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Statement submitted to Mr. Meem
Feb. 20 - 1961

On November 4th, Mr. Friedman asked me to come to his house as he had something he wished to discuss with me. He told me of the Yucatan project for the Folk Art Museum and that he needed a photographer and would I be interested in the project. He then went on to tell me about it and he dwelt at length that it would be a project of collaboration with Dr. Barboilla's Museum in Mexico City, that others would be working with us and that we would all be working together on the project. He discussed somewhat the work in general which covered an enormous amount of work. I was to photograph the land, the people the architecture. He said the work would include Yucatan, Quintana Roo, Campeche, Tabasco. We would travel by car, by jeep, by plane and by helicopter, specifying that we would go to Tulum by the latter. He also mentioned Palenque and even Bonampak. He said that he expected to do the dummy for the catalogue in Merida and wanted me to make reproduction quality polaroid prints of part of the collection. I told him of my problems in processing in Dr. Morley's darkroom in 1932 and he told me that this time I would have an air conditioned darkroom. He asked me to make a price for the work and he assured me that once the exhibition was up, whatever material I had done would be available to me for a possible new book or for articles or lectures. He mentioned that possibly Hastings House, publishers of my TEMPLES IN YUCATAN, might be interested in another book. Also I was to have some time to my self for additional work at Uxmal and Chichen Itza.

Having been twice to Yucatan, I was greatly interested in the project particularly with the Mexican cooperation and I was eager to give the project the utmost of my work. It was several days before I could get an appointment with Mr. Friedman. I had prepared at Mr. Friedman's request, a possible list of materials which I gave him. I asked him if \$500. a month seemed satisfactory to him and in line with other salaries. He said that it was.

We discussed what equipment we should take as to cameras, lighting equipment, complete darkroom equipment for processing both black and white and color. The chemical materials for all this was included on the list. He told me that my figure for materials was just about what he had figured and what he had ordered on other projects. I was to be ready to leave in the Museum car on Dec. 4th. This left me only three weeks to finish all my Christmas work and prepare for such a long and extended trip. There were quite a number of items I wished to discuss further with Mr. Friedman. I tried three times to get an appointment, but his secretary told me that he was very busy and she did not know when I could see him. I finally saw him for a few brief minutes about two days before we were to leave, and I asked to be notified when the car was to be packed so that I could see to the placing of film and equipment as he told me he had many other things to go down in the car. This was all the discussion I had with Mr. Friedman before he, Joe Mejia and I left on December 4th.