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MARTIN
THE MUSEUM OF MODERN ART

Date August 11, 1953

To: Beth Herlihy

Re: Jackie Martin correspondence

From: Kathleen Haven

August 10, 1953

Here is a copy of the letter Mr. Steichen sent to Jackie Martin the day you called to ask me about it.

I agree to send all kinds of messages for you when he left to go back to the west in Florida. Most of all I hope he delivered my greetings of love. And there was also the business of Mr. Smith and the "Family of Man". I don't think that the actual date for the opening has been fixed, but it will not be before the autumn of 1954. I also told him to tell you that any inquiries about possible exhibitions about "Family of Man" in Europe should be directed to Peter McCray, who is director of all the Museum's circulating exhibitions projects. Of course, when the exhibition is definitely scheduled, Peter McCray's office will naturally see to it that all interested areas will be so informed.

I was sorry not to have seen you again in Paris. We will make up for that when the opportunity arises. to his enquiry.

I hope your office has been able to comb its files, and that you have found a lot of fine things for us. Don't forget that contact prints will do if you do not have facilities for making 8 x 10 prints. Our stock of possible material is growing, and with it my confidence in the project.

Please keep us in mind, and know how much your cooperation is needed and appreciated.

Great greetings to you!

Jackie Martin
Cordially,
Chief, Photo Branch
JMK

Miss Jackie Martin
Chief, Photo Branch
Office of the United States Special Representative in Europe
37, rue Caumartin
Paris 9e, France

Jackie Martin

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MARTIN

OFFICE OF THE UNITED STATES SPECIAL REPRESENTATIVE IN EUROPE

Photo Branch, 37 rue Caumartin, Paris 9e

2 RUE ST. FLORENTIN
PARIS 1, FRANCE

June 8, 1954

August 10, 1953

Dear Jackie Martin:

I gave Okamoto all kinds of messages for you when he left to go back to his post in Vienna. Most of all I hope he delivered my greetings of love. And there was also the business of Mr. Smith and the "Family of Man". I don't think that the actual date for the opening has been fixed, but it will not be before the autumn of 1954. I also told him to tell you that any inquiries about eventual scheduling about "Family of Man" in Europe should be addressed here to Porter McCray, who is director of all the Museum's circulating exhibitions projects. Of course, when the exhibition is definitely scheduled, Porter McCray's office will naturally see to it that all interested areas will be so informed.

I was sorry not to have seen you again in Paris. We will make up for that when the opportunity arises.

I hope your office has been able to comb its files, and that you have found a lot of fine things for us. Don't forget that contact prints will do if you do not have facilities for making 8 x 10 prints. Our stock of possible material is growing, and with it my confidence in the project.

Please keep us in mind, and know how much your cooperation is needed and appreciated.

Great greetings to you!

Porter McCray
Cordially,
Chief, Photo Branch
JRM

Miss Jackie Martin
Chief, Photo Branch
Office of the United States Special Representative in Europe
37, rue Caumartin
Paris 9e, France

Jackie Martin

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OFFICE OF THE UNITED STATES SPECIAL REPRESENTATIVE IN EUROPE

Photo Branch, 37 rue Caumartin, Paris 9e

FOR PASSENGER SERVICE
OF THE
UNITED STATES OF AMERICA

2 RUE ST. FLORENTIN
PARIS I, FRANCE

AMERICAN EMBASSY, PARIS
June 8, 1953
May 27, 1953

Mr. Edward Steichen
Museum of Modern Art
New York City

THE MUSEUM OF MODERN ART

Friday, June 12, 1953

Date

Dear Mr. Steichen,

Re:

To:

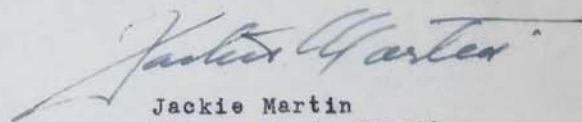
From:

I am enclosing a letter to me from Robert Smith of the American Embassy in Madrid, and also a carbon of my answer to this letter.

I shall be grateful if you would drop a note to Mr. Smith giving him the answers to his enquiry.

At the same time, I should be most happy to know how things go for you and how the exhibit is progressing. Please let us know if there is any way in which we can help you.

My kindest regards,



Jackie Martin
Chief, Photo Branch
SRE

JM:rus

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Jackie Martin

THE MUSEUM OF MODERN ART

Friday, June 19, 1953

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

Date _____

To: Porter Mc Cray
From: Nika Thayer

Family of Man Exhibition
Re: _____
for Madrid
AMERICAN EMBASSY, Madrid
Motion Picture Officer
May 27, 1953

Mr. Steichen will write to Jackie Martin in Paris. Would you please write to Robert D. Smith in Madrid about the availability of the Family of Man?

I have just noticed in a Department Thanks, May 22 to Madrid that Edward Steichen is getting together his photo exhibit, "Family of Man". If you recommend the show would there be any possibility of our having it in Spain soon for a tour of this country? I met Mr. Steichen when I was in Paris and have frankly forgotten if he was doing the assignment for the U.S. Government. In any event we would appreciate some details concerning the exhibit.

Best Regards,

(signed)

Robert D. Smith
Motion Picture Officer

Miss Jackie Martin
Chief, Photo Branch SRE
37, rue Caumartin
Paris 9e, France

HDS/mlg

Jackie Martin

AMERICAN EMBASSY, Madrid
Motion Picture Officer

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Jackie Martin

COPY

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

AMERICAN EMBASSY, Madrid
Motion Picture Section
May 27, 1953

OFFICIAL - INFORMAL
UNCLASSIFIED

Dear Jackie,

I have just noticed in a Department OM of May 22 to Madrid that Edward Steichen is getting together his photo exhibit, "Family of Man". If you recommend the show would there be any possibility of our having it in Spain soon for a tour of this country? I met Mr. Steichen when I was in Paris and have frankly forgotten if he was doing the assignment for the U.S. Government. In any event we would appreciate some details concerning the exhibit.

Best Regards,

(signed)

Robert D. Smith
Motion Picture Officer

Miss Jackie Martin
Chief, Photo Branch SRE
37, rue Caumartin
Paris 9e, France

FDS/mlg

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EUROPEAN REGIONAL SERVICE CENTER/UNITED STATES INFORMATION AGENCY
~~OFFICE OF THE UNITED STATES SPECIAL REPRESENTATIVE IN EUROPE~~
Photo Branch, 5 Avenue Gabriel, Paris, 8e.

2 RUE ST. FLORENTIN
PARIS 1, FRANCE

September 24, 1953.

Mr. Edward Steichen,
Museum of Modern Art,
Department of Photography,
11 West 53rd Street,
New York, 19.

Dear Edward Steichen,

It was so very nice to hear from you! I'm sorry that Oke arrived in Paris when I was in Turkey so I didn't get your kind messages; I feel gyped!

I want to get Madame Vigneau to researching our files against your specific needs for the exhibit - perhaps we have nothing sufficiently superlative - but we would like to help if possible.

I would be most grateful if you would aid us to the extent of a written guidance. Do you have a list of subjects against which we can research? If you could send such a brief or summary, Madame Vigneau and I will go to work right away in the hope that we may help your great project.

Please let me know when you plan your next visit to Paris!

Kindest regards,

Jackie Martin

Jackie Martin,
Chief, Photo Branch,
ERSC/USIA.

JM/uf

Martin, U.S. Info, Paris

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JOHN MARIN, un Américain Indépendant

JOHN MARIN, l'éminent artiste américain, qui est mort récemment, apparaît comme l'un des derniers rhapsodes de la Nature. Cependant, à la différence des Impressionnistes, il ne peignait pas un fleuve, une côte nordique le long de l'Atlantique, un escarpement près de New-York, comme si ces paysages allaient se dissoudre en une infinité d'atomes. Et si peu d'Américains furent plus prompts à reconnaître le talent de Cézanne et des cubistes, ces derniers ne firent que l'aider à trouver son propre langage, et ses compositions ne furent jamais basées sur les plans fuyants ou les facettes multiples. Il avait créé une sténographie pour noter le changement et la rapidité dans le monde des apparences. Le mouvement l'obsédait et il était passé maître dans l'art de le reproduire. Et cependant, si ses bateaux filaient toujours impétueusement vers le large, si le soleil n'était jamais immobile dans son ciel, si le sol même menaçait de se soulever à chaque instant, on ne peut néanmoins pas le ranger parmi les Futuristes; un but attendait ses bateaux, son désordre était partie d'un ordre, son instabilité même reposait sur un équilibre profond. Tout compte fait, c'est à son intuition qu'il devait ses inspirations les plus heureuses, et il fut avant tout un

errant. Et quand on l'aura encore comparé à cet autre Américain passionné de mouvement — Alexander Calder — il faudra lui donner la seule étiquette qui lui convienne, celle d'Indépendant. Né à Rutherford, New-Jersey, en 1870, le jeune Marin développe son sens aigu de la Nature pendant son enfance sur les « Palisades », falaises de rochers qui se dressent en face de New-York, de l'autre côté de l'Hudson. Là il passa plus de temps à flâner qu'à étudier, mais sans cesse il dessinait le gibier en liberté ou notait ses impressions des diverses saisons — en « naturaliste » peut-être, mais plutôt en campagnon, en trappeur. Après ses années d'école il abandonna les études traditionnelles pour venir à New-York pour vendre des bonbons, puis devenir dessinateur dans un cabinet d'architecte. Cette discipline renforça son goût de la construction ferme, et même dans les compositions de ses dernières années où les illusions d'optique jouent un grand rôle, une armature cachée paraît soutenir l'ensemble. Amoureux du plein air Marin aspirait à s'évader de New-York et de son métier : à 29 ans, il entre enfin à l'École des Beaux-Arts de Pensylvanie, à Philadelphie. Là il ne fit que peu de dessins d'après moulages, peu de nus ou de natures mortes. Il s'en allait toujours vers les bords du De-

laware, pour peindre le fleuve, et parfois les vieilles dames qui se promenaient sur ses bords. Il étudia également à la Ligue des Étudiants des Beaux-Arts à New-York, et peu après 1900 acheva une série complète de paysages à l'huile, d'après nature, où l'on trouve déjà — bien avant qu'il ait connu Cézanne — ces tâches cerisees, caractéristiques de sa manière. Cependant c'est en France seulement — le pays de ses ancêtres paternels — que son talent éclot complètement. Malgré ses 35 ans, il se mit à apprendre l'art de la gravure, en grande partie à l'aide du *Traité de Lalanne*, et bientôt il gagna sa vie en gravant de minuscules reproductions de l'Opéra, de la rue Mouffetard, du marché de Ronen, etc. Au Dôme où quelques rares Américains se retrouvaient, il rencontra Edward Steichen, le photographe associé avec Alfred Stieglitz, qui organisait des expositions de tableaux au 291 de la Cinquième Avenue. Bientôt Marin choqua les marchands de gravures en introduisant des notions de mouvement dans ses dessins. Déconcerté par la condamnation de ces fantaisies, il ne se mit pas moins à exécuter des aquarelles limpides, représentant la Seine et ses ponts, sans souci de la ressemblance directe. Toutes ces œuvres rappelaient Whistler par leur métier,

leurs tonalités et leur conception, bien que les aquarelles plus libres de Marin fussent basées sur une construction plus robuste. Il les montra à Steichen qui persuada Stieglitz, alors en train d'introduire l'Art moderne aux États-Unis, d'organiser immédiatement une exposition. Marin après l'avoir visitée en 1909 vint à Paris, mais s'installa définitivement en Amérique en 1911. Ces aquarelles ressemblaient à des notes de flûte — à la fois mélodieuses et un peu grêles. Mais après avoir vu l'exposition Cézanne au « 291 » en 1911, Marin fit un nouveau pas en avant. Ses constructions devinrent plus vastes, leur romance plus profonde, leur autorité plus forte. De plus, l'influence des Cubistes — au « 291 » et à la « New-York Artory Show » (1913) — l'aidera à dénouer l'image de tout excès et à accentuer la nécessité de l'ordre. A ces factuels extérieurs s'ajoute sa découverte de la côte sauvage du Maine, où il trouva les étendues incultes chères à son âme d'homme des terres vierges. La navigation aussi le captivait. Les expositions annuelles se succédèrent, toujours à l'instigation de son protecteur Stieglitz. Ne cessant de créer, Marin introduisit le gracieux dans son œuvre, après 1911, et toutes ces œuvres atteignirent une singulière

éloquence vers 1920. Ces aquarelles rapides, exactes, tranchantes, furent traitées d'« accusations » par un critique. Sans cesse l'espace s'élargissait, le dessin atteignait une sévérité plus rigoureuse, l'ensemble était plus net et dénoué, si dénoué qu'on a comparé Marin aux dessins chinois. Ses peintures à l'huile devinrent plus nombreuses après 1931, et Lionello Venturi comparait l'une d'elles représentant des monnettes, à un Cézanne. Mais ces critiques n'indiquent pas la place exacte de l'artiste. Et il n'est pas davantage exact de définir Marin comme un trait d'union américain entre les post-impressionnistes et les cubistes, on devrait toujours saluer surtout en lui un maître de l'aquarelle, dénoué, limpide, étonnante, souvent sans doute une musique composée sur une seule note, bien que l'ensemble atteigne souvent une expression plus dense. C'est toute une gerbe de sonates et de concertos qu'il a rassemblés, une musique de chambre qu'il convient d'exposer dans des salles intimes et non sur de vastes panneaux. Ceci dit, cet artiste a su exprimer le flux et reflux, l'électricité contenue dans les choses, comme s'il comprenait, ainsi que les anciens penseurs grecs, la nouveauté perpétuelle du mouvement.

Jérôme MELLQUIST.

*For Steichen —
Recalling our dear Stieglitz and Marin —
and no less a lunch at Allard's & a trip to Luxembourg,
With Jostyn best wishes — Jérôme Mellquist
Paris — 14 Oct. 1953*

Mrs. Sutton wrote a long letter, full of your praise, and you were really blooming. But do tell me how you are, what you are planning, and all the rest of the news.

Incidentally, if you see the "Perspectives", it may amuse you that my photo there was cut from the one we had taken together in Luxembourg. Thus do editors chop out once's friends without the slightest compunction!

Also, please send me clippings on your shows, as these can always be used for articles. I wrote on the American show here last spring (though still have never received the museum's catalog on its Modigliani show; nor its current one on Villon prints). I followed the same show to Zurich, but the Europeans, unfortunately, do not "get" Marin. They hang him in huge halls, so his chamber-music is lost. This must be corrected.

Keep well, dear Steichen, and do let me hear from you soon.

Your friend,

Jérôme Mellquist

*M
ly
O.K.
Books will be sent*

*21.11
Lionello Venturi*

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Hotel Paris-Dinerd
29, Rue Cassette
Paris (VI)
5 Octobre 1953

MALLQUIST

Cher Steichen,

Now it is a year since you phoned one sunny fall morning and then we lunched together at Allard's. There is much to say--which I shall mention presently--but first a word about Marin. The news was published this morning, and it seems that you now are almost the last of the original band. Zoler remains, of course, and I wonder how the poor fellow will manage without Marin. Otherwise the group has been pretty well pinched out. We shall miss Marin--his magnanimous mind, his gentleness, his ever-present conviction, his sure taste and quick-silvery spirit. But the work will remain, and our thanks for having known him....

It may interest you to look at the current "Perspectives" (Ford Foundation publication, Issue #4) containing my long article about Hartley. You will remember how we discussed him coming back on the train from Luxembourg, and how you looked sharply at me, saying, "You are ripe and should be setting some of these things down." Perhaps the Hartley essay makes a start. But there has been further progress, chiefly the signing of a contract to do a book for a Paris publisher. He is paying me advances, which eases me out of last fall's predicaments. And he will use from 12 to 15 reproductions. Then, also, I have recently returned from hanging a show of Jacques Villon's at Turin, for a big Franco-Italian manifestation there. They had me do the catalog also. In addition, MIDOC has had me lecture in four German cities, and I now have seen much of that country. This has also meant innumerable articles.

But I do want to hear about your forthcoming show, which should be almost ready for presentation now. Do keep me au courant. Are you well? Mrs. Sutton wrote a long letter, full of your praises, and she said that you were really blooming. But do tell me how you are, what you are planning, and all the rest of the news.

Incidentally, if you see the "Perspectives", it may amuse you that my photo there was cut from the one we had taken together in Luxembourg. Thus do editors chop out once's friends without the slightest compunction!

Also, please send me clippings on your shows, as these can always be used for articles. I wrote on the American show here last spring (though still have never received the museum's catalog on its Modigliani show; nor its current one on Villon prints). I followed the same show to Zurich, but the Europeans, unfortunately, do not "get" Marin. They hang him in huge halls, so his chamber-music is lost. This must be corrected.

Keep well, Cher Steichen, and do let me hear from you soon.

Your friend,

Jerome Mallquist

M
Liz O.K.
Books will be sent

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ADDRESS OFFICIAL COMMUNICATIONS TO
THE SECRETARY OF STATE
WASHINGTON 25, D. C.



DEPARTMENT OF STATE
WASHINGTON

In reply refer to
IES

January 10, 1955

Dear Mr. Steichen:

Enclosed is a copy of Grant Authorization No. 276-6 dated January 6, 1956 which authorizes the travel, per diem and salary. Per diem may be collected in Paris. Any remainder due you will be claimed by voucher when you return to the United States. Please call me when you get back and I'll have Miss Wilkins prepare the voucher for your signature.

As Mr. Leonard mentioned in his telephone conversation with you, your air ticket may be secured by your secretary from PAA's New York office.

Wishing you a most successful trip, I remain,

Sincerely yours,

Harold E. Howland
Specialists Division
International Educational Exchange Service

Enclosure:

Grant Authorization
No. 276-6.

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

21 of
Museum of Modern Art

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Return to Capt. Steichen

- 2 -

And finite explanations of the influence of art on other peoples are sort of silly, because you are really getting close to an infinity of influences.

February 25, 1955

But to engage briefly in this silliness, for purposes of illustration, here is how I think the exhibit might influence some people in Paris or New Delhi whom I would like to influence. I think they might say:

Dear Neill: "This exhibit is the kind of beauty and honesty that only free men can try to describe. It makes me feel good about beauty and honesty. Thanks for sending me the copy of your letter to Johnnie Walker. United States of America".

I have thought about it a bit, and decided to scribble down my views. A judge of foreign minds has none of the wham-bang quality of "massive retaliation" and other packaged phrases. But if Steichen's

First, as to the National Gallery. You are quite explicit in your letter that you are commenting only on whether the exhibit should be sent abroad. I am sure there is general agreement that none of these considerations have any relevance as far as a showing in the Gallery is concerned. Certainly, that bastion of culture enjoys the luxury of not having to think in terms of psychological warfare.

Second, as to whether the exhibit should be sent or not. I don't know that any one man's opinion on this is better than any other's. I can only say why, if I were responsible, I would send it. I would probably decide that a country that painted in the words in its self-portrait was not a bad country.

I would send it because it has the power of artistic integrity, and because it is representative of the sort of thing our traditions of freedom have created.

I would send it knowing that this is something very different from the "Ivory soap floats" kind of reiterative propaganda.

I would send it knowing that this would not be something which could be measured by a public opinion poll which could show that 14% more Pakistanis liked us after seeing the exhibit.

The workings of the human mind, in my opinion, is too subtle and mysterious and wonderful to be very much measured. A job as the Lord gave us talents for.

State Department

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- 2 -

And finite explanations of the influence of art on other peoples are sort of silly, because you are really getting close to an infinity of influences.

But to engage briefly in this silliness, for purposes of illustration, here is how I think the exhibit might influence some people in Paris or New Delhi whom I would like to influence. I think they might say to themselves, "This exhibit is the kind of beauty and honesty that only free men can try to describe. It makes me feel good about beauty and honesty and freedom. And maybe it makes me feel a little closer to the United States of America".

I don't know. Maybe it would; maybe it wouldn't. And certainly such a vague nudge of foreign minds has none of the wham-bang quality of "massive retaliation", and other packaged phrases. But if Steichen's show wouldn't, on balance, bring lots of people who matter nearer to us, then in my view we're in sorry shape.

Now, a final word on the lynch picture. You are one of several people whose judgment I respect who have been bothered by it.

Again I can only say what I think. Perhaps you are correct in stating that millions abroad think lynching is an everyday U.S.A. occurrence. If so, I doubt that many of these millions have heard about the school segregation cases or Ralph Bunche, or are very likely to go to Steichen's exhibit. I think that the museum-goers of Paris or Delhi would probably decide that a country that painted in the warts in its self-portrait was not a bad country.

I am fairly sure of one thing. That is, that the lynch picture should not now be taken out. I am speaking here as a self-appointed propoganda expert and not as a self-appointed art expert. If the picture came out, it is clear what would happen. L'Humanite and similar Communist publications would run the picture on page one with screaming headlines, "Here's the picture Wall Street 'purged' from Steichen's exhibit", etc.

I fear this is typical of the difficulties of trying to anticipate Communist skullduggery. In common with all liars, they can make lies on any and every basis. So, to oversimplify somewhat, I think our best course is just to go on doing as decent and honest and inspired a job as the Lord gave us talents for.

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March 2, 1953

That is why I am glad that "Porgy and Bess", which you mention went abroad. I am sure it was much more open to phony misrepresentation than Steichen's show.

Mr. Philip L. Graham
Two Washington Post
2515 L Street, N.W.
Washington 5, D.C.

Sincerely,

Philip L. Graham

Dear Phil:

Rear Admiral Neill Phillips, Rtd.,

1625 Eye Street, N. W.,

Washington, D. C.

P.S. I forgot to mention some developments in the exhibit that are relevant. The date (1937) is now on the lynch picture; it wasn't on before because Steichen hadn't been able to find it. Also, he has at last got a Chinese Communist horror picture (killing peasants) to go in this section; he had none before and is still searching for a Russian one as the Iron Curtain lets few out. Also, he is separating the Vogue lady in her fancy riding clothes from the poor miner's children, because he concedes it has an effect he had not realized.

P.P.S. An anecdote of possible interest: We recently asked a lot of Embassies for children's pictures. Long afterwards (and after we wanted them) we got a big bunch from the Hungarians. In all pictures everyone madly gay and happy, except for one crying child in a group of laughing companions in a schoolyard. Accompanying this picture was a long textual explanation that the child only cried briefly and that all Hungarian children are really happy as hell. Good propaganda?

Neill Phillips

CC: John Walker
Edward J. Steichen
William Burden
J. R. Wiggins
Mr. William S. P. ...
Museum of Modern Art, N.Y.C.
Mr. Edward S. Steichen
Museum of Modern Art, N.Y.C.

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NATIONAL GALLERY OF ART

Washington, D. C.
March 2, 1955

February 28, 1955

Dear Phil:
Mr. Philip L. Graham
The Washington Post
1515 L Street, N.W.
Washington 5, D.C.

Your letter to Neil has just arrived. It is so eloquent and I think so true that I wish it could be published.

Dear Phil:

Perhaps it should be the foreword to the catalogue of the show. Thanks for your fine letter and for the trouble you took to go into "The Family of Man" matter so thoroughly.

I respect your attitude and agree with your philosophy about believing in ourselves and having nothing to hide. Also about the damage that politics or propaganda can do to an artistic project.

My point was that, just as I wouldn't want to see such a show made into pro-USA propaganda, I also felt it shouldn't have an anti-USA slant. I'm glad to hear that some changes have been made. I believe they will add to the objectivity of the show and therefore to its artistic stature.

I concede you have a strong point about retaining the lynching picture. But I still feel for it to be in the show is wrong. If it is wrong, then to refrain from taking it out because of jibes the comics might make would seem like submitting to their blackmail. At any rate I'm relieved to hear that a date has now been put on the picture. I do hate to think, however, of what the picture could do as part of a USA-sponsored show in places like India or Indonesia, and I wonder if basic artistic integrity calls for putting more gasoline on the fire.

John Walker

Chief Curator

Yours sincerely,

Mr. Philip L. Graham,
Washington Post,
1515 L Street, N. W.,
Washington, D. C.

Neill Phillips

Copies to-

Mr. John Walker,
National Gallery of Art, D.C.
Mr. J. B. Higgins
The Washington Post, D.C.
Mr. William M. P. Burden
Museum of Modern Art, N.Y.C.
Mr. Edward S. Steichen
Museum of Modern Art, N.Y.C.

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NATIONAL GALLERY OF ART
Washington 25, D. C.

February 28, 1955

Dear Phil:

A copy of your letter to Neil has just arrived. It is so eloquent and I think so true that I wish it could be published. Perhaps it should be the foreword to the catalogue of the show which goes abroad. However, in fairness to Neil, it seems evident that he put his finger on a few faults that are being corrected. I agree that once shown, it would be a mistake to leave out the lynching picture. As lynching seems to be, and thank God is, one evil we have overcome, I cannot imagine why the picture was put in originally.

With best wishes,

As ever,

(Signed) JOHN
John Walker
Chief Curator

Mr. Philip L. Graham,
Washington Post,
1515 L Street, N. W.,
Washington, D. C.

C O P Y

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THE MUSEUM OF MODERN ART
NEW YORK NY

March 11, 1955
March 11, 1955

March 11, 1955

Dear Neill:
Dear Phil:

Many thanks for the copy of your letter to John. Many thanks for the copy of your most intelligent and interesting letter of February 25th to Neill Phillips about the "The Family of Man" show. I read it so carefully. I am glad you share my feeling that it is really an outstanding show. Although I naturally understand the reason for some of Neill's comments, I must say that I agree most heartily with the feelings that you have put down so eloquently in your letter. The show is outstanding and the minor changes which have been made by Steichen which you mention in your post-script should more than remove any cause for even minor criticism.

Sincerely,

I sincerely hope that the Government decides to send the show abroad and that it will be shown in Washington.

William A. M. Burden

I would like to thank you for your thoughtfulness in seeing young Bill. You will be interested to know that he is taking a job on a small California newspaper and is embarking on his chosen career with enthusiasm and, I hope, with success.

1625 Eye Street, N. W.

Washington, D. C.

Best to you and Kay.

Sincerely,

William A. M. Burden


Mr. Philip L. Graham
The Washington Post
1515 L Street, N. W.
Washington 5, D. C.

mr

State Department

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THE MUSEUM OF MODERN ART  TWENTY-FIFTH ANNIVERSARY
 NEW YORK 19

11 WEST 53rd STREET
 TELEPHONE: CIXTYS 3-8900
 GALLERY, MODERNART, NEW-YORK

March 11, 1955

December 22, 1954

Dear Neill:

Director
 Department of State
 Many thanks for the copy of your letter to Johnnie Walker with the penciled note to me. It was indeed thoughtful of you to take the trouble to study "The Family of Man" exhibition so carefully. I am glad you share my feeling that it is really an outstanding show and that its over-all message is sound. As to the criticisms you make, I don't really feel that all the detailed changes are necessary before sending the show abroad and quite agree with Phil Graham's views. I will be in New York on Monday, December 27 and will meet Mr. Burden in Rene's office at 11 o'clock and come directly over to 52nd Street immediately afterward.

Sincerely,

William A. M. Burden

I will bring with me at that time a fairly dependable estimate of the costs of duplicating the show on the scale of the original. I look forward to seeing you at that time and sending you my best holiday greetings to you all.

Rear Admiral Neill Phillips, Rtd.
 1625 Eye Street, N. W.
 Washington, D. C.

Sincerely,

Porter
 Porter A. McGraw
 Director
 Circulating Exhibitions

mr

PAH/rrk

State Department

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THE MUSEUM OF MODERN ART
NEW YORK 19

 TWENTY-FIFTH ANNIVERSARY

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

December 22, 1954

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

Dear Mr. Steichen:

At last we have succeeded in scheduling a visit from Mr. Theodore Streibert, Director of the United States Information Agency, who is one with sufficient authority to take decisive action upon the FAMILY OF MAN.

He will be in New York on Monday, December 27 and will meet Mr. Burden in René's office at 11 o'clock and come directly over to 52nd Street immediately afterward.

I will bring with me at that time a fairly dependable estimate of the costs of duplicating the show on the scale of the original. I look forward to seeing you at that time and meanwhile send my very warmest holiday greetings to you all.

Sincerely,

Porter
Porter A. McCray
Director
Circulating Exhibitions

PAM/rrk

State Department

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cc: Mr. Brecker
Mr. Steichen

March 5, 1954
December 22, 1954

Jackie Martin, Chief
Postal Mr. Theodore C. Streibert
Director
United States Information Agency
1778 Pennsylvania Avenue
Washington 25, D.C.

Dear Jackie Martin:

Thanks for Dear Ted's card.

Do you have the present address of Fern Austin?

It was pleasant seeing you the other day in Washington and having the opportunity to discuss with you Captain Steichen's exhibition THE FAMILY OF MAN. I look forward to seeing you at René d'Harnoncourt's office on Monday, December 27, at 11 o'clock, when we can review the model and content of the exhibition and the estimated costs of duplicating the show.

WAMB

Very best holiday wishes,
William Steichen, Director

Sincerely yours,

William A. M. Burden

WAMB/rrk

JACKIE MARTIN
F.M.

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THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

EUROPEAN SERVICE CENTER/U.S. INFORMATION AGENCY
Photo Branch, 5 Avenue Gabriel, Paris.

March 5, 1954

Postal address: American Embassy,
2 Avenue Gabriel,
Paris.

Jackie Martin, Chief
Photo Branch
European Regional Service Center
United States Information Agency
5 Avenue Gabriel, Paris, France
Mr. Edward Steichen

February 24, 1954.

Dear Jackie Martin: Art,
Department of Photography,
Thanks for the gilt edged card.
New York, 19.

Do you have the present address of Steven Munsing?

Dear Edward Steichen,

Cordially yours,

We were all very pleased to receive the
Museum's release on your exhibit - it is going to be
ES:LC erful - there can be no question of that.

Edward Steichen, Director

Madame Vigneau is now researching the files
in the hope of finding some shots that may prove helpful
- and I have asked Louis Falquet, also of my staff, to do
all possible so that your release reaches all photo-
graphers' organizations in France.

If we can help in any other way, please let us
know. You are holding a little gilt-edged card entitling
you to cream clipped-beef when Martin at any time you
will so honor us.

Kindest regards,

Jackie Martin

Jackie Martin,
Chief, Photo Branch, ESC/USIA.

JACKIE MARTIN
F.M.

3/5/54

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THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

EUROPEAN SERVICE CENTER/U.S. INFORMATION AGENCY
Photo Branch, 5 Avenue Gabriel, Paris.

February 18, 1954

Postal address: American Embassy,
2 Avenue Gabriel,
Paris.

February 24, 1954.

Jackie Martin, Chief
Photo Branch
European Regional Service Center
United States Information Agency
5 Avenue Gabriel, Paris, France

Mr. Edward Steichen,
Museum of Modern Art,
Department of Photography,
11 West 53rd Street,
New York, 19.

Dear Edward Steichen,

We were all very pleased to receive the
Museum's release on your exhibit - it is going to be
wonderful - there can be no question of that.

Madame Vigneau is now researching the files
in the hope of finding some shots that may prove helpful
- and I have asked Louis Falquet, also of my staff, to do
all possible so that your release reaches all photo-
graphers' organizations in France.

If we can help in any other way, please let us
know. You are holding a little gilt-edged card entitling
you to cream clipped-beef chez Martin at any time you
will so honor us.

Kindest regards,

Jackie Martin
Jackie Martin,
Chief, Photo Branch, ESC/USIA.

JM/uf

JACKIE MARTIN

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F.M.



THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

EUROPEAN REGIONAL SERVICE CENTER/UNITED STATES INFORMATION AGENCY
Photo Branch, 5 Avenue Gabriel, Paris.

February 18, 1954

December 5, 1953.

Jackie Martin, Chief
Photo Branch
European Regional Service Center
United States Information Agency
5 Avenue Gabriel, Paris, France
Department of Photography,
11 West 53rd Street,

Dear Jackie Martin:

Herewith is a copy of the release in English, French and German that we are sending out and I am sure Madame Vigneau will find appropriate material in your files, and of course for the preliminary research contact prints will serve the purpose. As you will see by my statement in the release the range is wide provided the themes deal with universal human relations and emotions, and the actual script for the exhibition will depend on the scope of the photographs that become available.

I wish I could drop in on you and have some of the creamed chipped beef.

With cordial greetings,

Kindest regards,

Sincerely yours,

Edward Steichen, Director
Jackie Martin,
Chief, Photo Branch.

ES:LC

enc. E of En Circular

3/1/54 P.S. Yagut used this as a full page.

2/19/54 3 circulars

JACKIE MARTIN

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THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

EUROPEAN REGIONAL SERVICE CENTER/UNITED STATES INFORMATION AGENCY
Photo Branch, 5 Avenue Gabriel, Paris.

December 3, 1953.

Mr. Edward Steichen,
Museum of Modern Art,
Department of Photography,
11 West 53rd Street,
New York, 19.

Dear Edward Steichen,

This wedding pix was made near Warrenton, Va.

Is it worthy of consideration for your "Family
of Man" Exhibit?

Madame Vigneau still awaits the pleasure of
researching our files toward your project as soon as we get from
you the requested abbreviated script against which we can work.

Kindest regards,

Jackie Martin,
Chief, Photo Branch.

JM/uf

*P.S. Vogue used this
as a full page.*

2/17/54 3 Circulars Auct. (Eng)

MARTIN

STATE DEPT.

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THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

March 24, 1954

Date

U.S.A. request for

To: EUROPEAN SERVICE CENTER/U.S. INFORMATION SERVICE
Photo Branch, 5 Avenue Gabriel, Paris.

From:

As you know from your conversation with Mr. ... of the
United States Information Agency,
that the original verbal agreement and instead of being
purchasing the copies of the ... of ... they wish at this
time to purchase ... instead for a ...
The justification for this is that they have only \$25,000 available
in this year's budget, with which they hope to cover not only the
cost of the exhibition, ... modified in
... by ...

Postal address: American Embassy,
Paris.
March 24, 1954.

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

Dear Edward Steichen,

I'm sorry I can't help on your request
for Steven Munsing. I have never met or heard of him
before. However, I shall ask around as I contact
photographers and see if we can locate him for you.

Kindest regards,

Jackie Martin,
Chief, Photo Branch,
ESC/USIS.

JM/uf

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THE MUSEUM OF MODERN ART

March 24, 1955

Date

To: Mr. Burden
Porter McCray

U.S.I.A. request for
Re: FAMILY OF MAN

Page 2.

As you know from your conversation with Dr. Burdett of the United States Information Agency, the Government has now modified its original verbal agreement and instead of immediately purchasing two copies of the FAMILY OF MAN they wish at this time to purchase one, destined for an initial showing in Karachi. The justification for this is that they have only \$25,000 available in this year's budget, with which they hope to cover not only the cost of preparing the copy of the exhibition, somewhat modified in size and simplified, but also its transportation by sea from New York to Karachi.

It will be possible for the Museum to revise the exhibition in scale in accordance with this purchase price or, in those instances where Captain Steichen agrees, to omit certain sections. It has been made quite clear, however, in two conversations with Washington that whatever modifications are made must be acceptable to Steichen, and above all that the character of the exhibition is not to be altered nor censored by the USIA. The specific requests made thus far by Washington are as follows: a) that the geographical identification of the source of the photographs be deleted in part or in all of certain sections; b) that the section on man's inhumanity to man (including the lynching photograph) be deleted; c) that some competent specialist on the Far East, preferably an Indian, be asked to review the exhibition. In this regard, you should know that Captain Steichen has been holding a considerable amount of additional material which could readily be substituted for anything which upon competent advice he believes would be offensive to Orientals.

I should like to emphasize that Captain Steichen has been most cooperative throughout and wishes to do whatever would be in the best interests of the Museum in order to meet any justifiable criticisms of the contents of the exhibition, while at the same time preserving its integrity. Both Miss Cecilia ("Jackie") Martin and Mr. Barjansky have been most impressed by his attitude in their conversations with him.

This morning Dr. Burdett called again, and I suggested that many of the difficulties in arriving at a point where a contract could be signed, and we could proceed with the duplication of the exhibition, have arisen because we have been dealing thus far with lower echelons in the Agency. As a result, each time that it seemed that a question had been resolved, the opinion was apt to be reversed when it reached the top levels for a final decision. Captain Steichen is therefore leaving this afternoon for Washington, where he will be in touch with Mr. Graham of the Washington Post, who is arranging for a meeting tomorrow morning with Mr. Streibert. I have suggested to Steichen that he request that the specific terms of agreement arrived at in the course of this discussion be put into the form

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THE MUSEUM OF MODERN ART

Washington

Date March 24, 1955

March 31, 1955

Mr. Burden

To: Porter McCray

Re: USIA request for

From: Mr. Graham:

FAMILY OF MAN

page 2.

Thank you for sending me a copy of your letter to Mr. Burden summarizing the terms and arrangements agreed upon for the Agency's purchase of two copies of the exhibit, "The Family of Man," from the Museum of Modern Art.

of a memorandum from Washington to him, so that we would have a written record of the agreed upon contents of the exhibition. Once this has been determined, the next step will be to redesign the present layout to fit within the established financial limits of \$25,000 for production and transportation.

Since our regular designer, Charlotte Dyer, is fully committed at this time on other parts of the program, I have asked her husband Carlus Dyer to serve as the design coordinator for this show. Carlus worked closely with Paul Rudolph on the original version of the exhibition and therefore has all the background needed for the problem of redesigning it on a reduced, simplified scale. I have also discussed the matter with Charlie Keppel, who has kindly consented to advise Captain Steichen and Carlus Dyer on the financial angles in order to be sure that the costs are held under the ceiling set by the U.S.I.A. Steichen is of course anxious to supervise or control the quality of the prints for the duplicate version. We expect that these will be produced at Compe Photo Color which prepared a major part of the exhibition for the Museum show.

As soon as the Museum is clear regarding the agreed content for the show, and its own schedule of the time required for production, these factors will be carefully integrated into the contract again with Charlie Keppel's advice. It is essential that due consideration be given to the requirements imposed by the Museum's own production schedule in order to arrive at a realistic date for delivery.

Thank you again for your interest and help. The mounting for the Museum exhibition was done in part in our own shops and in part at Compe. In order to be sure that there will be no conflict with our own schedule in the Museum, I would prefer to simplify production of the U.S.I.A. version by concentrating the mounting entirely at Compe.

Chief, Information Center Service

- CC: Mr. Steichen ✓
 Mr. Wheeler
 Mr. Keppel
 Mrs. Dyer
 Mr. Dyer
 Mr. McIlhenny
 Miss Pearson
 Miss Dudley

COPY

*4 April
copy sent from Mr. Graham*

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Will

UNITED STATES INFORMATION AGENCY

Washington

March 31, 1955

Dear Mr. Graham:

Thank you for sending me a copy of your letter to Mr. Burden summarizing the terms and arrangements agreed upon for the Agency's purchase of two copies of the exhibit, "The Family of Man" from the Museum of Modern Art.

Your recapitulation is excellent in every respect, although we still hope - so far as the time schedule is concerned - that the Museum can furnish both sets within a period of six to eight weeks after contract negotiations.

Miss Martin has talked to Mr. Steichen and to Mr. Charles T. Keppel, Business Manager of the Museum. In our discussion it was understood that Mr. Steichen planned a final editing of his exhibit to point it up for International use. The editing would not decimate this work of art.

Mr. Steichen plans to be back from Chicago on Tuesday, April 5th. It is his wish and ours that all questions be settled as soon as possible. To that end, Miss Martin and perhaps two other staff members will go to New York Tuesday so that policy guidance will be at Mr. Steichen's disposal prior to the task of editing.

All questions about size of enlargements, mounting, and similar matters will be settled among Mr. Steichen, Mr. Keppel, and Miss Martin. After Miss Martin has reported Wednesday, we shall write again so that, while the contract is being drawn up, the Museum will have something official on hand to justify immediate action.

Thank you again for your interest and help.

Sincerely yours,

(Signed) FRANKLIN L. BURDETTE
Chief, Information Center Service

Mr. Philip L. Graham,
The Washington Post and Times Herald,
Washington, D. C.

COPY

*4 April
copy sent from Mr. Graham
State Dept.*

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March 31, 1955

Dear Mr. Graham:

2 April 1955

Thank you for sending me a copy of your letter to Mr. Burden summarizing the terms and arrangements agreed upon for the Agency's purchase of two copies of the exhibit "The Family of Man" from the Museum of Modern Art.

Your recapitulation is excellent in every respect, although we still hope - so far as the time schedule is concerned - that the Museum can furnish both sets within a period of six to eight weeks after contract negotiations.

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Thank you again for your interest and help.

Sincerely yours,

Franklin L. Burdette
Chief
Information Center Service

Mr. Philip L. Graham,
The Washington Post
and Times-Herald,
Washington, D. C.

4 Apr 1955

Copy from Mr. Burdette

Phil Graham - State Department

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The Washington Post
AND
Times Herald

1115 L STREET, N.W. WASHINGTON 5, D. C. REPUBLIC 7-2224

PHILIP L. GRAHAM
PRESIDENT

2 April 1955

March 31, 1955

Mr. Philip L. Graham
The Washington Post
1515 L Street, N.W.
Washington 5, D. C.

Dear Phil: Yesterday, Russ Wiggins and I went up and spent five minutes with David Finley and John Walker and two of their administrative fellows at the National Gallery. I am glad you and Wiggins were able to get to the National Gallery and check on the space and that it seemed good to you. Whereas, we plan to cut some forty or fifty pictures out of the Exhibition, this will not make as much difference in the space required as it will to the final cost to the State Department. Has the National Gallery a blue print available of the area you saw including the extra space you tried to inveigle for us?

I will have to go back to the Donnelly plant in Chicago next week, probably Tuesday night, to follow through on the proofing of the plates for the book. I could come via Washington, D. C. so that Tuesday afternoon I could have a look at the space. However, I do not see much sense in doing this unless in the meantime David Finley secures the approval of the Trustees.

I think it would be good if we could find some young modern architect or designer to consider the space rather than to try to snatch a few hours out of Paul Rudolph's already over filled calendar. I will consult with the people here at the Museum about recommendations for such an architect in Washington, D.C., Philadelphia or New York.

Knowing nothing about these things, I am sure my judgment is not I will call you Monday morning and we can go into it further and by that time David Finley may have heard from the Trustees.

This is just to let you know that I am back and what my first thoughts were on reading your letter.

Directly back of this is the space that they are talking about. It consists of one large room. Cordially yours,

Edward Steichen

CC: Mr. William A. M. Burden

Phil Graham - State Department

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The Washington Post
AND
Times Herald

1515 L STREET, N.W. WASHINGTON 5, D. C. REPUBLIC 7-1234

PHILIP L. GRAHAM
PUBLISHER

March 31, 1955

Dear Captain:

Yesterday, Russ Wiggins and I went up and spent forty-five minutes with David Finley and John Walker and two of their administrative fellows at the National Gallery. Russ had to make a speech right after that, and I had an appointment back here so we did not have time to also inspect the National Museum of the Smithsonian.

The situation at the National Gallery is this: David Finley has, possibly because of our needling, made a trip to New York and seen your exhibit and is as excited by it as was John Walker. They will have to check with the Trustees before they can have any exhibit, but I gathered from David that he was going to check quickly and by telephone and that he was certain that they would approve.

The rub is that because of other exhibits they have scheduled long ahead, they do not have a great deal of flexibility about space.

We, therefore, inspected the only available area. Knowing nothing about these things, I am sure my judgment is not very good. But both Wiggins and I thought that the space they showed us was absolutely terrific - provided that you could possibly fit into it. When you enter the main entrance of the Gallery, you first come into a large reception hall, with an information desk, etc. Directly back of this is the space that they are talking about. It consists of one large room, and then a smaller room back of the large room.

In square footage, I think you will be somewhat appalled by the situation, for it probably adds up to no more than 7,500 square feet. On the other hand, it seems to me a magnificent setting from the point of view of getting people to see the exhibit in Washington. Moreover, I believe if we let the thing develop

1 April

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- 2 -

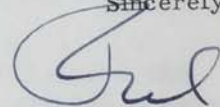
quietly and diplomatically that we could steal a little extra space if we had to. For example, I asked John Walker whether we could not steal an adjoining room in which there are some permanent exhibits of ancient sculpture. He was considerably reluctant and said the collection could not be moved from its permanent cases, but then did finally indicate that we could probably put panels over the permanent cases if necessary.

In the next few days, they are sending Mr. Brereton, one of the top administrative people, up to see your exhibit, so that he will get a more realistic idea of the problem. But instead of engaging in further correspondence, in an attempt to exchange blue-prints, we all agreed that the best thing to do would be to try to get you and the architect down here as soon as they get approval from the Trustees.

I think that is the only way to find out whether this can be fitted into the space, and I believe once we start working on the problem with goodwill we may find some more space can be made available.

As soon as I hear from them, I will be getting in touch with you, but I wish you would let me know when you get back from Chicago so I will know your availability.

Sincerely,


Philip L. Graham

Captain Edward J. Steichen,
Director of Photography,
The Museum of Modern Art,
11 West 53rd Street,
New York 19, New York.

CC: Mr. William A. M. Burden

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The Washington Post
AND
Times Herald

1515 L STREET, N.W. WASHINGTON 5, D. C. REPUBLIC 7-1234

PHILIP L. GRAHAM
PUBLISHER

April 4, 1955

Dear Captain:

Disaster!

David Finley has just phoned me completely embarrassed. He and John Walker were enthusiastic about having your show at the National Gallery and had virtually assured Mr. Wiggins and me that they would obtain their Trustees' approval. One of their Trustees (unidentified) apparently took the problem very seriously and made four visits to your exhibit. He has finally told David Finley that although he thinks the exhibit should certainly come to Washington, he doesn't think it fits the pattern of the National Gallery and that, therefore, he would have to oppose it. There is nothing that Finley can do about this. It is too bad, but after all I suppose their Trustees do have a responsibility to make the best individual judgments they are capable of.

Mr. Wiggins and I shall go to work at once to find some other gallery and we shall be in touch with you as soon as we learn something.

Sincerely,



Philip L. Graham

Captain Edward J. Steichen,
Director of Photography,
The Museum of Modern Art,
11 West 53rd Street,
New York 19, New York.

CC: William A. M. Burden
Theodore Streibert
J. R. Wiggins

5 April

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US Info Vienna

Job # 1182

April 8, 1954

Family of Man.

Exhibit.

US Information Service

U.S. 1430 Pictorial Section -- Moore Family Story, Humble Camp, Vienna, Austria

U.S. 1448 Dear Sir, ... Moore Family Story. A pillow fight with their father usually winds up the evening for the

Mr. Steichen has asked me to thank you for sending the fine group of photographs for consideration for the "Family of Man" exhibition.

U.S. 1535 of Man" exhibition.

We are holding them here until a final selection has

FRA 3783 been made. ... Sincerely yours,

Kathleen Haven

FRA 4813 - While the modern developments open up the African continent, native life continues along its normal pace.

FRA 4815 - This Gabonese mother, holding her child in her arm, accompanied her husband - a native worker - to the workers' village near Libreville. The native workers and their families move from workers' village to workers' village as work progresses. In this case they are building a road.

FRA 4843 - These Gabonese women and their children live in a workers' settlement near Libreville, Gabon, while their husbands are employed on a road-building project nearby.

FRA 4843bis - At lunch time many of the repair shop workers move across the street to the cafe. Here SO Secretary Julian Bayeux (center, dark suit) explains to some of them the results of recent trade union negotiations.

KH:do

FRA 4844 - Pauline Kiesel loves music, like many Viennese, and plays four instruments. Every evening she takes them all to practice while her little son accompanies her on the toy keyboard.

U.S. Information Service

US Info Vienna

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

- 2 - (Family of man)

job # 1182

Jackie Moore

Plenty of odd jobs about postman Koser as he relaxes alone in the evenings. Here he sharpens a scythe after dinner, while his 4-year-old son, Herbert keeps up an endless stream of "gaps".

Family of Man.

Exuberantly... the children of Leibnitz gather together during the festivities of the Day de... Exhibit.

Daily audiences of French children accepted the show with the enthusiasm and active participation with which they react to their traditional "Quignol".

- U.S. 1450 -- Tomball, Texas -- Moore Family Story, Humble Camp. Vivacity Charlotte Moore eating breakfast.
- U.S. 1448 - Tomball, Texas -- Moore Family Story. A pillow fight with their father usually winds up the evening for the three Moore children.
- U.S. 1533 - Father and son construct a ship together.
- FRA 3783 - René Blanrue, miner from Faulquemont mine, Lorraine basin, seen with his wife and daughter, Sonia. He is a "foreman", which means that he is in charge of six other miners. Like other miners he and his family live rent-free in a house, specially placed at his disposal by the mining company.
- FRA 4813 - While the modern developments open up the African continent, native life continues along its normal pace.
- FRA 4815 - This Gabonese mother, holding her child in her arm, accompanied her husband - a native worker - to the workers' village near Libreville. The native workers and their families move from workers' village to workers' village as work progresses. In this case they are building a road.
- FRA 4843 - These Gabonese women and their children live in a workers' settlement near Libreville, Gabon, while their husbands are employed on a road-building project nearby.
- FRA 4949bis - At lunch time many of the repair shop workers move across the street to the cafe. Here SO Secretary Julien Mayeux (center, dark suit) explains to some of them the results of recent trade union negotiations.
- AUS 1539 - Postman Hansel loves music, like many Viennese, and plays four instruments. Every evening he takes time off to practice, while his little son accompanies him on his toy instrument.

U.S. Administration Copy

/....

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.85

- 2 - (Family of man)

- ITA 521 - Signora Torossi sets out to do her shopping, as she leaves her house in a narrow street of old Rome. She is accompanied by her two youngest children, Maria and Gino.
- AUS 1565 - Plenty of odd jobs await postman Moser as he returns home in the evenings. Here he sharpens a scythe after dinner, while his 4-year-old son, Norbert keeps up an endless stream of "Why's#".
- AUS 1571 - Exuberantly showing off the costumes of many lands, the children of Leibnitz gather together during the festivities of the day dedicated to them.
- GEN 127 - Daily audiences of French children accepted the show with the enthusiasm and active participation with which they react to their traditional "Guignol".
- GEN 255 - Daily audiences of French children responded with vivacity and enthusiasm to this new version of their traditional "Guignol".
- GER 504D - Miners' children are well looked after in Germany. These girls are amongst 90 boys and girls from the Cologne area who are spending four weeks at a special home for miners' children at Munstereifel, in the Rhineland.
- GER 593G - The Christkindel Mart in Nuremberg is the delight of all the children. It is a Christmas Fair, held every year in Nuremberg's town square, and the custom goes back some 300 years.
- DEN 98 - Axel Nielsen's family has lived in a three-room downtown apartment since 1937. Now (summer 1949) new houses are being built again in Copenhagen and they are able to move into a suburban home with garden. 10-year-old daughter Aase helps in the moving.
- DEN 503 - The bathroom "line-up" in the Thomsen household sometimes resembles a production line with seven members of the family getting off to work or school before 8 o'clock. While Poul shaves, Allan, 12 years old, brushes his teeth.
- NETH 780G - Here is the future - an 11-month-old Staphorst baby, Aastje van den Horst, looks at the world.
- ITA 514 - Signora Torossi checks the contents of her shopping bag as she leaves her house in a narrow street of old Rome. She is accompanied by her two youngest children, Maria and Gino.

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

- ITA 521 - Signora Torossi sets out to do her shopping, accompanied by the two younger children which she cannot leave alone.
- ITA 634A- Housing scene typical of Naples' populous sections in which the new apartment blocks are being constructed.
- U.K. 500A-Day in the life of a Lancashire worker.--
After her long day at the mill, Joan still appears fresh as she helps hang out the family laundry in the small garden plot behind the house.
- U.K. 520 - Cycling is Joan's favorite recreation. With her friend Joyce, she starts for a trip to the rolling countryside surrounding mill towns in Lancashire. On her mother's day off from work, Joan plans a long trip by bicycle, usually taking a picnic lunch.
- YUG 57 - A young mother, carrying her child on the back, enters Yugoslavia with a group of Albanian refugees.
- YUG 146 - The photographic window display at the United States Information Center in Belgrade, Yugoslavia, attracts many passers by.
- PAR 1754 Happy faces of the youngsters photographed while watching the ECA puppet show. The grownups too seem to be enjoying the show.
- NOR 340 - Some Kirkenes children and their dog race to get a good view of the "Hemsefjell" as she arrives at Sydvaranger quay. (Norway).
- TRIE 539 Alberto Cebon, Trieste postman, enjoys the evening meal in the circle of his family.
- LUX 20 - Margot, one of the 15 year old Krier twins, helps her mother constantly with the younger children. She and two year old Josy play at the children's play table in the yard.
- ICE 119A- The children of Mr. Runolfur Sveinson, director of soil erosion reclamation, enjoy the freedom that life on a country farm offers them. Their father runs an experimental station at farm of Gunnarsholt.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.85

April 13, 1955

MEMORANDUM

From : Miss Jackie Martin
Re : "Family of Man" exhibit

Negotiations for the Government purchase from the Museum of Modern Art of two copies of Mr. Edward Steichen's "Family of Man" exhibit have been completed.

In the course of negotiations, it has been agreed that:

1. The Museum will print, mount and crate for overseas shipment two copies of the "Family of Man" exhibit.
2. Transportation costs of one copy of the exhibit from New York to the first place of display (Karachi or New Delhi) will be paid by the Museum.
3. The first copy of the international exhibit is to be ready for shipment from the Museum to Washington no later than May 31, 1955. The second copy is to be ready for overseas shipment no later than June 14, 1955.
4. The total purchase price to the Government of the two international copies of the exhibit will be \$46,000.
5. Mr. Steichen will provide the text material to be used by the field for advance promotion of the exhibit. Mr. Steichen and I have agreed upon the scope of the subject matter to be covered by this material.
6. To accommodate the exhibits to restricted overseas display space, all photographs which are twelve feet high will be reduced to ten feet in height.
7. The Museum will mount all photographs to be used in international exhibits on masonite board strengthened by aluminum frames. Necessary clips or rings with which to hang each panel will be provided.
8. The "Ring-around-the-rosy" photographs, originally displayed on a circular mounting, will be adapted for panel display in the overseas editions.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.85

April 13, 1955

9. An effort will be made to obtain from the Department of State a travel grant for Mr. Steichen which will permit his appearance at the openings of the exhibits in India and Europe.

MEMORANDUM

From : Mr. Steichen plans the following content changes as the only differences between the original and the international editions:
 Re : "Family of Man" exhibit

1. Country designations will not be used except in the case of those 13 photographs which comprise the "ring around-the-rosy" display. All photographs will continue to carry an identifying number and a photographer credit line.

Negotiations for Art of two copies of been completed.

2. Photographs numbered 88, 90, 345, 362 and 440 will not be used in the international exhibit.

3. Due to transportation difficulties, the large color transparency of the hydrogen bomb explosion will be replaced by a substitute print in black and white.

4. To strengthen the panel on the peaceful uses of atomic energy, the Agency will furnish Mr. Steichen with photographs which illustrate the use and development of atomic power in industry, agriculture and medicine. Mr. Steichen will select the best of these photographs for inclusion in the Governments overseas exhibits.

5. Mr. Steichen will cull at his discretion approximately twelve photographs from the entire exhibit, replacing them with prints selected by him in order to more fully depict life in India.

6. Mr. Steichen plans to reduce the "violence" panel to two photographs: One carrying the title "Nuremberg Trial Document;" the other, a woman with arm upraised, carrying photographer's credit line only.

FBI

148-1753

7. It is believed that the above changes will remove the possibility of any repercussions from any one of the photographs in the exhibits when they are shown abroad under Agency sponsorship.

However, it is understood that, as is the case of all information supplied by the Agency for its posts abroad, the Public Affairs Officer is the final authority as to what materials may be used in his country.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.85

April 13, 1955

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File

Id 82753

U.S.D.A.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.85

- 2 -

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- 2 -

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*Request for
Steichen Martin
985*

U. S. INFORMATION AGENCY
Washington 25, D. C.

- 2 -

REpublic 7-8340
Extension 2747 or 4455

For Immediate Release
Monday, April 18, 1955

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FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Request of
Jackie Martin
9CS

U. S. INFORMATION AGENCY
Washington 25, D. C.

REpublic 7-8340
Extension 2747 or 4455

FOR THE PRESS

No. 100

For Immediate Release
Monday, April 18, 1955

The U. S. Information Agency announced today that it will send two copies of the Museum of Modern Art's photographic exhibit, "The Family of Man;" on overseas tours, one to Europe and the other to the Far East.

The exhibit was assembled by Edward Steichen, dean of American photographers, and represents the choice of more than 4,000,000 photographs from all over the world. The display opened at the Museum of Modern Art in New York City on January 25 and will close there on May 8. It has already been seen by more than 200,000 persons. From New York, the original exhibition will go to other major U. S. cities, including Minneapolis and Dallas.

The two international editions, made possible through the cooperation of the Museum of Modern Art, will require two months to reproduce, since the prints and mounts will duplicate the originals as exactly as possible.

At the preview in New York, Nelson A. Rockefeller, Special Assistant to the President, found in Edward Steichen's artistry a sympathetic insight into human experiences that matter. He saw in the varied photographs the kinship of people everywhere, communicated through pictures. He drew from them a hope that all men can find a common framework of objectives--objectives broad as the aspirations of mankind.

The exhibit consists of more than 500 individual pictures, the work of 280 photographers in 68 different countries. It is divided into 40 sections, each needing only a minimum of explanation. The individual pictures speak for themselves and require no captions. The display requires about 8,200

(more)

U.S.I.A.

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square feet of floor space.

The photographs cover the common experiences of a lifetime, with sections devoted to such universal themes as love, marriage, pregnancy, childbirth, nursing, the family, learning, play, adolescence, work, loneliness and diversion.

Mr. Steichen, who is director of the Museum's photography department, described the exhibit's tone in these words: "I believe the central and most important emotion expressed by the whole exhibition should be love and that this must be the key element in the Family of Man, just as it is the key element in the individual family."

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OUTGOING MESSAGE

U. S. INFORMATION AGENCY

U.S.A

VIA POUCH

UNCLASSIFIED

USIA CA-1413 June 15, 1955

SENT TO: USIA CIRCULAR

file

SUBJECT: The Exhibit "The Family of Man"

Origin

ICS 20
Info:

REFERENCE: None

- I/S
- IGC
- IRI
- IOP/C
- IOP/D
- IOP/NS
- IOP/A
- IOP/E
- IOP/F
- IOP/N
- IBS
- IPS
- IMS
- IAA
- IAE
- IAF
- IAN
- IOA
- IOA/B
- IOA/F
- IOA/M
- IOC
Dist.
Desired
(Offices Only)
- IOC
- IOA/I
- STATE

The Museum of Modern Art has prepared for the Agency's field use two sets of the International edition of "The Family of Man". This exhibit, created by Edward Steichen, generally acknowledged as the dean of the world's great photographers, portrays the universal element, emotions and oneness of human beings throughout the world.

In preparation for more than two years, the exhibit is composed of 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 different countries. As displayed in the exhibit, sizes of these photographs run from 8x12 inches to ten feet in height by twelve feet in width. There are 16 photographs ten feet high of varying widths.

Carl Sandburg wrote the prologue to the exhibition. He calls it "..... A camera testament, a drama of the grand canyon of humanity, an epic woven of fun, mystery and holiness.....everywhere is love and lovemaking, weddings and babies from generation to generation keeping the Family of Man alive and continuing.....Alike and ever alike we are on all continents in the need of love, food, clothing, work, speech, sleep, games, dancing, fun. From tropics to arctics humanity lives with these needs so alike, so inexorably alike."

The original set of the exhibit, acclaimed by art critics everywhere, was seen by 300,000 persons during its three months run at the Museum of Modern Art. It is scheduled to open soon at the Minneapolis Institute of Art, then moving on to the Dallas Museum of Fine Arts, Cleveland Museum of Art, Philadelphia Museum of Art, Baltimore Museum of Art, and Pittsburgh Carnegie Institute.

USIA

The first of the Agency's two sets of the exhibit will be loaned during the month of July to the Corcoran Gallery of Art in Washington where it will be shown under the joint sponsorship of the Washington Post Times-Herald and

Prepared by: A:IGS:Jackie Martin;chw 6/13/55
Transmission and classification approved by: ICS - Parker May

- | | | | |
|--------|---------------|---------------|-------------------|
| SS | IOP | IOA/B | IOA/B |
| Wiley | Mr. Hickok | Mr. Posner | Mr. Johnson |
| P | Mr. Ware | Miss Aushon | Mr. Barefoot |
| rding | Mr. Carter | Mr. Cavanaugh | AAR |
| ephens | Miss Robinson | Mr. Zahn | Mr. Blackman-Eur. |
| emer | Mr. Tenny | | Mr. Mattison-A |
| | | | Mr. Thompson-N |
| | | | Mr. Hellver-F |

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**OUTGOING
MESSAGE**

CONTINUATION SHEET

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Classification

-2-

CA-1413

The George Washington University. This set will then be sent immediately to Berlin for exhibition beginning September 17. It is hoped that Mr. Steichen can be present for the premiere. The second set of the exhibit should be completed and delivered to the Agency early in July.

The Agency will set up a schedule so that "The Family of Man" can be shown at as many of the posts listed as are interested. The maximum exhibition time has been set at one month. If you are interested, please submit to ICS dates of at least two periods during the next 18 months when optimum showings can be arranged at your post. It is suggested that you attempt to co-ordinate these times with local events of importance where this deeply moving exhibit of grand theme will benefit USIA program in an outstanding fashion.

Please carefully consider the following facts:

Exhibit needs approximately 10,000 square feet for adequate display, but can be compressed into 7,500 square feet.

Linear measurement is approximately 925 feet.

Room height must be at least 10 feet 3 inches.

All photos are mounted on one-quarter inch masonite which weighs 1.16 pounds per square feet. Each photo carries eyelets or similar for wall attachment. Installation costs will vary from country to country. Overall cost of installation at Museum of Modern Art was \$10,000, and Corcoran now estimates \$7,500.00 of which following is a partial breakdown: electrical installation, \$1,500; electric power, \$300; electrical fixtures, \$1,000; partitions and other materials, \$1,850; carpenters and painters, \$1,400.

Panels, partitions and electrical fixtures would have to be provided by the post. The Corcoran Gallery of Art is allowing two weeks time for actual physical installation, and 4 days to dismantle and repack.

Exhibit weighs 7,600 pounds; crated, 12,500 pounds.

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**OUTGOING
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-3-

~~CA 1413~~
CA -1413

Volume crated is 1,300 cubic feet.

Exhibit shipped in 23 cases, largest of which is 124 x 52 x 24 inches.

Greatest weight of a single case is approximately 800 pounds.

Receiving post must pay transportation cost from place of previous showing.

From information above, if post is interested, consider for inclusion in response to 1956-57 budget call (USIA Ca-1352 June 3, 1955). Reference III-D-(18). If impossible for you to absorb these costs within total fiscal year 1956 budget guidance allowance, which you will have prior to receipt this message, include in your response to budget call amount which you can fund within fiscal year 1956 plan. In any event, advise in response to this communication what funds over and above your fiscal year 1956 budget guidance allowance would be required if you plan to use exhibit locally.

Although Mr. Steichen has expressed interest in going to India for premiere there, it is doubtful that he will consider other appearances.

Agency is air-pouching each post a copy of the book, "Family of Man" which carries nearly all photos in the exhibit. However, Agency suggests that post does not await arrival of the book to initiate action towards submitting to the Agency requested dates so that a schedule can be set up. Although the book is a run-away best seller, please bear in mind that there is no comparison between the effect of the book and the impact of the exhibit itself.

STREIBERT

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**OUTGOING
MESSAGE**

CONTINUATION SHEET

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Classification

-4-

CA-1413*

SENT TO:

EUROPE

BELGRADE
BERN
BONN
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COPENHAGEN
THE HAGUE
HELSINKI
LISBON
LONDON
MADRID
OSLO
PARIS
REYKJAVIK
ROME
STOCKHOLM
SYDNEY
VIENNA

AMERICAS

BUENOS AIRES
CARACAS
GUATEMALA CITY
HAVANA
LA PAZ
LIMA
MEXICO CITY
MONTEVIDEO
PANAMA CITY
RIO DE JANEIRO
SANTIAGO

NEAR EAST

ATHENS
BAGHDAD
BOMBAY
CAIRO
CALCUTTA
DAMASCUS
KARACHI
MADRAS
NEW DELHI
TEHRAN

FAR EAST

BANGKOK
DJAKARTA
HONGKONG
MANILA
RANGOON
TOKYO

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.85

3:00 PM

Call collect, Joan.
Ex Re.7 -8340
x- 3083



UNITED STATES INFORMATION AGENCY
WASHINGTON

OFFICE OF
THE DIRECTOR

May 17, 1955

Dear Joan:

Following are a batch of questions to answers I need pronto. Would you please be good enough to call me just as soon as you receive this? I shall appreciate it very much.

1. What is the exact shipping weight and volume of the exhibit?
2. Can you send me one of the photos of Mr. Steichen which was used in the book?
3. I learn from Displayers that Wayne picked up four negs of peaceful uses atomic energy from Displayers. Do you plan to use all..or which?
4. How does Capt. Steichen plan to present the "Alice in Wonderland" Daguerreotype (#500) for our two copies of the exhibit?
5. Will you please tell me why the following have been marked "OUT" ? I was not aware that any of them would be taken out of the so-called "International" edition. Please let me have original show numbers for them:

A. Steel worker on beam swinging in air. #	P. 70 (book)
B. Birds in flight. Shadows on water. floor shot #	P. 96
C. Boy and girl walking - Homer age #	P. 130
D. Two nuns and child - Baruch #	P. 132
E. Two little girls blonde heads together #	P. 136
F. Ring-around the rosy shots:	
1. USA night shot # 273	
2. USSR # 271	
3. Israel # 276	
6. What is the size of photo N. 64?
7. When was the dead beggar on the street shot deleted from exhibit? What is its original number # ? Page 153.
8. Why was the hydrogen bomb shot dropped from the book?
9. What will be the size and the number of the bomb shot to be used in the copies?
10. Please send me a copy of the text as you would like to have it on the entrance credit panel. I will submit it for an o.k. and and that which the Agency specifically wants.

9 Not important to exhibition

16 x 13 1/4
About 2 mos ago - In a letter to put up several pounds for hand on India Jan

No good in black and white. New print for both

120 - 144

add

U.S.I.A.

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UNITED STATES INFORMATION AGENCY
WASHINGTON

OFFICE OF
THE DIRECTOR

2

11. It was our understanding with Capt. Steichen that he would cull ten or twelve photos from the exhibit..of his choosing...and insert, as he wished, the same number of photos depicting life in ~~the Far East~~ India. up to

In the book you have marked the following four photographs "European Edition Only"

323	two men in dinner jackets..last left at party..
324	two elderly club women
325	man and woman. She with great silver fox throw
326	woman at roulette wheel.

Am I to assume that the Captain plans to delete these four only from the one edition we will eventually send to India and the Far East? Rather than ten to twelve. As far as I am concerned this is perfectly all right.. I only need to know, along with the rest of the questions I am asking... so that I can "make the contract less general and more specific" as has been requested of me.

(in initial part of tour, it is thought that)
Incidentally, both copies will be in Europe at the same time. This Capt. Steichen if aware of. Also, it was our thought when we last talked, that for the Washington showing it would be wise to carry both the new Indian shots and those photos whose place they would take...in the

12. In the book you have a category entitled "Not Pictured". Under this heading, fall
- | | | | | |
|----------|---------|---------|--------------------------|------------------------------|
| 20x13/4 | - # 346 | 20x13/4 | Life | What is the subject, please? |
| 4x21 | - #483 | | Cartier-Bresson | Subject and size? |
| 2 1/4x18 | - #404 | A | Nürnberg trial document. | |

Steichen

It was my understanding that we would use only one of the Ghetto shots on the so-called "violence" panel. That is no.404 and is already shown in the book. Can you clear this up?

13. I have seen the prints made from our copy negatives of your original prints. They aren't very good. If, instead of attempting to get satisfactory quality here, we should ask you to have 8x10 made up there for us.. what would the cost be?
14. From the Museum panel shots sent me I see that the Irish cock-fight shot was dropped from the "Violence" panel before the show closed in New York. say I know the reasoning on this? The book and our copies carry two shots. What are the Museum's plans for this panel when on tour?
15. Mr.Dorra of Corcoran will be most happy to see Mr.Faeth. Will you please ask him to write directly to Mr.Dorra so that a meeting can be arranged?

Thanks, Jean.

kindest regards,

Jean Martin

65

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THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

U.S. INFORMATION SERVICE / EUROPEAN SERVICE CENTER
Photo Branch, 5 Avenue Gabriel, Paris.

19 May 54

Handwritten: read for reply

May 1, 1954.

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

Miss Jackie Martin
Chief, Photo Branch
USIS/ESC
Photo Branch
5 avenue Gabriel
Paris, France

Enclosed are nearly 100 photos we are sending
with your exhibit, "The Family of Man."

Dear Jackie Martin: you evinced an interest in them last
year - and the others have been researched farther from
Many thanks to you and to Madame Vigneau for your good work in getting
together the prints for the Family of Man.

We have selected 13 of them for consideration in the final selection.
Will you please let us know what disposition you wish us to make
of the balance?

I think we are going to have a real exhibition!

With all good wishes.

Sincerely yours,
Chief, Photo Branch,
USIS/ESC.

Edward Steichen
Director, Dept. of Photography

Handwritten: 13-FM

ES/r

Handwritten: 13 FM

Handwritten: JACKIE MARTIN

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THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

U.S. INFORMATION SERVICE/EUROPEAN SERVICE CENTER
Photo Branch, 5 Avenue Gabriel, Paris.

Postal address: American Embassy,
Paris.

May 1, 1954.

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

Dear Edward Steichen,

Enclosed are nearly 100 photos we are sending
in connection with your exhibit, "The Family of Man."

Some you evinced an interest in when last
here - and the others have been researched further from
our file by Madame Vigneau.

If we can help further, please let me know.

Kindest regards from the staff of the Photo
Branch,

Sincerely,

Jackie Martin,
Chief, Photo Branch,
USIS/ESC.

13-FM

JM/uf

Write
re photos
here

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UNITED STATES INFORMATION AGENCY
WASHINGTON

April 15, 1955

Dear Mr. Steichen:

Please let me express to you again our appreciation for your cooperation and understanding in the development of an International Edition of THE FAMILY OF MAN.

I have thought that you would like to see the attached copy of a memorandum prepared by Miss Jackie Martin summarizing our understanding of negotiations.

Warmest good wishes to you.

Sincerely yours,

Franklin L. Burdette
Franklin L. Burdette
Chief
Information Center Service

Enclosure:

Memorandum: THE FAMILY OF MAN

Mr. Edward Steichen,
Museum of Modern Art,
21 West 53rd Street,
New York 19, New York.

180 Apr

STATE DEPT.

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UNITED STATES INFORMATION AGENCY
WASHINGTON

April 22, 1955

Dear Edward:

I thought you might like to have the attached. The record of the interview which you loaned me is being returned tonight.

Kindest regards,

Jackie Martin
Special Assistant, Special Programs Division

Attachment
Copy of Interview

Capt. Edward Steichen,
Director of Photography,
21 W. 53rd Street,
New York, N. Y.

25 Apr 26

State Department

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INTERVIEW WITH EDWARD STEICHEN

speaks for itself more eloquently than any words of mine might
Today we are speaking with Edward Steichen, whose name is known
to. After viewing it, I felt an overwhelming desire to hear
internationally as one of the world's most revered photographers.
from Mr. Steichen himself something about its conception and
Mr. Steichen has been at this business of photography for a
development and he has very graciously taken time from his busy
long time. Last March, he celebrated his 75th birthday with a
day to be with us.
testimonial dinner at the Museum of Modern Art where he has been
—I'd like to ask you first, Mr. Steichen, if I may, do you
Director of the Department of Photography since 1947. It has
consider this exhibition THE FAMILY OF MAN perhaps the most
been a long and impressive career and shows every sign of
important one you have directed?
continuing as such. Mr. Steichen as a captain in the U.S.
—Oh, easily. I think it probably is one of the most important
Naval Reserve, was in command of all naval combat photography for
photographic exhibitions that was ever assembled. Certainly,
which he received the Distinguished Service Medal. He was also
no such effort has ever gone into the making of an exhibition
the recipient of the French Legion of Honor and a special
on a one single theme.
citation for exceptionally meritorious service from General
—Did you have this in your mind for a long time?
Pershing. I should also mention that Edward Steichen received
—Yes. I received a postal card from Bob Caperna the other day
the first award for photography bestowed by the American Institute
who reminded me that I spoke about it while we had adjoining
of Architects in 1949. This was important because it marked
desks in the Navy Department during the war.
the first official recognition, we might say, of photography as
—As long ago as that?
a new art form and I quote, "to grace the house of man". To
—Yes. It was after I had done THE ROAD TO VICTORY that I
photographers as well as art lovers in general, the name of
decided, I had hoped at any rate, to be able to do an exhibition
Steichen speaks for itself. To the uninitiated, it might be
that didn't have any of the restrictions that that had on it.
mentioned that it was Mr. Steichen's great photograph of Garbo
—Yes. How long would you say the actual work involved...
which just recently graced the cover of a national magazine.
—I began actually working on it three years ago, and with an
Mr. Steichen has directed many important and historic photography
intensity during the last two full years; a full time job.
exhibitions in his role as Director of the Department of
—That certainly shows that an enormous amount of work has gone
Photography at the Museum of Modern Art, but just recently, he
into it. I don't know how long it takes ordinarily to put
topped his own performance by conceiving and directing the
current exhibit called THE FAMILY OF MAN, a collection of creative
photography dedicated to the dignity of man. The exhibition

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speaks for itself more eloquently than any words of mine might try to. After viewing it, I felt an overwhelming desire to hear from Mr. Steichen himself something about its conception and development and he has very graciously taken time from his busy day to be with us.

--I'd like to ask you first, Mr. Steichen, if I may, do you consider this exhibition THE FAMILY OF MAN perhaps the most important one you have directed?

--Oh, easily. I think it probably is one of the most important photographic exhibitions that was ever assembled. Certainly, no such effort has ever gone into the making of an exhibition on a one single theme.

--Did you have this in your mind for a long time?

--Yes. I received a postal card from Bob Osborne the other day who reminded me that I spoke about it while we had adjoining desks in the Navy Department during the war.

--As long ago as that?

--Yes. It was after I had done THE ROAD TO VICTORY that I decided, I had hoped at any rate, to be able to do an exhibition that didn't have any of the restrictions that that had on it.

--Yes. How long would you say the actual work involved...

--I began actually working on it three years ago, and with an intensity during the last two full years; a full time job.

--That certainly shows that an enormous amount of work has gone into it. I don't know how long it takes ordinarily to put

...related to this plan and we asked Dorothea Norman to

...the research, which was a tremendous job and I am sure you

...and that leads to marriage and pregnancy and childbirth and

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together a photographic exhibit, but that seems like a very long time.

--Well, it was a very long theme.

--Well, the theme is really what we got you here to talk about today. You're calling the exhibition THE FAMILY OF MAN, and I know that you had a very special idea in mind when you chose that title. Would you like to tell us something about it?

--Well, when I first started looking around for a theme for such an exhibition dealing with human relations, I thought of it in terms of human rights, but after observing the pros and cons that were going on at the United Nations for a number of years, I just thought, well, that sounded too much like a political football. And then, one day, I picked up the term in one of Lincoln's speeches and that crystallized instantly; that was the title of the idea I was working on. Of course, THE FAMILY OF MAN is a biological term.

--Yes.

--But then all of a sudden, it seemed to me that that was the right way to express the universal qualities in human beings and their relationships with each other.

--The theme of unity runs through the exhibit, doesn't it?

--Yes, and in striving to give that unity its greatest expression, we had the problem that photography always deals with the present so I wanted to reach into the past to find from the poets and the philosophers and the testaments of all ages the elements that were related to this plan and we asked Dorothea Norman to do the research, which was a tremendous job and I am sure you

--...and that leads to marriage and pregnancy and childbirth and

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would agree with me that the results are very beautiful. --Yes. --The relationship between captions and pictures has a warmth that has just the touch of life itself in it. --Well, the quotations as a matter of fact came from many and diverse sources. --Yes. I believe there is one Egyptian one. --You have something from the Bhagavid-Gita of the Indians. --Yes, yes, yes. and of course the Greeks enter into it, and the Chinese. --Yes. --And even some of today's writers; there is a marvelous quotation from Lillian Smith. --Yes. --So that I believe that the captions have added a dimension to the exhibition -- the dimension of time. That human beings have always. That we have tried to emphasize by including in as many of the sections as possible, primitive people. We have a primitive African tribe that was photographed a good deal, and we have the primitive Australian tribe, practically the direct descendents of the cave men. --Yes, you do get the feeling as you go through that you have caught man in some of his, what shall we say, most vital departments of living. You have people at play, you have them at war, which is part of the scene, unfortunately. --Yes, we begin with lovers. --Yes. --...and that leads to marriage and pregnancy and childbirth and

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the nursing mother and the mother and family and the father and son and so on, and then we follow the cycle through work and play, through death and then there are the grim factors of hard times and famine, offset again with the inspiration of the religious aspects of man, of the reaching for religion that man has, his dreams and aspirations, his sympathy and warmth, and also his cruelty. The inhumanity of man is pictured with a lynching, a cock fight (one doesn't like the look on the men's faces as they're watching it), and then two pictures of routing the Jews out of the underground in Warsaw, on the road to the concentration camps, and then to the chambers, and an answer to that Genesis - there's a gaunt figure of a woman, the hand upstretched, called "Israel". long through and come through beautifully. But now --I recall it very clearly. too serious. Therefore we gave it --So, and then as you know we go through to a group of faces, three men, three women, and three children that are deeply concerned. There's a look of trouble, inquiry on those faces and next to it is the caption by Bertrand Russell clearly depicting the possibility of destroying every living thing on this earth. And from there you walk past a dead soldier into a room that has the hydrogen bomb. And after the hydrogen bomb you come out and you are faced with a series of couples from 8 countries, couples that have weathered life together, couples to whom love really has meant something, has meant a oneness, and they are looking in the direction of where the bomb comes. And then as you move around further, you see that these faces are projected out of a large mural of the United Nations in full

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the nursing mother and the mother and family and the father and son and so on, and then we follow the cycle through work and play, through death and then there are the grim factors of hard times and famine, offset again with the inspiration of the religious aspects of man, of the reaching for religion that man has, his dreams and aspirations, his sympathy and warmth, and also his cruelty. The inhumanity of man is pictured with a lynching, a cock fight (one doesn't like the look on the men's faces as they're watching it), and then two pictures of routing the Jews out of the underground in Warsaw, on the road to the concentration camps, and then to the chambers, and an answer to that Genesis - there's a gaunt figure of a woman, the hand upstretched, called "Israel". long through and come through beautifully. But now --I recall it very clearly. too serious. Therefore we gave it --So, and then as you know we go through to a group of faces, three men, three women, and three children that are deeply concerned. There's a look of trouble, inquiry on those faces and next to it is the caption by Bertrand Russell clearly depicting the possibility of destroying every living thing on this earth. And from there you walk past a dead soldier into a room that has the hydrogen bomb. And after the hydrogen bomb you come out and you are faced with a series of couples from 8 countries, couples that have weathered life together, couples to whom love really has meant something, has meant a oneness, and they are looking in the direction of where the bomb comes. And then as you move around further, you see that these faces are projected out of a large mural of the United Nations in full

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session and they are also looking in the direction of the hydrogen bomb. This is linking government and the people in the responsibility that no such monstrous thing shall happen as using such a weapon. And then as you swing around, you walk through a small forest of pictures of children. The magic of childhood and all the liveliness all the imagination that children have. That's our future. I don't believe that bomb will ever be sent off, but we must be conscious of it and that's the reason it's in the exhibition, and the only topical thing that's in the exhibition. We tried to eliminate everything that bordered on a time or a place to stress only the universal. But this is such a fearsome thing. The human race has bungled and fumbled along through and come through beautifully. But now we've got a plaything that's too serious. Therefore we gave it a strong emphasis in the exhibition.

--It's really a very important climax, as a matter of fact. My impression, Mr. Steichen, going through the exhibition the other night, was that so often we Americans, with a very rightful sense of pride, say to ourselves that, well, our problems are very special ones, and perhaps unconsciously we detach ourselves from the like emotions of people in other lands and as I walked through the rooms of the entire second floor of the Modern Museum and you saw people from different countries as you have grouped them at the various activities of life, whether it were play or war or labor or education or religion, you were overwhelmed with the sense of unity in terms of people doing the same thing at the same time in different parts of the world, nobody was in a position to say what these photographs should be.

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I started the photographs to lay the plan for the exhibition, and I know this was something you hoped to get across.

--Yes, well you see we have 68 nations represented in this exhibition, that's 8 more than are in the United Nations today.

--And don't they also include some photographs from what we now refer to as 'behind the Iron Curtain'?

--Yes, we had some photographs sent from Moscow and some from Peking...

--And also some from countries which we hardly ever think about in metropolitan New York. I'm thinking of....

--Yes, of course metropolitan New York is apt to think of not only the United States as New York, but the rest of the world.

--I'm afraid so.

--We're inclined to get that way, but I don't think that's a peculiarity of New York either. Most cities get to feel a

little bit that way sometimes, even a small community throws out its chest...

--Yes they blot out the rest of the world. How many photographs would you say had to be scanned before you selected what you have now?

--Well, I should judge that it was roughly between two and four million. Wayne Miller, who has assisted me on this, is sure

that he has gone over two million himself. And we pulled out in seeing those things and also the photographs that came in through the broadcast that we sent throughout the world asking for photographs, we boiled that down to about 10,000, in two or three categories. Anything that seemed even remotely related to the theme we included because I had the firm feeling that nobody was in a position to say what these photographs should be.

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I wanted the photographs to lay the plan for the exhibition, and how successful that was I think is demonstrated by just one unit where we have 13 nations doing "Ring Around the Rosie".

--Yes.

--Well, none of us ever dreamed of anything like that and it wasn't until 2 or 3 of them turned up that I passed around the word to keep an eye open for "Ring Around the Rosie" - and we got them. And a number of themes happened the same way and of course, a number of themes we had to leave out; we didn't have room for them.

--Doesn't seem as if anything was left out. I would like to ask you though, Mr. Steichen, I believe anybody with an interest in photography would appreciate knowing that probably all of the world's foremost photographers are represented in the exhibition.

--Certainly all of the world's foremost journalistic photographers are represented and documentary photographers are represented - there may be an occasional exception, but also there is a flock of names that none of us have ever heard of before.

--New blood, eh?

--That's good. Some of these are young Americans, too; some from all of the countries.

--Well, I think that with an exhibition of the scope of THE FAMILY OF MAN, the thing to tell people is that they must go and see for themselves. It's one thing to convey the idea through the medium of radio, but you have to see it to understand what is involved. You might like to tell our listeners, Mr. Steichen, that the exhibition itself; all of the photographs contained in it and I assume the text of the quotations will

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appear eventually in book form.
--Yes, we're working on the book in two editions. One a beautiful edition in fine paper, to last, and one on printable good rotogravure-type paper which will be sold at a nominal price on the newsstands and done in 3 languages.

--Well, everyone is going to look forward to that and I should think...I know it is a great satisfaction to you because you have been associated with photography for such a long time, to see the awakening on the part of the public to the role that photography can play because for many years, I'm afraid, people considered it one of the uncreative aspects of art, if you can use the word in that sense, but now it has taken its rightful place and not only is it in terms of gracing the home as was mentioned at the time of your citation some years back, but the important documentary aspect of it in telling a story as you have done in this exhibition. This should be a great source of that satisfaction to you.

--Well, it is because it opens up a new use for photography. We won't be able to repeat in the book -- we're going to reproduce all the photographs in the book -- but the effect that you get in this exhibition you won't be able to repeat -- that feeling of space and great scale. You see, some of those photographs are 12 feet high and there's no equivalent for that in the book.
--Some are on the ceiling and some are on the floor...
--But we have -- Leone is designing the book and I am sure he's going to come up with something very exciting and formidable that tells the story of the exhibition. You see it's different

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from a film. In a film, the director sets the tempo. You sit there and the picture goes by at his selection. Here you set your own tempo. You go through, you retrace your steps, you linger, and above all, you can come back to it. I believe some people will.

--I have no doubt of it.

--Now, I have lived with the final selection of the pictures now for a good two months. And all that time I have tried to eliminate some more. I may say that the reduction to 500 pictures from about 2000 was a heartbreaking experience. We left out some wonderful photographs. But I haven't been able to eliminate a single one since. Now at the time the exhibition closes here, I may be able to eliminate a few. But they all bolster each other up. Just like human beings bolster each other up. The unity of the ballot, the unity that freedom gives us, the freedom of the press, the freedom on the air -- the photographs have taken that character on.

--Yes.

--I feel good about it.

--We think that you ought to, and I haven't taken time to mention that the exhibition is prefaced by a wonderful poem which was written by Carl Sandburg and he has also written the leaflet of introduction which is given to all visitors who go into the exhibition and in which he says, "The wonder of the human mind, heart, wit, and instinct is here. You might find yourself saying, 'I'm not a stranger here'." And judging by the multitudes we saw thronging through the galleries the other evening, Mr. Steichen, I think it's going to be a very long, popular, and I might use

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UNITED STATES INFORMATION AGENCY

WASHINGTON
the word 'loved' exhibition and our congratulations to you for the work you have put in on it. April 29, 1955

--Thank you, sir, I hope you are right.

Dear Sir:

Hope that by now you have at least gotten one good night's sleep. Your day here with the word over as big text people have been coming up to me and congratulating me just for arranging it. You'd think that I made the speech. I know that you would inspire but here you pulled all hopes. These people are inspired infallibly. If we can't get this show on the road now, we never will. It was grand of you to come.

Called Jackie Martin the first thing in the morning. She assured me that she will let The Post, The Corcoran and you, know of the exact date that the Agency will want the exhibition in order to have it overseas on time.

Here is a list of the best architects of this area:

Spec 3-4863
Charles M. Goodman, 814 18th St., N.W., Washington, D. C.

He created a highly successful type of contemporary houses

R. Buckminster Fuller, c/o Robert Snyder, 209 McCauley St., Chapel Hill, North Carolina, - Creator of Dymaxion house

Donald Lathbridge and Nicholas Satterlee, 3 Dupont Circle, N.W., Washington, D.C. - partners in modern houses.

From what I can gather all of the above have studio facilities.

I won't be able to give you a concrete answer for Vera Stoller at this time. Would you ask him to get in touch with me by letter, meanwhile I will be pushing his project from this end.

Love to you,

(Signature)
Walter S. Grooms
Deputy Chief
Visual Materials Branch
Photo Services

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

USIA

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UNITED STATES INFORMATION AGENCY
WASHINGTON

April 29, 1955

Dear Sir:

Hope that by now you have at least gotten one good night's sleep. Your day here with us went over so big that people have been coming up to me and congratulating me just for arranging it. You'd think that I made the speech. I knew that you would inspire but here you outdid all hopes. These people are inspired indelibly. If we can't get this show on the road now, we never will. It was grand of you to come.

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Chapel Hill, North Carolina, - Creator of Dymaxion house.

Donald Lethbridge and Nicholas Satterlee, 3 Dupont Circle, N.W.,
Washington, D.C. - partners in modern houses.

From what I can gather all of the above have studio facilities.

I won't be able to give you a concrete answer for Ezra Stoller at this time. Would you ask him to get in touch with me by letter, meanwhile I will be pushing his project from this end.

Love to you,

Yoichi R. Okamoto
Deputy Chief
Visual Materials Branch
Press Service

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

Wagner

USIA

Hy

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RE-7-8340

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CREDIT MUST BE GIVEN (Photographer's name, and/or agency, publication)

This photograph may be reproduced only in connection with reviews of the Family of Man Exhibition.

Source: Museum of Modern Art - Family of Man Exhibition copy neg

CREDIT MUST BE GIVEN ROBERT CAPA, MAGNUM, LADIES HOME JOURNAL

This photograph may be reproduced only in connection with reviews of the Family of Man Exhibition.

Source: Museum of Modern Art - Family of Man Exhibition copy neg

Compo-

W

Family

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Dear Miss Martin:

5 May 1953

MR.

After speaking with you Wednesday, May 11th, I called Yoichi Okamoto and found he can give you his set of 54 (not 75) Family of Man prints from which your office can make copy negatives.

that

Mr. Steichen has asked the Museum of Modern Art be assured by USIS that proper credit be affixed to each photograph that is released in connection with articles or reviews pertaining to the Family of Man Exhibition.

Sample credit should read:

CREDIT MUST BE GIVEN (Photographer's name, and/or agency, publication)

THIS PHOTOGRAPH MAY BE REPRODUCED ONLY IN CONNECTION WITH REVIEWS OF THE FAMILY OF MAN EXHIBITION.

SOURCE: MUSEUM OF MODERN ART - FAMILY OF MAN EXHIBITION - copy neg.

The total weight of the Exhibition will not be accurately determined until May 11th at which time the Exhibition here will be packed and weighed. However, the Circulating Exhibitions Department has offered a very rough estimate of 25,000 pounds based on previous Exhibitions.

The linear feet of the Family of Man here at the Museum is 105 feet. We would presume the revealed version to be about 900 feet. This, too, is to be accepted as an estimate to be accurately determined on completion of the wall installation drawings.

Three copies each of the photographs made by Ezra Stoller and the photographs made by the Museum of the installation have been removed and will be mailed to you on Monday, May 9th.

Enclosed are Gump Photo Enlar work sheets which show a word down of the sizes you requested. I believe you will be able to glean from this the desired information.

1.00

Ezra Stoller
Department of Photography

USIS

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CC to Carlos and Charlotte Dyer

5 May 1955

13 May 1955

Miss Jackie Martin:
Special Programs Division
US Information Agency, Room 257
1734 New York Avenue, N.W. Room 257
Washington, D. C. Avenue, NE

Dear Miss Martin:

I assume you received on Tuesday three copies each of Family of Man floor plans and wall installation drawings. It is understood that the wall installation plans describe the Exhibition as it now hangs in the Museum. The Circulating Exhibitions Department here is now redoing the wall installation drawings to incorporate the changes listed in your Memorandum of April 13, 1955. These will be complete by May 13th. Please advise how many copies your department will need.

Three copies of Mr. Paul Rudolph's "birds eye elevation" of the Exhibition floor were mailed to you May 3rd. It was believed this type of drawing would give a prospective gallery a concept of space not otherwise achieved.

The total weight of the Exhibition will not be accurately determined until May 13th at which time the Exhibition here will be packed and weighed. However, the Circulating Exhibitions Department has offered a very rough estimate of 25,000 pounds based on previous Exhibitions. Joan Miller

Department of Photography
The linear feet of the Family of Man here at the Museum is 925 feet. We would presume the rescaled version to be about 900 feet. This, too, is to be accepted as an estimate to be accurately determined on completion of the wall installation drawings.

Three copies each of the photographs made by Ezra Stoller and the photographs made by the Museum of the installation have been ordered and will be mailed to you on Monday, May 9th.

Enclosed are Compo Photo Color work sheets which show a break down of the sizes you requested. I believe you will be able to glean from this the desired information.

Sincerely yours,

Joan Miller
Department of Photography

State Dept.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.85

Dear Joan:

13 May 1955

Following is the list of photographs in sizes as shown in book and list:

	Miss Jackie Martin:	marked
	Special Programs Division	Size marked book
19	US Information Agency, Room 257	30 x 50 3/4
28	1734 New York Avenue, NW	20 x 17
36	Washington, D. C.	17 x 13 1/4
38		12 x 18
55		14 x 16 3/4
58		14 x 11
49		12 x 18

Dear Miss Martin:

The Circulating Exhibitions Department informed me today it would be impossible to complete the wall installation drawings by the specified time. However, we hope now to mail the drawings to you on Monday, May 16th.

Enclosed is a marked circular which may be of help to Mr. Darra. Our production manager, Mr. Robert Faeth, will be in Washington D. C. about the first of June and will be pleased to call on Mr. Darra to offer his suggestions regarding the installation of the Exhibition. Mr. Faeth was in complete charge of the physical installation of the Exhibition here in the Museum.

Regards,

Joan Miller
Department of Photography

Sincerely yours,

Received

Jackie Martin

Jackie Martin
Special Assistant, Special Programs Division
Information Center Service

Mrs. Joan Miller
Museum of Modern Art
12 West 53rd Street
New York, New York

Received

U.S. Martinspe 5/15/55

U.S. INFORMATION AGENCY
 U.S. INFORMATION AGENCY
 U.S. INFORMATION AGENCY
 EX-1

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Dear Joan:

Following is the list of discrepancies in sizes as shown in book and list:

#	Size mimeo list	Size worked book ^{marked} (red)
19	36 x 50 3/4	30 x 50 3/4
28	20 x 18 1/2	20 x 17
36	12 x 18	9 x 13 1/2
38	12 x 8	12 x 18
55	9 3/4 x 11 3/4	14 x 16 3/4
58	14 x 18	14 x 11
49	12 x 8	12 x 18
108	20 x 24 1/2	20 x 29 1/2
152	28 x 22 3/4	28 x 23 3/4
262	42 x 57	42 x 56
268	16 x 15 1/2	16 x 16
267	16 x 16	16 x 15 1/2
244	87 x 73	57 x 48
203	54 3/4 x 36	white paper added to make 78 x 36
335	20 x 29 1/2	31 1/2 x 41 3/4
391	18 x 12 3/4	18 x 12
		<u>Over Phone</u>
500	8 1/2 x 12 1/2	5 1/2 x 8 1/2

Will you please check correct ones and return.

Many thanks.

Sincerely yours,

Answered

Jackie Martin

Jackie Martin
Special Assistant, Special Programs Division
Information Center Service

Mrs. Wayne Miller,
Museum of Modern Art,
21 West 53rd Street,
New York, New York.

Answered

ICS:JM Martin:ps 5/25/55

U.S. INFORMATION AGENCY

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THURS. - May 26

Sue/

Miss Martin called - Gov't
Order is now on way from
Washington for following

NEGS + Prints for Publicity Use:

- * 50 Copy Negatives - 8x10² @ 5.00 each
- 15 - Prints of each " @ .20 ea.

Total Order 400.00

* These negatives are to be Mr Steichen's
selection as agreed.

→ Of course - this material is desired
as soon as possible & in fact sooner.

cd

U.S. INFORMATION
AGENCY

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May 26, 1955

Dear Mrs. Martin:

Enclosed herewith are the various changes and additions for the international edition of The Family of Man exhibition that we spoke about on the telephone yesterday. Included are five copies of the check list, additional captions and a new label. Mr. Carlus Dyer will answer you on the questions posed in your recent letter.

Compo is now in the process of making the 8 x 10 negatives of the photographs that Mr. Steichen selected for you. After the negatives have been checked for quality, fifteen prints of each of them will be made at \$20 each. We expect that everything will be finished by next Wednesday, June 1st, and we will mail it right out then. The negatives will cost \$5.00 each. Enclosed also is a list of the fifty photographs which you can check against The Family of Man book.

Sincerely yours,

Susette Blum
Department of Photography

Mrs. Jackie Martin
Special Programs Division
U. S. Information Agency, Room 257
1734 New York Avenue
N.W. Washington, D.C.

enc.

U.S. INFORMATION AGENCY

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cc: Henri Dorra
Mr. Steichen ✓
Miss E. Shaw
File

May 31, 1955

Miss Jackie Martin
Special Programs Division
U. S. Information Agency
1734 New York Avenue, N. W.
Washington 25, D. C.

Dear Jackie:

I am herewith attaching all of the publicity releases on THE FAMILY OF MAN exhibition with the exception of Nelson Rockefeller's address, given at the special preview on January 24, which will be forwarded to you in a day or two.

Requests for additional background material have been made to Mr. Steichen, who will supply this material in due time.

We have contacted the fabricators of the show, Compo Photograph Service, regarding the details of pick-up by Security Storage. They do not think that the driver and one handler will be adequate for handling of the 23 crates, some of which weigh as much as 800 lbs. They suggest a minimum of 3 people.

Compo has just informed me that approximately one-half of the shipment can be picked up on Tuesday, June 7 and one-half on Friday, June 10, or preferably, the whole show on this later date. Pick-up should be made at:

Sickinger Displays
204 East 27 Street
New York City

before noon on either or both days. Any questions regarding shipment should be referred to:

Mr. Irwin Welcher
Compo Photograph Service
220 West 42 Street
New York City. Oxford 5-0550.

I am also advised that the prints of 25 of the 50 publicity photographs ordered will be delivered in Washington on Monday, June 6 and the remaining 25 on Wednesday, June 8.

Please advise me immediately on what schedule Security Storage will collect the exhibition.

Sincerely yours,

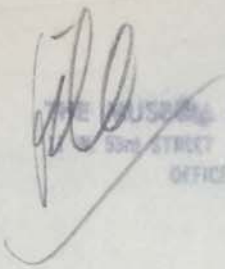
Porter A. McCray
Director of Circulating Exhibitions

PAM/lp
Enclosures

USA

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THE MUSEUM OF MODERN ART
111 WEST 53rd STREET
OFFICE OF THE TREASURER

cc: Mr. Steichen ✓
Mrs. Shaw
Mr. Keppel

June 9, 1955

Miss Jackie Martin
Special Programs Division
Information Center Services
United States Information Agency
1734 New York Avenue, N.W.
Washington 25, D.C.

June 21, 1955

Dear Jackie:

Yesterday afternoon I mailed to you, by special delivery, the following materials:

- 2 mimeographed copies of the catalog material of the exhibition: THE FAMILY OF MAN.
- 2 mimeographed copies of the Packing and Checklists of the exhibition: THE FAMILY OF MAN.
- 2 typed copies of Special Installation Instructions for the exhibition: THE FAMILY OF MAN.
- 2 credit labels for the exhibition: THE FAMILY OF MAN.

At the same time I mailed 2 copies of each of these documents to Mr. Henri Dorra at the Corcoran Gallery.

Mrs. Shaw, the Museum's Director of Publicity, also forwarded to you:

- 6 sets of mimeographed releases issued in connection with the New York showing of the exhibition: THE FAMILY OF MAN.
- 30 photographic prints used in connection with this publicity.

By Monday, June 13, we shall be able to make available to you an additional ten copies of each of the lists and the installation instructions, and used mimeographed stencils of each of these.

I shall write you shortly regarding the costs of delivery dates of another full-scale copy of THE FAMILY OF MAN and the smaller version.

cc: Mr. Porter McCray
Dept. Albert Steichen

Sincerely,

Miss Jackie Martin
Special Programs Division
Information Center Services
United States Information Agency
1734 New York Avenue, N.W.
Washington 25, D.C.

Porter A. McCray
Director
Circulating Exhibitions and
The International Program

PAM/rrk

USIA

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THE MUSEUM OF MODERN ART
11 W. 53rd STREET
OFFICE OF THE TREASURER

June 17, 1955

Miss Ellen Martin
Head, Contract Unit 3
United States Information Agency
Washington, D. C.

June 21, 1955

Dear Miss Martin:

For your information I am enclosing a copy of our letter of transmittal covering the signed contracts for the two "Family of Man" exhibitions. With it I have transmitted application for payment of the first of the two editions of the show which has been delivered, with a few comments about our need for early reimbursement.

Would you be good enough to give us a hand in helping expedite this payment. It is not just because I am responsible for the Museum finances that I ask this, but also to make it easier to fill any future requests you might have for "Family of Man" material. For us these are big orders and they tie up a large percentage of our cash resources. So far we have been able to swing it without having to borrow to fill out our day to day needs but the margin has been narrow.

Of course, we do not want to set up a "no tickes no washee" basis but the earlier we get the "tickes" for the past "washee" the more willing we would be to take on future "washee." You understand, I am sure, and we will appreciate your help.

Sincerely yours,

Charles T. Keppel
Assistant Treasurer

CTK:et
enc.

cc Mr. Porter McGray
Capt. Edward Steichen

Miss Cecilia Martin
Special Programs Division
Information Center Services
United States Information Agency
1734 New York Avenue, N.W.
Washington 25, D.C.

Sincerely yours,

Charles T. Keppel
Assistant Treasurer

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	MoMA Exhs.	569.85

June 17, 1955

Miss Ellen Walters
Head, Contract Unit 3
United States Information Agency
Washington, D. C.

Dear Miss Walters:

For the Museum of Modern Art I enclose three copies of the contract for the preparation of two copies of "The Family of Man" exhibition. This has been signed by the Museum and the formalized date of the contract filled in as of June 15, 1955.

The wording of the contract is such that I would like to expand on two points to emphasize our understanding.

In Article I, Paragraph F, we want to emphasize that this applies to the deletion of material, by Public Affairs Officers, and does not imply the addition of new material to take the place of that deleted. While this has been our understanding, and the wording of the contract does not deny that understanding, we feel this comment is justified for clarification.

In Article V we want to stress our understanding that the world-wide publication rights apply only to the purposes of promotion of the exhibitions. Since the photographs are in so many cases the property of the photographers, we do not have the right to give the United States Government publication rights beyond this purpose.

We will look forward to receiving the executed copy of the contract, and by this same mail I am transmitting our application for payment of the first of the two exhibitions, which has been delivered. Because of the amount of money we have expended from our limited cash resources to complete this work, we would greatly appreciate prompt payment. We trust you understand our need for this reimbursement at an early date.

Sincerely yours,

Charles T. Kappel
Assistant Treasurer

CTK:gr
enc.

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Steichen

Miss Jackie Martin

July 16, 1955

Furnisher of these two copies of the exhibition. This is especially urgent because of the small balance with which we operate.

Sincerely,

Director A. Walker
Director of July 16, 1955 Exhibitions

Miss Jackie Martin
Special Programs Division
Information Center Services
United States Information Agency
1734 New York Avenue, N.W.
Washington 25, D.C.

Dear Jackie:

I enclose herewith two copies each of the following mimeographed documents for your use in connection with Set No. 2 of the exhibition The Family of Man - prepared under our contract with the United States Information Agency. In these documents we have identified this Set No. 2 as Copy A.

1. Check list
2. Box list
3. Special Installation Instructions

I also enclose one copy of the Box dimensions of this exhibition and when it is moved from the Sickinger Displays Shops we shall be able to add the weights desired and furnish this information in mimeographed form.

Under separate cover we are forwarding by parcel post special delivery 10 additional copies of these three documents and their mimeograph stencils.

Unless we hear to the contrary by July 19th, I shall instruct Mr. and Mrs. Waldo Rasmussen to come directly to the Corcoran Gallery on Monday, July 25th, to begin work on the check of all numbering, identification, dimensions, etc. necessary to establish the completely correct documentation for this Set No. 1. Immediately after this check is made, we shall mimeograph this revised set of documents sending you the mimeograph stencils and 10 copies of each document.

In order to release the work space of the Sickinger Displays Company to their other commitments, we would appreciate your furnishing us with detailed markings for all of these cases and their shipping instructions as quickly as possible.

If Air shipment is to be made by the Government to Guatemala instead of surface shipment by the Museum to Karachi which was the basis on which our contract was negotiated, will you furnish us written authorization to cancel this provision and reimburse the government for this amount.

I would appreciate your urging your accounting office to make payment on this contract soon because of the enormous cash outlay which we have made to the

U.S. I.A.

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-2-

Edward Steichen

Miss Jackie Martin

July 16, 1955

fabricator of these two copies of the exhibition. This is especially urgent because of the small balance with which we operate.

Sincerely,

Porter A. McCray
Director of Circulating Exhibitions

Dear Miss Martin:

PAM:mm
cHac'Harnoncourt
Steichen
Keppel
Rasmussen
Mason
file

In Mr. Keppel's absence I wish to acknowledge receipt of the check for \$22,000. We appreciate your expediting this payment to the Museum of Modern Art.

Mr. McCray has advised me that you have checked and accepted for the Government the second edition of "The Family of Man" exhibition and we are enclosing herewith voucher #1034 in triplicate in the amount of \$22,000. I believe that both Mr. Keppel and Mr. McCray have explained to you the problem of such an enormous outlay by the Museum of Modern Art and the small balance with which we have to operate. Will you please, therefore, expedite this payment to the Museum of Modern Art.

Sincerely yours,

David Rubenstein
Comptroller

SK:ex
encs.

Miss Jackie Martin

The Museum of Modern Art

Miss Constance Martin
Special Programs Division
Information Center Services
United States Information Agency
1734 New York Avenue, N.W.
Washington 25, D.C.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.85

Edward Steichen ✓



UNITED STATES INFORMATION AGENCY
WASHINGTON

August 2, 1955

July 25, 1955

Dear Miss ~~Blum~~ Dear Miss Martin:

To date the ~~payment~~ ^{In Mr. Keppel's absence I wish to} ~~Family of~~ ^{acknowledge receipt of the check for \$22,000.} ~~Man~~
We appreciate your expediting this payment to the Museum of Modern Art.

Berlin, ~~So~~ ^{Mr. McCray has advised me that you have} ~~checked and accepted for the Government the second~~ ~~edition of "The Family of Man" exhibition and we are~~ ~~enclosing herewith voucher #1034 in triplicate in the~~ ~~amount of \$22,000. I believe that both Mr. Keppel~~ ~~and Mr. McCray have explained to you the problem of~~ ~~such an enormous outlay by the Museum of Modern Art~~ ~~and the small balance with which we have to operate.~~ ~~Will you please, therefore, expedite this payment~~ ~~to the Museum of Modern Art.~~ ^{you know.}

! horrors!

As da ~~Kindest~~ ^{Sincerely yours,}

Sarah Rubenstein
Sarah Rubenstein
Comptroller Services

SR:et
encs.

Miss Susette Blum,
The Museum of Modern Art,
11 West 53rd Street,
Miss Cecilia Martin, ^{York}
Special Programs Division
Information Center Services
United States Information Agency
1734 New York Avenue, N.W.
Washington 25, D.C.

U.S.I.A.

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UNITED STATES INFORMATION AGENCY
WASHINGTON

August 2, 1955

Dear Miss Blum:

To date the schedule for the Agency's two sets of "The Family of Man" exhibit is as follows:

Set No. 1

Berlin, September 15 -- for 3 or 4 weeks
Munich, November 10 -- December 10
Paris, sometime during early January for a month

Set No. 2

Guatemala, sometime around August 20 for approximately 2 weeks.

! horrors!

As dates are firmed up I will let you know.

Kindest regards,

Jackie Martin
Jackie Martin
Information Center Service

Miss Susette Blum,
The Museum of Modern Art,
11 West 53rd Street,
New York 19, New York.

U.S.I.A.

U

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THE MUSEUM OF MODERN ART

Date August 11, 1955

To: Mr. Steichen

Re: FAMILY OF MAN

From: Porter McCray

In fulfilling U. S. Government Contract # 1A-1162 for the two large scale editions of FAMILY OF MAN, we have furnished Miss Jackie Martin, Special Programs Division, Information Service Center, United States Information Agency, 1734 New York Avenue, N.W., Washington 25, D.C., 12 copies and mimeograph stencils of each of the following documents.

Copy A (U.S.I.A. #II)

1. Check list of contents of Exhibition
2. Box list.
3. Installation Instructions
4. Box weights and measurements.

Copy B (U.S.I.A. #I)

1. Check list of contents of Exhibition
2. Box list
3. Installation Instructions
4. Box weights and measurements.

For your own file I attach herewith 2 copies of these same documents. Since the stencils for this material are now in Washington, all requests for extra copies should be directed to Miss Martin.

Porter

FAM:m
Enclosures

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ADDRESS OFFICIAL COMMUNICATIONS TO
THE SECRETARY OF STATE
WASHINGTON 25, D. C.



DEPARTMENT OF STATE
WASHINGTON

In reply refer to
IES

August 25, 1955

Dear Captain Steichen:

This is just a short note to pass along to you the contents of the message sent from Germany concerning your visit there from September 11 to September 25. We are now making plane accommodations for your departure on September 11 from New York and return to New York on September 25.

This is the same message which was given you over the phone prior to departure for Japan:

- September 13 or 14: Arrive in Berlin. *check schedule -*
- September 15: Press conference. *and arrange return trip at Culveroth at Bonn*
- September 16: Free. *You can make any changes.*
- September 17: Informal reception before official opening, and they would like you to make a short address in German on this occasion. The Embassy could translate any English text you sent, or they could prepare the speech there following your suggested theme.
- September 19 or 20: They would like you to give a lecture in English before a Berlin photography group, and then give the same lecture before similar groups in Munich and Cologne.

I hope this sounds all right to you. They have kept your schedule to a minimum at our request, so that your stay would not

be strenuous

Captain Edward Steichen,
Director of Photography,
Museum of Modern Art,
21 West 53rd Street,
New York, N. Y.

U.S. State Dept

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-2-

be strenuous and you would be able to make sure everything goes as it should with the Exhibit.

Mr. Bourne will give you a call upon your return to the office.

Best wishes.

Sincerely yours,

Harold E. Howland
Specialists Division
International Educational Exchange Service

.....more

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THE MUSEUM OF MODERN ART
-2-

be strenuous and you would be able to make sure everything goes as it should with the Exhibit.

Mr. Bourne will give you a call upon your return to the office.

Best wishes.

Sincerely yours,

Harold E. Howland
Specialists Division
International Educational Exchange Service

.....more

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art photog. - appropriating -
painting, art museums, good chair
good photography.
Difference in ph & ptg.
Technical whole, actually
alike
easy & difficult.
technique good - bad
kinds technique precise &
photo instant
doc & journal - printed page
portfolios. -

MoMA ph -

The five additional shows were quoted at \$1,960.00 per unit. This approximates a 5% discount on items "a" to "e" inclusive under the "First Show" heading.

Each show will require a minimum of nine fitted crates at a cost of \$1,812.00 per show."

.....more

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THE MUSEUM OF MODERN ART

cc: Mr. d'Hamoncourt
Mr. Keppel

Date September 8, 1955

To: Mr. Steichen

Re: THE FAMILY OF MAN

From: Porter McCray

Dear Mr. Steichen:

In view of your eminent departure for Berlin and my own departure for Barcelona this weekend, I would suggest we hold in abeyance any further negotiations with USIA concerning the preparation of additional versions of the FAMILY OF MAN. Meanwhile, it would be tremendously valuable if the process of making copy negatives and guide prints could proceed in order that we may have the entire group approved by you and then made available for the production of the other shows. I have consulted Mr. Petersen who advises that his normal rate of production of guide prints per day is 4 prints each of 8 to 10 negatives. Compo advises that they can average about 20 quality copy negatives per day.

The present quotation which we have received from Compo Photo-color is as follows:

" First show:	
a- Background enlargements -	\$1,589.25
b- Surprint enlargements -	893.50
c- Background construction & mounts-	2,179.40
d- Surmounts on above-	267.85
e- Spotting and lacquering -	300.00
f- 125 copy negatives -	250.00
	<hr/>
	\$5,480.00
Second show:	
(As above, less \$250.00 for copy negatives)	<hr/>
	5,230.00
Total for two shows -	\$10,710.00

The five additional shows were quoted at \$1,960.00 per unit. This approximates a 5% discount on items "a" to "e" inclusive under the "First Show" heading.

Each show will require a minimum of nine fitted crates at a cost of \$1,812.00 per show."

.....more

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THE MUSEUM OF MODERN ART

cc: Mr. d'Harnoncourt
Mr. Keppel

Date September 8, 1955

To: Mr. Steichen

Re: THE FAMILY OF MAN

From: Porter McCray

page 2.

These quoted prices are exclusive of packing, cataloging, labeling and translation costs, the amounts of which Compo is unwilling to estimate until we can guarantee some schedule of delivery of the finally approved guide prints and negatives. To these costs should also be added a considerable figure to represent the Museum's costs of supervision and the large amount of detail involved in the production of a show of this nature.

Porter
This was dictated before an meeting
with Jackie Martin

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ADDRESS OFFICIAL COMMUNICATIONS TO
THE SECRETARY OF STATE
WASHINGTON 25, D. C.



DEPARTMENT OF STATE
WASHINGTON

In reply refer to
IES

September 8, 1955

Dear Captain Steichen:

Enclosed is the ticket for your trip to Berlin and return.

Mr. James Flint is the Cultural Affairs Officer in Berlin and either he or perhaps Mr. Paul Child, Exhibits Officer, will meet you. Your address in Berlin will be:

Your name, U.S. Specialist
c/o Mr. James Flint
Cultural Affairs Officer
USIS
American Consulate
Berlin, Germany

Sincerely yours,

Robert D. Bourne

Robert D. Bourne
Specialist Division
International Educational Exchange Service

Captain Edward Steichen,
Director of Photography,
Museum of Modern Art,
21 West 53rd Street,
New York, New York.

U.S. State Dept

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U. S. INFORMATION SERVICE

GROsvenor 9000

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

AMERICAN EMBASSY - LONDON

Cultural Office
41 Grosvenor Square
London W.1.

September 28, 1955.

Captain Edward Steichen,
London Airport.

Dear Captain Steichen:

We have been informed by our office in Cologne that you will be arriving by Air France Flight 566 today. I am sorry that a previous engagement makes it impossible for me to meet you myself, but the driver will be glad to take you to your hotel.

If there is anything I can do for you, would you please telephone me on Grosvenor 9000, extension 2683. I will be in the office later this afternoon.

I am very anxious to talk with you about plans for the "Family of Man" exhibit, and I know that Mr. Mullally of 'Picture Post' which is to sponsor the exhibit in London will also want to see you. He is out of town until Thursday.

Please do not hesitate to call on me.

Sincerely yours,

Margretta S. Austin

(Mrs.) Margretta Stroup Austin,
Information & Cultural Affairs Officer.

MSA:pj

P.S. The Personnel are also anxious to talk with you - MSA.

MSIA

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U. S. INFORMATION SERVICE

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

AMERIKA HAUS MUENCHEN,
12 Arcisstrasse, Muenchen,
October 6, 1955.

My dear Mr. Steichen:

It gives me pleasure to take this opportunity to write a letter to you. You undoubtedly noticed during your speech in the Amerika Haus Muenchen that the reading of your circular letter to the photographers of the world which sparkplugged the idea of the exhibit, met with outstanding interest and response. Since we have been asked recently for the original wording of your address, I think it would be an excellent idea to utilize this letter in our publicity campaign for the exhibit in Munich. I would be greatly obliged to you if you could send us one of the mimeographed letters either in English or German, thousands of which you no doubt distributed some years ago to enlist international support for your magnificent project.

All of us here remember the days when we had the privilege of having you with us in Munich. Wishing you the best of health from all of us at the Munich Amerika Haus including of course my wife, I remain,

Sincerely yours,

Milton Leavitt
Asst. Public Affairs Officer

Mr. Edward Steichen,
R.D. 4,
Redfield, Conn.,
U.S.A.

Brand-Villars
Thie
Kalonah

USIS

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.85

THE MUSEUM OF MODERN ART

Date: October 21, 1955

To: Porter McCray
Capt. Steichen

Re: "Family of Man" show

From: Charles T. Kappel

On October 21st Miss Martin from USIA on October 19, 1955 the two "Family of Man" shows, the small version and a new one of the large version for Caracas. She wanted us to submit in writing a price for each of these shows in terms of dates and dollars and I pointed out that this time it would be necessary to make the date so many days after the receipt of the government contract. Dear Mr. Leavitt, calendar date. I also took up with her the matter of progress payments which we will make part of our proposal. I also pointed out to Unfortunatly Mr. Steichen is temporarily out and that we did not want to arrive at any proposal without him here. Finally, I asked her to come off from New York City because of the floods in so that we may have a concrete basis for all this.

Connecticut where he lives but he give me a message over the phone for you. It is that you may use that part of the enclosed press release which is indicated in ink, the part which is a direct quote of Mr. Steichen. The rest has to do with preliminary plans for the Family of Man exhibition.

Sincerely yours,

Susette Blum

Mr. Milton Leavitt
Assistant Public Affairs Officer
Amerika Haus
no. 12 Arcisstrasse
Munich, Germany

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THE MUSEUM OF MODERN ART

Date October 24, 1955

To: Porter McCray
Capt. Steichen

Re: "Family of Man" shows

From: Charles T. Keppel

ck

October 24, 1955

On October 21st Miss Martin from USIA came in concerning the two "Family of Man" shows, the small version and a new one of the large version for Germany. She wanted us to submit in writing a price for each of these shows in terms of dates and dollars and I pointed out that this time it would be necessary to make the date so many days after the receipt of the government contract rather than a calendar date. I also took up with her the matter of progress payments which we will make part of our proposal. I also pointed out to her that Porter McCray was out of the country and that we did not want to arrive at any proposal without him here. Finally, I asked her to confirm in writing exactly what she was asking for so that we may have a concrete basis for all this.

May I add a word of appreciation for the kind-
ness and consideration that everyone of your depart-
ment has shown us from Washington, all over the world
and back.

Very sincerely yours,

Edward Steichen

Mr. Robert Bourke
United States Information Service
Specialize Division
International Educational Exchange Service
Department of State
Washington 25, D.C.

251b enc.

1819 - 1923
3 vol
1941
1941
1941
USIA
MARTIN

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October 28, 1955

Dear Mr. Koppel:

It is possible that the money might want to order another set of exhibits.
Dear Mr. Bourne,

I am enclosing the unused portion of my ticket and the receipt for the railroad fare from Washington to New York which concludes the itinerary through Europe.

May I add a word of appreciation for the kindness and consideration that everyone of your department has shown me from Washington, all over the world and back.

Very sincerely yours,

Edward Steichen
Porter Odrey

Edward Steichen

Mr. Robert Bourne
United States Information Service
Specialists Division
International Educational Exchange Service
Department of State
Washington 25, D.C.

ES:b enc.

*U.S. Information Service
Specialists Division*

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UNITED STATES INFORMATION AGENCY
WASHINGTON

November 2, 1955
OCT 28 1955

Dear Mr. Keppel:

It is possible that the Agency might want to order another set of the International Edition of the Museum of Modern Art exhibit, "The Family of Man".

Will you please quote us an exact price on such an additional set, produced and boxed in all respects identical to the two sets recently purchased from The Museum of Modern Art. Upon completion the set would be accepted by the Agency in New York City.

Further, please let us know how long it will take to complete this set after contract for same has been received by the Museum.

Sincerely yours,

Jackie Martin
Information Center Service

cc Captain Edward Steichen,
Museum of Modern Art,
Edward Steichen Street,
Edward Steichen York, New York.
Porter McCray

Mr. Charles T. Keppel,
Assistant Treasurer,
The Museum of Modern Art,
11 West 53rd Street,
New York, New York.

USA
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UNITED STATES INFORMATION AGENCY
WASHINGTON

November 2, 1955

Dear Edward:

I take pleasure in forwarding you this set of photos from the Berlin installation.

Sincerely yours,

Jackie Martin
Information Center Service

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

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UNITED STATES INFORMATION AGENCY
WASHINGTON

November 4, 1955

Dear Miss Blum:

Thank you very much for your letter of October 14 to Mrs. Helga Wall, listing pictures in the Museum collection which you feel might be suitable for our series of picture "portraits" of the States.

Mr. Yoichi Okamoto and another picture editor from this office will be in New York soon seeking the outstanding type of pictures we are looking for. He has talked with Mr. Steichen in this connection.

We very much appreciate your cooperation on our request.

Sincerely yours,

Elizabeth Causey
Elizabeth Causey
Visual Materials
Press Service

Miss Susette Blum,
Department of Photography,
The Museum of Modern Art,
11 West 53rd Street,
New York 19, New York.

USSR

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November 7, 1955

Dear Mr. Keppel:

The following will point up several problems briefly discussed with you recently:

For quite some months now the Museum has been aware of the Agency's interest in securing one or more copies of a "reduced version" of the exhibit "The Family of Man".

During this period progressive steps being taken by the Museum on this project have been discussed with Mr. Steichen and Porter McCray. However, no final information has yet been given us.

It is understood that all the photos in the original exhibit will be used in this version but will, of course, be printed on reduced scale . . . that these photos will be counter-mounted on approximately 60 - 100 panels varying in size between four by four feet and four by six feet in size . . . that Mr. Steichen has not yet approved the format . . . and that it was hoped that the total cost would not exceed \$7,500.

Establishment of the format has been anticipated for some time so that its overall size could be evaluated for much-discussed use by our smaller posts.

At the same time and with the advice of the Museum experts, we had hoped to decide upon a type of fabrication that would fit the exhibit most perfectly to field use. This of course concerns not only the material used for the panels, but also includes consideration of a free-standing installation as a permanent part of the exhibit.

It is understood that the Museum plans to use masonite panels for the two sets of the version to be circulated by the Museum.

Without benefit of discussion on this point with Mr. Steichen and Mr. McCray, it is our present position that aluminum panels would be superior to masonite for Agency use in that it is lighter and stronger, thus giving greater length of life to the exhibit and at the same time decreasing transportation costs. Also, the aluminum panels offer a

Mr. Charles T. Keppel,
Office of the Treasurer,
11 West 53rd Street,
New York 19, New York.

USIA
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system which provides for the interchange of legends which is imperative for our needs.

We would, therefore, appreciate receiving from the Museum not only the basic information concerning the composition of this version of Mr. Steichen's great exhibit, but also an estimate of the cost if mounted on aluminum rather than masonite.

It is also requested that an estimate of cost be submitted for producing free-standing display fixtures for this version. The proposed hanging arrangement should carry its own lights, be portable and easily installed.

May we hear from you at the earliest convenience?

Sincerely yours,

Sincerely Jackie Martin
Information Center Service

Clara E. Hestey, Deputy Chief
Information Center Service

cc Mr. Steichen
Mr. McCray
Mr. D'Haroncourt
Mr. Graninger

Mr. Percy Weisap,
Director, Circulating Exhibitions,
Museum of Modern Art,
21 West 53rd Street,
New York 19, New York.

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December 13, 1955

NOV 15 1955

Dear Mr. McCray:

During Miss Martin's absence I have authorized Mr. Fernleigh Graninger to carry on discussions which we hope will terminate shortly in contractual arrangements between the Agency and the Museum for several sets of the long-anticipated "reduced version" of the exhibit, "The Family of Man".

We regret that your return from Europe coincided with Miss Martin's vacation. It was her hope that all details for this version could be completed before her departure. However, Mr. Graninger has been fully briefed on the background of this project, and we are confident that with your cooperation, the remaining technical problems can be resolved so that we may shortly initiate action toward a contract covering production of a number of sets.

I assume that you understand that these photographs can only be used in connection with a review of the exhibition or book. They cannot be used to illustrate other articles or pictures spread on any other theme.

Sincerely yours,

Claude E. Hawley, Deputy Chief
Information Center Service

- cc Mr. Steichen
- Mr. Keppel
- Mr. Graninger
- Miss Martin

Sincerely,

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

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MARTIN

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December 13, 1955

Mr. Hanibal S. Towle
American Embassy
Paris, France

Dear Mr. Towle:

I am enclosing 30 photographs (the 6 of the Ruth Orkin series are included as one unit), at the request of Mr. Edmund Murphy of Washington. Numbers 50, 63 and 104 are not included because the negatives are not available and we have no more prints, and number 88 is no longer in the exhibition.

I assume that you understand that these photographs can only be used in connection with a review of the exhibition or book. They cannot be used to illustrate other articles or as a picture spread on any other theme.

Also, the prints must be returned to us when you are through with them. I realize this is somewhat inconvenient but it is the only way we could protect the photographers.

Sincerely,

Elizabeth Shaw
Publicity Director

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50 55 60 65 70 73 76 81 84 89 102
52 58 63 67 71 74 77 82 87 91 103
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