

WOMEN'S INTERNATIONAL EXPOSITION

Paris, June-July 1948

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6 April 1948

Dear Laura---

Hasty note to tell you I had Camera Place, 6th Avenue at 51 st Street, send you 2 packages (10 each) Velour Black Normal Gloesly 16 x 20 and 1 ditto #3. They knew of you and were delighted and promised they would get them into the mail right away. COD charge \$8.22 plus mailing. If you have all you need, or this is absolutely the wrong kind, drop them a note--or write me, if you prefer. They had no other brand at the time, but I think they would scour the market for you.

Wish you were here! Seven, maybe eight of the women in this show are due here any minute, to see if we can get it completely visualized. The space allotted to the USA is very small---24' long by 19' 6" wide. The photographers have the lion's share of the wall space, but it is still much too small. Since the walls are 9'9" high, we have to compose in height rather than breadth---and that's where the blowups come in.

Looking over the list, and bowing always to your judgment, I suggest that you blowup the ones that look the least like European mountains or subjects---suchas pl.30, cattle drinking at the river, which I remember having a vastness and a lift towards the mountains, and pl.62, the irrigation ditch. And maybe one of the people?

Later.

Mrs Keeney---see list at side of this fantastic notepaper!---brought along a sketch of the space as visualized by an architect friend of hers in Paris, and we all feel very much better! We can hang things from the ceiling, project wings and panels, even have curved walls, and our fears of the lack of material or inefficient organization in Paris to carry out our ideas are groundless. Think we shall have a very handsome show!

The idea now is for everyone to get her prints ready---but NOT mounted, in the case of blowups larger than 8 x 10. The blowups will be packed together in a roll and mounted or installed as indicated, in Paris. Mats for 8 x 10s should be as small as consistent with effect and taste, because they will doubtless be hung edge to edge in blocks, both to conserve space and to keep each woman's work a separate, personal statement. Then we get them all together in some one's studio and lay them out and decide the presentation. The date should still be, say, April 24. Transportation by boat to Paris takes not more than 12 days, but we have to apply for an export license! How stupid, for an exhibition, but that appears to be the law, and we can't apply until we have a pretty exact estimate, and then that takes two weeks!

One more thought---don't send anything that's unique, or one of those prints one makes that one feels one can never surpass! Prints must be tops, of course, ---without chauvinism I can say we are the best photographers in the world and that's our impact in this show---but there are plans to ship the exhibitions to other capitals, and even here in the US, where people have been subjected to some scolding, though not enough, you saw what happened to the Guggenheim prints! The Photo League wants to show the lot when they come back. Good idea, if there's enough left to show.

Do you have another shining river?

Are the floods out?

Think your experiences in shooting the Rio Grande would make a swell article! Why not suggest to Charles for USCamera (awful sheet) or PhotoArts (a higher grade of corn) to tie in with publication? If neither of these respond (I'm sure they will) would you let us have it for Photo Notes? By fall, we think we'll be a magazine! Do you get Photo Notes, by the way?

Looking forward to seeing the TEMPLES IN YUCATAN!

Best,

Lucy