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ENJOJI

THE NIHON KEIZAI SHIMBUN

TELEPHONE
KABUTOCCHO (67) 0250-0250

(THE ECONOMIC JOURNAL OF JAPAN)
ESTABLISHED 1876

CABLE ADDRESS
NIHON KEIZAI

NIHONBASHI, KAYABA CHO, CHUO-KU.

TOKYO, JAPAN.

Feb. 4, 1958.

Mr. Edward Steichen, Director
The Department of Photography
The Museum of Modern Art
New York 19, N. Y.

Dear Mr. Steichen:

I have received your letter of Jan. 27th and am very sorry to hear you are not well recently. I hope, however, that the illness is not so serious and I heartily pray you will take best care of yourself and recover very soon.

Your report of the great success of The Family of Man and its magazines all over the world has much gladdened me also. Indeed, here in Japan, the memory of The Family of Man still lives vividly in the hearts of all the people. I am sure that not only those who actually saw the exhibition but also those who missed it but saw some pieces of the pictures in the newspapers and other publications have been deeply inspired by the high ideal of humanity which you expressed there in an incomparable beauty and majesty. They will for long continue telling about it with the warmest affection.

Repeatedly it is my sincerest hope that you will soon get quite all right and make a visit to Japan again in not too distant a future. In the meantime, all other staffs of The Nihon Keizai join me in greeting you.

With kindest regards,

Yours sincerely,

Jiro Enjoji
Managing Director &
Executive Editor

JE/tk

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THE FAMILY OF MAN in Japan -- Numbers of Visitors as of Dec. 18, 1956

<u>Place</u>	<u>Number</u>
1. Larger Version:	
<i>see breakdown</i> Tokyo	243,448
Tokyo	74,477
Osaka	77,368
Nagoya	75,937
Fukuoka	46,548
Kyoto	32,387
Okayama	30,204
Hiroshima	28,700
Shizuoka	13,369
2. Smaller Version:	
Sendai	21,618
Skita	12,675
Hakodate	10,035
Niigata	16,976
Sapporo	26,802
Saseho	15,085
Kokura	20,887
Kagoshima	33,764
Miyazaki	14,000
Kumamoto	31,542
Oita	19,732
	<u>845,554</u>
	TOTAL

318,

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*Family of Man
Japan*

THE NIHON KEIZAI SHIMBUN

(THE ECONOMIC JOURNAL OF JAPAN)
ESTABLISHED 1876

TELEPHONE
KABUTOCHO (67) 0250-0259

CABLE ADDRESS
NIHON KEIZAI

*Copy to
Gene & Ann
W. W. Wheeler - sent 2 extra at his request
Poster for Chicago
by Shaw.*

The Numbers of the Visitors to
The Family of Man Exhibitions (as of Dec. 13)

*1956
JAPAN*

Place	Larger Version	Visitors	Place	Smaller Version	Visitors	Place	Smaller Version	Visitors
Tokyo	"	243,448	Sendai	"	21,618	Saseho	"	15,085
Osaka	"	77,368	Akita	"	12,675	Kokura	"	20,887
Nagoya	"	75,937	Hakodate	"	10,035	Kagoshima	"	33,764
Fukuoka	"	46,548	Niigata	"	16,976	Miyazaki	"	14,000
Tokyo 2nd	"	74,477	Sapporo	"	26,802	Kumamoto	"	31,542
Kyoto	"	32,387				Oita		19,732
Okayama	"	30,204						
Hiroshima	"	28,700						
Shizuoka	"	13,369						

TOTAL - 845,554

and still working

13	Fri	Fine	10,880
14	Sat	Fine	14,730
15	Sun	Fine	15,401
			Total 235,528

Director & Director

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*Family of man
Japan*

THE NIHON KEIZAI SHIMBUN

(THE ECONOMIC JOURNAL OF JAPAN)
ESTABLISHED 1876

TELEPHONE
KABUTOCHO 167; 0250-0258

CABLE ADDRESS
NIHON KEIZAI

<i>Tokyo</i>	<i>Date</i>	<i>Weather</i>	<i>number of</i>
<i>1956</i>	<i>March 21</i>	<i>Wed Fine</i>	<i>Visitors 6,492</i>
	<i>22</i>	<i>Thu Fine</i>	<i>6,621</i>
	<i>23</i>	<i>Fri Fine</i>	<i>5,905</i>
	<i>24</i>	<i>Sat Fine</i>	<i>11,918</i>
	<i>25</i>	<i>Sun Cloudy</i>	<i>13,989</i>
<i>Tokyo</i>	<i>27</i>	<i>Tue Cloudy</i>	<i>11,677</i>
	<i>28</i>	<i>Wed Fine</i>	<i>10,401</i>
	<i>29</i>	<i>Thu Cloudy</i>	<i>8,495</i>
	<i>30</i>	<i>Fri Rain</i>	<i>8,227</i>
	<i>31</i>	<i>Sat Fine</i>	<i>10,231</i>
	<i>April 1</i>	<i>Sun Snow</i>	<i>11,457</i>
	<i>32</i>	<i>Tue Cloudy</i>	<i>9,319</i>
	<i>4</i>	<i>Wed Fine</i>	<i>9,376</i>
	<i>5</i>	<i>Thu Fine</i>	<i>9,596</i>
	<i>6</i>	<i>Fri Fine</i>	<i>8,907</i>
<i>7</i>	<i>Sat Cloudy</i>	<i>10,563</i>	
<i>8</i>	<i>Sun Rain</i>	<i>10,532</i>	
<i>10</i>	<i>Tue Fine</i>	<i>10,908</i>	
<i>11</i>	<i>Wed Cloudy</i>	<i>9,223</i>	
<i>12</i>	<i>Thu Fine</i>	<i>10,680</i>	
<i>13</i>	<i>Fri Fine</i>	<i>10,880</i>	
<i>14</i>	<i>Sat Fine</i>	<i>14,730</i>	
<i>15</i>	<i>Sun Fine</i>	<i>15,401</i>	

13, '56.

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Total 235,528

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*Family of Man
Japan*

THE NIHON KEIZAI SHIMBUN

(THE ECONOMIC JOURNAL OF JAPAN)
ESTABLISHED 1876

TELEPHONE
KARUTOCHO (67) 0250-0259

CABLE ADDRESS
NIHON KEIZAI

NIHONBASHI, KAYABA-CHO, CHUO-KU,

TOKYO, JAPAN.

Dec. 13, '56.

Mr. Edward Steichen
Director, Photo-Dept.
Museum of Modern Art
11 West 53 Street
New York 19, N. Y.

Dear Mr. Steichen:

Please be advised that I have received, with so many thanks, your letter in which you recommend the "Steichen Prize Winner" photograph and four others of the next grade. I have also gratefully received the check of a hundred U. S. dollars to be awarded to the first prize winner.

Your decision of these photographs, along with your recommendations, will be shortly made public in our paper after holding a formal meeting of the photo-technical advisors here.

I am indeed very sorry to hear that Mrs. Steichen is very ill in hospital. It is my most sincere prayer that she will promptly recover by your deep affection as well as by the help of the medical treatments.

Enclosed please find the list of the numbers of the spectators in the Family of Man Exhibitions up to the present.

Heartily praying for Mrs. Steichen's early recovery, and with the most cordial greetings for the merry Christmas and a happy New Year,

Yours most sincerely,

Jiro Enjoji
Jiro Enjoji
Managing Director &
Executive Editor

JE/tk

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December 11, 1956

Mr. Jiro Enjoji
The Nihon Keizai Shimbun
Nihonbashi
Kayaba-cho, Chuo-Ku
Tokyo, Japan

Dear Mr. Enjoji:

At long last I have made a decision about the photographs from the contest. I gave Mr. Morita all the data, and I am enclosing herewith photostats of the First Prize picture and of the four Honorable Mention prints.

The decision was difficult. I had the prints up on my wall for weeks, and even after I had decided I kept the First Prize picture up for ten days. My conviction grew stronger every day that it was really not only a fine photograph but just what I had hoped would come out of the competition.

I chose this picture mainly because it expresses better than any photograph that has been made in any country how the audience at the exhibition participates and becomes part of the exhibition. The three people in this picture look to me as though they had just stepped out of one of the pictures of the exhibition. The very lovely young girl is responding as only young people can. The swiftness with which such a picture must be made did not prevent Mr. Ono from composing the photograph with true magnificence.

The other four pictures are each very fine and close to the prize picture in merit. I am happy that I suggested this competition and that I am privileged to give the prize, and I am grateful to you for having sponsored it. Please give all of the contestants the expression of my gratitude for their interest and for their fine contributions.

I am enclosing a check for \$100 on my bank, and made out to you. This will enable you either to return the check itself to Mr. Morita for deposit in New York, or to deposit it in Tokyo and forward the sum in Japanese money to Mr. Ono, or to endorse it directly to Mr. Ono who can then deposit it in Japan for cashing through New York.

My wife's serious illness is as you can understand my deepest concern these days. Just at present she is feeling reasonably good as the result of recent treatments at the hospital here in New York.

I give you cordial greetings and all good wishes.

Very sincerely yours,

Edward Steichen

Jiro Enjoji

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THE NIHON KEIZAI SHIMBUN

TELEPHONE
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(THE ECONOMIC JOURNAL OF JAPAN)
ESTABLISHED 1876

CABLE ADDRESS
NIHON KEIZAI

NIHONBASHI, KAYABA-CHO, CHUO-KU,

TOKYO, JAPAN.

Oct. 5, 1956.

Mr. Edward Steichen
Director, Photo-Dept.
Museum of Modern Art
11 West 53 Street
New York 19, N. Y.

Dear Mr. Steichen;

I am airmailing to you 42 pieces of pictures for your final selection for the "Steichen Prize", which you kindly offered last Spring. These pictures were preliminary selected from among 148 photos sent in to us since we announced the invitation of pictures to the "Steichen Prize Contest". The period of collecting the pictures covered the time between the first and the second Tokyo exhibitions, during which time the exhibits were made, besides the two in Tokyo, at Osaka, Nagoya and Fukuoka, respectively. The subject of pictures was, as you had suggested, "the candid photo of the people looking at The Family Of Man Exhibition".

The number of the applying pictures, 148, may seem comparatively few in view of the huge numbers of visitors at every exhibition. But it was certainly because that the exhibition sites were so crowded that the people thought it hard to take pictures there. And as the photographers were not permitted to use flash-guns at the sites, some of the pictures were not so good.

We withheld the preliminary selection until the return to Japan of Mr. Yoshio Watanabe, who had gone out for a trip to Asian and European countries. With his recent return, we all members of the working committee opened the meetings, as a result of which the 42 pieces were considered possibly qualified to send to you for the final selection.

I beg, therefore, you would kindly select one which you think to be the "Steichen Prize Winner" and send all the pictures back to us as soon as possible. Please tell our New York correspondent, Mr. Ko Morita, to take care of airmailing them.

Apart from the "Steichen Prize", we will award, as we have informed you, the "Nihon Keizai Prizes" to other best ten.

The ordinal numbers written in the backs of the pictures are only for our convenience of listing.

With cordial greetings,

Yours very truly,

Jiro Enjoji
Jiro Enjoji

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THE NIHON KEIZAI SHIMBUN

TELEPHONE
KAYABASHI 4-11 2222-2425

(THE ECONOMIC JOURNAL OF JAPAN)
ESTABLISHED 1876

NIHONBASHI, KAYABA-CHO, CHUO-KU

TOKYO, JAPAN.

March 7, 1957.

April 18, 1957

Mr. Edward Steichen
Director, Photo-Dept
The Museum of Modern Art
11 West 53 Street
New York

Mr. Jiro Enjoji
Managing Director & Executive Editor
The Nihon Keizai Shimbun
Dear Nihonbashi, Kayaba-cho, Chuo-Ku
Tokyo, Japan

Enclosed you will please find the
trans Dear Mr. Enjoji: e of the reactions appearing in
various local newspapers about The Family of Man Ex-
hibitions. I am writing to you in the absence of Mr. Steichen just
in no to let you know how he is earlier. But I hope you
will find the reactions interesting.

Mr. Steichen received your letter of March 7 with the
translated comments from various newspapers on "The Family
of Man" which he was very happy to have. I am sorry to
say that his wife died on February 20, and of course this
has upset him very much. He has been in the office very
little since then, and is now leaving on a six months' am
leave of absence from the museum. However, we will be in
regular contact with him during that period so that if you
wish to write him about any matter please do so. am

I know how much Mr. Steichen appreciates all that you
have done in connection with the exhibition and the wonder-
ful way you have kept him informed of its success in Japan.

With all good wishes,

Jiro Enjoji
Yours sincerely,

Managing Director &
Executive Editor

JE/tk

(Mrs.) Elizabeth Koningsberger
Assistant to Mr. Steichen

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THE NIHON KEIZAI SHIMBUN

TELEPHONE
KABUTOCHO (67) 0280-0288

(THE ECONOMIC JOURNAL OF JAPAN)
ESTABLISHED 1876
NIHONBASHI, KAYABA-CHO, CHUO-KU.

CABLE ADDRESS
NIHON KEIZAI

TOKYO, JAPAN.

March 7, 1957.

Mr. Edward Steichen
Director, Photo-Dept
The Museum of Modern Art
11 West 53 Street
New York 19, N. Y.

Dear Mr. Steichen:

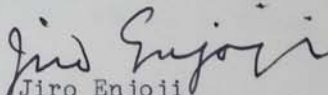
Enclosed you will please find the translations of some of the reactions appearing in various local newspapers about The Family of Man Exhibitions held in these places. I beg your pardon in not sending them to you earlier. But I hope you will find the reactions interesting.

I think I will also send you various pictures showing the scenes of the exhibitions in a few days.

How is Mrs. Steichen's illness? I am always praying for her rapid recovery.

With my very best wishes, I am

Yours sincerely,


Jiro Enjoji
Managing Director &
Executive Editor

JE/tk

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FOM at Okayama city (Sept. 16-27, '56)

Comments by The San-yo Shimbun, a local paper.

Mr. Edward Steichen got a conclusion through his long experiences of sixty years as a photographer. When he came to Japan last year, he said in gist as follows:

"I conducted the news-photo teams of the Army in the first World War and the Navy in the second one. I saw so many battles and my conviction is that War is miserable and it must by any means be abandoned. In an attempt to appeal it to the public, I held two exhibitions of war news-photos. The result, however, was rather contrary to my expectations. The spectators seemed to have been impressed by valors rather than miseries of war and by courages rather than vices. Therefore, as my last life work, I decided to hold The Family of Man."

This photographic exhibition depicts with strong touches the commonness of human beings, hoping for the peace and happiness, while cursing the miseries of war.

It is divided into forty sections, the themes of which extends from birth to growth, love, marriage, home, works and playings, pleasure and sorrow, death and funeral, nature and society, wilderness and sky-scrappers, labourers and scholars, the rich and poor and various other aspects of life which are common to human race the world over.

Governor Miki of Okayama prefecture says:

"Looking through this exhibition, I see the rejoice, sorrow and prayers for peace of the people in general, not of few heroes and great men. I cannot but feel that the life and sentiments of all the people are the same-- that is the family of man-- despite the difference of the race and nationalities.

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On September 24th, former Royal Princess Hiroko who married to Mr. Takamasa Ikeda, owner of the big Ikeda Pasture in Okayama, made a visit to the Okayama exhibition, although Mr. Ikeda could not come along on urgent business. Mrs. Ikeda appreciated the pictures intently one after another and seemed especially interested in the explanations of the pictures. On leaving, Mrs. Ikeda said that she was especially impressed with the pictures of children.

#####

A study group of members of the Okayama Family Court and the Women's Bureau of the Summary Court held a round-table talk of FOM at a special hall of the Tenman-ya, the site of the Okayama FOM Exhibition on September 22nd. Some of the impressions given by the attendants are as follows:

Mrs. Shigeno Yao: Atmosphere produced by common people's life struck me most. Picture exhibits of the past generally made us feel something like art for only art's sake, but FOM is quite different.

Mrs. Ayako Ohashi: It is a pity that there are wars and struggles on earth. FOM made a great contribution to the promotion of peace, as it called for grave reflection on the matter.

Mrs. Junko Tabe (Chairman of the group): I was most impressed by the pictures with the explanation "And Shall not loveliness be loved forever?" Whenever I work on divorce case or distribution of property, I try to remind the interested people of their childhood. It is often so effective for mediation. The pictures tell us something about it.

Mrs. Yaeko Yoshida: It would be a good idea to hang some of the pictures in the waiting room of the Court. People will be given some food for thought when they are waiting for mediation.

Mrs. Sumiko Yoshinaga: At first I was a little concerned about the effect of the pictures of love scenes on the younger generation. But the concern was completely wiped out as I saw the whole composition. I also found out that family life abroad is much the same as that of our own.

Mrs. Jikaku Fujioka: The picture showing an old couple on a swing reminded me of the divorce case I handled just ten days ago. If only they had a chance to see the picture!

Miss Ayako Ohashi: Seeing the picture showing working men, I felt that peace at home is based on men's work, and that world peace is established by concentration of every man's efforts.

Mr. Kei Kihata: The picture showing the whole family, old and young, getting together and singing together was very impressive. Such scenes cannot be found in this country.

Mrs. Toyoko Yamaguchi: I should think that Japanese family must learn the way of life shown in that picture. Family should always be united, although the family system has been transformed.

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The Kyoto Shimbun published in its September 10th edition a contribution by Prof. Kuniyo Takayasu of Kyoto University about his impression of FOM Exhibition in Kyoto. He writes as follows:

Before FOM Exhibition was held in Japan, I happened to see some copies of FOM pictures in a magazine. The impression I received at that time was as fresh as at the exhibition in Kyoto. At first sight, FOM attracts the visitors' attention by its exceedingly real touch shown in such pictures as of kissing, pregnancy and child-birth. But people can soon learn that the exhibition is not merely for the purpose of curiosity. . . . Simple explanations also help to understand the high spirit and refined touch of the exhibition. Taking the picture of child-biry for an example, the scene makes us feel almost out of breath and there is nothing unpleasant or offensive in it. Similarly, it is almost a wonder that the picture of pregnancy provides the people with hope and beauty instead of with ugliness as seen in the other pictures of this type. In my opinion, the exhibition is better in the first half. . . . Powerful appeal of FOM pictures comes from the fact that the people in the pictures are largely poor and that they are photographed quite unconscious. We are reminded that life of those people, which we can actually see here and there almost every day, is full of implications. The visitors to the exhibition cannot but ardently pray for peace.

#####

In Oita city of Kyushu, FOM Exhibition also created a great sensation and Oita Godo Shimbun introduced the essence of FOM in commemoration of opening Oita Exhibition on November 23rd. The same paper also introduced some of the FOM pictures in series in its evening editions.

John W. Hummel
Special Agent in Charge

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U. S. INFORMATION SERVICE

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

American Embassy,
Tokyo,
March 26, 1956.

VIA AIRMAIL SPECIAL DELIVERY

Mr. Edward Steichen,
Museum of Modern Art,
11 West 53rd Street,
New York, New York.

Dear Mr. Steichen:

Enclosed are two photographs of the "atomic" section of the Family of Man Exhibit in Tokyo. Together they show clearly the subject matter of the photographs added locally by Nihon Keizai.

Since USIS and the Embassy here have been in touch with you by telegraph through Washington, I shall not try to discuss the substance of this matter in so brief a note.

Sincerely,

Arthur W. Hummel,
Deputy Public Affairs Officer

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THE NIHON KEIZAI SHIMBUN

TELEPHONE
KABUTOCHO (67) 0250-0259

(THE ECONOMIC JOURNAL OF JAPAN)
ESTABLISHED 1876

CABLE ADDRESS
NIHON KEIZAI

NIHONBASHI, KAYABA-CHO, CHUO-KU,

TOKYO, JAPAN.

July 23, 1956

Mr. Edward Steichen
Director of Photography
The Modern Art Museum
11 West 53rd Street
New York 19, N. Y.

Dear Mr. Steichen:

I received your letter of July 11th with your plan and photographs of the reduced size version under the separate cover. Thank you very much. At the same time, I am sad to know you haven't been well since then and we sincerely pray for your speedy recovery.

Though I understand well that you don't want to have any more discussion on A-bomb picture come up, I got the feeling, from your letter, that the reason why we put the Nagasaki picture at the first Tokyo Exhibition was not understood by you yet. So I would like to straighten the situation out at this opportunity again though we explained fully in my previous letter to you.

Firstly, the situations surrounding the *A-bomb* picture were like these:

- (1) Messrs. Tange and Watanabe believed firmly by themselves that the decision on how to make the layout of this picture was left to them by you.
- (2) Mrs. Breakmore of USIS in Tokyo asked me, after her return from the States where she made the consultation to you for the Tokyo Exhibition, not to ask your opinions further on the layout of *A-bomb* picture, because she held the opinion that the decision on this problem was completely left to us.

Though these are not my excuses, I regret that we did not seek your opinions at that time.

Secondly, I think you may have some misunderstanding on the UN picture. We put the UN picture at the first Tokyo Exhibition. However, I found the size of this picture, which should have been the largest, was not so large and I

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CABLE ADDRESS
NIHON KEIZAI

TOKYO, JAPAN.

knew
that the Executive Committee decided to make the size smaller under their judgement that to make this picture so large may off set the true meaning of the FOM Exhibition itself under the present circumstances of Japan which she is not allowed yet to be the member of the UN. However, I feel that it was the Committee's fault not to have asked your comments on this problem and I requested the Committee to make the size of this picture largest at the Second Tokyo Exhibition. This my request was fulfilled.

Taking this opportunity, however, I just would like to draw your attention to our belief that the FOM Exhibition in Japan will not be successful, in its most humanistic sense, if we don't pay the fullest consideration to the specific situations of Japan who was victimized by the A-bombs just eleven years ago and is not permitted to join the World Family, the UN, yet.

During the first six days of the current second Tokyo Exhibition which began from July 17th, we had the visitors of approximately 28,000 (Daily average was around 4,600). Though this number falls behind that of the First Tokyo Exhibition of which daily average was approximately 10,000, I assure you that these are pretty high figures for the second Exhibition.

On your plan and photographs of the reduced version you sent to me, the Executive Committee made the serious discussions and reached to our conclusion that the visitors might get the impression just to see the photo-album opened if we made the layout strictly following your suggestion. So we decided (1) to make layout by limiting the largest size to 6 feet high (we understand this you already gave your approval) in the Exhibitions which will be held in the medium-size cities and (2) to make layout following your suggestion for the Exhibitions which will be held in the small cities.

Accordingly, we are planning to continue the Exhibitions in three ways; the present size version, 6 feet-the largest version and the reduced size version you suggested, as follows:

Present size version

The second Tokyo Exhibition	until August 5
The Kyoto -----	2 weeks from Sept. 1
The Okayama -----	2 weeks from Sept. 18
The Hiroshima and Matsuyama	2 weeks for each during
	Oct. to Nov.

6 feet-the largest version

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NIHONBASHI, KAYABA-CHO, CHUO-KU,

CABLE ADDRESS
NIHON KEIZAI

TOKYO, JAPAN.

The Sendai Exhibition 2 weeks from Aug. 17
The Niigata and Toyama Follows Sendai
The Sapporo, Kanazawa and Shizuoka will follow them.

The one more copy of
6 feet-the largest version

The first exhibition in Kyushu will be held in
Kokura in Sept. and it will be followed by the exhibit-
ions in Saseho, Kumamoto, Kagoshima, Miyazaki and Ohita.

The reduced size Version

In many cities smaller than above mentioned, we will
hold the exhibitions though we don't decided yet where
we will hold. I will report to you as soon as we decide
the names of the cities.

We are expecting to be able to mobilize the more than
million visitors, including the Tokyo, Osaka and Nagoya,
to this FOM Exhibitions.

I will be very happy if this my letter is helpful to some
extent to dissolve the misunderstandings among us and for
you to keep up the latest developments of your FOM Exhibi-
tions in Japan.

Very sincerely yours,

Jiro Enjoji
Jiro Enjoji

P.S. I will ask Miss Rei Sasaguchi to report to you personally
about the FOM Exhibitions in Japan in detail when she
will go to States sometime around September.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.105

Mr. Edward Steichen
The Museum of Modern Art
New York City, N. Y.
U. S. A.

Dear Mr. Steichen:

I am afraid it will be quite annoying you to receive such a letter from an utter stranger and be asked for an opinion on a rather controversial subject. Expecting your profound generosity, however, I dare to do this representing a Japanese photographic magazine called PHOTO 35 of which I am the chief editor.

The PHOTO 35 is the only magazine in Japan devoted to 35 m/m photography and is published monthly for the purpose of carrying various articles of theoretical and critical studies on photography along with picture reproductions taken by professionals and amateurs.

"The Family of Man" which was produced by your strenuous effort and deep love of humanity out of the numerous pictures selected from sixty eight countries of the world is really the biggest work of photographic art we have ever seen. It is no wonder that its exhibition has created a great sensation not only in the United States but in the whole world we simply wish to send our hearty eulogy to your ideals and accomplishment.

It is now being exhibited at the takashimaya Department Store in Tokyo under the joint auspices of you, the Japanese executive committee and the Nippon Keizai Shimbun and has proved to be such a great success as to attract more than ten thousand spectators a day.

To be able to see the great exhibition here in Tokyo, which not only the photographers but also the general public of Japan had been so earnestly longing for! I rushed to the exhibition on the very day it was opened.

In spite of the fact that the sight on the eighth floor of the Department Store was not spacious enough for such a big exhibition, I was completely over whelmed by the big mural of photographs displayed almost with symphonic effect from the very beginning to the end.

The fundamental theme of the exhibition, that human feelings are almost the same on earth in spite of the difference of race, mode of living and language is well expressed throughout the works.

"Photographs of lovers and marriage and childbearing, of the family unit with its joys, trials and tribulations, its deep-rooted devotions and its antagonisms."

These words really penetrated into our mind. And when I stood in front of the photographs showing the most disasters of war, especially the pictures of "Nagasaki" ruined by the devilish atomic bomb, I was deeply struck by their overwhelming power of expression. When I felt that this was the pivotal point of the exhibition and the climax of the whole drama of the human family as well as the greatest tragedy of the "family of man."

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This exhibition will undoubtedly enlighten the Japanese people and elevate their cultural and social activities. And I cannot deny that I myself, through the exhibition, have learned a lesson anew that all the human beings on earth are but one big family, and therefore we all should love peace and seek for peace. And the picture of two boys proceeding towards bright light being warmly engrained in my heart I left for home with overflowing sense of gratitude.

A few days later, however, we were informed of one incident on radio and newspapers. It was the news, as you already know, that when the Emperor visited the exhibition the pictures of the atomic bomb were covered with curtains so that he could not see them. The news was quite a shock to us. Why should only the Emperor, a member of the family of Japanese people, not see the pictures which the Emperor is one of the leaders who are responsible for having started the war which invited the atomic bomb attack. In this sense it may be said that the Emperor should be the first person to see the pictures.

And if the Emperor is given the chance to see them, no doubt he would come to exert more efforts than ever before in enhancing the course of peace.

Then after a while we were informed of another startling news that the atomic bomb pictures completely disappeared from the exhibition!

"The Asahi" newspaper of March 24 not only reported that the removal of the pictures was done by the request of the Chairman of the American Executive Committee--in other words Mr. Steichen--but also carried a story sent from New York correspondent, Mr. Okuda, in which you were quoted as follows: "When I visited Japan last I saw the pictures and deeply impressed."

But I regret that I was taken to have admitted the display of those pictures at the exhibition.

There must have been some misunderstandings. I requested their removal on the ground that "The Family of Man" was meant to give expression to common joy, hope and sorrow of the whole humanity, not to the details of a specific incident. I thought it impossible to give full expression to a specific incident or matter, how much moving and important it might be without distorting the general tone or meaning of the whole."

According to the Asahi, Mr. K. Tange, one of the Japanese committees, is reported to have given a following statement to the reporters: "We got an understanding of Mr. Steichen as to the display of the atomic bomb pictures last summer. But in view of the editorial right, we have decided to remove of them. We personally do not believe, however, that those pictures disharmonize the main theme of the artistic effect of the whole."

We are not in the know of the details of the situation, but it is inconceivable that the Japanese committee dared to display the pictures in question without obtaining your consent beforehand. If it were true that the Japanese committee had arbitrarily displayed them, your protest against the way they did would be quite reasonable and we would think it very strange that none of the Japanese committees took responsibilities for it.

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Although we have no other means but to make a guess on this unhappy happening relying upon the limited information supplied by the newspaper and radio, we as the third person can not help asserting that it is entirely unreasonable that such pictures of great significance as those of the atomic bomb disasters had to be taken away from the exhibition hall. Your statement reported in Asahi news paper does not explain to our satisfaction. In other words, it seems that to allow display the atom bomb pictures is the only reasonable conclusion drawn from the logic shown in your statement and is in accord with the purpose of "The Family of Man." I think it was ridiculous to have removed them.

You said in your book: "It was conceived as a mirror of the universal elements and emotions in the everydayness of life--as a mirror of the essential oneness of mankind throughout the world.

Then it will be all the more clear that the atomic bomb problem is the great concern not only for Japan but for the whole world. It is not a mere specific accident but a general and fundamental problem of world-wide significance. Because it directly influences the cause of world peace.

Again, "We, the peoples of United Nations Determined to save succeeding generations from the scourge of war, which twice in our lifetime has brought untold sorrow to mankind, and to reaffirm faith in fundamental human rights, in the dignity and worth of the human person, in the equal rights of men and women and of nations large and small...and...the best authorities are unanimous in saying that a war with hydrogen bombs is quite likely to put an end to the human race. ...there will be universal death--sudden only for a fortunate minority, but for the majority a slow torture of disease and disintegration..." (Bertrand Russell.)

We are rather inclined to think that you are now in a contradictory position of denying by your own creed that you have contemplated, constructed and tried to give expression to.

So far as the atomic bomb is concerned, we the Japanese people are well entitled to protest vigorously against it. Because we experienced the atomic bomb attack and its horrible destructions, the records of which are correctly kept by the pictures in question.

This protest of ours is not a rebellious mood. It means that we want to remain forever as the most peace loving people of the world, and for that purpose we are resolved to do everything within our power to hinder the use of Atomic and also hydrogen bombs in whatever situation.

Although I admit that the Atomic bomb pictures are a big accent to the exhibition, I think nobody feared that they would help the Japanese people to forget the importance of preserving peace or to foster hatred against America. We saw the Atomic bomb disasters with our own eyes and have had many chances to see the pictures of the A bomb casualties.

The effect of the pictures might have been too strong for "The Family of Man." But we the Japanese do not think that their effect is so strong as to make it necessary to remove them. May be you

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thought that to display the A-bomb pictures would produce a counter effect. Then we have to say that it is an erroneous idea probably based on fear and conscience peculiar to the Americans.

Ever since this news was reported, the removal of the pictures has helped only to irritate the Japanese public. We have come to have a vague impression that some oppressive and restrictive power is being forced on the Japanese people and on the freedom of thought. The well informed people of Japan are now greatly concerned about this ominous tendency. So far some efforts have been made to clear the situation, but not enough to make us understand the real intentions on your side. We are given only a superficial explanation of what happened, and therefore we are compelled to discuss about the problem using as data only such phenomenon as appeared on the surface.

What we want to know is the truth. Not to speak of the Japanese people I think the people of the whole world are considerably concerned about this problem. At least so long as "the Family of Man" continues to be shown somewhere on the earth, this problem will remain a matter of concern to the people of the world.

I really hesitate to ask you to spare your precious time for us, but as a Japanese who is so much devoted on photography is so much and deeply concerned about preserving peace on earth, would like to beg you to answer the above mentioned question.

Thanking you in advance,

Yours sincerely,

Tadashi Oide

Tadashi Oide

Chief editor of "PHOTO 35"
new Japan photographic society

Mr. Edward Steichen

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THE NIHON KEIZAI SHIMBUN

THE ECONOMIC JOURNAL OF JAPAN

ESTABLISHED 1878

NIHONBASHI, KAYABA-CHO, CHUO-KU

TOKYO, JAPAN

Nov. 4, 1956.

December 17, 1956

Mr. Edward Steichen
Director, Photo-Dept
Museum of Modern Art
New York 19, N. Y.

Mr. Jiro Enjoji,
Managing Director & Executive Editor
The Nihon Keizai Shimbun
Nihonbashi, Kayaba-cho, Chuo-ku
Tokyo, Japan

Dear Mr. Enjoji:

Just a hasty line to thank you for the lovely example of the artistry and craftsmanship inherent in Japanese lacquer. If you were here, we would fill the bowl with champagne and drink to Japan's official entry into the United Nations.

I wish you and your associates a good Christmas and a good New Year.

Very cordially yours,

Edward Steichen

P.S. I was glad to hear from you that the U.S.I.S. was taking over the larger version of the exhibition for circulation in other Asian countries. In this way they are in a measure redeeming themselves for having left the entire financial burden to Nihon Keizai for the Japanese showings.

Yours most cordially,

Jiro Enjoji
Managing Director &
Executive Editor

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THE NIHON KEIZAI SHIMBUN

TELEPHONE
KABUTOCHO (67) 0250-0259

(THE ECONOMIC JOURNAL OF JAPAN)
ESTABLISHED 1876

CABLE ADDRESS
NIHON KEIZAI

NIHONBASHI, KAYABA-CHO, CHUO-KU,

TOKYO, JAPAN.

Nov. 4, 1956.

Mr. Edward Steichen
Director, Photo-Dept
Museum of Modern Art
New York 19, N. Y.

Dear Mr. Steichen:

Although I have neglected to cable you for some time about the provincial exhibitions of The Family of Man, they are proving as successful as before. I hope you will be pleased to see the list I am enclosing herewith.

The exhibition of Shizuoka-city, where the larger version will be displayed, will begin on November 13th for about two weeks. And this will be the last exhibition of the larger version in Japan, because there will be remained no cities with the exhibition cites large enough. That is to say, we have exhibited the larger version in all the big cities in this country. Of course, the smaller version exhibits will continue to be made in provincial cities as heretofore.

In this connection, I have one thing I like to advise you. Quite recently we have got a suggestion from USIS here to the effect that they are considering the possibility to buy from us the larger version after the Shizuoka-city exhibit is over. This suggestion, we understand, is a good will one to help alleviating the financial expenditures that The Nihon Keizai have made. It is also understood that USIS is of the mind to send it to other Asian countries.

I would like also to advise you that when this suggestion is realized, we will remove from the version all the pictures which have been newly added here for the sake of the Japanese exhibitions.

With all the best wishes, I remain

Yours most cordially,

Jiro Enjoji
Jiro Enjoji
Managing Director &
Executive Editor

JE/k

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THE

ART

Nikon Incorporated
cordially invites you
to a Reception to be held in honor of
Dr. Masao Nagaoka
President of Nippon Kogaku K.K.
on Wednesday, July 18th, 1956
from 4:00 p.m. to 7:00 p.m.
at Nikon Incorporated
251 Fourth Avenue, New York

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THE MUSEUM OF MODERN ART

Date ~~March 26, 1956~~

To: Publications Sales

Re: ~~Family of Man books~~

From: Photography

This is an order for 14 copies of Family of Man (hard cover).
Enclosed is \$5.00 to pay for one copy. The remaining should
be charged to Nihon Keizai Shimbun (Mr. Ko Morita) 80 Varick
Street, New York 13, New York.

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ATTENTION MR EDWARD STEICHEN WE GOT NOTIFICATION FROM AMERICAN
EMBASSY THAT YOU DIRECTED US THROUGH STATE DEPARTMENT TO REMOVE ATOM
BOMB VICTIM PICTURES FROM EXHIBIT STOP AS YOU WILL REMEMBER THESE
PICTURES ADDED HERE IN ACCORDANCE WITH OUR UNDERSTANDING THAT YOU
LEFT CHOICE OF ATOM BOMB PICTURES UP

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TO PROFESSOR TANGHSTOP THESE PICTURES HAVE BEEN SELECTED BY TANGE
IN STRICT OBSERVANCE OF BERTLAND RUSSELS CAPTION AND ARE INCLUDED IN
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SENSATIONAL TO GENERAL JAPANESE

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EYES WHO SUFFERED DISASTER STOP JAPANESE WORKING COMMITTEES
ARE INDIGNANT AT REMOVAL ORDER FROM AMERICAN EMBASSY AND WE ARE
SQUEEZED FROM BOTH SIDES STOP WE WANT YOUR PERSONAL SUGGESTION
DIRECTLY TO US STOP IF YOU DIRECT US TO REMOVE PLEASE SUGGEST WHAT
PICTURES BE SUBSTITUTED STOP IN CASE THESE SHOULD

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BE REMOVED IT WOULD PUT US IN AWKWARD POSITION AND WE SHALL HAVE
TO PUBLICISEZE THAT REMOVAL WAS ORDERED BY AMERICAN EMBASSY AND YOUR
MUSEUM STOP WE WISH TO GET YOU UNDERTANDING IN THIS REGARD STOP AS WISH
TO EXPLAIN BACKGROUND FULLY TO YOU PLEASE LET US KNOW TIME

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MODERNART NEWYORK

ATTENTION MR EDWARD STEICHEN. PACKAGE WITH JAPANESE SELECTION

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TO: MR STEICHEN MODERNART NEWYORK
FROM: ENJOJI
SUBJECT: EXHIBITION
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L635/LCB549 VIA SF TOKYO 56 22 1949

LT MODERNART NEWYORK

ATTENTION MR EDWARD STEICHEN FAMILY OF MAN OSAKA SESSION RUNNING
FOR TWELVE DAYS SUCCESSFULLY ENDED TWENTIETH WITH VISITORS TOTALING
SEVENTYFOUR THOUSAND SIXHUNDRED SEVENTYEIGHT STOP IN VIEW OF
MUCH LESS RUNNING DAYS AND POPULATION COMPARED WITH TOKYO
IT DEEMED GREAT SUCCESS STOP HOPE YOU WILL BE ALSO PLEASD STOP
CORDIAL GREETINGS ENJOJI NIHONKEIZAI TOKYO

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MAY 23 1956

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MODERNART NEWYORK

ATTENTION MR EDWARD SEN ABOUT SIXTYTHOUSAND
SPECTATORS ATTENDED FOM SECOND TOKYO EXHIBITION DURING TWO
WEEKS STOP IN VIEW OF HIGH POPULARITY WE DECIDED ONE WEEK
FURTHER EXTENTION

ENJOJI NIHONKEIZAI TOKYO

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Via Mackay Radio

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SF TOKYO 23/21 2100

MODERNART

NEWYORK (THE MUSEUM OF MODERN ART 11 WEST 53 ST)
ATTENTION MR EDWARD STEICHEN TEN THOUSAND TWOHUNDRED FORTY
SPECTATORS ATTENDED OPENING DAY MARCH 21ST STOP EMPEROR WILL
VISIT MARCH 23RD

ENJOJI

21ST 23RD

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LT MODERNART NEWYORK

ATTENTION MR EDWARD STEICHEN FAMILY OF MAN TOKYO SESSION ENDED
APRIL 15 WITH RECORD BREAKING NUMBER OF SPECTATORS TOTALLING
243,000 STOP IN RESPONSE TO EARNEST REQUEST FROM MANY WHO COULD
NOT SEE IT WE DECIDED TO RERUN IN TOKYO IN JULY FOR TWO WEEKS
CORDIAL GREETINGS

ENJOJI NIHONKEIZAI TOKYO

CFM L504/LCB338 15 243,000

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MODERNART NEWYORK

ATTENTION MR EDWARD STEICHEN PLEASE AWAIT OUR TELEPHONE AT YOUR

RIDGEFIELD HOME MARCH 25TH SUNDAY AT NINE P.M. NEWYORK TIME

ENJOJI NIHONKEIZAI TOKYO

CFM K2484/LCB10 MODERNART 25TH NINE P.M.

Steichen

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- ✓300A Matsuko Naito "Bored Groom" ; Asahi Camera
- ✓307A Takeyoshi Tanuma "Sanja Festival" ; Asahi Camera
- ✓307B (women in fields pell/eting man) Nihon Camera
- ✓316A (young women chatting) ; Nihon Camera

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Charlotte Dyer

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VIA SF K1154 TOKYO 10 30 1742

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ATTENTION STEICHEN PHOTO MATERIAL PACKAGE RECEIVED THANKS

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- ✓307A Takeyoshi Tanuma "Dored Groom" ; Asahi Camera
- ✓307B "Sanja Festival" ; Asahi Camera
- ✓316A (women in fields pelling/ating man) Nihon Camera
- (young women chatting) ; Nihon Camera

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DA180

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(NUMBER OF WORDS SUBJECT TO CORRECTION)

JRG709

K2236/LCB345 VIA SF TOKYO 40 2 1802

MODERNART NEWYORK

ATTENTION STEICHEN AMERICAN EMBASSY HERE ADVISES TO HAVE
 ONEHUNDRED PRINTS SENT TO QUOTE EXHIBITS OFFICER
 USIS AMERICAN EMBASSY APO 500 SANFRANCISCO CALIFORNIA UNQUOTE.
 EMBASSY SAYS IT GOES WITHOUT CUSTOM PROCEDUAL PROBLEMS AND
 SETTLE MATTERS SPEEDILY

ENJOJI

CFM K2236/LCB345 500 UNQUOTE.

✓307A

Takeyoshi Tanuma

"Dressed Groom" ; Asahi Camera

✓307B

"Sanja Festival" ; Asahi Camera

(women in fields pellying man) Nihon Camera

✓316A

(young women chatting) ; Nihon Camera

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HB 362 3/JM2598

K2625/LCB225 VIA SF TOKYO 35/32 3 1413

MODERNART NEWYORK (THE MUSEUM OF MODERN ART
11 WEST 53RD ST (MSH

ATTENTION MR EDWARD STEICHEN YOUR TELEGRAM RECEIVED WITH MANY THANKS
PLEASE RUSH ONEHUNDRED PICTURE PRINTS AS DEADLINE OF PUBLICITY MAGAZINES
DRAWING NEAR OUR CABLE ADDRESS QUOTE NIHONKEIZAI TOKYO UNQUOTE

ENJOJI

~~CFM K2625/LCB225 MODERNART ENJOJI~~

CFM K1735

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67 BROAD STREET, N. Y. • BOWLING GREEN 9-3800 67 BROAD STREET, N. Y. • BOWLING G

- ✓307A Takeyoshi Tanuma "Sored Groom" ; Asahi Camera
- ✓307B (women in fields pelling man) Nihon Camera
- ✓316A (young women chatting) ; Nihon Camera

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CORPORATION
PLAZA

1956 MAR 29 AM 5:21

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DA133

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K1733/LCB350 VIA SF TOKYO 37 29 1808

MODERNART NEWYORK

ATTENTION MR EDWARD STEICHEN WE WISH TO INVITE YOU TO JAPAN
AT EARLIEST POSSIBLE TIME AT OUR OWN EXPENSE STOP IF YOU ACCEPT
PLEASE CABLE US DATE AND TIME YOU CAN LEAVE ENJOJI NIHONKEIZAI TOKYO

CFM K1733

- ✓307A Takeyoshi Tanuma "Bored Groom" ; Asahi Camera
- ✓307B (women in fields pulling man) Nihon Camera
- ✓316A (young women chatting) ; Nihon Camera

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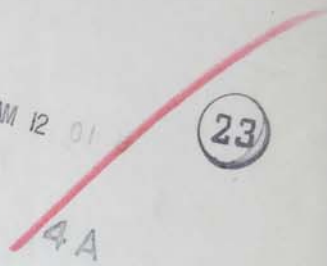
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(THE MUSEUM OF MODERN ART

K1156/LCB104 VIA SF TOKYO 20 4 1340

11 WEST 53 ST N.Y.

MODERNART NEWYORK

SINCERELY REGRET YOU CANNOT COME JAPAN STOP HEARTILY PRAY
FOR YOUR PROMPT RECOVERY CORDIAL GREETINGS ENJOJI NIHONKEIZAI
TOKYO

PLEASE TELEPHONE YOUR
REPLY TO WHITEHALL 4-3100

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- ✓307A Takeyoshi Tanuma "Sored Uroo" ; Asahi Camera
- ✓307B (women in fields pulling netting man) Nihon Camera
- ✓316A (young women chatting) ; Nihon Camera

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DA52

STANDARD TIME

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SEP -8 AM 11:47

K2384/LCB222 VIA SF TOKYO 18 8 1406

MODERNART NEWYORK

ATTENTION MR EDWARD STEICHEN MISS SASAGUCHI SCHEDULED TO
ARRIVE BETWEEN FIFTEENTH AND TWENTIETH

ENJOJI NIHONKEIZAI TOKYO

CFM K2384/LCB222 MODERNART

FAST, ACCURATE, DIRECT

THE RADIO CORPORATION OF AMERICA

- ✓307A Takeyoshi Tanuma "Sored Uroom" ; Asahi Camera
- ✓307B (women in fields pellying men) Nihon Camera
- ✓316A (young women chatting) ; Nihon Camera

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Photo
6

1956 MAR 20 AM 4:47

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 JRC497
 K690/LCB342 VIA SF TOKYO 35 20 1746

MODERNART NEWYORK

ATTENTION MR EDWARD STEICHEN PREVIEW PROVED EXTREMELY SUCCESSFUL
 WITH REPRESENTATIVES FROM VARIOUS FIELDS ATTENDING STOP
 EVERYONE HIGHLY APPRECIATED STOP YOUR FRIEND ADMIRAL PARK AND
 MR ANDREW BURDING OF USIA WERE AMONG GUESTS

ENJOJI

CFM K690/LCB342 MODERNART ENJOJI

- ✓307A Takeyoshi Tanuma "Sored Ufroom" ; Asahi Camera
- ✓307B (women in fields pellying man) Nihon Camera
- ✓316A (young women chatting) ; Nihon Camera

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14 PHOTO
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1956 MAR 15 AM 5 43 E

MUSEUM OF MODERN ART
11 W 53 ST D

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K1972/LCB365 VIA SF TOKYO 14 15 1818

MODERNART NEWYORK

ATTENTION MR EDWARD STEICHEN POSITIVES RETURNED ON THIRTEENTH
THROUGH AMERICAN EMBASSY

ENJOJI

CFM K1972/LCB365 MODERNART

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M

✓307A

Takayoshi Tanuma

"Sored Groom" ; Asahi Camera

✓307B

"Sanja Festival" ; Asahi Camera

(women in fields pelling/eting man) Nihon Camera

✓316A

(young women chatting) ; Nihon Camera

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PHOTO

1956 MAR 16 AM 4:47

DA101

FB3620

JRE922

K2404/LCB211 VIA SF TOKYO 21 16 1655

MODERNART NEWYORK

ATTENTION MR EDWARD STEICHEN AMERICAN EMBASSY HERE SAYS TO SHIP
OUT POSITIVES BACK TO YOU IN FEW DAYS

ENJOJI

CFM K2404/LCB211

M

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- ✓307A Takeyoshi Tanuma "Sored Groom"; Asahi Camera
- ✓307B (women in fields pellying man) Nihon Camera
- ✓316A (young women chatting); Nihon Camera

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	MoMA Exhs.	569.105

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*McClay
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L205/LCB495 VIA SF TOKYO 37 24 1928

LT MODERNART NEWYORK (THE MUSEUM OF MODERN ART 11 W 53 ST)N

ATTENTION MR STEICHEN FOM KYOTO CITY EXHIBITION WHERE ORIGINAL
VERSION DISPLAYED ABSORBED 32387 SPECTATORS DURING 12 DAYS WHILE
SASEHO CITY WHERE SMALLER VERSION DISPLAYED 15085 DURING 10 DAYS
STOP CORDIAL GREETINGS

ENJOJI NIHONKEIZAI TOKYO

CFM L205/LCB495 32387 12 15085 10

SEP 25 1956

PLEASE TO PHONE YOUR
REPLY TO WHITEHALL 4-8100

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100 WALL STREET, N. Y. • TEL. MA



✓307A

Takeyoshi Tanuma

"Sored Groom" ; Asahi Camera

✓307B

"Sanje Festival" ; Asahi Camera

(women in fields pallyeting man) Nihon Camera

✓316A

(young women chatting) ; Nihon Camera

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SEP 4 1956

L79/LCB278 VIA SF TOKYO 48 3 1645

LT MODERNART NEWYORK

ATTENTION MR EDWARD STEICHEN TWENTYTWO THOUSAND PEOPLE
 ATTENDED DURING ELEVEN DAY FOM EXHIBIT AT SENDAI CITY
 WHERE SMALLER VERSION WAS FIRST DISPLAYED STOP KYOTO
 EXHIBITION BEGAN SEPTEMBER FIRST WITH ONETHOUSAND
 EIGHTHUNDRED ATTENDING FIRST DAY AND THREETHOUSAND
 NINEHUNDRED SECOND DAY STOP CORDIAL GREETINGS

ENJOJI NIHONKEIZAI TOKYO

CFM L79/LCB278 LT MODERNART

- ✓307A Takeyoshi Tanuma "Sored Uroom" ; Asahi Camera
- ✓307B (women in fields poll/eting man) Nihon Camera
- ✓316A (young women chatting) ; Nihon Camera

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CC Liz Stuart 10/1
 Peter McCray 10/1

SEP 30 1966

RX72
 FB4782
 JRC1603

L1913/LCB426 VIA SF TOKYO 56/54 29 1823

LT MODERNART NEWYORK

ATTENTION MR EDWARD STEICHEN FOM EXHIBITION IN OKAYAMA
 ABSORBED 30,854 VISITORS DURING 12 DAYS WHILE
 EXHIBITION IN KOKURA 20,331 VISITORS DURING 6 DAYS STOP
 BOTH MADE GREAT SUCCESS STOP POSTER DESIGNER MR
 TAKASHI KONO WHO DESIGNED FOM POSTER SHORTLY VISIT YOU
 STOP KIND HELP APPRECIATED STOP CORDIAL GREETINGS ENJOJI NIHONKEIZAI
 TOKYO

CFM L1913/LCB426 30,854 12 20,331 6

- ✓307A Takeyoshi Tanuma "Sored Groom" ; Asahi Camera
- ✓307B (women in fields poll/eting man) Nihon Camera
- ✓316A (young women chatting) ; Nihon Camera

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JAPAN

Additions to the Family of Man (52)

- ✓17A (lovers at festival)
- ✓27A Yasunori Sukegawa "Good Luck, Daughter"
- ✓32A Gosuke Hatori "Happiness" (modern wedding)
- ✓45A (baby nursing)
- ✓51A (women & baby on beach) ; Fuji Photo Contest.
- ✓52A (woman & smiling baby) ; Nihon Camera.
- ✓37A Aokichi Ota "Ain't you cold?" ; Asahi Camera
- ✓59A (woman & child on floor) ; Nihon Camera
- ✓62A Tomoichi Konishi "Recess" (woman nursing child) Asahi Camera
- ✓66A (children with umbrellas in water) Camera Mainichi
- ✓74A Fumikichi Okura (children & dragon) Fuji Photo Film
- ✓78A Junichi Furuta "Wall" (boy with baseball cap) Camera Mainichi
- ✓85A Masaji Kadokawa "Our Baby" (washing baby in tub) Asahi Camera
- ✓89A (woman feeding boy) Asahi Camera
- ✓98A Shinichiro Nishi "Bored" (child with head in hands) Asahi Camera
- ✓114A (father & son in bath)
- ✓131A Takahiro Ono "Bottomless Field" (rice paddy workers)
- ✓146A (woman mining with child)
- ✓158B Shigeru Matsuda "Coal Miners" Asahi Camera
- ✓167A (workers in rice fields) Shashin Salon
- ✓201A Michi Ouchi "Grandparents Day" ; Internat'l Photographic
- ✓201-15 Rei Uogami "Cherry Blossom Picnic" ; Asahi Camera
- 237A** (girl in kimono running). Nippon Camera.
- ✓248A (flute players) Nippon Camera
- ✓250A Senso Yoshioka "Hatoyama Family Chior" ; Asahi Camera
- ✓300A Hatsuko Naito "Bored Groom" ; Asahi Camera
- ✓307A Takeyoshi Tanuma "Sanja Festival" ; Asahi Camera
- ✓307B (women in fields pellying man) Nihon Camera
- ✓316A (young women chatting) ; Nihon Camera

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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✓316B	(old women chatting)	Nippon Camera
✓319A	"First Grandson"	Susumu Higuchi, Asahi Camera
✓329A	(deaf child & teacher)	
✓329B	"Graduation of my niece"	Kosaburo Sato
✓333A	"Kindergarten graduation"	Chikara Toida, Asahi Camera
✓349A	"Funeral"	Kyutaro Sato, Asahi Camera Monthly Picture Contest
✓Religion	(ceremony before Fuji)	All Asahi Press
✓361 -	" (man praying with rosary)	Mainichi Camera
✓"	(Priest & umbrella attendant)	Hiro Iizuka
✓375A	(man playing harmonica)	Syuta Ito
✓375B	"Old woman" (woman crouched on curb)	Bunrokuro Otsuka, Camera Mainichi
✓390A	(man with bandage over eyes)	Jun Miki (life)
✓394A	(old woman bending)	Nihon Camera
✓411A		Thei Kimura, from "Selected Pictures"
✓421A	"Actress Hisano Yamaoka"	Thei Kimura, Asahi Camera
✓429A	"Japanese Festival" (teens carrying float)	NagatoSHinkai
✓432A	(teenagers dancing)	Tadao Kise, Nihon Keisai
✓480A	(boy in cowboy outfit)	Shashin Salon
✓482A	(children on old bus)	Canon Camera
✓486A	"Sanja Festival"	Takesyoshi Tanuma, Asahi Camera
✓487A	(two girls in field of flowers)	Nihon Camera
✓489A	(two boys undershower)	Photo Art
✓505A	(spattered worker)	Nihon Camera

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JAPAN

Additions to Family of Man exclusive of Japanese Photographers. (8)

~~111.1111121/11211111111111111111~~

~~111.1111121/11211111111111111111~~

- | | | |
|-------|---------|----------|
| 158A. | 126/755 | Bischof |
| 173A. | 000/759 | AEC |
| 181A. | 26/761 | G-B |
| 306A. | 629/751 | Gallahan |
| 311A. | 126/754 | Bischof |
| 356A. | 26/760 | G-B |
| 362A. | 26/763 | G-B |
| 493A. | 42/764 | Miller |

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JAPAN

Subtractions from the Family of Man. (20)

61.	712/54	Irving Penn - color
88.	801/123	Chien-Mao
90.	881/127	Joffe
115.	90/570	Adams } color
119.	491/554	Goro } color
168.	220/686	Stackpole } color
216.	808/354	Model } color
215.	9/697	Elisofon
216.	278/226	Australia
261.	889/579	Mottar
289.	168/301	Page
315.	25/277	Smith, WE
362.	2/653	B-W
399.	881/589	Joffe
401.	118/293	Fennell
402.	000/294	Life
403.	000/750	Eife
440.	280/401	Sovfoto
456.	BOMB	AEC
506.	612/601	Barnett

consideration in sending
of Modern Art.

further good news in

THE MUSEUM OF MODERN ART

APR 11 1965

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THE MUSEUM OF MODERN ART

Date 26 April 1956

To: 5th Floor Desk

Re: deferred cable.

From: Photography

Enjoji
Nihon Keizai
Tokyo

Congratulations and thanks beautiful posters and photos of wonderful installation exhibition. Can we see photos of people at exhibit soon.

Steichen.

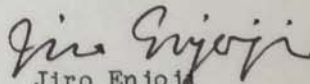
Every day successively after the opening, the exhibition site has been crowded with record-breaking number of spectators, of which we are very proud and I am sure you are very pleased to hear. Attached are the translations of some of their opinions gathered at the spot by our reporters and carried in the paper. I have also sent you copies of our paper since the opening. You will find in them the stories and pictures of the exhibition where I have marked with red.

In response to the earnest requests from fine art, architectural, photo and other experts and critics, we have decided to specially invite a limited number of them on March 29 from 6 to 8 p.m., after the department store closes. It is in order to give them enough time to look at the pictures as much as they like, without bothered by the crowd.

Belatedly, I deeply appreciate your kind consideration in sending us the warm messages of yours and The Museum of Modern Art.

Hoping that I shall be able to report to you further good news in the near future, I remain

Yours most cordially,


Jiro Enjoji
Managing Director

EJ/k1

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TELEPHONE
KABUTOCHO (67) 02504

MAILING ADDRESS
NIHON KEIZAI

Mr. Edward
Director,
The Museum
New York.

Dear Mr.

*Congratulations and thanks
beautiful posters and photos
of wonderful installation
Descriptive stuff can not
see photos of people at
exhibit room. Study*

1956.

Today is the first day of an exhibition in Tokyo, and I am very pleased to report to you that the day has been celebrated by the presence of His Majesty the Emperor at the site at the joint invitation of our paper and the American Embassy. The Emperor, who looked at every picture very attentively listening to the explanation of our president Mr. Yorozu, seemed much interested. When he was leaving, he said to the American Ambassador to the effect that he hopes that this exhibition will help promote the friendly relation between Japan and The United States and the peace of the world. The Ambassador replied that that was the spirit and the purpose of the Exhibition. Every newspaper, of course, will make a big story of it, which I hope will all the more increase people's interest to the exhibit.

Every day successively after the opening, the exhibition site has been crowded with record-breaking number of spectators, of which we are very proud and I am sure you are very pleased to hear. Attached are the translations of some of their opinions gathered at the spot by our reporters and carried in the paper. I have also sent you copies of our paper since the opening. You will find in them the stories and pictures of the exhibition where I have marked with red.

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Yours most cordially,

Jiro Enjoji
Jiro Enjoji
Managing Director

EJ/ki

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THE NIHON KEIZAI SHIMBUN

TELEPHONE
KABUTOCHO (67) 0250-0259

(THE ECONOMIC JOURNAL OF JAPAN)
ESTABLISHED 1876

CABLE ADDRESS
NIHON KEIZAI

NIHOMBASHI, KAYABA-CHO, CHUO-KU,

TOKYO, JAPAN.

Mr. Edward Steichen
Director, Photo-Dept.
The Museum of Modern Art
New York.

March 23, 1956.

Dear Mr. Steichen:

Today is the third day of the Family of Man exhibition in Tokyo, and I am very pleased to report to you that the day has been celebrated by the presence of His Majesty the Emperor at the site at the joint invitation of our paper and the American Embassy. The Emperor, who looked at every picture very attentively listening to the explanation of our president Mr. Yorozu, seemed much interested. When he was leaving, he said to the American Ambassador to the effect that he hopes that this exhibition will help promote the friendly relation between Japan and The United States and the peace of the world. The Ambassador replied that that was the spirit and the purpose of the Exhibition. Every newspaper, of course, will make a big story of it, which I hope will all the more increase people's interest to the exhibit.

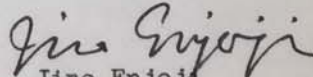
Every day successively after the opening, the exhibition site has been crowded with record-breaking number of spectators, of which we are very proud and I am sure you are very pleased to hear. Attached are the translations of some of their opinions gathered at the spot by our reporters and carried in the paper. I have also sent you copies of our paper since the opening. You will find in them the stories and pictures of the exhibition where I have marked with red.

In response to the earnest requests from fine art, architectural, photo and other experts and critics, we have decided to specially invite a limited number of them on March 29 from 6 to 8 p.m., after the department store closes. It is in order to give them enough time to look at the pictures as much as they like, without bothered by the crowd.

Belatedly, I deeply appreciate your kind consideration in sending us the warm messages of yours and The Museum of Modern Art.

Hoping that I shall be able to report to you further good news in the near future, I remain

Yours most cordially,


Jiro Enjoji
Managing Director

EJ/ki

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To:

ENJOJI NIHONKEIZAI TOKYO

Captain Steichen's Statement re Withdrawal of Nagasaki photographs
from FAMILY OF MAN exhibition in Tokyo

CHIEF JUSTICE MR. KOTARO YASAKA: This exhibition is close to
a motion picture in getting hold of movements of real human
life. There of it is universal in which I believe.

I have seen the photographs in question during my visit to Japan
last fall and found them deeply moving but I greatly regret that through
an unfortunate misunderstanding it appeared that I had approved their
addition to the exhibition.

I have requested the withdrawal of these photographs because the
FAMILY OF MAN is concerned with the presentation of the joys, aspirations
and sorrows of mankind as a whole and no event no matter how moving or
significant can be given detailed coverage in it without distorting its
universal meaning.

All through the exhibition groups of individual pictures from different
parts of the world serve to illustrate specific phases of the theme but
the treatment of specific events in a typical manner through a series
of photographs has been consistently avoided in order to make sure that the
presentation of universal human problems ^{would} not be overshadowed by the
impact of ^{the} event and its associations.

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HIS HIGHNESS PRINCE TAKAMATSU: I got what may be called an inspiration from this exhibit. It was that men all over the world are one, despite the difference of races and manners. The exhibit teaches us this fact directly through our eyes, not through theories. What I have to add is that more stongly impressive pictures of atom bombs would have been better to be displayed.

CHIEF JUSTICE MR. KOTARO TANAKA: This exhibition is close to a motion picture in getting hold of movements of real human life. Theme of it is universal, in which I believe.

MR. SAMITARO URAMATSU, a noted critic: I was touched with this exhibit which faces boldly the pains of human life. What called my attention to is that the exhibition picks up very few pictures of human hatred such as war, quarrel and struggles. While stressing the pains and sorrows of humanity, the editor of the exhibit adds a little bit of hatred as pepper in good dishes. It is an expression of the wonderful view of life cherished deep in the heart of Mr. Steichen.

MISS EMIKO SHIMIZU, 22: This exhibit most clearly shows sorrow and joy of peasants and workmen of the world over. Therefore it is regrettable that comparatively few of this kind of people came here today. Seeing the exhibit, I came to have a feeling toward all the people of the world as I realized unity of the human race irrespective of their colours.

MR. KEIJIRO SHIMIZU, 19-year-old high school student: I wonder why the people of the world cannot live together while they have so many things in common in their life as expressed in this exhibit. Perhaps it comes from the weakness of the individual person. This exhibit simply explains that very weakness.

MRS. MIHO KAMENARI, 33-year-old doll maker: It is exactly expressed in the exhibit that both the savage and civilized races are not at all different in their stages of life from birth to death. As a result of the progress of traffic, we can now see the customs of the far-away countries, which would have been impossible in older times. Out of those pictures I get a hope that the age of "The Family of Man" may come.

MR. TOSHIKI SHIMIZU, 40-year-old local governmental official: I have come far from Nagano city only to see the exhibit. I was overwhelmed by the straight description of our true life. It has nothing very different to an ordinary photo-exhibit. It is quite familiar to us.

MR. MITSURO HIRATA, Prof. of Tokyo University: This is an exhibit which has some power to make us think seriously about a human being. It has a force to appeal to us, not by theory but through emotion, and helps us feel sympathy with all the men in the world.

NIKON REISA

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MR. NOBUTAKA MATSUBARA, 26-year-old white collar: I got a strong impression from the realistic expression of these pictures. Particularly, I was interested in the photograph of the devastations by atomic bombs. In the usual photo exhibits, I felt nothing more than "beauty", but this time, I was vividly impressed "Human beauty" through over the beauty of art.

MR. BINKOO ISHIKAWA, Chief of Technical Dept. of Japan Carbon Company in Tokyo: I am afraid there were so many extremely realistic pictures that I felt almost stifling. I suppose that "The Family of Man" could have been expressed in the more romantic atmosphere.

MRS. MIDORI NAGAKI, 30-year-old housewife: I was reminded of my 75-year-old mother now living in a country home. All the hardships she faced in her long, eventful life, such as the loss of her beloved children by the war or the difficulty of living caused by the air raid, seemed to be expressed in the exhibit.

MISS KEIKO SHIMIZU, 22: This exhibit most clearly shows sorrow and joy of peasants and workmen of the world over. Therefore it is regrettable that comparatively few of this kind of people came here today. Seeing the exhibit, I came to have a friendly feeling toward all the people of the world as I realized oneness of the human races irrespective of their colours.

MR. KENJIRO SEKIGUCHI, 19-year-old high-school student: I wonder why the people of the world cannot join together while they have so many things in common in their life as expressed in this exhibit. Perhaps it comes from the weakness of the individual person. This exhibit simply explains that very weakness.

MRS. MIHO KAMENARI, 33-year-old doll maker: It is exactly expressed in the exhibit that both the savage and civilized races are not at all different in their doings of life from birth to death. As a result of the progress of traffics, we can now see the customs of the far-away countries, which would have been impossible in older times. Out of these pictures I get a hope that the age of "The Family of Man" may come.

MR. TOSHIMI HORIUCHI, 20-year-old local governmental official: I have come far from Nagano city only to see the exhibit. I was overwhelmed with a straight description of our true life. It has nothing smug common to an ordinary photo-exhibit. It is quite familiar to us.

MR. EIICHIRO ISHIDA, Prof. of Tokyo University: This is an exhibit which has some power to make us think seriously about a human being. It has a force to appeal to us, not by theory but through emotion, and makes us feel strongly intimacy with all the men in the world.

MIHO KAMENARI

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cc: Mr. Steichen
Mr. McCray

November 21, 1955
November 21, 1955

Mr. Jiro Enjoji
Nihon Keizai Shimbun
Nihon Bashi
Kayabacho, Chuoko
Tokyo, Japan
Attention: Mr. Pace

Dear Mr. Enjoji:

I am enclosing a copy of our letter to our customs brokers, W. R. Keating & Co., Inc., New York, together with our shipping invoice for one box containing negatives and photographs which are being forwarded to you by prepaid air freight. You will note that the box is scheduled to arrive in Tokyo on November 24th.
Will you please be kind enough to notify us when it has been received by you.

Three other copies together with the documents you forwarded to my office are being released to the Northwest Office. Very sincerely yours,
marked MEMA/TOKYO.

I understand that the box will be collected from the museum at noon, November 22nd and forwarded to Seattle to join Flight 100 which is scheduled to arrive in Tokyo on November 24th. The shipment will be insured by the Registrar in transit to Tokyo.

Please bill us for transportation and forwarding charges under our order number 100 which will be mailed to you under separate cover.
Encls.

Very sincerely yours,
Dorothy H. Dudley
Registrar

DHD:mg
Encls.

NIHON KEIZAI

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.105

cc: Mr. Steichen
Mr. Jiro Enjoji

November 21, 1955

W. R. Keating & Co., Inc.
90 Broad Street
New York City 4

Attention: Mr. Pozo

Dear Mr. Pozo:

I am enclosing a copy of our invoice for one box containing negatives and photographs which is to be forwarded by prepaid air freight to:

Mr. Jiro Enjoji
Nihon Keizai Shimbun
Nihon Bashi
Kayabacho, Chuoko
Tokyo, Japan

Three other copies together with the documents you forwarded to my office are being released to the Northwest Orient Airlines with the box which is marked MOMA/TOKYO.

I understand that the box will be collected from the museum at noon, November 22nd and forwarded to Seattle to join Flight Number 1 which is scheduled to arrive in Tokyo on November 24th. The shipment will be insured by the museum in transit to Tokyo.

Please bill us for transportation and forwarding charges under our order number ICE 1479 which will be mailed to you under separate cover.

Very sincerely yours,

Dorothy H. Dudley
Registrar

DHD:mg
Encls.

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THE MUSEUM OF MODERN ART

Date December 30, 1955

To: Fifth floor desk

Re: CABLE

From: Photography

Received 14, 1955

ENJOJI ~~MEMEMEMEM~~ NIHON KEIZAI

Dear Mr. Estell,

CORDIAL GREETINGS, NEW YEAR, MY PRAYERS FOR GREAT REALIZATION

FAMILY OF MAN EXHIBITION.

Since this I have gone over the photographing and have had about 50 pictures sent to the American Family of Man. They are your Air Mail shipment of prints selected by your committee arrived. It was nice to see that we selected some of the same pictures. I have added to my own selection three of your selected pictures and four additional pictures which brings the total up to 54. This is more than I intended to do because it makes the exhibition last much longer but I found so many fine pictures that it was difficult to make the selection to this present number of 54. I wish we had had some of those Japanese pictures for the Japanese exhibition.

We have given you one of our prints a number and this number corresponds with the general exhibition in which I would like to see the Japanese prints placed. The number series of our Japanese prints which I left with Professor Tange and which correspond with the numbers in the catalogue I left with him. The pictures I have indicated will also give Professor Tange an idea of the size of the prints which would be. One of the Japanese pictures will require a large size, the cherry blossom trees, I would like to see enlarged to the picture size of nine feet high.

In the shipment I sent you to USA there were 125 publicity prints. In sent you also the balance of positives, negatives and guide prints in the same shipment of seven boxes. In the following day we sent one negative which had been completed as well as have all of the material for the exhibition.

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THE ECONOMIC JOURNAL OF JAPAN
 ESTABLISHED 1939
 TOKYO, JAPAN

Sept. 15, 1955.

December 14, 1955

Dear Mr. Steichen:

Dear Mr. Enjoji,

Apparently one of our biggest problems has been connected with custom house clearance. The box of books and magazines which was shipped to me after I left had just arrived in New York a day or two before our telephone conversation on November 12th but was only delivered to me here at the Museum about ten days ago.

Since then I have gone through everything and selected about 50 pictures to add to the Japanese Family of Man. Just now your Air Mail shipment of prints selected by your committee arrived. It was nice to see that we selected some of the same pictures. I have added to my own selection three of your religion pictures and four additional pictures which brings the total up to 55. This is more than I intended to add because it makes the exhibition that much larger but I found so many fine pictures that it was difficult to make the selection to this present number of 55. I wish we had had some of these Japanese photographs in our original exhibition.

We have given each one of the prints a number and this number corresponds with the general location in which I would like to have the Japanese prints placed. The numbers appear on our Museum's plan which I left with Professor Tange and also correspond with the numbers in the catalogue I left with him. The position I have indicated will also give Professor Tange an idea of the size the picture should be. One of the Japanese pictures with people eating under the cherry blossom trees, I would like to see enlarged to the maximum size of nine feet high.

In the shipment I sent you to USIS there were 125 publicity prints. We sent you also the balance of positives, negatives and guide prints in the same shipment of seven boxes. On the following day we sent one negative which had been overlooked so now you have all of the material for the exhibition.

Yours sincerely,
 Hiro Enjoji
 Chief Editor

Jick

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THE NIHON KEIZAI SHIMBUN

TELEPHONE
KABUTOCHO (67) 0250-0255

(THE ECONOMIC JOURNAL OF JAPAN)
ESTABLISHED 1878

CABLE ADDRESS
TOKYO NIHON KEIZAI

NIHOMBASHI KAYABACHO, CHUO-KU,

TOKYO, JAPAN.

December 6, 1955.

Mr. Edward Steichen,
Director, Photography
MR. EDWARD STEICHEN,
THE MUSEUM OF MODERN ART,
11 WEST 53 STREET,
NEW YORK 19, N.Y.

Sept. 15, 1955.

Dear Mr. Steichen;

Dear Mr. Steichen:

I am indeed heartily grateful for your sending us the package of the positives and negatives and guide prints which we have received. I am very pleased to advise you that I airmailed today the seeds of "HIGO-SHOBU" which you seemed very anxious to get while you were with us. These seeds of various colors were kindly collected and sent in by Mr. Nobuzo Fukuba, Director of the Shinjuku Imperial Garden, whom you visited one afternoon with Mr. Kihara to see the greenhouse there. As you know, these seeds are to be sown there early in October in Japan. Those enclosed in transparent envelopes are the cross-fertilized ones and the names of the seed-plants are written on the surface in Roman letters. For your information, I am writing the colors of the seed-plants beneath.

- APPARE.....thick pink with white stripes.
- SHAKKYO.....red.
- NISHIKIJIMA...pink with white stripes.
- UMI-BOTARU...purple with white spots.
- SHIZUNAMI....pure white.
- SHINONOME....purple.

You may understand that they were cross-fertilized, so the colors of the outcoming flowers will be different from those of the seed-plants. What colors, no one knows, of course. Hoping that these seeds will be in your hands without any hindrance and that you will enjoy their beautiful flowering next spring, I remain,

Yours very sincerely,

Jiro Enjoji
Jiro Enjoji
 Jiro Enjoji
 Chief Editor

EN/ki

JE:tk

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THE NIPPON KEIZAI SHIMBUN

TELEPHONE
KABUTOSHO (82) 0250-0259
KABUTOSHO (87) 0250-0259

(THE ECONOMIC JOURNAL OF JAPAN)
ESTABLISHED 1876
NIHOMBASHI, KAYABACHO, CHUO-KU,

CABLE ADDRESS
TOKYO NIPPON KEIZAI

TOKYO, JAPAN.

December 6, 1955.

November 15th, 1955.

Mr. Edward Steichen,
Director, Photo Dept.,
Museum of Modern Art,
11 West 53 St, Department of Photography
New York 19, N.Y.
New York

Dear Mr. Steichen;

Dear Mr. Steichen: Confirming Our Telephone Conversation
I am indeed heartily grateful for your sending us the package of the positives and negatives and guide prints which we duly received on December 4. From now on we are able to enter into actual works of preparations for the opening of the exhibition.

On We are today shipping to you by air the picture prints from which I hope you will kindly select those to be added to the pictures in the Family of Man exhibition in Japan. Those enclosed in the envelopes No. 1 and 3 have their respective ordinal number figures written on their backs. These numbers show the pages in the one dollar American edition of the Family of Man magazine where these pictures may be respectively inserted, in the opinion of the four photo technique supervisors, namely Messrs. Heis Kimura, Yoshio Watanabe, Juurei Kanamaru and Yasuhiro Ishimoto. Those in the envelope No. 3 were reproduced from the Japanese camera magazines, and therefore they are not well printed. But their negatives and original prints are easily obtainable for us at any time, so I believe we can make up well those you may find suitable to use in the exhibition. As to those in the envelope No. 2, which have no ordinal number figures on their backs, they are all pictures of prayers to be inserted in the religious section.

2. During next January and February (by the We are also enclosing in the envelope No. 4 the pictures you may be pleased to select for the Japanese Photograph Exhibition you are going to hold at the Museum of Modern Art. They have been also selected by the same four photo supervisors.

With very best wishes, I remain,

will doubtlessly be very difficult, especially in winter, for them to work on such big projects, therefore, necessary that we allow them to take a longer period of time for printing.
Yours very sincerely,

3. We are going to have the pictures which are enclosed as they will be finished. In March we will complete the rest of the printing and also all the necessary preparations for the opening of our exhibition.
Jiro Enjoji
Chief Editor

EN/k1

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THE NIHON KEIZAI SHIMBUN

TELEPHONE
KABUTOCHO (67) 0250-0259

(THE ECONOMIC JOURNAL OF JAPAN)
ESTABLISHED 1876

CABLE ADDRESS
NIHON KEIZAI

NIHOMBASHI, KAYABA-CHO, CHUO-KU,

TOKYO, JAPAN.

November 15th, 1955.

Mr. Edward Steichen
Director, Department of Photography
Museum of Modern Art
New York

Dear Mr. Steichen: Confirming Our Telephone Conversation
on November 12

We would first like to report to you on the progress which is being made to prepare for the exhibition of The Family of Man in Japan.

On November 9th, we held the second meeting with the presence of Prof. Tange, four photographers (Messrs. Ihei Kimura, Yoshio Watanabe, Jurei Kanamaru and Yasuhiro Ishimoto), the representative from the Takashimaya where the exhibition is going to be held, and we, the staff members of the Nihon Keizai. After a long discussion, we decided on March 20, 1956, as the opening date for the exhibition and made the following three points in order to make this exhibition a great success. It is quite clear that we should allow ourselves a plenty of time to make the satisfactory preparation, as we would appreciate your kind and generous assistance and cooperation.

1. Prof. Tange is going to make a one-fiftieth dessin of the lay-out of the exhibition by the end of December.
2. During next January and February (by the end of February) we will complete the printing and enlarging of the entire photographs. As you know very well, with the present enlarging equipments available in Japan, it will doubtlessly be very difficult, especially in winter, for them to work on such big prints. It is, therefore, necessary that we allow them to take a longer period of time for printing and enlarging.
3. We are going to have the photographs mounted as they will be finished. In March, we will complete the rest of the mounting and also all the necessary arrangements for the opening of our exhibition.

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(2)

As you see, we must follow these points in order to enable us to finish all the preparation by March 20. We are very grateful, therefore, to learn that you are sending us, by airmail, your positives on this coming Friday (November 18) or by the end of this week at the latest. From these positives, we understand, we could make duplicate negatives which would be best fitted to the scale of Japanese printing paper. The reason why we are so anxious to have your positives is that we have to have the 503 contact pictures for Prof. Tange to make the dessin of the lay-out.

As to the selection of the Japanese photographs which may be added to the exhibition: We are happy to know that you are going to select these pictures by yourself as soon as you get the Japanese photographic magazines and other materials which are now still in the hands of customs there. You would like, however, to have us to find some pictures for the section on religion and airmail them to you immediately. Just for your reference, we are sending you about 20 pictures which four photographers have chosen with the hope that they may be of some use to you. It is our photographers' wish that you would add as many Japanese photographs as possible to make this exhibition more familiar to Japanese people. Also, we hope you will tell us the size of the Japanese photographs selected and the proper place for them in the exhibition.

Taking this opportunity, I would like to inform you that we have asked Mr. Ihei Kimura, the President of the Japan Photographers Association, to do the supervising of photographic work, together with Mr. Watanabe, Mr. Kanamaru and Mr. Ishimoto. As you may recall, he was away in Europe when you were here and his picture is included in The Family of Man. We are very happy to have his cooperation in preparing for the exhibition.

Regarding the publicity use of The Family of Man photographs in Japan, you are sending us 100 pictures which you have permitted us to use for this purpose only.

Although you have again made it clear during our telephone conversation that you could not allow us to publish a Japanese edition of The Family of Man, according to the precedent, we are extremely grateful to you that we could now publish a booklet, similar to the one printed for the exhibition in Berlin, with your foreword and Mr. Carl Sandberg's and 25 photographs, including some Japanese pictures which may be added to the exhibition.

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THE NIPPON KOKKAI SHIMBUN

THE ECONOMIC JOURNAL OF JAPAN

(3)

TOKYO, JAPAN

We would like to mention that Mrs. Frances Blakemore of the United States Information Service of the American Embassy in Tokyo is in the States at the present moment. We hope that she will contact you at the Museum while she is over there.

Lastly, we would like to express our sincere hope that you will decide to come to Japan once again next March, for the installation of The Family of Man exhibition.

With warmest regards to you and Mrs. Steichen, and thanking you for your wonderful assistance and cooperation, I am

Yours sincerely,

Hakuei Ogihara
Hakuei Ogihara
Assistant Editor

(for Mr. Enjoji
Chief Editor)

As to the preparation of the art of ourselves, we have found it is taking much more time than we expected, and some parts have lagged somewhat behind the original schedule. However, I am pleased to advise you that the exhibition will open in a complete form on March 15th without fail. I would like to inform you of this fact.

Firstly) Mr. Yoshio Watanabe and his colleagues are now making most attentive enlargements of the works, which are scheduled to be completed by the end of this month. We have had a very pleasant visit during your stay here, and we are very glad to hear of your success in your work.

As regards the questions and replies which have been borrowed from the Editors in London, I have to say that they are being sent out to you by airmail by the end of this month. If possible, I will cable to you their arrival date as well as when they have been sent out.

Secondly) Professor Shiga is also making a best effort in making the lay-out of the exhibition, though it is taking a little more time than the original schedule due to the professor's scrupulous care. But as he has set his final program made up, I think I can send the blue print to you shortly.

Thirdly) More and more people are coming to see the Family of Man as a result of our increasing publicity efforts through our paper. Besides it, the weekly magazine printed in the February issue of The Economic Journal, a magazine of high quality with a biggest circulation in Japan, which also carried an explanatory article, seems to have won a considerable success. As the time is passing, I am determined to make further and further efforts in the publicity field. I am very glad to hear of your success in your work. I am very glad to hear of your success in your work. I am very glad to hear of your success in your work.

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THE NIHON KEIZAI SHIMBUN

TELEPHONE
KABUTOCHO (67) 0250-0259

(THE ECONOMIC JOURNAL OF JAPAN)
ESTABLISHED 1876

CABLE ADDRESS
NIHON KEIZAI

NIHOMBASHI, KAYABA-CHO, CHUO-KU,

TOKYO, JAPAN.

February 23rd, 1956.

Mr. Edward Steichen
Director
Photo Department
Modern Art Museum
11 West 53 St.
New York 19, N.Y.
U. S. A.

Dear Mr. Steichen;

I write this letter, thinking that you are back at New York from Paris, where, I knew from a press report, you have been to prepare for the Family of Man Exhibition.

As to the preparation on the part of ourselves, we have found it is taking much more time and efforts than we expected, and some parts have lagged somewhat behind the original schedule. However, I am pleased to advise you that the exhibition will open in a complete form on March 20th without fail. I would like to inform you of the followings.

Firstly) Mr. Yoshio Watanabe and three other photographers are now making most attentive supervision over the enlargement works, which are scheduled to be completed by the end of this month. We have had G. T. Sun Company, whose shop you visited during your stay here, undertake the whole enlargement works.

As regards the positives and guide prints we have borrowed from the Modern Art Museum, I think we can ship them out to you by airmail by the end of this month, too. Of course, I will cable to you their arrival date at New York, as soon as they have been sent out.

Secondly) Professor Tange is also exerting a hard effort in making the lay-out of the exhibition, though it is taking a little more time than the original diagram due to the professor's scrupulous care. But as he has had his final concept made up, I think I can send the blue print to you shortly.

Thirdly) More and more people are coming to know of the Family of Man as a result of our increasing publicity efforts through our own paper. Besides it, the several pictures printed in the February issue of The Bungei Shunjuu, a magazine of high quality with a biggest circulation in Japan, which also carried my own explanatory article, seems to have made a considerable effects. As the time is drawing, I am determined to make further and further efforts in the publicity field. I have today sent a poster to you separately. Seventeen thousand and five hundred copies of the magazines out of 20,000 which we imported from Maco have been already sold out. We have made another order to Maco for further 10,000 copies.

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Fourthly) The lay-out of the booklet, in which we are going to use 30 prints, has been finished up by Mr. Takashi Kono whose works are most highly estimated in Japan. As soon as the booklets have come out, I will airmail some of them to you.

Fifthly) Yesterday I cabled to our correspondent Mr. Morita to ask your help in having the name of the President of the Modern Art Museum among the honorary consultants of the exhibition. We have submitted similar requests to the Japanese Premier, Foreign Minister, Education Minister, U.S. Ambassador Allison, Director of the National Modern Art Museum in Tokyo, President of Japan Red Cross, and the Governor of Tokyo. I am hoping to have a favorable reply cable from our correspondent regarding our proposal to your President.

I am very grateful that you have kindly accepted previously to become the Chief of the Working Committee. The members of the same committee are Professor Tange, photographers Yoshio Watanabe, Juurei Kanamaru, Yasuhiro Ishimoto, Ihei Kimura, art-designer Takashi Kono, Mrs. Francis Blakemore and myself. The Chairman will be Mr. Naoji Yorozu, presently our managing director, who will become the president shortly.

Sixthly) I would like to have another favor to ask of you. It is in connection with the photo-contest we are going to sponsor in commemoration of the Family of Man Exhibition. Would you mind choosing the best one from among the 100 pictures previously to be selected by the Japanese photographers out of those contributed by the public? You gave us an understanding in this matter while you were here, but I should like to ask for your acknowledgement here again.

With the very best wishes, I remain

Yours very truly,

Jiro Enjōji
Jiro Enjōji
Chief Editor

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	MoMA Exhs.	569.105

THE NIHON KEIZAI SHIMBUN

THE ECONOMIC JOURNAL OF JAPAN

ESTABLISHED 1875

NIHONBASHI, TOKYO, JAPAN

TOKYO, JAPAN

There are, of course, more pictures in the exhibition than there are in the book but you now have everything to work with. I imagine Professor Tange may run into certain unforeseeable problems in designing the installation and may not always find it possible or advisable to follow the Museum plan exactly but I believe he should have leeway to make necessary alterations. I am sure the set of photographs I left with him that we made of the installation here in the Museum will help him as much as the plan. I hope he is able to devise a beautiful opening of the exhibition with the Lovers, Marriage, Pregnancy and Childbirth and that he will also find a gay and happy solution for the ending with the impact of the children. Our presentation on poles like trees in a forest was very lovely. I also hope an emphasis can be placed on the family groups.

Mr. Edward
Director,
The Museum
New York.

Dear Mr. S.

phone the

well these

A-Bomb pic

responsibl

report to

This is the

the other day that you have been badly upset and do not feel I think you should also use the four family groups, the Japanese, American, Italian and African families in the pamphlet that you publish. I think you should raise the number of illustrations in the pamphlet so as to use 35 instead of 25. This would enable you to have at least one picture from each of the important groups from the American exhibition and then to add the best of the Japanese prints.

Please send me a cable when you receive the package with my Japanese selections and then I will know you have everything.

With all good wishes for your success,

If my memories serve me, it was at the Miyako

Hotel in Kyoto when you came to Japan last summer that we, together with Professor Tange, talked for the first time about the A-Bomb picture to be shown at the FOM Exhibition in Japan. On that occasion, you said that the picture of the A-Bomb explosion cloud shown in the New York Exhibition came out so "beautiful" that, contrary to your expectation, it betrayed itself in such a way that the spectators realize how terrible the menace of A-bomb is. You told us,

in this connection the selection of A-Bomb pictures had better be reconsidered. The Nihon Keizai Shimbun angle for the exhibitions in Japan as the Japanese are the first victims of this terrible weapon.

Professor ES:b and I, at that time, fully agreed with your opinion. encs.

After your return to the States, I had the knowledge that Professor Tange and Messrs. Watanabe, Kanamaru, the

*correction phoned in by Mr. Morita. — AHG's.

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THE NIHON KEIZAI SHIMBUN

TELEPHONE
KABUTOCHO (67) 0250-0259

(THE ECONOMIC JOURNAL OF JAPAN)

CABLE ADDRESS
NIHON KEIZAI

ESTABLISHED 1876

NIHOMBASHI, KAYABA-CHO, CHUO-KU,

TOKYO, JAPAN.

April 2, 1956.

Mr. Edward Steichen
Director, Photo-Dept
The Museum of Modern Art
New York.

Dear Mr. Steichen:

I had a talk, in my office, with Mrs. Blakemore of the US Embassy here, whom I suppose you remember well around November the other day, that you have been badly upset and do not feel last when she returned from her vacation trip to the States. She well these days because of the unhappy accident concerning the A-Bomb pictures in our Family of Man Exhibition. As I feel we are responsible for it in one way or another, I think I am obliged to report to you in details how this mishappening were brought about. Mr. Steichen would desire to lay-out the scene of the A-Bomb section This is the reason why I am writing this long letter to you.

If my memories serve me, it was at the Miyako Hotel in Kyoto when you came to Japan last summer that we, together with Professor Tange, talked for the first time about the A-Bomb picture to be shown at the FOM Exhibition in Japan. On that occasion, you said that the picture of the A-Bomb explosion cloud shown in the New York Exhibition came out so "beautiful" that, contrary to your expectation, it ~~betrayed itself to make~~ ^{failed to make *} the spectators realize how terrible the menace of A-Bomb is. You told us, in this connection, that the selection of A-Bomb pictures had better be reconsidered from an entirely new angle for the exhibitions in Japan as the Japanese are the first victims of this terrible weapon. Professor Tange and I, at that time, fully agreed with your opinion.

After your return to the States, I had the knowledge that Professor Tange and Messrs. Watanabe, Kanamaru, the

*correction phoned in by Mr. Morita. — Allis.

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3.

pictures would come out if the decision was left up to the Japanese side. She significantly implied the coincidence of the timing of H-Bomb test and the Tokyo FOM Exhibition.

Secondly, we members of the Executive Committee held firmly that it was undesirable to see the exhibition should be taken advantage of by any political force, lest the noble aspiration for humanity of the Family of Man should be twisted politically. Therefore, I purposely did not transmitted Mrs. Blakemore's indication to other members of the Executive Committee, in fear of any possible political twist that might follow. In fact, if I transmit Mrs. Blakemore's intention to other members of the Committee to water down the tone of A-Bomb pictures, I thought it would result in reflecting the US Government's political intention in the Family of Man. Moreover, if the intention of the American Embassy was made public, it would exert undesirable effects upon the friendly relations between Japan and The United States.

As the conclusion of our talk with Mrs. Blakemore, we agreed that the Japanese side would have full responsibility of selection and lay-out of the A-Bomb pictures. Accordingly I transmitted the conclusion to Professor Tange and other Committee members. It was at that time I was for the first time informed by Professor Tange that you had already given him your full authorization to select and lay-out the A-Bomb pictures during your stay here. Under these circumstances, with the belief that we ourselves should bear the full responsibility in connection with the A-Bomb pictures, and particularly taking Mrs. Blakemore's remarks into consideration, I thought it better not to make any specific contact with you on this matter.

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Persons who suffered the A-Bomb disaster but still are alive,
 with a view of a huge picture of the A-Bomb disaster.

Meanwhile, I said to you on the phone last November that Prof. Tange had promised to make out dessin of the lay-out of the exhibition site by the end of the year and also that the enlargement works of the whole pictures were expected to be done within February, and the mountings in March, with everything scheduled to be in time for the opening of the Tokyo session on March 20. However, Prof. Tange did his assignment so conscientiously that it took much more time than expected. Thus it was not until March that the professor had completed the whole lay-out. Accordingly, the selection of the A-Bomb pictures was made in the same month, and I myself saw the pictures in questions only after the whole lay-out was completed, that is, on March 19, the day before the preview. I suppose you have already seen the prints of these pictures as I previously sent them to you soon after the trouble happend. I think you may deem them very instigating, but to the general eyes of the Japanese, in my opinion, who are quite acquainted with the pictures of A-Bomb explosion disasters, they are never so much instigating. So, in our impression, the display of these pictures seemed not to violate the spirit of the FOM, I believed.

If there should have been any misunderstanding on our part, it may have been about the section where the caption by Bertland Russel should be attached. We attached the caption to the A-Bomb explosion section, but we came to know, after my telephone conversation with you through Miss Rei Sasaguchi the other day, that it should have been attached to the group of "nine faces". Prof. Tange had believed that the remark of Bertalnd Russel is the caption for the A-Bomb scene, and he displayed four pictures of the

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5.

persons who suffered the A-Bomb disaster but still are alive, with the background of a huge picture of the A-Bomb devastations. The professor made the selection of these pictures in a strict observance of the spirit of Bertland Russel's remark. However, it must be about this point, if there might have been any misunderstanding on our part.

In the meantime, since the opening of the exhibition, the public estimation has been increasingly high and very few unfavourable criticisms were heard among the Japanese visitors. Prince Mikasa, the Emperor's youngest brother, for instance, said to me at the exhibition site that more strongly impressive A-Bomb pictures should have better been displayed. For another instance, Mr. Berding, Assistant Director of USIA, who happened to be in Tokyo accompanying Secretary of State Mr. Dulles and was present at the preview on March 20, highly estimated the exhibition, saying that it was better than the one in Washington. He did not utter any critical word about the A-Bomb pictures in question. The staffs of US Embassy here, who were invited to the same preview, likewise praised our works. Neither they did make any complaints to us about the A-Bomb pictures. Thus March 20 and 21, that day was a Japanese national holiday, passed without any trouble.

All of a sudden, however, on March 22, we got a stern inquiry from the American Embassy if the A-Bomb pictures in the exhibition had been authorized by Mr. Steichen. It was a day before the Emperor, accompanied by US Ambassador John Allison, was scheduled to be present at the exhibition. Right after we got the inquiry, we went to the Embassy to explain why the display of these pictures needed not the authorization by you. Despite our hard effort of explanation, the Embassy officials told us threateningly that unless the pictures be hid from the eyes of the Emperor and the Ambassador they would not

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6.

On the same evening, March 23, we got the appreciative
have the Ambassador accompany the Emperor on the next day. It may
seem a little funny to you Americans, but it is a custom of the
Emperor not to accept the invitation of a newspaper to such kind
of exhibition unless jointly extended by co-sponsoring country's
representatives. In fear any grave mishappening might arise as
to the Emperor's visit, which of course has a great value of pub-
licity, we could not help yielding to the demand of the Embassy
officials. According on the day of the Emperor's visit, we
veiled the pictures in question. It seemed to have passed with-
out troubles until the Emperor left the site. They should be
removed. To However, quite unfortunately, the newspapermen
who were there to cover the news of the Emperor's visit, found
out the pictures had been veiled, and they made big stories in
their papers. American news agencies, AP and UP, cabled the
story abroad, the former carrying back the statement of yours
in his interview. In it, you were quoted as saying that you
had never suggested the additions of the A-Bomb pictures in the
Tokyo exhibition. To the inquiries made to us by the local papers
and the foreign news agencies why we did hide the pictures from
the eyes of the Emperor and the Ambassador, we answered to the
effect that as there still were difference of opinions among
the executive committee members as to whether these pictures were
proper, we thought it suitable to veil them at the time of the
Emperor's visit. We never publicized that we got a pressure
from the Embassy, because, we were afraid, if we made that public,
it would deteriorate the relation between the two countries. At
the same time, we were very reluctant to give the impression to
the Japanese public that we had surrendered to the pressure of
the American Embassy. Again we refrained, however, from doing so,
because we were afraid that it would give a substantial blow to

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On the same evening, March 23, we got the appreciative words from the Embassy officials who had already read the statement of ours in the local papers' evening editions, for that we did not mention anything about the pressure of the Embaasy. ~~affairs had happened because of "your" misunderstand-~~

~~ings~~ On the next day, March 24, we were visited by two officials of the Embassy who demanded us very strongly to entirely remove the pictures in questions, showing the cable story of AP in which your statement was carried. They argued that as Mr. Steichen was quoted in the dispatch to have said that he did not authorized the addition of these pictures, they should be removed. To this, we said it was quite natural that Mr. Steichen did not authorize it, because Mr. Steichen had left the selection up to the Japanese side. They went so far as saying that you had already requested the removal of the pictures through the State Department. After their leaving without any agreement from us, we wished to directly ascertain your intention about the question, and, accordingly, we cabled to you asking for your personal suggestions, your answer to which turned out later to be that "under circumstances," you wished to take the pictures away. ~~was made~~

~~by you~~ Getting the further confirmation of your will for the removal on the next day by the telephone to you through Miss Sasaguchi, we changed the section of the exhibition in question in the way you suggested. In other words, we removed the added pictures, and displayed the injured child's face in their place. Russell's caption was also attached to the group of "nine faces".

As we knew that many severe criticisms would be raised against us with regard to the removal of the pictures which had already become a big news of today, we once considered seriously about the possibility of publicizing the true story leading to the unhappy ending. Again we refrained, however, from doing so, because we were afraid that it would give a substantial blow to

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the relation between Japan and The United States. Furthermore, as we were told by you on the telephone that you wished to say in the press statement, for which we asked, that all these unfortunate affairs had happened because of "your" misunderstandings and errors, we could not be allowed to keep the matter aflame by making public the behind-the scene-story. We fully knew you had never been responsible about the matter, but we did not like to act against your wish. In this connection, in the public announcement appearing in our paper on the following day, we simply mentioned that we had decided to change the section of the A-Bomb pictures in accordance with the suggestion of Mr. Steichen who cabled to us to request the removal of the pictures "under circumstances". We did not made any further comment than the above. We felt, indeed, that we have lost our battle against the Embassy.

These were the true stories about this unfortunate happening as we saw it. We, of course, admit our misunderstandings and errors. For instance, we failed to report to you beforehand about the final selection of the A-Bomb pictures made by Prof. Tange. Also the blue print did not reach you in time before the opening of the exhibition, due to the fact that we left it to the facilities of the American Embassy who neglected forwarding it to you right away. (It must be added that Prof. Tange took much more time than expected because of his conscientious works.)

Anyhow, we are satisfied to be able to tell you that inspite of many defects, we have done the whole works of development, enlargement and lay-out very conscientiously. In fact, the exhibition is enjoying high reputation among the people and the increasingly many spectators are coming to see it, the number of whose are indeed record-breaking.

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It is in this regard that we are very anxious to have you here in Tokyo to show how this exhibition of yours is proving successful. However, we are very sad to hear that the unfortunate happening have injured your health, I, from the bottom of my heart, pray for your rapid recovery, looking forward to welcoming you very shortly here during the Tokyo session, that is, by April 15. Prof. Tange, Messrs. Watanabe, Kanamaru and Kimura, Miss Rei Sasaguchi, and the whole people of our Paper share my sincere prayer for your recovery.

Most cordially yours,

Jiro Enjoji
Jiro Enjoji
Managing Director

P. S. I have instructed Mr. Morita, our New York Representative to get for you the first class return ticket of any airline you like upon your decision to accept our invitation. I have also told him to facilitate for you in getting prompt delivery of the Japanese visa at the Consulate General. We will pay your whole expenses including your flight. If you have any specific plan about the period you want to stay in Japan and about the places you like to visit, please let Mr. Morita know it. Now is the best season of the year in Japan and you will enjoy the beautiful cherry blossoms at their best.

P.S. This letter is for your information only.

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THE NIHON KEIZAI SHIMBUN

TELEPHONE
KABUTOCHO (67) 0250-0259

(THE ECONOMIC JOURNAL OF JAPAN)
ESTABLISHED 1876
NIHOMBASHI, KAYABA-CHO, CHUO-KU.

CABLE ADDRESS
NIHON KEIZAI

public enthusiasm to see TOKYO, JAPAN. I hope that you
will kindly understand what we mean. November 5th, 1955.

as I have advised you previously, Mr.
of all the practical works of ship-
like to send us.
Thanking you again for your kindness in
wonderful magazine,
With very best wishes,

Mr. Edward Steichen
Director, Photo-Dpt.
The Museum of Modern Art
11 West 53 St.
New York 19.

Dear Mr. Steichen:

First of all, I wish to express my hearti-
est gratitude for your sending all of us the Family of Man
magazines. It is wonderful, indeed.

Another good thing I wish to tell you is that
our two correspondents, one in New York and the other in Ger-
many, the other day respectively reported to me about the most
spectacular success the Family of Man Exhibition made in Berlin,
for which I send you my sincerest congratulations. And I am
convinced that the exhibition here in Japan will prove to be
the same as in Berlin.

The correspondent in New York, Mr. Ko Morita,
also informed me that you had disapproved our plan to publish
a Japanese version of the Family of Man magazine, and I have
duely understood it. I wish, however, to ask for your opinion
about publishing the pamphlets of the same size and style of
those published in Berlin at the time of the exhibition there,
instead of the magazine of the full contents. I shall be very
grateful indeed if you will kindly approve this new plan.

I was let known, at the same time, by Mr.
Morita that you were of the opinion that 503 prints, which I
asked for in the previous letter are too many for the publi-
city use. In this connection, I would like to emphasize that
these prints have nothing to do with the printing of the Japan-
ese version of the Family of Man magazine which you have dis-
approved. The fact is that when I brought to your judgement,
during your stay here, the proposal from a general magazine of
high quality, The Bungei Shunjuu, to print some parts of the
Family of Man pictures in its gravure pages, you gave us an
approval to it and, when I asked you to send suitable prints
for that purpose, you said you would send us all the 503 prints
to let the magazines and other publicity organs to select from
them. It is why I have asked you for all the prints, and, of
course, I have no mind to give all of them to one magazine or
other but to let them select several or more pictures they think
suitable to print. It will be very effective to enhance the

NIHON KEIZAI

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THE NELSON A. ROCKWELL MUSEUM

public enthusiasm to see the exhibition. I hope that you will kindly understand what we mean.

As I have advised you previously, Mr. Morita will take care of all the practical works of shipping anything you may like to send us.

Thanking you again for your kindness in sending us the wonderful magazines,

New York, N.Y. With very best wishes,

Dear Mr. Steichen;

Thinking Yours very sincerely,
returned from Berlin, I am writing this letter to inform you of the progress of the preparations we have made for The Family of Man exhibition since you left Japan.

First of all, I advise you that things are going well in the opening of the exhibition.

Jiro Enjoji
Jiro Enjoji
Chief Editor

Firstly: The Takashimaya Department Store has formally agreed to offer its hall as the site of the exhibition for at least four weeks. They also promised to consider the next exhibition if the exhibition will prove very successful. It is quite an unusual case for Japanese department stores to agree to lease its EN/ki for a project for a long period of four or five weeks. We wish also to use department stores in Osaka and Nagoya and I hope the negotiation in these places will make the result as favorable as in Tokyo. The Tokyo exhibition is scheduled to open on March 20th, running to April 15th or, probably, to 22nd.

Secondly: We have asked Professor Tange to proceed to the preparatory works of the display, informing him of the formal agreement of Takashimaya Department Store about the site. I would like to know, in this regard, whether you have any suggestions to him other than the one you mentioned in the previous letter --- that layout pictures could be also sent high instead of twelve feet of the original size of the United States.

Thirdly: Will you please let me know down to you what we can have all the necessary. I shall be most obliged if you will send them as early as possible.

Fourthly: It is also my earnest desire to have the prints of 300 pictures of the Family of Man to use for publicity purposes. I general request of

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Call watch - make print from

THE NIHON KEIZAI SHIMBUN

TELEPHONE
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(THE ECONOMIC JOURNAL OF JAPAN)
ESTABLISHED 1876
NIHOMBASHI, KAYABA-CHO, CHUO-KU,

CABLE ADDRESS
NIHON KEIZAI

TOKYO, JAPAN.

copy made + print for copy.

October 14th, 1955

Mr. Edward Steichen
The Museum of Modern Art
11 West 53 Street
New York, N.Y., U.S.A.

Dear Mr. Steichen;

Thinking that you have probably returned from Berlin, I am writing this letter to inform you of the progress of the preparations we have made for The Family of Man exhibition since you left Japan.

First of all, I am very pleased to advise you that things are going well for the successful opening of the exhibition.

Firstly) The Takashimaya Department Store has formally agreed to offer its hall as the site of the exhibition for at least four weeks. They also promised to consider one week extension if the exhibition will prove very successful. It is quite an unusual case for Japanese department stores to agree to lease its hall for a project for a long period of four or five weeks. We wish also to use department stores in Osaka and Nagoya and I hope the negotiation in these places will make the result as favorable as in Tokyo. The Tokyo exhibition is scheduled to open on March 20th, running to April 15th or, probably, to 22nd.

Secondly) We have asked Professor Tange to proceed to the preparatory works of the display, informing him of the formal agreement of Takashimaya Department Store about the site. I would like to know, in this regard, whether you have any suggestions to him other than the one you mentioned in the previous letter ---that largest pictures could be nine feet high instead of twelve feet of the original size in the United States.

Thirdly) Will you please let me know when do you think we can have all the negatives? I shall be much obliged if you will send them as early as possible.

Fourthly) It is also my earnest desire to have the prints of 503 pictures of the Family of Man to use for publicity purposes. A general magazine of

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you will kindly consent to it. Besides it, we are of the mind to have names of the U.S. State Department, the Japanese Foreign Office, the Education Ministry, the Japan Photographers' Association and the Modern Art Museum of Japan as the organizations "supporting" the Family of Man exhibition in Japan. The word "supporting", in the Japanese sense here, have almost the same meaning of "recommending" or "encouraging" or something like that. Will you be kind enough to let me have your opinion on these things?

Fourthly) We are also planning to make a working committee for the running of the exhibition. And I wish to ask you to be its Chief. Although all the practical matters will be carried out by our side, it is quite necessary for us to have your name as the Chief of the Committee. I hope you will kindly accept our proposal.

Fifthly) We are inclined to ask some Royal Princes or Princesses and some Cabinet Minister to be the honorary members of the same committee. I would like to know if you are favorable to it.

Sixthly) As I have written to you previously, we are desiring to publish a cheaply priced Japanese version of the Family of Man magazine for those who are not well off to buy the American version despite their zeal to get one. The project will become more necessary if the changes and additions are made in the pictures in the section of the Japanese life. It depends, however, on the copy right issue. And frankly speaking, I am wondering if it is possible to get the copy right for the Japanese version for nothing. I suppose our staff correspondent in New York, Mr. Morita, has already made contact with you about it, and I again earnestly ask you for your kind help and assistance with regard to it.

Seventhly) Will you please let me know if it is necessary to get a copy right if we print picture postcards of the Family of Man, which we want to sell at the exhibition site as a souvenir for the spectators.

Mr. Morita will take care of all the practical matters of sending us the pictures and other necessary materials whenever you order him.

Hoping you will kindly excuse me for causing you much trouble in asking your opinion on all these matters, I am waiting for your answer.

Cordially yours,

Jiro Enjoji
Jiro Enjoji
Chief Editor

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THE NIHON KEIZAI SHIMBUN

TELEPHONE
KABUTOCHO (67) 0250-0259

(THE ECONOMIC JOURNAL OF JAPAN)
ESTABLISHED 1876

CABLE ADDRESS
NIHON KEIZAI

NIHOMBASHI, KAYABA-CHO, CHUO-KU,

TOKYO, JAPAN.

October 27th, 1955.

Mr. Edward Steichen,
Director, Photo-Dept.,
Museum of Modern Art,
11 West 53 St.,
New York 19, N.Y.,
U.S.A.

Dear Mr. Steichen:

As I advised you in the previous letter, we had the first formal joint conference the day before yesterday, October 25th, of Professor Tange and the three supervisors of the photo techniques, namely Messrs. Watanabe, Kanamaru and Ishimoto. Three representatives from the Takashimaya Department Store were also there. As its result, I have favours to ask of you about the following matters:

Firstly) In order that we may be able to open the exhibition in Tokyo on March 20th next year, we have to have all the pictures reproduced--printed and enlarged--by January 15th next year, taking into consideration the time necessary for mountings and other works, according to the opinion of the three supervisors at the conference. For this reason, will you please see to it that all the positives of the 503 pictures should reach us by the end of the coming November?

Secondly) As to the changes and additions of the pictures in the section of the Japanese life, I remember the understanding was made during your visit here to the effect that the three supervisors would choose the pictures they thought suitable and send them forward to you for your judgement. At the joint conference, however, they said the selection is too difficult for them as the concept of the Family of Man is so grand and majestic, and they were wishing to trouble you to select ones from the Japanese pictures you have seen hitherto. I wish to have your suggestion about it.

Thirdly) Chiefly for the publicity purpose, we would like to have the name of the Museum of Modern Art as a co-sponsorer with the Nihon Keizai Shimbun and the American Embassy. In this case, of course, to ask your Museum to be a co-sponsorer does not mean at all we ask for any financial help from the Museum. Repeatedly, it is only for a publicity purpose, as it will surely add the effect in view of the high prestige the Museum enjoys even among the Japanese people. I shall be much obliged if

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quality, The Bungei Shunjuu, with a biggest circulation in Japan of more than 700,000, is prepared to spare several pages in its special issue to print a part of The Family of Man pictures, for which you gave us an approval during your stay here. The magazine is going to carry my explanatory article on the exhibition along with the pictures. Will you please give them to our staff correspondent in New York, who will forward them to us. I have instructed him to that effect.

Fifthly) We have made a contract with the Maco Magazine Corporation to buy 20,000 copies of The Family of Man magazine with the whole-sale price of 45 cents per copy FOB Chicago warehouse. The corporation has agreed to give us the exclusive selling right in Japan. However, in view of the noble ideas with which you motivated the exhibition, we wish to publish, besides those to be bought from Maco, a lower priced Japanese version for those who cannot afford the money for the American version despite their zeal to have one. As I wish to have your help in this problem, I have also instructed our correspondent on our concrete plans to bring to you. It will be a great favour for us if you will give your kind attention to it.

Sixthly) We are arranging a joint conference late this month of Professor Tange and the three supervisors of enlargement techniques--Messrs. Yasuhiro Ishimoto, Yoshio Watanabe and Juurei Kanamaru. If there are any suggestions you like to give them, please let me know them.

I am very glad in reporting to you that your visit here last summer caused a sensation in the Japanese photographic circles. The camera magazines, without an exception, are playing up your pictures and the articles on you and The Family of Man in their recent issues, which I think you may already have seen. And I believe that the people's understanding of The Family of Man is growing rapidly, for which I think you may also feel pleased.

With cordial greetings and very best wishes,

Yours sincerely,

Jiro Enjoki
Jiro Enjoki
Chief Editor

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4. I shall be greatly pleased to be considered as chief of the committee for the exhibition.

5. I certainly will agree in advance to any honorary members you wish to select for the same committee.

6. As I explained to your representative, Mr. Morita, although the Museum owns the copyright, they have given to Haseo the exclusive publishing rights for the book. Neither the Haseo book is in favor of any other editions as we have been pressed by other countries for that privilege and for the sake of uniformity **November 9, 1955** we suggest that you do as has been done in Germany and will be done for the opening in Paris - we translate Carl Sandberg's prologue and my pre-

Dear Mr. Enjoji, the captions and print as an insert in the Haseo books. In Berlin they also made a booklet with 15 pictures with 15 pictures

When I got back from the much longer trip to Europe than I had anticipated I found very little progress had been made regarding you the duplicate negatives. As a matter of fact there is only one fairly complete set of duplicate negatives in existence now and that must be kept here for the making of nine more editions of the exhibition for circulation in America and Europe. Therefore I will begin sending to you at once the positives that we have so that you can have the duplicate negatives made in Tokyo of the exact quality to suit Japanese enlarging paper and they can also be made to the size that your enlarger will prefer. I believe we can get all of these positives into the hands of your New York representative by **November 15** and that the first batch will leave in a few days.

With these positives we are also sending you guide prints for the quality desired in the finished enlargements. This set of guide prints we are lending you from the Museum's permanent collection and I hope you will impress upon your committee and whoever is handling them in making the exhibition prints that they should be kept in their transparent envelopes and handled with great care so that they can finally be returned to us in good condition as this is the only complete set of good prints in our possession. They must not be loaned to magazines for reproduction. We will send you a separate group of prints to be used for publicity.

The magazines and books which you sent to me have just arrived in the customs house in New York and as soon as possible I will make a selection of 12 or 18 additional Japanese pictures for The Family of Man show.

2. At present I have no further suggestions for Professor Tange but, of course, I will have some suggestions about where the Japanese pictures which I will select are to fit into the exhibition.

3. The Museum of Modern Art as originator of the exhibition should be given credit and as such will be glad to cosponsor the exhibition with Nihon Keizai. As to the sponsorship of the American Embassy, that should be cleared with the United States Information Service in Tokyo. I think any Japanese supporting organizations that you wish to include is entirely a matter for your own decision.

Tokyo, Japan

Kit (3 sets.)

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4. I shall be greatly pleased to be considered as chief of the committee for the exhibition.

5. I certainly will agree in advance to any honorary members you wish to select for the same committee.

6. As I explained to your representative, Mr. Morita, although the Museum owns the copyright, they have given to Maco the exclusive publishing rights for the book. Neither the Museum nor Maco is in favor of any other editions as we have been pressed by other countries for that privilege and for the sake of unity it is deemed desirable not to have other editions published in any other country. We suggest that you do as has been done in Germany and will be done for the opening in Paris - to translate Carl Sandburg's prologue and my preface and all of the captions and print as an insert in the Maco books. In Berlin they also made a booklet with 15 pictures with 15 pictures reproduced and text. These were given away free to everybody that attended the exhibition. I am sending a copy of both of these to you. I would suggest that it might be interesting for you to do a little booklet like this with the translation of the text and the captions and with reproductions of all of the Japanese pictures that we shall have in the exhibition that you could sell at whatever price was practical.

I suggest this also as a substitute for postcards. We do not have the authorization of the photographers to sell postcards so we cannot grant you permission to make postcards. The only picture for which we have permission and which we at the Museum used as a postcard was the theme picture of the boy with the flute. You also could use this as a postcard (sample enclosed).

As a further precaution to the sale of the book itself, we have limited to 25 the number of photographs that may be reproduced in any pamphlet or magazine. In connection with the selection of prints for use in the magazines it must be distinctly understood that these photographs can be reproduced only in connection with reviews of the exhibition in Japan and must all be returned to the Museum. These are the same conditions we have made in all countries.

Mr. Jiro Enjoji
Chief Editor
The Nihon Keizai Shimbum
Nihombashi, Kayaba-cho, Chuo-Ku
Tokyo, Japan

ES:b (3 encls.)

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THE NIPPON KEISAI SHIMBUN

THE NIPPON KEISAI SHIMBUN
DETACHED COPY

TOKYO, JAPAN

August 17, 1956.

Mr. Edward Steichen
Director, Photo-Dept.
The Museum of Modern Art
11 West 53 St.
New York 19, N.Y.

6th September 1956.

Mr. Jiro Enjoji
The Nihon Keisai Shimbun
Nihon Bashi
Kayabacho, Chuoko
Tokyo, Japan.

Dear Mr. Enjoji,

This is to acknowledge the receipt of the blue prints, re your letter of August 10th, and also the photographs of the Family of Man exhibition by Mr. Yashiro Ishimoto, re your letter of August 17th. We are most pleased with these.

Mr. Steichen is much better now, and shortly will be writing to you himself.

Very truly yours,

Allis N. Ferguson, Assistant
Department of Photography.

I hope you will perhaps find the pictures satisfactory.

With most cordial wishes,

JE/AL/56

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THE NIHON KEIZAI SHIMBUN

TELEPHONE
KABUTOCHO (67) 0250-0259

(THE ECONOMIC JOURNAL OF JAPAN)

ESTABLISHED 1876

CABLE ADDRESS
NIHON KEIZAI

NIHONBASHI, KAYABA-CHO, CHUO-KU.

TOKYO, JAPAN.

August 17, 1956.

Mr. Edward Steichen
Director, Photo-Dept.
The Museum of Modern Art
11 West 53 St.
New York 19, N.Y.

received

Dear Mr. Steichen;

I am very pleased to send you separately by air a series of the pictures of the whole view of The Family of Man second Tokyo exhibition. These pictures were taken by Mr. Yasuhiro Ishimoto who is one of the photo-technical supervisors you perhaps remember.

There was a little difference, as you will find in the pictures, between the ways of the display of the first and the second exhibitions. The picture of the United Nations Headquarters, for instance, was comparatively small in the first time, but in the second time it was made much bigger and conspicuous.

I hope you will perhaps find the pictures satisfactory.

With most cordial wishes,

Yours very sincerely,

Jiro Enjoji
Jiro Enjoji
Managing Director &
Executive Editor

JE/tk/so

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THE NIHON KEIZAI SHIMBUN

TELEPHONE
KABUTOCHO (67) 0250-0259

(THE ECONOMIC JOURNAL OF JAPAN)

ESTABLISHED 1876

NIHOMBASHI, KAYABA-CHO, CHUO-KU,

TOKYO, JAPAN.

CABLE ADDRESS
NIHON KEIZAI

August 10, 1956.

Mr. Edward Steichen
Director, Photo-Dept.
The Museum of Modern Art
11 West 53 St.
New York 19, N. Y.

Dear Mr. Steichen:

As I have informed you in the previous letter, we are of the policy to exhibit the six feet-the largest version in the medium sized cities, and, in the small cities, to exhibit the miniature version in accordance with the suggestion you kindly gave us.

We are going to exhibit the six feet-the largest version shortly at the city of Sendai, of which blue-prints were completed today. And I am very pleased to send a copy of it by air today. arrived
8/13

The second Tokyo Exhibition successfully ended, with spectators totalling 75,215 during the three weeks. With all the best wishes, I remain

Very cordially yours,

Jiro Enjoji
Jiro Enjoji
Managing Director &
Executive Editor

JE/tk

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Most of all I wanted to come to Japan to see you again to
renew our warm friendship. Please also say hello to my
friends and colleagues and my thanks again to you
and all of those who helped you with the exhibition.
11 July 1956.

Mr. Jiro Enjoji
Nihon Keizai Shimbun
Nihon Bashi
Kayabacho, Chuoko
Tokyo, Japan.

Cordial good wishes,

Dear Mr. Enjoji,

Edward Steichen.

In connection with your plans for a reduced size version of
the exhibition I am sending you under separate cover by air
mail the plans and photographs of the reduced size version
of which we have two editions circulating in America. I am
sending this along for your information but please do not feel
called upon to follow it exactly except of course in the
sequence which is the same as the big exhibition.

Of course, as I said to you over the telephone I do not wish
to have any discussion about atom or hydrogen bomb pictures
come up again and therefore such pictures must be left out
of the exhibition. The exhibition should come back to Tokyo
as it appeared in Tokyo at the end of its showing there.

I still do not understand how your committee or the USIS
should have installed a new section in the exhibition like
the Nagasaki story and made it the largest single picture unit
of the exhibition without telling me about it. I also do not
understand why the United Nations picture which is the largest
picture of all of the other exhibitions was left out of your
exhibition entirely. Please put the United Nations picture
back into the exhibition.

I am assuming that you are keeping in touch with USIS in
reference to the small version you are planning to produce
and where it will be shown.

I would have like to come to Tokyo for the second showing
but I have had a relapse and my doctor has ordered me to take
things easy again and has also forbidden me to go to London
for the opening there.

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- 2 -

Most of all I wanted to come to Japan to see you again to renew our warm friendship. Please give my greeting to my friends and colleagues and my thanks again and again to you and all of those who helped you with the exhibition.

Cordial good wishes,

Edward Steichen.

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6th September 1956

Fifth Floor Desk

cable

Allis Ferguson
Photography

Enjoji
Nihon Keizai
Tokyo

Thanks your report fabulous success FOM STOP When will Miss

Sasaguchi arrive

Steichen.

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THE NIHON KEIZAI SHIMBUN

(THE ECONOMIC JOURNAL OF JAPAN)
ESTABLISHED 1876

NIHONBASHI, KAYABA-CHO, CHUO-KU.

TOKYO, JAPAN.

TELEPHONE
KAB. TOKYO (87) 02800259

CABLE ADDRESS
NIHON KEIZAI

July 23, 1956

Mr. Edward Steichen
Director of Photography
The Modern Art Museum
11 West 53rd Street
New York 19, N. Y.

Dear Mr. Steichen:

I received your letter of July 11th with your plan and photographs of the reduced size version under the separate cover. Thank you very much. At the same time, I am sad to know you haven't been well since then and we sincerely pray for your speedy recovery.

Though I understand well that you don't want to have any more discussion on A-bomb picture come up, I got the feeling, from your letter, that the reason why we put the Nagasaki picture at the first Tokyo Exhibition was not understood by you yet. So I would like to straighten the situation out at this opportunity again though we explained fully in my previous letter to you.

Firstly, the situations surrounding the Nagasaki picture were like these:

- (1) Messrs. Tange and Watanabe believed firmly by themselves that the decision on how to make the layout of this picture was left to them by you.
- (2) Mrs. Breakmore of USIS in Tokyo asked me, after her return from the States where she made the consultation to you for the Tokyo Exhibition, not to ask your opinions further on the layout of Nagasaki picture, because she held the opinion that the decision on this problem was completely left to us.

Though these are not my excuses, I regret that we did not seek your opinions at that time.

Secondly, I think you may have some misunderstanding on the UN picture. We put the UN picture at the first Tokyo Exhibition. However, I found the size of this picture, which should have been the largest, was not so large and I

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THE NIHON KEIZAI SHIMBUN

TELEPHONE
FAB. TOKYO (47) 01400122

(THE ECONOMIC JOURNAL OF JAPAN)
ESTABLISHED 1878

CABLE ADDRESS
NIHON KEIZAI

NIHONBASHI, KAYABA-CHO, CHUO-KU,

TOKYO, JAPAN.

that the Executive Committee decided to make the size smaller under their judgement that to make this picture so large may off set the true meaning of the POM Exhibition itself under the present circumstances of Japan which she is not allowed yet to be the member of the UN. However, I feel that it was the Committee's fault not to have asked your comments on this problem and I requested the Committee to make the size of this picture largest at the Second Tokyo Exhibition. This my request was fulfilled

Taking this opportunity, however, I just would like to draw your attention to our belief that the POM Exhibition in Japan will not be successful, in its most humanistic sense, if we don't pay the fullest consideration to the specific situations of Japan who was victimized by the A-bombs just eleven years ago and is not permitted to join the World Family, the UN, yet.

During the first six days of the current second Tokyo Exhibition which began from July 17th, we had the visitors of approximately 28,000 (Daily average was around 4,600). Though this number falls behind that of the First Tokyo Exhibition of which daily average was approximately 10,000, I assure you that these are pretty high figures for the second Exhibition.

On your plan and photographs of the reduced version you sent to me, the Executive Committee made the serious discussions and reached to our conclusion that the visitors might get the impression just to see the photo-album opened if we made the layout strictly following your suggestion. So we decided (1) to make layout by limiting the largest size to 6 feet high (we understand this you already gave your approval) in the Exhibitions which will be held in the medium-size cities and (2) to make layout following your suggestion for the Exhibitions which will be held in the small cities.

Accordingly, we are planning to continue the Exhibitions in three ways; the present size version, 6 feet-the largest version and the reduced size version you suggested, as follows:

Present size version

The second Tokyo Exhibition	until August 5
The Kyoto -----	2 weeks from Sept. 1
The Okayama -----	2 weeks from Sept. 18
The Hiroshima and Matsuyama	2 weeks for each during Oct. to Nov.

6 feet-the largest version

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THE NIHON KEIZAI SHIMBUN

TELEPHONE
APR 1950 (NY) 1270012

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NIHON KEIZAI

TOKYO, JAPAN.

The Sendai exhibition 2 weeks from Aug. 17
 The Hirota and Nagano follows Sendai
 The Sapporo, Kanazawa and Shizuoka will follow these.

The one more copy of
fact-the largest version

The first exhibition in Kyushu will be held in
 Hakata in Sept. and it will be followed by the exhibit-
 ions in Sasabe, Kuramoto, Kagoshima, Miyazaki and Oita.

that we are pleased to mention would get your whole-
 hearted support and cooperation. In addition to the
 the region, other cities smaller than above mentioned, we will
 very pleased the exhibitions though we don't decided yet where
 we will hold. I will report to you as soon as we decide
 will be the names of the cities.

We are expecting to be able to mobilize the more than
 five million visitors, including the Tokyo, Osaka and Nagoya,
 a city like PM Exhibitions. by a well-organized
 grapher in the city. The success of the PM Exhibitions
 and I will be very glad if this my letter is helpful to some
 extent to dissolve the misunderstandings among us and for
 you to keep up the latest developments of your PM exhibit-
 ions in Japan. The stay will (3) days in the
 Japanese talk and exchange from Guma prefecture and
 away from Tokyo. I hope you will perhaps like these

Very sincerely yours,

Jiro Wajiji *Jiro Wajiji*

P.S. I will ask Miss Rei Sasaguchi to report to you personally
 about the PM Exhibitions in Japan in detail when she
 will go to States sometime around September.

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THE NIHON KEIZAI SHIMBUN

TELEPHONE
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(THE ECONOMIC JOURNAL OF JAPAN)
ESTABLISHED 1876
NIHOMBASHI, KAYABA-CHO, CHUO-KU.

CABLE ADDRESS
NIHON KEIZAI

TOKYO, JAPAN.

Mr. Edward Steichen,
The Museum of Modern Art,
11 West 53 St.,
New York, N. Y.,
U. S. A.

Sept. 3, 1955.

Dear Mr. Steichen;

It was a great honor and pleasure for us that we received you in Japan and could get your whole-hearted support and co-operation in connection with holding the reproduction of "The Family of Man" exhibition. I am very pleased to advise you that everything about the exhibition in Japan is going very smoothly now. I hope we will be able to report you the full details of it soon.

Enclosed please find three sheets of pictures of the images of Buddha and Kwannon Goddess and a clay doll, which were taken by a well-known Japanese photographer in this field, Mr. M. Sakamoto. The images of Buddha and Goddess (1 and 2) are those which you saw at Yakushiji-temple --- where you were taught that 77 years of age is the Age of Joy-- and Chuuguuji-temple respectively when you went down to the city of Nara. The clay doll (3) is an ancient Japanese folk art, excavated from Gumma prefecture, not far away from Tokyo. I hope you will perhaps like these pictures.

With very best wishes,

Jiro Enjoji
Jiro Enjoji
Chief Editor

Mr. Jiro Enjoji
Chief Editor
The Nihon Keizai Shimbun
Nihombashi, Kayaba-cho, Chuo-ku
Tokyo, Japan

NIHON KEIZAI

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December 2, 1955

to Mr. Jiro Enjoji
Nihon Keizai Shimbun
Nihombashi, Kayaba-cho, Chuo-ku
Tokyo, Japan

WILL MAKE ALL FUTURE SHIPMENTS AS YOU SUGGEST

September 9, 1955

STEICHEN

Dear Mr. Enjoji,

Your very kind letter of September 3rd made me realize how negligent I was not to have let you know at once of my arrival home. I found such a backlog of problems and work accumulated here at the museum that called for immediate attention that I was unable to write sooner. Although now I am engaged with the problems of getting off on the 11th to Berlin I must write to you to tell you again how very much I appreciate your many kindnesses as well as those of the officers and staff of Nihon Keizai. May I add thanks for your thoughtfulness again in sending me the three interesting photographs.

I have begun the work on the duplicate negatives and we should be able to send you the first batch upon my return from Berlin early in October as I want to pass on every negative myself before it is sent to you. In the meantime I presume that Professor Tange will begin work on the design of the installation and this, of course, is to remind him that the maximum height of the pictures will be 9 feet which is only 1 foot less than the international edition that is going to Europe.

With cordial greetings and all good wishes,

Devotedly yours,

Edward Steichen

Mr. Jiro Enjoji
Chief Editor
The Nihon Keizai Shimbun
Nihombashi, Kayaba Cho, Chuo-Ku
Tokyo, Japan

ES:sb

Nihon Keizai

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December 2, 1955

to Mr. Jiro Enjoji
Nihon Keizai Shimbun
Hihombashi, Kayaba-cho, Chuoku
Tokyo, Japan

WILL MAKE ALL FUTURE SHIPMENTS AS YOU SUGGEST

STEICHEN

NIHON KEIZAI

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Dear Mr. Enjoji,

November 18, 1955

Dear Mr. Enjoji,

As per my promise to you in our wonderful telephone conversation, we are delivering on Friday morning, the 18th of November, almost all of the guide prints, positives and negatives for the Japanese exhibition.

We have positives made in every case where we had the original negative here. Where we did not have the original negatives, we sent you copy negatives made directly from the photographer's original print. Some of these positives seem to me very dense and heavy but ~~Col~~ has used these same positives for making the duplicate negatives we will use here in the eight additional exhibitions we are preparing. If your photographers find that any of these positives are not suitable for your work please send them back to us by air mail and I will have them made over. But do not accept the opinion that the positives are not good until your photographers have tried to make negatives from them, as these positives have not been made to be looked at as positives but were made to preserve in the duplicate negative all of the essential features of the original negative.

I would like to remind you again that these guide prints that are being sent to you with the negatives and positives should not be handled by anybody except your photographic committee or the laboratory that will make the enlargements. These prints I am sending you are the only permanent record of the photographs of the exhibition that the Museum owns. I suggest you may have one person in charge of these negatives and prints who will know at all times where they are and who has them so that we can hope to get them back here at the Museum in good condition. I am now working on a selection of prints for publicity purposes and for the pamphlet you wish to print and will send these on to you very soon.

I had a nice, brief visit with Mrs. Blackmore yesterday morning and I am sure she understands the situation and will cooperate very closely with you.

With all good wishes and affection for you all,

Mr. Jiro Enjoji
Nihon Meizai Shimbun
Nihon Bashi, Kayaba-cho, Chuo-ku
Tokyo, Japan

Sincerely yours,

Edward Steichen

Mr. Steichen had to leave the office right after dictating this and so was unable to sign it.

NITHA KIZAKI

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20, 2-chome, Uwa-machi

Yokohama, Japan

March 27, 1956

Dear Mr. Steichen,

It was so wonderful and thrilling to be able to talk with you yesterday over the telephone. I am ever so grateful that I was given the opportunity of talking with you for such a long time. I am writing you this letter just to tell you how happy I was and to add a few words of my own concerning "The Family of Man in Tokyo."

By the time this letter reaches you, you will certainly have received the Nagasaki photographs which the Nisum Kenjui people sent to you. I am anxious to hear what you think about them - you may have found them too strong and dramatic, perhaps, for your Family of Man.

It was just unfortunate that they could not do something about this particular section before the opening - it was unfortunate that the completion of the lay-out plan was delayed so that there was no time left to send those pictures to you for your consideration. It is true, however, the situation may have been better if there was a closer

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copy: Mr. Steichen

cooperation of the U. S. I. S. people in completing the preparation of the exhibition here. The way they started making faces over that scene just before the Emperor's visit was not quite agreeable; and the hiding of the scene on the occasion was the starting point of the whole problem. They could no doubt have rearranged that section, without making it such an issue, if there had not been that unfortunate event.

The Japanese, who have already seen the exhibition, are in general not concerned about the atomic bomb photographs, but are only perplexed as to why they were not shown to the Emperor and why the scene has been rearranged.

I would like to tell you once again how sincerely and conscientiously the Nikon Kaigai people have worked on this project and how happy and proud they are to have had the pleasure of materializing a Japanese version of "The Family of Man." Mr. Enjōji, Mr. Agiwara (now the editor-in-chief), Mr. Kikawa, Mr. Terauchi and all others on the Committee are wonderful people and have done their best for the exhibition. They are only sorry

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copy: Mr. Steichen

*that such problem has occurred from the
lack of sufficient communication with you.*

*I earnestly hope - and I know the
Nihon Keizai people all hope - that it will
become possible for you to come to Japan
again to see another Family of Man here
and to see thousands of Japanese people
deeply moved by the exhibition. I am sure
you will be satisfied with the result as
a whole. It will be really wonderful
to have you back here with us again!*

Affectionately,

Rai

*P.S. For your information, I am enclosing
herewith a few newspaper clippings about
the exhibition.*

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copy: Mr. Steichen

UNITED STATES INFORMATION AGENCY

OFFICE OF THE DIRECTOR

GENERAL INFORMATION SECTION

WASHINGTON

June 13, 1956

May 4, 1956

Dear Porter:

The drawing showing the layout of the Tokyo installation has been found, and I am highly relieved.

Will you please tell Mr. Steichen's office that it will be returned just as soon as I can have it photostated? I'll have some extra ones made for you.

Thanks and regards.

Sincerely yours,

Jackie Martin
Information Center Service

/s/ Jackie

Jackie Martin
Information Center Service

Mr. Porter McCray,
Director of Circulating Exhibits,
Museum of Modern Art,
11 West 53rd Street,
New York 19, New York.

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THE MUSEUM OF MODERN ART

copy

UNITED STATES INFORMATION AGENCY

Date 22 March 1956

WASHINGTON

To: Fifth Floor Desk

Re: cable

From: Allie H. Ferguson
Photography

May 8, 1956

Dear Porter:

Mr. Steichen sent me a group of photos on the Japanese installation of "The Family of Man". They were identical to the photostats which you had been thoughtful enough to send me several weeks ago, but a few of them were missing.

Following are the numbers of the missing originals:

- | | |
|---|----|
| 1 | 8 |
| 3 | 9 |
| 5 | 24 |
| 7 | |

? These were sent & returned but the map was not returned.

I would like to borrow these for several days. Could you send them to me? Also, please send any news-type or crowd shots you have.

Thanks.

Sincerely yours,

/s/ Jackie

Jackie Martin
Information Center Service

Mr. Porter McCray,
Director of Circulating Exhibits,
Museum of Modern Art,
11 West 53rd Street,
New York 19, New York.

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THE MUSEUM OF MODERN ART

Date 21 March 1956

To: Fifth Floor Desk

Re: cable

From: Allis N. Ferguson
Photography

Enjoji
Nihon Keizai,
Tokyo

Museum joins me congratulations and appreciation your interest and realization Family of Man exhibition. My warm personal gratitude to you in Japan when you are quite well.

Steichen

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THE NIHON KEIZAI SHIMBUN

TELEPHONE
KABUTOCHO (67) 0250-0259

(THE ECONOMIC JOURNAL OF JAPAN)
ESTABLISHED 1876

CABLE ADDRESS
NIHON KEIZAI

NIHONBASHI, KAYABA-CHO, CHUO-KU,
TOKYO, JAPAN.

They should criticize us. We did not like to have the matter
utilized for their agitation against the April 26th, 1956.

Mr. Edward Steichen wished not to have you involved any
Director, Photo-Dept.
The Museum of Modern Art affair. So they could get nothing
11 West 53 St.
New York 19, N.Y. their purpose. Although some malicious

Dear Mr. Steichen: and to us, I believe they will fade away
with the lapse of time. I sincerely hope that you are getting better
from the bad health caused by that unfortunate mishapening
in Tokyo. I am also earnestly looking forward to seeing you
in Japan when you are quite well. which we are bringing it
to Sapporo in As I reported to you previously, the Tokyo pen-
session has closed in a success unprecedented in such kind
of an exhibition in Japan, even in the world, I think. The
number of the spectators were indeed record-breaking, total-
ing more than two hundred thirty thousand, of which daily
break-down you will please find in the enclosed list. willing
to bear it in. Although unfavorable reactions arising from the
removal of the pictures in question are still remaining, I
hope they will gradually fade away with the lapse of time. and
For an instance, the leftist groups, catching an information
that a pressure from the American Embassy was behind the
removal of the picture in question, recently came to us demand-
ing for publicizing the true story about it. However, knowing
that they intended to use it for their anti-American movement,
we did decline to say anything apart from our statement made
previously in our paper. We said that we were to bear all
the responsibilities about the exhibition and that if they
wished to criticize anything about the removal of the picture,
similar to the New York exhibition, I think we can take that

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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they should criticize us. We did not like to have the matter utilized for their agitation against the United States. And, at the same time, we wished not to have you involved any further in this unpleasant affair. So they could get nothing from us to achieve their purpose. Although some malicious voices are still heard to us, I believe they will fade away with the lapse of time as I have said before.

In the meantime, we are scheduled to run the FOM in Osaka and Nagoya for two weeks, beginning respectively from May 8th and June 28th, after which we are bringing it to Sapporo in Hokkaido and Sendai in northern part of Japan. And then, we shall rerun it in Tokyo from July 18th for two weeks, in response to the public demand.

Although the Tokyo session has paid enough, some red figures may perhaps be seen in other localities because of the heavy transportation charges. However, we are willing to bear it in view of the growing popularity of the Family of Man among the Japanese people. So far as the Tokyo sessions are concerned, we have had and shall have so many visitors, and in view of that many pictures of children are displayed in the FOM, we have decided to donate the net profit gained from the coming encore in Tokyo to the children welfare social works. I hope you will be pleased with it.

Meanwhile, I have here the following two things about which I would like ^{to} get your understanding and judgment:

Firstly) I am desirous to get your personal suggestion newly about the display of the Atom Bomb section in the encore in Tokyo. Even if you may suggest quite a same display ^{as} in the New York exhibition, I think we can make that

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THE MUSEUM OF MODERN ART

section a feature in the second Tokyo session by stressing that the section has been made up in a complete form as newly suggested by Mr. Steichen for the second session. Besides that, I think it is quite necessary to have the people see the FOM in a perfect form, especially in view of the trouble we have had. In this meaning, I shall be much obliged if you give us your concrete suggestion as to how that section should be displayed.

Secondly) In response to strong popular demands, we wish to run the FOM also in various other cities than those originally scheduled. Unhappily, however, these places have no sites large enough to display the whole pictures in the same form as in the original exhibition. As is the case, if we bring the exhibition to these places, I am afraid that we shall have no other means than either to omit some parts of the pictures or to make smaller the sizes of the pictures. In this regard, I would like to hear your opinion as to how we should deal with these problems.

Hoping that you will have recovered your health so that you can come to see the second Tokyo session, and that I can hear your answer soon, I am

Most sincerely yours,

Jiro Enjoji

Jiro Enjoji
Executive Editor

JE/tk/so

P.S. In addition to the total number of visitors shown in the enclosed list, about eight thousand tickets were sold to the employees of our company.

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THE MUSEUM OF MODERN ART

Date 24th July 1956.

To: Mailroom

Re: cost of mailing 6 Family

From: Allis Ferguson

of Man's to Tokyo

The Museum of Modern Art

11 West 53 Street, New York 19, N. Y.

Cable Address: Modernart

No.

To

Mr. Ko Morita (Nihon Keisai Shinbun)
Journal of Commerce
80 Varick Street
New York 13, New York

Date

26th July 1956

Terms

net 16 days

Via

Order No.

6 editions of the Family of Man deluxe @ 6.00

36.00

Postage of same to Japan

2 editions air parcel post @ 13.10

4 editions regular mail @ 13.4

27.92

\$63.92

pd July 31

\$13.10 on Air Parcel Post

*for a final
25-11-56 dease*

$$\begin{array}{r} 43 \\ 4 \\ \hline 172 \\ 26.20 \\ \hline 198.20 \\ 2.72 \\ \hline 200.92 \end{array}$$

$$\begin{array}{r} 36.00 \\ 27.92 \\ \hline 63.92 \end{array}$$

total

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THE MUSEUM OF MODERN ART

Date 24th July 1956.

To: Mailroom

Re: cost of mailing 6 Family

From: Allis Ferguson

of Man's to Tokyo

Please return this sheet with the cost of the mailing of these 6 Family of Man publications :

Mr. Enjoji 2 books, one by air parcel post and one regular mail

Mr. Terauchi " " " "

Mr. Ogihara one book regular mail

Mr. Tsukuda " "

Thanks

Allis

Book Rate

4 3ea. regular mail

\$ 13.10 ea. Air Parcel Post

*ma n April
15- in the charge.*

$$\begin{array}{r} 43 \\ 4 \\ \hline 172 \\ 26.20 \\ \hline \$ 27.92 \\ 36.00 \\ \hline 63.92 \end{array}$$
Books
total

$\frac{13.10}{2}$
26.20

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24th July 1956.

Mailroom
Allis Ferguson

cost of mailing 6 Family
of Man's to Tokyo

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of these 6 Family of Man publications :

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Mr. Terauchi " " " "
Mr. Ogihara one book regular mail
Mr. Tsukuda " "

Thanks

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STEICHEN—LOS ANGELES

The Rise of Louise Brooks

The Film Actress, Once of the Chorus, Is Now Working for a German Film Company

STRANGER than fiction is the metamorphosis of Miss Louise Brooks, once of the *Scandals* chorus, and currently of the cinema; but before all that, of Wichita, Kansas. Long before her sultry Cleopatra bangs had created the head dress known as "a Louise Brooks", this diminutive actress was touring the hinterlands as a young, callow dancer of the Denishawn troupe. After that her progress was swift. George White's *Scandals*, the Café de Paris of London, the Ziegfeld *Follies* as featured dancer. With her first heavy-lidded glances from the reels of Menjou's *A Social Celebrity*, Miss Brooks made her début as a Lorelei of the

cinema. Through a series of boisterous comedies, the nonchalant Miss Brooks pursued her way. Her fortunes in Hollywood have been erratic; after a beginning heralded by the usual publicity fanfare of "from chorus girl to star" stories Miss Brooks seemed doomed to routine parts in program pictures. It is only with her recent, glamorous performance as the inadvertent murderess in the screen version of Jim Tully's *Beggars of Life*, that she has come into her own. As incident and climax, she is now the favoured star of the Süd Film Company of Berlin, for whom she will make a film or so abroad before venturing into the "talkies"

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mailed 7/24

1. To:

air
mail
separate

- 2 {
- MR. KEIZO IIDA (President of Takashimaya in Tokyo)
 - MR. Z. TANAKAMARU (President of Tamaya in Fukuoka)

2. 4 Books (regular mail)

Air Mail

- ① To Mr. J. Enjoji
- ② To Mr. Y. TERAUCHI

Nishon Kasei
etc
same address

Regular Mail.

- ① To Mr. J. Enjoji _____
- ② To Mr. Y. Terauchi _____ 4
- ③ To Mr. H. OGIHARA _____
- ④ To Mr. M. TSUKUDA _____ 7

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F of Japan
September 9, 1956 Japan

Dear Mrs. Steichen,
You may probably have heard
from Mrs. Jiro Enjoji of my returning
to the States this year to do graduate
work at Radcliffe College, Mass.
11th September 1956.

Dear Rei Sasaguchi,
I knew that you were coming from Mr. Enjoji but when September
1st turned up and no word from you I became concerned, cabled
him asking when you were coming and the very next day your
letter arrived with the heart warming news that you were to
be in New York City and that you were going to do a year at
Radcliffe.

This is to let you know that this Museum is yours while you
are here in New York and that I am looking forward to spending
as much time with you as you can spare while you are here.

Please let me hear from you when you reach Mount Holly.
Great greetings to you.

Sincerely yours,

Edward Steichen.

Miss Rei Sasaguchi
c/o Mrs. W. S. Vaughan
536 Garden Street
Mount Holly, New Jersey.

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F of M
Japan
September 2, 1956

Dear Mr. Steichen,

You may probably have heard from Mr. Goro Enjoji of my returning to the States this year to do graduate work at Radcliffe College.

11th September 1956.

Dear Rei Sasaguchi,

I knew that you were coming from Mr. Enjoji but when September 1st turned up and no word from you I became concerned, cabled him asking when you were coming and the very next day your letter arrived with the heart warming news that you were to be in New York City and that you were going to do a year at Radcliffe.

This is to let you know that this Museum is yours while you are here in New York and that I am looking forward to spending as much time with you as you can spare while you are here.

Please let me hear from you when you reach Mount Holly.

Great greetings to you.

Sincerely yours,

Edward Steichen.

Miss Rei Sasaguchi
c/o Mrs. W. S. Vaughan
536 Garden Street
Mount Holly, New Jersey.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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September 3, 1956

Dear Mr. Steichen,

You may probably have heard from Mr. Jiro Enjoji of my returning to the States this year to do graduate work at Radcliffe College, Mass.

At long last, I am on my way back to America, now being on board M. S. Alaska Maru which is to arrive at Los Angeles on the fifth.

I would like to go to San Francisco immediately and stay with my friends there for a few days before proceeding to the East Coast. I expect to stop at Kansas City and a few other places as I cross the continent, visiting the museums for my study of Oriental art. Since Radcliffe begins on September 21st, I am

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news of you. They especially wish
me to convey in person their warmest
greetings to you.

With best wishes and looking
forward to the pleasure of seeing
you.

Sincerely yours,

Rei Sasaguchi



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planning to be in New York City
on the 18th and 19th.

I am very anxious to see you
while in New York, and do hope
that you will let me have the
opportunity, if entirely possible. May
I telephone you as soon as I get
to New York? If you should wish
to let me know of your convenience
in advance, you could reach me
care of Mrs. W. L. Vaughan, 536
Garden Street, Mount Holly, New
Jersey.

I sincerely hope that you are
now completely well and in excellent
spirit. In Tokyo, the Nison Keigai
people have always given me the

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THP
ENJOJI
NIMONKEIZAI TOKYO JUKUNICHI
JUHACHINICHI
5th Floor Desk
Photography
18th September 1956.
cable

~~Enjoji~~
NihonKeizai
Tokyo

Juhachinichi Jukunichi Steichen tohanasu

Rei

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ENJOJI 8
- NIHONKEIZAI TOKYO JUKUNICHI
JU HACHI NICHU STEICHEN
~~NIJAU~~ TOHANASH REI
~~ESATTOHI~~

TI

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To:
From:

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oto:

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THE MUSEUM OF MODERN ART

Date September 26, 1956

To: Edward Steichen

Re: FAMILY OF MAN in Japan

From: Bill Alex

Following is an impression (unsolicited and personal) of the exhibition seen by a Japanese friend of mine at the Marubutsu Dept. store in Kyoto:

" A few days ago, I saw 'The Family of Man' edited by Edward Steichen at Marubutsu Department store. I think you saw it too as it was publicised at Museum of Modern Art in last year, spring.....I felt mystery for some pictures and felt tears in my eyes for some ones and smile for some ones. Finding the people of all the world have a same wish and object and spend their lives in the same way, I feel affection for every person."

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Hope you will

I wish I could be in Japan again today to salute and welcome the people of Japan to the exhibition and to express my gratitude and appreciation to Nihon Keizai the editor and staff, to my colleagues the photographers, the artists, the writers, the technicians, to all who worked on and made possible the opening of the Family of Man in Tokyo today. I hope the Japanese people with their inborn qualities of understanding and the rich warmth of their closely bound family life will look at this exhibition as a mirror reflecting universal elements in the lives of man throughout the world. I hope this ~~profession~~ ^{profession} of photographers will help keep alive our faith in the dignity of the individual and in the oneness of all mankind. I hope it will help us keep alive our growing need for tolerance, mutual respect and understanding. Above all I hope it conveys the basic reasons that underly our burning desire for a world at peace.

Edward Steichen

21 March 1956
21

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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November 14, 1956

I wish I could be in Japan again today to salute
and welcome the people of Japan to the exhibition and to
express my gratitude and appreciation to Nihon Keizai
the editor and staff, to my colleagues the photographers,
the artists, the writers, the technicians, to all who
worked on and made possible the opening of the Family
of Man in Tokyo today. I hope the Japanese people
with their inborn qualities of understanding and the
rich warmth of their closely bound family life will
look at this exhibition as a mirror reflecting universal
elements in the lives of man throughout the world. I
hope this ~~profession of photographers~~ ^{procession photographs} will help keep
alive our faith in the dignity of the individual and
in the oneness of all mankind. I hope it will help us
keep alive our growing need for tolerance, mutual
respect and understanding. Above all I hope it conveys
the basic reasons that underly our burning desire for
a world at peace.

Edward Steichen

23 March 1956.

21

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THE MUSEUM OF MODERN ART

NEW YORK 19

November 18, 1955

Miss Dudley
1818 American Embassy
APO Sue Blum
San Francisco, California.

Shipment to Nihon Keizai in
Tokyo

7
packages
345
627

Enclosed are the following positives :
Enclosed are nine copies of the shipment for Nihon Keizai in Tokyo.
They are to be shipped by Air Freight or Air Express, whichever
is quickest. Bills should be sent to Mr. Ko Morita, agent for
Nihon Keizai (Chief of Bureau), Nihon Keizai Shimbun, 80 Varick Street,
New York 13, New York.

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

Each number corresponds to one negative and one photographic print.

Nihon Keizai

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THE MUSEUM OF MODERN ART
NEW YORK 19

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

Exhibits Officer
USIS American Embassy
APO 500
San Francisco, California.

6 December 1955
December 4, 1955

In
packages
No 3, 4, 5,
6 & 7

Enclosed are the following Positives : by exhibition number.

- 8x10, 8x10, 8x10
2, 8, 12, 14, 16, 23, 24, 45, 62, 81, 82, 86, 87, 103, 106, 126 (2), 131, 148, 162A, 176, 187, 210, 218, 220, 230, 241, 243, 249, 260, 263, 269, 292, 293, 294 (2), 297, 301, 324, 332, 341, 346, 354, 363, 368 (2), 370, 372, 392, 393, 406, 413, 425, 429, 435, 447, 449, 454, 483, 487, 493A.

- 63
- 62 Positives at \$2.50
- 57 Photographs at \$1.30 (no photographs for #'s 45 & 363)
- 58

Enclosed also are the following copy negatives :

- 8x10
13, 14, 46, 89, 110, 113, 166, 169, 173A, 178, 299, 235, 264, 271, 296, 300, 304, 366, 371, 386, 404, 459, 460, 465, 473, 490, 503.

- 27 copy negatives at \$2.50
- 27 Photographs at \$1.30

Each number corresponds to one negative and one photographic print.

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	MoMA Exhs.	569.105

THE MUSEUM OF MODERN ART
NEW YORK 19

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

Exhibits Officer
USIS American Embassy
APO 500
San Francisco, California.

6 December 1955
December 6, 1955

To Exhibits Officer

Enclosed are USIS following negatives: by exhibition number.

American Embassy
APO 500
San Francisco, California
2, 6, 12, 14, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

The above are numbered as follows:

11, 17, 26, 29, 30, 33, 38, 39, 44, 45, 47, 49, 50, 53, 57,
59, 60, 66, 71, 72, 77, 78, 79, 85, 87, 91, 92, 94, 98,
105, 107, 109, 116, 117, 118, 119, 125, 133, 135, 140, 151,
158, 162A, 166, 167, 178, 179, 182, 191, 194, 197,
201, 202, 203, 206, 207, 210, 217, 222, 225, 226, 228, 230,
232, 233, 243, 248, 244, 250, 251, 254, 269, 279, 287, 288,
292, 294, 298, 304, 306, 310, 314, 318, 319, 322, 324, 325,
327, 328, 332, 336, 340, 341, 342, 343, 347, 348, 354, 368,
361, 367, 368, 371, 378, 382, 385, 393, 395, 398, 422, 420,
421, 413, 412, 406, 404, 426, 435, 438, 448, 454, 453, 450,
449, 459, 481

and (next page)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.105

THE MUSEUM OF MODERN ART
NEW YORK 19

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

Exhibits Officer
USIS American Embassy
APO 500
San Francisco, California.

6 December 1955
December 6, 1955

Enclosed are the following Positives : by exhibition number.

- 2, 6, 12, 14, 16, 23, 24, 45, 62, 81, 82, 86, 87, 103, 106, 126 (2), 131,
148, 162A, 176, 187, 210, 218, 220, 230, 241, 243, 249, 260, 263, 269,
292, 293, 294 (2), 297, 301, 324, 332, 341, 346, 354, 363, 368(2), 370
372,
392, 393, 406, 413, 425, 429, 435, 447, 449, 454, 483, 487, 493A.

63 ~~62~~ Positives at \$2.50
58 ~~57~~ Photographs at \$1.30 (no photographs for #'s 45 & 363)

59, 60, 66, 72, 73, 77, 78, 79, 85, 87, 91, 92, 94, 98,

Enclosed also are the following copy negatives :

- 33, 34, 46, 99, 110, 113, 166, 169, 173A, 178, 199, 235, 264, 271, 296, 300,
304, 366, 371, 386, 404, 459, 460, 465, 473, 490, 503.

230, 233, 243, 248, 249, 250, 251, 252, 259, 279, 287, 288,

277, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295,

27 copy negatives at \$2.50

27 Photographs at \$1.30

361, 367, 368, 371, 378, 382, 385, 393, 395, 398, 422, 426,

Each number corresponds to onenegative and one photographic.print.

449, 459, 481

251 (sent 1955)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.105

THE MUSEUM OF MODERN ART
NEW YORK 19

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

Exhibits Officer
USIS American Embassy
APO 500
San Francisco, California.

6 December 1955
December
December 6, 1955

Enclose To Exhibits Officer ^{positives} : by exhibition number.
USIS
2, 6, 12, 14, American Embassy 42, 51, 52, 56, 57, 103, 106, 126 (2), 131,
APO 500
146, 162A, San Francisco, California 230, 241, 243, 249, 260, 263, 269,
292, 293, 294 (2), 297, 301, 324, 332, 341, 346, 354, 363, 368(2), 370
378,
39 125 prints, 413, 425, 429, 435, 447, 449, 454, 483, 487, 493A.

⁶³
The above are numbered as follows:

⁵⁷ Photographs at \$1.50 (no photographs for #'s 45 & 363)
11, 17, 26, 29, 30, 33, 38, 39, 44, 45, 47, 49, 50, 53, 57,
59, 60, 66, 71, 72, 77, 78, 79, 85, 87, 91, 92, 94, 98,

Enclose 105, 107, 109, 116, 117, 118, 119, 125, 133, 135, 140, 151,
13, 34 158, 162A, 166, 167, 178, 179, 182, 191, 194, 197, 264, 271, 296, 300,
304, 3 201, 202, 203, 206, 207, 210, 217, 222, 225, 226, 228, 230,
232, 233, 243, 248, 244, 250, 251, 254, 269, 279, 287, 288,
292, 294, 298, 304, 306, 310, 314, 318, 319, 322, 324, 325,
²⁷ Photographs at \$1.50
327, 328, 332, 336, 340, 341, 342, 343, 347, 348, 354, 368,
361, 367, 368, 371, 378, 382, 385, 393, 395, 398, 422, 420,
Each number corresponds to original and the number of prints.
421, 413, 412, 406, 404, 426, 435, 438, 448, 454, 453, 450,
449, 459, 481

and (next page)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.105

THE MUSEUM OF MODERN ART
NEW YORK 19

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

Exhibits Officer
USIS American Embassy
APO 500
San Francisco, California.

6 December 1955
December 6, 1955

Enclosed are the following Positives : by exhibition number.

- 2, 6, 12, 14, 16, 23, 24, 45, 62, 81, 82, 86, 87, 103, 106, 126 (2), 131,
148, 162A, 176, 187, 210, 218, 220, 230, 241, 243, 249, 260, 263, 269,
292, 293, 294 (2), 297, 301, 324, 332, 341, 346, 354, 363, 368(2), 370
372,
392, 393, 406, 413, 425, 429, 435, 447, 449, 454, 483, 487, 493A.

63 Above are numbered as follows:

62 Positives at \$2.50

57 Photographs at \$1.30 (no photographs for #'s 45 & 363)

58

59, 60, 66, 71, 72, 77, 78, 79, 85, 87, 91, 92, 94, 98,

105, 107, 109, 116, 117, 118, 119, 125, 133, 135, 140, 151,

Enclosed also are the following copy negatives :

- 33, 34, 46, 99, 110, 113, 166, 169, 173A, 178, 199, 235, 264, 271, 296, 300,
304, 366, 371, 386, 404, 459, 460, 465, 473, 490, 503.

27 copy negatives at \$2.50

27 Photographs at \$1.30

Each number corresponds to one negative and one photographic print.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.105

THE MUSEUM OF MODERN ART
NEW YORK 19

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

Exhibits Officer
USIS American Embassy
APO 500
San Francisco, California.

6 December 1955
December 6, 1955

To Exhibits Officer

USIS

Enclosed are the following Positives: by exhibition number.

American Embassy

APO 500

San Francisco, California

2, 6, 12, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500.

The above are numbered as follows:

63
58
11, 17, 26, 29, 30, 33, 38, 39, 44, 45, 47, 49, 50, 53, 57,
59, 60, 66, 71, 72, 77, 78, 79, 85, 87, 91, 92, 94, 98,
105, 107, 109, 116, 117, 118, 119, 125, 133, 135, 140, 151,
158, 162A, 166, 167, 178, 179, 182, 191, 194, 197,
201, 202, 203, 206, 207, 210, 217, 222, 225, 226, 228, 230,
232, 233, 243, 248, 244, 250, 251, 254, 269, 279, 287, 288,
292, 294, 298, 304, 306, 310, 314, 318, 319, 322, 324, 325,
327, 328, 332, 336, 340, 341, 342, 343, 347, 348, 354, 368,
361, 367, 368, 371, 378, 382, 385, 393, 395, 398, 422, 420,
421, 413, 412, 406, 404, 426, 435, 438, 448, 454, 453, 450,
449, 459, 481

and (next page)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.105

THE MUSEUM OF MODERN ART
NEW YORK 19

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

Exhibits Officer
USIS American Embassy
APO 500
San Francisco, California.

6 December 1955

Enclosed are the following Positives : by exhibition number.

2, 6, 12, 14, 16, 23, 24, 45, 62, 81, 82, 86, 87, 103, 106, 126 (2), 131,
148, 162A, 176, 187, 210, 218, 220, 230, 241, 243, 249, 260, 263, 269,
292, 293, 294 (2), 297, 301, 324, 332, 341, 346, 354, 363, 368(2), 370
372,
392, 393, 406, 413, 425, 429, 435, 447, 449, 454, 483, 487, 493A.

~~63~~ 62 Positives at \$2.50

~~58~~ 57 Photographs at \$1.30 (no photographs for #'s 45 & 363)

Enclosed also are the following copy negatives :

33, 34, 46, 99, 110, 113, 166, 169, 173A, 178, 199, 235, 264, 271, 296, 300,
304, 366, 371, 386, 404, 459, 460, 465, 473, 490, 503.

27 copy negatives at \$2.50

27 Photographs at \$1.30

Each number corresponds to one negative and one photographic print.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.105

THE MUSEUM OF MODERN ART
NEW YORK 19

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

6 December 1955

Exhibits Officer
USIS American Embassy
APO 500
San Francisco, California.

Enclosed are the following Positives by exhibition number :

2, 6, 12, 14, 16, 23, 24, 45, 62, 81, 86, 87, 103, 106, 126 (2), 131,
148, 162A, 176, 187, 210, 218, 220, 230, 241, 243, 249, 260, 263, 269,
292, 293, 294,(2), 297, 301, 324, 332, 341, 346, 354, 363, 368 (2), 370,
372, 392, 393, 406, 413, 425, 429, 435, 447, 449, 454, 483, 487, 493A.

63 Positives
58 Photographs (no photographs for number 45 or 363)

Enclosed also are the following copy negatives :

33, 34, 46, 99, 110, 113, 166, 169, 173A, 178, 199, 235, 261, 271, 296, 300,
304, 366, 371, 386, 404, 459, 460, 465, 473, 490, 503.

27 copy negatives
27 photographs

Each number corresponds to one negative and one photographic print.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.105

THE MUSEUM OF MODERN ART

NEW YORK 19

17 November 1955

FAMILY OF MAN

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

To Mr. Jiro Enjoji

Silhou Kaidai Shinshu
Sihon Tokai
Hayabashi, Chuoko
Tokyo, Japan

	Q1	Q2	Size	Q3	Q4	Weight
1	64	65	17 1/2" x 10 3/4" x 1 1/2"	115	130	39 lbs.
2	65	66		116	140	153
3	66	67		117	142	\$1005.00
4	67	68		118	144	548.50
5	68	69		119	146	

Box HAMA/TOKYO
h22 negatives @ \$2.50
h22 photographic prints @ \$1.30

Positives
\$1603
1005.00
548

Note: The above are numbered as follows:

- 1, 3, 4, 9, 10, 11, 15, 17, 18, 19, 21, 22, 27, 28, 29, 30, 31, 32, 35, 36, 37, 38, 39, 40, 41, 42, 43-45, 47, 48, 50, 51, 53-60, 63-72, 73a, 73b, 73c, 73d, 73e, 73f, 74-80, 83-85, 89, 91-98, 100, 102, 107-109, 111, 111a-125, 127-130, 132, 133, 135-140, 142-144, 146, 147, 150, 151 (2), 152-155, 157-158, 158a, 199-145, 167, 170-175, 177, 179-184, 184a, 185, 186, 189-195, 197, 198 (2), 200, 201 (2), 202-205, 207-210, 211-215, 217, 219, 222-229, 231-234, 236-240, 242, 244, 247, 248, 251, 259, 262, 265-268, 270, 272, 274-282, 284-287, 288 (2), 290, 291, 295, 298, 299 (2), 302, 303, 305, 306, 306a, 307, 308, 309, 310, 311, 311a, 312-323, 325-331, 333-336, 338 (2), 339 (2), 340, 342, 344, 347-353, 355, 356, 356a, 357-361, 362a, 363-365, 367, 369, 373, 380, 382-385, 387-390, 394-398, 400, 405, 407-412, 415, 417-423, 424 (2), 426-428, 430, 431, 431 (2), 436, 437, 438, 439, 441-446, 448, 451-453, 455, 457 (2), 461-464, 466-472, 474-477, 478 (2), 479-482, 484-486, 488, 491-499, 501, 502.
- 13, 25, 26, 49, 52, 101, 104, 105, 112, 114, 111, 156, 188, 196, 206, 221, 250, 273, 283, 283, 381, 391, 404a, 414, 416, 432, 433, 458, 489, 500.
- Each number corresponds to one negative and one photographic print.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.105

238
184
-13
-17
-13
+
174

177
226
403
303
433

250 value pos. 424
130 " guideprints total

17 November 1955

FAMILY OF MAN

The following is a list of Compo Positives ^{+ guide prints} ~~negatives~~ for Japan, by exhibition number.

1	37	64	82	115	139	164	192
3	38	65	83	116	140	165	193
4	39	66	84	117	142	167	194
9	40	67	85	118	143	170	195
10	41	68	86	119	144	171	197
11	42	69	87	120	146	172	198 (2)
14	43	70	89	121	147	173	200
15	44	71	91	122	148	174	201 (2)
17	45	72	92	123	150	175	202
18	47	73A	93	124	151 (2)	177	203
19	48	73B	94	125	152	179	204
21	50	73C	95	126 (2)	153	180	205
22	51	73D	96	127	154	181	207
23	53	73E	97	128	155	182	208
24	54	73F	98	129	157	183	209
27	55	74	100	130	158	184	211
28	56	75	102	131	158A	184A	212
29	57	76	103	132	159	185	213
30	58	77	107	133	160	186	214
31	59	78	108	135	161	187	215
32 36	60	79	109	136	162	189	217
35	62	80	111	137	162A	190	219
36	63	81	114	138	163	191	222

~~139~~

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.105

FAMILY OF MAN P. 2
Compo Positives for Japan.

223	258	299 (2)	328	361	405	443	482 ¹⁰
224	259	301	329	362A	407	444	484
225	262	302	330	363	408	445	485
226	265	303	331	364	409	446	486
227	266	305	333	365	410	448	488
228	267	306	334	367	411	451	491
229	268	306A	335	369	412	452	492
230	270	307	336	373	415	453	493
231	272	308	338 (2)	374	417	455	494
232	274	309	339 (2)	375	418	457 (2)	495
233	275	310	340	376	419	461	496
234	276	311	341	377	420	462	497
236	277	311A	342	378	421	463	498
237	278	312	344	379	422	464	499
238	279	313	347	380	423	466	501
239	280	314	348	382	424 (2)	467	502
240	281	315	349	383	426	468	
242	282	316	350	384	427	469	
243	284	317	351	385	428	470	
244	285	318	352	387	430	471	
247	286	319	353	388	431	472	
248	287	320	354	389	434 (2)	474	
251 251	288 (2)	321	355	390	435	475	
252	290	322	356	394	436	476	
253	291	323	356A	395	437	477	
254	294 (2)	324	357	396	438	478 (2)	
255	295	325	358	397	439	479	
256	297	326	359	398	441	480	
257	298	327	360	400	442	481	
		328					

29
203
1948
202
16
218

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.105

FAMILY OF MAN

17 November 1955

The following is a list of copy negatives ^{+ guide prints} for Japan
by exhibition number.

13	196
25	206
26	221
49	250
52	273
101	283
104	343
105	381
106	391
112	304A
113	414
134	416
141	432
156	433
170	458
188	489
16	500

17
16
333
333
-
30

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.105

REGISTERED NO. 386697

Value \$ 50 Spec. del'y fee \$ _____
 Fee \$ 65 Ret. receipt fee \$ _____
 Surcharge \$ _____ Rest. del'y fee \$ _____
 Postage \$ 1.60 Airmail

Postmaster, By _____

From Museum of Modern Art
11 W 53 ST N.Y.C.

To Exhibits officer - USIS American
Embassy 120500 San Francisco Calif

POSTMARK
 NEW YORK N.Y.
 DEC 7 1956

POD Form 3806 May 1954 c9-16-70493-1

REGISTERED NO. 386698

Value \$ 50 Spec. del'y fee \$ _____
 Fee \$ 65 Ret. receipt fee \$ _____
 Surcharge \$ _____ Rest. del'y fee \$ _____
 Postage \$ 1.60 Airmail

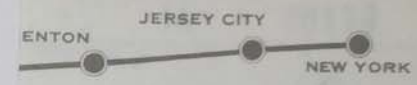
Postmaster, By _____

From _____

To As Above

POSTMARK
 NEW YORK N.Y.
 DEC 7 1956

POD Form 3806 May 1954 c9-16-70493-1



Inc.

5/26

480 Duncan Avenue
Jersey City, N. J.
April 25th, 1956

Waybill Pro. 980164
with a shipment moving on
20174.

Completed original U. S.
Please forward us this
our possession, take the
ce in Lieu of Lost U. S.

Very truly yours,
W. T. COWAN, INC.
W. T. Cowan
Government Accounts

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.105

REGISTERED NO. **386697**

Value \$ 50 Spec. del'y fee \$ _____
 Fee \$ 65 Ret. receipt fee \$ _____
 Surcharge \$ _____ Rest. del'y fee \$ _____
 Postage \$ 1.60 Airmail

POSTMARK
 NEW YORK, N.Y.
 DEC 7 1956
 G.P.O.

Postmaster, By _____

From Museum of Modern Art
11 W 53rd St
New York

To Exhibits officer - USIS American
Embassy, APO 500 San Francisco

POD Form 3806 May 1954 e9-16-70493-1

REGISTERED NO. **386698**

Value \$ 50 Spec. del'y fee \$ _____
 Fee \$ 65 Ret. receipt fee \$ _____
 Surcharge \$ _____ Rest. del'y fee \$ _____
 Postage \$ 1.60 Airmail

POSTMARK
 NEW YORK, N.Y.
 DEC 7 1956
 G.P.O.

Postmaster, By _____

From _____

To as above

POD Form 3806 May 1954 e9-16-70493-1

REGISTERED NO. **386699**

Value \$ 50 Spec. del'y fee \$ _____
 Fee \$ 65 Ret. receipt fee \$ _____
 Surcharge \$ _____ Rest. del'y fee \$ _____
 Postage \$ 1.60 Airmail

POSTMARK
 NEW YORK, N.Y.
 DEC 7 1956
 G.P.O.

Postmaster, By _____

From _____

To as above

POD Form 3806 May 1954 e9-16-70493-1

REGISTERED NO. **386700**

Value \$ 50 Spec. del'y fee \$ _____
 Fee \$ 65 Ret. receipt fee \$ _____
 Surcharge \$ _____ Rest. del'y fee \$ _____
 Postage \$ 1.60 Airmail

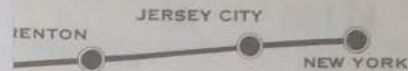
POSTMARK
 NEW YORK, N.Y.
 DEC 7 1956
 G.P.O.

Postmaster, By _____

From _____

To as above

POD Form 3806 May 1954 e9-16-70493-1



, Inc.

ght

REETS

df
5/26

480 Duncan Avenue
 Jersey City, N. J.
 April 25th, 1956

waybill Pro. 980164
 with a shipment moving on
0174.

omplished original U. S.
 lease forward us this
 ar possession, take the
 e in Lieu of Lost U. S.

Very truly yours,

W. T. COWAN, INC.

W. T. Cowan

Government Accounts

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.105

REGISTERED NO. **386701**

Value \$ 50 Spec. del'y fee \$ _____
 Fee \$ 65 Ret. receipt fee \$ _____
 Surcharge \$ _____ Rest. del'y fee \$ _____
 Postage \$ 1.00 Airmail

POSTMARK
 NEW YORK, N. Y.
 DEC 7 1955

Postmaster, By _____

From Museum of Modern Art
11 W 53 ST NYC

To Exhibits officer USIS American
Embassy APO 500 San Fran Calif

POD Form 3806 May 1954 c9-16-70493-1

REGISTERED NO. **386702**

Value \$ 50 Spec. del'y fee \$ _____
 Fee \$ 65 Ret. receipt fee \$ _____
 Surcharge \$ _____ Rest. del'y fee \$ _____
 Postage \$ 1.60 Airmail

POSTMARK
 NEW YORK, N. Y.
 DEC 7 1955

Postmaster, By _____

From _____

To as above

POD Form 3806 May 1954 c9-16-70493-1

REGISTERED NO. **386703**

Value \$ 50 Spec. del'y fee \$ _____
 Fee \$ 65 Ret. receipt fee \$ _____
 Surcharge \$ _____ Rest. del'y fee \$ _____
 Postage \$ 1.60 Airmail

POSTMARK
 NEW YORK, N. Y.
 DEC 7 1955

Postmaster, By _____

From as above

To _____

POD Form 3806 May 1954 c9-16-70493-1

PHILADELPHIA JERSEY CITY NEW YORK

Inc.

ght

REETS

DF
5/26

480 Duncan Avenue
 Jersey City, N. J.
 April 25th, 1956

waybill Pro. 980164
 with a shipment moving on
0174.

omplished original U. S.
 lease forward us this
 ur possession, take the
 e in Lieu of Lost U. S.

Very truly yours,

W. T. COWAN, INC.

Carroll
 Government Accounts

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.105

WASHINGTON BALTIMORE PHILADELPHIA TRENTON JERSEY CITY NEW YORK

W. T. COWAN, INC.

Fast Motor Freight

EXECUTIVE OFFICES
BAYARD AND CLEVELAND STREETS
BALTIMORE 30, Md.

df
5/26

THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK

De *airmail stamps* 7 boxes
14 @ -.80 *Keizai*

\$ 11.20

Government Bill of Lading. We ask that you please return this document, or if you find that it is not in your possession, take the proper steps for the issuance of a Certificate in Lieu of Lost U. S. Government Bill of Lading.

Your prompt compliance will be appreciated.

Very truly yours,
W. T. COWAN, INC.
Carr
Government Accounts

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.105

WASHINGTON BALTIMORE PHILADELPHIA TRENTON JERSEY CITY NEW YORK

W. T. COWAN, INC.
Fast Motor Freight

EXECUTIVE OFFICES
BAYARD AND CLEVELAND STREETS
BALTIMORE 30, Md.

RF 5/26

THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19, N. Y.

Dec 7, 1955 Slip ment of 7 Boxes
of fruits etc. to Nihon Keizai

Government Bill of Lading. We ask that you please forward this document, or if you find that it is not in your possession, take the proper steps for the issuance of a Certificate in Lieu of Lost U. S. Government Bill of Lading.

Your prompt compliance will be appreciated.

Very truly yours,

W. T. COWAN, INC.

Carr

Government Accounts

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.105



RF
5/26

Stamps	7 x 1.60	11.20	
Register \$50.-	7 x .65	4.55	mean Avenue City, N. J. th, 1956
		<u>15.75</u>	

Mr. Edward A
Museum of Mod
11 W 53rd St.
New York, N.Y.
Gentlemen:

60.00
15.75
44.25

Reference is
dated 4-4-56
United States

Pro. 980164
ipment moving on

As yet, we have not received the property described in the original U. S.
Government Bill of Lading. We will send you a copy of the bill of lading
document, or you may wish to take the necessary steps to have the
proper steps taken to have the property described in the original U. S.
Government Bill of Lading returned to us. If you wish to have the property
of Lost U. S.

Your prompt co

Very truly yours,
W. T. COWAN, INC.
Carroll
Government Accounts

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.105

WASHINGTON BALTIMORE PHILADELPHIA TRENTON JERSEY CITY NEW YORK

W. T. COWAN, INC.

Fast Motor Freight

EXECUTIVE OFFICES
BAYARD AND CLEVELAND STREETS
BALTIMORE 30, Md.

df
5/26

480 Duncan Avenue
Jersey City, N. J.
April 25th, 1956

Mr. Edward A Steichen
Museum of Modern Art
11 W 53rd St.
New York, N.Y.
Gentlemen:

Reference is made to the attached copy of our waybill Pro. 980164
dated 4-4-56, issued in connection with a shipment moving on
United States Government Bill of Lading IA 20174.

As yet, we have not received the properly accomplished original U. S.
Government Bill of Lading. We ask that you please forward us this
document, or if you find that it is not in your possession, take the
proper steps for the issuance of a Certificate in Lieu of Lost U. S.
Government Bill of Lading.

Your prompt compliance will be appreciated.

Very truly yours,

W. T. COWAN, INC.

Government Accounts

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.105

FORM WTC-552
 TERMINALS
 Philadelphia, Pa.
 Baltimore, Md.
 Washington, D. C.

W. T. COWAN, Inc.
FAST MOTOR FREIGHT

TERMINALS
 Newark, N. J.
 New York, N. Y.
 Jersey City, N. J.
 Trenton, N. J.

Date 4-4-56 MG Shipper's Number IA 20174 Pro. # 980164

SHIPPER: US Information Agency ICS ROOM IA 1734 NY Ave. NW
 CONSIGNEE: Mr. Edward A Steichen Museum of Modern Art 11 W 53rd St. NY NY

Shipped from Wash DC Date _____ Tr. # 3002 Connecting Line and Transfer Point _____

Number and Description of Articles	Weight	Rate	Advances	Freight	Beyond	Collect	Prepaid
4 Pkgs Prtd Material Orig GBL REcd & Attached to billing	100	M				317 Chg. U.S. Govt.	

CHARGE
 CASH COLLECT

THIS BILL MUST BE PAID WITHIN SEVEN (7) DAYS; I. C. C. REQUIREMENT

205575R HANDSETS-PAT'D-MFD. BY THE BALTIMORE SALESBOOK CO.-BALTIMORE 28, MD.

INITIALS OF SHIPPER'S AGENT _____

PACKAGES		DESCRIPTION OF ARTICLES AND EXCEPTIONS	Nos. ON PKGS.	WEIGHTS	RATE	FREIGHT	ADVANCES
No.	KIND						
4	Pkgs	Printed Material 2 boxes Positives from Japan + prints 1 layout book 2 posters Initial carriers agent by signature below certifies he received the original of this document.	4	100 lbs.			

CERTIFICATE OF ISSUING OFFICER
 CONTRACT NO. OR PURCHASE ORDER NO. 11731 ICS DATED 4/3/56
 OR OTHER AUTHORITY FOR SHIPMENT
 F. O. B. POINT NAMED IN CONTRACT Washington, D. C.
 SIGNATURE OF ISSUING OFFICER _____

NAME OF TRANSPORTATION COMPANY
 NO. W. T. Cowan
 DATE OF RECEIPT OF SHIPMENT 4/4/56
 SIGNATURE OF AGENT W. T. Cowan PER W. T. Cowan

OUTGOING JUNCTION AGENT WILL SHOW JUNCTION STAMPS IN SPACE AND ORDER PROVIDED, TO BE PLACED ON BACK HEREOF. ADDITIONAL JUNCTION STAMPS AND ALL YARD STAMPS. DESTINATION AGENT WILL STAMP HEREIN.

FIRST JUNCTION | SECOND JUNCTION | THIRD JUNCTION | FOURTH JUNCTION | STATION NAME AND DATE REPORTED

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.105

Standard Form No. 1105
Form prescribed by
Comptroller General, U. S.
January 21, 1946
General Regulations No. 97-Revised

U. S. GOVERNMENT FREIGHT WAYBILL
ORIGINAL

1331
IA- 20174

PLACE SPECIAL SERVICE PASTERS HERE

NAME OF INITIAL TRANSPORTATION COMPANY _____ TRAFFIC CONTROL NO. _____
NO. _____
CAR INITIALS AND NO. W. T. Cowan KIND _____ CL TRANSFERRED TO OR LCL LOADING NO. _____ FREIGHT BILL DATE _____ FREIGHT BILL NO. _____ WAYBILL DATE _____ WAYBILL NO. _____

STOP THIS CAR AT _____ FOR _____	WEIGHT IN TONS			CAR LENGTH, FEET & INCHES		MARKED CAPACITY OF CAR		DATE CAR FURNISHED	DATE B/L ISSUED
	GROSS	TARE	NET	ORDERED	FURNISHED	ORDERED	FURNISHED		4/4/56

TO STATION _____ STATE _____ FROM STATION _____ STATE _____
NO. _____
FULL NAME OF SHIPPER Washington, D. C.
U. S. Information Agency - ICS
Room 1A - 1734 New York Avenue N. W.
MARKS _____

CONSIGNEE TO (MAIL OR STREET ADDRESS OF CONSIGNEE—FOR PURPOSES OF NOTIFICATION ONLY)
Mr. Edward A. Steichen
Museum of Modern Art
11 West 53rd Street
DESTINATION STATE OF
New York 19, N. Y.

CHARGES TO BE BILLED TO (DEPARTMENT OR ESTABLISHMENT AND BUREAU OR SERVICE AND LOCATION)
U. S. Information Agency—Temp. R. Bldg.—Room 2617
Bet. 3rd & 4th & Adams Drive S.W., Washington, DC.

APPROPRIATION CHARGEABLE
6760100 6C-7690 893 1
ISSUING OFFICE USIA: WASHINGTON, D. C.
Property Management Branch
NAME AND TITLE OF ISSUING OFFICER Nathan Gerhoff
Chief, Administrative Supply Unit
WEIGHED AT _____
GROSS _____ TARE _____ ALLOWANCE _____ NET _____

B/L SYMBOL AND NO.
IA- 20174

PICK-UP SERVICE AT ORIGIN was not
(INSERT "WAS" OR "WAS NOT")
BY THE GOVERNMENT OR ITS AGENT.
INITIALS OF SHIPPER'S AGENT _____

PACKAGES		DESCRIPTION OF ARTICLES AND EXCEPTIONS	Nos. ON PKGS.	WEIGHTS	RATE	FREIGHT	ADVANCES
No.	Kind						
1	boxes	Printed Material 2 boxes Positives from Japan + prints 1 layout book 2 posters Initial carriers agent by signature below certifies he received the original of this document.	1-4	100 lbs.			

CERTIFICATE OF ISSUING OFFICER
CONTRACT NO. OR PURCHASE ORDER NO. 11734 ICS DATED 4/3/56
OR OTHER AUTHORITY FOR SHIPMENT _____
F. O. B. POINT NAMED IN CONTRACT Washington, D. C.
SIGNATURE OF ISSUING OFFICER _____
NAME OF TRANSPORTATION COMPANY _____
NO. _____
DATE OF RECEIPT OF SHIPMENT 4/4/56
SIGNATURE OF AGENT W. T. Cowan PER _____

OUTGOING JUNCTION AGENT WILL SHOW JUNCTION STAMPS IN SPACE AND ORDER PROVIDED. TO BE PLACED ON BACK HEREOF. ADDITIONAL JUNCTION STAMPS AND ALL YARD STAMPS. DESTINATION AGENT WILL STAMP HEREIN.
STATION NAME AND DATE REPORTED

FIRST JUNCTION	SECOND JUNCTION	THIRD JUNCTION	FOURTH JUNCTION
----------------	-----------------	----------------	-----------------

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THE MUSEUM OF MODERN ART 11 WEST 53 STREET NEW YORK 19 N.Y.

to Compo Photocolor Studios, Inc
220 West 42nd St.
New York 36

DATE 26 October 1955

PURCHASE ORDER N° 5630
 PURCHASE ORDER I.C.E. 1180

PLEASE PUT ORDER NUMBER ON INVOICE
 INVOICE BEARING ORDER NUMBER SHOULD BE MAILED
 DIRECTLY TO ASST. TREASURER'S OFFICE,

	UNIT PRICE	TOTAL
85 contact prints (1x5)		8.50
1 box unprinted 35mm/135mm containing negatives & photographs		26.42

ORDERED BY [Signature]
 AUTHORIZED BY _____

FOR Family of Man - Japan

- 362A. Burma, Henri Cartier-Bresson, Magnum.
 - 404A. Warsaw Ghetto, German Photographer Unknown, Exhibit at Nurnberg Trial.
 - 425. U. S. A., Esther Bubley, LADIES' HOME JOURNAL.
 - 483. Spain, Henri Cartier-Bresson, Magnum.
 - 493A. U. S. A., Wayne Miller, Magnum.
- phone and hour Pilgrimage
Conn. - Cordial greetings
Stetson -*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.105

THE MUSEUM OF MODERN ART 11 WEST 53 STREET NEW YORK 19 N.Y.

TO Johnson & Higgins
63 Wall Street
New York City 5

DATE 21 Nov 55

PURCHASE ORDER I.C.E. 1479
PURCHASE ORDER I.C.E. 1480

PLEASE PUT ORDER NUMBER ON INVOICE
 PLEASE PUT ORDER NUMBER ON INVOICE
 INVOICE BEARING ORDER NUMBER SHOULD BE MAILED
 DIRECTLY TO ASST. TREASURER'S OFFICE.

	UNIT PRICE	TOTAL
Please insure in transit against all risks except war from New York to Tokyo:		
1 box marked MOMA/TOKYO containing negatives & photographs \$ 1,603.60		
To be shipped via Northwest Orient Airlines Flight No. 1 from Seattle to arrive in Tokyo Nov. 21st; to leave museum at noon, Nov 22nd for Flight No. 1 from New York to Seattle		
	air freight	108.57
	Box of Cash	15.00
		\$6.42

ORDERED BY _____
 AUTHORIZED BY Dorothy H. Dudley, Registrar

FOR Charges to be billed to Mr. E. Merita, c/o Nihon Keisai
 Please return white tissues w/charges

- 302A. Burma, Henri Cartier-Bresson, Magnum.
 - 404A. Warsaw Ghetto, German Photographer Unknown, Exhibit at Nurnberg Trial.
 - 425. U. S. A., Esther Bubley, LADIES' HOME JOURNAL.
 - 483. Spain, Henri Cartier-Bresson, Magnum.
 - 493A. U. S. A., Wayne Miller, Magnum.
- phone and hour Ridgefield Conn. - Cordial greetings - Stricker*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	569.105

THE MUSEUM OF MODERN ART 11 WEST 53 STREET NEW YORK 19 N.Y.

TO W. R. KEATING & CO., INC.
90 Broad Street
New York City 4
 Attn: Mr. Pose

DATE 21 Nov 55

PURCHASE ORDER I.C.E. 1479

PLEASE PUT ORDER NUMBER ON INVOICE
INVOICE BEARING ORDER NUMBER SHOULD BE MAILED
DIRECTLY TO ASST. TREASURER'S OFFICE.

	UNIT PRICE	TOTAL
For collecting, forwarding and transporting from museum to Tokyo one box containing negatives and photographs marked MOMA/TOKYO.	Air Freight	8708.51
Forwarded by prepaid air freight via Northwest Orient Airlines to arrive in Tokyo Nov. 21st.	Bills of Lading etc.	15.-
(Please see our letter of Nov. 21, 1955)	Foreign Postage	.50
		<u>124.01</u>

ORDERED BY Dorothy H. Dudley, Registrar
 AUTHORIZED BY _____

FOR Charges to be billed to Mr. Ke Morita, c/o Nihon Keisai Shimbun, 60 Varick St., NYC
 FOR Please return white tissue with charges

- 362A. Burma, Henri Cartier-Bresson, Magnum.
- 404A. Warsaw Ghetto, German Photographer Unknown, Exhibit at Nurnberg Trial.
- 425. U. S. A., Esther Bubley, LADIES' HOME JOURNAL.
- 483. Spain, Henri Cartier-Bresson, Magnum.
- 493A. U. S. A., Wayne Miller, Magnum.

phone and hour
Conn. - Medical writings
Sticker

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.105

THE MUSEUM OF MODERN ART 11 WEST 53 STREET NEW YORK 19 N.Y.

TO Compo Photocolor Studios, Inc
220 West 12nd St.
New York 36

DATE 3 November 1955

PURCHASE ORDER N° 5631

PLEASE PUT ORDER NUMBER ON INVOICE
INVOICE BEARING ORDER NUMBER SHOULD BE MAILED
DIRECTLY TO ASST. TREASURER'S OFFICE.

	UNIT PRICE	TOTAL
<p>The following photographs, which are not in the book, are to</p> <p>85 contact prints the FAMILY of MOA exhibition.</p> <p><i>Suckin</i></p>		<p>8.50</p>
<p>ORDERED BY _____</p> <p>AUTHORIZED BY _____</p> <p><i>AF</i></p> <p>FOR <u>Family of Man - Japan</u></p>		

- 362A. Burma, Henri Cartier-Bresson, Magnum.
 - 401A. Warsaw Ghetto, German Photographer Unknown, Exhibit at Nurnberg Trial.
 - 425. U. S. A., Esther Bubley, LADIES' HOME JOURNAL.
 - 483. Spain, Henri Cartier-Bresson, Magnum.
 - 493A. U. S. A., Wayne Miller, Magnum.
- phone and hour*
Coun. - Circular drawings
Sketches -

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.105

final COPY of list sent to Japan
with ~~PM~~ book.

FAMILY OF MAN

The following photographs, which are not in the book, are to
be included in the FAMILY OF MAN exhibition.

- NIHO
3. France, from "Art in the Ice Age."
4. Belgian Congo, Nat Farbman, LIFE.
9. U. S. A., Harry Callahan.
- 158A. India, Werner Bischof, Magnum.
- 173A. Atomic Energy Commission.
176. U. S. A., Homer Page.
- 184A. India, Henri Cartier-Bresson, Magnum
- 306A. U. S. A., Harry Callahan.
- 311A. India, Werner Bischof, Magnum.
346. U. S. A., Leonard McCombe, LIFE.
- 356A. India, Henri Cartier-Bresson, Magnum.
- 362A. Burma, Henri Cartier-Bresson, Magnum.
- 404A. Warsaw Ghetto, German Photographer Unknown, Exhibit at Nurnberg Trial.
425. U. S. A., Esther Bubley, LADIES' HOME JOURNAL.
483. Spain, Henri Cartier-Bresson, Magnum.
- 493A. U. S. A., Wayne Miller, Magnum.

phone and your Pledge
Conn. - Cordial greetings
Stevens

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.105

THE MUSEUM OF MODERN ART
NEW YORK

~~Nihon Keizai~~
 6000
 6000
 2809
 2400
 24

NIHON KEIZAI ~~Shyō-~~

Attention Enjogi -

Deeply regret unfortunate
 misunderstanding about
 adding atomic bomb
 photographs - stop - under
 circumstances I personally
 request immediate

removal added bomb
 photographs from exhibition
 phone and hour Ridgfield
 Conn. - Cordial greetings
 Steichen -

trial.
g Trial.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.105

THE MUSEUM OF MODERN ART

NEW YORK 19

FAMILY OF MAN

FAMILY OF MAN

11 WEST 53RD STREET
TELEPHONE: GRACE 5-6600
CABLE: MODERNART, NEW YORK

The following ~~see~~ photographs ^{will} be included in the "Family of Man" (which are not in the book.)

The following photographs, which are not in the book, are to be included in the FAMILY OF MAN exhibition.

3. France, from "Art in the Ice Age." (Prologue)
4. Belgian Congo, Nat Farbman, LIFE. (Prologue)
9. U. S. A., Harry Callahan. (Prologue)
- 158A. India, Werner Bischof, Magnum. (Work A)
- 173A. Atomic Energy Commission. (Work B)
176. U. S. A., Homer Page. (Work B)
- 184A. India, Henri Cartier-Bresson, Magnum. (Work B)
- 306A. U. S. A., Harry Callahan. (Relationships)
- (311A. India, Werner Bischof, Magnum. (Relationships))
346. U. S. A., Henri Cartier-Bresson, Magnum. (Death)
- 362A. Burma, Henri Cartier-Bresson, Magnum. (Religious Expression)
- 404A. Warsaw Ghetto, German Photographer Unknown, Exhibit at Nurnberg Trial. (Inhumanities)
425. U. S. A., Esther Bubley, LADIES' HOME JOURNAL. (Teens)
483. Spain, Henri Cartier-Bresson, Magnum. (Childhood Magic)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.105

THE MUSEUM OF MODERN ART

NEW YORK 19

FAMILY OF MAN

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

491
11
The following ~~are~~ ^{↑ *are*} photographs to be included in the "Family of Man" (which are not in the book.)

- 3*
3. France, from "Art in the Ice Age";(Prologue)
- 4*
4. Belgian Congo, Nat Farbman, LIFE;(Prologue)
- 9*
9. U. S. A., Harry Callahan. (Prologue)
- 173A*
158A. India, Werner Bischof, Magnum. (Work A)
- 344*
173A. Atomic Energy Commission. (Work B)
- 404*
176. U. S. A., Homer Page. (Work B)
- 425*
184A. India, Henri Cartier-Bresson, Magnum. (Work B)
- 48*
306A. U. S. A., Harry Callahan. (Relationships)
- 306A*
311 A. *?* *yes*
- 384*
346. U. A. A., Leonard McCombe, LIFE. (Learning)
- 61*
356A. India, Henri Cartier-Bresson, Magnum (Death)
- 311A*
362A. Burma. Henri Cartier-Bresson, Magnum. (Religious Expression)
- 311A*
404A. Warsaw Ghetto, German Photographer Unknown, Exhibit at Nurnberg Trial. (Inhumanities)
- 158A*
425. U. S. A., Esther Bubley, LADIES' HOME JOURNAL. (teens)
- 184A*
483. Spain. Henri Cartier-Bresson, Magnum. (Childhood Magic)

356A 362A

184A 404A

256A 425

362A 483

493A

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.105

481
18

Additions to Japan

3, 3 3

4 4

9 9

176 ~~35A~~ 6WT

346 ~~84A~~

404A 158A

425 173A

483 176

306A 184A

371A 256A

61A 306A

311A 311A

158A 346

173A 356A

356A 362A

184A 404A

256A 425

362A 483

493A

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.105

cc: Keating: Mr. Guido
Mr. Steichen ✓

October 28, 1955

October 28, 1955

W. R. Keating & Co., Inc.

Alltransport Incorporated
6 State Street
New York 4, N. Y.

Attention: Mr. Guido

Dear Mr. Guido:

Ref: Baggage No. 1/13918

Dear Sirs:

As per request on the phone, I am enclosing a letter to Alltransport

Please deliver all documents to W. R. Keating & Co., Inc.,
90 Broad Street, N. Y. 4, pertaining to a case ADD NY C/No 1
containing a camera, magazines and books shipped on the
SS Benares due to arrive on or about November 5, 1955 and
addressed to Mr. Edward Steichen, Museum of Modern Art,
11 West 53rd Street, N. Y. C.
He did not use up all his allowances on re-entering the country, but
does not know how much he did declare and is unable to locate this
information.

Very truly yours,

The camera is of Japanese manufacture and the books and magazines are
in Japanese. They are a gift to the museum from the Japanese newspaper,

Nihon Keizai Shinbun
Nihonbashi

MA:mg
Kojima-cho, Chuo-ku,
Tokyo

Monroe Allen
Assistant Registrar

I will appreciate your advice as to how to proceed from here.

Very sincerely yours,

Allen
Monroe Allen
Assistant Registrar

Hing

encs.

NIHON KEIZAI

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.105

PHOTOGRAPHY STUDIOS INC. • 220 WEST 42nd STREET
 CORPO PHOTO SERVICE INC. • 242 WEST 42nd STREET
 CORPO STAT INC. • • • • 127 EAST 37th STREET
 CORPO STAT INC. • • • • 220 WEST 42nd STREET

cc: Mr. Steichen ✓

October 28, 1955

W. R. Keating & Co., Inc.
 90 Broad Street
 New York City 4

Attention: Mr. Guido

Dear Mr. Guido:

As you requested on the phone, I am enclosing a letter to Alltransport Incorporated, asking them to release to you papers in connection with the shipment to Mr. Steichen. I am also enclosing all the papers we have in connection with this shipment.

I have asked Mr. Steichen about his personal declaration when he returned to this country after a trip to Japan this summer. He says he did not use up all his allowance on re-entering the country, but does not know how much he did declare and is unable to locate this information.

The camera is of Japanese manufacture and the books and magazines are in Japanese. They are a gift to the museum from the Japanese newspaper,

Nihon Keizai Shimbun
 Nihombashi
 Kayaba-Cho, Chuo-Ku,
 Tokyo

I will appreciate your advice as to how to proceed from here.

Very sincerely yours,

Monawee Allen
 Assistant Registrar

MA:mg

encls.

THE MUSEUM OF MODERN ART

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.105

THE MUSEUM OF MODERN ART

Cable Photograph

Date March 28, 1956

To: Treasurer

Re: Reimbursement for

From: Photography

cable

Mr. Steichen wishes reimbursement for the \$63.00 he spent in sending a cable to Jiro Enjoji, The Nihon Keizai Shimbun, Tokyo on Monday, March 26th. The cable contained a statement drawn up by Mr. d'Harcourt, Mr. Steichen and Mrs. Shaw regarding withdrawal of Nagaszki photographs from the Family of Man exhibition in Tokyo.

10-2		64		119	144	171
	40		89		146	
11 ✓		65		120 2		172
	41		90		147	
12 2		66		121		173
	42		91		148	
15		67		122		174
	43	68		92	150	
17		69		123		175
	44		93		151 2	
18		69		124		177
	45 2		94 2		152	
19 2		70		125		178
	46		95		153	
21		71		126		179
	47		96		154	
22		72 2		127		180
	48 2		97		155	
23		73 ABC		128 2		181
	49	DEF		98	157	
24		74		129		182
	50		100		158	
27 2		75		130		183
	51 2		102		158-A	
28		76		131		184
	53		103		159	
29		77		132		184-A
	54		106		160	
30		78		133		185
	55		107		161	
33			(over)			

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.105

PHOTOCOLOR STUDIOS INC. • 220 WEST 42ND STREET
 COMPO PHOTO SERVICE INC. • 242 WEST 41ST STREET
 COMPO STAT INC. • • • • 137 EAST 57TH STREET
 COMPO STAT INC. • • • • 220 WEST 42ND STREET

Compo Photocolor

PHOTO REPRODUCTION SERVICES FOR ART, ADVERTISING, COMMERCE & INDUSTRY
 220 WEST 42ND STREET, NEW YORK 36, N. Y. • OXFORD 5.0550

LIST OF POSITIVE FILMS RELEASED TO
 CAPTAIN STEICHEN - 11/15/55

1		58		111		164
2	35	59 2	82	114	138	165 2
3	35A	60 2	83	115 2	139	167
4	36	61	84	116	140 2	168
6	37 2	62	85 2	117 2	142	169 2
9	38 2	63	86 2	118	143 2	170
10-2	39 2	64	87	119	144	171
11 v	40	65	89	120 2	146	172
12 2	41	66	90	121	147	173
15	42	67	91	122	148	174
17	43	68 69	92	123	150	175
18	44	69	93	124	151 2	177
19 2	45 2	70	94 2	125	152	178
21	46	71	95	126	153	179
22	47	72 2	96	127	154	180
23	48 2	73 ABC DEF	97	128 2	155	181
24	49	74	98	129	157	182
27 2	50	75	100	130	158	183
28	51 2	76	102	131	158-A	184
29	53	77	103	132	159	184-A
30	54	78	106	133	160	185
33	55		107		161	
			(over)			

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.105

-2-

31		79		135		186
32	56	80	108	136	162	187
33	57	81	109	137	163	188
189	223	257	294	323	355	383
190	224	258	295	324 2	356	384
191	226	259	297	325	356-A	385
192	227	262	298	326	357	386
193	228	265	299 2	327	358	387
194	229	266	301	328	359	388
195	230	267	302	329	360	389
197	231	268	303	329	361	389
197	232	270	305 2	330	361	390
198 2	233	272	306	331	362-A	392
200	234 2	274	306-A	333	363	394
201	236 2	275	307	334	364	395
202 2	237	276	308 2	335	365 2	396
203	238	277	309	336	366	397
204 2	239	278	310 2	338	367	398
205	240	279	311	339	368	400
207	242	280	311-A	340	369	405
208	243	281	312	341	371	407
209	244 2	282	313	342	372	408
211	247	284	314 2	344	373	409
212	248	285	315	347	374	410
213	250	286	316	348	375	411
214	251 2	287	317	349	376	411
215	252	288 2	318	350	377	412 2
216	253	289	319	351	378	415
217	254		320	352	379	416
					380 2	417

(over)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.105

219		290		353 2		418 2
222 2	255	291 2	321	354 2	381	419
420	256	486	322		382	494
421	455	488				
422	457 2	490				
423	461	491				
424	462	492				
426	463	493				
427	464	495				
428	465	496				
430	466	497				
431	467	498				
434 2	468	499				
435	469	500				
436	470	501				
437 2	471	502				
438 2	472	503				
439 2	474	505				
441	475	506				
442	476					
443	477					
444	478					
445	479					
446	480					
448	481 2					
451	482					
452	484					
453	485					

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.105

THE MUSEUM OF MODERN ART

NEW YORK 19

FAMILY OF MAN DUPLICATE NEGATIVES

11 WEST 53rd STREET

TELEPHONE: CIRCLE 5-8900

CABLES: MODERNART, NEW-YORK

14 November 1955

COPIES : M.M.A. NEG RECEIPT
M.M.A. CIRCULATING
MR. DOLAN

REMAKE OF DUPLICATE NEGS

EXH NO	NEG NO	PHOTOGRAPHER	REMARKS
167	634/521	Lavine	too flat
176	168/185	Page	too flat
210	904A/567	Sheeler	
218	49/344	Scherschel	
220	42/342	Miller, W	
221	221		
211	277/240	Busler	
263	395/630	Road Victory	too small, make 8x10 duplicate
269	90/555	Adams	" "
273	536/73	Faurer	
292	214/300	Weston	too small, make 8x10 duplicate
293	430/636	Capa, J C	
332	154/263	Orkin	
406	42/505	Miller, W	
413	168/507	Page	
429	746/619	Groebli	
443	853/407	Falk	too thin
447	626/385	Haberlin	
449	901/389	Miller, J	too flat
454	738/379	Okamoto	too flat
487	112/640	Rosenberg, A	too flat
489	25/171	G-B	much too contrasty
256 A	66/762	CB	

*Miss Ferguson
all checked
&
redone*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.105

THE MUSEUM OF MODERN ART

NEW YORK 19

17 November 1955

11 WEST 53rd STREET

TELEPHONE: CIRCLE 5-8900

CABLES: MODERNART, NEW-YORK

FAMILY OF MAN

DEPARTMENT OF PHOTOGRAPHY

The following is a list of Compo Positives ^{+ guide prints} ~~for~~ for Japan, by exhibition number.

✓1	✓1	✓64	66	✓115 8x10	✓139	✓164	✓192
✓3	✓38	✓65	✓83	✓116 8x10	✓110 8x10	✓265 8x10	✓193
✓4	✓39	✓66 8x10	✓84	✓117 8x10	✓112 8x10	✓267 8x10	✓194
✓9	✓40	✓87	✓85	✓118	✓113 8x10	✓270	✓195
✓20 8x10	✓41	✓88	86	✓119 8x10	✓114	✓271	✓197
✓1 8x10	✓42	✓89	87	✓120 8x10	✓116	✓172	✓198 (2)
12	✓43	✓90	88	✓121	✓117	✓173	✓200
✓25	✓44	✓91	✓1	✓122	118	✓174	✓201 (2) 8x10
✓17	✓45	✓12 8x10	✓2 8x10	✓123	✓150	✓175	✓202 8x10
✓18	✓47	✓13A	✓3	✓124	✓151 8x10 (2)	✓177	✓203
✓19 8x10	✓48	✓13B	✓4	✓125	✓152	✓179	✓204 8x10
✓1	✓50	✓13C	✓5	126 (2)	✓153 8x10	✓180	✓205
✓22	✓51	✓13D	✓6	✓127	✓154	✓181	✓207
23	✓53	✓13E	✓7	✓128 8x10	✓155	✓182	✓208
24	✓54	✓13F	✓8	✓129 8x10	✓157	✓183	✓209
✓17 8x10	✓55	✓14	✓100	✓130	✓158	✓184	✓211
✓28	✓56	✓15	✓102	131	✓158A	✓184A	✓212
✓29 8x10	✓57	✓16	103	✓132	✓159	✓185	✓213
✓30 8x10	✓58	✓17	✓107	✓133	✓160	✓186	✓214
✓51	✓59	✓18	✓108	✓135	✓161	187	✓215
✓52	✓60	✓19	✓109	✓136	✓162	✓189	✓217
✓55	61	✓20	✓111	✓137	163	✓190	✓219
✓56	✓63	62	✓114	✓138	✓163	✓191	✓222

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.105

FAMILY OF MAN P. 2
Compo Positives for Japan.

✓223	✓258	✓299 (2)	✓328	✓361	✓405	✓443 8x10	✓482
✓224	✓259	301	✓329	✓362A	✓407	✓444	✓484
✓225 8x10	✓262 8x10	✓302	✓330	✓363	✓408	✓445	✓485
✓226	✓265	✓303	✓331	✓364	✓409	✓446	✓486
✓227 8x10	✓266	✓305	✓333	✓365	✓410	✓448	✓488
✓228	✓267	✓306	✓334	✓367	✓411	✓451	✓491
✓229	✓268	✓306A	✓335	✓369	✓412	✓452	✓492
230	✓270	✓307	✓336	✓373	✓415	✓453	✓493
✓231	✓272	✓308	✓338 (2)	✓374 (2)	✓417	✓455	✓494
✓232	✓274	✓309	✓339 (2)	✓375	✓418	✓457 8x10 (2)	✓495
✓233	✓275	✓310	✓340	✓376	✓419	✓461	✓496
✓234 8x10	✓276	✓311	341	✓377	✓420 8x10	✓462	✓497
✓236 8x10	✓277	✓311A	✓342	✓378	✓421	✓463	✓498
✓237	✓278	✓312	✓344	✓379	✓422	✓464	✓499
✓238	✓279	✓313	✓347	✓380	✓423	✓466	✓501 8x10
✓239	✓280	✓314	✓348	✓382	✓424 (2)	✓467	✓502
✓240	✓281	✓315	✓349	✓383	✓426	✓468	
✓242	✓282	✓316	✓350	✓384	✓427	✓469	
243	✓284	✓317	✓351	✓385	✓428	✓470	
✓244 8x10	✓285	✓318	✓352	✓387	✓430	✓471	
✓247	✓286	✓319 8x10	✓353	✓388	✓431	✓472	
✓248	✓287	✓320	354	✓389	✓434 8x10 (2)	✓474	
✓251	✓288 (2)	✓321	✓355	✓390	435	✓475	
✓252	✓290	✓322	✓356	✓394	✓436	✓476	
✓253	✓291	✓323	✓356A	✓395	✓437	✓477	
✓254 8x10	291 (2)	324	✓357	✓396	✓438	✓478 (2)	
✓255	✓295	✓325	✓358	✓397	✓439	✓479	
✓256	297	✓326	✓359	✓398	✓441	✓480	
✓257	✓298	✓327 8x10	✓360	✓400	✓442	✓481	
		✓328					

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.105

THE MUSEUM OF MODERN ART

NEW YORK 19

FAMILY OF MAN

17 November 1955

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

DEPARTMENT OF PHOTOGRAPHY

The following is a list of copy negatives for Japan
by exhibition number.

20 ✓13	✓196
✓25	✓206
✓26	✓221
✓29	✓250
99 ✓32	✓273
✓101	✓283
✓104	✓343
✓105	✓381
106	✓391
✓112	✓104A
113	✓114
✓134	✓116 8x10
✓141	✓132 8x10
✓156 8x10	✓133 8x10
178	✓158
✓188 8x10	473 ✓189
	✓300

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.105

PURCHASE ORDER
U. S. INFORMATION AGENCY

Point of Issue
S-17
Washington 25, D. C.

Order No. **1755-11-55**
Date **May 16, 1955**

Authorization No. _____ 6 Appropriation Symbol and Title
6750100

Allotment and Object Class. **5C-5660-84-844-08** Obliga. No. _____ **FUNDS AVAILABLE**

TO
S
E
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L
E
R

Museum of Modern Art
11 West 53rd Street
Att: Mr. Edward Steichen
New York, New York

Consignment and Destination
S U. S. Information Agency
H 1778 Pennsylvania Avenue, N. W.
P Room 128, IPS/A
T Washington, D. C.
O

Invitation No. _____ Contract No. _____ Time for Delivery **Completed** Terms **Net**

Requisition No. **26924** F. O. B. Point **Washington, D. C.** Ship Via _____ Government B/L No. _____

ITEM NO.	ARTICLES OR SERVICES	QUANTITY	UNIT	UNIT PRICE	AMOUNT
	Photographic assignment including details of picture story entitled "The Family of Man"	1	each		150.00
Confirming Order - Do Not Duplicate Rec'd by Mr. Shelby B. Smith See Nondiscrimination in Employment Clause Attached.					
TOTAL					150.00

LM:ATJ

NOTICE TO VENDOR:
SEE REVERSE SIDE FOR DETAILED INSTRUCTIONS WHICH MUST BE CAREFULLY FOLLOWED

William J. O'Connell
Signature
William J. O'Connell, Acting Head
Name
General Purchase Unit
Title
Contracting Officer

★ G. P. O. 1954-307008

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.105

U. S. INFORMATION AGENCY

Instructions to Vendors

- PACKING AND SHIPPING** — Containers shall be plainly and substantially marked to show the purchase order number, a brief description of the contents including the form number, if any, quantity, and vendor's name. The receiving office reserves the right to reject any deliveries which do not bear such identification.
- NOTIFICATION OF FINAL SHIPMENT** — If a post card is enclosed, complete and mail the self-addressed post card immediately after final shipment is made. No postage is required.
- SUBMISSION OF BILLS** — Vendors should render their bills in the following manner in order to insure prompt payment:
 - Submit an original invoice and one copy properly certified and signed. The signed certification to appear on each original invoice shall read as follows:
 "I certify that the above bill is correct and just and that payment therefor has not been received."
 Date: June 15-55 Signature: [Handwritten Signature] Title: [Handwritten Title]
 - The invoice shall be prepared to conform with the purchase order, showing number and date of order, date of delivery, description of each item, quantity, unit cost, and total amount.
 - The invoice should also bear an invoice number or identification to enable positive and immediate association with the related payment check.
 - Show Parcel Post Charges, if any, as a separate item on the invoice, indicating the gross weight and shipping point. (Prepaid freight or express charges must be supported by the original freight or express receipts.)
 - Show terms or cash discount on the invoice, even if the terms are net.
 - Submit invoice as follows:

U. S. Information Agency
 Finance Division
 at address shown in "Point of Issue" block on the face of this order.

SEE REVERSE SIDE FOR DETAILED INSTRUCTIONS WHICH MUST BE CAREFULLY FOLLOWED

(g) Payment for materials, supplies, and services, including rent, telephone, telegraph and utility services cannot be made in advance.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.105

THIS IS NOT AN ORDER			
FORM IA-20 10-21-53	U. S. INFORMATION AGENCY REQUEST FOR QUOTATION	DATE May 9, 1955	REQUISITION NO. 26924

Gentlemen:
Please quote prices on the items listed below, delivered, ALL CHARGES PREPAID, to Wash. D. C..
Please return this form not later than immediate. If you are unable to bid, please so indicate.
Retain one copy for your files. (If unable to bid on a prepaid basis, include estimated shipping weight and P. O. B. shipping point).

FIRM NAME Mr. Edward Steichen Museum of Modern Art	RETURN TO: PROCUREMENT BRANCH ADMINISTRATIVE SERVICES DIVISION U. S. INFORMATION AGENCY WASHINGTON 25, D. C.
ADDRESS 11 W. 53rd Street New York, New York	Attention: Miss Lucille Murphey

ITEM NO.	DESCRIPTION	QUANTITY	UNIT	UNIT PRICE	AMOUNT
1.	Photographic assignment including details of picture story entitled "The Family of Man."	1	each		
		TERMS	DAYS	DELIVERY TIME	DAYS

REMARKS

The above prices will remain firm until _____

DATE _____ DATE _____ SIGNATURE OF AUTHORIZED OFFICIAL _____

ST. JOHN'S

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.105

from
EDWARD STEICHEN

June 16, 1955

to
U.S. Information Agency
1778 Pennsylvania Avenue, N.W.
Room 128, IPS/A
Washington, D.C.

Confirming order #26924, Photographic assignment including
details of picture story entitled "The Family of Man"

order completed

1 each \$150.00

Edward Steichen

to pay for Japanese copy negs.

STEICHEN - Journal

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.105

PRESS RELEASE

UNITED STATES INFORMATION SERVICE

FOR IMMEDIATE RELEASE:

August 23, 1955

'FAMILY OF MAN' EXHIBIT TO BE SHOWN IN JAPAN

Visiting American photographer Edward Steichen announced today that negotiations have been completed with the Nihon Keizai newspaper to bring the "Family of Man" photographic exhibition to Japan next spring.

Mr. Steichen, director of the Department of Photography of the Museum of Modern Art in New York, has been in Japan the past two weeks at the invitation of the United States Information Service and Nihon Keizai to arrange local production of the negatives of the exhibit.

Mr. Steichen said it is "an honor and privilege" to present the exhibition to the Japanese people and added he is certain it will be produced here with skill, imagination and warmth.

The "Family of Man" exhibit assembled by Mr. Steichen portrays the "oneness" of mankind. In preparation for more than two years, it comprises about 500 photographs selected from 2,000,000 submitted to the Museum of Modern Art from all over the world for Mr. Steichen's consideration. The final selection includes the work of 273 photographers in 68 countries.

In announcing that the exhibit will be shown in all the major cities of Japan, Mr. Steichen said:

"The Museum of Modern Art of New York is honored by the privilege of exhibiting its "Family of Man" exhibition in Japan. As this exhibition represents the most important single effort of my life, it can be readily understood how much this honor and privilege means to me personally, and I am warmly grateful to Nihon Keizai for making this project possible.

"The Family of Man" was conceived as an expression of the oneness of man throughout a world that is divided and consumed with fear and suspicion based on issues, political differences of the moment. This exhibition brings to you the more important fact which makes all nations, races and religions alike from birth to death. In it, photography creates a mirror of man's goodness and strength, his weakness and errors throughout the world. In this mirror, we can all see ourselves in joy and in sorrow, in exaltation and in despair. It seeks to demonstrate that truth and love, the family unit, and the dignity of the individual are greater than the evil in life.

"The American people have taken this exhibition to their hearts and I hope that you in Japan will receive it in the same spirit, as I designed this exhibition not only for America but for all the peoples of the world. I will leave here with the full conviction that the arts and skills of Japan will present this exhibition with the same warm understanding I have met wherever I have gone here with the Japanese people. I hope that here my belief that photography is a universal language will be affirmed, and I dedicate this exhibition with admiration and love to the people of Japan."

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August 23, 1955

'FAMILY OF MAN' EXHIBIT TO BE SHOWN IN JAPAN

Visiting American photographer Edward Steichen announced today that negotiations have been completed with the Nihon Keizai newspaper to bring the "Family of Man" photographic exhibition to Japan next spring.

Mr. Steichen, director of the Department of Photography of the Museum of Modern Art in New York, has been in Japan the past two weeks at the invitation of the United States Information Service and Nihon Keizai to arrange local production of the negatives of the exhibit.

Mr. Steichen said it is "an honor and privilege" to present the exhibition to the Japanese people and added he is certain it will be produced here with skill, imagination and warmth.

The "Family of Man" exhibit assembled by Mr. Steichen portrays the "oneness" of mankind. In preparation for more than two years, it comprises about 500 photographs selected from 2,000,000 submitted to the Museum of Modern Art from all over the world for Mr. Steichen's consideration. The final selection includes the work of 273 photographers in 68 countries.

In announcing that the exhibit will be shown in all the major cities of Japan, Mr. Steichen said:

"The Museum of Modern Art of New York is honored by the privilege of exhibiting its "Family of Man" exhibition in Japan. As this exhibition represents the most important single effort of my life, it can be readily understood how much this honor and privilege means to me personally, and I am warmly grateful to Nihon Keizai for making this project possible.

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Additions to Japanese Family of Man Exhibition (mailed December 14, 1955)

480 A	Boy with gun	Shashin Salon	1955 #4
89A	Mother Feeding child	Asahi Camera	1955 #5
57A	Mother with child on back	" "	1955 #1
300A	Bored Groom	" "	
62 A	Mother and child	" "	1955 #3
307 A	Tokyo's Santa Festival	" "	
85 A	Mother bathing baby	" "	
486 A	Child with lantern hat	" "	
32 A	Modern Wedding	" "	
319 A	First Grandson	" "	
98 A	Fearful child with child	" "	1955 #4
349 A	Funeral and Son Bathing	" "	1955 #3
250 A	Musical Family	" "	1955 #3
158 B	Coal Miners	Nihon Keizai envelope	
421 A	Portrait of Hisano Yamaoka	Asahi Shimbun	1955 #3
333 A	Girl Bowing on Receiving diploma	" "	1955 #8
205 group	Cherry Blossom Picnic	" "	1954 #9
Religion-	People Kneeling on floor	Nihon Keizai envelope	, by Kazuo Nakugawa
27 A	Old Fashioned Wedding	Yasunori Sukegawa	1955 #5
414 A	Teenagers	Kimura book	#1
329 B	Little Girl with diploma	Kosaburo Sato	1953
59 A	Mother and Child on floor	Nihon Camera Co.	#12
52 A	Mother and Baby	" "	1952 #6
487 A	Two little girls with flowers	" " (wife)	#10
394	Old Woman Bending	" "	#1
505 A	Spattered Worker	" "	#2
316 A	Young Women Chatting	Nihon Keizai envelope	#10
307 B	Women in fields pelleting man	" " envelope - Kito	#10

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additions to Japanese Family of Man exhibition:

480 A	Boy with gun	Shashin Salon	1955 #4
187 A	Women in fields <i>child</i>	" " "	1955 #9
17 A	Lovers at festival <i>on back</i>	" "	1955 #5
17 B	Lovers on Grass	Nihon Keizai envelope	
489 A	Two boys in splash	Photo Art	1953 #1
482 A	Children in Old Bus <i>val</i>	Canon Camera	
432 A	Teens Dancing <i>baby</i>	Nihon Keizai	
Religion-Children Praying <i>on head</i>		Nihon Keizai envelope	
131 A	Bottomless Field	Takahiro Ono	
329 A	Deaf Child <i>back</i>	" "	
146 A	Mother at Work with Child	" "	1955 #4
114 A	Father and Son Bathing	" "	1955 #3
45 A	Child at breast	" "	1955 #3
Religion-Kneeling Before shrine		Nihon Keizai envelope	
375 B	Woman sitting on curb <i>diploma</i>	Mainichi Camera	1955 #3
66 A	Children with umbrellas <i>diploma</i>	" " "	1955 #2
78 A	Boy with Baseball Cap <i>group</i>	" " "	1954 #9
248 A	Flute Player <i>flute</i>	Nippon Camera	1955 #5
316 B	Old Women Chatting <i>chatting</i>	Yunori Nakagawa	1955 #5
237 A	Girl in Kimono running	Kimura book	#1
51 A	Mother and Child on beach	Fuji Photo Contest, 1953	
74 A	Children and Dragon <i>floor</i>	Fuji Photo Film Co.	
201 A	Couple Applauding	International Photographic Salon of Japan, 1954	
390 A	Soldier with bandaged eyes <i>Treasures</i>	Jun Mi Ki (Life)	#10
375 A	Man with Harmonica	Sijuta Itōj	#1
429 A	Teens Carrying Float	Nagato Shinkai	#2
198 B	Family Eating <i>chatting</i>	Nihon Keizai envelope - Kimuna	
P. 38 - 41	Children fencing <i>chatting</i>	N.K. envelope - Mitsuomi Hatanaka	

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32 A	Modern Wedding	" "	
319 A	First Grandson	" "	
98 A	Fearful Child	" "	1955 #4
349 A	Funeral	" "	1955 #3
250 A	Musical Family	" "	1955 #3
158B	Coal Miners	" " <i>N.K. envelope</i>	
421 A	Portrait of Hisano Yamaoka	" "	
333 A	Girl Bowing on receiving diploma	" "	1955 #8
205 group	Cherry Blossom Picnic	" "	
Religion-	Ceremony Before Fuji <i>people kneeling on floor - dinner</i>	<i>N.K. envelope</i> All Asahi Press	1955 <i>by KAZUO NAKAGAWA</i>
27 A	Old Fashioned Wedding	Yasunori Sukegawa	
414 A	Teenagers	Kimura book	
329 B	Little Girl with Diploma	Kosaburo Sato	
59 A	Mother and Child on floor	Nihon Camera	#12
52 A	Mother and baby	" "	1952 #6
487 A	Two Little Girls with Flowers	" "	#10
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480 A	Boy with Gun	Shashin Salon	1955 #4
187 A	Women in Fields	" "	1955 #9
17 A	Lovers at Festival	" "	1955 #5
17 B	<i>LOVERS ON GRASS, ALAS</i>	<i>Nihon Keizai</i>	
489 A	Two Boys in Splash	Photo Art	1953 #1
482 A	Children In Old Bus	Canon Camera	4
432A	Teens Dancing	Nihon Keizai	
Religion	<i>Children Praying</i> Priest and Attendant	<i>N.K. envelope</i> Hiro Iijuka	
131 A	Bottomless Field	Takahiro Ono	
329 A	Deaf Child		
146 A	Mother at work with Child		
114 A	Father and " on Bathing		
45 A	Child at Breast		
Religion	<i>Knelling Before Shrine</i> Man with Rosary	<i>N.K. envelope</i> Mainichi Camera	1954 #11
375 B	Woman Sitting on Curb	" "	1955 # 3
66 A	Children with Umbrellas	" "	1955 # 2
78 A	Boy with Baseball Cap	" "	1954 # 9
248 A	Flute Player	Nippon Camera	1955 # 5
316 B	Old Women Chatting	" "	1955 # 5
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429 A	Teens Carrying Float	Nagato Shinkai	
198 B-	<i>Family Eating</i>	<i>N.K. envelope - Kimura</i>	
P. 38-41	<i>Children Peacing</i>	<i>N.K. envelope - MITSUOMI HATANAKA</i>	

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Asahi Camera

- 10 Mother feeding child 1955 #5
89 A
- 5 Mother with child on back 57A
Bored woman
Bride groom wedding 300 A
- 7 Mother and child in manger
62 A 1955 #3
Tokyo's Santa Festival 307 A
- 9b Mother bathing baby 85 A
486 A
Child with lantern on head
- 3 Modern wedding 32 A
"First grandson 319 A
- 11 Fearful child 1955 #4
98 A
Funeral 1955 #3 349 A
Musical Family 1955 #3
250 A
- 15 Miners 158 B
Portrait of teen girl 421 A
Actress Misao Yamashita
Girl bowing for diploma 333 A
1955 #8
Cherry blossom picnic 205
16

All Asahi Press

- Ceremony before Fuji 1955
Religion
- 2 Yasunori Sukegawa 27 A
old type wedding
- Kimura book
teenagers 414 A
- Kosaburo Sato
little girl with diploma
329 B

Nihon Camera

- 6 Mother, child on floor 59 A
#12
- 4 Oldish mother and baby 1952 #6
52 A
- Two little girls with flowers #10
487 A
- Old Woman bending #1 394 A
- spattered worker 505 A #22
- young women chatting 316 A #10
- women in fields pelleting man
#10 307 B 7

Shashin Salon

- boy with gun 1955 #4 400 A
- 16 women in fields 1955 #9 187 A
- 1 lovers at festival 1955 #5 3
17 A

Photo Art

- 2 boys in splash 1953 #1
489 A

Canon Camera

- Children in old bus 482 A

Nihon Keizai

- teens dancing 432 A

Hiro Iizuka

- priest and umbrella attendant
Religion

Takahiro Ono

- 13 "Bottomless field" 131 A

Miscellaneous

- Deaf Child 329 A
- 14 Mother at work with child 146 A
- 12 Father and on Bathing 114 A
- Child at Breast 45 A

Mainichi Camera

- man with rosary 1954 #11
- woman on tin can 375 B
Religion
1955 #3
- 7b children with umbrella as
66 A 1955 #2
- 9a boy with baseball cap
1954 #9 78 A 4

Nippon Camera

- 19a Flute player 1955 #5
248 A
- Old women chatting 1955 #5
316 B
- 18 Geisha dancer
#1 237 A 3

Fuji Photo Contest 1953

- 30 Mother, child on beach
51 A
- Fuji Photo Film Co.

- 8 Children and dragon
74 A

International Photographic
Salon of Japan 1954

- 17 couple applauding 201 A

Jun Mi Ki (Life)

- Soldier with bandage
on eyes 390 A

Sijuta Itoj

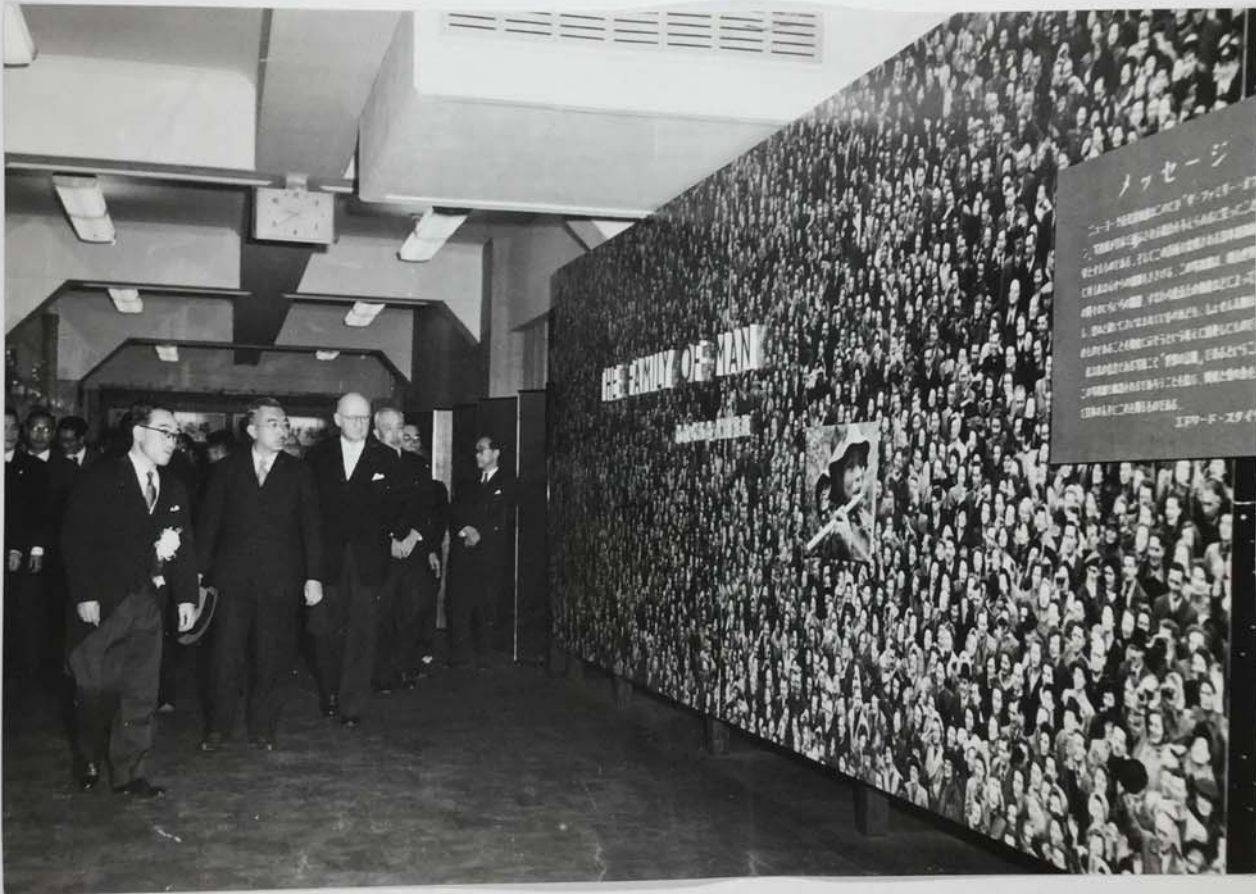
- man with harmonica
375 A

Nagata Shinkai

- teens carrying float
429 A

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Emperor HIROSHITO - center with a hat on hand.

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Emperor HIROSHITO - second from right.

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The **ザファミリーオブマン**
Family of Man

The photographic exhibition



created by Edward Steichen

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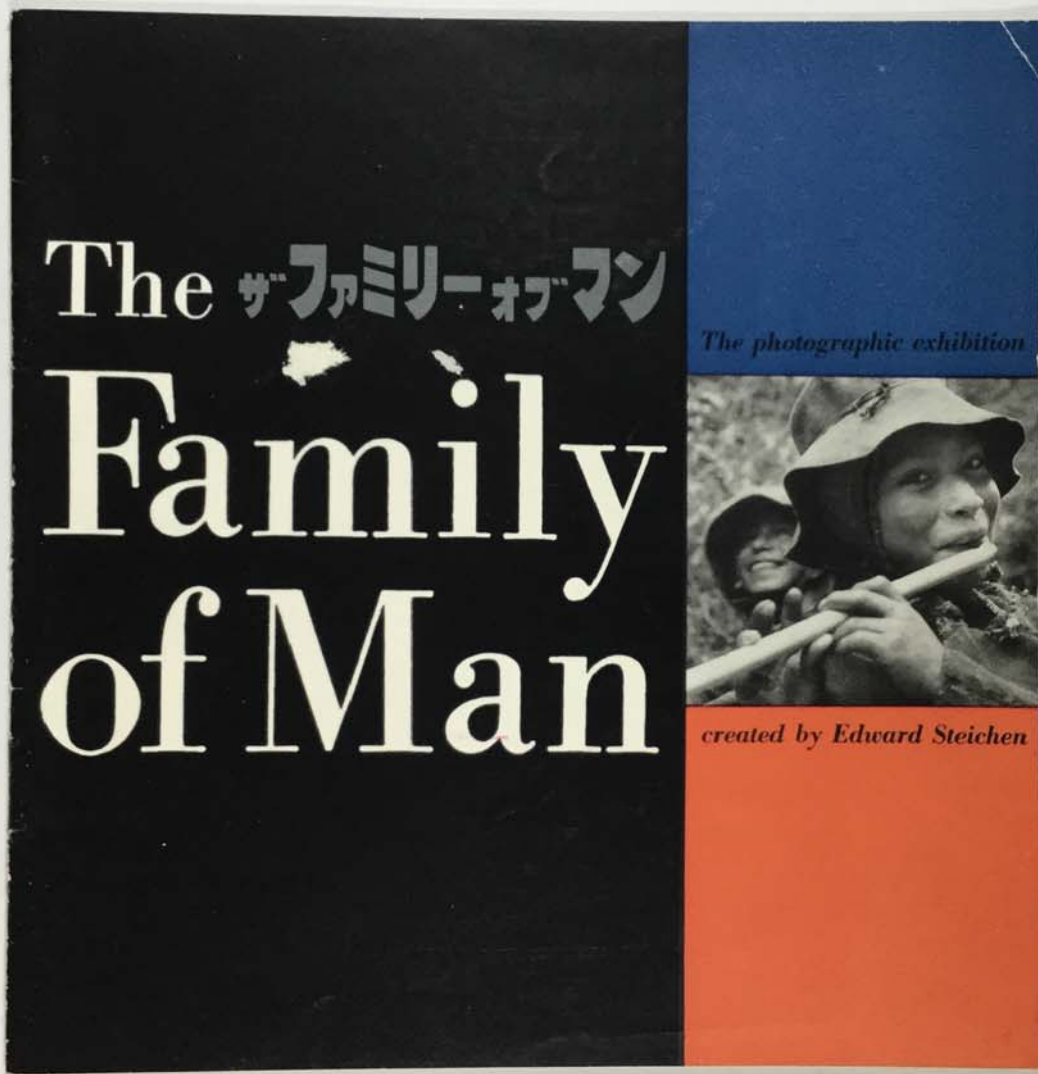
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