The Photo Essay Opens at The Museum of Modern Art March 16

The Photo Essay, an exhibition reviewing the results of four decades of experiment in a new medium will be on view at The Museum of Modern Art from March 16 through May 16.

More than 45 essays from American and European publications have been selected to trace the development of the 20th century picture story: an amalgam of photographs, text and graphics, produced by the collaboration of many people. Subjects range from political leaders - Roosevelt, Mussolini, Hitler - to the wars in Korea and in Spain, from effects of hunger, old-age and drought, to a famous cathedral in France and a famous bridge in San Francisco.

The essays are all shown as they originally appeared: in German weeklies in the late 1920s and since in such magazines as Life, Fortune, Look and the Ladies' Home Journal in this country; Picture Post in England and Paris-Match in France. A wall of the gallery is devoted to a sampling of two-page color spreads, but most of the essays are shown in full. One essay, Charles Harbutt's "Blind Boys Play," is shown in detail, from the photographer's first contact sheets followed by the enlargements and sketched layouts, to the final piece as it appeared in Jubilee, September 1962.

A rear projection slide machine, operating continuously, shows 20 essays in enlargement.

The exhibition was selected by John Szarkowski, Director of the Museum's Department of Photography. John Morris, Graphics Editor for The Washington Post was a special consultant.

In the wall label for the show, Mr. Szarkowski points out that in its early years the photo essay used the approach of the news reporter. Its function was to tell the story. During the decade after World War II the photographer became an individual observer, and emphasis shifted to the quality of his personal vision. The subject of these essays was often not the exterior event but the photographer's more...
reaction to it. In the essays of recent years the art director has become increasingly important; visual delight has often become an end in itself, at the expense of other levels of content.

Today, he adds, some essay photographers are questioning the premise of the picture story and suggesting that perhaps the picture should be judged for its intrinsic meaning and not just as one element in a unified statement.

Although the photo essay was not invented by one man or in one place, a remarkable confluence of talent in Germany during the late 1920s gave focus and impetus to the idea. Among the early works in the show are a photo-story on "Hitler's Take-over," which appeared in the Berliner Illustrirte Zeitung in 1935 with photographs by Martin Munkacsi, and a story on Munich's "Fasching" festival, photographed by Alfred Eisenstadt in 1933 for the Munchener Illustrierte.

When Hitler took power in the 1930s, these men and such editors as Stefan Lorant and Kurt Safransky, were forced westward where they helped create, first in England and then in America, magazines in which pictures came first. Soon the public became familiar, through the photo essay, with the faces of the famous and infamous, with the scenes of battle and famine, of liberation and celebration.

By the end of World War II the novelty of straight picture reporting had faded, and television could now provide much of the same material, faster. The magazines responded to this change with stories which tried to go beyond the events, to touch the underlying meanings. A pivotal essay in this period was W. Eugene Smith's "Country Doctor," which appeared in Life in 1948 and was an unresolved mixture of past and future styles.

Examples from the '50s on view include John Vachon's "The Sioux Indians," published in Look; Howard Sochurek's "Air Age" in Life; Henri Cartier-Bresson's "Everything Goes on in a Roman Piazza" in Life; Elliott Erwitt and Lucien Nau's "Le Duel de Moscou" (Nixon visit to Russia) in Paris-Match; and Burt Glinn's "What Sammy Davis Jr. Run" in Esquire.

Brian Brake's photographs of a"Monsoon"are shown as they were published in the...

The exhibition was installed by Kathleen Haven, Graphics Coordinator for The Museum of Modern Art.

The Photo Essay will be followed in the summer by a temporary exhibition of Glamour Portraits. In addition to these temporary changing photography shows, a selection of photographs from the Museum's own Collection is permanently on view in the new Edward Steichen Photography Center.

Photographs and additional information available from Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N. Y. 10019. Circle 5-8900.
CHECKLIST

TH. PHOTO SSAY

March 16 - May, 16, 1965
Museum of Modern Art, New York
Checklist for THE PHOTO ESSAY

COMPLETE ESSAYS (WALL MATERIAL)

   Photographer: Charles Harbutt (Magnum)
   Editor: Edward Rice

   BERLINER ILLUSTRIERTES ZEITUNG, January 6, 1929
   Photographer: Andre' Kertesz
   Editor: Kurt Safransky

3. Prize-fight. MUNCHENER ILLUSTRIERTES, September 22, 1929
   Photographers: Scheid and Dephot-Man
   Editor: Stefan Lorant

4. Behind Closed Doors. FORTUNE, September, 1932
   Photographer: Dr. Erich Salomon
   Art director: Eleanor Treacy
   Managing Editor: Ralph McA. Ingersoll

5. Pension. FORTUNE, January, 1933
   Photographers unknown
   Art director: Eleanor Treacy
   Managing Editor: Ralph McA. Ingersoll

6. Fasching. MUNCHENER ILLUSTRIERTES, February 26, 1933
   Photographer: Alfred Eisenstaedt
   Editor: Stefan Lorant

7. Mr. G. MUNCHENER ILLUSTRIERTES, March 5, 1933
   Photographer unknown
   Editor: Stefan Lorant

8. Mussolini. What is He Planning?
   WEEKLY ILLUSTRATED, August 11, 1934
   Photographer: Felix H. Man
   Editor: Stefan Lorant
9. Hitler’s Take-over.
    BERLINER ILLUSTRIRTE ZEITUNG, March 26, 1935
    Photographer: Martin Munkacsi
    Editor: Kurt Safransky

10. Franklin Roosevelt’s Wild West.
    LIFE, November 23, 1936
    Photographer: Margaret Bourke-White
    Art director: Howard K. Richmond
    Managing Editor: John Shaw Billings

11. Chamberlain and the Beautiful Llama.
    LILLIFUT, London, July, 1938
    Photographer unknown
    Editor: Stefan Lorant

12. Golden Gate Bridge.
    LIFE, May 31, 1937
    Photographer: Peter Stackpole
    Art director: Howard K. Richmond
    Managing Editor: John Shaw Billings

13. Candidate Taft Stumps Florida
    LIFE, February 19, 1940
    Photographer: Robert Capa
    Art director: Peter Piening
    Managing Editor: John Shaw Billings

14. The Lindy Hop.
    LIFE, August 23, 1943
    Photographer: Gjon Mili
    Art director: Charles Tudor
    Managing Editor: John Shaw Billings
Checklist for THE PHOTO ESSAY

Complete Essays (wall material) continued

15. Rodeo. LOOK, January 22, 1946
   Photographer: Hy Peskin
   Art director: William E. Fink
   Editorial Director: Daniel D. Mich

   LADIES HOME JOURNAL, March, 1948
   Photographer: Fons Ianelli
   Picture Editor: John G. Morris

17. International Brigade, Dismiss!
   PICTURE POST, London, November 12, 1938
   Photographer: Robert Capa
   Editor: Stefan Lorant

18. The Roosevelt Face in the Roosevelt Recession.
   LIFE, January 21, 1939
   Photographer: Thomas D. McAvoy
   Art director: Howard K. Richmond
   Managing Editor: John Shaw Billings

19. And Again! Back to School.
   PICTURE POST, London, October 8, 1938
   Photographer: Kurt Hutton
   Editor: Stefan Lorant

20. Country Doctor. LIFE, September 20, 1948
   Photographer: W. Eugene Smith
   Art directors: Charles Tudor, Michael Phillips
   Managing Editor: Joseph J. Thorndike, Jr.
   HEUTE, 1948
   Photographer: Ernst Haas
   Art director: Warren Trabant

22. There Was a Christmas in Korea.
   LIFE, December 25, 1950
   Photographer: David Douglas Duncan
   Art director: Charles Tudor
   Managing Editor: Edward K. Thompson

   LIFE, April 9, 1951
   Photographer: W. Eugene Smith
   Art director: Bernard Quint
   Managing Editor: Edward K. Thompson

   LIFE, January 14, 1952
   Photographer: Alfred Eisenstaedt
   Art director: Bernard Quint
   Managing Editor: Edward K. Thompson

25. Hunger.
   LOOK, February 10, 1953
   Photographer: Werner Bischof (Magnum)
   Art director: Merle Armitage
   Executive Editor: William Lowe

   LIFE, July 20, 1953
   Photographer: Henri Cartier-Bresson (Magnum)
   Art director: Bernard Quint
   Managing Editor: Edward K. Thompson

27. Old Age.
   LIFE, July 23, 1959
   Photographer: Cornell Capa (Magnum)
   Art directors: Charles Tudor, David Stech
   Managing Editor: Edward K. Thompson
Checklist for THE PHOTO ESSAY

Complete Essays (wall material) continued

28. The Sioux Indians. LOOK, April 19, 1955
   Photographer: John Vachon
   Art director: Allen Hurlburt
   Producer: Thomas B. Morgan
   Editorial Director: Daniel D. Mich

29. Air Age: Man's High New Realm. LIFE, June 18, 1956
   Photographer: Howard Sochurek
   Art directors: Charles Tudor, David Stech
   Managing Editor: Edward K. Thompson

30. Image of Japan. LOOK, September 10, 1963
   Photographer: Art Kane
   Art director: Allen Hurlburt
   Editorial Director: Daniel D. Mich

31. Cutting the Waves for a Classic Cup. LIFE, August 21, 1962
   Photographer: George Silk
   Art director: Bernard Quint
   Managing Editor: George P. Hunt

32. Ominous Spectacle of Birmingham.
   LIFE, May 17, 1963
   Photographer: Charles Moore
   Art directors: Bernard Quint, David Stech
   Managing Editor: George P. Hunt

33. Ku Klux Klan. PARIS-MATCH, September 14, 1963
   Photographer: Paul Gelinas
   Editorial Director: Roger Théond

34. The Segs. ESQUIRE, January, 1964
   Photographer: Carl Fischer
   Graphics Editor: David November
   Editor: Harold Hayes
35. The Lash of Success. LIFE, November 16, 1962
   Photographer: Grey Villet
   Art directors: Bernard Quint, Robert Clive
   Managing Editor: George P. Hunt

36. Le Duel de Moscou. PARIS-MATCH, August 8, 1959
   Photographers: Elliott Erwitt (Magnum) and Lucien Nau
   Editorial Director: Gaston Bonheur
   Editor-in-chief: Roger Therond

37. What Makes Sammy Davis, Jr., Run?
   ESQUIRE, October, 1959
   Photographer: Burt Glinn (Magnum)
   Art director: Robert Benton
   Features Editor: Clay Felker

   Photographer: Cal Bernstein
   Art director: Allen Hurlburt
   Producer: George T. Harris
   Editorial Director: Daniel D. Mich

39. Limbo. PAGEANT, November, 1957
   Photographer: Simpson Krlisher
   Art director: Conrad Wienk
   Executive Editor: Sey Chassler

40. The Congressional. FORTUNE, November, 1955
   Photographer: Robert Frank
   Art director: Leo Lionni
   Managing Editor: Hedley Donovan

41. The Real West Side Story.
   LOOK, February 16, 1960
   Photographer: Paul Fusco
   Art director: Allen Hurlburt
   Producer: Thomas B. Morgan
   Editorial Director: Daniel D. Mich
Checklist for THE PHOTO ESSAY
Complete Essays (well material) continued

Pg. 4

Photographer: Gjon Mili
Art director: Bernard Quot
Managing Editor: George P. Hunt

13. Christmas at Cuzco. VOGUE, December, 1969
Photographer: Irving Penn
Art director: Alexander Liberman

14. Il Monsone. EPOCA, October 1, 1961
Photographer: Brian Brake (Magnum)
Managing Editor: Nando San Pietro
Layout: Alberto Guerri

15. Monsoon. PARIS-MATCH, September 23, 1961
Photographer: Brian Brake (Magnum)
Editorial Director: Gaston Bonheur
Editor-in-chief: Roger Théron

16. Monsoon. LIFE, September 8, 1961
Photographer: Brian Brake (Magnum)
Art director: Bernard Quot
Managing Editor: George P. Hunt

17. The Monsoon. THE QUEEN, October 11, 1961
Photographer: Brian Brake (Magnum)
Editor-in-chief: Jocelyn Stevens

18. Ballad of the Bird. ESQUIRE, December, 1957
Photographer: Saul Leiter
Art director: Henry Wolf

Photographer: Herbert M. Migdoll
Art director: Mona Bennett
1. Maine Winter. LIFE, February 12, 1945
   Photographer: Kosti Ruohomaa (Black Star)
   Art director: Bernard Quint
   Managing Editor: Daniel Longwell

2. Displaced Germans Pour Unwelcome into Berlin.
   LIFE, October 15, 1945
   Photographer: Leonard McCombe
   Art director: Charles Tudor
   Managing Editor: Daniel Longwell

3. Bad Boy's Story. LIFE, May 12, 1947
   Photographer: Ralph Crane
   Art director: Bernard Quint
   Managing Editor: Joseph J. Thorndike, Jr.

4. Harlem Gang Leaders. LIFE, November 1, 1948
   Photographer: Gordon Parks
   Art director: Bernard Quint
   Managing Editor: Joseph J. Thorndike, Jr.

5. Spain. LIFE, April 4, 1949
   Photographer: Dmitri Kessel
   Art director: Charles Tudor
   Managing Editor: Joseph J. Thorndike, Jr.

   Photographer: Wayne Miller (Magnum)
   Editor: Tom Maloney

7. Nurse Midwife. LIFE, December 3, 1951
   Photographer: W. Eugene Smith
   Art director: Bernard Quint
   Managing Editor: Edward K. Thompson
1. Maine Winter. LIFE, February 12, 1945
   Photographer: Kosti Ruohomaa (Black Star)
   Art director: Bernard Quint
   Managing Editor: Daniel Longwell

2. Displaced Germans Pour Unwelcome into Berlin.
   LIFE, October 15, 1945
   Photographer: Leonard McCombe
   Art director: Charles Tudor
   Managing Editor: Daniel Longwell

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   Photographer: Dmitri Kessel
   Art director: Charles Tudor
   Managing Editor: Joseph J. Thorndike, Jr.

   Photographer: Wayne Miller (Magnum)
   Editor: Tom Maloney

7. Nurse Midwife. LIFE, December 3, 1951
   Photographer: W. Eugene Smith
   Art director: Bernard Quint
   Managing Editor: Edward K. Thompson
8. A New Way to Look at the U.S.
LIFE, April 11, 1952
Photographer: Margaret Bourke-White
Art director: Charles Tudor
Managing Editor: Edward K. Thompson

LIFE, January 17, 1955
Photographer: Henri Cartier-Bresson (Magnum)
Art director: Bernard Quint
Managing Editor: Edward K. Thompson

10. Isles of Romance in the South Seas.
LIFE, January 21, 1955
Photographer: Eliot Elisofon
Art director: Bernard Quint
Managing Editor: Edward K. Thompson

11. The Magic of Color in Motion, Part I
LIFE, August 11, 1958
Photographer: Ernst Haas (Magnum)
Art director: Charles Tudor
Managing Editor: Edward K. Thompson

12. Spectacle of Spooks to Be Wary of on Halloween.
LIFE, October 31, 1960
Photographer: George Silk
Art director: Bernard Quint
Managing Editor: Edward K. Thompson
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<tr>
<th>Checklist for THE PHOTO ESSAY</th>
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<tr>
<td><strong>WEST PROJECTOR</strong></td>
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<tr>
<td>13. Death of a Valley.</td>
<td>APERTURE, August 3, 1960</td>
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<td>Photographers: Dorothea Lange and Kirklee Jones</td>
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<td>Editor: Minor White</td>
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<td>Layout Consultant: Charles Arnold</td>
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<td>14. Seeing Ourselves as an American Sees Us.</td>
<td>THE QUEEN, August 12, 1961</td>
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<tr>
<td>Photographer: Bruce Davidson (Magnum)</td>
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<td>Editor-in-chief: Jocelyn Stevens</td>
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<td>15. In Tiny Devices, a Revolution.</td>
<td>LIFE, March 10, 1961</td>
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<td>Photographer: Fritz Goro</td>
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<td>Art director: Bernard Quint</td>
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<td>Managing Editor: Edward K. Thompson</td>
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<td>16. The Last of the Barnstormers.</td>
<td>ESQUIRE, October, 1961</td>
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<td>Photographer: Constantine Manos (Magnum)</td>
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<td>Art director: Robert Benton</td>
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<td>Managing Editor: Harold Hayes</td>
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<td>17. Sophia Loren's Villa.</td>
<td>LIFE, September 18, 1964</td>
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<tr>
<td>Photographer: Alfred Eisenstaedt</td>
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<td>Art director: Bernard Quint</td>
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<td>Managing Editor: George P. Hunt</td>
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<td>18. Vietnam War - In Color.</td>
<td>LIFE, January 25, 1963</td>
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<td>Photographer: Larry Burrows</td>
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<td>Art director: Bernard Quint</td>
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<td>Managing Editor: George P. Hunt</td>
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<td>19. Crete.</td>
<td>VOGUE, January 15, 1965</td>
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<tr>
<td>Photographer: Irving Penn</td>
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<tr>
<td>Art director: Priscilla Peck</td>
<td>Editorial Director: Alexander Liberman</td>
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<tr>
<td>20. Le Libération de la France: Ils Débarquent (in part)</td>
<td>PARIS-MATCH, June 6, 1964</td>
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<tr>
<td>Photographers unknown</td>
<td></td>
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<tr>
<td>Editor-in-chief: Roger Théron</td>
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<tr>
<td>Photographer: Bill Eppridge</td>
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<td>Art director: Bernard Quint</td>
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<td>Managing Editor: George P. Hunt</td>
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Checklist for THE PHOTO ESSAY continued...

Double Page Spreads

Top Row:

1. "30 ans, Brigitte, est-elle changé?"
   PARIS-MATCH, October 17, 1961
   Photographer: Ghislain Dussart (Rapho-Guillumette)
   Editor-in-chief: Roger Théond

2. "Les coupeurs de tête..."
   PARIS-MATCH, June 16, 1962
   Photographer: Tony Saulnier
   Editor-in-chief: Roger Théond

3. "Face of pleasure"
   LOOK, January 12, 1965
   Photographers unknown
   Art director: Allen Hurlburt

4. "Some leaders are odd and gaudy"
   LIFE, February 19, 1965
   Photographers: James A. Kern and Nina Leen
   Art director: Bernard Quint

5. "Aus dem leben der puppen"
   TWEN, June, 1964
   Photographer unknown
   Art director: Willy Fleckhaus

6. (Archer and warrior)
   HOLIDAY, November, 1960
   Photographer: Burt Glinn (Magnum)
   Art director: Frank Zachary

7. (Braque)
   PARIS-MATCH, September 11, 1963
   Photographer: Marc Riboud (Magnum)
   Editor-in-chief: Roger Théond
8. "The beauty of Swedish women..."
   LOOK, February 9, 1965
   Photographer: Irving Penn
   Art director: Allen Hurlburt

9. "Au lieu..."
   PARIS-MATCH, January 11, 1966
   Photographer: René Burri (Magnum)
   Editor-in-chief: Roger Therond

10. "The face of war"
    THE SUNDAY TIMES MAGAZINE (London), February 23, 1966
    Photographer: Robert Freson
    Editor: Mark Boxer

Second Row:

11. "Boring from below"
    LIFE, May 21, 1963
    Photographer: George Silk
    Art director: Bernard Quint

12. "Spring comes to England"
    LOOK, May 21, 1963
    Photographer: Ernst Haas (Magnum)
    Art director: Verne Noll

13. "The French Power Elite"
    ESQUIRE, July, 1966
    Photographer: Sabine Weiss (Rapho-Guillumette)
    Art director: David November

14. "Irrigated crop land"
    LIFE, January 3, 1955
    Photographer: Margaret Bourke-White
    Art director: Charles Tudor
15. "One Way"
LOOK, March 26, 1963
Photographer: Phillip Harrington
Art director: Ellen Hurlburt

16. "Ie vois!" dit l'enfant"
PARIS-MATCH, November 28, 1964
Photographer: Calogero Cascio (Quick)
Editor-in-chief: Roger Théond

17. "Russian Orthodoxy"
LIFE, September 14, 1959
Photographer: Cornell Capa (Magnum)
Art director: Bernard Quint

18. "Spectacles..."
HOLIDAY, July, 1963
Photographer: Arnold Newman
Art director: Frank Zachary

19. (Bullfight)
LIFE, July 29, 1957
Photographer: Ernst Haas (Magnum)
Art director: Charles Tudor

20. "Pour Jackie, à Dallas,..."
PARIS-MATCH, November 21, 1964
Photograph courtesy of LIFE
Editor-in-chief: Roger Théond
21. "Penn's Japan"
   VOGUE, August 15, 1964
   Photographer: Irving Penn
   Art director: Priscilla Peck

22. (Flowers)
   LIFE, April 3, 1961
   Photographer: Farrell Grehan
   Art director: Bernard Quint

23. "Transport.- Discards and Dream"
   LIFE, June 20, 1960
   Photographer: Ralph Crane
   Art director: Bernard Quint

24. "Penn's Japan"
   VOGUE, August 15, 1964
   Photographer: Irving Penn
   Art director: Priscilla Peck

25. "The flames rise" (Nehru's funeral)
   LIFE, June 5, 1964
   Photographer: Eliot Elisofon
   Art director: Bernard Quint

26. (Pioneer airmen)
   LOOK, January 12, 1965
   Photographer: Douglas Kirkland
   Art director: Allen Hurlburt

27. (Picasso)
   LOOK, October 13, 1959
   Photographer: David Douglas Duncan
   Art director: Allen Hurlburt

28. "Vorstehmud..."
   TIME, January, 1965
   Photographer: unknown
   Art director: Willy Fleckhaus
Third row of the double page spreads continued

29. "Campaign to beat all the birds"
   LIFE, February 10, 1961
   Photographer: Howard Sochurek
   Art directors: Charles Tudor, David Stech

30. "Scotland - a seven pound. salmon"
   VOGUE, August 15, 1964
   Photographer: Irving Penn
   Art director: Priscilla Peck

Fourth Row:

31. "Ce cowboy de l'Arizona,..."
   PARIS-MATCH, July 11, 1964
   Photography: Camera Press
   Editor-in-chief: Roger Thérond

32. "Joy eludes a chant,..."
   LOOK, July 28, 1964
   Photographer: Paul Fusco
   Art director: Allen Hurlburt

33. (Bombay beach)
   EPOCA, October 8, 1961
   Photographer: Brian Brake (Magnum)
   Editor: Nando San Pietro

34. "Girls grow up fast in the City"
   LOOK, July 28, 1964
   Photographer: Paul Fusco
   Art director: Allen Hurlburt

35. "The magic of this forest floor..."
   LOOK, February 9, 1965
   Photographer: Irving Penn
   Art director: Allen Hurlburt

36. "The amazing laser"
   LIFE, January 11, 1963
   Photographer: Fritz Goro
   Art director: Bernard Quint

37. "Sweetness and Tang"
   LIFE, November 23, 1962
   Photographers: John Loengard and Bert Stern
   Art director: Bernard Quint

38. "Sur sa toile" (Chagall)
   PARIS-MATCH, September 26, 1964
   Photographer: Izis
   Editor-in-chief: Roger Thérond

39. "...to be self-evident..."
   LOOK, January 15, 1963
   Photographer: Art Kane
   Art director: Allen Hurlburt

40. "Danger flare and flight's end"
   LIFE, February 10, 1961
   Photographer: Howard Sochurek
   Art directors: Charles Tudor and David Stech
Credits for THE PHOTO ESSAY

The photo essay is a collaborative venture - in most cases the product of many talents. It would be impossible to trace, much less credit, the contributions of all who affected the final work. In addition to the photographer, this exhibition credits, when possible, the art director who laid out the essay, and the magazine's directing editor.

Acknowledgments

The Museum expresses its thanks to the many who assisted in the preparation of this exhibition:

To Mr. John G. Morris, for his invaluable contribution as special consultant for the exhibition;

To the following, for suggestions and criticism, Mr. Sey Chassler, Mr. Norman Hall, Mr. Harold Hayes, Mr. Wilson Hicks, Mr. Allen Hurlburt, Mr. Stefan Lorant, Mr. Bernard Quint, and Mr. Jocelyn Stevens;

To the following, for assistance with research and technical problems, Miss Josephine Bradley, Miss Leemarie Burrows, Miss Ruth Fowler, Mr. Paul Mathais, Mrs. Natalia Danesi Murray, Mr. Stuart Ogilvy, Mr. Herbert Orth, and Mr. Yeu-Bun Yee.

Photographic duplication of original material was done by the LIFE photographic laboratory, Modernage Photographic Services, Kurshan Color Lab, VSI Laboratory, and Mr. Rolf Petersen.

The exhibition was installed by Kathleen Haven and directed by John Szarkowski.