

LBJ LIBRARY DOCUMENT WITHDRAWAL SHEET

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	memo	Regarding White House visitor		1	1/14/66	C

Collection Title Office Files of Yoichi Okamoto

Folder Title "Misc. Correspondence - 1966"

Box Number 1

Restriction Codes

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12/29/2006

Sah
Initials

December 27, 1966

OK

FOR THE RECORD

Today, Okamoto went to Henry Wilson and asked Henry to go to the Speaker to see if Okamoto can get permission to take pictures from the floor of the House during the State of the Union message.

NOTE: Check with Henry around the 10th of January.

NOTE: Tom Atkins should work out movie arrangements

NOTE: Bob work out the still end of it.

December 20, 1966

TO: MRS. JOHNSON

FROM: OKAMOTO

This letter came to me from a photographer acquaintance. It arrived in this sealed envelope. Since I do not wish to break the seal, I make no recommendations, pro or con.

Attachment



Moosehead Lake, Maine

CHARLES STEINHACKER

PHOTOGRAPHY

Rural Route One Box 41-A
Mohegan Lake, New York 10547

914-528-9083
212-PL 2-4517

December 5, 1966

Dear Mr. Okamoto,

I hope you remember me. Somehow we were never quite able to do business when you were with the U.S.I.A. But I do think you sincerely liked my work. Since then I have continued to free lance. There have been assignments from Life, National Geographic, Venture, and other lesser publications. And I have recently completed the pictures for the proposed Sierra Club book about the Allagash River in northern Maine.

As you can see, enclosed is a letter I have written to Mrs. Johnson. It concerns a photography project for which I am attempting to gather support. It deals with the American landscape, and its goal is the creation of what I tentatively call the "America The Beautiful" series of "slide books" which would be used to teach the principles of conservation as a subject in our high schools.

I'm not sure whether she can do anything to help. Certainly it's nothing more than a stab in the dark. But with this in mind, naturally my problem is getting the letter through to her personally. If, in your capacity as official White House photographer, you can help, I would of course appreciate it. I know no one else who is even remotely close to the White House.

I have sent a copy of this enclosed letter directly to her in Texas. But I don't give it much of a chance of finding its way into her own hands.

Let me know if you can help, and continued good luck in your enviable position.

Best Regards,

Charles Steinhacker

Christmas
sing firm Hydro
off

December 19, 1966

TO: JAKE JACOBSEN

FROM: OKAMOTO

Earl Deathe asked me for this picture the last time I was in Texas.

Will you see if the Boss will approve giving it to him?

**Attachment
A1591-26A**

MEMORANDUM

THE WHITE HOUSE

WASHINGTON

PERSONAL

December 16, 1966

MEMORANDUM FOR MR. OKAMOTO

Okie:

This is to make it legal: the President, in the reception line last evening, told me to get "lots of prints to give to my people".

After this I promise to stay off your back -- for awhile -- but I would love to have a half-dozen of these (14 October, 3305-37) if that is workable. (I would like to give one to my father for Christmas.)

Many thanks; I am most grateful. This sort of thing provides compensation for too much work and not enough pay.

1000's, Okie!

Francis

Francis M. Bator

*W04754
re ordered
12/16*

December 16, 1966

TO: ASHTON GONELLA
FROM: OKAMOTO

As I requested on the hallway today, would Mrs. Johnson inscribe this book to -- Mrs. John Ellis?

Mrs. Ellis is an old friend of my family and one of the oldest Democrats -- if not the only one -- in Republican Litchfield Connecticut.

Attachment

November 25, 1966

Marvin,

Here is the picture that Francis Bator requested through you.

I have discovered that he (Bator) has never received an inscribed picture from the President.

May I suggest:

"To Francis M. Bator -- one of
the better professors on my staff!
LBJ"

Oke

Attachment

November 23, 1966

TO: JAKE JACOBSEN

FROM: OKAMOTO

Do you think that the President would like to send albums of pictures to the countries he visited on his Asian tour? Such albums could go to:

1. Chiefs of State
2. Nominal rulers -- i.e. kings
3. American ambassadors
4. Ambassadors to the U.S. from the countries visited.

If so, we could edit and have albums printed for the President's approval.

I would prefer not to go to the expense of all this printing unless the President liked the idea. Please let me know his reaction soonest.

November 17, 1966

Dear Mrs. Argy:

Thank you for your recent letter requesting a photograph of your daughter which would have been taken during the President's recent visit to Sydney.

A thorough search of all of our photographs does not show your daughter. We are sorry we are unable to send you the picture.

Sincerely,

(Mrs.) Mary T. Matheus
Secretary to Mr. Okamoto

Mrs. Nita H. Argy
5 Myer Crescent
Lane Cove
Sydney, N. S. W., Australia

November 4, 1966

TO: JAKE JACOBSEN

FROM: OKAMOTO

These are the transparencies ordered by USIA from our color contacts as they came in from the Asian tour. Please have the President look them over and return those approved as soon as possible. This is a rush job.

Attachments

One 4x5 dupe transparency of each of

ROLL FRAME

3469	3A-4, 8A-9, 18A-19	3499	8	• 3561	5A, 22A, 24A-25
		3500	5A	• 3562	17A, 28-28A, 29-29A
3470	20			• 3563	5A
3471	12, 17, 31	3501	4A, 6A, 16A, 26A	• 3564	17-17A
3472	30A-31	3502	3A	• 3565	30-30A
3473	4-4A, 24	3503	11	• 3566	27-27A
3475	3A, 10A, 16A, 30A	3512	14	• 3567	9, 11
3476	9-9A, 11-11A	• 3518	25-25A	• 3568	2, 11, 25A-26, 26A-27, 32A
3477	3A-4, 5A-6	3525	11, 32A	• 3569	7
3478	10, 13, 36	3526	9	• 3570	9-9A, 20-20A, 25-25A, 29
3479	16, 22, 27	3527	11A	• 3573	9A, 15A
3480	20A-21, 21A-22	3528	16A	• 3574	17A, 22A
3481	3A-4, 4A-5	• 3532	31A	• 3577	16, 22
3482	24	• 3538	19	• 3578	3A-4
3484	10A-11	3547	11A, 13A	• 3582	18, 23
3485	10	3548	14A, 21A	• 3584	8A-9, 10A-11
3486	12A, 17A, 31A	3549	13	• 3586	12A-13, 14A-15
3488	21A, 31A	3550	3A, 26A, 30A	• 3587	23, 37
3490	18, 23	3551	23A	• 3588	15A, 22A
3491	12, 30	3552	28A	• 3593	25
3492	18	3554	25	• 3595	24, 27A
3493	7, 20	3556	22A	• 3598	17A, 21A, 23A
3494	10	3557	20	• 3606	20, 26
3495	4A-5	3558	17	• 3607	21A
3497	3A-4, 10A-11			• 3608	1A
3498	6			• 3609	29A

Please call Ronn Fett, 182-1849, when material is ready for pickup.

XEROX MADE FROM QUICK COPY

MEMORANDUM

THE WHITE HOUSE
WASHINGTON

October 25, 1966

MEMORANDUM TO YOICHI OKAMOTO

FROM: Press Office

Florence Hamsher of Random House has requested a photo of the White House at night with all the lights on. This is to be used on the cover of a book on foreign policy based on NBC white paper.

*Sent
10/25/66*

MEMORANDUM

THE WHITE HOUSE

WASHINGTON

October 17, 1966

TO: The Photo Office

FROM: Henry H. Wilson, Jr.

I have received a letter from Arnold Mayer (Amalgamated Meat Cutters and Butcher Workmen) concerning the photograph taken of him at the signing of the Minimum Wage Bill signing on September 23rd.

Mr. Mayer's photograph was badly creased in the mails and he would like to obtain a duplicate print.

The number of the photograph is: 23SE66-3203-18A.

I'll appreciate your assistance.

*Sent to
H. Wilson
10/21*

THE WHITE HOUSE
WASHINGTON

October 10, 1966

Mr. Watson:

In view of Mr. Moyers' absence, would you please take care of this. Thank you.

Mary Catherine Curran

Mr. Watson Okay'd.
10/10/66
MS Cook

MEMORANDUM

THE WHITE HOUSE

WASHINGTON

October 6, 1966

TO: BILL MOYERS

FROM: OKAMOTO

Could I have a week's leave either from November 5-12 or November 12-19? However, since I have promised to take my wife to the new Met several times, it is necessary for me to know when I can have off as I need at least 2 weeks' notice in order to get tickets.

Any chances?

OK.
@

October 6, 1966

TO: BILL MOYERS

FROM: OKAMOTO

Could I have a week's leave either from November 5-12 or November 12-19? However, since I have promised to take my wife to the new Met several times, it is necessary for me to know when I can have off as I need at least 2 weeks' notice in order to get tickets.

Any chances?

October 6, 1966

TO: MARVIN WATSON

FROM: OKAMOTO

Yesterday the President told me that he wanted the best possible coverage, still and movies, of the upcoming trip. I am therefore planning to take along 2 movie men and three still men including myself. Please reserve space on Air Force 1 with the President for Lt. Atkins and myself.

October 5, 1966

TO: TOM JOHNSON

FROM: OKAMOTO

Here are the items I would like you to discuss and check at each stop of your advance trip. They are in the interests of adequate photo coverage:

1. We plan: 2 still men on LBJ; 1 still man on Mrs. Johnson; and 2 movie men.
2. Number of trucks and what position will we occupy in the motorcade.
3. Where will photographer stands be set up. Reserve 2 spaces on trucks and stands for one movie man and one still man.
4. What position will staff car (one with Okamoto in) be positioned in motorcades. (As close as possible to LBJ).
5. Important picture situations.
6. Occassions for formal deess and what type.
7. And most important, Spread word about WH Staff photographers so we get as much cooperation as possible. Credentials for local police.
All officials, police, etc., to recognize and honor WH staff credentials.

October 3, 1966

Dear Mr. Motor:

In accordance with your letter and request of September twenty-third for photographs of the President, we are enclosing nine photos to aid you in carving the aluminum bust of the President.

Sincerely,

Yoichi R. Okamoto
Staff Assistant

Mr. Leon L. Motor
356 Atwood Street
Pittsburgh, Pennsylvania

Attachments

Mildred:

Juanita suggested
incoming ltr be sent to you for
name check...

yolanda
9/28/66

10-1 *Itzell*
not pay this
man O.K. yb

MEMORANDUM

THE WHITE HOUSE

WASHINGTON

Wednesday, September 28, 1966

TO: THE PRESIDENT

FROM: Okamoto

Leon L. Motor has requested photographs for use in aiding him to carve an aluminum likeness of you. May he have these?

Approve  _____ Disapprove _____

Attachments

A504-19
A269-17
A1959-33A
A2135-23A
A1139-28A
WH-A365-34
A2014-33
A433-31-31A
A1969-8

11
Specific Photos
4/8
September 23, 1966

Dear President Johnson:

I have two blocks of aluminum - 4" x 4" x 12", which I would like to carve into a likeness of you. It would be a tremendous aid to me , if it would be possible to have a set of photographs as follows:

- 1 Standing - front view
- 1 " - Side view
- 1 each of face- front, back and sides(2)

I believe that I am the only person who carves figures from solid blocks of metal.

Any help you may be able to give me regarding the above request will be greatly appreciated.

Sincerely,

Leon L. Motor

Leon L. Motor
356 Atwood Street
Pittsburgh, Pennsylvania 15213

L. Motor
356 Atwood St.
Pittsburgh, Pennsylvania 15213



PRESIDENT LYDON B. JOHNSON
The Whitehouse
Washington, D. C.

SEP 26 1966



September 30, 1966

Dear Jim:

**Here are the principal photographs of my
take of June first and second as you
requested.**

Sincerely,

**Yoichi R. Okamoto
Staff Assistant**

**Mr. Jim Bishop
Golden Isles
Hallandale, Florida**

Attachments

MEMORANDUM

THE WHITE HOUSE

WASHINGTON

September 28, 1966

TO: The Photo Office

FROM: Henry H. Wilson, Jr.

Congressman William Ryan of New York has requested a photograph taken of him and the President at the signing of the Hudson River bill.

He would like to use the photograph in campaign literature he is having published and would need the picture by tomorrow afternoon at the latest, to meet printer deadlines.

Sent

September 22, 1966

Dear Mr. Moyers:

In the past when the President of the United States has addressed the Meeting of the Boards of Governors of the International Monetary Fund, and the World Bank he has had his picture taken with the Chairman of the Meetings, the heads of the two institutions and their United States Governors. The custom has been for special prints of this picture to be signed by all the persons shown and presented to these persons as mementos. Other prints of the picture are kept in Bank, Fund and other files as an historic record. This picture has been taken as the President arrives at the entrance to the building in which the Meetings take place (the Sheraton-Park Hotel) or as he leaves the building.

Last year, we experienced some difficulty in obtaining this photograph, as the Bank-Fund photographer (Edwin Huffman) was barred from the area where the President arrived and departed.

I am not informed whether President Johnson will attend the Fund-Bank Meeting this year. In the event that he does, however, could you arrange for our photographer, or for a photographer on the White House staff, to take the picture in question? I understand that Edwin Huffman has already discussed this problem with Mr. Okimoto, who suggested I write to you.

Anything you can do to help us in this matter will be greatly appreciated.

Yours very truly,

Harold N. Graves, Jr.
Director of Information

Mr. Bill D. Moyers
Press Secretary to the President
The White House
Washington, D.C.

cc: Mr. Okimoto ✓
Mr. M.M. Mendels
Mr. Jay Reid
Mr. Roy Carlson
Mr. Edwin Huffman

HNG/mj

September 19, 1966

TO: Hon. Jack Hood Vaughn

FROM: Yoichi R. Okamoto

We would appreciate your help in identifying the people in the attached photographs shaking hands with the President.

Would you please type the correct label for each picture, attach to each picture, and return to Mrs. Juanita Roberts; office here at the White House.

Many thanks.

September 16, 1966

TO: Hon. Jack Hood Vaughn

FROM: Yoichi R. Okamoto

We would appreciate your help in identifying the people in the attached photographs shaking hands with the President.

Would you please type the correct label for each picture, attach to each picture, and return to Mrs. Juanita Roberts' office here at the White House.

Many thanks.

September 19, 1966

TO: LEM JOHNS

FROM: OKAMOTO

Per your request today, the following are personnel on my staff who travel with the President and cover other functions and who, therefore, require staff pinns:

Okamoto, Yoichi R.
Knudsen, Robert
Wolfe, Sgt. Francis
Geissinger, Michael (A2c)
Smith, Kevin (SP-4)
Atkins, Lt. Thomas
Fisher, PH 1. William

September 10, 1966

MEMORANDUM FOR COL. ADAMS

Okamoto has a considerable amount of equipment for which there is not sufficient room in his office for storage purposes. We will appreciate if you will permit him to store some of this equipment in the signal corps area of the White House.

James R. Jones

cc: Okamoto

JRJ:sas

August 24, 1966
2:30p

TO: MRS. JOHNSON

FROM: OKAMOTO

Attached are the proofs you asked to see of
the double portraits taken in the east hallway.
Please be careful with them and return as the
President has disapproved them.

Atch

YO:AFV

August 17, 1966

TO: MARVIN WATSON

FROM: OKAMOTO

On important and complicated trips, such as the one coming up this weekend, I request your permission to take along Sgt. Frank Wolfe to travel in the press plane. Between us, Wolfe and I will be able to get both color and black and white during the daylight hours, and he will be able to help in difficult lighting situations at night.

Also request that Lt. Tom Atkins be included on the manifest travelling with the President.



UNITED STATES
ATOMIC ENERGY COMMISSION
WASHINGTON, D.C. 20545

AUG 8 1966

Mr. Woichi R. Okamoto
Photographer
The White House
Washington, D.C.

Dear Mr. Okamoto:

In our letter to Mr. Moyers, dated July 5, 1966, copy attached, we requested Presidential approval and signature of the greeting to the people of Ireland and the people of Nicaragua, to be read at the opening of the "Atoms in Action" Nuclear Demonstration Centers. We have received the two signed statements and only one 16 $\frac{1}{4}$ x 20 approved color photo of the President.

As noted in the attached letter, we propose to mount a photographic copy of the greeting below each photo and to hang the photo only after the American Ambassador in Ireland and Nicaragua respectively have read President Johnson's statement and handed it to the representative of the Government attending the opening ceremony.

It is requested that one additional color photo in the size of 16 $\frac{1}{4}$ x 20 be forwarded to be mounted above the Presidential statement for Managua.

If you will call the writer, 119-3115, I will arrange to have the AEC Courier pick up the photo and hand carry it to Germantown. This will prevent any possible damage due to mail transmission or any other form of transmission.

All the people who have seen the photograph expressed strong comment for its excellence, beauty of color, and extreme sharpness. I wish to add my compliments.

Sincerely yours,

John B. Cassoday
John B. Cassoday, Chief
Exhibit Operations Branch
Division of Technical Information

Attachment
Cy letter to Moyers

cc: Miss Hasek

*and Muto
given 8/9/66*

The Honorable James Myers
Assistant to the President
The White House
Washington, D.C.

Dear Mr. Myers:

Continuing our conversation with Miss Hask of your office, we attach drafts for presidential statements to be read by the respective American Ambassadors at the inauguration ceremonies at the USASC "Atoms in Action" Nuclear Science Demonstration Centers to be presented at Dublin, Ireland and Maastricht, Netherlands. Copies of previous presidential statements read at the opening ceremonies of Centers presented in El Salvador, Guatemala, Costa Rica and The Netherlands, are enclosed.

We request authorization to display the attached photograph with presidential statement at each exhibit. We plan to frame the approved photograph, enlarge to 16 x 20, mount the above statement below the picture, and display it at each exhibit in the scientific reception area where it will be viewed by all governmental scientific and student visitors to the exhibit, approximating 40,000 visitors. I wish to assure you that the picture and statement will not be displayed until after the statement has been read at the inauguration.

If you desire any additional information, please feel free to call me (119-3008) or Mr. Cassoday (119-3115).

Sincerely yours,

Charles W. Falser
Assistant Director for Exhibits
Division of Technical Information

Attachments
As stated above

II	II
JBCassoday/rb	CWFalser
7/5/66	7/ /66

MEMORANDUM

THE WHITE HOUSE

WASHINGTON

July 14, 1966

Thursday - 4:15 p.m.

MEMORANDUM FOR MR. OKAMOTO

FROM: Charles D. Roche

SUBJECT: Photos taken of the President with Vietnam
congressional delegation - July 11.

I would hope that you can release the photographs taken at the time of the meeting of the President and the congressional delegation that had been to Vietnam. These photographs were taken Monday night, July 11.

It is most important that these pictures be made available as soon as possible - preferably immediately - as they are needed to meet urgent requests from the members involved.

June 29, 1966

TO: MARVIN WATSON

FROM: OKAMOTO

Can we use Lt. Atkins' assistant, William H. Fisher, PH 1, USN, as the movie photographer tomorrow and during the forthcoming stay at the ranch? Atkins should remain here to complete the June report and the Big Bend trip film. Although Fisher has a completed White House clearance and has worked here intermittently in the past, no White House pass has been issued him. May we issue him a temporary White House pass immediately so that he can make this trip?

Yes

☒

No

☐

June 27, 1966

TO: JOHN LESLIE
Director of Information
Department of Labor

FROM: Yoichi R. Okamoto

**Attached are photographs taken at the
swearing-in ceremony of Stanley Ruttenberg
as Assistant Secretary of Labor.**

**Would your office please have the proper
identifications made before sending these
to the individuals. A note should be
enclosed reading somewhat as follows:
"The President thought you might like to have
the enclosed photograph and has asked me to
forward it to you. Signed: Willard Wirtz."**

Attachments

May 31, 1966

**TO: JOHN LESLIE
LABOR DEPARTMENT**

FROM: Y. R. Okamoto

**Here are the prints we discussed on the
phone this morning.**

**As I mentioned to you, a note should
accompany these reading as follows:**

**"The President thought you might like to
have the enclosed photograph and has
asked me to forward it to you.**

Signed: Willard Wirtz."

Attachments

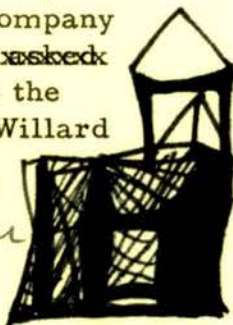
Oke,

Since you've had 2 approvals from the President on this, I think you should send them out thru your Labor contact (John Leslie?). They probably should prepare a note to accompany the photos, saying "the President ~~has asked~~ ~~xxxxxx~~ thought you would like to have the attached photo taken-----". Signed Willard Wirtz."

Mary

2132

Labur



MEMORANDUM

THE WHITE HOUSE

WASHINGTON

May 27, 1966

TO: THE PRESIDENT

FROM: Okamoto

You wanted to see a few of these prints of the labor press reception before they were distributed. These are for newspaper publication. May we have them sent out?

Yes



No

Attachments

6 photos

THE WHITE HOUSE
WASHINGTON

May 24, 1966

Mr. President:

Several requests have been made for quick delivery of the individual hand-shake pictures with the labor publishers.

May I send all prints of these individual handshake photographs to Labor Department for distribution without your individual approval?

☒ Yes ☐ No

*If they are good
to me -
Let me see some of them -*
Okamoto
N

TRANSFERRED TO HANDWRITING FILE

Mr. President:

May I use the White House photographer's picture's for the family albums?

I promise to use them only for the albums which Mrs. Johnson asked me to prepare, but I need your approval to get them from the photographers.

Patsy Derby

June 22, 1966

Yes ☒

No ☐

If you don't release to anyone else.
Only for Mr J: me -
LBT/ny

THE WHITE HOUSE
WASHINGTON

Oki's son is graduating at University of Maryland tonight.

Two questions:

1. May he leave early for this affair?

Yes ☒ No ☐

2. His mother and wife are going out early, therefore will use the family car. May he take White House transportation?

Yes ☒ No ☐

mjc

June 16, 1966

June 14, 1966

TO: DOROTHY TERRITO

FROM: OKAMOTO

NBC is planning to do a prestige booklet on the Texas hill country. We would like to show them what we have in color and black and white prints. Would you please send us what you have. After they have selected what they want to use, we will order them. Your prints will all be returned.

June 14, 1966

To: Joseph Califano

From: Okamoto

I spoke to you the other day of Edward Steichen, dean of American photography. Attached is a booklet produced by the Museum of Modern Art. Rene d'Harnoncourt's foreward on Page 7 will give you an idea of his accomplishments.

It would be a great salute to photography and all the photographers of this country if Edward Steichen were given a reserve commission as Rear Admiral, U.S. Navy. He is at present a captain. Is there anything you can do? If this should come about, could we ask the President to present the commission with Navy top brass?

Attachment

June 8, 1966

TO: Major Heywood Smith

FROM: Okamoto

On June sixth around 6 p.m. I was on the helicopter with the President, Mrs. Johnson and their party. We stopped at Judge Moursund's to pick up the Judge and Mrs. Moursund. As we landed we noticed the tremendous amount of newly-cut grass swirling in the air around us from the downdraft of the helicopter. After the Moursunds enplaned, the chopper lifted about 20 ft., drifted to the right toward some trees on the west side of the field, and sank to the ground.

As I recall, the pilot tried again, attempting to back away from the trees but did not succeed and again landed. It was then that Lem Johns signalled for me and Lt. Atkins to get off the helicopter, which we did. Two Secret Service agents also deplaned with us. Another attempt to become airborne was made and a height of perhaps 20 ft. was attained. Again the helicopter became grounded. By this time the chopper had moved perhaps 200 yds. away from the Moursund house and 75 yds. away from the original point of landing.

The ladies in the party then left the aircraft and I believe one more attempt was made. When that fourth attempt failed, everyone deplaned including the President and Judge Moursund. One of the pilots climbed up and worked on the jet intakes. A Huey arrived, three cars with Secret Service men and finally the original helicopter had been fixed to the pilot's satisfaction. Most of the party again enplaned and took off. Lt. Atkins and I stayed on at the Moursunds' ranch and were later picked up by auto.

June 7, 1966

TO: Major Heywood Smith

Statement of T. M. Atkins, Lt. USN, regarding helicopter incident
on June 6, 1966

Subject aircraft left LBJ ranch and proceeded to the Moursund ranch. with the President, the First Lady and their guests, Secret Service agents and photographers. A normal landing was made in a field to the west of the driveway approximately 100 yds. from the house. Upon landing I noticed an unusual amount of loose grass blowing in the air from the prop wash. The Moursunds boarded the chopper and as we took off the aircraft was approximately 20-30 ft. above the ground when it apparently lost power. The aircraft assumed a rather sharp angle with the tail in a low position and drifted to the right. Everyone aboard seemed to sense that something was wrong. I remember seeing the top of a tree out of the President's starboard window that was unusually close as we started to descend. The descent seemed controlled and the landing normal. Agent Johns reported to the President that we had lost r. p. m.s in one of the engines.

The second take-off was attempted but the aircraft seemed to lack power. There was no unusual vibration apparent. Okamoto, myself and two agents left the aircraft and another unsuccessful take-off was attempted. Mrs. Johnson and four or five other ladies left the aircraft and there were several additional unsuccessful attempts to take off. The aircraft was shut down and everyone left the aircraft including the President. One of the pilots removed the cowlings of the turbine engines and apparently found that the trouble had been caused by the loose grass. After a short time the aircraft successfully took off with no one aboard and circled the area several times, landed, and the party, minus the two photographers, boarded and proceeded to Heywood.

THE WHITE HOUSE

WASHINGTON

June 2, 1966

Re: Krag Pictures

Joan:

The President said last night "these are terrific pictures, some of these ought to be leaked."

I have noted the numbers below - so you all can get us prints of same and/or send to Hal Pachios for those purposes:

b/w → #C-1761-8
gloss → #C-1762-16A
 → #C-1761-19
 → #C-1766-20
 #A-2332-16
 #A-2331-10

May 26, 1966

Hal,

We have a few good candida of the President working with the staff if you think UFI should have them. They would require the normal clearance procedure.

However, I don't think they should be sent to this chap Christopher who seems to be only a photographer selling pictures to UFI. The request should come from someone in UFI directly to you. We are not in the business of giving pictures to photographers who might get paid for them.

Okamoto

May 3, 1966

TO: Marvin Watson

FROM: Okamoto

Since I must cover a ceremony at 10 o'clock, please try to reserve a space on the chopper. I will not have time to drive to the airport.

May 2, 1966

TO: Juanita Roberts

FROM: Yoichi R. Okamoto

Please arrange for Mrs. Johnson to also see the attached Texas scenery photographs.

cc: Mrs. Johnson

Attachments

April 28, 1966

To: Marvin Watson

From: Oke

Do you want to get the signature?

Attachment

DEMOCRATIC NATIONAL COMMITTEE
1730 K STREET, N.W.
WASHINGTON, D. C. 20006

April 22, 1966

TELEPHONE
FEDERAL 3-9750

To: Mr. Yoichi Robert Okamoto
The White House

From: Al Mark

Al Mark

Here is the photo of the President,
marked in red to show the area we'd like
to reproduce, blowing it up to the size
indicated (9-1/2 by 11-1/16).

For your information I'm also enclosing
the companion photo of the Vice
President, so you can see the relative
scale of the two photos.

We are proposing that the photo of
~~the President~~ also carry the signature
of Lyndon B. Johnson and the line -
President of the United States.

I'll wait to get an okay from you.
Thanks and good wishes.

A.M.

G. Watson
4/28/66

April 26, 1966

TO: Juanita Roberts
FROM: Yoichi R. Okamoto

Your request that the Photo Lab print a partial inscription on prints to be handed out is not practical. It would require making additional negatives of the text of the inscription to be used. Also, making the prints would require "double printing", which is photographically difficult, time consuming, and causes excessive waste. This would prolong the delivery of the average job by 72 hours.

The final products would not be acceptable, as the line printed in ink (recipient's name, title, etc.) and the President's signature would be of a different tone and color, thus giving the appearance of a makeshift product that would be degrading to the Office of the President of the United States.

cc: Bill Moyers

Juanita

DRA T

Your request that the Photo Lab print a partial inscription on prints to be handed out is not practical. It would require making additional negatives of the text of the inscription to be used. Also, making ~~of~~ the prints would require "double printing", which is ~~very~~ *photographically* difficult, time consuming, and causes excessive waste. This would prolong the delivery of the ~~xxxx~~ average job by ~~approximately~~ 72 hours.

The final product would not be acceptable, as the line printed ~~in~~ in ink (recipi^ents name, title etc.) and the Presidents signature would be of a different tone and color, thus giving the appearance of a makshift product that would be degrading to the office of the President of the United States.

C.C. Bill Morgan

*Mary:
Type early next week
Oke per JR*

April 26, 1966

To: Juanita Roberts

From: Joan Rosenberg

Per the President's request to have some of the red taken out of his face and Mrs. Gandhi's head scarf in the attached tinted photograph:

As you suggested in our subsequent telephone conversation, I am attaching a color photo by one of our White House photographers which is the closest we have to the pose in the tinted photo. Each time we send a print to be tinted, there is a charge of \$35.

Attachment C1546-17

Mr. Okamoto:

On April 15, 1966 in Mexico City, Clint Hill
& I asked you to take a photo of the President
being introduced to the below listed persons
as the President departed the American Embassy:

Luis Cueto Ramirez (Chief of Police in Mexico
City)

Raul Mendiola Zerecero (Chief of Presidential
Security)

Background:

While the President was speaking at the
U. S. Embassy I was with the above men
and as the President was leaving I asked
you if you could take a photo of the Pres-
ident meeting these two gentlemen. This
was done in the photo there should
be Lem, Frank Leyva & the above listed
persons.

I am hoping to get a print and send one
to each of the above.

Dick Johnsen
W-16

A 2271 - 27 + 32

Photos taken
to 4B 6/2/66
by MM

MEMORANDUM

THE WHITE HOUSE

WASHINGTON

March 18, 1966

MEMORANDUM FOR YOICHI OKAMOTO

FROM:

Bill Moyers



We'll need about 25 of these so-called packets for immediate use and another 15 or so for stock. In each packet should be three color prints of the President and three black and white prints. And we should have a few black and white as well as color transparencies. All pictures should be suitable for projecting on a TV screen to show our man at his best. I think your idea for stocking cabinet members with pictures of themselves and the President for release is a good one and I'll ask Hal to get together with you on this.

Anne Curran should keep you advised of stock demands for this program.

March 17, 1966

TO: BILL MOYERS

FROM: YOICHI R. OKAMOTO

I think that Hal's idea for a picture packet on the President is excellent, but it should be carried further. We should be stocking the Public Relations Office of every Cabinet member and independent agency chief with good pictures of their man with the President. These would be easy to place and each time one was used it would do our man some good.

Our photo lab has been authorized a few more lab technicians. When we get them in (perhaps late in April), we'll try to furnish the packet service.

Could we have some advance planning done on the project? Exactly how many packets will you need immediately, and how many for stock on hand? What are the packets to consist of (black and white prints, negatives, transparencies, etc.)? How many of each? Should we incorporate the Cabinet and independent agency idea? Most important, could one of your girls be assigned to act as a liaison with my office? One person could keep us informed on your requirements, file the packets, keep up-to-date lists, handle captions, and pass on our suggestions to you.

We will seldom be able to give you any of these on a rush basis. Right now if your office needs ten sets of ten pictures, we must drop everything we're doing (including those for the President) in order to give them to you. This proposed new phase of our operation should never require rush lab work. The best way to avoid it is to have one person responsible for keeping the supply ahead of the demand.

DRAFT

4 copies.

TO: BILL MOYERS

FROM: YOICHI R. OKAMOTO

I think that Hal's idea for a picture packet on the President is excellent, but it should be carried further. We should be stocking the Public Relations Office of every Cabinet member and independent agency chief with good pictures of their man with the President. These would be easy ~~to place~~ to place and each time one was used it would do our man some good.

Our photo lab has ~~been~~ been authorized a few more lab technicians. When ~~we~~ ^{we} get ~~the~~ ^{the packet} them in (perhaps late in April), we'll try to furnish ~~the~~ service.

Could we have some advance planning ~~done~~ ^{done} of the project? Exactly how many packets will you need initially and for stock on hand? What are the packets to consist of (black and white ~~prints~~ prints, negatives, transparencies, etc)? *How many of each?* Should we incorporate the Cabinet and ~~Independent~~ ^{Independent} Agency idea? Most important, could one of your ~~girls~~ ^{should} be assigned to act as a liaison with my office? One person could keep us informed on your requirements, file the packets, keep up-to-date lists, handle captions, and pass on our suggestions to you. ~~We~~ ^L we will seldom be able to give you any of these on a rush basis. Right now if your office needs ten sets of ten pictures, we must drop everything we're doing (including those for the President) in order to get them to you.

This proposed new phase of our operation should ~~never~~ ^{never} require rush lab work. The best way to avoid it is to have one person responsible for keeping the supply ahead of the demand.

MEMORANDUM

THE WHITE HOUSE

WASHINGTON

March 2, 1966

MEMORANDUM FOR BILL MOYERS

FROM: Hal Pachios

This is a nasty letter Anne Curran received for denying a television station some transparencies of the President. They were denied because we have been told that the photo office can't afford to provide transparencies of their pictures. It's too expensive. Consequently the only thing we provide to TV stations are the regular prints that we permit newspapers to have.

The nasty letter is uncalled for. But maybe the guy has a point. Local television stations across the nation have occasion to use the President's image. He gets a great deal of publicity at the grass roots from these stations. Their only representation at the White House is through the networks. The networks can't, quite obviously, always respond to their personal and particular needs vis a vis the President. If we are going to be public relations men we want to get the right kind of pictures of our man to all who need them; pictures that we want exhibited. In short, we want to be very accommodating when it comes to publicizing our man. Until now we have been handling this particular problem backwards. Can I ask Okie to give us a cost figure for establishing a press office file of pictures, transparencies and negatives that have been approved by the President and you for wide distribution to all television stations that request them. I think such a file should contain about 16 separate photographs, and each should come in the forms most appropriate for TV, i. e. prints, negatives and transparencies. About half should be in color.

And every time a station writes or calls us about some matter we can subtly offer them some photographs. Soon a large number of television stations will have several excellent pictures of the President and his family which are of good quality. We might also throw in a couple of good pictures of the President with his cabinet.

It probably costs the White House an average of five dollars a day for the Okie pictures we give to newspapers. We don't spend a dime on improving the President's television image. I'll guarantee you that this is not the case with all of the President's cabinet and agency heads. I'll bet they don't turn down one request for their picture.

Yes ☒ No ☐

KSL ⑤ TELEVISION

February 15, 1965

Miss Anne Curran
Press Office
The White House
Washington D.C.

Dear Miss Curran,

May I first thank you for your immediate response to my earlier letter requesting pictures of the President and his cabinet.

It's unfortunate that the slides cannot be supplied as requested. I suppose we'll have to continue to use un-flattering picture of the President we now have.

If I may express a thought, it's both amusing and interesting how times change. I recall just over a year ago...you'll recall immediately before the 1964 Presidential election.....how easy it was to get pictures....slides....even film clips of the president....his staff and his family. We didn't even have to ask. They were just sent by the good people back in Washington who felt they might help us in our Television News efforts to inform the public.

But, as I said earlier, my sincerest thanks to you for your immediate attention to the earlier request.

With all respect,

LARRY D. FINNEGAN
KSL News

CC: Sen. Frank Moss
Sen. Wallace Bennett
Cong. David S. King
Cong. Laurence Burton

THE WHITE HOUSE
WASHINGTON

Jack -

Here are some ideas from
Bryan Hodgson, our lay-out artist.
They offer words and pictures
with greater fluency.

If you like, we could
try it on the next job.

Be

Feb. 16

Oke —

What do you think of this as a new format for the pamphlets?

It does a couple of useful things — allows the effective use of small photos; makes medium-size pix look more important; the typography would help restore some drama and personality to the speech, which loses a lot in translation from the spoken to the printed word. It also makes the booklet look less like an Official Document, ~~hence~~ hence automatically more readable.

We'd have to change type style, but there'd be absolutely no other mechanical problem aside from a little more effort in makeup by GPO. I think we could also use more pix in fewer pages than we're now doing, and might even save some printing costs.

Bryan



The State of the Union

19 Message by the President
to a Joint Session of Congress

January 12, 1966

"... it is incumbent upon this Great Nation that we do not fail to share fortune..."

RESPONSIBILITY
AND AUTHORITY

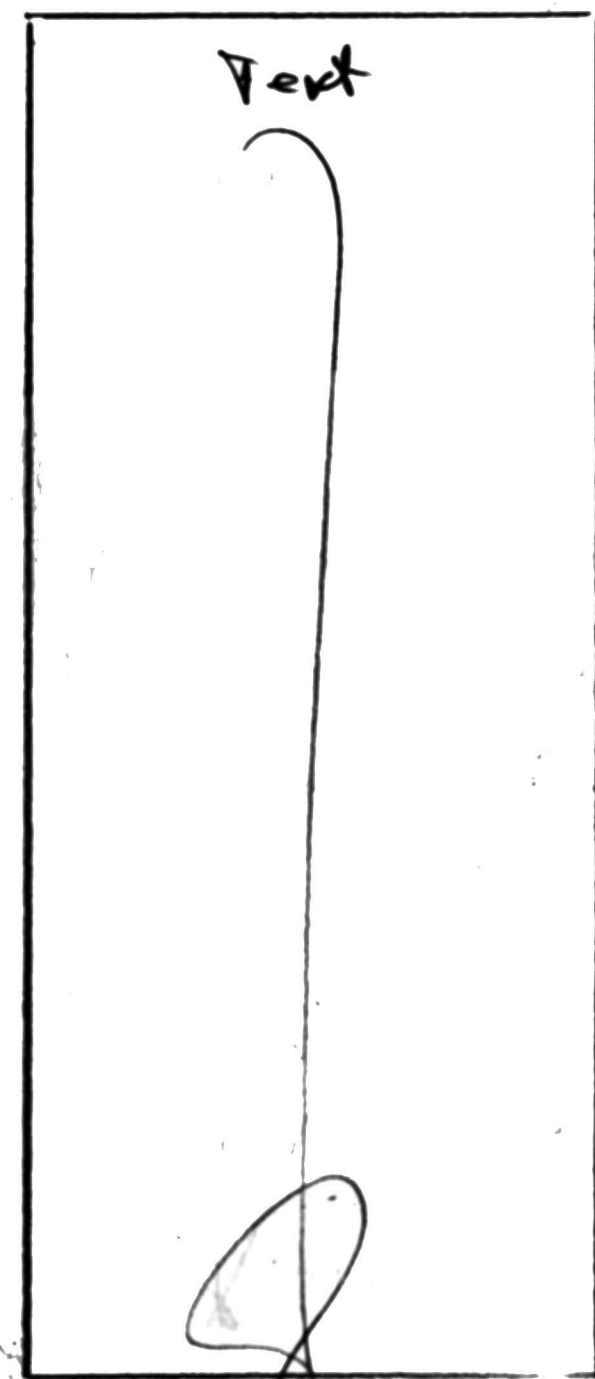
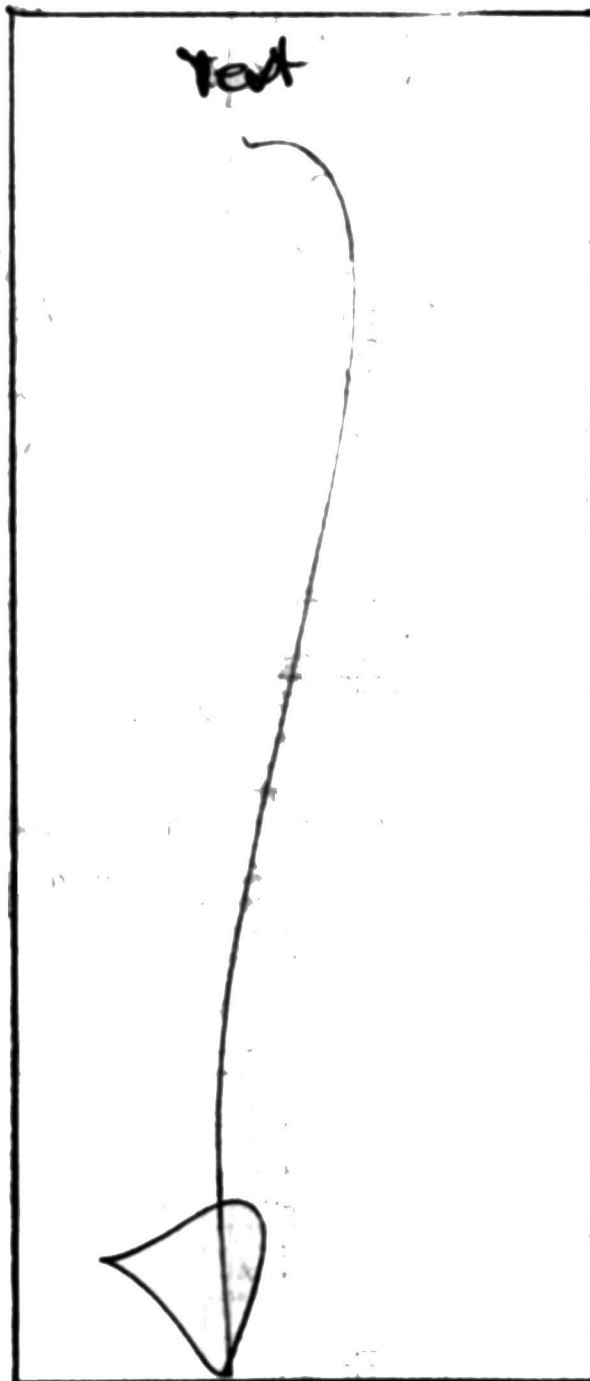
XXXXXXXXXX
XXXXXXXXXX
XXXXXXXXXX
XXXXXXXXXX

THE PRICE
OF FREEDOM

A black and white photograph of a hand-drawn sketch on a piece of paper. The sketch depicts a row of stylized, rounded figures or objects, possibly representing a line of people or a series of containers, arranged horizontally. The drawing is done with dark ink or pencil, showing some shading and texture. The background is plain white.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or printed text visible on the paper.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or printed text on the paper.



St Cetera



March 8, 1966

Colonel Willis Helmantel, USAF
Public Information Officer
Staff, Commander in Chief, Pacific
Fleet Post Office
San Francisco, California, 96601

Dear Colonel Helmantel:

The outstanding support provided by the military photographic facilities to the members of my staff during the President's recent trip to Hawaii was sincerely appreciated. Please extend my sincere thanks to the following personnel attached to CinCPacFlt's Photographic Laboratory:

PHC W.D. Lange, USN
PH1 D.L. Romine, USN
PH2 D.L. Anderson, USN
PH3 A.L. Black, USN
PH3 M.H. Jacobsen, USN
PH3 K.G. Sherada, USN
PH3 J.F. Hopkins, USN
PHAN W. W. Moore, USN

Both during and after working hours, the attitude of these technicians was superb and their professionalism ably demonstrated.

Sincerely,

Yoichi R. Okamoto
Staff Assistant

cc: Commander in Chief
U.S. Pacific Fleet (Attn: PIO Officer)
Fleet Post Office
San Francisco, California, 96601

THE WHITE HOUSE
WASHINGTON



March 2, 1966

MEMORANDUM FOR
Y. OKAMOTO

Please prepare me a flow chart as to when a picture is made and when it can be expected in Mrs. Roberts Office. Also on a weekly basis, please prepare a daily log sheet of the number of pictures furnished by your lab and to whom they go and for what purpose.

A handwritten signature in black ink, appearing to read 'W. Marvin Watson', written in a cursive style.

W. Marvin Watson

these can be leaked if they want.

LBJ/mf

2-12-66

2:25p

Oke pictures - b/w

#A-1798-4A dtd 24 Jan. 66
#A-1798-14A dtd 24 Jan 66
#A-1798-25A dtd 24 Jan 66
#A-1798-34A dtd 24 Jan 66
#A-1824-9 dtd 27 Jan 66
#A-1825-18 dtd 27 Jan 66
#A-1825-23 dtd 27 Jan 66
#A-1826-14 dtd 27 Jan 66
#A-1826-20 dtd 27 Jan 66
#A-1826-21 dtd 27 Jan 66
#A-1830-21 dtd 28 Jan 66
#A-1831-02A dtd 28 Jan 66
#A-1832-02A dtd 28 Jan 66
#A-1832-12 dtd 28 Jan 66
#A-1832-22 dtd 28 Jan 66
#A-1833-18 dtd 28 Jan 66
#A-1834-03A dtd 28 Jan 66
#A-1834-05A dtd 28 Jan 66
#A-1834-16A dtd 28 Jan 66
#A-1835-17A dtd 28 Jan 66
#A-1837-09 dtd 28 Jan 66

Press Ofc

cc: Dorothy Territo

Okamoto

"find out how he sees them---it is embarrassing
for me not to give these people these pictures --
but how in the world do they know they exist.
Tell Oke I don't want anymore requests -- unless
he can tell me how these people find out they're
in a picture. "

LBJ/yb
2/9/66
10:00p

"find out how he sees them---it is embarrassing
for me not to give these people these pictures --
but how in the world do they know they exist.
Tell Oke I don't want anymore requests -- unless
he can tell me how these people find out they're
in a picture. "

LBJ/yb
2/9/66
10:00p

THE WHITE HOUSE
WASHINGTON

February 4, 1966

Dear Mrs. Johnson,

Thank you for the note regarding our son-in-law's exhibit.

On all deliveries of my ranch pictures to the President, I have attached a note requesting that they be shown to you. I have gathered together another set for you to see, which I am sending along with this note.

Oke

2-2-66

Okie,

Will you handle?

Jim Jones

A 664-31

4-~~11~~-11x14

2-2-66

TO: W. MARVIN WATSON

FROM: JAMES R. JONES

Chuck Lipsen called saying he had never received any of the pictures taken last June 15 when he, his wife & sister, Esther Coopersmith, presented some book to the President.

May I ask Okie to print some up for those who were at the presentation?

yes ☒ no ☐

jrj

THE WHITE HOUSE
WASHINGTON

February 1, 1966

MEMORANDUM FOR MR. OKOMOTO

FROM: Mike Manatos *mm*

I talked to the President last night about Senator Mansfield's request for pictures taken on the yacht with the Englehardts and the Mansfields as per the attached memo.

The President said it would be alright to furnish the two sets for the Senator.

Would you take care of it and let me have the photographs.

Attachment

*Vicky told me to
tell Manatos it would be okay
to send a set to Sproule also.
delivered 2/2
Sept. 1, 1965*



"Chippertnotes"

27TH ANNUAL CONFERENCE

Pictures taken on
Pres's boat

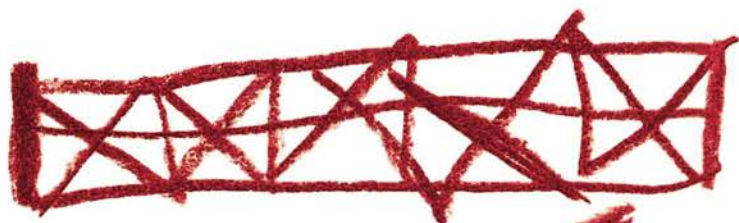
Set to us & to
Engelhardt

(I'd like one
with Arnie in it)

A/214 - 9A 77A

A/216 - 21, 25, 32

A/218 - 6, 11



A/218-6

A/214-9A



THE WHITE HOUSE
WASHINGTON

Mr. President:

Okamoto has had a few requests
from Catholics that work in the
White House....

Asking if they can have the picture
taken of you with Pope Paul.

I asked him what people -- and
he said -- for example --one of
the guards that stands outside of
your door.

May Oke make up 8 x 10 pictures..?

Yes ☒ No ☐

No autographing required..

Put them in Vicky

vicky
1/25/66
12:15 pm

to me F

Yoichi R. Okamoto
The White House
Washington, D.C.

Dear Oke:

I have finally enclosed the negatives of the slides you requested for the President's files. Please forgive the delay but they arrived on my desk while I was away again in Texas filming for the program.

We still have all the transparencies and when we are finished with them they will be returned to you as promised.

Thanks for your patience and cooperation. Best regards from all of us.

Sincerely,



Len Giovannitti

PRESERVATION COPY

file
16

January 20, 1966

Mr. Harold Pachios
The Press Office
The White House
Washington, D. C.

FYI
Jillie

Dear Hal:

Well the Executive Board of the White House News Photographers' Association met last night at the Press Club. I explained to them the stand suggestion which appeals to you and Okie. There was no objection to the idea of the stands.

There was a very positive objection to either the company's or the Association's paying for them. I estimate they will cost between \$2,000 and \$3,000. Amazingly enough it is not the money that bothers the fellows. They have suddenly taken exception to the principle of the matter. This thought had never occurred to me but they point out that the White House would absolutely control the stands, which is certainly true, and that quite possibly the minute the President saw them he would just for reasons of his own decide he didn't like them and banish them to the cellar someplace. This evidently has happened before with a bunch of television lights the movies bought during the Eisenhower regime. But this is not the principal concern. They feel that the White House spent a vast sum of money putting desks and other facilities for the writers in the working press room; yet the film people are being charged pro rata basis for \$2,500 worth of cubicles to store their equipment in the doghouse. So the feeling of the committee is if the White House can put all these fancy desks in the working press room it can well afford to buy the stands for the photographers.

This is not as gloomy as it sounds. It just means that the White House Press Photographers' Association will not pick up the tab. If I can't get it through the Executive Committee I could never get it passed by the general membership. There is still a very good chance that the companies would pick up the tab, and I really believe that we should continue to pursue the stand idea. This is in your hands. If the idea was sound yesterday it is today. Nothing has

Mr. Harold Pachios
January 20, 1966
Page Two

changed but the remarks of a few disgruntled photographers. So I urge you and Okie to think about this further and present it to Mr. Moyers and if Bill OK's it then I suggest that you call a meeting of all the still and film agency heads. This would be the bureau managers - the management level people. It has been my experience that there is a much more reasonable attitude with the men of this caliber. At this meeting we could outline the entire program, keeping it pretty much limited to the stands -- let's get one thing done at a time. And after this meeting is over you will know if the companies are willing to pay for the job or if the White House should pay for it. Maybe Bill Moyers could give you his thoughts on this when you present the program to him.

Nothing in the photographic business comes easy. It is a fight all the way and I wouldn't disturb my little head about this for the first minute if I didn't feel it was going to improve the entire picture situation at the White House.

Best regards,

Ollie Atkins

CC: Mr. Okamoto

OA/lg

Suggestions for photo improvements of the White House.....

1. That portable type stands be obtained with several sections which would permit still and film photographers to operate from a firm position during outside ceremonies and at other major picture situations in the larger rooms inside the White House.

See attachment 1-A for suggested specs for stands

2. That a general rule be drawn up and understood among the still media that just one photographer be assigned to each story. That reporters, sound men, technicians not carry cameras and make pictures at news events. These extra cameras just enlarge the camera corps unnecessarily and make the confusing among the working cameramen that much greater.

3. That the office picture locations and general indoor picture situations be shifted regularly so every shot of the President with small groups will not always show him in the same rocking chair in the same place.

4. That whenever possible the camera corps take its position so the President and others may enter the situation rather than having the mad scramble of the cameramen from a hallway and into the presence of the President at all.

5. In all situations where both the picture and text press are to be present at a function that the photographers be permitted to enter and take their places prior to allowing the writing press on the scene.

6. That the Assistant Press Secretary in charge of the picture media keep a spokesman of that group advised as much as possible to cut down on the grumbling and worry [that now goes on in the lobby.

7. That the Assistant Press Secretary keep a phone contact list of the picture media representatives who normally and regularly cover the White House to advise them via a telephone service on up-coming picture situations.

8. That media representatives violating the rules, using profane or vulgar language have their credentials suspended for a period of not less than three days so the directives of the Press Office will bear some respect and compliance.

XEROX MADE FROM QUICK COPY

From Ollie Atkins

Special suggestion.....

There is a great need for WORKING PICTURES of the President. We are not getting these of President Johnson in spite of the fact that he is the workingest President of all time. To rely on handouts made by Okie is not right.

If one each year each media regularly covering the White House were permitted to have a man stay in the President's office with him and be permitted to shoot candid for (let's say) one hour. This would give him terrific play say once each month--the pictures would be exclusive and each media would just take its chances on what they hooked into. President Kennedy did this on an informal basis by allowing requests thru Mr. Salinger and the rich pictorial reward for all concerned is still evident.

Attachment 1-A specifications for WH camera stands

Construction of heavy gauge aluminum and all joints riveted.

Each section should be six feet wide.

First step should be one foot above ground level and additional risers should be one foot.

Stills should be on lower levels and films on top level.

Two levels for stills and hand held movies and one for the films should be enough.

The still platform depths should be 18" and the movies three feet.

Four mesh units would cover almost anything on the front view and a fifth one would be sufficient for separate installation at selected side positions.

I feel certain each company would be glad to chip in to cover the costs of this construction.

Floor should be covered with heavy non-slip material to cut down noise & vibration.

LBJ LIBRARY DOCUMENT WITHDRAWAL SHEET

Page 1 of 1

<u>Doc #</u>	<u>DocType</u>	<u>Doc Info</u>	<u>Classification</u>	<u>Pages</u>	<u>Date</u>	<u>Restriction</u>
	memo	Regarding White House visitor		1	1/14/66	C

Collection Title Office Files of Yoichi Okamoto

Folder Title "Misc. Correspondence - 1966"

Box Number 1

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12/29/2006

SDH
Initials

MEMORANDUM

THE WHITE HOUSE
WASHINGTON

January 5, 1966

TO: Mr. Okamoto

FROM: McGeorge Bundy

SUBJECT: A National Photographic Archive

I regret to say that I have not had a chance to read the attached memo, and I have kept it much too long. I am afraid the truth is that I simply do not have the skill and knowledge to make a sensible judgment on the ways and means of going about a photographic archive.

I am very sorry not to be more helpful.

McG. B.
McG. B.

*Please
Thank for reading
any ideas? No return.
JGM*

John G. Morris
209 G Street, S. W.
Washington, D. C. 20024
737-8507 (Area 202)
November 3, 1965

A NATIONAL PHOTOGRAPHIC ARCHIVE

On January 13, 1965, in asking federal departments and agencies to step up their own photographic programs, President Johnson said: "The history of our times and the efforts of this Administration to meet the challenges of today are graphically expressed in photographs now being made. Photography can show with peculiar power that government is personal, that we are concerned with human beings, not statistics."

On April 29, 1965, calling upon the White House News Photographers' Association to take initiative in establishing a national photographic gallery, Vice President Humphrey said:

Photography is the art of our times. Photography is America and the world in action. It is the life that we live and it is the action that we see. It is the love and the hate; it is the happiness and the sorrow. It is the land we love. It is the friend and the enemy, and photography needs to be preserved as a part of the great history of our country.

In expressing their appreciation of the importance of photography as a means of self-revelation for Americans, the nation's leaders echoed a concern that has been discussed by leaders of the photographic profession since 1962.

In that year the Museum of Modern Art showed in New York, as the final great exhibition organized there by Edward Steichen, more than 200 photographs of the American scene taken by a dedicated and talented group of photographers for the Farm Security Administration in the 30's -- "The Bitter Years."

This exhibition showed, as the New York Times put it, "A Face of America that many of its citizens have forgotten or never knew."

Inspired by this exhibition and looking ahead--particularly to the approaching bicentennial of 1976--these photographic leaders--in journalism and publishing, in museums, libraries and universities, in industry and in government--saw the need for establishment of a national photographic archive, a record of our time for use by future generations.

Their most eloquent exponent was California photographer Dorothea Lange, the great member of the FSA group whose pictures of migrants will forever landmark the dust bowl era. Her brief statement of "Project One" (she saw the Archive as the keystone of a Photography Center devoted to teaching and experimentation in the medium) is appended to this memorandum.

In a note written shortly before she died of cancer on October 11, 1965, Dorothea Lange said: ". . .here is the Project One in its newer form--for your help, perhaps . . .These things have a wonderful way of ironing out, in time, and there is no one way . . ."

Dorothea Lange has passed the torch. Those who were associated with her feel that the next step is to explore the varying suggestions which have been made, including hers above all, in order to determine how the Archive should be established, what it should embrace, and how it should operate. There are questions such as these:

Auspices:

Should the Archive be undertaken by government or private resources--by one or more foundations, universities, libraries, museums--or by a combination of public and private support? Should it be established as a permanent project or as a temporary one that should eventually feed into some existing institution?

Coordination:

How much liaison is there already between major picture collections? Does the Library of Congress know what the National Archives has, and vice versa? Do Life and Look and the National Geographic ever work together on

questions of long-range preservation of pictures? What happens to the picture files of publications going out of business? Would the Archive make any attempt to coordinate existing photographic resources as well as to create its own file?

Subject Matter:

What aspects of American life warrant serious photographic coverage, and which if any are adequately covered at present? For example, are news events covered thoroughly enough by press photographers? Is Industry well covered by trade and house magazines, and by the publicity and advertising programs of industry itself? What kind of a photographic job does the Department of Agriculture do on Farming, the Department of Interior on Natural Resources? What aspects of American life are not covered at all?

Editorial Direction:

How would the program of photographic assignments be developed? Would it be independent of or closely related to scholarship in other fields? What role would grammar and rhetoric play in assignment and in editing? How should pictures be identified and indexed? Would sound recording be employed?

Staff:

Does the Archive need its own photographers? On a full-time or part-time basis? Should they be young photographers who would develop through and with the project, or should the Archive rely more on the talents of the mature and experienced? What is the role of specialists--regional or otherwise?

Artistic Merit:

Would photographers be chosen for their talent as artists as well as for their journalistic and scholarly insight? Does abstract photography have a role in the Archive? How would pictures be chosen and cataloged on their artistic merits? Would any exhibition be attempted by or at the Archive? How much liaison would there be with museums and other users of photographic exhibitions?

Technical:

Would the Archive need its own processing facilities? What attempt would be made to exercise quality control? Would color be used extensively? How would negatives, contact prints and enlargements be preserved? In what volume?

Would the Archive be concerned with motion picture film? Would it handle stills shot by motor-driven cameras?

Access:

Where would the Archive be housed--temporarily and permanently? To whom and when would access to the files be granted? How would cataloging be done? Would the Archive attempt any publication of its own? What kind of liaison would it have with private publishers? With picture agencies? With government agencies preparing reports?

Legal:

Would releases be obtained from individuals portrayed in photographs? Who would own the negatives and pictures? Would this apply only to those "selected" or to the photographer's entire take? Would the photographer have any special rights to the use of his own work? Would pictures be copyrighted?

Budget:

How large a staff would be required and how would it be compensated? How much would be needed for photographers' travel expense, for film and processing? Would cameras be provided? Would the Archive be totally separate or would it share offices and/or facilities of another institution? Would it have any income from royalties or fees?

Procedure

It is proposed to assign a full-time person to the task of seeking answers to the above questions, and others that will arise, in order to prepare a report

giving specific recommendations for the foundation of the National Photographic Archive (or such other name as may be adopted).

The person so assigned would consult, first of all, with those who have already taken active interest in the project. He would also seek the views of hundreds of other individuals whose experience and ideas are relevant. They would be photographers, editors of newspapers, press associations, magazines, books and exhibitions, photographic librarians, museum curators, writers and scholars who have used pictures effectively, government personnel concerned with information, art and photographic critics, teachers of photography and journalism, etc.

The deadline for this report would be June 1, 1966. Its author, in the course of preparing it, would draw up a tentative list of names for a steering committee, to be appointed by, and augmented by, the sponsors of the study.

This committee would then consider the report and recommend such action as it saw fit.

Dorothea Lange
1163 Euclid Avenue
Berkeley, California
April, 1964

PROJECT ONE

A proposal to create a national cultural resource, in the form of a file of photographs. It calls for a Director, and a team of six to perhaps ten professional photographers, free to travel and work all over the United States.

The subject of this file will be the life of the American people in the 1960's, with particular emphasis on urban and suburban life, over the country. This photography will be concerned with the vast area of everyday life and living, in all its multiplicity and complexity. It will be concentrated on what exists and prevails, rather than on the extraordinary incident, the dramatic happening, or the bizarre and unusual situation. When completed, it will offer something not now being attempted--a photographic record of our time for future generations.

The camera can reveal the values and purposes and dangers of our intricate society, along with its outward appearance. I believe that this scrutiny should not be an outlet for passionate personal protest. Instead, it should be a reservoir of original documents. These documents will serve as tools. Their strength rests on their many uses, as with all good research materials.

Photographers should begin work by the Spring of 1967, and conclude at the end of five years. The file should not be opened to use during its initial years. Conceived as an important national resource, its repository should probably be the Library of Congress, which should be charged with its housing, management and protection. Here it can be drawn upon for use and publication.

It will establish a benchmark, to measure change, progress and decay.

It can become an invaluable asset to historians, social scientists, students of environmental design and the humanities, teachers, writers, artists, legislators, judges, administrators, planners.

It will become a national resource for all who, in the future, have use for visual images and the contemporary record.

John G. (Godfrey) Morris

Born December 7, 1916, in Maple Shade, New Jersey. Raised in Chicago. A.B., University of Chicago, 1937. Associate Editor, Daily Maroon and founding Editor of Pulse (student magazine).

Employed as \$20 a week "CBOB" (college boy office boy) at Time, Inc. in 1938; made editorial staff of Life in 1939, working variously in Sports, National Affairs, Foreign News, Education, Science, Religion, and as assistant to Alexander King and Wilson Hicks. Hollywood and Los Angeles correspondent for Life, 1941-42; Assistant Picture Editor, 1942-43; London Picture Editor, 1943-44, handling D-Day coverage; also worked temporarily as field "coordinator" of all press photographers in Normandy and as Life's Paris bureau chief. In 1945 became Midwestern Editor of Life, based in Chicago, but was drafted into the Air Force in June and after basic training became the "only buck private in the Pentagon," doing picture editing for the Air Intelligence magazine Impact.

In 1946 became Picture Editor of the Ladies' Home Journal, working especially on the feature "How America Lives" and developing a world-wide photographic series, "People are People the World Over," comparing the lives of farm families in twelve countries throughout the world.

In 1953 became Executive Editor of Magnum Photos, the international cooperative picture agency which had been founded in 1947 by Robert Capa, Henri Cartier-Bresson, "Chim" Seymour and George Rodger, and which included Werner Bischof, Ernst Haas and other noted photographers of eight nationalities. Worked with them on picture stories, books, exhibitions, sold their work here and abroad. In 1961 developed a syndicated newspaper feature, the Magnum News Service, comprising picture stories by Magnum photographers.

In 1962 opened a "picture workshop" at 15 West 47th Street, New York, for work as an editorial and photographic consultant and to continue syndication of picture stories. In 1963 incorporated this business as Independent Picture Service, Inc. and began editing "IPS Contact Sheet," a picture newsletter offering syndicated picture and text material to newspapers.

In 1964 joined The Washington Post as Assistant Managing Editor (Graphics) in charge of photographers, art department, picture desk.

Have been a speaker at Aspen Conference on Photography, American Society of Magazine Photographers' Conferences at University of Miami and Asilomar, other meetings at Royal Photographic Society, Kunstgewerbeschule of Zurich, Henry Ford Museum, etc. Faculty member four times, University of Missouri Photo Workshop, twice for National Press Photographers Association Cross-Country Seminar in Photo Journalism. Judge of White House News Photographers' Association contest, Overseas Press Club and NPPA-University of Missouri awards.

In 1965 served as special consultant to exhibition, The Photo Essay, at Museum of Modern Art, New York.

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