at the bottom. There are more that are new and, on the potentials they show, exciting.

Just from notes idly jotted as I saw the exhibit, I urge you not to miss Gjon Mili's panoramic view looking down from the gallery into the ring at the Louis-Walcott fight. It was a photo made with stroboscopic light while Louis was on the floor and the faces around the ring several rows deep are portrait studies in themselves. Just as an example of minute detail over a wide area it is an absorbing job.

And also on my not-to-be-overlooked list are the studies by Fons Iannelli, the *How America Lives* photographer of the *Ladies Home Journal*, and the street scenes by Walker Evans and Rosalie Gwathmey. There are others, some reproduced on these pages, and still they only skim the surface.

. . .

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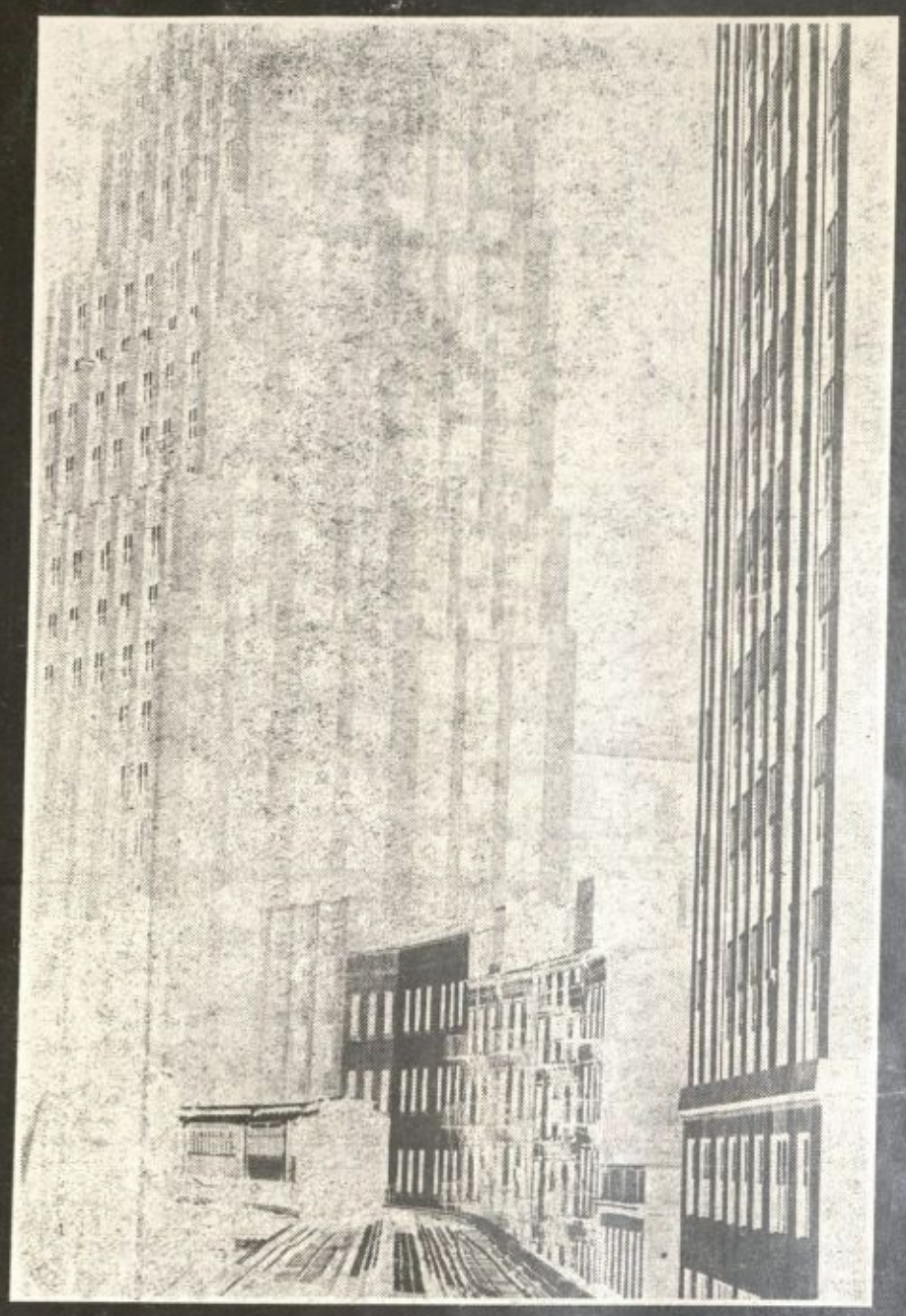
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New York, N. Y.
PM, 4/11/48

CAMERA EYE: 'In and Out of Focus' gives . . .





A PICKET FENCE which becomes the slum prison of this Lo[illegible]geles Hollows child turns this picture into what Edward Steichen calls a "[illegible]usading documentary." It is one of several in *In and Out of Focus* by Mario[illegible]lfi, a California photographer who won a Julius Rosenwald Foundation fell[illegible] in 1946. All of Marion Palfi's photos have the same fence-that-makes-a-s[illegible]prison theme.

ABOVE: Not a soul is in sight in this photo of the Third Ave. "L", snaking its way through the canyons of downtown Manhattan. It is a hackneyed subject but it gets a twist from Todd Webb who found a new perspective to show how the massiveness of the Big City swallows up its anonymous Little People.



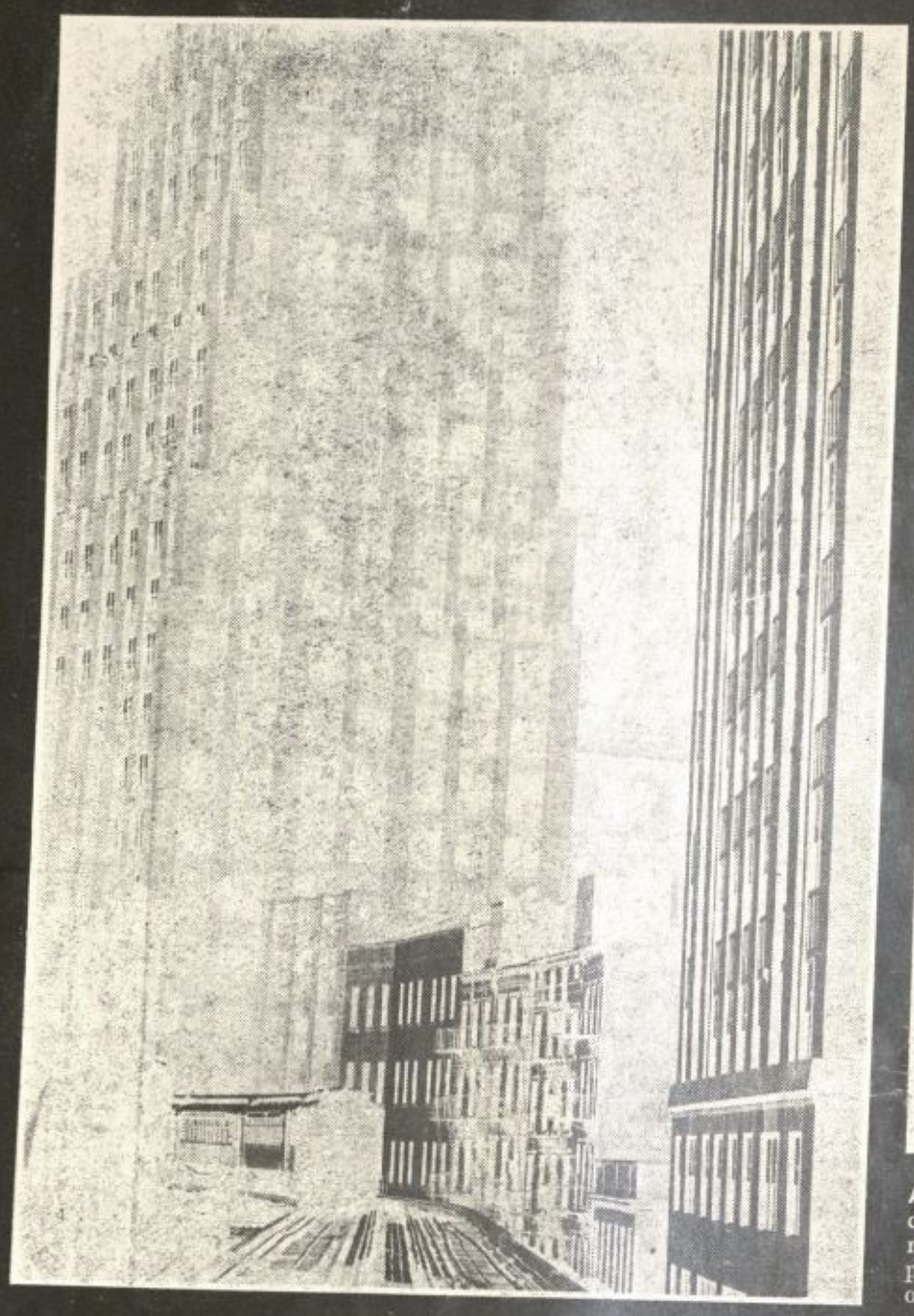
RIGHT: Thick traffic is suggested by Harry Callahan who contrived to show the hustle and confusion of the Big City with this multiple exposure. By changing camera position he created a traffic snarl of ghost cars but still left his Little Man a solid figure in the middle, seeking the safety of the opposite side of the street.

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New York, N. Y.
PM, 4/11/48

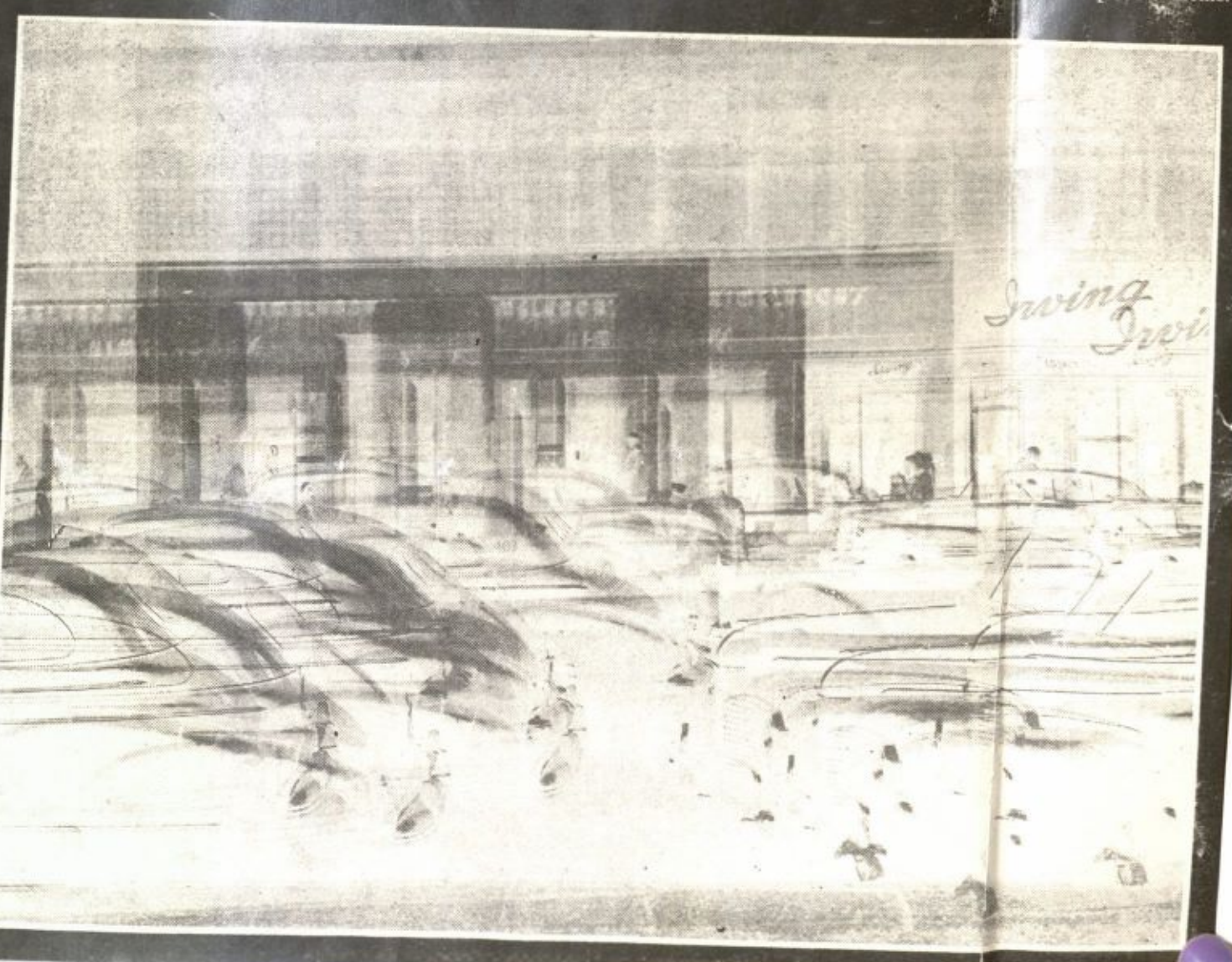
CAMERA EYE: 'In and Out of Focus' gives . . .





A PICKET FENCE which becomes the slum prison of this Los Angeles Hollows child turns this picture into what Edward Steichen calls a "crusading documentary." It is one of several in *In and Out of Focus* by Marion Palfi, a California photographer who won a Julius Rosenwald Foundation fellowship in 1946. All of Marion Palfi's photos have the same fence-that-makes-a-slum-prison theme.

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IN AND OUT OF FOCUS

A survey of phases, directions and tendencies
in TODAY'S PHOTOGRAPHY

DIRECTED BY EDWARD STEICHEN

INSTALLATION DESIGNED AND PHOTOGRAPHS HUNG BY
HERBERT MATTER

LARGE COLOR TRANSPARENCIES MADE BY THE EASTMAN KODAK COMPANY

THE MURAL SIZE ENLARGEMENTS BY LENS CRAFT STUDIOS, INC.

STUDIO TRIPOD FROM J. G. SALZMAN, INC.

SOME PRINTS SHOWN BY COURTESY OF INTERNATIONAL NEWS PHOTOS - LIFE - FORTUNE - VOGUE - McCALLS U.S. CAMERA - MAGNUM - PIX - F.P.G. - STANDARD OIL COMPANY OF N.J.

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HERALD TRIBUNE
APR 11 1948

Photography: Modern Museum Covers the Field

Steichen-Assembled Show of Contemporary Work Represents 70 Artists

By Fendall Yerxa

Every style is represented and every taste is cultivated in the big "In and Out of Focus" review of contemporary photography, which opened last week under the direction of Edward Steichen at New York's Museum of Modern Art.

The impressive array of pictures, in Mr. Steichen's own words, presents "for the first time an overall look at a collection covering much of the language in today's photography." The museum's prominent director of photography has assembled into his exhibit the camera work of seventy men and women, selected to cover the widest possible field artistically as well as geographically.

The results run from realism to fantasy, with side trips along the way. At one end of the scale, there are the huge color transparency panels of Ansel Adams and Edward Weston, marking, in Mr. Steichen's view, "a new outpost in naturalistic representation and possibly the ultimate solution of the problem of holding a mirror up to nature."

Recreations of Nature

Through these giant panels, specially made by the Eastman Kodak Company, the spectator looks as if through a picture window over the Snake River to Wyoming's Tetons, or into the bowl of Yosemite National Park. The view is so close to reality that the sun almost shimmers in the golden aspens, and the water seems to ripple in the distance. As technology's most accurate recreation of nature, these works are breathtaking.

At the other end of the scale are the total abstrctions of James Fitzsimmons; patterns in garish color which many cameramen will fail to recognize as either photography or art. But they will probably provoke controversies, however irreconcilable opposing views may be.

It is along the byways of the exhibition, in the area that Mr. Steichen calls the "fruitful fields of exploration," that the chief interest and the greatest bulk of "In and Out of Focus" lies. Most of the work is by professionals, some famous, some obscure. Everything in the show belongs to the period since the war, although some of it, naturally, reflects strongly the influence of earlier experimentation.

Camera's Versatility Shown

The exhibition heavily underscores the versatility of the camera, sometimes in the work of a single representative photographer. There is, for example, the delicate high-key tracery of slender reeds and water by Harry Callahan which, in its severity and simplicity, almost achieves an abstraction. But when Mr. Callahan shifts his lens to make a multiple-exposure study of traffic in a bustling city, he creates an interesting extension of reality.

For pure documentation, there is the Americana in still life by Wright Morris, author of "The Inhabitants." Mr. Morris's newest work captures glimpses of contemporary life in the hinterland United States—a corner of a town barber shop with its familiar tools and paraphernalia, a peeling plywood chair by a farmhouse door, images that will recall nostalgic scenes to many spectators.

As a sharp-edged tool for satire, the camera is used by Lisette Model to make her biting comments on the spectators at a New York fashion show; Wayne Miller passes similar comments on a dog show.

In the journalistic field will be found Robert Capa's recent work in Russia, a large part of which was published in this newspaper. Henri Cartier-Bresson's coverage of Gandhi's funeral is included.

Psychological Studies on View

The camera can also be used as a tool for psychological study, as demonstrated by the fascinating family study by Fons Iannelli, entitled "Sibling Rivalry." Veering toward the propagandistic side of documentary photography is the brooding study of Harlem by Gordon Parks. Other sociological photographs in the show are even more definitely slanted toward a point of view. A study of them will help the average spectator to evaluate the subtle differences in photography between objectivity and the crusading motive.

Even the pictorialist will find some things in Mr. Steichen's show to hold his fancy. Todd Webb's mural of an elevated train threading its way through the wierd canyons of Manhattan is a shot he might like to emulate. Andreas Feininger's telephoto shot of the New York skyline with a huge cratered half-moon swinging coldly above it will open a few questions on technique.

"In and Out of Focus," an exhibition that no camera fan can afford to miss and one that will entertain, amuse and interest non-photographers equally, will be on view at the Museum of Modern Art until July 11.



This photographic commentary on spectators at a fashion show, taken by Lisette Model, is one of the hundreds of prints in the big "In and Out of Focus" exhibition which opened last week at the Museum of Modern Art. The exhibition is the largest to be staged by Edward J. Steichen in his capacity as the museum's director of photography. It is Mr. Steichen's attempt to assemble a review of all styles of contemporary photographic work

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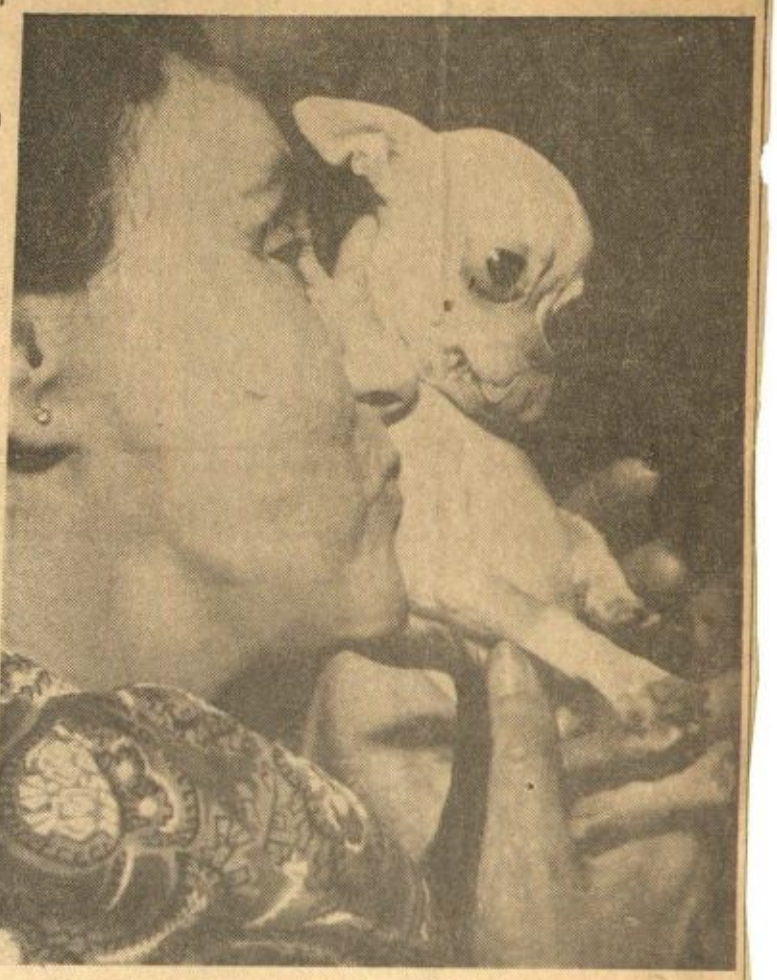
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PHOTOGRAPHY

Great Photo Exhibit Is On





Fun and satire sparkle at the In and Out of Focus show, Museum of Modern Art. The wild child on the tricycle is the work of Hella Heyman and the lonely soul kissing the complacent pup is a candid by Wayne Miller.

Modern Museum Display Well Worth Seeing

By MABEL SCACHERI.

The "In and Out of Focus" photographic show will have the camera fans going in and out of the Museum of Modern Art in droves, I prophesy. It is a very interesting exhibit. It open[illegible] this photography? Is this art? Or is this just doing it the hard way?

I also commend to you Louis Faurer's shot of a woman running like crazy up the El stairs, Wright Morris' small-town stuff from his next book, "Home Place," Herbert Matter's filmy shots of a Hindu dancer, just to mention a few. At a later date I expect to revisit the show and comment on the work of individual photographers more fully.

Lists Books To Beat Comics

Comic books are evidence of a "sick culture," Miss Katherine Reeves asserted today in a lecture on "Imaginative Literature for Children" at Cornell University's Farm and Home Week in Ithaca.

"We can't keep comic books away from our children — they must live in the rest of the world. But we can give them such a rich fund of good imaginative literature and provide them with so many opportunities for real experience that by comparison comic books will seem dull and tawdry," said Miss Reeves.

The speaker listed these modern books, among others, which are suitable for children of different ages: two to five years: "Caps for Sale" by Slobodkina; "The Little House" by Virginia Lee Burton; "The Runaway Bunny" by Margaret Wise Brown and, for classics, "Peter Rabbit" and "Johnny Crow's Garden;" for six to nine years: "The Wind in the Willows" by Kenneth Graham; "The Colt from Moon Mountain" by Dorothy Lathrop; and "Mr. Twig's Mistake" by Robert Lawson.

Parents to Meet At NYU Tonight

The annual Parents Night of the Home Economics Club of New York University will be held tonight at 8 o'clock in Lassman Hall of the Commerce Building.

Parents of students in the home economics department of the University's School of Education have been invited to attend the meeting, at which representatives of the home economics business world will discuss professional opportunities in their field.

equally as [illegible] the family and you can't

g — Always

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TWO FRIENDS, GEORGE JEAN NATHAN (LEFT), THE CRITIC, AND PUNDIT H. L. MENCKEN, POSE FOR "VOGUE" PICTURE BY IRVING PENN

SEATED NUDE by Blumenfeld is entitled "The Spirit of the Chair" because, when it is held upside-down, wire back of chair seems to duplicate, in outline, the back of the lady.



GIRL WALKING was snapped by Homer Page on a busy street. Mr. Steichen calls it "a modern *Winged Victory*," says that, if hung in his office, it would keep his assistants awake.



SPEAKING OF PICTURES

These are "In and Out of Focus" entries

Most salon exhibitions of photography go in heavily for arty close-ups of clamshells, rainy windowpanes or half-eaten sandwiches. The new show at New York's Museum of Modern Art, however, has a wider range: the Manhattan skyline, the female backside, Alfred Hitchcock. Called "In and Out of Focus," the show was put together by Edward Steichen, himself one of world's greatest photographers. Steichen looked at the best work of several hundred professionals before deciding on the 258 pictures included in the exhibition. Camera fans will note that his taste is catholic. In portraiture, for instance, he admires both the highly stylized approach of Irving Penn (*above*) and the off-guard realism of Alfred Eisenstaedt (*opposite, above*). Steichen also found considerable merit in the pictures turned in by working press photographers on assignment. Many of his selections have already appeared in the pages of LIFE.

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MAN THINKING (*right*) is Economist Walter W. Stewart of Institute for Advanced Study at Princeton. It was taken by Alfred Eisenstaedt for a recent story on Stewart and his associates (LIFE, Dec. 29).



ANOTHER THINKER, (*above*) twiddling spectacles while snapped by Eisenstaedt in front of bare blackboard, is Oswald Veblen, world-famous mathematician who is also a member of the institute.



ALFRED HITCHCOCK, (*left*) porcine English movie director, has always been regarded as a photographer's dream subject. This Irving Penn portrait (taken for *Vogue*) emphasizes his sleekness and massiveness.



MANHATTAN MOON outlines the RCA (*center*) and Chrysler Buildings in a picture taken across Hudson with a telescopic lens by Andreas Feininger for story on New York's skyline (LIFE, March 31, 1947).

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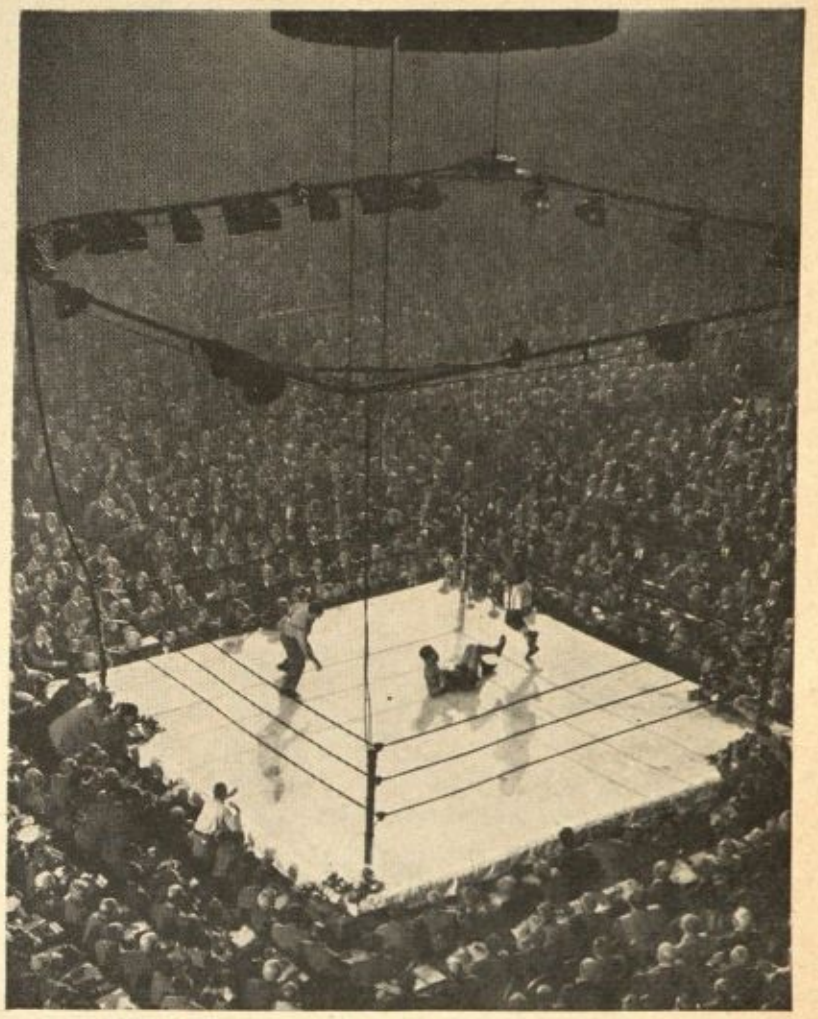
"Soaping" dulls hair—
Halo glorifies it!



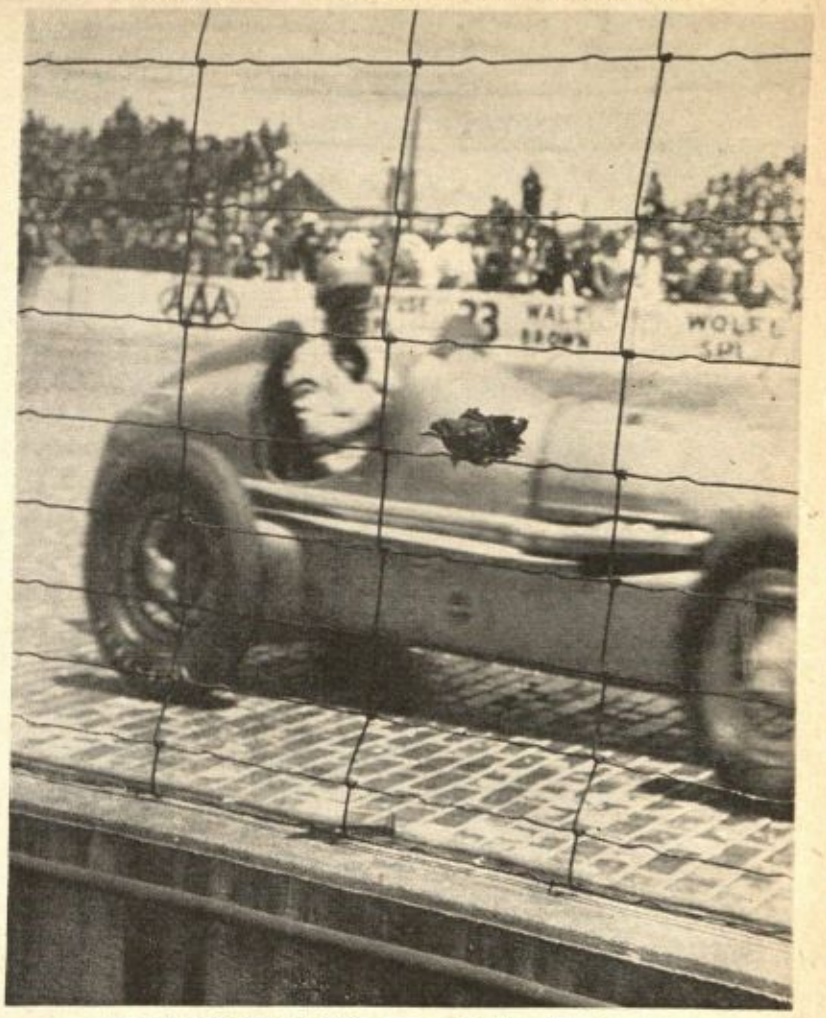
Yes, "soaping" your hair with even finest liquid or cream shampoos hides its natural lustre with dulling soap film

• Halo is made with a new patented ingredient. Halo—not a soap, not a cream—cannot leave dulling film! • So Halo reveals the true natural beauty of your hair the very first time you use it, leaves it shimmering with glorious highlights. • Needs no lemon or vinegar after-rinse. Halo rinses away, quickly and completely! • Makes oceans of rich, fragrant lather, even in hardest water. Leaves hair sweet, clean, naturally radiant! • Carries away unsightly loose dandruff like magic! • Lets hair dry soft and manageable, easy to curl! • Buy Halo at any drug or cosmetic counter.

Halo Reveals the Hidden Beauty of Your Hair!



LOUIS KNOCKDOWN by Joe Walcott last winter gave Gjon Mili this great fight picture, one of the finest ever taken. This was the second knockdown. Mili missed the first one, was much relieved when Louis got tagged again.



STARTLED STARLING on an Indianapolis Speedway fence was discovered by Photographer Leónard McCombe during last year's Memorial Day race. This picture, like the one above, resulted from a regular LIFE news assignment.

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CUE 5/1/48
NEW YORK, N. Y.

MUSEUM OF MODERN ART—11 W 53. Major photography exhibition of the season, "In and Out of Focus—A Survey of Today's Photography," ranging from precise realism to completely abstract designs. Some fifty photographers are represented.

ALAMEDA, CAL. TIMES STAR 1948 5/8

GALVESTON, TEXAS 1948 TRIBUNE 5/8

WASHINGTON, D. C. 1948 TIMES HERALD 5/9

BINGHAMTON, N. Y. 1948 SUN 5/7

DOVER, OHIO DAILY REPORTER 5/7 1948

COLUMBUS, OHIO 1948 STATE JOURNAL 5/7

CHILLICOTHE, OHIO 1948 SCIOTIO GAZETTE 5/6

TOLEDO, OHIO 1948 BLADE 5/7

FRANKLIN, PA. NEWS HERALD 5/6 1948

GREENVILLE, PA. RECORD ARGUS 5/6 1948

MEADVILLE, PA. 1948 REPUBLICAN 5/6

PITTSBURGH, PA. 1948 POST-GAZETTE 5/5

NORRISTOWN, PA. 1948 TIMES-HERALD 5/7

POTTSTOWN, PA. MERCURY

SHENANDOAH, PA. 1948 HERALD 5/7

SHAMOKIN, PA. NEWS-DISPATCH 5/13 1948

SCRANTON, PA. 1948 TIMES 5/4

NEW YORK, N. Y. 1948 TIMES 4/4

CAMERA NOTES

Three Shows Open This Week—Prize Awards

THREE major photographic shows demonstrating a variety of techniques will open in New York galleries this week. Tomorrow the fifteenth annual International Salon of Photography, sponsored by the Pictorial Photographers of America, will start a two-week run at the American Museum of Natural History, Seventy-seventh Street and Central Park West. Wednesday the Museum of Modern Art, 11 West Fifty-third Street, will inaugurate its new show, "In and Out of Focus, a Survey of Today's Photography."

NEW YORK, N. Y. HERALD TRIBUNE 4/26 1948

ABOUT PEOPLE

By JEAN and ROBERT BOARDMAN

A PARENT we know who's a faithfud disciple of Dr. Arnold Gesell's monumental child studies, had occasion to go up to Dr. Gesell's Clinic of Child Development at Yale last week. Today, he's a disillusioned man. It seems there's a sort of Swiss chalet-type playhouse in the clinic's nursery school which has a chimney. In the chimney is a nest. In the nest is a stork.

* * *

Edward Steichen, the great photographer, has just put together a tremendous collection of all types of contemporary photography for the show he calls "In and Out of Focus" at the Museum of Modern Art.

We're in the game, too. We've had a camera for three weeks now, and it seemed reasonable that we should check in with Mr. Steichen. We showed him a shot of our kitten, which looks like a king cobra peering out of a cave. Mr. Steichen admitted it was interesting, but suggested we get a flash bulb attachment for indoor shots.



Edward Steichen

"Amateurs who buy a camera to take pictures of their children, pets and vacations," he said to make us feel better, "are on the right track. They're photographing something they know about. When they think they have to be artistic—travel to get waterfalls and babbling brooks and artistic sunset silhouettes—they begin to go all to pieces."

* * *

Aufbau, N. Y.
Apr. 16, 1948

Im Brennpunkt und ringsherum

Von Willi Wolfradt

Hereinspaziert, hereinspaziert ins Wunderland des entfesselten Photographen! Hier sehen Sie die zeitlose Natur und die up to date-Unnatur, Behagliches und Unbehagliches, die kleinen Leute und die auch nicht sehr grossen. Sie blicken hinein in die Kirchenstille der Atomküche und in den Höllenwirbel des Kinderzimmers. Pappi der Länge lang auf dem Teppich. Sie sehen dunkelhäutiges Volk und Bleichgesichter (discolored people), Köpfe und andere amüsantere Extremitäten. Sie sehen angehaltenen Atems, wie der Wind dahinfost über zitterndes Wasser und Gras, und bekommen wieder Luft beim vertrauteren Anblick grossstädtischer Müllhaufen.

Direktor *Steichen* hat im *Museum of Modern Art* mit Proben von mehr als siebzig Kameraleuten unter dem Titel *"In and Out of Focus"* einen weitgefassten Ueberblick all der Richtungen und Strömungen, Themen und Spezialitäten des schöpferischen Lichtbildes im heutigen Amerika geben wollen. Neben kühlen Dokumentationen stehen liedhaft beschwingte Aussagen, neben frech erschnappten Wirklichkeitsfetzen absolute Formungen. Es scheint in der Tat die ganze Vielfalt des photographischen Gestaltens der Gegenwart, die volle Lebendigkeit aktueller Bestrebungen und Versuche umrissen in dieser viele Säle füllenden Ausstellung zu stecken, die so garnichts gemein hat mit jenen faden Leistungs - Aufmärschen zünftiger Routine.

Hereinspaziert also in die Riesenschaubude! Es gibt ein buntes Variéteprogramm lebensunmittelbarer, graphisch anspruchsvoller Photokunst. *Lisette Model* etwa hat auf einer Modenschau ein paar bebrillte alte Damen meuchlings erhascht, die eifrig in den bewundernd geöffneten Mund Fruchtsalat löffeln. *R. Y. Richies* Wüstenlandschaft mit pipe line stellt einen Dali sozusagen in den Schatten. *Aaron Siskind* entdeckt Urgesicht im Gemäuer, macht mit einem alten Handschuh gruseln. Den verwunderungsschweren Blick der Negerkinder hat *Carl W. Naylor* geborgen, die Erschöpfung der Wartenden im Bus Terminal *Esther Bubley*. Von schon Berühmten sieht man *Cartier-Bresson* mit Szenen von der Einäscherung Ghandis, Steinbecks Russlandbegleiter *Robert Capa* mit Bildern aus Kiew und Stalingrad. Und der ausgezeichnete *Walter Evans* hat die vorübertreibenden Gesichter der Strasse eingefangen, die wir so gut vom Wegsehen kennen.

Eigentlich alle hier Vertretenen, ausser etwa *Paul Strand* haben etwas Eigentümliches zu sagen. So fällt es nicht leicht, Preise zu verteilen und wir überlassen das den Besuchern der Ausstellung. Mit unseren paar Hinweisen haben wir nur ganz wenige Stichproben verabfolgen können aus dem üppigen Bilderbuch dieser Ausstellung. Die geborstenen Häuser Frankfurts mit der Seiltänzerin, die Algebraiker des "Institute for Advanced Study" im Formelrausch, die Laubsägekunst der Termiten, ... Sie müssen schon selbst hingehen (bis zum 11. Juli) und sich satt staunen.

DANCE 5/10
NEW YORK CITY

. . . DANCE'S staff photographer Earl Leaf was represented in the exhibition "IN AND OUT OF FOCUS" held at the Museum of Modern Art in New York City by two of his photos, one, of the flamenco dancers Roberto and Alicia, the other an action photo of the *Brahms Variations* of Nijinska, as performed by the International Ballet . . .

METROPOLITAN HOST
1948 NEW YORK, N. Y. 4/30

ART . . . "In and Out of Focus," photographic exhibit arranged by Steichen at the Museum of Modern Art, 11 W. 53rd St. . . . Sculpture by Hare at Samuel Kootz Gallery, 15 E. 57th St. through May 8th. . . . Art of Ancient Egypt at Metropolitan Museum of Art, 5th Ave. at 82nd St.

1948 CUE 4/24
NEW YORK, N. Y.

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PICTURES ON EXHIBIT
NEW YORK, N. Y. 4/1/48

. . . The major photography exhibition of the season at the Museum of Modern Art opens on April 7th. Called *In and Out of Focus — A Survey of Today's Photography,* it represents "current camera images, documents, concepts, visions, tendencies and directions . . ."

BRONX, N. Y. 1948
HOME NEWS 4/1

Modern Museum Exhibit

The exhibition of press photography scheduled for this month at the Museum of Modern Art has been postponed, probably in deference to the annual show of the Press Photoghaphers Assn. at the Veterans Center, 59th St. and Park Av. Instead, the museum will open a show next Wednesday, called "In and Out of Focus—a Survey of Today's Photography," assembled by Edward Steichen, of the museum staff.

1948 CUE 4/3
NEW YORK, N. Y.

highlights of the week

ART "In and Out of Focus--A Survey of Today's Photography", exhibition at Museum of Modern Art, beginning Wed, Apr 7....

NEW YORK, N. Y. 1948 TIMES 3/14

EXHIBITIONS

The Museum of Modern Art's major photography exhibition of the season, "In and Out of Focus—a Survey of Today's Photography," will open at the museum on April 7. The show will include "current camera images, concepts, visions, tendencies and directions ranging from precise realism to completely abstract designs." Between twenty-five and fifty photographers will be represented. The exhibition, "Great News Photographs" announced previously has been postponed.

METROPOLITAN HOST
1948 NEW YORK, N. Y. 4/11

. . . in and Out of Focus," photographic exhibit arranged by Steichen at the Museum of Modern Art, 11 W. 53rd St. . . . Marjorie Phillips' paintings at the Bignou Gallery, 32 E. 57th St., Apr. 20th through May 8th.

PROVIDENCE, R. I.
1948 JOURNAL 4/7

If you are interested in straying further away from 57th Street, there are two photography exhibitions worth noting. One is called "In and Out of Focus: Today's Photography" (Museum of Modern Art, 11 W. 53rd). The other is the Press Photographers' annual show, at the Veterans Center, 500 Park Avenue.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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1948 NEW YORK, N. Y. 4/8
WORLD-TELEGRAM

PHOTOGRAPHY

Great Photo Exhibit Is On





Fun and satire sparkle at the In and Out of Focus show, Museum of Modern Art. The wild child on the tricycle is the work of Helle Heyman and the lonely soul kissing the complacent pup is a candid by Wayne Miller.

Modern Museum Display Well Worth Seeing

By MABEL SCACHERI.

The "In and Out of Focus" photographic show will have the camera fans going in and out of the Museum of Modern Art in droves, I prophesy. It is a very interesting exhibit. It opened to the public yesterday, continues through July 11, and everybody as is anybody will want to see it to avoid losing out socially and conversationally this spring.

"There's something here for everybody," said Capt. Edward Steichen, noted director of photography at the museum. "If you don't like the Ansel Adams pictures, you can always look at the Walker Evans or Herbert Matter photographs." And he looked owlish as he said it, for already the clash of controversy could be heard at the preview on Tuesday. Capt. Steichen, late of the Navy, enjoys the boom of broadsides.

Eighty photographers are represented, each with a distinct flavor, or style. You know right well that Capt. E. S. did not let any pictorials slip in, unless you might so describe some huge Kodachromes of Western scenery by Ansel Adams. But he also held down the ashcan documentaries to a minimum. There are plenty of "docs," but most of them in a satirical, funny, or somewhat cheerful vein. Honest.

For instance, wouldn't you call the display on this page documentary, also cheerful? Then, there are some wonderful old harpies raking the models at a fashion show with their hard eyes; comical dog show shots; a striking documentary by Gordon Parks, "Harlem Alley," backlighted white washing on line, big, threatening silhouetted figure of a man. It has impact, and, sorry Mr. Parks, but it also has mighty good pictorial composition.

When you come to the color section of the show you will think that the museum made a mistake and hung some abstract watercolors. No, they are photographic products, by James Fitzsimmons and Rose Greenbaum. Capt. Steichen said that Man Ray said that Fitzsimmons is the most important new figure in photography for the last 25 years. I wouldn't know. Personally, I liked Rose Greenbaum's work better. She has made some abstractions by multiple toning and multiple printing and her color combinations appeal to me. Fitzsimmons' pix are on a heavy linen weave paper and done by multiple washoff relief printing. He is a painter and some of the objects, or shapes, or lines, shown in the pictures look to me like photographs of sketches. Is this photography? Is this art? Or is this just doing it the hard way?

I also commend to you Louis Faurer's shot of a woman running like crazy up the El stairs, Wright Morris' small-town stuff from his next book, "Home Place," Herbert Matter's filmy shots of a Hindu dancer, just to mention a few. At a later date I expect to revisit the show and comment on the work of individual photographers more fully.

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1948 NEW YORK, N. Y. 3/11
WORLD-TELEGRAM

Great News Photographs Show Postponed

They have changed their plans at the Museum of Modern Art. That show of Great News Photographs scheduled for April 7 will be put on at a later date. They say that "its scope grew larger than the gallery space available," and the new date will be announced soon.

Instead, April 7 will see the opening of another show, "In and Out of Focus—A Survey of Today's Photography." It will show "... camera images, documents, concepts, visions, tendencies and directions, ranging from precise realism to completely abstract designs."

Or in other words, that won't be any place for a pictorialist. Capt. Edward Steichen, director of the museum's department of photography, does not hold with pictorialism, not in the slightest. And he is the man who picks the pictures for these shows.

This "In and Out of Focus" exhibition should prove educational to the conservatives. Once when I wrote a few scathing words about the repetition of the same old subjects handled in the same old way in salons, a chap wrote to me: "But everything has already been photographed, so what is there to do but repeat?" Well, he can go see this show and find out what else there is to do.

Of course, he may not care for these modern efforts. They may be the perfect example of how he would not wish to occupy his time. That's all right. I have always contended that pictorialists ought to be allowed to keep on living, and even keep on producing some more of the same old corn for the same old salons, if they want to. All except the ones who put three pussy willows in a vase, with a plate in the background. Something has to be done about the pussy willow and pottery gang pretty soon.

It is too bad that the Great News Photographs show will not be up at the same time as the Press Photographers' show. I was counting on comparing the two, and needling the newsfotogs about how much better they did in the pre-flashbulb era. —M. S.

Montreal, Canada
Photo-Journal, Apr. 22, 1948

Une exposition de photographie a lieu actuellement à New-York

NEW-YORK. — (De notre correspondant particulier, John Neva) — Le "Modern Art Museum" vient d'inaugurer une exposition de photographie d'un genre véritablement très spécial. Depuis un certain temps, il existe deux écoles en photographie, l'une ayant à sa tête E. Weston et Ansel Adams et qui est celle des puristes, tandis que l'autre s'oriente vers l'abstractionnisme même le plus audacieux.

Dans les oeuvres de cette école, on voit, par exemple, une photo comprenant: une main, dans un cion, une chaise dans un autre, un torse de femme (sans tête), et un objet qui pourrait être un vase. Une autre photo ne représente aucun objet connu et le sujet, s'il en est un, est laissé au seul jugement du visiteur.

MM. Weston et Adams considèrent que l'art de la photographie devrait être pur, s'inspirer de la nature et que les images devraient être nettes, bien au point. Cinq ensembles d'oeuvres de cette école traduisent parfaitement leur point de vue, tout autant que nombre d'autres oeuvres de photographes bien connus et de nouveaux venus.

L'exposition a été organisée sous l'habile direction de M. Edward Steichen, directeur du département de la photographie au Museum. Elle a pour but de mettre sous les yeux du public tout ce qui se fait actuellement en fait de photographie, depuis les oeuvres d'un réalisme le plus méticuleux jusqu'aux abstractions les plus audacieuses, depuis les microphotographies électroniques jusqu'aux conceptions de la plus haute sensibilité mental ou émotive. On peut voir la décomposition de mouvements par les photographies stroboscopiques et l'étude des mouvements par exposition prolongée.

● **Les deux écoles**

Le capitaine Steichen, parlant de l'exposition s'exprime ainsi:

"Toute évaluation rationnelle de la photographie contemporaine doit s'entourer, pour atteindre son but, de toute la documentation possible. Avant de pouvoir juger, il importe de connaître et de comparer ses réalisations et ses tendances.

"Nous avons ici, pour la première fois, les moyens d'obtenir une vue d'ensemble sur tout ce qui se fait actuellement dans le domaine de la photographie. Les photographes réclament notre attention, par l'adresse dont ils font preuve, leur imagination, leurs aspirations, leur compréhension et leur sincérité.

"L'effet saisissant des photos transparentes en couleur représente ce qu'il y a de plus avancé en fait de reproduction réaliste et peut-être la plus parfaite reproduction de la nature.

A l'autre extrême, en opposition violente à toute photographie naturaliste, se trouvent les oeuvres des abstractionnistes, où tout ce qui pourrait évoquer la représentation de la nature a complètement disparu..."

NEW YORK, N. Y. 5/3
JOURNAL AMERICAN 1948

Voice Of BROADWAY

By Dorothy Kilgallen

Broadway Bulletin Board.

The most hectic romance in New York during the past few days was the quickie between none other than Milton Berle and Joyce Matthews before his departure for a tour...

Artie Shaw's new honey, Peggy Maley, has him so swoony he even waits for her at the Plymouth stage door. And when Artie waits at a stage door—!...Milton Reynolds, the millionaire pen manufacturer, is on the verge of becoming the owner of a large Coast theatre chain. The deal involves $12,000,000 . . . Ida Lupino and Collier Young, who reconciled recently, may pull an elopment any day . . . Weren't those the Crosbys looking at a house on Stewart ave. in Garden City?



PAULETTE GODDARD
Wears Ermine to Lunch

Significant line in Celebrity Service: "Fred F. Finklehoffe is in New York from Cuba. Ella Logan is en route to the West Coast" ...Paulette Goddard now wears an ermine coat to LUNCH! (Had it on at the Red Coach Grill just the other day) . . . Richard Ney's newest Hollywood thrill is Ruth Brady, who used to be a Broadway chorine . . . Washington hotels are back on almost a wartime footing, with all the people racing to the capital to get in on the ERP order bonanza...Clark Gable now taxis himself in a new midget car—just room enough for his shoulders and Dolly O'Brien's snapshot . . . Dorothy Baker's new novel will, like her first and most successful effort ("Young Man With a Horn") deal with the music world. It's titled "Our Gifted Son."

Henry Fonda will be playing in right field when the cast of "Mr. Roberts" meets the Eagle-Lion movie nine today in Central Park . . . Vincent Price, whose romance with Deanna Durbin hit an ice berg, is getting his pulse back to abnormal with Dr. Lorraine Kramer, a Coast physician. They met over a case of Virus X. (He had it, she cured it!)...Toots Shor now hangs in the Museum of Modern Art, thanks to a photo made of ringsiders at the Louis-Walcott fight—one of the features of the recent press exhibition... One of the newer bistros on 52d st. is being covered nightly by a squad of detectives. They're waiting for one of the performers (a lad with a bad reputation) to say the wrong thing . . . Greer Garson trills that her dates with Bud Fogelson, the wealthy Texan, are just gossamer things.

COURIER 4/17
PITTSBURGH, PA. 1948



HARLEM 1948—Entries from the camera of Gordon Parks, nationally known photographer, are included in the exhibition, "In and Out of Focus," currently featured at the Museum of Modern Art. Critics visiting the show are giving rave notices to "Harlem 1948," one of Mr. Park's photos included in the exhibit.

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BY REPETITIVE exposures in a single print, Harry Callahan illustrates the confusion and rush-rush mode of existence in one of our big cities.

IN and OUT of FOCUS

(Continued from page 21)

Los Angeles. It is unfortunate that the work of the latter is overpowered by the nearby Weston-Adams panel since the experimental abstractions in color made by Fitzsimmons fail to receive their due attention.

Fitzsimmons and Ansel Adams are the only two photographers to receive Guggenheim Fellowship Awards for 1948 and it was upon the merits of his experimental color photography that Fitzsimmons was granted this important recognition. Due to the fact that many persons thought Fitzsimmons work was done by a medium other than photography and or photographic processes, some expressed the sentiment that this part of the show seemingly was left over from another exhibit to fill the space. In all justice, it must be stated that this is not so—and, anyone entertaining that notion had better put it aside quickly for, Mr. Fitzsimmons is going to be heard from more and more often in the near future.



THIS is from a sequence by Fons Ianelli for the *Ladies Home Journal.*



CANDID portrait of Negro boy was made at parade by W. Carl Naylor.

Eighty photographers in all are represented in the exhibition which will continue through July 11, 1948. One of those showing has received a Museum of Modern Art fellowship; seven have received Guggenheim Fellowships and one a Julius Rosenwald Foundation Fellowship. Taking up the entire spacious first floor of the building, there are more than two hundred photographs on view.

Commenting on the display, Mr. Steichen said, "Any rational evaluation of contemporary photography must be premised by an informed approach. Before we can evaluate we should know and compare all its phases and directions. Here for the first time, we are able to have an over-all look at a collection covering much of today's photography. These photographers claim attention by the evidence of their skill, imagination, aspiration, understanding and sincerity . . .

"The breathtaking effect of the large color transparencies represents a new outpost in naturalistic representation and possibly the ultimate solution of the term 'holding the mirror up to nature . . .'

"At the very opposite pole, and in violent contradiction to all naturalistic photography is the work of the abstractionist where all semblance of a representational nature has disappeared. Including and between these poles, today's creative photographers have found fruitful fields of exploration and experiment and at times remarkable and incisive achievement".

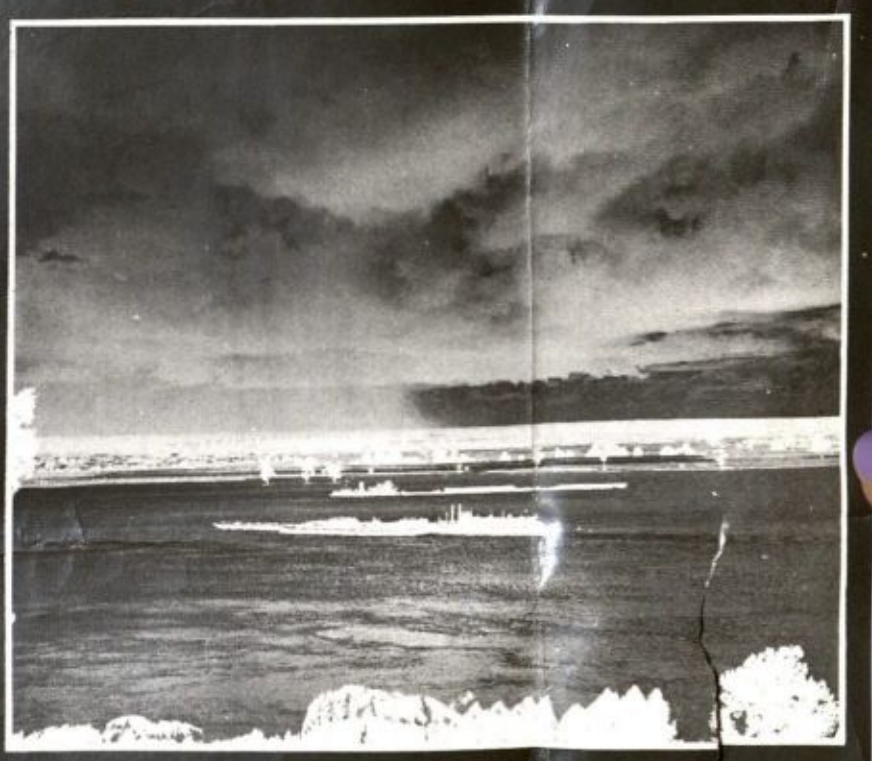
In and Out of Focus is visual proof of Mr. Steichen's comments.



MARION PALFI exhibits this from project on kids of Los Angeles slum.



PANEL pictured above shows work of Berence Abbott. Abstract portrait at left is sharply contrasted with the tremendously enlarged images of other ordinary subjects. Soichi Sunami made this photo for the Museum



MADE BY Rosskam for Standard Oil Company of New Jersey, this pictorial photograph is in show as part of photo story on midwestern river towboats.

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HARLEM Alley was pictured by Gordon Parks to illustrate need of psychiatry in Harlem; symbolizes closed in feeling of Ghetto.



IN and OUT of FOCUS

(Continued)

pictures more forcefully, much more pleasingly.

Featured in the exhibition are four large mural-size color transparencies, two each of which were made by Edward Weston and Ansel Adams. The panel, illuminated from the rear, is startling in the sense that the four scenes shown give the viewer the feeling that he is standing on the spot from which the cameras were focused. All four of the color shots were made by the photographers for the Eastman Kodak Company and are giant blowups of photos used in the company's advertising campaign. No one can read abstract or out of focus into the familiar documentary treatment accorded a subject by both Weston and Adams. However, the strong, over-all sharpness of their work is vividly contrasted with the experimental abstract treatments that are shown by James A. Fitzimmons of *(Continued on page 56)*



STREET Scene (above) was photographed by Helen Levitt—one of the numerous women who are among the exhibitors of contemporary photography. Her work is slanted from the documentary viewpoint.



HENRI Cartier-Bresson's photograph of Ghandi's funeral for *Magnum Photos, Inc.*, is a moving, crystal-sharp record of a scene in history and it was made in a strict sense of photo reportage.

Line Reference Target LRT-BE4-V2

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IN and OUT of FOCUS

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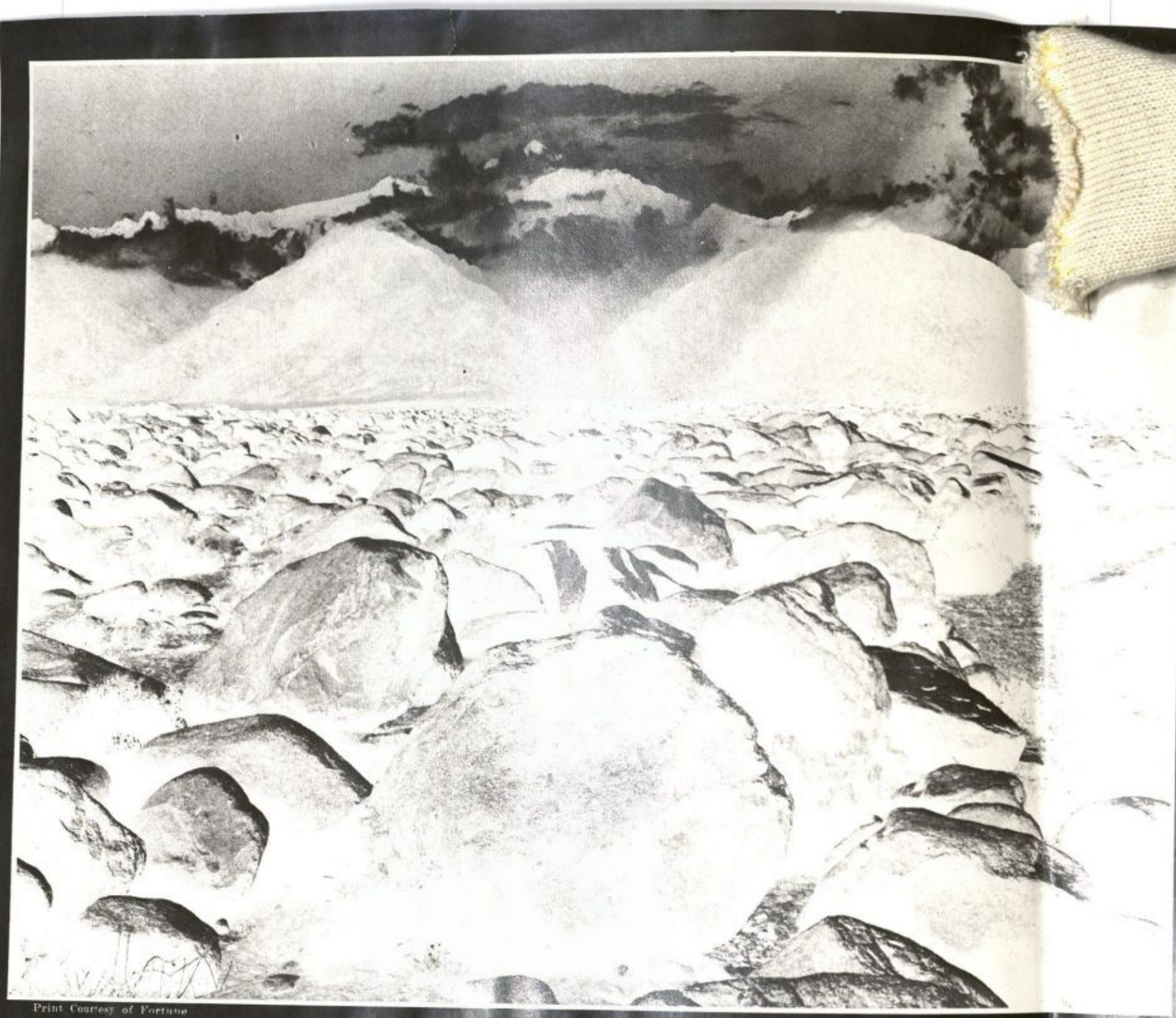
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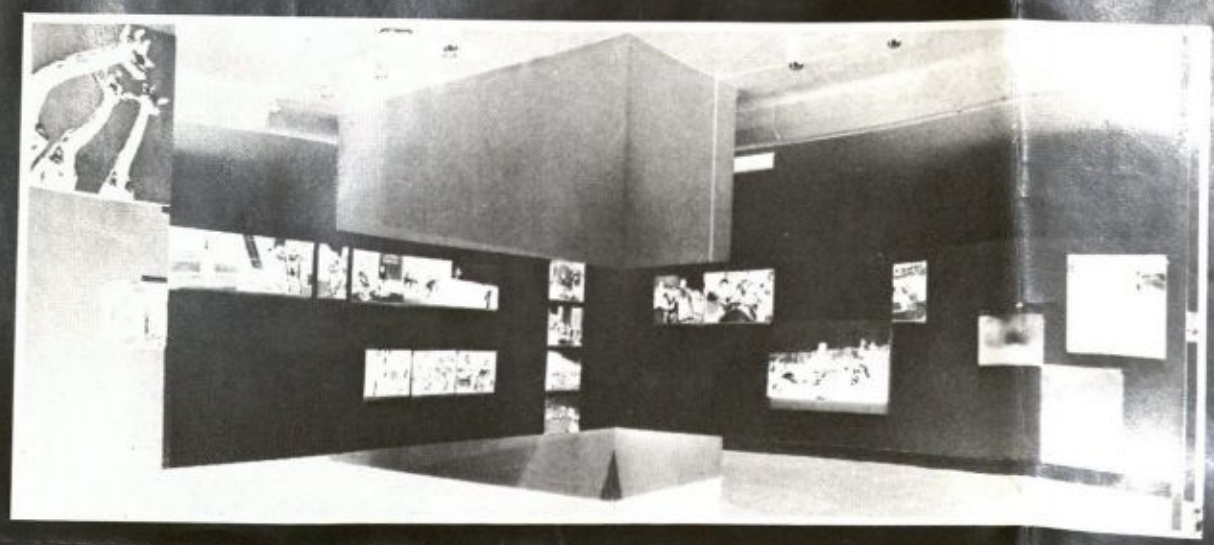
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Print Courtesy of Fortune





BOULDER Valley (top), is a masterful documentary photograph by Ansel Adams. Exacting detail and pictorial handling is typical of this photographer's technique. He made photo for *Fortune* Magazine.

EXPERIMENTAL photogram has its definite spot in the exhibit which presents work of contemporary photographers. By Lotte Jacobi, this print has something of the feeling of an X-ray photo of a flower.

PHOTOGRAPH of the central area of the exhibit presents a fairly good idea of the treatment of prints in the show designed by Herbert Matter and supervised by Edward Steichen. Photo by S. *Sunami.*

NEW YORK's Third Avenue El (top right on next page) twists its way through man made crevasses between soaring skyscrapers. Scene is graphically rendered by sharp lens of documentarist Todd Webb.

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June 1948 U. S. CAMERA Vol. II, No. 6



EFFECTIVE argument for out-of-focus photography is Ted Croner's shot of moving taxi—portraying the dizzy pace of a city at night.



PHOTO by Soichi Sunami shows a small part of *In and Out of Focus.*

IN and OUT of FOCUS

Major exhibition in Museum of Modern Art displays varied directions, tendencies and phases in work of eighty contemporary photographers

FOR what is undoubtedly the first time it has been done—the work of abstractionist and realist in photography has been hung side by side with a complete sense of harmony. A major exhibition in New York City's Museum of Modern Art, *In and Out of Focus* is a well-rounded out display of creative contemporary photography. Including many well-known names plus a large number of newer photographers—the show is the first large exhibition organized by the Museum Photography Department's director—Edward J. Steichen.

The exhibit, other than its purposeful introduction of the work of a number of interesting new photographers—serves an even greater goal in the convincing evidence that abstract photography, soft focus, out of focus and sharply focused photographs all have their respective and interrelated places in creative contemporary photography. This fact is *(Please turn page)*

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IN and OUT of FOCUS

(Continued)

strongly presented in the show many times over—where a sharp, factual picture report of a subject, event or scene hangs in harmonious balance with a print interpreting its meaning through the use of the abstract in composition and/or technique. From meticulous realism to complete abstraction, the show progressively—sometimes abruptly—carries through to and including scientific electron micrographs as well as highly mental or emotional concepts. Contrasted, yet complimenting each other, are the frozen action studies of the strobe lights and the repetition of action as a story-telling blur rendered by longer exposures. The crusading documentary photograph is in the display along with the purely objective reportage photograph.

The actual exhibit is impressive in design. The photographs themselves range from huge murals of many square feet down to the familiar 8 x 10 and 11 x 14 sizes. In creating the installation, Herbert Matter, a well-known photographer and an exhibitor in *In and Out of Focus,* made use of geometrical pattern effects—not only in the hanging of the prints, but also in the location and installation of the panels on which the prints are mounted. Entire wall sections are so handled—through the use of sections from floor to ceiling being painted either pure white, medium grey or jet black—to provide a background that can only serve to lend great emphasis to the photographs. This treatment gives the viewer the sensation that the photographs are the important thing; that the photographs are not there merely to break up blank wall space—but rather that the background is there merely for the purpose of displaying the *(Please turn page)*



ABSTRACT study of female figure was created in high key by photographer Erwin Blumenfeld, who accomplished the effect through unusual posing of the model—clad only in a black net garment.



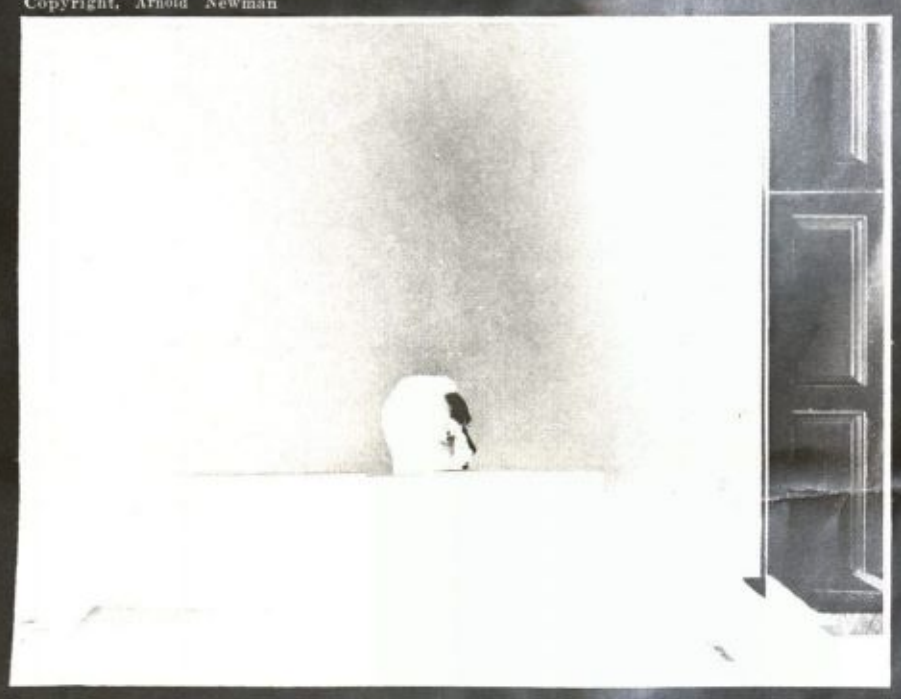
WILLIAM WITT's realistic photographic treatment of nude effectively balanced the abstract work of Blumenfeld in the exhibit *In and Out of Focus.*



REPETITION of line in both the chair and [illegible] figure yielded this pleasing, mildly abstract photograph by Blumenfeld. Off center figure is balanced by the dead center position of the chair.

SUBJECT, though only a small part of the overall composition, dominates picture through use of harsh contrast which captures "ungiving", forceful feeling of composer Marc Blitzstein's music.

Copyright, Arnold Newman





AERIAL photograph by Ralph Samuels can be interpreted as being abstract or realistic. It is meticuously realistic in detail, but the curious patterns on the earth lend it something of former.

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Copyright, Vogue, Conde Nast Publications, Inc.

BALLET THEATRE Group is a fine, classical multi-person portrait made for Vogue by Irving Penn. The photographer, whose display in *In and Out of Focus* is pictured in upper left of opposite page, treated figures as two tonal masses, rather than individuals—tied together by the simple scaffold.

ONE OF THE standout pictures in the current exhibition in the Museum of Modern Art is this shot by Hella Heyman. There is nothing here to hide or subdue the story of this print. Completely straightforward, it humorously records a little girl intentionally mugging for the benefit of the camera.



Copyright, Ylla

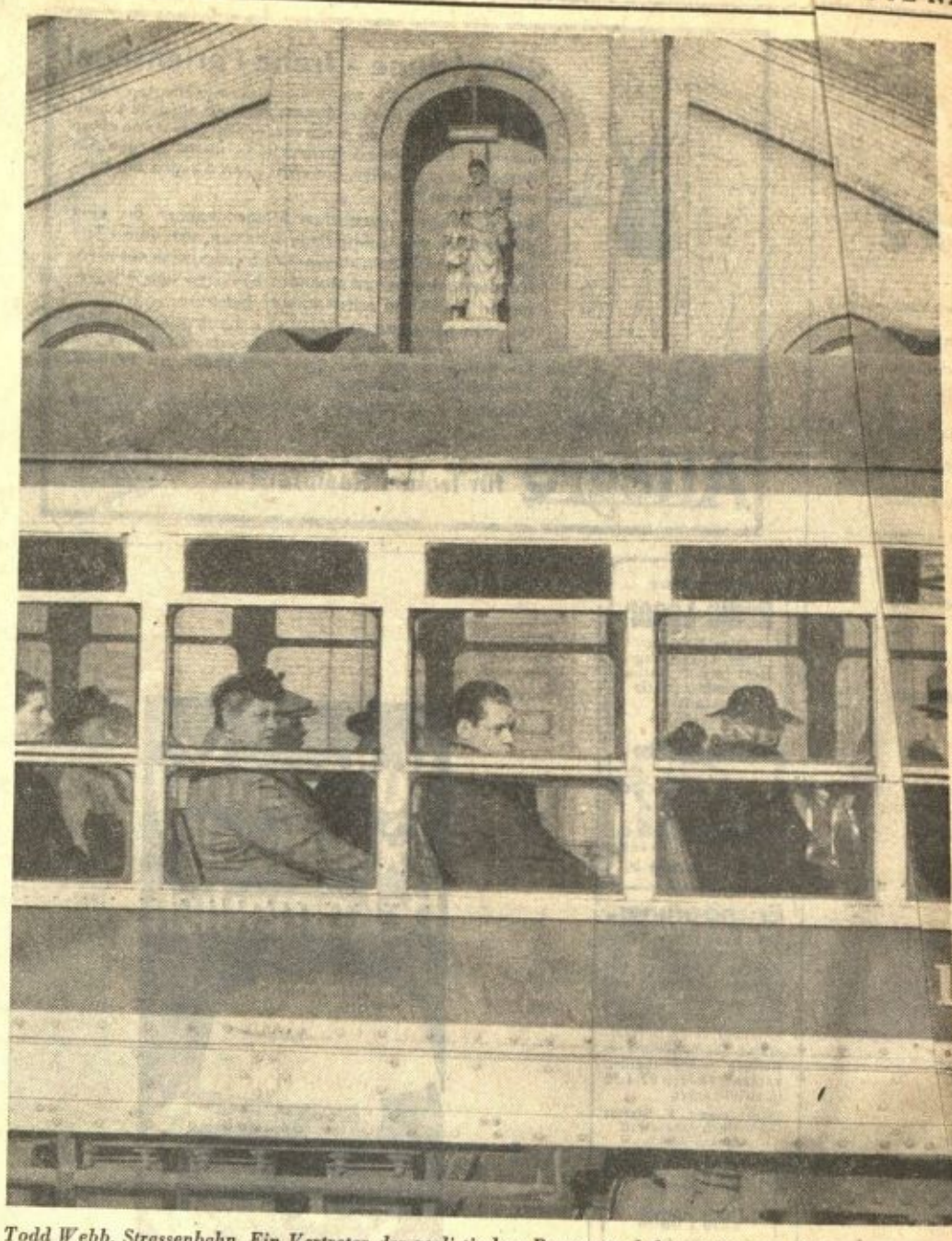
UNGAINLY giraffes become graceful components of composition in this shot by the well-known Ylla. More than two hundred prints by eighty photographers are now on exhibition in the Museum of Modern Art.



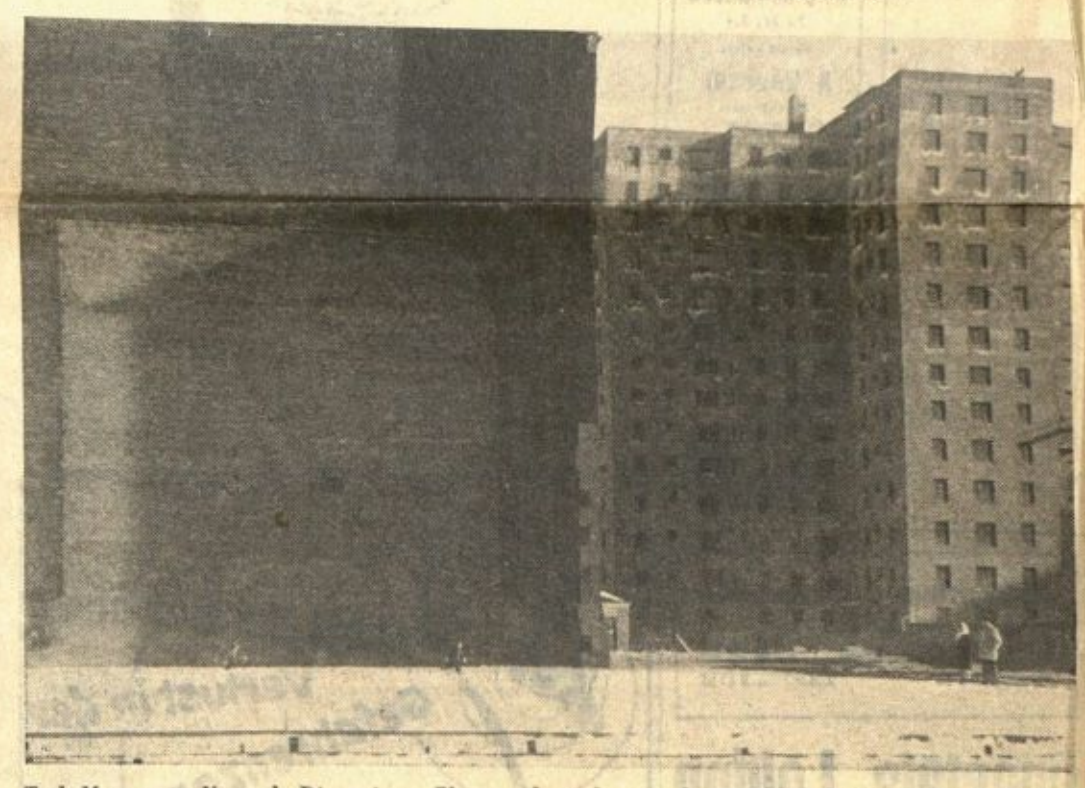
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Amerikanische Photographen stellen aus

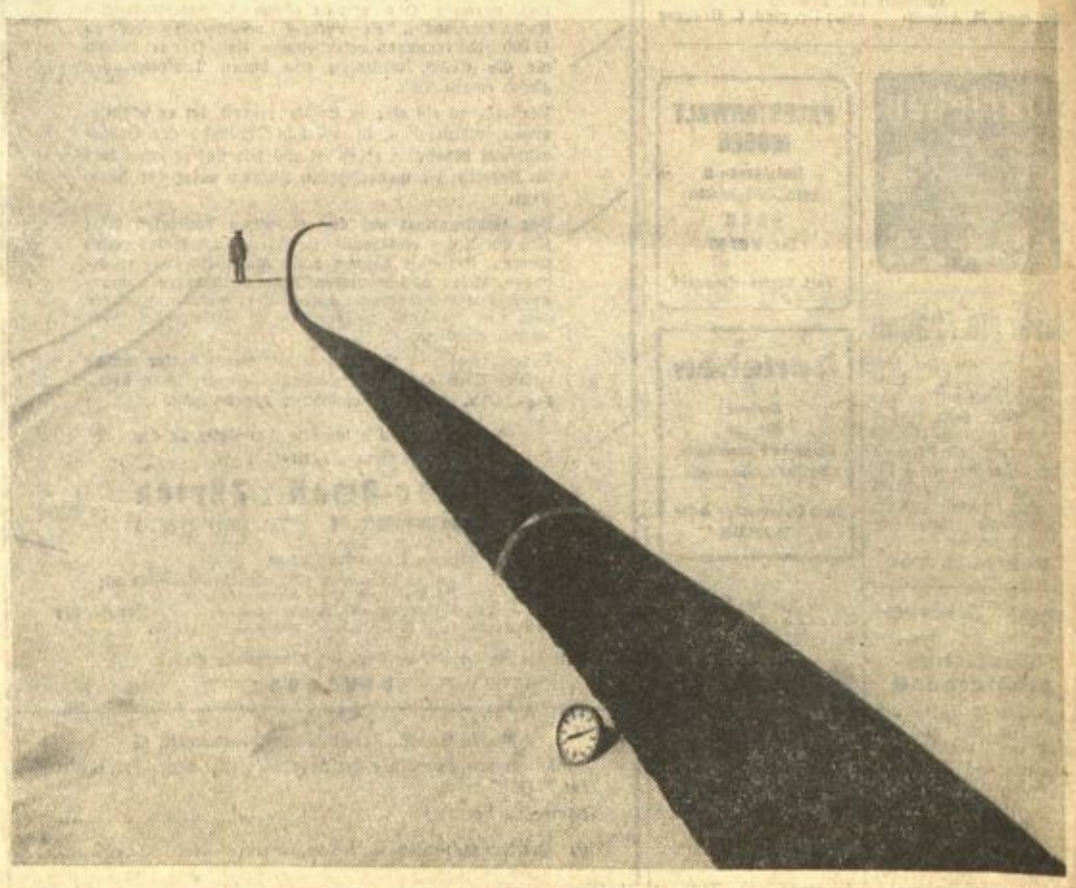


Todd Webb. Strassenbahn. Ein Vertreter der realistischen Reportage, bekannt für seine Strassenszenen. Alle Aufnahmen mit freundlicher Genehmigung des Museum of Modern Art, Neuyork.



Tosh Matsumoto, Neuyork. Dieser junge Photograph macht zwar hauptsächlich Modeaufnahmen. Doch ist diese Großstadtphotographie nicht geradezu typisch, ja sinnbildlich?

Robert Yarnall Richie. Oelleitung in Saudiarabien. Im Auftrag der Arabian American Oil Co. aufgenommen.



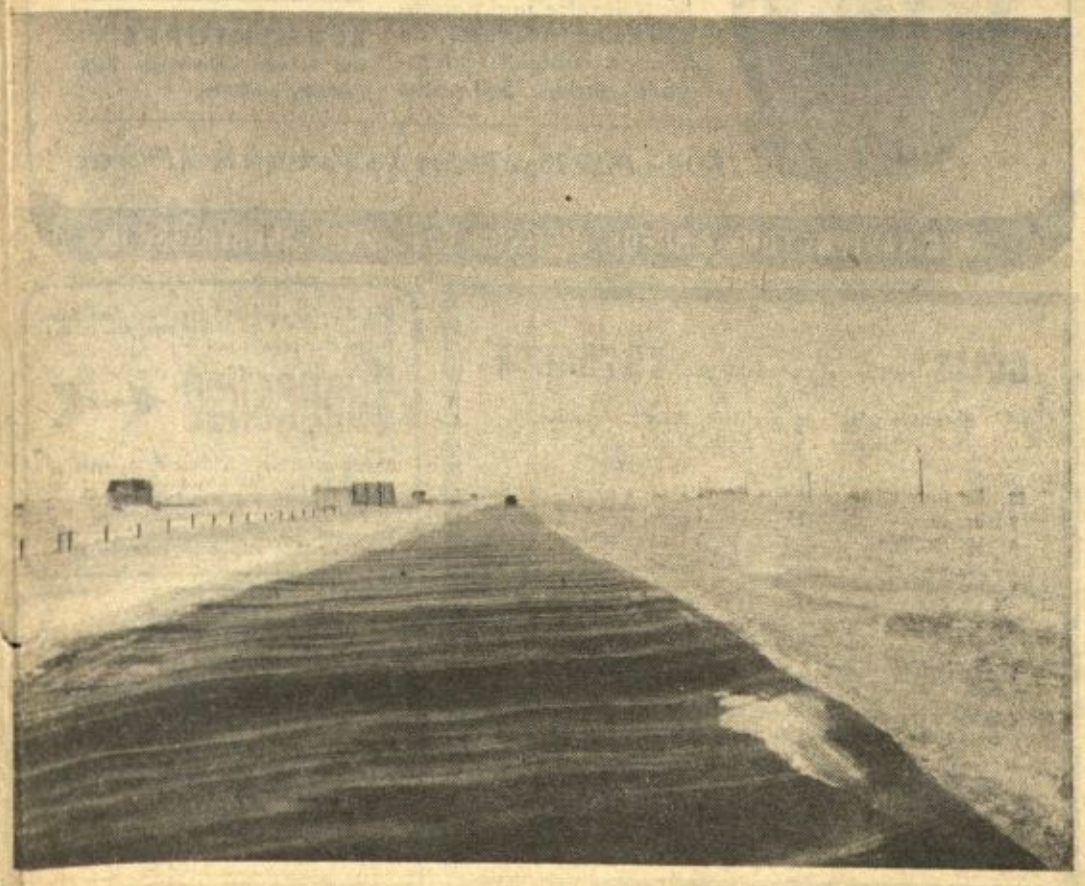
Das Museum of Modern Art in Neuyork zeigte in einer Ausstellung « in and out of focus » Arbeiten von sechsundsiebzig jungen Photographen. Damit wird eine Serie von Ausstellungen fortgesetzt, die das Publikum mit den verschiedenen Richtungen in der heutigen amerikanischen Photographie bekannt machen will. Die Organisation dieser Schau lag in den Händen des Direktors der photographischen Abteilung des Museums, Captain Edward J. Steichen; Anordnungen und Hängen der Aufnahmen wurden von dem bekannten Schweizer Photographen Herbert Matter durchgeführt.

In dieser ausserordentlich interessanten und aufschlussreichen Ausstellung sind die verschiedensten Richtungen vertreten. Streng realistisch bis ganz abstrakte Bilder hängen neben wissenschaftlichen und rein dokumentarischen Aufnahmen. Ausser bekannten Namen, wie Herbert Matter, Erwin Blumenfeld, Robert Capa usw., stellen sich viele Photographen erstmals in einer Schau dem Publikum vor. Irvin Penn, Matter und Blumenfeld von « Vogue », Richard Avedon von « Harpers Bazaar » zeigen, was für einen wichtigen Platz die Modeaufnahme in der künstlerisch-ästhetischen und abstrakten Photographie heute einnimmt. Bis zu einem Meter vergrösserte farbige Landschaftsbilder sind Fresco-artig in die Wände eingebaut worden, in enger Nachbarschaft mit abstrakten Farbenkompositionen, die sich bewusst der abstrakten Malerei zuwenden. Interessante Effekte werden durch längeres Exponieren eines Objektes in Bewegung erzielt. Neben wissenschaftlichen Aufnahmen, die mit dem Elektronmikroskop gemacht wurden, hängen realistische Reportagen aus kriegsverwüsteten europäischen Ländern. Auffallend hoch ist das Niveau der Industrieaufnahmen. Viele bekannte amerikanische Photographen stehen im Dienste der Industrie. Diese bemüht sich, kommerzielle Ziele durch künstlerisch wertvolle Werbung zu erreichen. Beachtenswert ist die grosse Zahl der Stipendien und Stiftungen, die es, wie auf allen andern Gebieten, auch für Photographie gibt. So erhielten einige der ausstellenden Photographen «Guggenheim Fellowship Awards », den « Museum of Modern Art » und « Julius Rosenwald Fellowship ».

Die nächste Ausstellung wird den grossen amerikanischen Nachrichtenphotographen gewidmet sein.

Christiane, Neuyork.

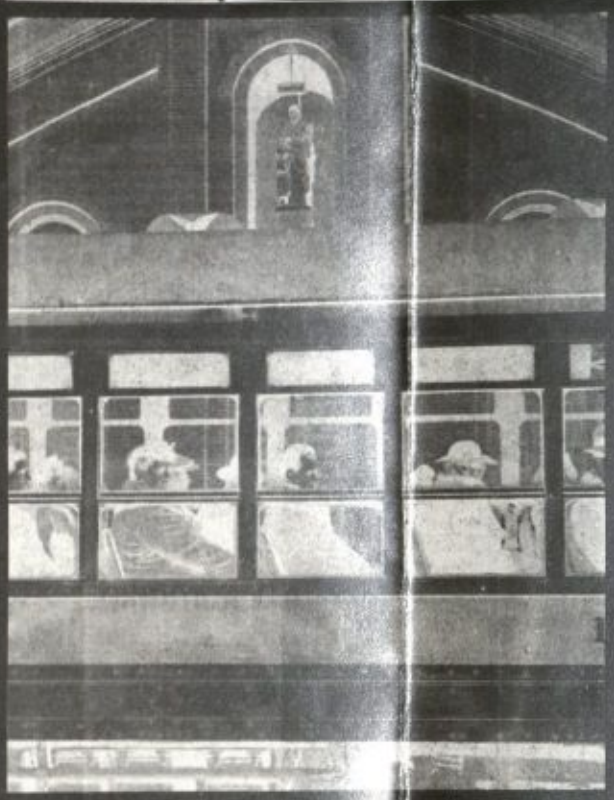
John Vachon. Schneeverwehungen auf dem U.S.2 Highway in der Nähe von Grand Forks, im Nordosten von Nord-Dakota. Aufnahme im Auftrag der Standard Oil Co. ausgeführt.



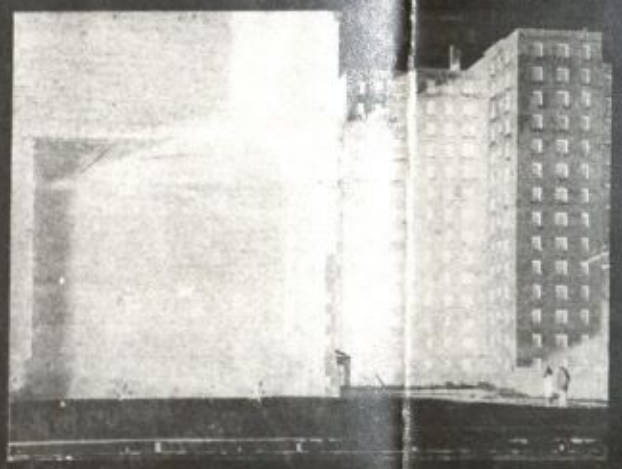
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Switzerland
Basler, Aug. 25, 1946



Todd Webb, Strassenbahn. Ein Vertreter der realistischen Repo[illegible]kunst für seine Strassenszenen. Alle Aufnahmen mit freundlicher Genehmigung des Museum[illegible]ern Art, Neuyork.



Tosh Matsumoto, Neuyork. Dieser junge Photograph macht zwar hauptsächlich Modeaufnahmen. Doch ist diese Großstadtphotographie nicht geradezu typisch, ja sinnbildlich?

Amerikanische Photographen stellen aus

Das Museum of Modern Art in Neuyork zeigte in einer Ausstellung «in and out of focus» Arbeiten von sechsundsiebzig jungen Photographen. Damit wird eine Serie von Ausstellungen fortgesetzt, die das Publikum mit den verschiedenen Richtungen in der heutigen amerikanischen Photographie bekannt machen will. Die Organisation dieser Schau lag in den Händen des Direktors der photographischen Abteilung des Museums, Captain Edward J. Steichen; Anordnungen und Hängen der Aufnahmen wurden von dem bekannten Schweizer Photographen Herbert Matter durchgeführt.

In dieser ausserordentlich interessanten und aufschlussreichen Ausstellung sind die verschiedensten Richtungen vertreten. Streng realistisch bis ganz abstrakte Bilder hängen neben wissenschaftlichen und rein dokumentarischen Aufnahmen. Ausser bekannten Namen, wie Herbert Matter, Erwin Blumenfeld, Robert Capa usw., stellen sich viele Photographen erstmals in einer Schau dem Publikum vor. Irvin Penn, Matter und Blumenfeld von «Vogue», Richard Avedon von «Harpers Bazaar» zeigen, was für einen wichtigen Platz die Modeaufnahme in der künstlerisch-ästhetischen und abstrakten Photographie heute einnimmt. Bis zu einem Meter vergrösserte farbige Landschaftsbilder sind Fresco-artig in die Wände eingebaut worden, in enger Nachbarschaft mit abstrakten Farbenkompositionen, die sich bewusst der abstrakten Malerei zuwenden. Interessante Effekte werden durch längeres Exponieren eines Objektes in Bewegung erzielt. Neben wissenschaftlichen Aufnahmen, die mit dem Elektronenmikroskop gemacht wurden, hängen realistische Reportagen aus kriegsverwüsteten europäischen Ländern. Auffallend hoch ist das Niveau der Industrieaufnahmen. Viele bekannte amerikanische Photographen stehen im Dienste der Industrie. Diese bemüht sich, kommerzielle Ziele durch künstlerisch wertvolle Werbung zu erreichen. Beachtenswert ist die grosse Zahl der Stipendien und Stiftungen, die es, wie auf allen andern Gebieten, auch für Photographie gibt. So erhielten einige der ausstellenden Photographen «Guggenheim Fellowship Awards», den «Museum of Modern Art» und «Julius Rosenwald Fellowship».

Die nächste Ausstellung wird den grossen amerikanischen Nachrichtenphotographen gewidmet sein.

Christiane, Neuyork.

continued next page

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NORTE v. 8 no. 11
Any 1948

Dentro y fuera de foco

LA FOTOGRAFIA MODERNA ABARCA DESDE EL REALISMO METICULOSO HASTA LA EXTREMA ABSTRACCION



Retrato [illegible] pintor cubano, Mario Carreño, por Vladimir.. Telberg-von-Telheim, distinguido pint[illegible] su técnica se basa en que la fotografía debe expresar a la vez las imágenes de [illegible] la mente. En esta foto la pared es el símbolo de los obstáculos que encuentra el [illegible] cuerpo, al ser vencidos, llega a ser parte de su personalidad, dándole poder.



En la exposición de fotografía del Museo de Arte Moderno de Nueva York, inaugurada en el pasado mes de abril, se hallan representados los principales fotógrafos de Estados Unidos, algunos ya consagrados y otros nuevos, cuyo trabajo comienza apenas a distinguirse entre los profesionales de este arte moderno, dando evidencia del valioso fruto de la experiencia así como del alentador entusiasmo que resalta en los experimentos de los artistas jóvenes.

Los temas abarcan todo el campo fotográfico, desde el realismo meticuloso hasta la abstracción total, desde los micrógrafos de electrones para uso científico hasta los conceptos más exquisitamente sensitivos, mentales o emocionales. El efecto estático de las poderosas lámparas instantáneas luce, en destacado contraste, con el movimiento o repetición de la exposición prolongada.

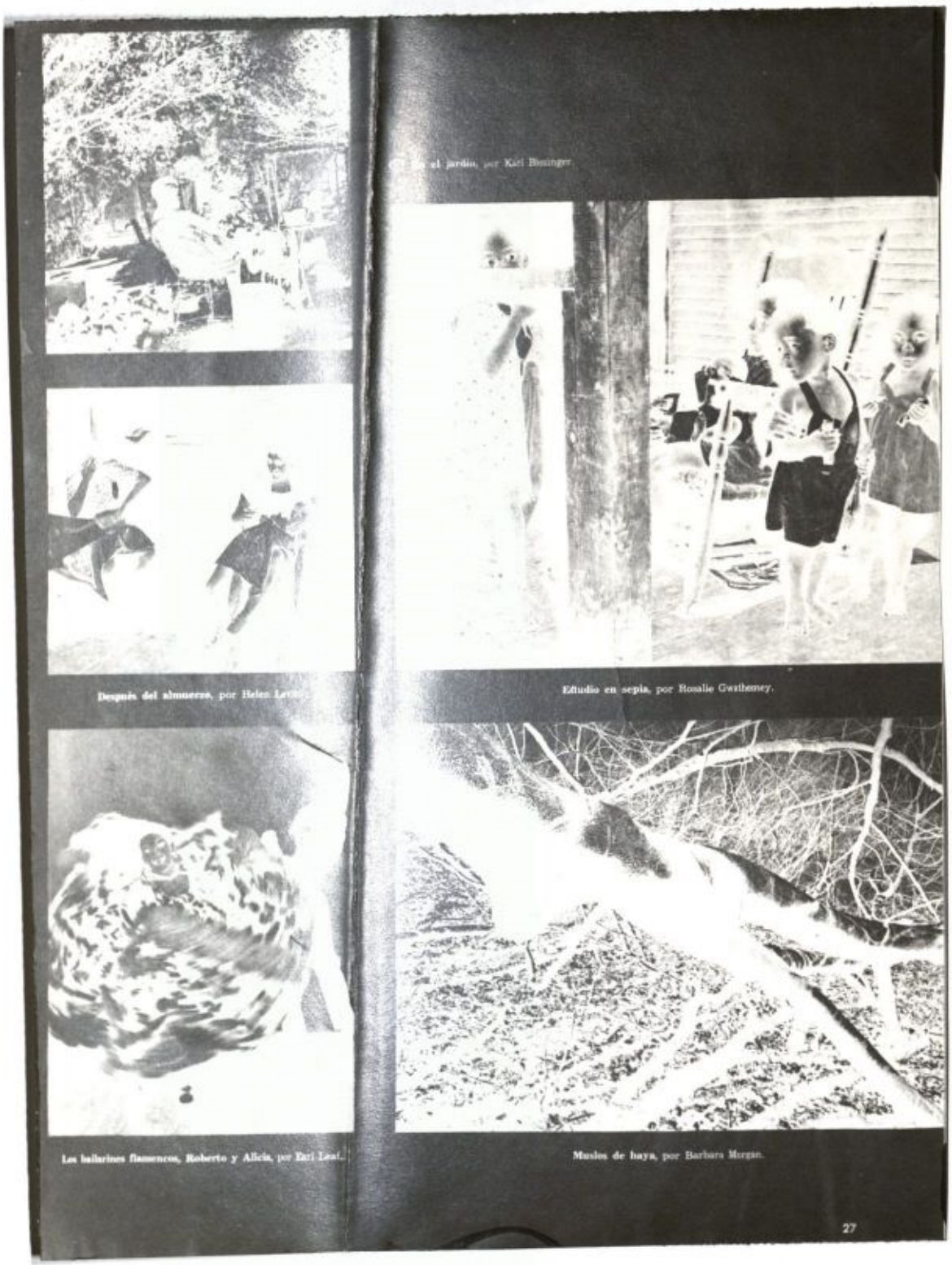
La clásica frase de "espejo de la naturaleza" encuentra su comprobación artística en las arrebatadoras transparencias en colores, que representan el gran adelanto en la reproducción exacta de la naturaleza. En el polo opuesto, y en violenta contradicción a la fotografía natural, está la obra de los abstraccionistas donde toda semejanza a la realidad ha desaparecido. Entre estos dos extremos, los fotógrafos inspirados de nuestros días han encontrado fértiles campos de exploración y experimentación y han logrado sorprendentes resultados de belleza e ingenio.

El Museo de Arte Moderno ha logrado reunir una colección verdaderamente representativa de la fotografía de nuestra época, de la que ofrecemos a nuestros lectores algunas reproducciones, notables ejemplares de habilidad, imaginación, inspiración, comprensión o sinceridad.

Palestina, por Cornelius Ryan, de la revista **1948 Magazine**.

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el jardín, por Karl Bissinger.

Después del almuerzo, por Helen Levitt.

Estudio en sepia, por Rosalie Gwathmey.

Los bailarines flamencos, Roberto y Alicia, por Earl Leaf.

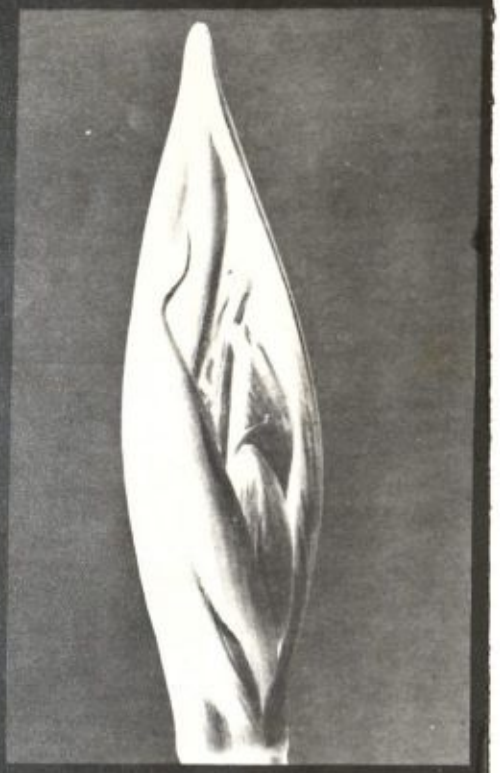
Muslos de haya, por Barbara Morgan.

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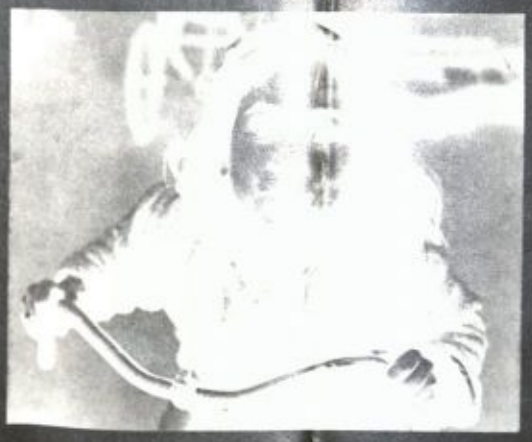
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En el subterráneo, por Esther Bubley de la Standard Oil Company.



Capullo de amarilis, por Barbara Morgan.



Una niña, por Esther Bubley de la Standard Oil Company.



Campamento para japoneses americanos durante la guerra, por G. Frankel.

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PHOTO SHOW

LIKE HER MOTHER, VALESCA, HELLA HEYMAN IS A CRACK PHOTOGRAPHER OF CHILDREN. SHE SHOT THIS WHIZZ[illegible]-EYED TRICYCLIST WHILE TAKING A WALK IN BROOKLYN

THE FINEST IN PHOTOGRAPHY

[illegible]Y U. S. CAMERAMEN COMBINE TO TEACH [illegible]HE LANGUAGE OF PHOTOGRAPHERS TODAY

As its name implies, New York's handsome Museum of Modern Art is dedicated to temporary and permanent exhibitions of the best painting and sculpture of our times. Some of its exhibits are "advanced" enough to pleasure the most intransigent of art's advance guard. Some are more orthodox and representational.

Whatever their nature, they are soon imitated in galleries and museums throughout the country. The Modern Museum's influence is not only profound but national.

It is, therefore, a matter of moment to professional and amateur photographers that the fastidious Museum finds place in its well-frequented galleries for the best of modern photography, thus broadening the camera's prestige and popularity—if broader popularity for it is possible.

In a series of pulse-quickening exhibitions, the most recent entitled "In and Out of Focus," the Modern Museum has been presenting arresting samples of contemporary camera work. To "In and Out of Focus" eighty photographers contributed more than 250 prints. Some of these lensmen are novices, some solidly established professionals. All are talented.

And all moods, schools and subjects are illustrated in their products. Together they give us, in the words of Captain Edward J. Steichen, Director of the Museum's Department of Photography, "an over-all look at a collection covering much of the language in today's photography."

There are acute candid-camera shots of children, like Hella Heyman's street-scene study of [illegible] girl on a tricycle (*above*). There are samples of objective news [illegible]ke John Vachon's moving but impersonal picture of Polish peasants [illegible] from a burning village (*see page 15, top*). There are [illegible]ter, like Lisette Model's study of two women at a Fifth Avenue fas[illegible] (*see facing page, top*). And there are "atmospheric" pictures, like [illegible] study of would-be passengers waiting wearily at a bus termin[illegible] *page, bottom, right*).

In the collec[illegible] pictures that preach more eloquently for losing causes than thou[illegible] propagandistic words; an example is Cornelius Ryan's glimpse of [illegible] refugees in Palestine (*see page 14, top, right*). That pathos-packed picture caused a furor. Walter Winchell called it *Madonna and Child* and it brought $2,500, the highest price ever paid for a single news photo (the unforgettable Iwo Jima flag-raising picture brought $700).

Contrariwise, there are prints in this collection which are meant to stir no emotion at all or merely one of esthetic satisfaction. Examples are electron micrographs made for scientific uses and lyric camera fantasies, provocative arrangements of light and shadow, mass and line.

"These photographers," says Captain Steichen, "claim attention by the evidence of their skill, imagination, aspiration, understanding, and sincerity." The claim has been ungrudgingly granted; acclaim has come to many, not only in financial rewards but in the form of prizes and fellowships. *SEE* is happy to present here outstanding samples of the lenswork of these all-seeing artists.

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Amazingly, Cornelius Ryan, who photographed these refugees, separated from their family, is not a professional. A correspondent, he carries a camera "just in case."

Think of This and you think automatically of the best in animal photography. She shot this at a Paris zoo. *Sleepy Little Lion* is the title of her latest picture-book.

Frozen defiant is purposely avoided in Kurt Lesk's photo of wild gypsy dancers Roberto and Alicia. The blur of the whirling skirt emphasizes speed of movement.

Dog-show pictures fascinate Wayne Miller, who also made the one reproduced on page 13. Miller was a naval photographer under Captain Riesbon during the war.

14

IN POLAND JOHN VACHON SAW THESE PEASANTS FLEEING A VILLAGE SET AFLAME IN A CLASH BETWEEN SOLDIERS AND BANDITS. THEY EPITOMIZE THE WOE OF INNOCENT BYSTANDERS

RUSSIA'S CAPA, ONE OF THE ABLEST OF U. S. PHOTOGRAPHERS, MADE THIS IN STALINGRAD. THE SUBJECT IS A MONUMENT TO YOUTH, RISING TRIUMPHANTLY AMID THE RUINS OF WAR

15

Line Reference Target LRT-BE4-V2

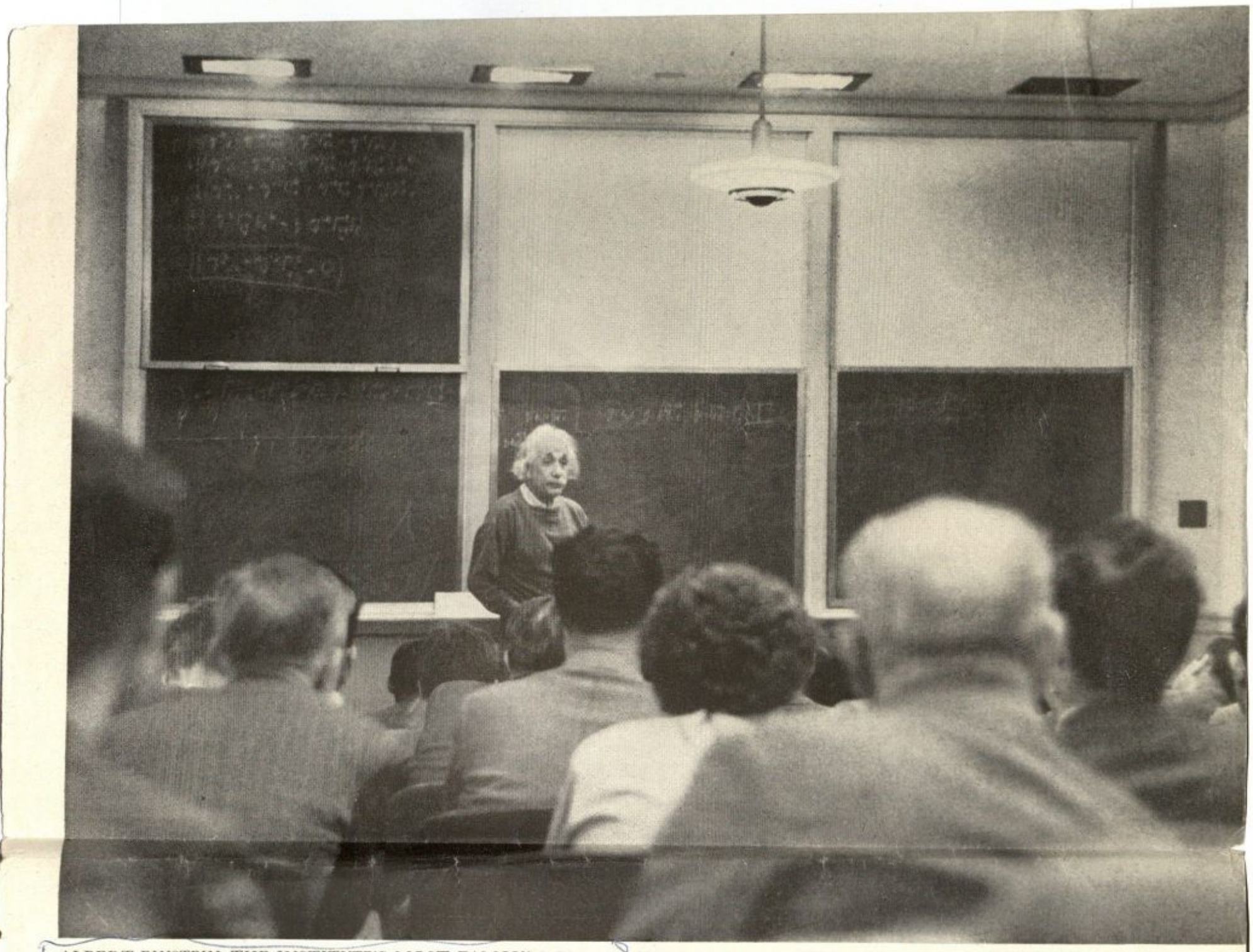
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ALBERT EINSTEIN, THE INSTITUTE'S MOST FAMOUS MEMBER, GIVES HIS FIRST LECTURE IN ITS ONLY CLASSROOM

THE THINKERS

The Institute for Advanced Study is their haven

PHOTOGRAPHS FOR LIFE BY ALFRED EISENSTAEDT

There have always been men who have wanted to get away somewhere and think. In a practical world they have found few places where they could go and, without worry, do nothing but think. But the atomic bomb, a devastating projection of this century's most abstruse thinking, demonstrated to the whole world the practical application of pure reason. The thinker has come into his own and the red brick building at right has become recognized as one of the most important places on the earth.

This building is in Princeton, N.J. and houses the Institute for Advanced Study, a place designed for thinkers who have no concern for immediate practical results. Here one of the most imposing collections of minds ever gathered in one place lives and works together —100 men and women from 12 countries who study everything from Greek artifacts to the rotation of electrons to the probability of a depression. This fall the Institute got a new director, J. Robert Oppenheimer, who directed the Los Alamos project which built the first atomic bomb.



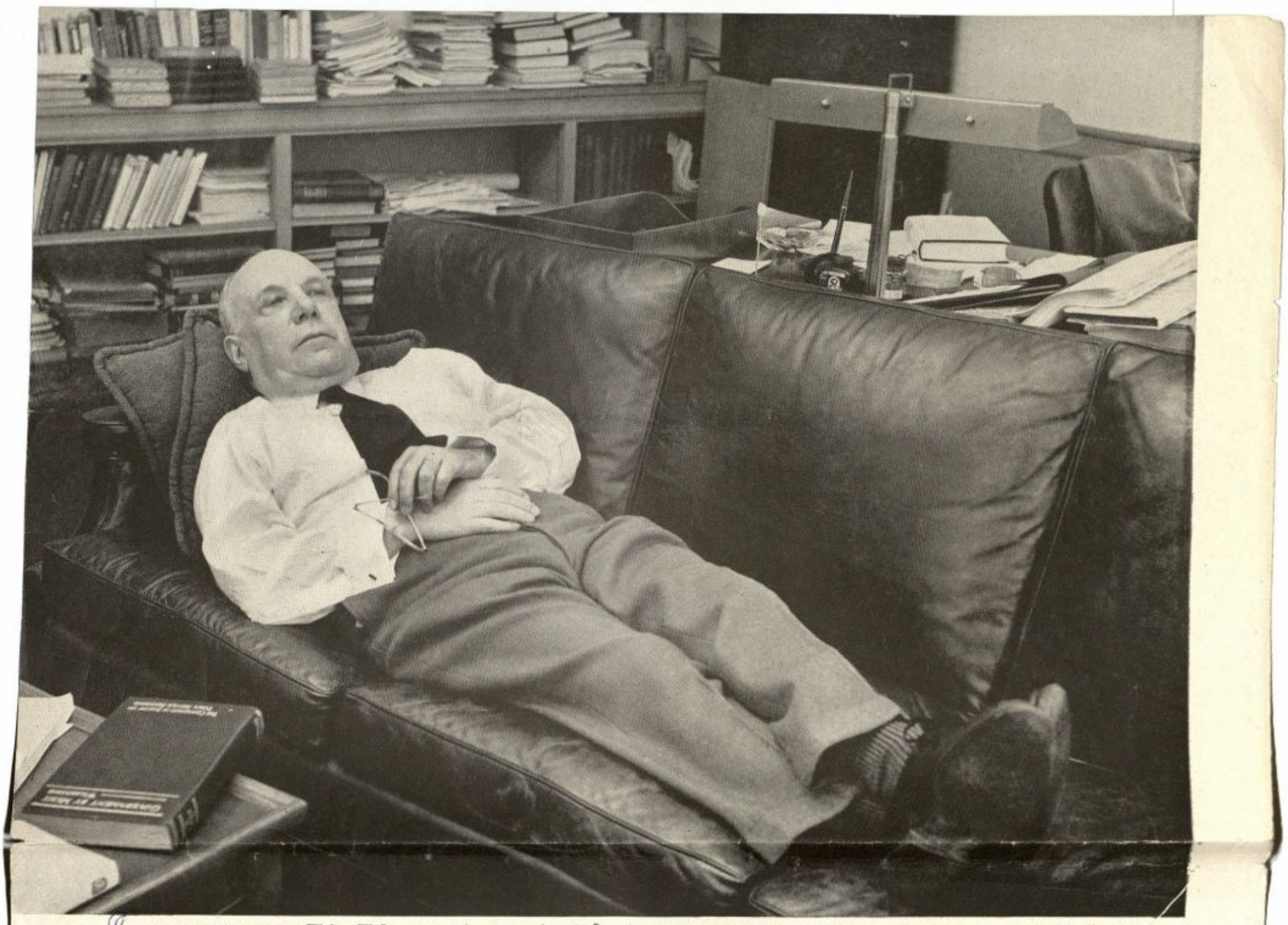
FULD HALL is the Institute's main building. In it are offices, library, cafeteria and common room.

The Institute (which has no connection with Princeton University) was founded in 1930 by Louis Bamberger, owner of the Newark, N.J. department store, and his sister, Mrs. Felix Fuld. It now has an endowment of $21 million, practically none of which has to be spent in operating a plant. The Institute has no laboratories, no apparatus. What the people at the Institute need is simply a place to sit—or lie—down, a desk, perhaps a blackboard for calculations. They also need the company of other thinkers and freedom from financial worry, both of which the Institute provides. There are no classes and few lectures. The lecture which Albert Einstein is shown delivering above was the first he has ever given in his 14 years as a member. Einstein himself works in an unpainted cubicle, having retreated to it from a large adjoining office. This big office, where Einstein's assistant sits, is lined with bookshelves. The only thing on the shelves—it was left there by the previous occupant, Nobel Prize-winning Physicist Niels Bohr—is a half-empty can of tobacco.

CONTINUED ON NEXT PAGE

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ECONOMIST Walter W. Stewart stretches out on his office couch to think. He is investigating patterns of inflation and depression that followed the Civil War and World War I which will help him analyze the nature of U.S. financial and economic readjustment after World War II. Professor Stewart, chairman of the board of the Rockefeller Foundation and the General Education Board, was economic adviser to Bank of England before the war, later was consultant to Treasury Secretary Morgenthau for four years. Institute members are free to take on advisory jobs for industry or government.



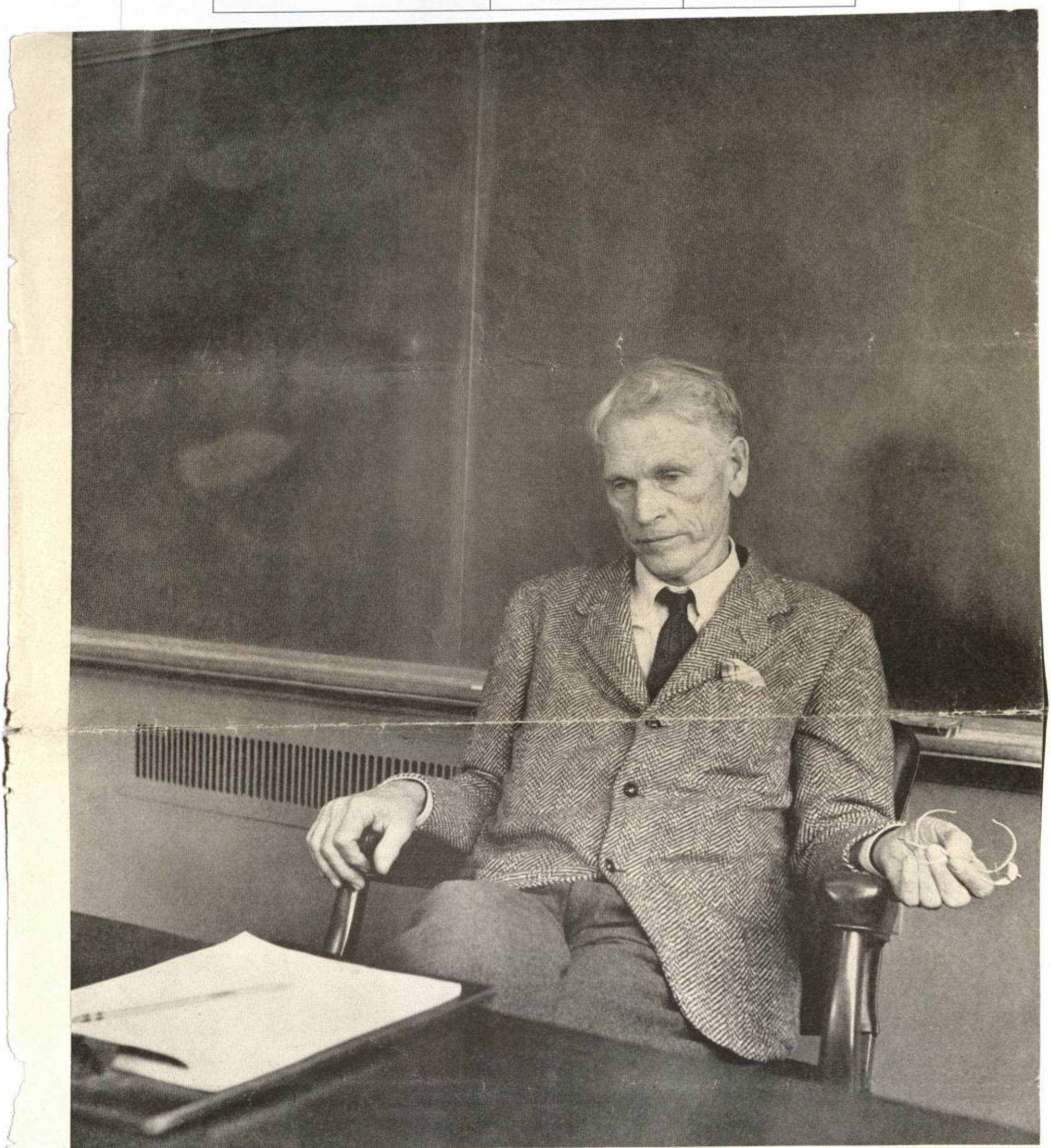
ECONOMIST Winfield Riefler is working on monetary stability problem. He is an economic consultant for the Marshall Plan and U.S. member of a U.N. subcommittee on economics. During the war he was assistant to Ambassador Winant, as minister in charge of economic warfare.



HUMANIST Dr. Frank Aydelotte is the Institute's ex-director. He came to the Institute from the presidency of Swarthmore College in 1939, retired this fall when Oppenheimer took over. Aydelotte's field is Elizabethan literature. Like most retired Institute members, he stays on to work.

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COMPLETELY RELAXED, OSWALD VEBLEN SITS WITH HIS BACK TO A BLANK BLACKBOARD AND CONTEMPLATES BLANK SCRATCH PAD

of physicists in the world. Richard Schafer, *opposite*, 29, is an expert in the field of non-associative algebras, algebraic situations where seemingly duplicate formulas are not equal. These formulas appear in the study of genetics and, using the formula on his blackboard, Schafer is proving that sometimes they are equal after all. With his back to a blackboard (*above*) sits Professor Oswald Veblen, one of the greatest living mathematicians, nephew of the late Thorstein Veblen. His field is differential geometry, the application of analysis to the study of space, which is the basic mathematics underlying the theory of relativity. He is now working on "spinors," the quantities which describe the rotation of electrons, protons and neutrons. During the war, like many other Institute members, Veblen worked for the armed forces. He helped the Navy develop submarine warfare and worked with the Air Force in England, where he was cited for "vital assistance in developing the accuracy of strategic bombing."

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TALKING SHOP at teatime in the common room, Oppenheimer (*left*) balances a cup on his knee as he listens intently to Dr. Abraham Pais of Holland (*right*). Between them is Professor Paul Dirac, who won a Nobel Prize in 1933 when he was only 31. They are discussing their special field, elementary particle physics.

THE NEW DIRECTOR

J. Robert Oppenheimer is the scientist who built first atomic bomb

Up to Aug. 6, 1945 few laymen had ever heard of J. Robert Oppenheimer. In academic circles he was known as a top-notch teacher. Among nuclear physicists he was known for his development of the Oppenheimer-Phillips Reaction (a study of reactions of nuclei bombarded by deuterons), the Oppenheimer-Furry Revision (which revised Dirac's theory of the positive electron) and his work on cosmic rays. But that August morning, when the story of Hiroshima broke in the newspapers, J. Robert Oppenheimer suddenly became one of the most famous living men. He was the man who had built the first atomic bomb. Under his supervision at the Los Alamos atomic project, 3,500 scientists had worked in secret for two years on its design, construction and testing.

Two months later Oppenheimer quit the bomb project. He wanted to get back to teaching and to thinking. But the bomb still kept him busy. He was chief draftsman of the Acheson-Lilienthal report. He stumped the country pleading for international atomic-energy control. Last October, when he took over the directorship of the Institute, he finally found time to think.

J. (for nothing) Robert Oppenheimer was born in New York City 43 years ago, studied at six colleges (Harvard, California Institute of Technology, Göttingen, Cambridge, Leyden and Zürich), taught himself to read eight languages (Spanish, Italian, French, German, Dutch, Greek, Latin and Sanskrit) and, when the war started, was holding down two full physics professorships (at Cal. Tech and the University of California). He was 38 when he was chosen for the Los Alamos job. To many scientists under him, he seemed too indifferent to details to be a good administrator. But then, as one said, "we discovered that by sheer will power, 'Oppy' was dragging the rest of us along." Oppy lost 50 pounds making the bomb.

The new director has a sharp, selective mind, and his friends sometimes feel that he wins arguments too quickly. He and his family live in an 18-room, white colonial house near Fuld Hall, and Oppenheimer stops work at about 6:30 every evening to go home and play with his children, Peter, 6, and Katherine, 3. On Sundays he and his wife, who was a biologist, take the children out to hunt four-leaf clovers. Mrs. Oppenheimer, whose thinking is also direct, keeps her children from cluttering the house with four-leaf clovers by making them eat all they find right on the spot.



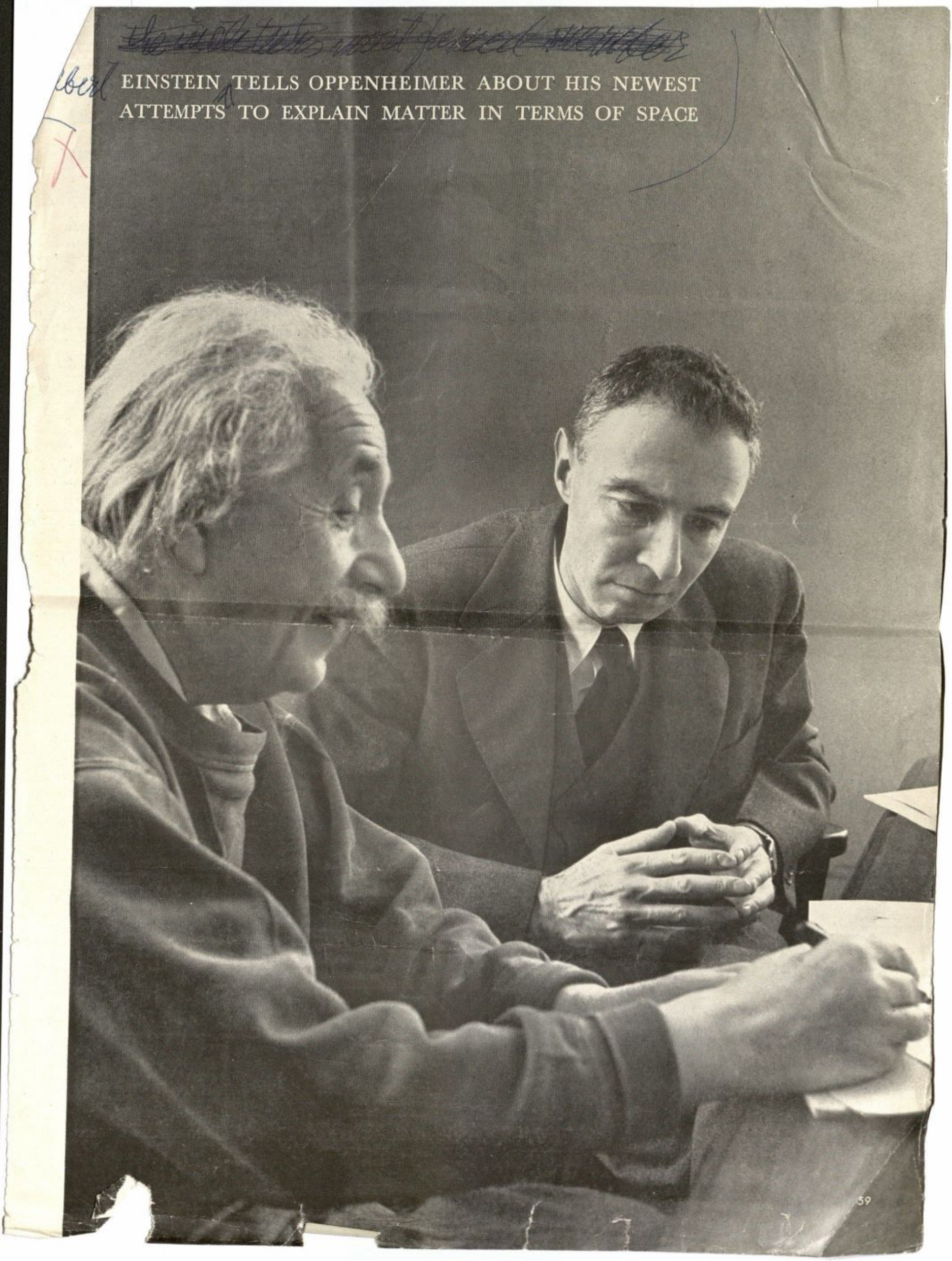
OPPENHEIMER'S STUDENTS listen ~~as their director, perched on a desk,~~ discusses new developments in the quantum theory of the electron. The Institute selects promising young scholars like the ones in this group to attend and study with the advice and help of senior members. But they get no salary, no degree.

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~~the world's most famous thinker~~

EINSTEIN TELLS OPPENHEIMER ABOUT HIS NEWEST ATTEMPTS TO EXPLAIN MATTER IN TERMS OF SPACE



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FOREIGN MOVIES

Many high-quality importations are finding favor among U.S. film fans

Since the invention of the sound track and the barrier of language which it raised, the U.S. has been a poor market for movies from non-English-speaking countries. Regular patrons ran to one of two types: people from the old country who got a kick out of hearing French and Italian in a theater or xenophiles who invariably gurgled with delight over anything foreign.

Recently, however, an unprecedented number of foreign-language films has opened in America, largely because a surplus of them, accumulated during eight years of dislocated business conditions, has become available at a moment when the box office for American pictures has fallen off badly. More unusual is the strong public favor being accorded the importations. Native audiences are discovering that a good movie remains effective even if its dialog has to be read in printed titles to be understood, and that foreign movies—made, as most of them are, by small bands of artistic zealots with more imagination than money—often have a finesse and originality all too frequently missing from Hollywood's mass-produced films.

Current foreign movies have a wide range of subject. The two best ones from France (*opposite*) are costume extravaganzas. Italy's prize offering is a comedy-drama about the war, while entries from Poland and Japan (as yet unreleased in this country) also deal with the war, but in a tragic vein. None of these pictures, unfortunately, is likely to be seen in America outside the big cities. In addition moviegoers should remember that not all foreign movies are as good as these; imported epics can be dreadful beyond belief and frequently are. But in a year when Hollywood has put out unusually few first-class pictures, those who shop around for their entertainment are likely to find that many of the screen's current treats are dramatized in a foreign tongue.

TO LIVE IN PEACE is the story of an Italian peasant who hides two Americans from the Germans, and a superlative commentary on the soulless stupidity of war. One of the Americans, a Negro GI, leaves his hiding place and forms a drunken friendship with a Nazi soldier (*above*), but when the arbitrary hatred of war flares up again the next morning, it brings death to both the German and the kindly peasant.



AUSCHWITZ re-creates the infamous German-run Polish concentration camp. Skipping over only the most obscene Nazi tortures, it shows how a pleasant, ordinary girl changes into a political revolutionist under stress of brutal imprisonment and is finally hanged (*above*) shortly before Russian liberating troops arrive.



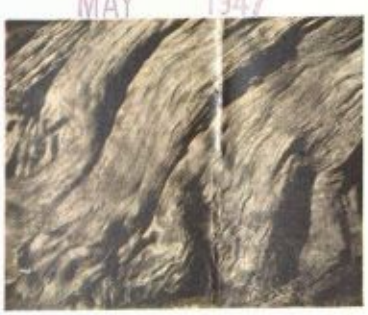
WAR AND PEACE has nothing to do with the novel by Tolstoy. With little of Japanese drama's customary formalism it follows the career of a soldier who ultimately realizes, in the Tokyo of ruins and black-market restaurants (*above*), that Japan's war was a shameful adventure. He becomes a rural teacher.

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MAY 1947

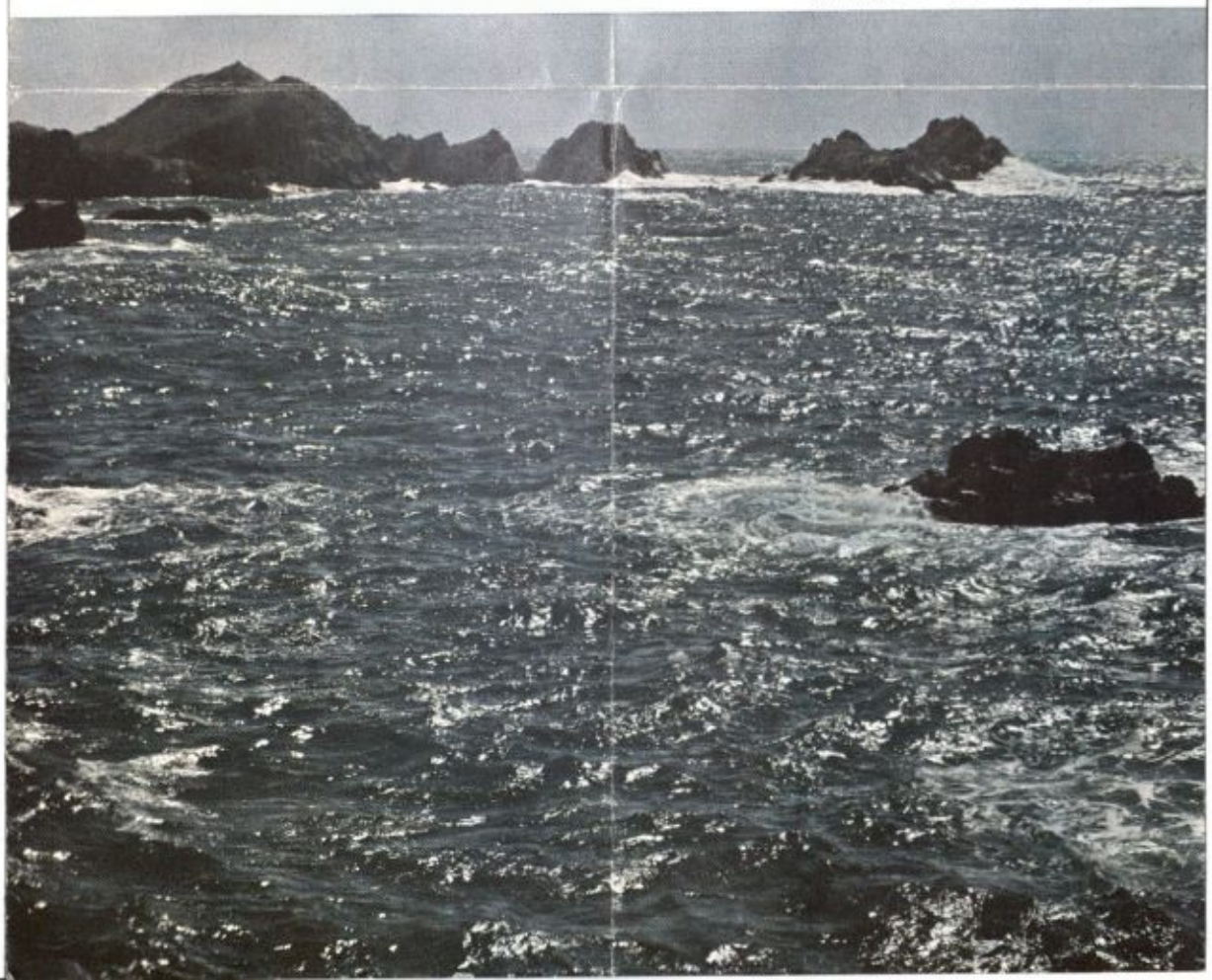
Kodak



Edward Weston's first serious work in color

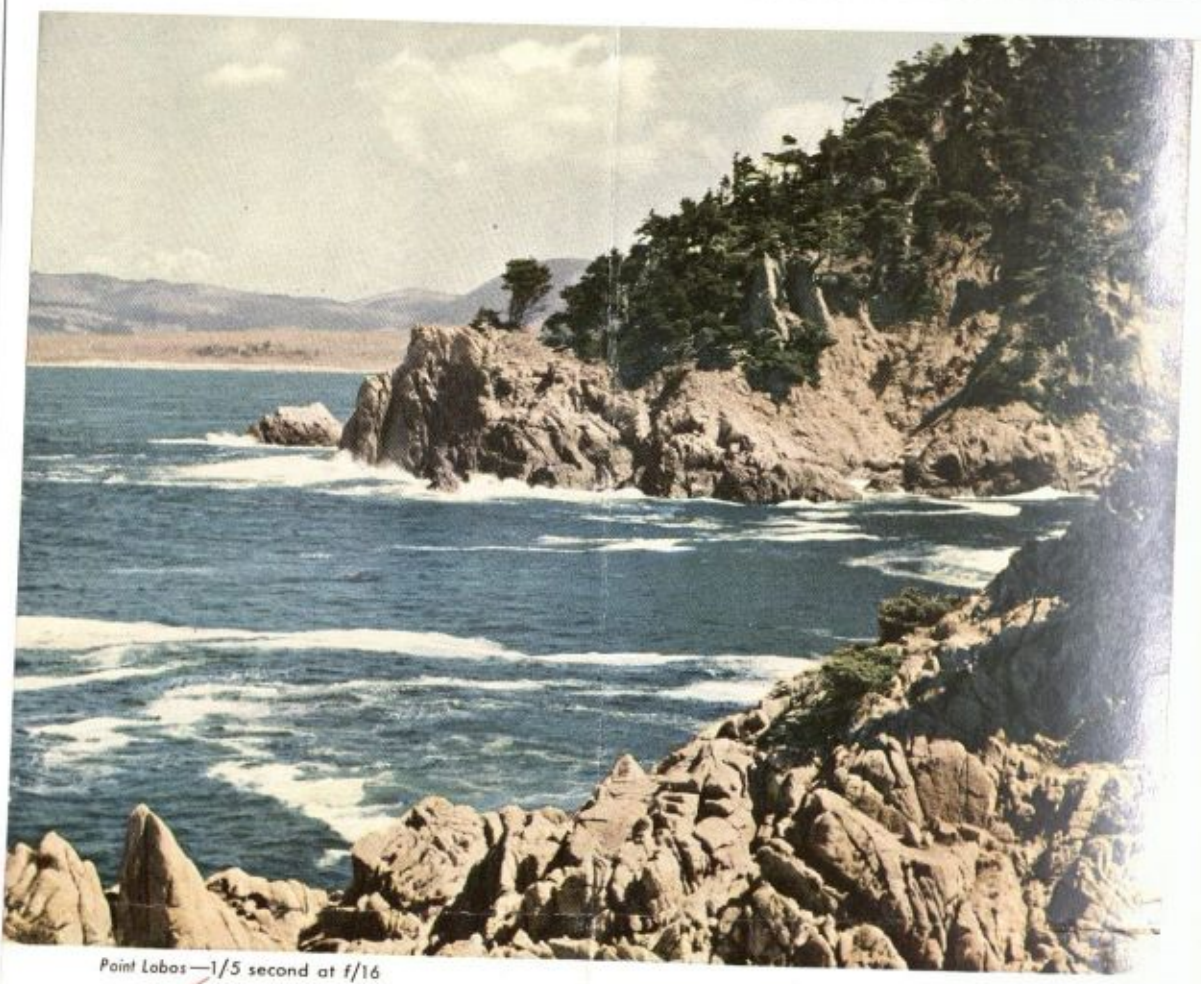
Lifelong devotee to black-and-white, Mr. Weston found in Kodachrome Film a medium in which, for the first time, he could fully express himself in color ... as demonstrated here and over the page

Glittering Sea —1/25 second at f/16



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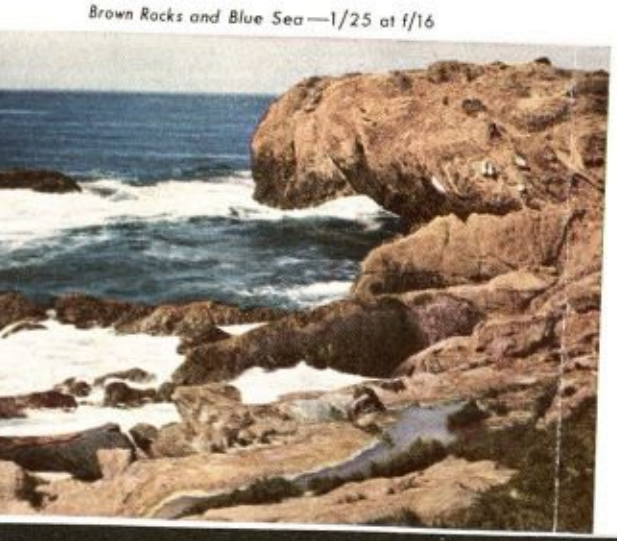
Point Lobos—1/5 second at f/16

WHEN Kodak asked Weston to make a picture of Point Lobos, in California, he wrote, "I know Point Lobos better than anyone alive or dead but I don't know color. If you consider Kodachrome sufficiently foolproof I might undertake your assignment." As you see, he did handle the assignment . . . magnificently . . . "Almost to my surprise I got several which I like very much; in fact I made only one error in timing. Maybe this experience will convert me to color!" Later: "I am air-expressing 13 transparencies today; so many because I wanted reactions to my first Kodachrome pictures, in fact my first serious attempt at color. Several seem to equal my best in black-and-white." Still later: "I feel color will be part of my future."



Waterfront—1/5 second at f/22

Brown Rocks and Blue Sea—1/25 at f/16



BRILLIANT, versatile, uncompromising practitioner of pure photography, first winner of the Guggenheim Foundation Award for Photography, honored by a one-man show at New York's Museum of Modern Art, Edward Weston takes to color . . . with great success, as you will agree when you study the accompanying reproductions from his Kodachrome transparencies.

If you have been working only in black-and-white, isn't it high time you joined Edward Weston in exploring the boundless possibilities which Kodak color holds?

Kodak color includes Kodachrome Film and Prints, for users of 35mm., Bantam, and sheet-film cameras; Kodacolor Film and Prints for roll-film camera users; Kodachrome Film for home movies; the new user-processed Kodak Ektachrome Film in sheets; and the Kodak Dye Transfer Process for full-color prints you yourself make . . . Consult your Kodak dealer.

IT'S KODAK FOR COLOR

Kodak

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	373.7



WORLD OF TODAY—Harvey A. Falk, APSA

For "full-strength" prints—OPAL G

NIGHT scenes jump from white to black; but you don't want "chalk-and-tar" prints. Use Vitava Opal G for smooth modeling in the grays, good separation of tones, brilliant highlights, strong, rich blacks. Let Opal G print your negatives full strength . . . preserve, not lose, delicate details. You'll rate higher in the salons with Opal G prints.

KODAK PAPERS bring out the best in your negatives. Use the Data Book on Kodak Papers for detailed technical help. It covers characteristics, printing for quality, processing, toning, mounting, and finishing exhibition prints. 25 cents, at your Kodak dealer's . . . Eastman Kodak Company, Rochester 4, N. Y.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	373.7



Yosemite National Park—Cloud shadows are used to separate planes and give added depth to the picture

Ansel Adams' America . . . in Kodak Color



Ranchos de Taos Church in sunset lighting

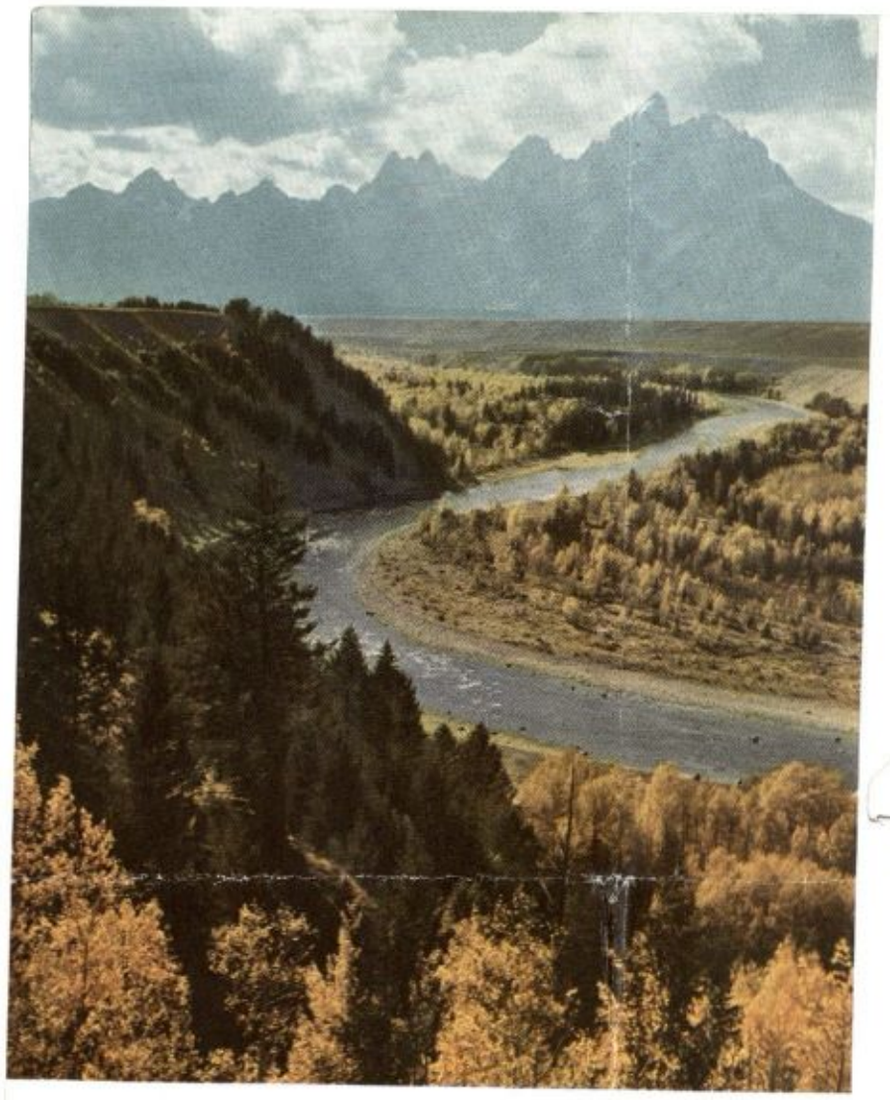
ANSEL ADAMS lives in Yosemite, conducts a school of photography in San Francisco, and makes magnificent pictures without end. To his mastery of photography he adds a deep, instinctive understanding of the outdoor world—hence his wonderful success in "interpreting the natural scene."

1948

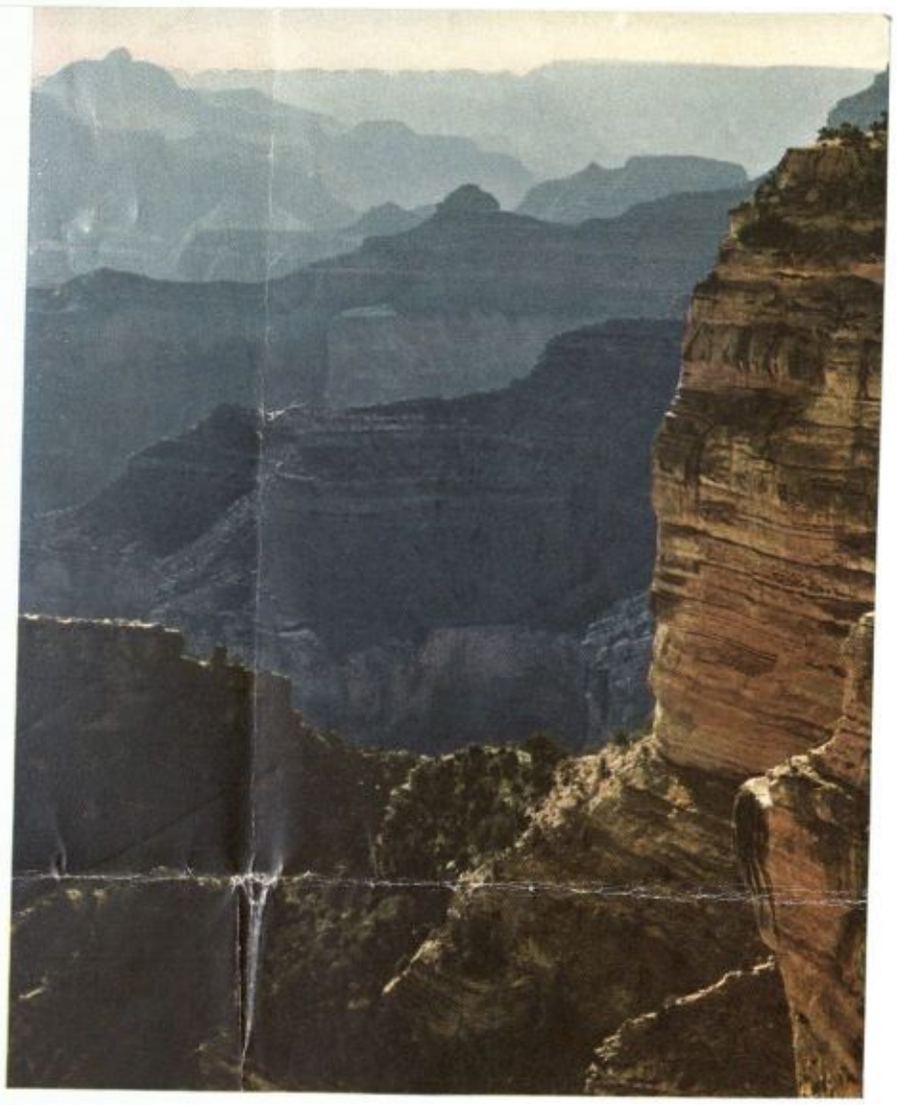
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	MoMA Exhs.	373.7

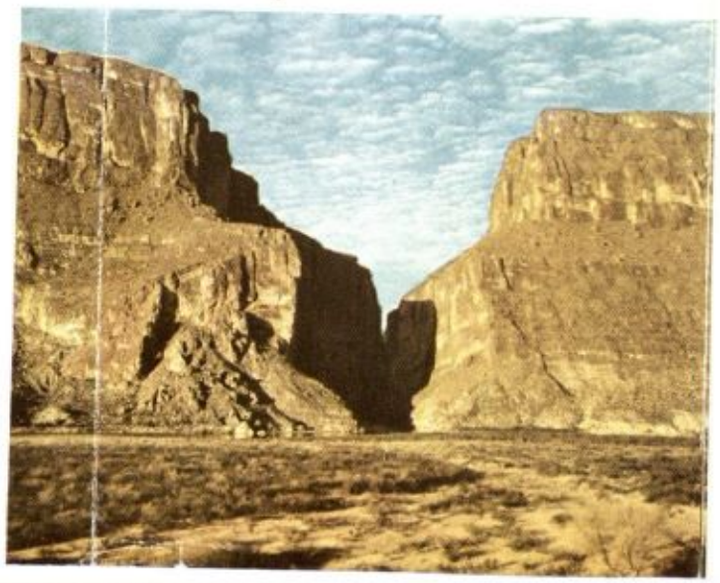


The Teton Range from a point above the Snake River—Careful use of back-lighting turns the water into blue silver



Grand Canyon at sunrise—Adams made three trips over a period of six months before he found lighting effects exactly as he wanted them

Santa Elena Canyon, Big Bend National Park—Adams always considers texture as an integral part of the composition



Jackson Lake and the Tetons—The yellow aspen's rich detail is modeled by a sun only five minutes old



While preparing material on his Guggenheim Fellowship in Photography, he has made wide use of Kodak color films. Reproduced here are some of the many pictures in which he has truly captured the "color" of the American Land.

Join Ansel Adams and the multitude of other serious photographers who work in Kodak color and find it a highly rewarding experience. Kodak color includes Kodachrome Film for most miniature, home-movie, and sheet-film cameras . . . Kodacolor Film for most roll-film cameras . . . home-processed Kodak Ektachrome Film for cameras that take sheet film.

It's Kodak for Color

NOTE: For another Ansel Adams interpretation of nature—this one in black-and-white—see the next page

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Clouds over Glacier National Park mountains

KODABROMIDE PAPER puts the strength of mountain heights into one of Ansel Adams' famous black-and-white studies of the Far West.

Such prints call for the vivid white of sun on clouds, the heavy black of basalt, the deep, dark silhouette of pines. You need a scale of cool grays to portray high snow fields in sun and shadow, or a softly graded sky. In short, you need Kodabromide. Use it for enlargements with the stamp of the professional. Choice of five evenly spaced contrasts ... at your Kodak dealer's. Eastman Kodak Company, Rochester 4, N. Y.

Kodak

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	373.7

NEW YORK, N. Y.
1948 TIMES 12/26

U. S. CAMERA ANNUAL 1949. Edited by Tom Maloney. 392 pp. New York: U. S. Camera Publishing Corporation. $4.50.

The galaxy of riches in "U. S. Camera," now in its fourteenth edition, includes examples from the French Show at the Photo League, Wayne Miller's studies of a mother in labor and a large sampling from the "In and Out of Focus" exhibit arranged by Edward Steichen for the Museum of Modern Art. The presence of the latter is no index to the taste and intelligence of the editors, for these photographs run the gamut from the experimental to the established, from the naturalism of Wright Morris to the abstract images of Ilse Greenbaum.



Palestine. By Cornelius Ryan.

CLEVELAND, OHIO
1948 PLAIN DEALER 12/26

By Edwin A. Vorpe
Director of Photography

U. S. CAMERA 1949. Edited by T. J. Maloney (U. S. Camera Publishing Corp. $4.50. 392 pp.).

If there were some sort of an "Oscar" awarded for the outstanding volume of photographs of the year, U. S. Camera 1949 should be a leading contender for the honor. This new volume, 14th in the parade of photographic annuals edited by Maloney, shows the results of constant efforts to improve the presentation of pictures and text.

The book is divided into "volumes," although in a single binding. Volume I, captioned "Fine Photography," offers 200 pages of selected pictures, including 16 pages of full color. Starting the book off with a bang is the photographic cross section of the New York Museum of Modern Art's exhibition "In and Out of Focus." Edward Steichen says in the foreword "These photographs claimed attention by reason of the skills, imagination, aspirations, understanding and sincerity of the photographers."

Heralds Skylight Work

Photos by Harry Callahan show his delicate sense of pattern, those by Irving Penn show the use of lighting which recalls the old-time studio skylight but reveal careful consideration and arrangement. Ansel Adams, one of the great names in photography, is represented by crystal-clear, beautifully composed examples of technique.

NEW YORK, N. Y.
[illegible]

By Barnett Bildersee

At first, when you look at Aaron Siskind's photographs, you see only blobs of light and dark, weird and meaningless shapes, strange and unworldly patterns.

His earlier photographs have been shown in museums across the country and appeared last year in the *In and Out of Focus* show at the Museum of Modern Art.

CLEVELAND, OHIO
1948 NEWS 12/15

U. S. CAMERA ANNUAL 1949, edited by Tom Maloney. U. S. Camera, New York. 392 pp., $4.50.

Reviewed by
JASPER WOOD

HERE WE FIND 73 Steichen-selected pages of photos from the Modern Museum's "In and Out of Focus" show. It is perhaps the finest cross-section of contemporary photography ever to be published. I have already shown it to several non-photographers—and they all exclaimed over page after page, especially the profoundly human Strand close-up, the abstract beauty of reality in the six Callahans, the tour de force group portrait by Penn, the incisive satire of Page, the out-of-this-world grandeur of Adams' runanic mountain-scape, the humorous grace of Blumenfeld's nudes, the quiet dignity of Deren's Haitian pictues and the dramatic emotionalism of Cartier-Bresson's candid of Gandhi's funeral pyre.

BOSTON, MASS.
1949 POST 1/2

"U. S. Camera Annual, 1949"

Edited by Tom Maloney: U. S. Camera Publishing Corp. $4.50

The U. S. Camera Annual for 1949 very appropriately starts off with, "In and Out of Focus," the recent show from the New York Museum of Modern Art, which introduced the recent works of leading American photographers. Following are beautiful color pages which are the best shown in the Annual since the war.

1949 TRENTON, N. J. 1/16
SUNDAY TIMES ADVERTISER

U. S. Camera

"U. S. Camera Annual 1949," edited by T. J. Maloney; U. S. Camera Publishing Corporation. $6.50.

The names of the contributors read like a roster of who's who in the camera world. Volume one includes Edward Steichen's show "In and Out of Focus" from the New York Museum of Modern Art, which shows the recent work of leading American photographers.

NEW YORK, N. Y.
1949 TIMES 1/16

By JACOB DESCHIN

A HIGHLY successful attempt to describe social conditions in terms of photographs is demonstrated in Marion Palfi's exhibition, "Children in America," which opened last week at the New York Public Library. It will continue on the main floor, north corridor, through Jan. 31, after which it will be shown in the Muhlenburg Branch, 209 West Twenty-third Street, for a month, with subsequent showings in other library branches.

Miss Palfi, a Hungarian portrait photographer, came to this country in 1940 from Holland, where she had been working. Her pictures have appeared in a book for teenagers, "We Have Tomorrow," by Arna Bontemps; in the Museum of Modern Art's "In and Out of Focus" show held last spring, and are in the current Photo League exhibition at 23 East Tenth Street. The library show is her first one-man exhibition.

1949 SYRACUSE, N. Y. 1/23
HERALD AMERICAN

DECLARED "The definitive photographic book of the year" by Camera 1949, this enlarging scope and increased its excellence. This new volume is one of the most beautiful annuals in its series. Tom Maloney has every right to be proud. Among its outstanding features are:

Sixty-four pages of Museum of Modern Art's show "In and Out of Focus."

1949 THE ARGONAUT 1/7
SAN FRANCISCO, CALIF.

Art for Art's Sake

1949 LOS ANGELES EVENING HERALD EXPRESS 1/15

U. S. Camera, 1949

(Reviewed by Darsie L. Darsie)

An interesting feature of the "U. S. CAMERA ANNUAL 1949," published by the United States Camera Publishing Co. and edited by Tom Maloney, is the selection of photographs, "In and Out of Focus," taken from Edward Steichens' exhibit in the New York Museum of Modern Art.

The annual this year has laid particular stress on portraiture and included in the "In and Out of Focus" section is an admirable study of Albert Einstein conferring with J. Robert Oppenheimer. This truly candid shot, excellent in detail and interesting in composition, is the work of Alfred Eisenstaedt, a top magazine photographer.

In the section on color photography there are some magnificent landscapes by Edward Weston. These, incidentally, are Weston's first published photographs in color—and they are of surpassing beauty. In this section, too, is a remarkable color photograph by Constantin Jaffe showing the late Mahatma Gandhi strolling with members of his family.

1949 CHICAGO, ILL. 1/9
SUNDAY SUN & TIMES

"U.S. Camera Annual 1949" (Whittlesey House, $6.50) is also an excellent collection of hundreds of photos, but involves a broader range of activity and interest. In the first section are "Fine Pictures", chosen more for artistic excellence than immediate news value and probably best typified by those from the Edward Steichen show, "In and Out of Focus" in the New York Museum of Modern Art.

CHICAGO, ILL.
1949 TRIBUNE 1/30

Camera Annual Again Prints Color Pictures

"U. S. CAMERA ANNUAL 1949," edited by T. J. Maloney; U. S. Camera, $6.50.]

As usual, no camera fancier will want to miss the U. S. Camera Annual. This year's edition, which includes color for the first time since the war, also presents, in its fine pictures section, Edward Steichen's "In and Out of Focus" show from the New York Museum of Modern Art. Among the artists whose work is represented there are Ansel Adams, Edward Weston, Gjon Mili, Lisette Model and Will Connell.

On the news pile are to be found highlights from the Republican and Democratic conventions and Gandhi's funeral, to mention a few of the major events covered. India, as seen thru the capable lens of Henri Cartier-Bresson, and Bob Capa's picture story from inside Russia are given in generous samples. There also is a brief chronology of the year's new happenings.

ROBERT CROMIE

NEW YORK, N. Y.
1949 HERALD TRIBUNE 1/9

By Fendall Yerxa

The year 1948 went out and took with it the peak of the post-war boom in photography. As the new year came in, there were strong signs that the boom was ready to even itself off at a high level of both artistic and technological achievement, and settle down to business.

Suggested Runners-Up

Runners-up for honors during 1948, in this column's opinion, were:

Wayne Miller for his breath-taking study of labor in childbirth, a noteworthy demonstration of the advantage of the picture series over the single shot under certain circumstances.

Wright Morris, for his photographic novel, "The Home Place," a work that helped take photography out of its self-consciousness and open a new field for application of the medium.

Edward Steichen, director of photography of the Museum of Modern Art, for his exhibition embracing almost all modern photographic trends: "In and Out of Focus."

1949 ROCHESTER, N. Y. 1/23
DEMOCRAT-CHRONICLE

Photography Reached New Goals in 1948

U. S. CAMERA ANNUAL—1949 edited by T. J. Maloney and published by U. S. Camera Publishing Corp., 420 Lexington Ave, New York 17, N. Y. Priced at $6.50.

One finds it difficult to pick out any one or two features to highlight, certainly the pictures from the In and Out of Focus show which Edward Steichen gathered for the Museum of Modern Art in New York.

NEW YORK, N. Y.
1/3 PM Star 1949

By Barnett Bildersee

MARION PALFI is a woman who has set herself a man-sized job. She wants to portray the soul of America with her camera.

She already has completed several parts of her story-in-pictures. The biggest of her completed projects is the story of America's children which she did over a period of two years, criss-crossing the continent with her pair of Rolleiflexes, on a Rosenwald fellowship.

When Marion Palfi came back to New York with more negatives than she could count, she took a batch of her pictures to Edward Steichen at the Museum of Modern Art. Steichen looked at her work, then let it to exhibit in last year's big *In and Out Focus* show and pinned on her the title, "Crusading Documentarian," a title which has stuck.

A set of Marion Palfi's extraordinary photographs appeared in the Star this week, illustrating Albert Deutsch's story on reform schools. In coming weeks there will be more.

1949 RALEIGH, N. C. 1/23
NEWS-OBSERVER

Selection of Year's Best Photos

"U. S. Camera Annual, 1949." Like its predecessors, presents a good collection of some of the best photography in the world. It is divided into two parts. Volume I is designated as fine pictures, and volume II as news pictures. Color photography is returned to an annual part of the book for the first time in postwar days. Opening with Edward Steichen's show, "In and Out of Focus," from the New York Museum of Modern Art, "U. S. Camera Annual, 1949" presents in the fine pictures section the works of photographers such as Ansel Adams, Edward Weston, Warren Miller, Lisette Model, Will Connell, Val Telberg, Gjon Mili. The new pictures include a large variety of photographic styles with special emphasis on Henri Cartier-Bresson's series on Indonesia, the death of Gandhi and the Robert Capa photographic trip to Russia.

There is one North Carolina picture, Rosalie Gwathmey's documentary photograph of Negro children at Charlotte.

1949 NASHVILLE, TENN. 1/30
MORNING TENNESSEAN

U. S. CAMERA ANNUAL 1949. Edited by Tom Maloney. U. S. Camera Publishing Corp. $4.50.

Reviewed by
RALPH HARRELSON

The fourth annual edition of "U. S. Camera" is the same type of book as its immediate predecessors. Divided into two sections, "fine photography" and "great news pictures," the book is an innovation in the inclusion of selections from the excellent French show at the Photo League. The much talked "In and Out of Focus" show at the Museum of Modern Art is also a feature of the book. The news pictures are stunningly well reproduced.

WINSTON-SALEM, N. C.
1949 JOURNAL-SENTINEL 1/9

The year in which color is incorporated, burned and starred. Push carried by nuclear fission were in contrast to the effeminate efficacy of Cecil Beaton and the most supreme "communication" displayed by luxuriously dressed mannequins posing for vogue.

And finally the year in which Captain Edward Steichen's first all-realshow at the Museum of Modern Art delivered the message which it was greeted. This great photographic anthology continues to catch the spirit of the world during the second half of the century. It continues to prove that photography can be as valid as representation, that painting and the movies reflect personality adolescent, photography has matured. Hollywood needs is men like Mathew Brady and Steichen S. N.

1949 1/2

COLUMBUS, OHIO
1949 CITIZEN 1/2

OKLAHOMA CITY, OKLA.
1949 OKLAHOMAN 1/2

U. S. CAMERA ANNUAL 1949 edited by Tom Maloney. U. S. Camera Publishing Corp. New York. $6.50.

NEARLY 400 pages of photographs, with a minimum amount of text material, are bound in this two-volumes-in-one edition, representing U. S. Camera's fourteenth annual roundup.

Volume one opens with Edward Steichen's show, "In and Out of Focus" from the New York Museum of Modern Art, and closes with [illegible] annual's first full-color section. Volume two is devoted to a calendar of news events from September 1947, through August, 1948, together with current news shots of the year.

The Annual clearly has attained its objective, "presentation of the finest work of the world's great photographers." Pictures selected for exhibition by Edward Steichen are bound to attract attention of the layman and to be studied carefully by experts. Notable series in the news section are pictures of Gandhi's funeral by Henri Cartier-Bresson and Robert Capa's Russian prints.

Capa's pictures of soviet subjects have the same human appeal which marked his superb war pictures. The widening circle of Capa fans will chuckle over his protest at being associate with the three personalities of John Steinbeck.—Fayette Copeland.

1949 LAFAYETTE, IND. 1/1
JOURNAL-COURIER

By IRVING DILLIARD
AP Newsfeatures Photo Art Director

THIS OLD YEAR is gone . . . but not forgotten, pictorially speaking. At hand, for New Year browsing and study, are two volumes of outstanding photographs: U.S. Camera Annual, 1949 and Photo-Graphic, 1949.

Editor Tom Maloney turns to the eminent authority on American photography, Edward Steichen, to act the pace for the "Fine Photos" section. As director of photography at the Museum of Modern Art, his first big show was "In and Out of Focus," now on tour. The first 73 pages of the Annual are devoted to a practically complete representation of this important show. It is an eloquent [illegible] and visual tribute.

SAN JOSE, CALIF.
1949 NEWS 1/2

STAMFORD, CONN.
1948 ADVOCATE 12/31

TAUNTON, MASS.
1948 GAZETTE 12/31

SPRINGFIELD, MASS.
1948 REPUBLICAN 12/9

SALEM, MASS.
1948 NEWS 12/31

1949 PORTLAND, ME. 1/2
SUNDAY TELEGRAM

ST. CLOUD, MINN.
1948 TIMES 12/31

PERTH AMBOY, N. J.
1949 NEWS 12/22

PORTSMOUTH, OHIO
1949 TIMES 1/1

COLUMBUS, OHIO
STATE 1/2/49

EL PASO, TEXAS
1949 TIMES 1/16

NEWPORT, VT.
1949 EXPRESS 1/24

TACOMA, WASH. 1949
NEWS-TRIBUNE 2/6

WENATCHEE, WASH.
1949 DAILY WORLD 1/13

1949 NEW YORK, N. Y. 1/14
DAILY WORKER

SO UNUSUALLY rich and varied a group of exhibitions is on the walls this week that many of them must be left until later for review. Outstanding even in such a week is the very important exhibition of contemporary photography of the Photo League in the basement of the Hotel Albert, 25 E. 10 St. It is worth the effort required to leave the 57th St. orbit to see an exhibit which puts to shame the Museum of Modern Art's late show of photography, "In and Out of Focus." This is the Photo League," open Monday to Friday from 3 to 10 p.m. and weekends from 1 to 5.

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BOSTON, MASS.
1948 HERALD 12/15

Photography

"U. S. CAMERA ANNUAL 1949," Edited by T. J. Maloney (U. S. Camera, $6.50).

A top flight annual which reaches new photographic heights in this new one. Captain Edward Steichen, whose photographic ability amounts to genius, had his first full-scale show, "In and Out of Focus," at the Museum of Modern Art this year and [illegible] part I are given over to it.

Outstanding work from other distinguished camera artists is also inclusive in this "Fine Picture" section of Volume I. Volume II is composed of distinguished News Pictures, which review the big news events of the year. Among them are pictured The Dawn of Freedom by Henri Cartier-Bresson and Robert Capa's photographic trip behind the Iron Curtain in present-day Russia.

Included, too, are 16 pages of color photographs and 24 pages on the Year of Science.

NEW YORK, N. Y.
12/12 [illegible] Star 1948

Pictures speak for themselves in 'U.S. Camera Annual 1949'

Pictures speak for themselves, and eloquently, in the U. S. Camera Annual 1949, which made its appearance this week. In 384 or 400 pages, there is such a wallpaper of brief text. Under T. J. Maloney's scrupulously editorship, photographers get their say in their own way.

This is the 14th off the series and the fourth in what appears to be the format the Annual finally has adopted after much experimentation. The pages are 9½x12 with nine shots bleeding onto the edges. Although it is [illegible] and [illegible], it is evident that two volumes No. I for so-called *Fine Photographs* and No. II for *Great News Pictures*.

The roster of photographers in Vol. I is a Who's Who of most of the biggest names and a guide to those who have been tapped on the shoulder by Maloney and others and tagged winning.

1949 starts off with what was, in many ways, the outstanding event photographically of the past year—the big *In and Out of Focus* show of the Museum of Modern Art. For those who had the misfortune not to see it, the reproductions of those excellent photographs are worth the cost of the book alone.

EDITOR & PUBLISHER
1948 NEW YORK, N. Y. 12/4

Shutter Shorts . . .

Edward Steichen, photography director reports that the first comprehensive exhibition of American news photography in museum history is now being prepared by the Museum of Modern Art. The exhibit runs Feb. 8-May 1.

ST. PETERSBURG, FLA.
1948 TIMES 12/19

BOOK REVIEW

Pictures Tell The Story

One of the finest collections of photographs—in black and white and in color—that we have ever seen makes up the U. S. Camera Annual 1949, published last week by the U. S. Camera Publishing Corporation, 420 Lexington Avenue, New York ($6.50).

The six-pound volume opens with "In and Out of Focus" a cross-section of the outstanding exhibit prepared by Edward Steichen for the Museum of Modern Art. Camera fans will enjoy every picture in this section and will find fine examples of photography under all conditions. Pictures which are naturals and pictures which are based on ideas abound here.

Catching our eye is Robert Capa's Russian photographs from those used to illustrate John Steinbeck's "A Russian Journal" which appeared in the St. Petersburg Times and other newspapers.

KANSAS CITY, MO.
1949 STAR 12/25

U. S. CAMERA ANNUAL 1949, edited by Tom Maloney (352 pages). U. S. Camera Publishing corporation, 420 Lexington avenue, New York; ($6.50).

FEATURES of the 1949 "U. S. Camera Annual" include: Capt. Edward Steichen's first full scale show at the Museum of Modern Art of new photographic work, reproduced almost in its entirety. The French show, pages 101 to 117, brought to the United States by the Photo league. Color section, first since before the war, devoted to the color leadership of Vogue magazine, of Ansel Adams and Edward Weston. Wayne Miller's series on his wife's labor and the birth of his son. In the news section, Cartier-Bresson's series on the death of Gandhi, and the Robert Capa-John Steinbeck section on [illegible] Russia.

DETROIT, MICH.
1948 FREE PRESS 12/12

For Photographers

ANY AMATEUR photographer would probably be delighted to have someone give him the "U.S. Camera Annual—1949" (U.S. Camera Publishing Corp.).

The first half—fine pictures shot for the photographer's sake—includes pictures from Edward Steichen's show, "In and Out of Focus," from the New York Museum of Modern Art.

The second section—news pictures—shows some of Robert Capa's Russian pictures produced several months ago in the Free Press Sunday Graphic along with scores of other unusual news photographs.

SAN DIEGO, CAL.
1948 UNION 12/26

Camera Annual Easy 'Scanning'

U. S. CAMERA ANNUAL, 1949, edited by Tom Maloney, U. S. Camera Publishing Corp.

Published just before Christmas, the "U. S. Camera Annual 1949" is a handsome, large book with selections of the best photography from the United States and Europe since the war. This is an important book in many respects, not only for the excellence of the photography but for the human interest and news angles.

The first section of the book has almost the entire photographic work presented in Capt. Edward Steichen's show at the Museum of Modern Art. This section is called "In and Out of Focus."

SAN FRANCISCO, CAL.
1948 CHRONICLE 12/27

Pix of the Year

By JOSEPH HENRY JACKSON

'Fine' Pictures:
News Photographs

"U. S. Camera" divides its 320-page book into sections: "Fine Pictures," and "News Pictures," the first representing its editor's choice of the non-news photographs of the year, including a selection from the first French Exhibit since the war.

The names you'd expect are here: Ansel Adams, Edward Weston, Cecil Beaton, Andreas Feininger, Consuelo Kanaga, Gideon Rooskam, Berenice Abbott, Walker Evans—the list is a long one. Leading off with a large group from the "In and Out of Focus" show at New York's Museum of Modern Art, this section includes some pictures which originally appeared as news photographs, for example the personality studies made by Alfred Eisenstadt at the Institute for Advanced Study, which you'll have seen in *Life* magazine.

1949 JACKSON, MISS. 2/13
CLARION LEDGER

Artists of Camera Begin To Forget War, Rediscover Humanity

U.S. CAMERA - 1949. Edited by T. J. Maloney, U. S. Camera Publishing Corporation. Distributed by Duell, Sloan and Pearce. 352 pp. $6.50.

The year 1948 may go down in photographic history as the year in which artists of the camera began to forget the war and began to rediscover humanity.

And finally the year is when Captain Edward Steichen's first full scale show at the Museum of Modern Art dropped the [illegible] with which it was greeted and included in U.S. Camera.

NEW YORK, N. Y.
1948 HERALD TRIBUNE 12/19

'Photo-Graphic' Shows Work Of Magazine Photographers

"Camera Annual" Appears

The fourteenth "U. S. Camera Annual 1949," edited and published by Tom Maloney, also made its familiar seasonal appearance on the bookshelves last week.

Featured in the latest edition of the volume are seventy-six opening pages devoted to Edward Steichen's "In and Out of Focus" exhibition at the Museum of Modern Art; the French show assembled by the Photo League; the first color section since before the war, and Wayne Miller's series of portraits of his wife at the birth of their son, called by Mr. Maloney "one of the finest pieces of camera work the editors have ever seen."

The news section contains Henri Cartier-Bresson's series on the death of Gandhi, and Robert Capa's photographs of Russia made in collaboration with John Steinbeck.

1948 NEW YORK, N. Y. 12/16
HERALD TRIBUNE

By LEWIS GANNETT

U. S. CAMERA ANNUAL, 1949, edited by T. J. Maloney. U. S. Camera. 352 pages. $6.50.

PHOTOGRAPHIC 1949, selected and edited by the American Society of Magazine Photographers. Whittlesey. 111 pages. $6.95.

The seventy-three pages from Mr. Steichen's own first big show as director of photography at the Museum of Modern Art, "In and Out of Focus," are [illegible] of the ever-increasing range of camera art. Callahan's grasses, Maya Deren's Haitian family, Irving Penn's Alfred Stieglitz, Hella Hermann's and Carl Naylor's pickaninnies, and Todd Webb's cobblestone patterns particularly delighted this observer.

HARTFORD, CONN.
1948 COURANT 12/26

Reviewed by
RICHARD A. STEVENS

The "U. S. Camera Annual 1949," compiled and edited by Edward J. Maloney ($6.50), is further witness to the fact that U. S. Camera Pub. Co. of New York consistently produces the best annuals of the nation's top photographs, both from an artistic and from a news viewpoint. "1949" is no exception. Outstanding feature in Edward J. Maloney's presentation of 50 selected pictures from the much-talked-about "In and out of Focus" exhibition recently held in New York's Museum of Modern Art. As a [illegible] of what the camera may photographically portend—and as a basic handbook for thousands of unimaginative shutterbugs to work from—this magnificent and unique group of photographs shows a definite trend towards interpretive thought.

HUNTINGTON PARK, CAL.
1948 SIGNAL 12/24

Cue

Reviews the history of the Museum of Modern Art on its 20th anniversary, from the time it was started by Miss Lillie Bliss and Mrs. John D. Rockefeller, with the aid of other wealthy devotees of modern art. The museum has had more success than any other such institution in attracting the public to contemporary art. It has been accused of being snobbish and favoring the cultist, but Cue finds it has also shown conservative works. It is credited with encouraging perception of beauty in practical things by its exhibits of well-designed objects.

NEW YORK, N. Y.
1948 TIMES 12/12

THE seventy-five pages of the Museum of Modern Art photographs from the In and Out of Focus Show featured in U. S. Camera Annual 1949 (New York: U. S. Camera Publishing Corporation, $6.50) reflect the range of treatment, from the documentary to the experimental, that marks this year's annual as a whole. Published last week, the book combines two volumes, as was the case last year: Volume I, "The Year's Finest Photographs"; Volume II, "The Year's Great News Pictures."

JAMESTOWN, N. Y.
1948 JOURNAL 12/24

1948 [illegible] 12/19

U. S. CAMERA ANNUAL, 1949. Edited by Tom Maloney. U. S. Camera Publishing Corporation, $6.50.

Reviewed By
William Edwin Booth

Captain Edward Steichen holds the honor place in the annual, his first full-scale show at the Museum of Modern Art being [illegible] in the opening 76 pages. The best in European photography is shown on pages 101 to 117, giving American readers a refreshing look at the French, show which is reminiscent of earlier times.

DENISON, TEXAS
1949 HERALD 2/6

You don't have to be a camera fan to find great enjoyment in "U. S. Camera Annual 1949." The first volume of fine pictures begins with Edward Steichen's "In and Out of Focus" show from the New York Museum of Modern Art, presenting outstanding work of [illegible] ranking photographers. In the second volume, the annual continues its policy of reviewing the news events of the year through the camera reporting of America's outstanding press photographers. Two big picture stories are featured—India as seen through the lens of Henri Cartier-Bresson; and Robert Capa's photographic tour behind the Iron Curtain in Russia today.

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Cue, Apr. 24, 1948

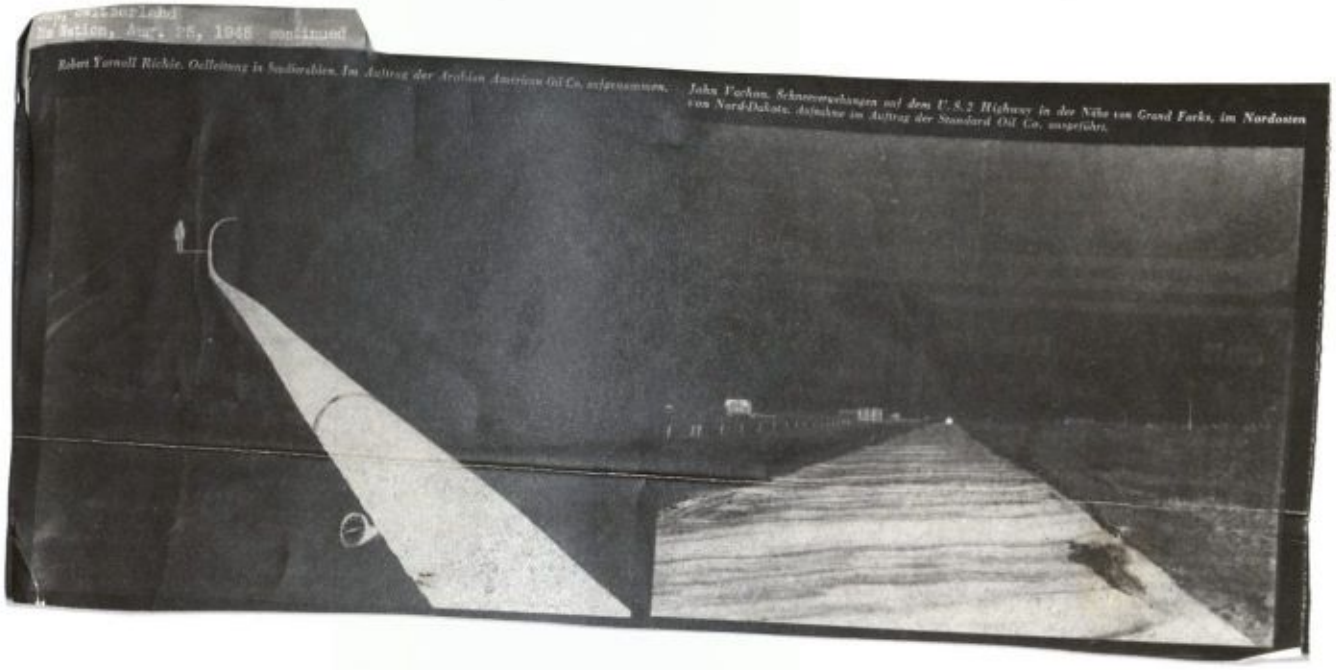
It's Stravinsky Month!

IGOR STRAVINSKY, now in New York, is shown here in Arnold Newman's dramatic camera study, which is one of the highlights of the season's top photography exhibition at Museum of Modern Art

NOTED COMPOSER WILL CONDUCT HIS NEW BALLET "ORPHEUS" PRESENTED BY BALLET SOCIETY

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Robert Yarnall Richie. Oelleitung in Saskatchewan. Im Auftrag der Arabian American Oil Co. aufgenommen.

John Vachon. Schneeverhältnisse auf dem U. S. 2 Highway in der Nähe von Grand Forks, im Nordosten von Nord-Dakota. Aufnahme im Auftrag der Standard Oil Co. ausgeführt.

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VOGUE 6/1948
GREENWICH, CONN.



CHOSEN BY STEICHEN FOR THE MUSEUM OF MODERN ART PHOTOGRAPHY SHOW

Edward Steichen, Director of the Museum of Modern Art department of photography, chose this intensely perceptive picture, along with five other photographs by Irving Penn, for the Museum's exhibition "In and Out of Focus." On this page, on the rug, from left to right are MURIEL BENTLEY, character dancer; ALICIA ALONSO (in white *tutu*), classic ballerina; ANTONY TUDOR (standing), artistic administrator, choreographer, and dancer; OLIVER SMITH (seated), co-administrative director, scenery and costume designer; lounging on the shelf, HUGH LAING, a character dancer.

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Photography, Music And Some Painting

(Continued from Page 23)

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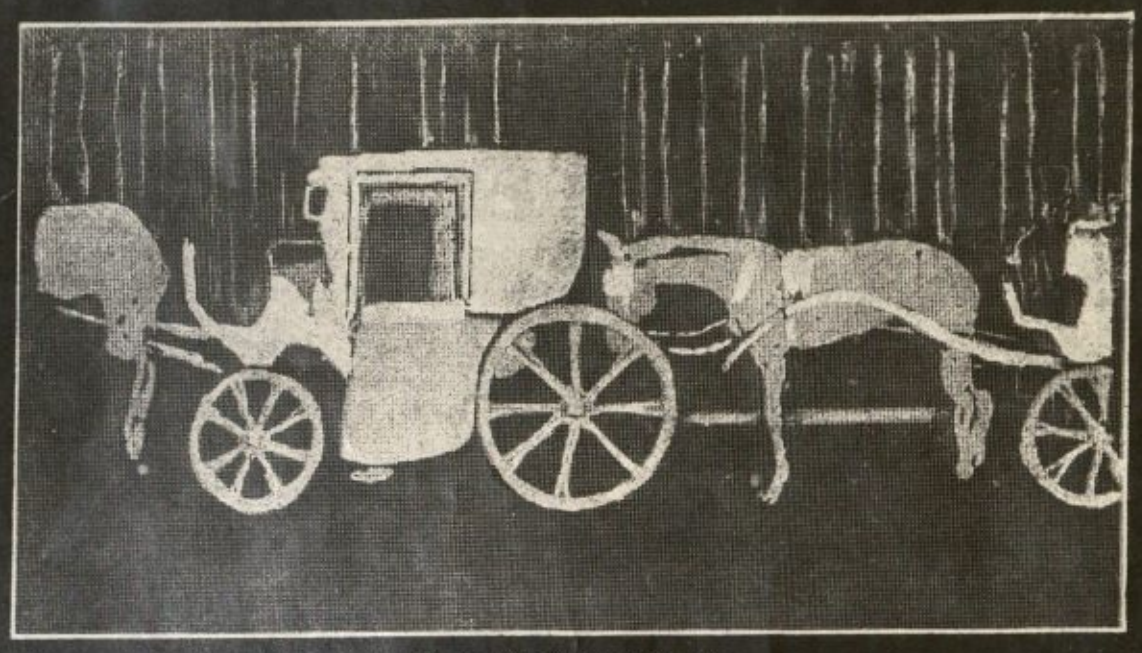
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THE WINTER music season is over and the summer season hasn't started yet; meanwhile the Lemonade Opera Company holds forth in the basement of an old Greek Revival church in Greenis just about big enough to swing a mouse in, provided it is a very small mouse, and since no one could possibly draw a bow or stand a bull fiddle in the space between the stage and the seats, the accompaniment is played on two pianos—uprights. But the Lemonaders packed them in for 10 weeks last year, and this year they ought to do a good deal better than that.

For the Lemonaders have an idea. Despite the rigid limitations of their means, their shows are staged by Broadway directors and scenic designers. The people in their casts not only know how to sing; they also know how to move and to project words; furthermore their sets are extremely ingenious and tasteful; and the two pianists are genuinely musical performers.

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The lemonade is made with lemon juice and sugar, not with acetic acid and saccharine. Each cup has a maraschino cherry inside.

Around Local Art Galleries

(Continued from Page 22)

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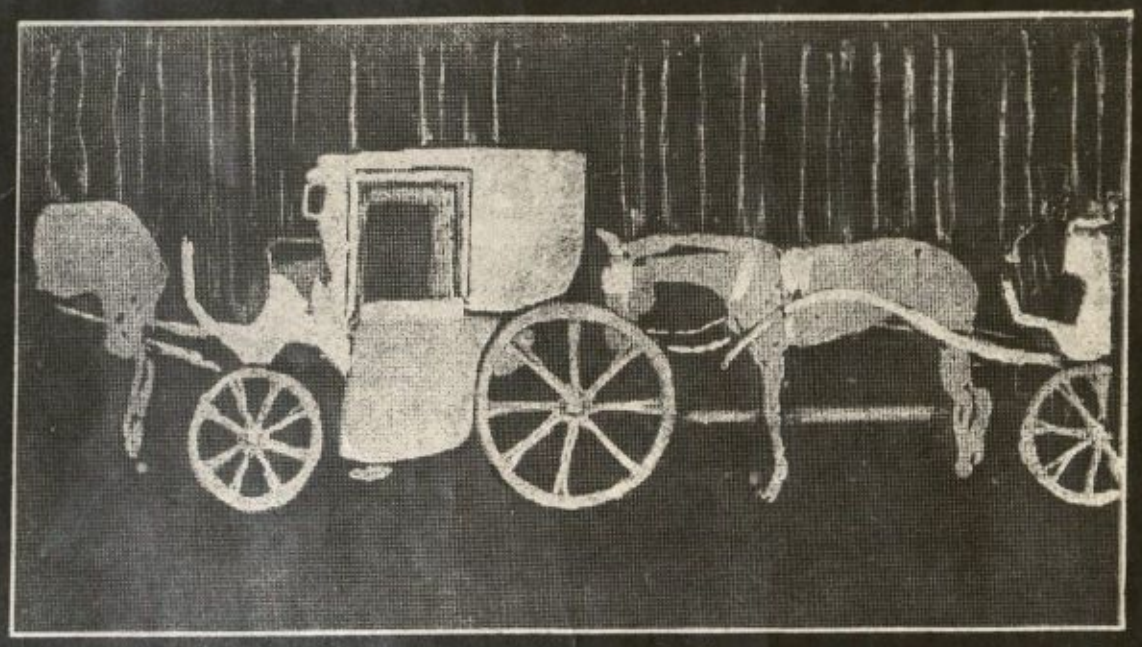
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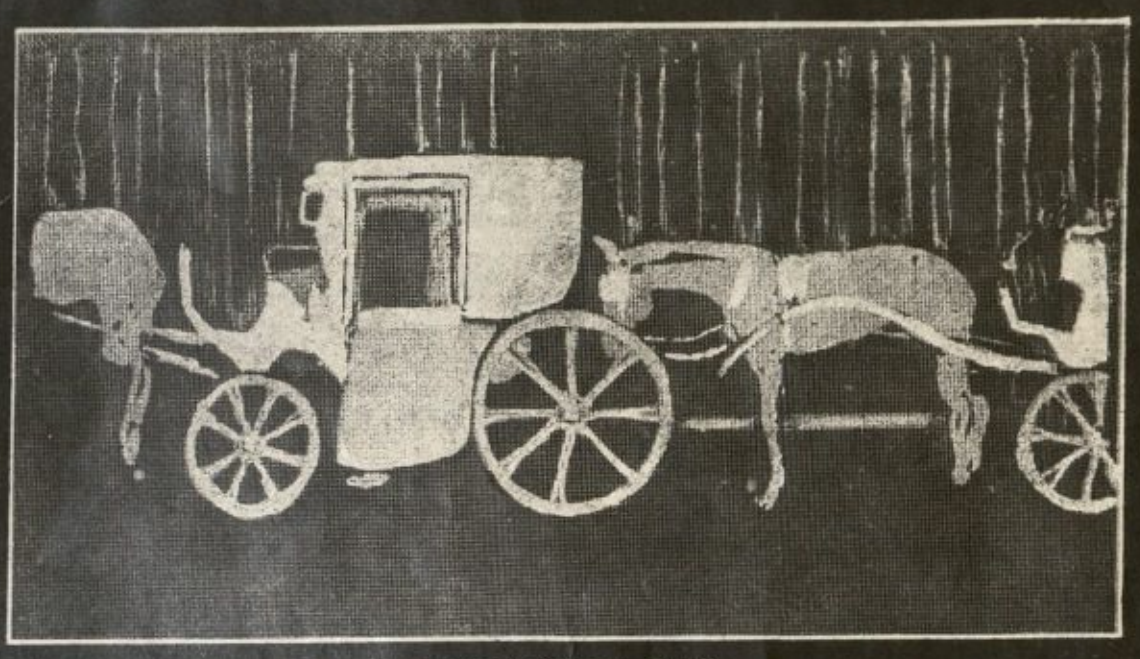
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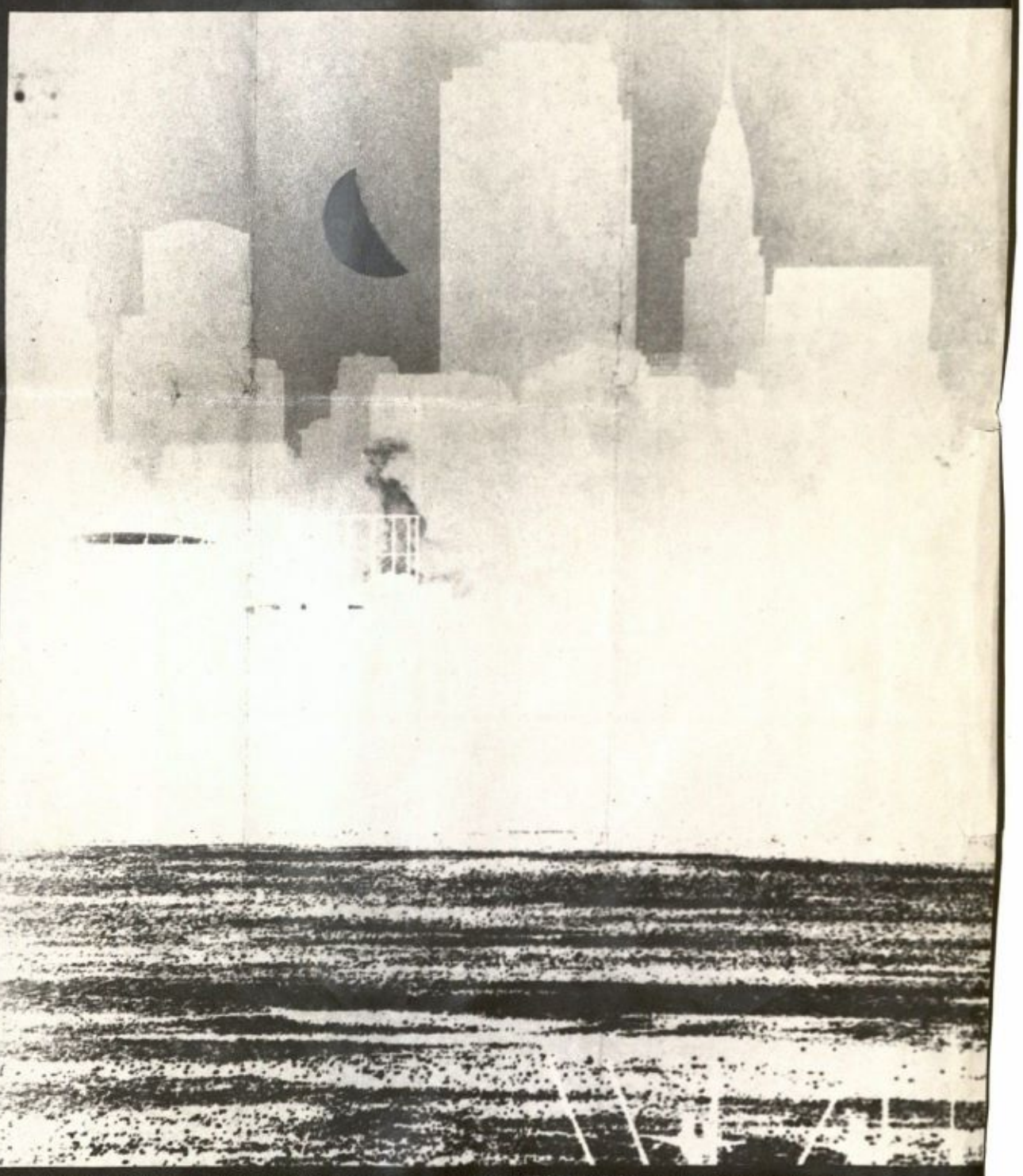
MAN THINKING (*right*) is Economist Walter W. Stewart of Institute for Advanced Study at Princeton. It was taken by Alfred Eisenstaedt for a recent story on Stewart and his associates (LIFE, Dec. 29).



ANOTHER THINKER, (*above*) twiddling spectacles while snapped by Eisenstaedt in front of bare blackboard, is Oswald Veblen, world-famous mathematician who is also a member of the institute.



ALFRED HITCHCOCK, (*left*) porcine English movie director, has always been regarded as a photographer's dream subject. This Irving Penn portrait (taken for *Vogue*) emphasizes his sleekness and massiveness.



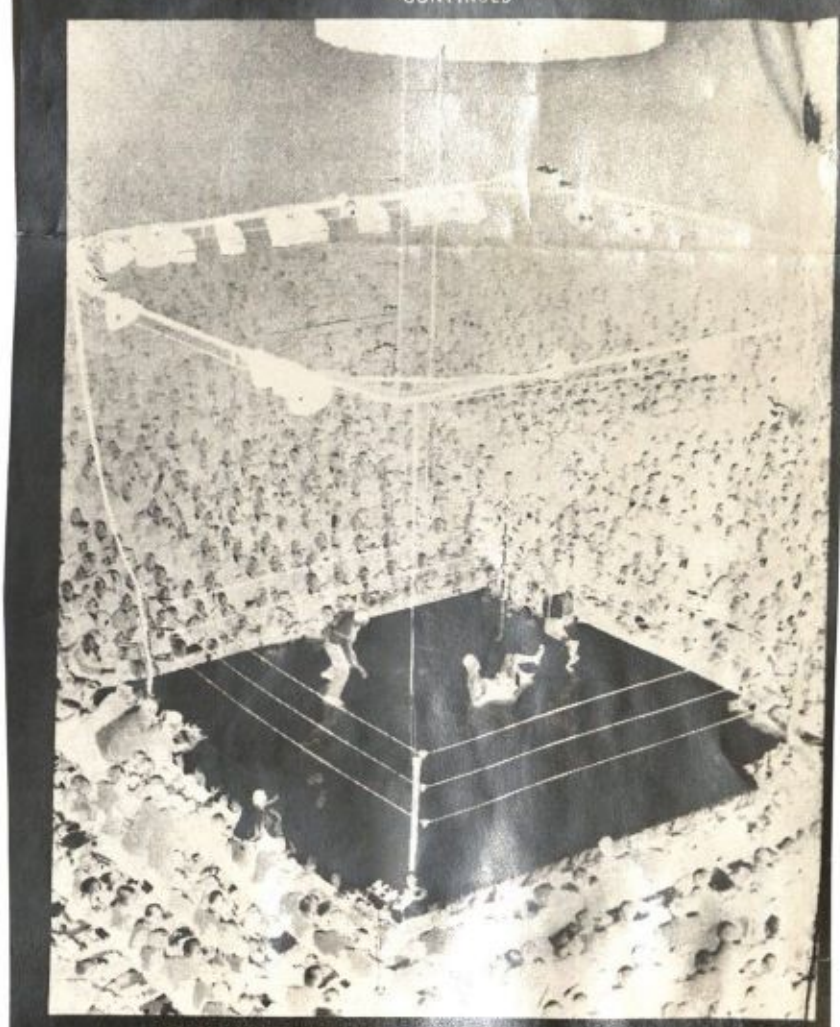
MANHATTAN MOON outlines the RCA (*center*) and Chrysler Buildings in a picture taken across Hudson with a telescopic lens by Andreas Feininger for story on New York's skyline (LIFE, March 31, 1947).

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SPEAKING OF PICTURES

CONTINUED



LOUIS KNOCKDOWN by Joe Walcott last winter gave Gjon Mili this great fight picture, one of the finest ever taken. This was the second knockdown. Mili missed the first one, was much relieved when Louis got tagged again.



STARTLED STARLING on an Indianapolis Speedway fence was discovered by Photographer Leonard McCombe during last year's Memorial Day race. This picture, like the one above, resulted from a regular LIFE news assignment.

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U·S CAMERA 1949

EDITED BY
TOM MALONEY

U. S. CAMERA PUBLISHING CORPORATION
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SPEAKING OF PICTURES . . .



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THERE has recently been a great deal of favorable comment on LIFE's text pieces, notably the Winston Churchill War Memoirs and LIFE's continuing series on The History of Western Culture. But we never forget that the primary appeal of LIFE is its reporting through fine photography. This fact has been pleasantly forced on our attention by the showing LIFE makes at an exhibition of creative photography now running in New York's Museum of Modern Art.

Called "In and Out of Focus," it is generally considered to be about the finest photographic exhibition ever staged. The pictures were selected from the best work of the world's top professional camera artists by Edward Steichen, himself one of the world's great photographers. We think it significant that 15 out of the 30 photographers exhibiting are either LIFE staff members or regular LIFE contributors.

What makes "In and Out of Focus" exciting is the dynamic and experimental quality of its photography. And what makes LIFE the most exciting picture show anywhere is the consistently high quality of its picture reporting. Recording the present with tomorrow's equipment—using such ultra-modern techniques as stroboscopic lighting and Gjon Mili's high speed cameras for routine picture assignments—LIFE is steadily reaching towards greater pictures on the new frontiers of fact and photography.

Karsh photo

EDWARD STEICHEN, who was in command of Navy Combat photography with the rank of Captain, and who is now director of the Department of Photography of the Museum of Modern Art, writes: "This is the age of the camera. Ten years ago LIFE took this wonderful, flexible, expressive medium and with it broke new ground in American journalism. Today, the camera in skilful hands is recording our lives, our doings, our times as no other medium can possibly hope to do.

"Good, honest photography makes for a better understanding of the way other people live. For sheer photographic vitality week by week LIFE is doing the best job in photographic journalism I know of."

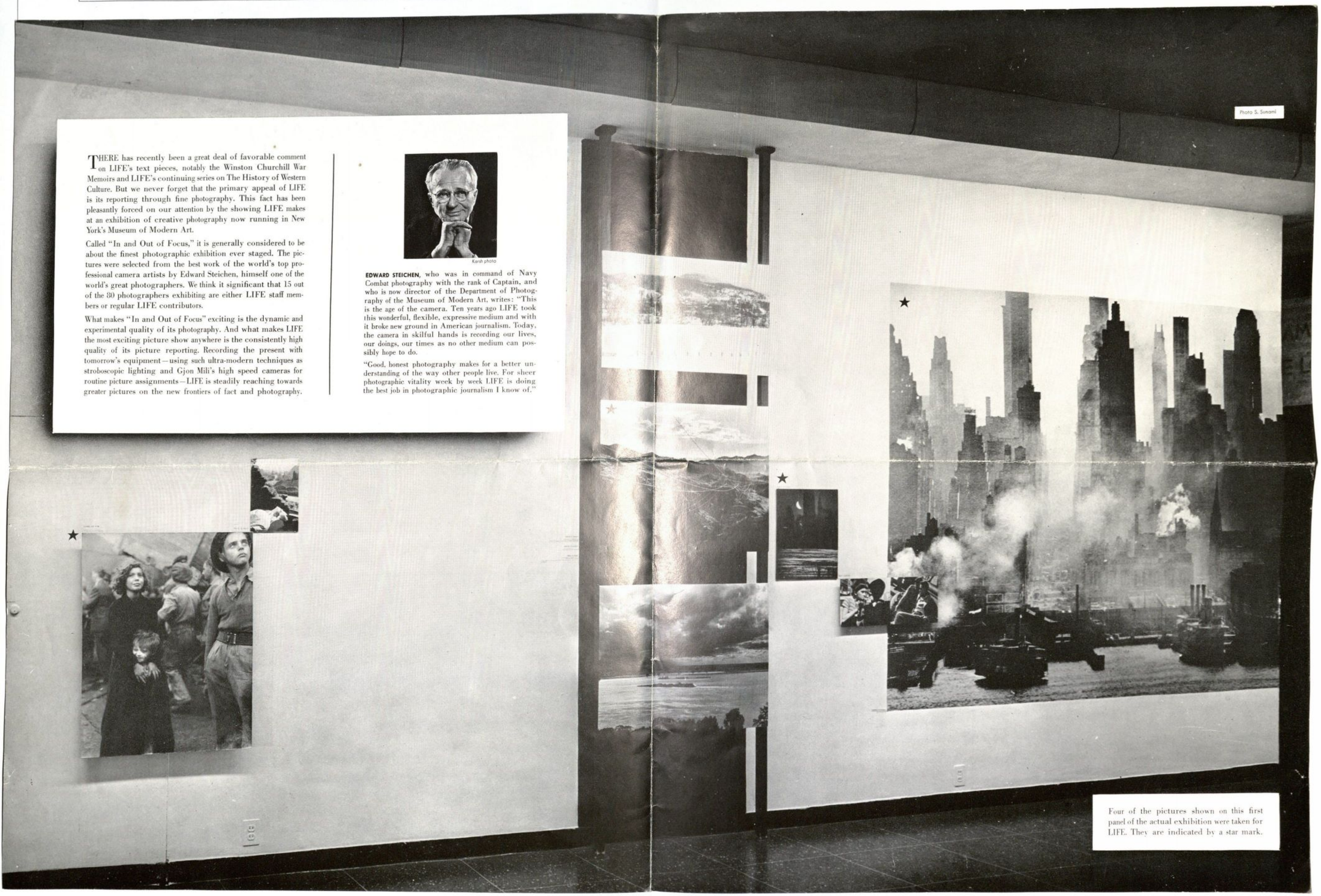
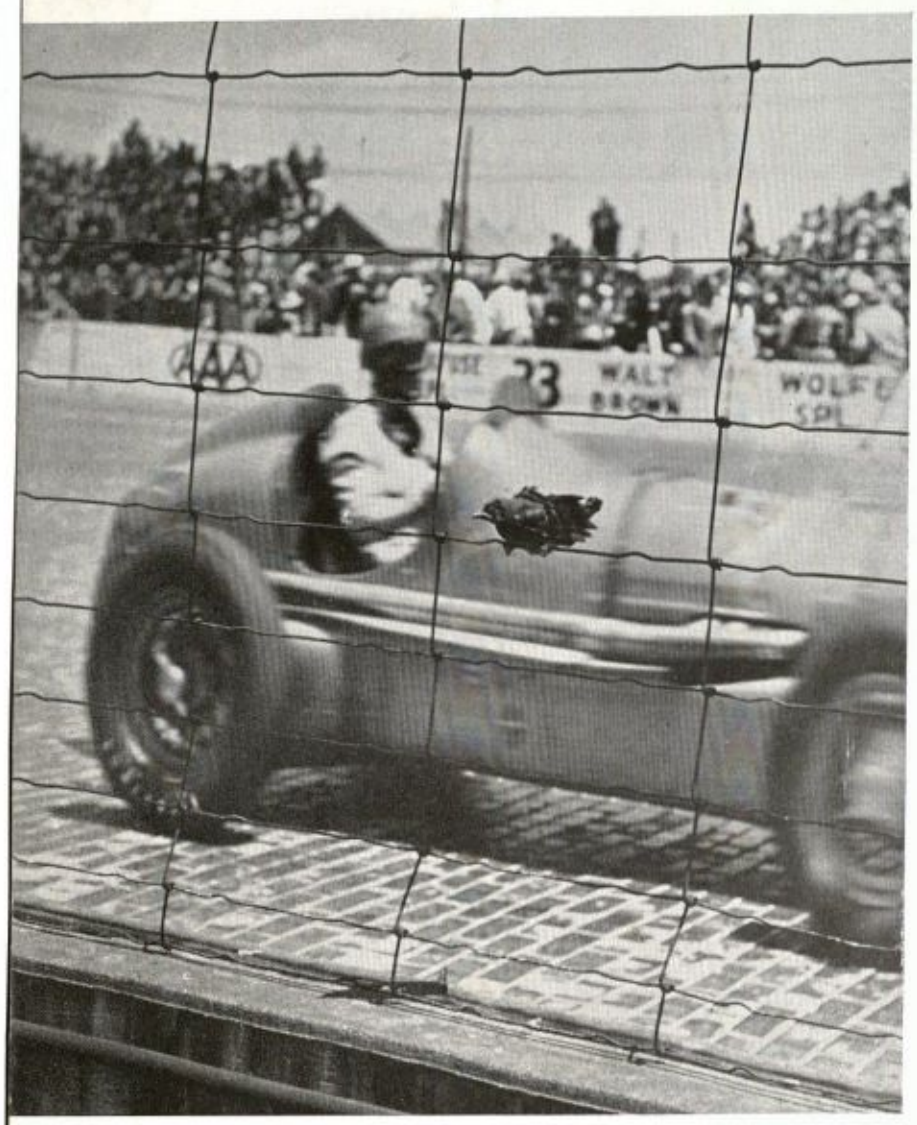


Photo S. Sunami

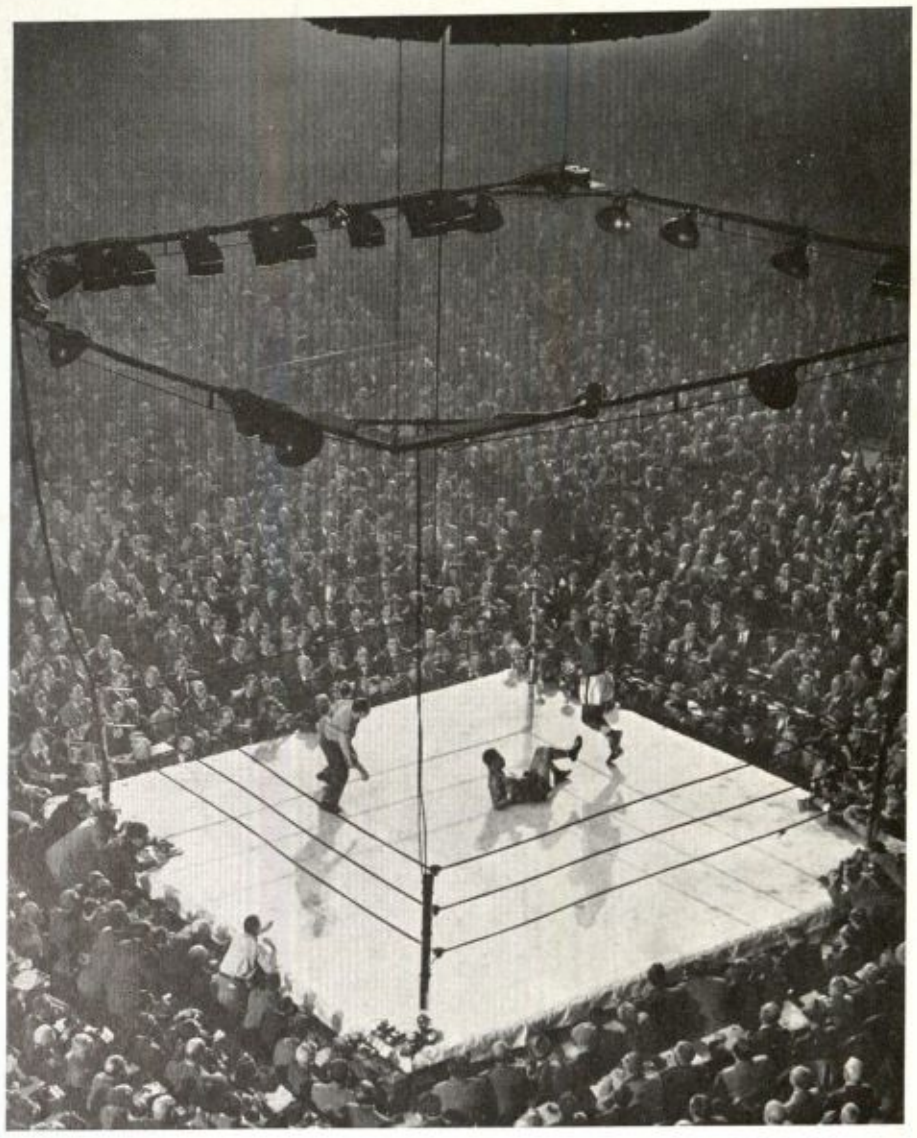
Four of the pictures shown on this first panel of the actual exhibition were taken for LIFE. They are indicated by a star mark.

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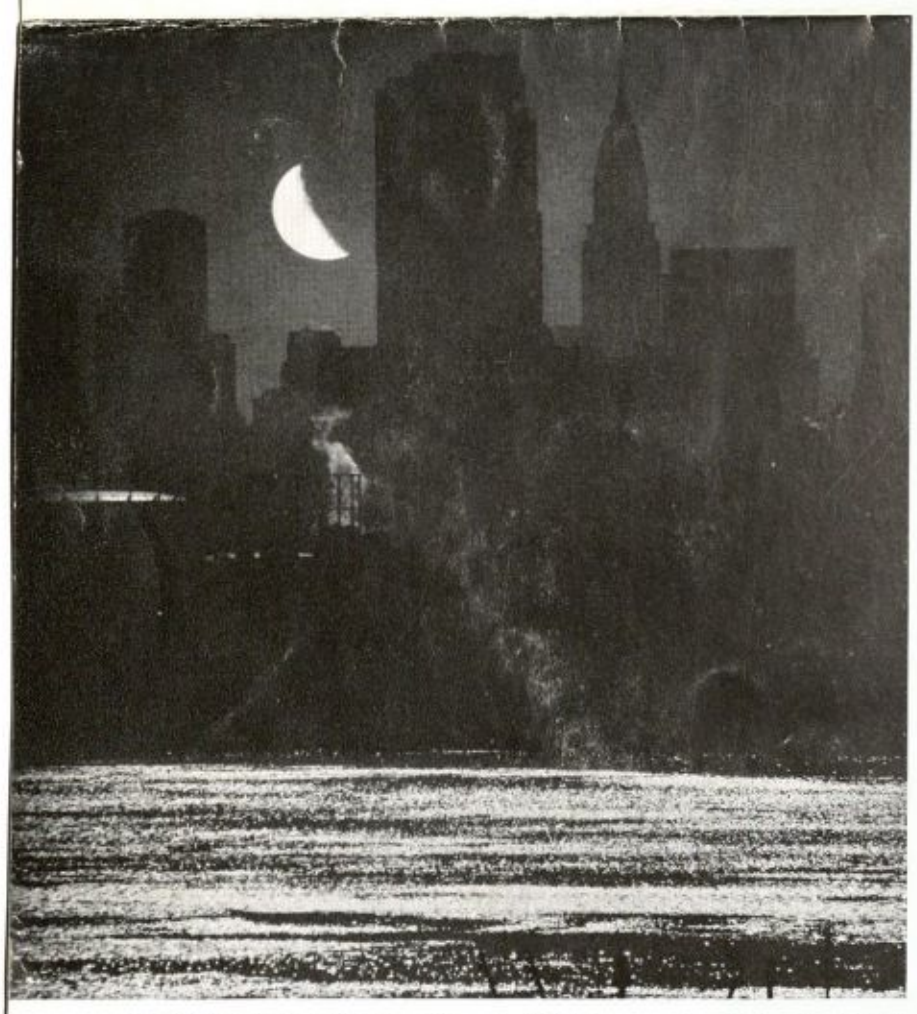
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STARTLED STARLING on an Indianapolis Speedway fence was discovered by Photographer Leonard McCombe during last year's Memorial Day race. This picture resulted from a regular LIFE news assignment.



LOUIS KNOCKDOWN by Joe Walcott last winter gave Gjon Mili this great fight picture, one of the finest ever taken. This was the second knockdown. Mili missed the first one, was much relieved when Louis got tagged again.



MANHATTAN MOON outlines the RCA *(center)* and Chrysler Buildings in a picture taken across the Hudson with a telescopic lens by Andreas Feininger for a LIFE story on New York's skyline.



SPEAKING OF PICTURES: To LIFE recently came a medal from the University of Missouri for "Distinguished Service in Journalism." The award, based on records of performance over many years, was presented during the University's 39th Annual Journalism Week.

The award was accompanied by this citation: "To LIFE in recognition of its leadership not only in the techniques of picture-making and picture-reproduction, but also in the art without which those techniques are ineffective, namely, the art of picture-editing; its brilliance in innovation and editorial invention; and its distinguished accomplishments in making the culture of the past, the science and industry of the present, the broad social scene, and the crucial national and international problems of the day vivid and interesting to the general reader."

LIFE

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THE MUSEUM OF MODERN ART

Date March 3, 1948

URGENT

To: Mr. Steic hen

From: Mr. Wheeler

Re:

Miss Newmeyer reminds me that every day magazines are going to press with the announcements of our now-postponed "Great News Photographs" show. It is therefore urgent to establish a title for the new show, so that a new release can be issued at once. The following thoughts may help you to a better one:

~~The Photographer Steps Ahead~~

~~New Fronts in Photography~~

~~Photography Looks Ahead~~

Forward Trends in Photography

Photography Moves Ahead

~~The Photographer Moves Ahead~~

~~PHOTOGRAPHY IN PROGRESS - 1945-48~~

~~ADVANCES IN PHOTOGRAPHY - 1945-48~~

~~PHOTOGRAPHERS IN PROGRESS - 1945-48~~

~~New Directions in Photography~~

~~The Photographer in Progress - 1945-48~~

~~Advance Photography~~

~~Photography Advances, 1945-48~~

Photography Today

Today's ~~Lens~~ Photography

Or Sharp Focus: 1945-48

Focus

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'IN AND OUT OF FOCUS'

Show at Modern Museum Covers Wide Field

By JACOB DESCHIN

MORE than sixty photographers are represented by about 250 pictures in "In and Out of Focus," the exhibition of contemporary photography, which opened last week at the Museum of Modern Art, 11 West Fifty-third Street. All the photographs were made during the last two years. The show is under the direction of the museum's Department of Photography, of which Edward Steichen is head. It will continue through July 11.

To show how different workers approach similar material, an idea introduced by Mr. Steichen in two previous exhibits, the pictures in the current show are arranged in groups. Thus, movement, portraits and city impressions are grouped separately. The pictures in each category are so arranged that they complement one another and are integrated to support, intensify and clarify the main theme. The display, which offers lessons in picture hanging as well as in picture-making, fills the exhibition space on the main floor and overflows into the lobby.

Originality of Viewpoint

Outstanding in the show is the range of individual expression. This is largely the result of the attempts by the photographers, many of whom are amateurs, to say things convincingly. Since they made their pictures because of a sincere interest in their material, the results are original, never static or standardized.

For example, take the idea of traffic in motion. Ordinarily, a photographer uses a slow shutter speed in order to show some blur in the moving objects and thereby give an impression of movement. Harry Callahan, of Chicago, approached the problem differently. He used a fast shutter speed to stop the motion completely, but made several exposures on the same film. The result is impressively real.

But the value of the show is in the use of technique, not for itself but as the vehicle for an idea about something. The pictures mirror states of mind, individual ways of seeing, straightforward reactions to given material. The photographers used only such techniques as were necessary to record their impressions, and no more. Print quality generally is adequate.

On the whole, the exhibition is a comprehensive survey of current trends among creative photographers. These trends may be summarized in the feeling the show leaves with the spectator—that the photographer who wants to do real work must cater to his own instincts and feelings about material, respond honestly to what he sees, copy none and please only himself. The amateur will be encouraged by the fact that much of the material is familiar and ordinary, well within his everyday experience.

The show contains very few pictures of the experimental type. Highlighted in this field is a group of color impressions by James Fitzsimmons, of Hollywood. The pictures combine several trick methods, such as solarization, reticulation, negative-melting and montage, to achieve abstractions in color. Neither paintings nor photographs, the pictures occupy what Mr. Steichen calls "a no man's land" in the arts.

The tremendous amount of work that went into these pictures makes one wonder if the job could not have been done more easily, perhaps better, on a painter's easel. Other examples of color photography at the show are large transparencies by Edward Weston and Ansel Adams.

CHILD AT PLAY



This picture by Hella Heyman is from the current show, "In and Out of Focus," at the Museum of Modern Art.

LEICA PHOTOGRAPHY

The quarterly magazine, Leica Photography, suspended in September, 1939, will resume publication with a spring issue, E. Leitz, Inc., 304 Hudson Street, announces. The magazine has a format similar to the pre-war editions, a color cover, is printed on heavy coated stock and contains twenty pages of articles and other material. It will be published quarterly at 25 cents a copy; free to registered Leica camera owners.

WABASH NOW SYLVANIA

Wabash Super Flash lamps will now be sold under the name Sylvania to identify the product with the name of the parent company, Sylvania Electric Products, Inc. New green, red and white sleeves and cartons will carry flash exposure data, with film speeds shown in both ASA and Weston ratings. Philip Sperry general sales manager of the company's photo lamp division, reports a sharp rise in lamp production and a rapid increase in the supply of flash lamps to meet the continuing demand.

VILLAGE CONTEST WINNERS

John Sheehan, who took up photography four months ago won first place in the Village Art Center's second Non-Jury Photography Show. Miss Lois Hobart won second place, Robert A. Hanks, third, and Miss Mildred Tolbert, fourth. Mr. Sheehan's award of a one-man show will open April 25 at the Center Galleries, 224 Waverly Place. Second, third and fourth-place winners will exhibit in a group May 2.

DEMONSTRATIONS

Ansco, General Electric and Wabash-Sylvania are participating in a program of demonstrations this week at the New York Press Photographers Exhibt, Veterans Center, 500 Park Avenue. Ansco will show how color prints are made on Ansco Color Printon material. General Electric will demonstrate artificial lighting in photography, and Sylvania-Wabash will show how flash and electroflash are used. The press exhibit will close next Sunday.

INTERCLUB COMPETITION

The Fourth New York City Invitational Interclub Competition, sponsored by the Miniature Camera Club of New York, will be held May 19.

CAMERA NOTES

Danish Amateur's Film—Color Test Cards

A 400-FOOT movie in black-and-white by a Danish amateur will feature the all-8mm show to be presented by the Metropolitan Motion Picture Club at 8 P. M. Thursday at the Hotel Pennsylvania. The film, "By Jeep Through Norway," by Per Rasmussen, of Copenhagen, is one of five to be shown, the other four being in color. All screenings will be accompanied by sound-on-disk. The public is invited, but tickets must be obtained by writing C. Murray Booth, 34-20 Seventy-fourth Street, Jackson Heights.

NEUTRAL TEST CARDS

Kodak offers a Neutral Test Card, 8 by 10 inches, for use in taking exposure meter readings for color film in artificial light. One side of the matte-finished card is gray and reflects 18 per cent of the light; the other side is white, reflecting 90 per cent. The gray side is used under normal artificial lighting, the white side in dim illumination and when making copies. The cards come four in an envelope with an instruction leaflet punched for insertion in the Kodak Photographic Notebook.

TENTH ANNIVERSARY

A panel discussion on what photographers should know in order to make worthwhile picures, will be a feature of the tenth anniversary observance of the Penn Camera Exchange, Inc., 126 West Thirty-second Street, Tuesday evening. The event will be highlighted during the day by a number of product demonstrations. Admission to the panel discussion will be by ticket, which may be obtained at the store.

NEW SUPER D LENS

A 190mm (7½-inch) coated Kodak Ektar f/5.6 lens in automatic diaphragm is now available for the 3¼-by-4¼ Super D Graflex. The camera may now be ordered with this lens installed, or the lens may be purchased separately. Graflex also announces that the Graphic 4-by-5 View Camera is again available.

NEW PROJECTOR MODEL

A new model of the Movie-Mite 16mm sound projector, Model 63LM, is announced by Raygram. The new Movie-Mite features midget tubes enclosed in the projector base; separate outlets for speaker cord and current supply cord; one moving part for threading; single projection lamp for picture and sound projection; trifugal blower for cool

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. . . an 'over-all look'

By Barnett Bildersee

WHATEVER a lens and a piece of film can produce in the hands of a photographer gets its inning in the new *In and Out of Focus* photography show which opened this week at the Museum of Modern Art.

Its range is from pure holding-a-mirror-up-to-nature realism to completely abstract patterns. Some of it—most of it—seemed to me to be excellent and some of it just plain doodling.

The show's purpose is to get what Edward Steichen, head of the Museum's Department of Photography, calls "an over-all look" at today's photography. In this it succeeds admirably. Several hundred prints, representing the work of 70 photographers, have been collected.

An outgrowth of the two earlier shows, *Young Photographers* and *Music and Musicians*, this one fairly bursts the museum's photographic seams. From the small collections which took a quick glance at the postwar pictures and picture-makers, this one spreads out over the whole first floor of the museum.

Broad area

Whether you take your camera seriously or whether it's just an odd-hour recreation, I earnestly recommend that you put 11 W. 52d St. on your calendar for some time between now and next July 11 and that you leave yourself plenty of time.

I don't know exactly where the title *In and Out of Focus* comes from but I suspect it is an attempt to span all the varied techniques—from the realists' ultra f64 [illegible] vague and impressionist ways of the abstractionists.

There is a broad area to what photography calls "abstraction." It encompasses prints in the show as far apart as the moody shadows of reeds reflected on stagnant water and the outline of a hand made merely by a hypo-stained imprint on projection paper which was then fogged and developed.

These are the abstracts in black-and-white in recognizable form. There are others, done entirely in shadows and in color. I, frankly, was unimpressed by most of them either as photography or as an expression of mood. For you, however, they may be better tuned to the psyche and, as a reporter, I dutifully pass along the information that they are there to be seen.

More varied

The realists' work — which seemed to me more varied, more genuine and far more appropriate to the realm of the camera—forms the bulk of the exhibit, however.

It is impossible here, of course, even to summarize such an exhaustive survey. But it is important to note that even the traditional forms of photography have branched out far beyond their former limits. I was impressed by the breadth of photographic scope in two pictures—one which reached out into planetary space through the photographic plates of an astronomical observatory and another which probed the minute in a micrograph of the contents of a test tube.

Realism in photography falls in many categories. It may be the pure color transparency of a landscape, such as Ansel Adams and Edward Weston show in almost photo-mural size. It may be the photo-reportage of Henri Cartier-Bresson covering the funeral of Gandhi. It may be the documentary—if I *must* use that word—photo of the dozing couple in a bus station.

New and exciting

In this exhibit you will find along with Adams and Weston, many of the names that are known in photography from Berenice Abbott at the top of the alphabet to Ylla at the bottom. There are more that are new and, on the potentials they show, exciting.

Just from notes idly jotted as I saw the exhibit, I urge you not to miss Gjon Mili's panoramic view looking down from the gallery into the ring at the Louis-Walcott fight. It was a photo made with stroboscopic light while Louis was on the floor and the faces around the ring several rows deep are portrait studies in themselves. Just as an example of minute detail over a wide area it is an absorbing job.

And also on my not-to-be-overlooked list are the studies by Fons Iannelli, the *How America Lives* photographer of the *Ladies Home Journal*, and the street scenes by Walker Evans and Rosalie Gwathmey. There are others, some reproduced on these pages, and still they only skim the surface.

• • •

Hans Richter's feature-length surrealist movie, *Dreams That Money Can Buy*, will be shown by the Cinema 16 Film Society at a special preview for members April 22, at the Fifth Avenue Playhouse.

Dreams That Money Can Buy is a series of episodes depicting the subconscious of its protagonists. Six artists—Fernard Leger, Max Ernst, Man Ray, Marcel Duchamp, Alexander Calder and Richter—collaborated on the script. The music is by Darius Milhaud, Paul Bowles, Edgar Verese and John Cage; lyrics by John Latouche, and songs by Libby Holman and Josh White.

With the showing of this film, which was judged "best original contribution to the progress of cinematography" at the recent Venice Film Festival, the new Cinema 16 group inaugurates its series of programs for members. The society, with headquarters at 59 Park Ave., is interested in encouraging documentary and experimental film production.

• • •

Penn Camera is holding a two-day open house Tuesday and Wednesday to mark its 10th anniversary at 126 W. 32d St. Highlight of the celebration will be a forum Tuesday at 8:30 p.m. on *Which are the elements of photography an amateur should know to produce successful pictures?* B. Earle Buckley, director of the Studio School of Photography, will serve as moderator over a panel composed chiefly of the photography editors—including this one—of New York newspapers, Barbara Green, photographer and contributing editor of *The Camera;* and John Muller of Engel, Muller Studios, a photo-illustrator.

Tickets are necessary only for the forum.

On Tuesday until 8:30 and on Wednesday until 10:30 there will be a program of demonstrations of new equipment—cameras, lighting, light meters, lights—and other photographic materials.

• • •

The New York Color Slide Club will hold its monthly contest next Friday, April 16, at 8 p.m. at 225 W. 24th St. Lloyd Varden, color research director for Pavelle, will judge. There also will be a showing of slides from the Chicago Nature Salon and an exhibition of the Randall color process.

• • •

Dassonville, known to photographers for their Charcoal Black and Charcoal Ember projection papers, have entered the movie film market with three black-and-white films available in 25-foot double-8 mm. and 100-foot 16 mm. reels.

The three emulsions are an orthochromatic (Weston 12) at $2.40 and $5.60 and two panchromatics—a Weston 40 at $2.76 and $6.63 and a Weston 80 at $3.04 and $6.63. The prices include processing and return from the Dassonville laboratories at Newton, N. J.

• • •

Guests are welcome Monday night at a studio session of the Brooklyn Camera Club, 8:30 p.m. at Union Temple, 17 Eastern Parkway.

• • •

A novel, inexpensive means for mounting or filing snapshots has made its appearance in some of the camera stores and department store photo departments. It's called Speed-o-Mount and comes in a 10-cent package containing three hinged, gummed strips. Each strip will mount eight photos but they can be cut in half or in thirds so that a package can be used for up to 72 photos.

Speed-o-Mount is especially handy for you who save albums of small prints or for photographers who keep a reference file of contact prints in addition to a negative file.

• • •

Here's a reminder along with the return of out-of-doors weather: The Pictorial Photographers of America still is running Sunday camera-shooting expeditions on which all photo fans are welcome. They start at 1 p.m. from the North flagpole in front of the Public Library, Fifth Avenue and 42d Street.

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- 135mm f4.5 Elmar Telephoto lens.
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KODAK 35, f4.5 coated	57.72
KODAK REFLEX, f3.5 coated case	137.92
MEDALIST II, f3.5 coated Ektar, coupled Rangefinder, case	312.50
VIGILANT JR., 620, Kodet lens	20.20
VIGILANT 620, f6.3 lens, synchro shutter	42.14
VIGILANT 620, f4.5 coated lens, synchro shutter	61.18
FLASH BANTAM, f4.5 coated, synchro shutter	57.72
DUAFLEX, Kodet lens, synchro shutter	13.49
FLASH BROWNIE 620	10.35
BROWNIE REFLEX, synchro shutter	9.49
BROWNIE TARGET, 620	6.04
BROWNIE TARGET, 616	6.61
BABY BROWNIE SPECIAL	3.16

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MEDALIST, f3.5 Ektar, L.N.	159.50
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IKONTA C, f4.5 case New	90.90
IKONTA B, f4.5 case, New	81.90
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IKONTA A, f4.5 Zeiss, L.N.	65.00
KODAK DUO-620, f3.5 L.N.	69.50
KODAK VIGILANT JR., Kodet lens, New	20.20
ENSIGN, f4.5 Tessar coupled, L.N.	99.50
VOIGT BESSA 120, f4.5 Skopar, L.N.	49.50

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CONTAX III, f2 Sonnar, L.N.	295.00
ADOX II, f2.9 Schneider Comp., List $98.00, new	49.89
TENAX I, f3.5, case, L.N.	59.50
IKONTA 35, f3.5, case, new	93.90
RETINA I, f3.5 Xenar, exc.	49.50
PERFEX 101, f4.5 coated coupled, New	39.99
ARGUS A2, f4.5 case L.N.	22.50
KODAK 35, f4.5 case, L.N.	32.50
BOLSEY, f3.2 cld., cpld., N.	50.63
KODAK 35, f5.6, L.N.	15.00
MERCURY II, f3.5 cld., L.N.	49.50
LEICA C, f3.5 Elmar, L.N.	99.50

PRESS CAMERAS

PACEMAKER SPEED GRAPHIC, 2¼x3¼, f4.5 coated Ektar, Synchro Shutter, Kalart R.F., Graflex Gun, New	287.35
PACEMAKER CROWN GRAPHIC, 2¼x3¼, f4.5 cld. Ektar, Synchro Shutter, Kalart R.F., Graflex Gun, New	251.25
MERIDIAN A, 4x5, f4.7 coated Ektar, Kalart R.F., Like New	275.00
B&J PRESS, 4x5, f4.7 Ektar, Kalart R.F., Sol Gun, exc.	129.50
PACEMAKER SPEED GRAPHIC, 4x5, f4.5 coated Ektar, Kalart R.F., Graflex Flashgun, New	275.44

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165.00

8mm CAMERAS

MAGAZINE CINE KODAK, f1.9 coated, New	145.83
CINE KODAK 25, f2.7 cld., N	64.17
BRISKIN, Magazine, Reduced from $99.50, New	79.95
KEYSTONE K27, New Model, f2.5 coated, New	67.50
KEYSTONE K8, f2.5, cld., LN	42.50
REVERE 88, f2.7 Woll., L. N.	57.50
B&H SPORTSTER, f2.5 cld., N	102.61
BOLEX L8, f2.8, case, L. N.	99.50
REVERE 99, Turret, f2.5 Woll., Like New	69.50
REVERE 88, f3.5 Woll., L.N.	49.50

8mm PROJECTORS

AMPRO A8, 500 W., case L.N.	125.00
AMPRO A8, 500 W., case, N.	168.00
REVERE 85, 500 W., New	120.00
REVERE 85, 500 W., Like New	89.50
KEYSTONE K108, 750 Watts, Cordomatic, New	138.50
KEYSTONE A8, 750 W., L.N.	89.50
DeJUR, 750 Watts, New	139.50
B&H FILMOMASTER, 400 W., case, New	187.50
KEYSTONE R8, 500 W., New	74.50
KEYSTONE C18, 300 W., New	34.50
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NEW YORK, N. Y.
1948 TIMES 4/13

'IN AND OUT OF FOCUS'

Show at Modern Museum Covers Wide Field

By JACOB DESCHIN

MORE than sixty photographers are represented by about 250 pictures in "In and Out of Focus," the exhibition of contemporary photography, which opened last week at the Museum of Modern Art, 11 West Fifty-third Street. All the photographs were made during the last two years. The show is under the direction of the museum's Department of Photography, of which Edward Steichen is head. It will continue through July 11.

To show how different workers approach similar material, an idea introduced by Mr. Steichen in two previous exhibits, the pictures in the current show are arranged in groups. Thus, movement, portraits and city impressions are grouped separately. The pictures in each category are so arranged that they complement one another and are integrated to support, intensify and clarify the main theme. The display, which offers lessons in picture hanging as well as in picture-making, fills the exhibition space on the main floor and overflows into the lobby.

Originality of Viewpoint

Outstanding in the show is the range of individual expression. This is largely the result of the attempts by the photographers, many of whom are amateurs, to say things convincingly. Since they made their pictures because of a sincere interest in their material, the results are original, never static or standardized.

For example, take the idea of traffic in motion. Ordinarily, a photographer uses a slow shutter speed in order to show some blur in the moving objects and thereby give an impression of movement. Harry Callahan, of Chicago, approached the problem differently. He used a fast shutter speed to stop the motion completely, but made several exposures on the same film. The result is impressively real.

But the value of the show is in the use of technique, not for itself but as the vehicle for an idea about something. The pictures mirror states of mind, individual ways of seeing, straightforward reactions to given material. The photographers used only such techniques as were necessary to record their impressions, and no more. Print quality generally is adequate.

On the whole, the exhibition is a comprehensive survey of current trends among creative photographers. These trends may be summarized in the feeling the show leaves with the spectator—that the photographer who wants to do real work must cater to his own instincts and feelings about material, respond honestly to what he sees, copy none and please only himself. The amateur will be encouraged by the fact that much of the material is familiar and ordinary, well within his everyday experience.

The show contains very few pictures of the experimental type. Highlighted in this field is a group of color impressions by James Fitzsimmons, of Hollywood. The pictures combine several trick methods, such as solarization, reticulation, negative-melting and montage, to achieve abstractions in color. Neither paintings nor photographs, the pictures occupy what Mr. Steichen calls "a no man's land" in the arts.

The tremendous amount of work that went into these pictures makes one wonder if the job could not have been done more easily, perhaps better, on a painter's easel. Other examples of color photography at the show are large transparencies by Edward Weston and Ansel Adams.

CHILD AT PLAY



This picture by Hella Heyman is from the current show, "In and Out of Focus," at the Museum of Modern Art.

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1948 NEW YORK, N. Y. 4/29
WORLD-TELEGRAM

Dizzy Stunts Usually Flop

Most camera fans go through a measles stage, after they have learned basic darkroom technique, during which they try out all the monkeyshines, such as intentional reticulation, negative reversal, bas relief stuff . . . everything they read about in the photo-mags.

Let the kids have fun, I always say, but let us not suppose that much of this product is interesting, artistic, or in any way good. It is just monkey business.

Only the very best photographers, those with impeccable taste and a good eye for photographic effects, can put these things over successfully. To name one such chap take, for instance, Herbert Matter, who has some first-rate stuff at the In and Out of Focus show now hanging at the Museum of Modern Art. I have seen him do the darnedest things to photographs, always with fresh and interesting results.

None of the good pros who finagle along these lines ever do it to conceal the fact that the original photograph, or photographs, didn't amount to anything. They use good pictures and they know what they are aiming at. They also know whether or not they have hit their target.

Few of these topnotch fotogs go in for reticulation. What is so exciting or attractive about a crickle-crackle network of lines all over a picture? Reversal, or partial reversal, in some negatives produces a certain stylized effect which can be good. One or two I have seen were very good.

But the average amateur had best regard these procedures as just a diversion. Most of his results will be purely accidental. In fact, the whole deal is based on photographic accidents. Leave a film washing and have the water come on too warm and you'll get reticulation all right. Turn on the white light by mistake while half-developed, unfixed film is exposed and you will get reversal or some kind of fogging.

Yet the wildest of these errors, even when they are done with a purpose, aren't one-hundredth as wild as the work of a painter who really sets out to flabbergast the public. The only way we can outdo a painter is by intense realism. There photography does an unbeatable job. —M. S.

NEW YORK, N.Y. 1948
DAILY WORKER 4/13

Photo News:

Photography Show at Modern Art Museum

A WIDE survey of photography today, including prints by 76 photographers from many parts of the country, the first large exhibition organized by Edward J. Steichen, Director of the Museum's Department of Photography, has been opened to the public in the entire first floor of the Museum of Modern Art. The photographs will remain on view until July 11.

This exhibition continues a series begun last fall with a showing of the work of three young photographers done on special theme assignments. The series, the purpose of which is to indicate directions, tendencies and phases in contemporary photography, will tinue with future museum exhibitions in special fields.

* * *

THE EXHIBITION includes many well-known names and also presents a large number of newer photographers seldom or never seen here before; it includes acclaimed and accepted photographs as well as the new and experimental. Subject matter in this comprehensive view of today's creative photography ranges from meticulous realism to complete abstraction, from electron micrographs for scientific uses to highly sensitive mental or emotional concepts. The frozen action of the strobe lights is shown contrasted with the blur or repetition of action in longer exposure; the crusading documentary photograph is here with purely objective reportage.

One of the photographers exhibiting has received a Museum of Modern Art fellowship, six have received Guggenheim Fellowship awards and one a Julius Rosenwald Foundation fellowship.

Five mural size color transparencies have been made especially for this exhibition. An advance showing of some of the material for two book projects offers a new juxtaposition of texts and pictures. The installation was designed by Mr. Herbert Matter, well-known photographer.

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New York Herald Tribune,
Apr. 11, 1948

Photography: Modern Museum Covers the Field

Steichen-Assembled Show of Contemporary Work Represents 70 Artists

By Fendall Yerxa

Every style is represented and every taste is cultivated in the big "In and Out of Focus" review of contemporary photography, which opened last week under the direction of Edward Steichen at New York's Museum of Modern Art.

The impressive array of pictures, in Mr. Steichen's own words, presents "for the first time an overall look at a collection covering much of the language in today's photography." The museum's prominent director of photography has assembled into his exhibit the camera work of seventy men and women, selected to cover the widest possible field artistically as well as geographically.

The results run from realism to fantasy, with side trips along the way. At one end of the scale, there are the huge color transparency panels of Ansel Adams and Edward Weston, marking, in Mr. Steichen's view, "a new outpost in naturalistic representation and possibly the ultimate solution of the problem of holding a mirror up to nature."

Recreations of Nature

Through these giant panels, specially made by the Eastman Kodak Company, the spectator looks as if through a picture window over the Snake River to Wyoming's Tetons, or into the bowl of Yosemite National Park. The view is so close to reality that the sun almost shimmers in the golden aspens, and the water seems to ripple in the distance. As technology's most accurate recreation of nature, these works are breathtaking.

At the other end of the scale are the total abstrctions of James Fitzsimmons; patterns in garish color which many cameramen will fail to recognize as either photography or art. But they will probably provoke controversies, however irreconcilable opposing views may be.

It is along the byways of the exhibition, in the area that Mr. Steichen calls the "fruitful fields of exploration," that the chief interest and the greatest bulk of "In and Out of Focus" lies. Most of the work is by professionals, some famous, some obscure. Everything in the show belongs to the period since the war, although some of it, naturally, reflects strongly the influence of earlier experimentation.

Camera's Versatility Shown

The exhibition heavily underscores the versatility of the camera, sometimes in the work of a single representative photographer. There is, for example, the delicate high-key tracery of slender reeds and water by Harry Callahan which, in its severity and simplicity, almost achieves an abstraction. But when Mr. Callahan shifts his lens to make a multiple-exposure study of traffic in a bustling city, he creates an interesting extension of reality.

For pure documentation, there is the Americana in still life by Wright Morris, author of "The Inhabitants." Mr. Morris's newest work captures glimpses of contemporary life in the hinterland United States—a corner of a town barber shop with its familiar tools and paraphernalia, a peeling plywood chair by a farmhouse door, images that will recall nostalgic scenes to many spectators.

As a sharp-edged tool for satire, the camera is used by Lisette Model to make her biting comments on the spectators at a New York fashion show; Wayne Miller passes similar comments on a dog show.

In the journalistic field will be found Robert Capa's recent work in Russia, a large part of which was published in this newspaper. Henri Cartier-Bresson's coverage of Gandhi's funeral is included.

Psychological Studies on View

The camera can also be used as a tool for psychological study, as demonstrated by the fascinating family study by Fons Iannelli, entitled "Sibling Rivalry." Veering toward the propagandistic side of documentary photography is the brooding study of Harlem by Gordon Parks. Other sociological photographs in the show are even more definitely slanted toward a point of view. A study of them will help the average spectator to evaluate the subtle differences in photography between objectivity and the crusading motive.

Even the pictorialist will find some things in Mr. Steichen's show to hold his fancy. Todd Webb's mural of an elevated train threading its way through the wierd canyons of Manhattan is a shot he might like to emulate. Andreas Feininger's telephoto shot of the New York skyline with a huge cratered half-moon swinging coldly above it will open a few questions on technique.

"In and Out of Focus," an exhibition that no camera fan can afford to miss and one that will entertain, amuse and interest non-photographers equally, will be on view at the Museum of Modern Art until July 11.



This photographic commentary on spectators at a fashion show, taken by Lisette Model, is one of the hundreds of prints in the big "In and Out of Focus" exhibition which opened last week at the Museum of Modern Art. The exhibition is the largest to be staged by Edward J. Steichen in his capacity as the museum's director of photography. It is Mr. Steichen's attempt to assemble a review of all styles of contemporary photographic work.

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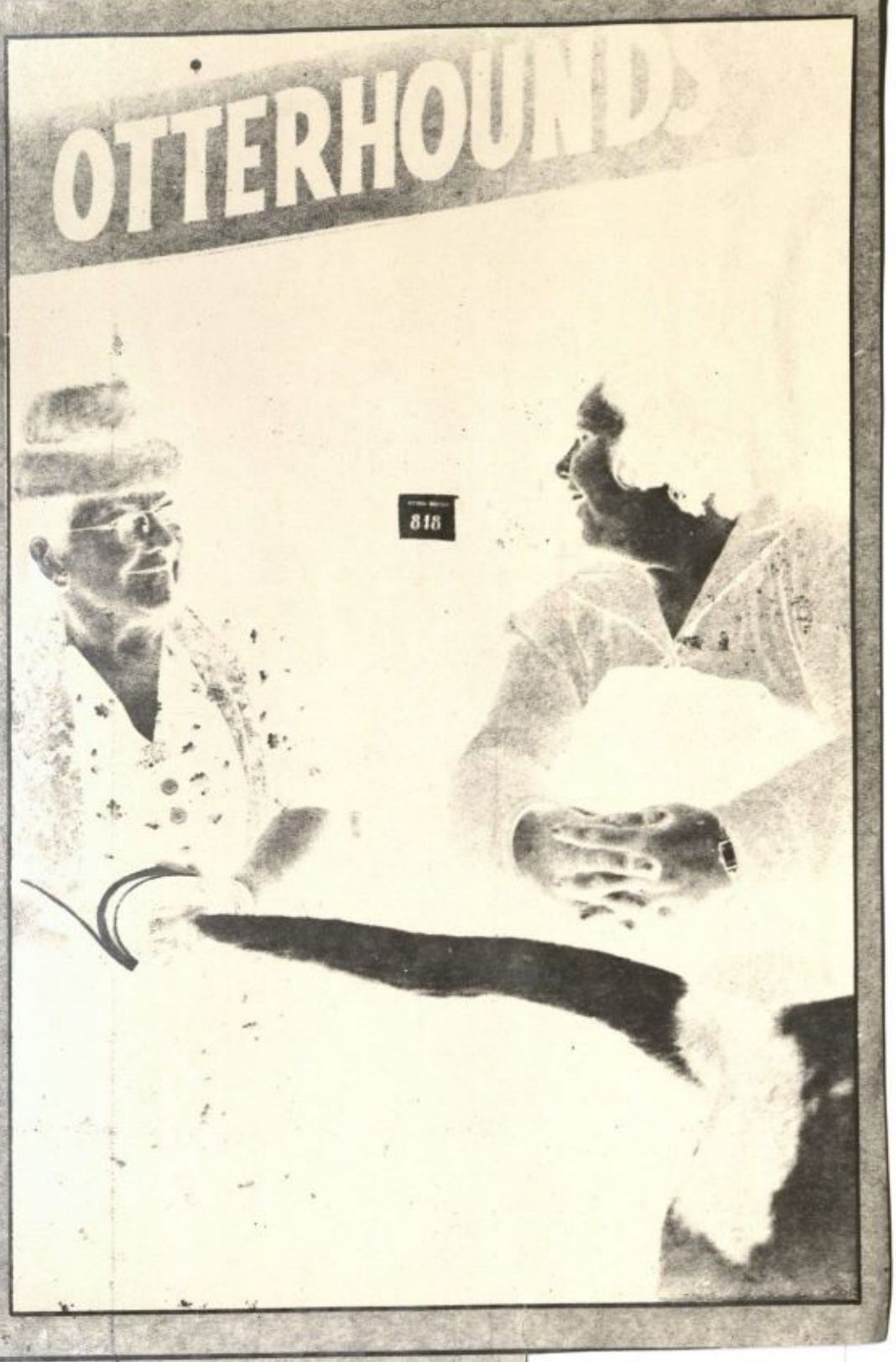
CHICAGO, ILL.
1948 NEWS 5/3

The 'Human Side' of A Dog Show

With a sense of humor angling the camera, Wayne Miller took these pictures of the 'human side' of a dog show.

Miller, a Chicagoan, is one of 76 photographers who are currently exhibiting their work in a nation-wide show at the Museum of Modern Art in New York City. Under the title 'In and Out of Focus,' the exhibit points the tendencies and phases in contemporary photography.







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"IN AND OUT OF FOCUS" PHOTOGRAPHY SHOW AT THE MUSEUM OF MODERN ART

A wide survey of photography today, including prints by ~~76~~ 80 photographers from many parts of the country, the first large exhibition organized by Captain Edward J. Steichen, Director of the Museum's Department of Photography, will open to the public today, April 7, in the entire first floor of the Museum of Modern Art. The photographs will remain on view until July 11.

This exhibition continues a series begun last fall with a showing of the work of three young photographers done on special theme assignments. The series, the purpose of which is to indicate directions, tendencies and phases in contemporary photography, will continue with future Museum exhibitions in special fields.

The exhibition includes many well-known names and also presents a large number of newer photographers seldom or never seen here before; it includes acclaimed and accepted photographs as well as the new and experimental. Subject matter in this comprehensive view of today's creative photography ranges from meticulous realism to complete abstraction, from electron micrographs for scientific uses to highly sensitive mental or emotional concepts. The frozen action of the strobe lights is shown contrasted with the blur or repetition of action in longer exposure, the crusading documentary photograph is here with purely objective reportage. One of the photographers exhibiting has received a Museum of Modern Art fellowship, six have received Guggenheim Fellowship awards and one a Julius Rosenwald Foundation fellowship.

Five mural size color transparencies have been made especially for this exhibition. An advance showing of some of the material for two book projects offers a new juxtaposition of texts and pictures. The installation was designed by Mr. Herbert Matter, well-known photographer.

Captain Steichen comments on the display of photography:

"Any rational evaluation of contemporary photography must be premised on an informed approach. Before we can evaluate we should know and compare all its phases and directions.

"Here for the first time, we are able to have an over-all look at a collection covering much of today's photography. These

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photographers claim attention by the evidence of their skill, imagination, aspiration, understanding and sincerity.

"The breathtaking effect of the large color transparencies represents a new outpost in naturalistic representation and possibly the ultimate solution of the term 'holding the mirror up to nature.'

"At the very opposite pole, and in violent contradiction to all naturalistic photography, is the work of the abstractionists where all semblance of a representational nature has disappeared. Including and between these poles, today's creative photographers have found fruitful fields of exploration and experiment and at times remarkable and incisive achievement.

"Since assuming charge of the Museum's Department of Photography, I have felt the need of an opportunity to see and study such an exhibition as this; and I hope photographers, editors, art directors, publishers and the public may find it as informative and inspiring as I do. There is evidence here of the rich fulfilment of experience among recognized photographers, and there is heartening encouragement in the achievements, the potentialities, the experiments and the aspirations of the newer and younger exhibitors.

"There are certain phases of photography which will be considered further in future exhibitions of specialized kinds of illustrations and industrial photography as well as "The Great News Photographs" which will be the theme of the next large scale exhibition of photographs at the Museum."

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Musical Digest, Feb. 1948

PICTURES

A current exhibit of art photographs at New York City's Museum of Modern Art demonstrates what photographers can do with musical subjects. The work of six photographers, the "Music and Musicians" exhibit varies in treatment from studied studio shots to candid camera photographs. Most startling is the stroboscopic technique of Gjon Mili (see front cover). Also represented are Philippe Halsman, who makes portraits with synchronized flash bulbs; Yousuf Karsh, who does classical portraits; Adrian Siegel, cellist in a symphony orchestra, and Fred Plaut, a sound recording engineer. Eugene Smith's group represents musicians listening.

Continued on page 38

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