

The Museum of Modern Art

West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

No. 23

FOR RELEASE:

Tuesday, March 16, 1965

PRESS PREVIEW:

Monday, March 15, 1965

11 a.m. - 4 p.m.

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...

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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 Illustrierte 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 ~~Was~~ Sammy Davis Jr. Run" in Esquire.

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

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fall of 1961 by four magazines in four countries: Life in America, The Queen in England, Paris-Match in France, and Epoca in Italy.

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

THE PHOTO ESSAY

March 16 - May, 16, 1965
Museum of Modern Art, New York

Checklist for THE PHOTO ESSAY

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Pg. 1

COMPLETE ESSAYS (WALL MATERIAL)

1. Blind Boys Play. JUBILEE, September, 1962
Photographer: Charles Harbutt (Magnum)
Editor: Edward Rice
2. "Notre Dame de la Grande Trappe" in Soligny.
BERLINER ILLUSTRIRTE ZEITUNG, January 6, 1929
Photographer: André Kertész
Editor: Kurt Safransky
3. Prize-fight. MÜNCHENER ILLUSTRIRTE, 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. MÜNCHENER ILLUSRIERTE, February 26, 1933
Photographer: Alfred Eisenstaedt
Editor: Stefan Lorant
7. Mr. G. MÜNCHENER ILLUSTRIRTE, March 5, 1933
Photographer unknown
Editor: Stefan Lorant
8. Mussolini. What is He Planning?
WEEKLY ILLUSTRATED, August 4, 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.
LILLIPUT, 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

- 16. How America Lives: The Sullivan Struggle.
 LADIES HOME JOURNAL, March, 1948
 Photographer: Fons Ianneli
 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 24, 1938
 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.

21. Returning of the Austrian Prisoners. 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

23. Spanish Village. LIFE, April 9, 1951

Photographer: W. Eugene Smith
Art director: Bernard Quint
Managing Editor: Edward K. Thompson

24. A Portfolio of Distinguished Britons.

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

26. Everything Goes on in a Roman Piazza.

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

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- 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 24, 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 Thérond
- 34. The Segs. ESQUIRE, January, 1964
 Photographer: Carl Fischer
 Graphics Editor: David November
 Editor: Harold Hayes

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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 Thérond
 37. What Makes Sammy Davis, Jr., Run?
ESQUIRE, October, 1959
Photographer: Burt Glinn (Magnum)
Art director: Robert Benton
Features Editor: Clay Felker
 38. The Way-Out Way of Life. LOOK, September 25, 1962
Photographer: Cal Bernstein
Art director: Allen Hurlburt
Producer: George T. Harris
Editorial Director: Daniel D. Mich
 39. Limbo. PAGEANT, November, 1957
Photographer: Simpson Kalisher
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 (wall material) continued

- 42. Chartres. LIFE, December 15, 1961
Photographer: Gjon Mili
Art director: Bernard Quint
Managing Editor: George P. Hunt
- 43. Christmas at Cuzco. VOGUE, December, 1949
Photographer: Irving Penn
Art director: Alexander Liberman
- 44. Il Monsone. EPOCA, October 1, 1961
Photographer: Brian Brake (Magnum)
Managing Editor: Nando San Pietro
Layout: Alberto Guerri
- 45. Mousson. PARIS-MATCH, September 23, 1961
Photographer: Brian Brake (Magnum)
Editorial Director: Gaston Bonheur
Editor-in-chief: Roger Thérond
- 46. Monsoon. LIFE, September 8, 1961
Photographer: Brian Brake (Magnum)
Art director: ~~Bernard Quint~~
Managing Editor: George P. Hunt
- 47. The Monsoon. THE QUEEN, October 11, 1961
Photographer: Brian Brake (Magnum)
Editor-in-chief: Jocelyn Stevens
- 48. Ballad of the Bird. ESQUIRE, December, 1957
Photographer: Saul Leiter
Art director: Henry Wolf
- 49. Ballet Folklorico. AMERYKA (Polish Edition), No. 73, 1965
Photographer: Herbert M. Migdoll
Art director: Mona Bennett

EAST PROJECTOR

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.
6. Childbirth. U. S. CAMERA, 1949
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

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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 14, 1952

Photographer: Margaret Bourke-White

Art director: Charles Tudor

Managing Editor: Edward K. Thompson

9. People in Russia: Travel in the U. S. S. R., Part I

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 24, 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

WEST PROJECTOR

13. Death of a Valley. APERTURE, August 3, 1960
Photographers: Dorothea Lange and Firkle Jones
Editor: Minor White
Layout Consultant: Charles Arnold
14. Seeing Ourselves as an American Sees Us.
THE QUEEN, August 12, 1961
Photographer: Bruce Davidson (Magnum)
Editor-in-chief: Jocelyn Stevens
15. In Tiny Devices, a Revolution.
LIFE, March 10, 1961
Photographer: Fritz Goro
Art director: Bernard Quint
Managing Editor: Edward K. Thompson
16. The Last of the Barnstormers.
ESQUIRE, October, 1961
Photographer: Constantine Manos (Magnum)
Art director: Robert Benton
Managing Editor: Harold Hayes
17. Sophia Loren's Villa. LIFE, September 18, 1964.
Photographer: Alfred Eisenstaedt
Art director: Bernard Quint
Managing Editor: George P. Hunt
18. Vietnam War - In Color.
LIFE, January 25, 1963
Photographer: Larry Burrows
Art director: Bernard Quint
Managing Editor: George P. Hunt
19. Crete. VOGUE, January 15, 1965
Photographer: Irving Penn
Art director: Priscilla Peck Editorial Director: Alexander Liberman
20. La Libération de la France: Ils Débarquent (in part)
PARIS-MATCH, June 6, 1964
Photographers unknown
Editor-in-chief: Roger Théron
21. Drug Addiction (in part)
LIFE, February 26, 1965
Photographer: Bill Eppridge
Art director: Bernard Quint
Managing Editor: George P. Hunt

Double Page Spreads

Top Row:

1. "30 ans, Brigitte, chère, elle changé?"
PARIS-MATCH, October 17, 1964
Photographer: Ghislain Dussart (Rapho-Guillumette)
Editor-in-chief: Roger Théron
2. "Les coupeurs de tête..."
PARIS-MATCH, June 16, 1962
Photographer: Tony Saulnier
Editor-in-chief: Roger Théron
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"
TWIN, 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 14, 1963
Photographer: Marc Riboud (Magnum)
Editor-in-chief: Roger Théron

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8. "The beauty of Swedish women..."
LOOK, February 9, 1965
Photographer: Irving Penn
Art director: Allen Hurlburt
 9. "Au lieu..."
PARIS-MATCH, January 11, 1964
Photographer: Rene Burri (Magnum)
Editor-in-chief: Roger Therond
 10. "The face of war"
THE SUNDAY TIMES MAGAZINE (London), February 23, 1964
Photographer: Robert Freson
Editor: Mark Boxer

Second Row:

11. "Boring from below"
LIFE, May 24, 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. "'X' The French Power Elite"
ESQUIRE, July, 1964
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

Second row of the double page spreads continued

15. "One Way"
LOOK, March 26, 1963
Photographer: Phillip Harrington
Art director: Allen Hurlburt
16. "'Je vois!' dit l'enfant"
PARIS-MATCH, November 28, 1964
Photographer: Calogero Cascio (Quick)
Editor-in-chief: Roger Thérond
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 Thérond

21. "Penn's Japan"
VOGUE, August 15, 1964
Photographer: Irving Penn
Art director: Priscilla Peck
22. (Flowers)
LIFE, April 3, 1964
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. "Vorstehtund..."
TWEN, January, 1965
Photographer: unknown
Art director: Willy Fleckhaus

Checklist for THE PHOTO ESSAY

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 Théron
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 Théron
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.