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# A N S E L A D A M S

131 TWENTY FOURTH AVENUE, SAN FRANCISCO 21, CALIFORNIA

MEMO TO: WAYNE MILLER  
Museum of Modern Art  
New York City

DATE: December 18th  
1954

Dear Wayne,

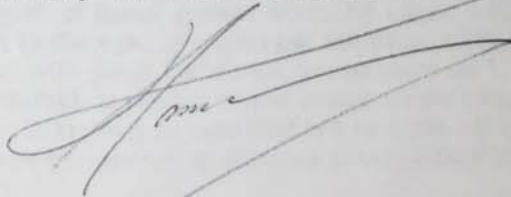
Thanks for the letter, the enclosure, and the release which I return herewith, duly signed. You will note that my permission to use the FORTUNE magazine Bingham Mine picture is contingent upon their permission - as they own it! I am sure this is all arranged, but it is good to have the record straight.

I have written Steichen about a possible alternative idea of having the big enlargements made and mounted here--where I could keep my eye on it. This does not imply distrust of your muralist--- but the Mount Williamson picture is very difficult to print well, and I would be glad to help in getting the best possible print therefrom.

At any event I have the negative and proof print all ready to send on to you as soon as I hear from you Monday or Tuesday at the latest. I am sure S. will get the letter early Monday AM.

Indeed, I can visualize the turmoil you are in, and you all have my sympathy. But I am sure the results will justify all the blood, sweat and tears!

cordially- and with all good wishes



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**ANSEL ADAMS PHOTOGRAPHY**  
131 · 24TH AVENUE SAN FRANCISCO 21 CALIFORNIA

*fine prints*  
*illustrations*  
*lectures*  
*instruction*

TELEPHONE SKYLINE 1-1282  
December 17th 1954

Dear Capt. Steichen-----

I am preparing a print and the instructions and suggestions relating to the picture of Mount Williamson and the Rocks. --- and these as well as the negative should be sent to you Monday or Tuesday--excepting your approval of the following idea:-----

This is a very difficult negative to print- let alone enlarge to great size. The brightness range of the subject was very great, and in spite of the fact that the negative was given water-bath development, the opacity range of the negative is difficult to manage. In addition, there will be reciprocity-effect difficulty to contend with. The enlargement can be made, and it should be stunning if made well, but it will require some careful attention and experiment to get adequate tonal values. And if the values are missed- and the mountain and cloud section turns out weak- the effect will be very dismal I assure you.

I have taken the liberty to find out here just what it would cost to have this enlargement made under my supervision here in San Francisco ; also to have the one which will be circulated properly mounted on panels by the man who has done a lot of large mounting for me and knows his stuff. The costs are:

enlargement 12 x 15 feet (2 enlargements)-----\$750.00  
Mounting one on 8 panels, each panel edged  
with aluminum and keyed to the adjoining  
panel, spotted, surfaced, and shipped ----- 450.00  
\$1200.00

(You would mount the enlargement for the NY exhibit at the Museum). This might seem a large figure at first - but it is a large picture! and the mounting of the one to be circulated should be not only accurate but very sturdy. In discussing the techniques involved with the commercial house here who does this huge work we find that we can make the 12 x 15 foot print on ONE projection, using 48-inch paper (each 12-foot strip overlapping the next one 3 inches ---- 4 12-foot strips in all. The strips would, of course, be vertical.

We would then mount the strips on 72-inch panels, and each of these panels would be edged with an aluminum moulding which would show 1/4 inch to the eye, and overlap the print 1/8th inch. When the panels were placed together (keyed in with pins) the strips would show as 1/2 inch divisions. The outer "framing" would be of 1/2-inch material so the effect would be quite consistent, (this would probably be achieved by attaching an additional 1/4 in strip all round the picture - which would also serve to preserve the panels on an even plane) ((this additional strip would be attached by the exhibitor)).

You are going to have a very tough time printing this image in separate strips, because of the necessary "burning in" of the upper sections. This CAN be done with the use of a metronome for counting intervals of time - or some other accurate timing device - but it will never be as accurate in result as making the entire picture in one exposure.

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The negative was loaded in a small stuffy room at Manzanar during the war, and there is a damp-finger mark in the sky which does not show in the small print but comes through like the finger-print of Gaud in big enlargements. This should be touched out before the enlargement is surfaced.

Now, the above ideas are submitted for what they are worth. Will you wire me your opinions - to do it here or send the negative on - and I shall be pleased to follow them. I shall send the negative carefully packed and insured for \$2500.00 (this sounds big, but I added up past sales and it looks as if I might sell at least that value of prints from this negative during the next 5 or 6 years. People keep on liking and wanting it - and usually in big (20 x 24 or 16 x 20) sizes. So, I trust you do not think me too fussy to ask of you to place full-coverage on this negative for that amount (2500.00). I shall send it on with that understanding from the Museum. And it should be returned to me carrying a similar insurance value.

I should add here that my suggestions for balancing the values of the image will surely be influenced by the reciprocity-effect, and I am positive it will be necessary to make tests of different parts of the image to assure equalized values throughout (and avoidance of blocking-up or graying-out of the cloud sections).

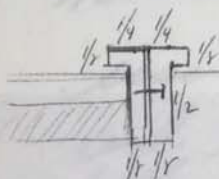
\* \* \* \* \*

I am much appreciative of your comments on the status of my work at the Museum. I do feel I could be much better represented. We can discuss this when this big job of yours is launched on the world at large!

Best wishes

*Ansel Adams*  
ANSEL ADAMS

I will await a wire from you on Monday or Tuesday - then will rush the film on to you, or immediately set to work here with it.



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15 December 1954

Mr. Ansel Adams  
131 24th Avenue  
San Francisco 21, California

Dear Ansel,

We are sending along a release form to be filled out and returned at your earliest convenience.

After your talk with Steichen, you know the progress of the Exhibition and the turmoil in which we are now involved. I am enclosing a clipping from the New York Times which I thought you might enjoy.

Regards,

Wayne Miller

*P. S. I hope he also mentioned that we are planning to use in engraving proof form your "Utah copper pit" which appeared in Fortune pgs 94-95 November 1951. We've found that using transparencies pose problems and these special proofs will look better. - I'll check with Fortune for their © if you agree. Wayne.*

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Aarons  
Aarons

8 Shumaker Path  
Newton Centre 59, Mass.  
May 5, 1952

Dear Mr. Stelahan

ERICH ANDRES

*file*

BILDBERICHTERSTATTER FÜR PRESSE UND INDUSTRIE

HAMBURG-ALTONA 1  
LANGENFELDER STRASSE 60  
FERNSPRECHER: 43 31 61  
POSTSCHECK HAMBURG 90290

The Museum of modern Art  
zu Hd. v. Mrs. Kathleen Haven

New York 19  
11 West 53rd Street

Hamburg, 13. April 1955

Ich bedaure, daß ich Ihnen bisher auf Ihren Brief vom 15.2. noch nicht geantwortet habe. Schon früher teilte ich Ihnen mit, daß ich die englische Sprache mit keinem Wort verstehe. Ich bin mehr auf die romanischen Länder eingestellt.

Da ich wirtschaftlich leider nicht in der Lage bin, mir Übersetzungen leisten zu können, bitte ich Sie, mir Ihre Wünsche -auch in Zukunft - in deutscher Sprache mitzuteilen.

Seien Sie doch so nett, mir bezüglich Ihres letzten Schreibens x) nochmals näheres bekanntzugeben.

Mit freundlichen Grüßen,

x) 2 Bogen  
mit Liste

*Erich Andres*

5

AARONS

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Hamburg, 9. Januar 1955

The Museum of modern Art  
 Direktor Edward Steichen  
 New York 19  
 11 West 53rd Street

Bildberichtersteller  
**ERICH ANDRES**  
 HAMBURG-ALTONA 1  
 Langenfelder Straße 60  
 Fernsprecher 43 31 61

Sehr verehrter Herr Direktor,

wielen Dank für Ihren freundlichen Brief vom 30. Dezember 1954. Der frühere vier Seiten lange Brief ist ebenfalls angekommen. Da ich nicht Englisch kann, konnte ich den Brief nicht lesen. Und eine Übersetzung ist zu kostspielig (4 Seiten). Und einen Freund konnte ich bisher nicht finden, der mir den englischen Brief gratis übersetzen wollte. So wartete ich auf diese Gelegenheit. Es ist liebenswürdig, dass Sie mir jetzt Deutsch schreiben. Und ich danke Ihnen dafür, auch für die Zukunft, bei weiterer Korrespondenz.

Heute sende ich Ihnen per Luftpost drei Negative der Filme Nr. 14/7/38, 37 (Schwäbmer Dorfjugend beim Tanz) und Nr. 23/20/5 (Lippenegerin aus Nordkamerun beim der Kinderpflege, Trinken geben, Milch). Ich bitte dringend darum, die Negative, da sie unersetzlich sind, bald wieder zu retournieren, per Einschreiben/Recomandate/Inscribe!

Ich habe mich gewundert, dass aus der Vielzahl der Auswahlbilder nur zwei Stück verwendet werden. Aber sicher würde der Rahmender Ausstellung gesprengt, wenn von jedem Einsender ein Dutzend oder mehr ausgestellt würden. Ich bitte herzlich auch um Rücksendung meiner Original-Vergrößerungen.

Mit freundlichem Gruss

Ihr *E. Andres*

*neu nach  
 11/13/55  
 R.H.*

*Bitte retournieren Sie  
 den Briefumschlag mit  
 dem Sonderbriefmarken,  
 besten Dank E. Andres*

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Aarons  
Aarons

8 Shumaker Path  
Newton Centre 59, Mass.  
May 5, 1952

Dear Mr. Steichen,

Thank you very much for your recent letter accepting 5 of my prints for the Museum Collection. I shall be glad to donate them to the Museum as a gift. I hope you can use them in a future exhibit.

AM

I shall be in N.Y. during the week of May 18th. At that time I shall pick up those prints which you cannot use. Meanwhile may I have a description of the 5 prints you are keeping? Many of them are numbered. If so that would be sufficient. A few word statement on each print would describe it to me.

May I bother you for a favor? My wife and I would very much like to attend the opening of the new photographic show scheduled for May 21st. Could this be arranged?

Thank you again for your consideration.

Cordially,

*Jules Aarons*  
Jules Aarons

AARONS

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Aarons

May 1, 1952

May 6, 1952

Dear Aarons:

Dear Mr. Aarons:

Thank you for your letter of May fifth. Mr. Steichen is away for a few days. I know he will be very happy to learn about your generous gift of the Five prints. The prints which Mr. Steichen selected are the following:

1. P18 South End Boston 1950 (man and woman with 'Re-elect Dever badge)
2. S47 At Saint's Parade, North End, Boston (rear view of fat man)
3. PL4 On stage - Christmas party - Volunteers of America
4. S41 (two large women near wall with scribbles)
5. S32a (group on front steps).

I will hold the rest of the prints in my office for you to pick up.

About the opening - it will probably be in the afternoon so that if you call me when you reach the Museum, I'll see that you get in.

Many thanks and we are looking forward to seeing you when you are in New York.

Very sincerely yours,

Assistant to Mr. Steichen

Mr. Jules Aarons  
8 Shumaker Path  
Newton Centre 59, Massachusetts

AARONS

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8 Shumaker Path  
Newton Centre 59, Mass  
April 19, 1952  
May 1, 1952

Dear Aarons:

Dear Mr. Steichen:

I am sorry we kept your photographs an over-long time. This is due to the fact that I have a hard job keeping up with all the things I want to do here.

I would like to keep five of your prints here either as a gift from you or on extended loan, so as to have you represented in our Collection and also as a reminder of what you are doing for possible inclusion in some future exhibition. We will hold the photographs until we hear from you. Do you want them shipped back directly to you?

With best wishes and high hopes for your continuing growth and development.

*Jules Aarons*  
Jules Aarons  
Sincerely yours,

Edward Steichen

Mr. Jules Aarons  
8 Shumaker Path  
Newton Centre 59, Massachusetts

ES:nt

*Aarons*

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ALLIANCE DES EQUIPES UNIONISTES DE FRANCE

List of photographers and their addresses:

8 Shumaker Path  
Newton Centre 59, Mass.  
April 19, 1952

Dear Mr. Steichen:

About the first week in March I left some photographs of the North End in Boston at your office, and the following week sent in some others.

I am interested in knowing what disposition had been made of them, and would very much appreciate your advising me of your decision.

Very truly yours,

*Jules Aaron*  
Jules Aarons

Hills,  
California.

Newbold,  
25, D. C.

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ALLIANCE DES EQUIPES UNIONISTES DE FRANCE

List of photographers and their addresses :

Ray de Carava, 43 West 54th Street, New York City

Nico Jozze, inside, Hellawi.

Vito Fiorenza, 1135, 71st Street, Brooklyn, 14 May 1956.

AARONS

8 Shumaker Path  
Newton Center 59, Mass.  
Jan. 22, 1952

Dear Mr. Steichen,

I would like very much to show you  
photographs taken in the two years  
since the last time I showed you  
my work. I shall be in N.Y.  
the latter part of the week of Feb. 4th.  
May I phone your secretary for an  
appointment?

Very truly yours,

*Jules Aarons*  
Jules Aarons

*Lucard*

Edward J. Steichen, Director  
Department of Photography.

ALLIANCE DES EQUIPES UNIONISTES DE FRANCE

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ALLIANCE DES EQUIPES UNIONISTES DE FRANCE

List of photographers and their addresses :

Roy de Carava, 118 West 43rd Street, New York City

Nico Jasse, Amstede, Holland.

Vito Piorenza, 1135, 71st street, Brooklyn, 14, May 1956.

Howard J. Goddard, Life Magazine, 9 Rockefeller Plaza, New York City.

Silvan Grant, Time Inc., Viking Building, 9000 Santa Monica Blvd., Beverly Hills, California.  
Mme. Jean Fabre

Barbar Alliance des Equipes Unionistes, New York,  
47 rue de Clichy

Sergeant Chang, Signal Corps, U. S. Army, c/o Lt. Billy G. Newbold,  
First Station, Public Information Division, Dept. of the Army, Washington 25, D. C.

Dear Mme. Fabre,  
W. Eugene Smith, Magnum Photos, 118 West 43rd Street, New York City.

In answer to your letter of May 9, I regret that we are unable to supply you with the photographs which you wish to use in your calendar as the pictures are on loan to us for the Family of Man Exhibition only.

If, however, you secure the permission from each photographer we would be happy to send the prints which you wish for the calendar. We must, of course, have the permission for our files before we release the photographs and you will be subject to the usual photographers fees.

Enclosed is a list of the addresses for your convenience.

Very truly yours,

Edward J. Steichen, Director  
Department of Photography.

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## ALLIANCE DES EQUIPES UNIONISTES DE FRANCE

107, rue de Clugny, 9e  
Paris (19e)

List of photographers and their addresses :

107, rue de Clugny, 9e  
Paris (19e)

Paris, the 9th May 1956

Roy de Carava, 48 West 84th Street, New York City

Mrs Jean Fabre

Nico Jesse, Ameide, Holland.

Alliance des Equipes Unionistes  
47 rue de Clugny Paris 9e

Vito Fiorenza, 1135, 71st street, Brooklyn, N. Y.

to Mr Edward STEIGER

Howard J. Sochurek, Life Magazine, 9 Rockefeller Plaza, New York City.

11 West 43 Street

Allan Grant, Time Inc., Viking Building, 9606 Santa Monica Blvd., Beverly Hills, California.

Barbara Morgen, High Point Road, Scarsdale, New York,

Sergeant First Class Al Chang, Signal Corps, U. S. Army, c/o Lt. Billy C. Newbold, Pict Section, Public Information Division, Dept. of the Army, Washington 25, D. C.

W. Eugene Smith, Magnum Photos, 15 West 47th Street, New York City. at the Modern Art Museum in Paris, it was a great success, we liked particularly the presentation and some of your photos interested us very much.

Do you think we could get some of them for the calendar we print every year to be used in our French "Y.W.C.A."

We have asked the U.S.A. Embassy how we could get them and they gave us your address.

Would you be so kind as to send us the snapshots of the following photos and this as soon as you possibly can :

( the references are taken from the catalogue edited by Jerry Mason)

- 1) Page 9 Negre couple - *de Carava*
- 2) 25 Mother and child. (Holland Nico Jesse)
- 3) 56 Family *Fiorenza*
- 4) 71 Construction *Sochurek*
- 5) 76 Fishmen (U.S. Allan Grant)
- 6) 98 Girl playing on the flute (U.S. Barbara Morgen)
- 7) 149 Soldiers (U.S. Signal corps) *Al Chang*
- 8) 192 Two small children in the wood *W. Smith*

Could we perhaps pay for the postage and the photos at the U.S.A. Embassy ?

To give you an idea of the thing, we send you on of our last calendar.

We thank you beforehand and we are sincerely yours

Mme Jean Fabre  
Présidente

*Mme Fabre*

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## ALLIANCE DES EQUIPES UNIONISTES DE FRANCE

C.C.P. PARIS 4638-36  
TÉL. TRINITÉ 51-15

47, RUE DE CLICHY, 47  
PARIS (9<sup>e</sup>)

Paris, the 9<sup>th</sup> May 1956

Mrs Jean Fabre  
Alliance des Equipes Unionistes  
47 rue de Clichy Paris 9e

to Mr Edward STEICHEN  
Modern Art Museum  
11 West 53 Street  
New-York 19

S. signature

Dear Sir STEICHEN,

We very much appreciated your Marvellous Exhibition at the Modern Art Museum in Paris, it was a great success, we liked particularly the presentation and some of your photos interested us very much.

Do you think we could get some of them for the calendar we print every year to be used in our French "Y.W.C.A."

We have asked the U.S.A. Embassy how we could get them and they gave us your address.

Would you be so kind as to send us the snapshots of the following photos and this as soon as you possibly can :

( the references are taken from the catalogue edited by Jerry Mason)

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- 4) 71 Construction *Sochenek*
- 5) 76 Fishmen ( U.S. Allan Grant)
- 6) 98 Girl playing on the flute ( U.S. Barbara Morgen)
- 7) 149 Soldiers ( Corea U.S. Signal corps) *Al Chang*
- 8) 192 Two small children in the wood *WE Smith*

Embassy ? Could we perhaps pay for the postage and the photos at the U.S.A.

To give you an idea of the thing, we send you on of our last calendar.

We thank you beforehand and we ar sincerely yours

Madame Jean Fabre  
Présidente

*Mad. Fabre*

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*file*

Letter to Mr. Edward Steichen

**THE AMERICAN INSTITUTE OF ARCHITECTS**

1735 New York Avenue, N.W.  
 Washington 6, D. C.  
 Room 209  
 The Radisson Hotel  
 Minneapolis 2, Minnesota

June 7, 1955

*ARTUR HOLMES*

*TR. ATLANTIC 2-181*

*leave - 22nd*

*Membership of Director AIA-27nd*

Mr. Edward Steichen  
 Museum of Modern Art  
 2 West 53rd Street  
 New York 21, New York

Dear Mr. Steichen:

The Board of Directors and the members of The American Institute of Architects who will convene in Minneapolis, June 21-24, are extremely happy over the opportunity afforded us to view your superb "The Family of Man" which will be on display at the Minneapolis Institute of Art.

We feel that we are deeply fortunate at the prospect of your personal appearance on the evening of Tuesday, June 21, when we shall be meeting at the Institute. Speaking for President Clair Ditchy, I wish to extend to you and to Mrs. Steichen, if she is also present, a cordial invitation to be the honored guests of The American Institute of Architects at its other convention functions. Those which might be of interest to you are formal luncheons on Tuesday and Thursday, two seminars on Designing For The Community on the afternoons of Tuesday and Thursday and the Annual Dinner on Thursday evening.

In addition to these, there is another function which we sincerely hope you will be able to attend; that is the President's Reception at the new Prudential Insurance Building immediately preceding our dinner on Tuesday at the Art Institute. We plan to gather at the Prudential Building about 5:45 P.M. We feel that we have a distinct claim on you as one of our own due to your receipt of the Fine Arts Medal of The Institute in 1950.

As you may be aware, we are conferring an Honorary Membership in The Institute on your distinguished brother-in-law, Mr. Carl Sandburg, at the Thursday luncheon. We particularly hope that you will be there. Inasmuch as there is little prospect of Mr. and Mrs. Sandburg's being able to attend, we particularly hope that you will be present on that occasion to receive the Honorary Membership for Mr. Sandburg.

*AMER. INSS. of ARCH.*

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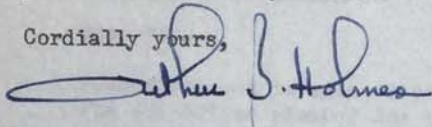
Letter to Mr. Edward Steichen

- 2 -

June 7, 1955

Kindly let me know whether you will be able to share any of these meetings with us, whether Mrs. Steichen will be with you and whether you wish us to make hotel reservations for you. If so, I will need to know the dates of your arrival and departure.

Cordially yours,

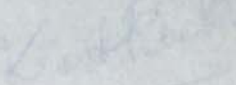


Arthur B. Holmes  
Director of Convention Activities

ABH:fp

The photographs which we believe to be most suitable for your purposes are those made by the Government of Australia's News and Information Bureau. A collection of about 100 prints from the Bureau was published in this magazine in September, 1952. We also believe that there is an Information Office maintained by the Bureau in New York City where photographic material could be inspected. Furthermore, if the Director wants to make any specific request for the type of photographs which he has in mind, we feel sure that the Bureau will give every consideration to his request.

Yours sincerely,



West House  
1955

11/77

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**KODAK (AUSTRALASIA) PTY. LTD.**

G.P.O. BOX 2700

INCORPORATED IN AUSTRALIA  
THE AUSTRALASIAN PHOTO-REVIEW  
379 GEORGE ST., SYDNEY, N.S.W., AUSTRALIA

November 11, 1952.

Director,  
The Museum of Modern Art,  
11 West 53 Street,  
NEW YORK 19, N.Y., U.S.A.

Dear Sir:

Acknowledgment is made of your press release No. 520911-60. The exhibition planned for 1954 by the Museum sounds very interesting.

Unfortunately Australia appears to be seldom represented in functions of this kind despite the fact that Australia is probably the most photographically-minded country in the world.

The photographs which we believe to be most suitable for your purposes are those made by the Government of Australia's News and Information Bureau. A selection of about 100 prints from the Bureau was published in this magazine in September, 1950. We also believe that there is an Information Office maintained by the Bureau in New York City where photographic material could be inspected. Furthermore, if the Director cares to make some specific request for the type of photographs which he has in mind, we feel sure that the Bureau will give every consideration to his request.

Yours sincerely,

*Keast Burke*

Keast Burke  
EDITOR

KB/JP

AMER. PEOPLES  
AMER. PEOPLES  
AMER. PEOPLES

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AARONS

CS

JULES AARONS  
8 Shumaker Path  
Newton Centre 59, Mass.

March 18, 1953

Dear Mr. Steichen,

Last year I visited you, showing you my work. You accepted several of my photographs for the Museum's Collection.

I would now like to show you a few more prints. I shall be in New York during the week of March 23rd. I would like to call your secretary and either leave prints for you to see or show them to you.

For the past 4 years I have been photographing various aspects of a small area in Boston, the North End. I have done series on children in the streets, a politician, the pushcart market, the religious festivals, a ferry which served the area, and individual photographs. Some of these you have accepted for your collection. I wonder if you would be interested in seeing a group of these for possible use in your large 1954 show. Since many of these were printed in a fashion not up to what I can do now I would have to do most of them over again. I would be glad to do it without any commitment on your part if there were a possibility of using the group.

Thank you again for the consideration you have shown my work in the past.

Sincerely,  
*Jules Aarons*  
Jules Aarons

AMER. PEOPLES

AMER. PEOPLES  
BUREAU

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.4



*THE American Peoples Encyclopedia*  
YEARBOOK + Events and Personalities of the Year

179 NORTH MICHIGAN AVENUE · CHICAGO 1 · ILLINOIS · telephone ANDover 3-1270

WALTER DILL SCOTT, PH.D., LL.D., CHAIRMAN EDITORIAL BOARD  
FRANKLIN J. MEINE, A.M., EDITOR-IN-CHIEF

January 16, 1956

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

Dear Mr. Steichen:

We would like very much to have a photograph of the installation of the "Family of Man" show. Did it open in 1955, anywhere? We must tell how it is connected with that year, if possible.

If there is a picture you like with you yourself in it, a kind of candid-type one, we would like very much to use it as a supplement to the creative photographs.

Since our article on Photography is in the nature of a review of the year's events in the field, including the "Family of Man" show, I should think the release you have from the photographer of the "Boy with a Flute" would be valid for us. We would like to have it, too, if you decide it is possible.

Thank you very much for helping us.

Sincerely yours,

*Cathy Siskind*

(Mrs.) Cathy Siskind  
Picture Editor

CS:ld  
RE: Photography; yb

AMER. PEOPLES

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*THE American Peoples Encyclopedia*  
 YEARBOOK • Events and Personalities of the Year

179 NORTH MICHIGAN AVENUE • CHICAGO 1 • ILLINOIS • telephone ANdover 3-1270

WALTER DILL SCOTT, PH.D., LL.D., CHAIRMAN EDITORIAL BOARD  
 FRANKLIN J. MEIN, A.M., EDITOR-IN-CHIEF

December February 23, 1956

Dear Mrs. Siskind,

The Family of Man exhibition opened in New York January 24th and closed May 8th, 1955. I am enclosing a photograph of Wayne Miller and myself while we were working on The Family of Man which everybody seems to like and also a copy of the Boy with a Flute, the theme picture of the exhibition.

I am sorry to have been so long about this and I hope it is not too late. It should represent the most important single event in photography in years, The Family of Man Show. Aaron tells me you have a photograph of a boy playing the flute which represents the show. Perhaps a picture of the stunning installation would be good, too.

I don't quite know how to tie this in with Edward Steichen. Perhaps you could give me a few facts.

Is it possible that certain other pictures from the Mrs. Cathy Siskind  
 The American People's Encyclopedia  
 179 North Michigan Avenue  
 Chicago 1, Illinois

I hope you will be able to help us.

ES:b

Sincerely,

*Also enclosed is a shot of the installation of the Family of Man*  
 (Mrs.) Cathy Siskind  
 Photograph Editor

CS:jah  
 RE: YB: PHOTOGRAPHY

*Amusing Paper Chicago*  
*OWNER PEOPLE'S ENCYC.*

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*THE American Peoples Encyclopedia*  
YEARBOOK + Events and Personalities of the Year

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WALTER DILL SCOTT, PH.D., LL.D., CHAIRMAN EDITORIAL BOARD  
FRANKLIN J. MEINE, A.M., EDITOR-IN-CHIEF

December 16, 1955

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

Dear Mr. Steichen:

In planning our photography page for our 1956 Yearbook. We feel that we certainly should represent the most important single event in photography in years, The Family of Man Show. Aaron tells me you have a photograph of a boy playing the flute which represents the show. Perhaps a picture of the stunning installation would be good, too.

I don't quite know how to tie this in with 1955. Perhaps you could give me a few facts.

Is it possible that certain other pictures from the show could be used under different entries in our regular Encyclopedia? I'm sure you have found it necessary to reject a gigantic number of such requests.

I hope you will be able to help us.

Sincerely,

*Cathy Siskind*

(Mrs.) Cathy Siskind  
Photograph Editor

CS:jmb  
RE: YB: PHOTOGRAPHY

*American Peoples  
Encyclopedia*

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January 6, 1956

May 20, 1955

Dear Mrs. Siskind,

I am sorry to have been so slow in answering your letter but we always seem to have much more to do here than to do with.

I am afraid that the only thing that you could use on the page that you refer to of your Yearbook would be a photograph of the installation of the exhibition as the release we have from photographers only covers the case when the pictures are used in connection with articles about the exhibition. In case you should want any of the photographs for use otherwise in the encyclopedia, the photographer would have to be consulted and the usual fees paid.

With all good wishes to you and Aaron for the New Year, I am,

Sincerely yours,

Mrs. Cathy Siskind  
American Peoples  
Encyclopedia Yearbook  
179 North Michigan Avenue  
Chicago 1, Illinois

Edward Steichen

ES:b

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AMERICAN SOCIETY OF MAGAZINE PHOTOGRAPHERS, INC.  
A.S.M.P.  
125 WEST 47TH STREET  
NEW YORK 36, N.Y.

March 15, 1955

May 20, 1955

Dear Mr. Lemen:

Thank you for sending the snapshots that you took of me during the American Society of Magazine Photographers' presentation ceremonies and for your nice note.

Sincerely,

Edward Steichen

Mr. J. Winton Lemen  
Manager  
Photo Press Sales Division  
Eastman Kodak Company  
Rochester 4, New York

ES:sb

AMERICAN SOCIETY  
OF MAGAZINE  
PHOTOGRAPHERS

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AMERICAN SOCIETY OF MAGAZINE PHOTOGRAPHERS, INC.

**ASMP**

1476 BROADWAY  
NEW YORK 36, N. Y.  
LONGacre 4-6213

Cable: ASMPHOT, N. Y.

March 15, 1955



GENERAL OFFICES  
343 STATE STREET

TELEPHONE  
LOCUST 6000

Captain E  
Museum of  
11 West 5  
New York,

Dear Capt

I am enclosing a couple of pictures I made of you during the presentation ceremonies of the American Society of Magazine Photographers. I thought you might like to add them to your scrapbook.

It was nice seeing you again even though we didn't have much of an opportunity to talk.

Best regards,

*J. Winton Lemen*  
Manager  
Photo Press Sales Division

JWLemen:MK  
Enclosures

Kodak

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AMERICAN SOCIETY OF MAGAZINE PHOTOGRAPHERS, INC.

**ASMP**

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NEW YORK 36, N. Y.  
LONGACRE 4-6213

Cable: ASMPHOT, N. Y.

March 15, 1955

GENERAL OFFICES  
343 STATE STREET

TELEPHONE  
LOCUST 6000

Captain Edw  
Museum of M  
11 West 53r  
New York, N



Dear Captain

I am enclosing a couple of pictures I made of you during the presentation ceremonies of the American Society of Magazine Photographers. I thought you might like to add them to your scrapbook.

It was nice seeing you again even though we didn't have much of an opportunity to talk.

Best regards,

*J. Winton Lemen*  
Manager  
Photo Press Sales Division

JWLemen:MK  
Enclosures

Kodak

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**ASMP**

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NEW YORK 36, N. Y.  
LONGACRE 4-6213

Cable: ASMPHOT, N. Y.

March 15, 1955

EASTMAN KODAK COMPANY

GENERAL OFFICES  
343 STATE STREET

ROCHESTER 4, N. Y.

TELEPHONE  
LOCUST 6000

April 28, 1955

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

Dear Captain Steichen:

I am enclosing a couple of pictures I made of you during the presentation ceremonies of the American Society of Magazine Photographers. I thought you might like to add them to your scrapbook.

It was nice seeing you again even though we didn't have much of an opportunity to talk.

Best regards,

*J. Winton Lemen*  
Manager  
Photo Press Sales Division

JWL:MK  
Enclosures

Kodak

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AMERICAN SOCIETY OF MAGAZINE PHOTOGRAPHERS, INC.

**ASMP**

1476 BROADWAY  
NEW YORK 36, N. Y.  
LONGACRE 4-6213

Cable: ASMPHOT, N. Y.

March 15, 1955

Dear Captain Steichen:

The American Society of Magazine Photographers each year presents awards in cognizance of outstanding achievements in the field of photography. These awards are given in memory of photographer Bob Leavitt.

We are honored that you will accept the award which is given in recognition and appreciation of your conception and execution of the Family of Man exhibition at the Museum of Modern Art.

The award will be presented to you on Tuesday evening, March 29, in the Heywood Broun Room of the Newspaper Guild, 133 West 44 Street.

Although we know you are exhausted from talking about the Family of Man, we would be very pleased if you would share with us as fellow-photographers some of your own feelings and thoughts about it.

We look forward to having you with us.

Sincerely yours,

*Wayne*

Wayne Miller  
Chairman  
Board of Governors

Captain Edward Steichen  
Museum of Modern Art  
11 West 53 Street  
New York, New York

*Joan*

*Please acknowledge this to said  
Wayne Miller and request  
info. as to how much cash  
goes with award*

*American Society  
Magazine Photographers*

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ANDEREGG

AM

February 11th  
1962

**CLASS OF SERVICE**  
This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

# WESTERN UNION

W. P. MARSHALL, PRESIDENT

FX-1201

**SYMBOLS**  
DL=Day Letter  
NL=Night Letter  
LT=Int'l Letter Telegram  
VLT=Int'l Victory Ltr.

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

WUV053 & MEXICODF JAN 14 1049AM= WAYNE MILLER= UNABLE TO  
REACH LOLA NEED MY BEST SORRY=RAFAEL LOZANO=2 OCPME..

*Johned 20x  
DD*

L. ALVAREZ - BRAVO

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Mrs. J. Philip Anderegg  
125 Potter Avenue  
Merrick, New York

Mrs. J. Philip Anderegg  
125 Potter Avenue  
Merrick, New York

ANDEREGG

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

February 11th  
1952

**CLASS OF SERVICE**  
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# WESTERN UNION

FX-1201

**SYMBOLS**  
DL=Day Letter  
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W. P. MARSHALL, PRESIDENT

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

WUU063 24=MEXICO DF JAN 11 1100A=WAYNE MILLER=

=THE MUSEUM OF MODERN ART=

*6 cl  
photo*

JUST RETURNED FROM VACATION TODAY FOUND YOUR LETTER AND

NOW IMPOSSIBLE MEET YOUR DEAD LINE STOP WIRE ME IF

DEAD LINE CAN BE STRETCHED=RAFAE DELGAD LOZANO=1247P

*Read over phone to loft - 12.50  
/FE*

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Mrs. J. Philip Anderegg  
125 Potter Avenue  
Merrick, New York

Mrs. J. Philip Anderegg  
125 Potter Avenue  
Merrick, New York

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ANDEREGG

AM  
MUSEUM OF MODERN ART  
NEW YORK

February 11th  
1952

Gentlemen, February 18th, 1952

Can the pictures of the five French photographers be bought in the same size and finish as the prints in the exhibition?  
Dear Mrs. Anderegg:

The Museum does not sell prints by any of the five photographers in our Five French Photographers Exhibition, but I believe you may be able to buy prints through their New York agents.

In the case of Brassai, the agent is:

I would like to have four of the photographs  
by Brassai  
Rapho-Guillumette Pictures, Inc.  
475 Fifth Avenue  
New York, New York

"Alpine Fields in Haute-Savoie"  
We are very glad that you enjoyed the photographs of Brassai and hope that you are able to secure the ones you like.

In them he has captured the exact vibrations of four aspects of the French physical and spiritual reality. I know, because I am from there myself.

I thank you.

Sincerely yours,  
Helen W. Harris  
Assistant to the Director,  
Department of Photography

*H. W. Harris*

Mrs. J. Philip Anderegg  
125 Potter Avenue  
Merrick, New York

Mrs. J. Philip Anderegg  
125 Potter Avenue  
Merrick, New York

ANDEREGG

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A. DERSON



1890 BROADWAY, ROOM 718  
NEW YORK 23, February 11th  
1952  
February 13, 1953

Mr. Edward J. Steichen  
Museum of Modern Art  
11 West 53rd St.  
New York  
Gentlemen,

Dear Mr. Steichen: Can the pictures of the five French photographers be bought in the same size and finish as the prints in the exhibition?

I tried to get the information from the girl who sells reproductions, but she hardly knew the photographs were on exhibition and offered me postcards.

I would like to have four of the photographs by Brassai:

- "Chartres"
- "Alpine Fields in Haute-Savoie"
- "Apollo's Horses, Versailles"
- "Trees on the Quais of the Seine"

In them he has caught the exact vibrations of four aspects of the French physical and spiritual reality. I know, because I am from there myself.

I thank you.

Very truly yours,  
Sincerely yours

*Et. Anderegg*

F.S. The shots of Dr. Schweitzer listening were taken in the Suntschach church during a playback on recordings.  
Mrs. J. Philip Anderegg  
125 Potter Avenue  
Merrick, New York

*A. Derson*

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as  
AM

ANDERSON

1860 BROADWAY, ROOM 718  
NEW YORK 23, N. Y.

February 13, 1953

Mr. Edward J. Steichen  
Museum of Modern Art  
11 West 53rd St.  
New York 19, N. Y.

Dear Mr. Steichen:

I am submitting to you the enclosed photographs for consideration to include them in the show you are assembling now. Miss Margaret Mallory said she spoke to you yesterday about my work.

I am engaged in making a film of Albert Schweitzer's life and these photographs were taken in connection with it. I do not know what subject matter the theme of your exhibit encompasses, therefore these photographs are just picked at random. There are many more showing life in Africa as well as in Europe.

You can reach me for further information at PLaza 7-0162. I would appreciate it very much to get the prints back in the not too distant future.

Very truly yours,

*Erica Anderson*

Erica Anderson

EA:jls

P.S. The shots of Dr. Schweitzer listening were taken in the Gunsbach church during a playback when he was making organ recordings.

I am also enclosing some color shots of Dr. C. G. Jung because a movie on his life is in production and we have many stills.

EA

Anderson

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1860 BROADWAY, ROOM 718  
NEW YORK 23, N. Y.

February 13, 1953

LIST OF ENCLOSED PHOTOGRAPHS

Mounted on cardboard:

#358	304
496	133
226	120
276	
87	

Mounted 8 x 10:

50-5  
22-3  
22-4  
one unnumbered

Contact Prints:

2436-11	2424-7	2424-2	2401-5
2428-6	2424-8	581	2400-6
23-5	2424-5	631	10-8
21, 22	2424-6	623	13-8
2429-7	2416-1	2406-9	2437-4
2429-8	2416-2	2415-4	656
2428-8	2414-7	2415-5	630
2428-7	2414-8	2428-11	627
2424-9	2430-5	2430-4	2428-12
2424-10	2430-6	50-11	2430-3
2406-10	2424-1	50-54	50-154
2415-3	2415-6	2436-1	2401-6
			2422-6

4 x 5 Transparencies:

Albert Schweitzer at organ - long shot  
Albert Schweitzer at organ - medium shot  
Sunset in Africa

2 1/4 x 2 1/4 Color:

Albert Schweitzer at desk in Africa  
Albert Schweitzer at desk in Gunsbach  
Albert Schweitzer at organ in Gunsbach  
Dr. C. G. Jung in Bollingen bei Zurich (4 slides)

*Anderson*

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ANDERSON

1860 BROADWAY, ROOM 718  
NEW YORK 23, N. Y.

February 24, 1953

Mr. Edward J. Steichen  
Museum of Modern Art  
11 West 53rd St.  
New York 19, N.Y.

Dear Mr. Steichen:

You were so kind today I did not want to take more of your time, and I left without putting my name on the prints you kept. Will you please put my name and address on the prints, which are numbered 2416-1, 2416-2, and 10-8, so that when you need the negatives you will know how to get touch with me.

If, apart from the prints you kept, I left another envelope of pictures with you will you please mail it to me at the above address.

Thank you again,

Yours very truly,

*Eric Anderson*

ANDERSON

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COMMANDANT  
TWELFTH NAVAL DISTRICT

MRS. SHERWOOD ANDERSON  
BOX 149  
MARION, VIRGINIA

*Rockwell  
Benson  
article*

*- Roanoke Times*

August 6, 1955

My dear Mr. Steichen

Perhaps you did not see this clipping - Several people here went to New York solely to see your show and were thrilled

Always sincerely  
Sherwood Anderson

ANDERSON

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COMMANDANT  
TWELFTH NAVAL DISTRICT  
FEDERAL OFFICE BUILDING  
SAN FRANCISCO 2, CALIFORNIA

IN REPLY  
REFER TO

February 1, 1956

Personal

*In FM clip files*

Mr. Edward Steichen,  
11 West 53rd Street,  
New York 19, N.Y.

Dear Captain Steichen,

I came upon the enclosed article while reading through one of my hometown newspapers a few days ago and thought that you might like to have the clipping.

With all good wishes for good health, happiness and continued success, I am,

Very respectfully yours;



Arthur A. Allen,  
Commander, U.S. Navy,  
Public Information Officer.