

A Book Proposal for

With The  
March On Washington  
For Jobs and Freedom  
August 28, 1963

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Impressions of *America On Its Way*

– *By Nat Herz* –



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# INTRODUCTION

On August 28, 1963, photographer Nat Herz witnessed the March on Washington for Jobs and Freedom in the company of 250,000 fellow marchers. Photographing the events of the day, from pre-dawn departure by train from New York City to his return late that night to his doorstep, he recorded images of the everyday Americans whose collective, respectful presence transformed an unprecedented gathering into a symbol of hope for change, as well as the model for peaceful protest for generations to come.

His were not the photos of Martin Luther King, Jr., the entertainers and other celebrities whose speeches and personalities dominated news coverage at the time, as well as every photographic history since published. His camera focused exclusively on the people quietly experiencing and shaping the emerging magnitude of the day – individually, in clusters of friends and family, and as a huge, expectant, organic whole. Widely published since its first showing in 1994 – at a civil rights exhibition at the Howard Greenberg Gallery in New York City – Herz’s image, “A View of the Rally from the Reflecting Pool,” has in fact become an icon of that pivotal day.

Poet and writer Nat Herz, profoundly moved by his own experience, also recorded his personal thoughts and observations of the March in a 43-page typed narrative. The opening paragraphs of his preface, dated October 29, 1963, two months after the March, eloquently frame his recollections against the backdrop of history-in-the-making:

Every day is a day in a nation’s history, although it may not seem so as we go about our daily activities. But there are some days that stand out like mountains on the vast landscape of a nation’s past. The day of the March on Washington for Jobs and Freedom, August 28, 1963, was one of those days. From one point of view, it was an ordinary American working Wednesday, but it was also most extraordinary. It was one of the most momentous and hopeful days in American history.

The account that follows that preface captures the soul of the masses who made that day historic. Herz’s words chronicle myriad, seemingly mundane details of individual gesture, casual comment and telling observation that together give texture and substance to the multitude of marchers, while his photos give them faces.

Citing the abiding influence of his mentor, poet and philosopher Eli Siegel, who saw America and its history as a gigantic living poem, Herz adopted for this narrative a style of “rhythmical prose related to free verse and the chants and freedom songs of the civil rights movement,” which he felt would best accomplish “a fusion and an interchange” between his pictures and his words. The result is a compelling, pulsing prose that echoes the rhythm of the day’s various phrases and movements, accented by the urgency of its purpose – imparting a palpable sense of what it **felt** like to be there.

In one typical, vibrant passage, after painting the spectrum of varied faces, black and white, at the pre-dawn assembly of marchers in New York City, Herz describes the start of their journey by train:

We may say goddamn, and spit and curse and act against each other and ourselves on other days, but on August 28, 1963, 250,000 Americans put their best foot forward. I saw it for myself in hundreds and thousands of faces. They put contempt and bickering, the ego arrows aside and did not try to hide behind the mask, the sneer, the bantering monotonous pleasantries. They acted from their deepest selves awhile and God it was something beautiful to see! God it was something wonderful to see! God it was something wonderful to be – what is done for a day, in good time and with proper study can be the way we live forever.

Clickety-clack, clickety-clack, speeding along the railroad track, with a clickety-clack, clickety-clack, America will never, can never turn back, with a clickety-clack, it will never turn back as we speed along the Jersey track....

*With the March on Washington for Jobs and Freedom* is a unique synthesis of visual images and engaging poetic prose – the images illuminate the words; the words amplify the images. As such it stands alone among the sizeable collection of books written about the March on Washington for Jobs and Freedom.

Nat Herz died at age 44 on November 26, 1964, of cardiac arrest precipitated by an asthma attack, before he could fulfill his dream of sharing his memoir and vision of the March through its publication. His widow, Barbara Singer, herself a highly regarded portrait photographer, poet and writer, is now offering Herz’s book for publication. She explains, “I found in Nat and his work a love of truth and beauty. That is why I have taken care of it and have been trying to have it known all these years, despite hardships. I believe it is a national treasure.”

Rooted in the civil rights movement and social unrest of the 1960’s, Herz’s book about the 1963 March is remarkably contemporary and timely 43 years later. There is music in its pacing and lyrical expression that resonates with the tempo and temperament of today’s hip-hop music. At the same time, its core message of hope and hopefulness in defiance of oppression and despair offers reassurance to modern readers. In the final pages of his narrative, recounting the day’s quiet triumph of hope on the train ride home, Herz says:

...God what a fine day! Rickety clatter, that’s the right way! It really does matter....God how it matters, rickety clatter, far in the night....Free-dom clatter, rickety NOW! ...We shall overcome, silky senators with oily tongues. We shall overcome slippery deals of politicians, the icy coldness of vague corporations, rickety clatter. We shall overcome the very heart of the matter....We shall overcome those who luxuriate while others starve, rickety-clatter, before we are done. Rickety-clatter, a thousand, thousand battles to be won, rickety clatter. We shall overcome, the blindness and blandness, the befuddling notions, the war scares, red scares, horrifying vagueness, death of principle in too easy smiles, rickety clatter, all the while...It sure does matter, with a rickety-clatter!

Certainly African-Americans still seeking those basic goals – jobs and freedom – may take comfort and perhaps a renewal of purpose in recalling the spirit of August 28, 1963, through Herz’s book. And for all Americans in this era of pervasive disillusionment, when national priorities and commitment to truth and freedom are questioned and doubted, when natural calamities force discomforting recognition of entrenched inequalities in our system, Herz’s extraordinary telling of a day in time forcefully reminds us all of how good, how powerful, we are capable of being.

This is an important book. It deserves to be published. It needs to be shared.

“Mr. Herz’s book is a work of true artistry, and deep sentiment. It offers a unique and beautiful view into a great day in the life of Reverend Dr. Martin Luther King, Jr.”

Dr. Ed Jackson, Executive Architect  
Martin Luther King, Jr. National Memorial Project Foundation

## OVERVIEW

*With the March on Washington for Jobs and Freedom* is a picture-word book conceptualized by its author as a distinctive art form. Its photographs and narrative in rhythmical prose are not precisely synchronized but together form a seamless, dynamic tapestry that enfolds the reader in a shared experience of the events and hopes of August 28, 1963.

Brooks Johnson, curator of photography at the Chrysler Museum of Art in Norfolk, Virginia, has agreed to write the **Introduction** for the book. Johnson is a renowned and highly influential photography commentator, editor and jurist, whose recent work includes *Photography Speaks: 150 Photographers on Their Art*. Under his direction, the Chrysler Museum has developed special strength and earned broad acclaim for photography of the Civil Rights Movement, regularly showing selections of those images in its galleries. The museum was instrumental in exhibiting and publishing *Pictures Tell The Story: Ernest C. Withers*, covering the work of renowned civil rights photographer Ernest Withers. The Withers show traveled to eight cities under museum sponsorship and still travels today under the auspices of his dealer.

Brooks Johnson says regarding Nat Herz, “I hold his work, especially this particular project, in high regard. Herz had the unique perspective of being an advocate for the Civil Rights Movement as well as a compassionate photographer. His humanistic approach to covering the March on Washington is unparalleled by any other photographer.”

There are also opportunities for strategic benefit by enlisting the participation and support of a prominent public figure to write a *Foreword*. We expect that Herz’s book will have special appeal to people associated with the March itself and other civil rights activists, as well as poets and other artists. It would certainly be appropriate to consider for this important role a person of color who has been a strong advocate for the civil rights movement. We believe that with a publisher commitment someone of eminent stature and influence, such as Dr. Maya Angelou, may be pleased to participate in our endeavor.

Barbara Singer, Herz’s widow and agent, will write **Acknowledgements** for the book, as well as a section **About the Author and Photographer**. Singer herself has impeccable credentials as a commercial and art photographer. She has been described as “perhaps...New York’s best portrait artist-photographer... [who] understands the human psychology, the esthetics in physiology and more particularly the inner cosmos of the human being...” [Maximilien de Lafayette, “Barbara Singer: Photographer Extraordinaire,” *LaFemmeMagazine.com* and *ModernWomanToday.com*, September, 2004; reprinted October, 2005, *WorldJewishNewsAgency.org/ Fancy\_Living\_Magazine*]. It may also be appropriate to credit Singer as a co-editor or contributor to the book. It is Singer’s intention to render as precisely as possible both the words and the spirit of the text as written by Herz.

The narrative currently exists in its original form – typewritten, double-spaced, with the author’s edits and corrections neatly inked by hand. It begins with Herz’s own preface. Reproducing that preface in its original form, unaltered, could be very effective in helping convey the raw power of the author’s intent and conviction.

The *Preface* acknowledges the profound influence of poet Eli Siegel and his philosophy of Aesthetic Realism on Herz’s own philosophy, work, and this book in particular. Herz also references Siegel’s poem,

“Hot Afternoons Have been in Montana” (*Nation* poetry prize, 1925), integrating it into the narrative as a “keynote.” This seminal poem, which may not be widely known by contemporary readers, was heralded in 1951 by writer William Carlos Williams for its importance “in the history of our development as a cultural entity.” Williams saw in Siegel’s poem “powerful evidence of a new track [in poetic timing and imagery]. The mind that made that mark is a different mind from ours....The eyes back of it are new eyes. They are seeing something different from ours.”

Herz brings something of that different mind and those new eyes to the March on Washington. He embraces in this book, as he did throughout his professional life, Siegel’s Theory of Opposites, which is the foundation of Aesthetic Realism. Although the words may not be familiar to some readers, many will be conversant and comfortable with the underlying concepts of conflict, tension and balance: “The world, art and self explain each other: each is the aesthetic oneness of opposites.” Herz’s Preface explains the practical translation of those principles to the book’s narrative perspective:

It was very important to me to photograph inside the march, not outside of it. I wanted to be subjectively part of it while objectively viewing it. I wanted to be swept away by the heat of the day’s changing emotions while coolly composing pictures in my camera’s viewfinder. I wanted to relate pictures of single, mysterious individuals to the general throng of gathering thousands, relating the one to the many as is natural in a country with our nation’s motto. It was necessary to show the ordinary happenings of people such as eating, napping, daydreaming, taking on the extraordinary tones of a day to be looked at by other eyes than ours in time to come. These were the contraries, the opposites making up the substance of my job as photographer and writer.

The narrative commences with the pre-dawn assembly in New York City of the marchers in whose company Herz is to experience the day’s events. He marched with the Downtown Branch of the Congress of Racial Equality (CORE). The narrative and photos follow those marchers from Penn Station in New York on their train ride through New Jersey, Delaware and Maryland to Union Station in Washington; to the “grassy slope of the Washington Monument mall;” on to the reflecting pool of the Lincoln Memorial, where the air rang with the speeches of the dignitaries, capped by the stirring words of Martin Luther King, Jr.; back to Union Station; and finally bidding fond “so longs” on parting company once again back in New York.

Along that extraordinary route, interspersed with chants of the marchers and fiercely hopeful words of the speakers, Herz conveys the small wonders and contrasts of the day. “Sidewalks empty of Washington town” – “There is a shunning—how strange it is—by the Washington whites.... Why is a government so ashamed it must shun its people, walking and singing in the breezy sun?” Fears of violence fueling an overwhelming police presence, diminished in purpose by the quiet authority of meticulously groomed marchers, ever patient in spite of woefully inadequate rest and refreshment facilities provided by the city. The pride of participation, expressed in a thousand modest gestures and exchanges.

The book concludes with a series of quotes from newspaper reports during the days following the March. Those clips reflect the slow dawning of truth. Beyond all expectations of those who stayed away or simply observed from afar, it was after all a day that changed the course of history.

## ABOUT NAT HERZ

Nat Herz was a poet, writer, photographer and teacher by profession, an Aesthetic Realist and Surrealist in his art and philosophy, and a dedicated civil rights activist.

Born in Manhattan, New York on August 6, 1920, to German parents in a troubled family, Herz experienced a childhood marked both by pain and violence and a great, transcending desire to know the world and love it. Insecurities in his relationships with his parents contributed to the onset at age three of asthma, which was to continue throughout his life and contributed to his unexpected death from a heart attack in 1964 at age 44.

Early in his life, Herz read Edna St. Vincent Millay, as well as Walt Whitman, whose work inspired and influenced him greatly. He wrote his first poem at age 11 and began taking photographs during several visits with his mother to Germany during the years of Hitler's ascendancy. At about the same time, following his mother's commitment to a mental hospital, Herz went to live with an aunt in Brooklyn, where he developed what would become a lifelong interest in politics.

Herz completed his undergraduate work at Brooklyn College. He also studied seventeenth and eighteenth-century literature and American poetry with Austin Warren at the University of Iowa (1941-1942). An introduction to Eli Siegel's Poetry Group in 1940 led Herz to lifelong study of Siegel's poetry and philosophy of Aesthetic Realism. In the early 1950s Herz began to study photography with Morris Jaffe.

In 1956 Herz married Barbara Singer, whom he had met at Siegel's Poetry Group. Their marriage continued until his death.

A man of enormous energy, Herz wrote voluminously throughout his short life: poems, articles, letters, and a one-act play. From 1942 to 1958 Herz's poems were published in many poetry journals. In 1944 he asked the noted surrealist, Kurt Seligmann, to illustrate a selection of his poems, and they authored *Impossible Landscapes*, which was published years later by Barbara Singer in *The Impossible Landscapes of Nat Herz and Kurt Seligmann*. In the 1950s he was a writer for the American Jewish Committee and wrote *The Middle East Pocket Handbook*. In 1959 he co-authored *Personal & Impersonal: Six Aesthetic Realists*. He was working on a three-act play when he died.

Herz's additional career as a photographer included positions as writer, picture researcher and editor for *Life Magazine*; picture editor for *The Blue Network*; and chairman of the *Infinity* editorial board. He was a member of the Aesthetic Realism Photographers and the American Society of Magazine Photographers (now known as the American Society of Media Photographers—ASMP). Friends, colleagues and clients of Herz included: legendary photographers Andre Kertesz, Dorothea Lange, Wynn Bullock, Ralph Hattersley, Lou Bernstein and Norman Rothschild; artists Kurt Seligmann and Chaim Koppelman; art directors Joe Sapinsky of the *New York Herald Tribune Sunday Magazine* and John Szarkowsky, who later headed the Photography Department of the Museum of Modern Art.

Herz's photographs and articles were published regularly in many periodicals including *Camera 35*, *Debonair*, *East*, *Infinity*, *Living Stereo*, *Modern Photography*, *New York Mirror Magazine*, *New York*, *The Sunday Herald Tribune*, *Pageant*, *Popular Photography*, *Showbill*, *TV Guide*, and *Women's Wear Daily*. Herz's book, *The*

*Konica Pocket Handbook* (Verlan Books, Inc.), was published in 1960. In that year and again in 1961, he was awarded the Art Directors Club Award. In 1964 Herz wrote the introduction to *What's There, Lou Bernstein's Photographs* (Terrain Gallery).

In 1960 Herz's photographs were presented in a solo exhibition, *Color Statement*, at The Terrain Gallery, New York. By 1964 Herz was exhibiting at The Art Directors Club, New York, where he won various awards; The American Society of Magazine Photographers, New York; the Jacksonville Art Museum, Florida; and the Terrain Gallery, New York.

Recent group exhibitions include *Photographs of the Civil Rights Movement* from the collection of The Chrysler Museum of Art, Norfolk, Virginia, 1997; and *Appeal to this Age: Photography of the Civil Rights Movement, 1954-1968*, originating in the Howard Greenberg Gallery, New York, in 1994 and traveling to museums and galleries in the U.S. and abroad through 1999. Recent publication of Herz's images of the March includes *Building America*, published by the National Building Museum, Washington, D.C.

In the fall of 1999 The Hirschl & Adler Gallery presented *Impossible Landscapes of the Mind*, featuring drawings by the Surrealist Kurt Seligmann inspired by Nat Herz's poetry written in the 1940s, and Herz's Surrealist photographs taken in the 1950s and '60s. A *livre d'artiste* called *The Impossible Landscapes of Nat Herz and Kurt Seligmann* by Barbara Singer made its debut at the exhibition.

Since 1999 Herz's body of work has been widely published in magazines, books, videos and on the web. He is represented by the Stephen Daiter Gallery in Chicago and the Bridgeman Art Library International, Ltd.

A statement written by Nat Herz to accompany a portfolio of his photographs in *Infinity*, April 1964, perhaps best articulates his purpose as a person and artist:

For me, there is nothing more thrilling in photography than when in the viewfinder, **reality-as-it-happens** takes on a permanent, perhaps infinite, form. Every good photograph is a celebration, a praise of the external world through a proud photographer's eyes. I have wanted to see into the heart of **reality-as-it-happens**. I have waited patiently within the changing light of the everyday world. I have wanted to approach that place with love within the second's fraction where the opposites of beauty and ugliness meet and are one.

On the day following Herz's death in 1964, Barbara Singer wrote a series of messages that she knew her husband would like to give to people to consider. Among those published in Herz's obituary in the February 1965 *Infinity* magazine of the ASMP were several that speak to the heart of the man and the heart of his book:

1. Nat Herz would like people to use him and what has happened to him to be kinder to people and the world.
2. Nat Herz would like people to use him to be more honest.
3. Nat Herz would like us to be increasingly keen and strongly against our unjust anger and contempt for people and the world.
4. Nat Herz would like us to care for, look for beauty in the world wherever it is, and not be insulted by the job.
5. Nat Herz wants people to care for and always try to see more meaning in the art of photography and the aesthetic opposites in photography as described by Eli Siegel's Theory of Opposites.

## MARKETING AND PROMOTION

Although the story of the March on Washington for Jobs and Freedom has been told many times and in many ways, its importance in our nation's history and significance to us as individuals remain timeless and enduring. Of course, historical relevance by itself does not necessarily translate to book sales. What makes Nat Herz's version different is his focus on the sweetness and hope, the decency, the particular spirit in the people at that March, what it **felt** like to be there and to **feel** that hope.

People here and abroad are thirsting for the spirit that Herz's book embodies and reflects. Americans are increasingly worried about what is happening to our freedom. Greed, corruption, selfishness are spoiling the American dream. This book can give people hope and strength.

We believe that this book will have broad popular appeal. People of all races and creeds, cultural and political backgrounds, educational and income levels are all potential customers.

### ***A Unique Opportunity in Washington, D.C. – Powerful Imagery and Marketing Symmetry***

The March on Washington in 1963 was a defining moment in the Civil Rights Movement and the legacy of Martin Luther King, Jr. More than four decades later, a national memorial is rising in concept and soon to follow in brick-and-mortar to honor the man and his dream. The **Martin Luther King, Jr. National Memorial** will be sited on the Tidal Basin directly between the Jefferson Memorial and the Lincoln Memorial, where King's "I Have a Dream" speech capped the events of the 1963 march and captivated the throngs captured on film in Herz's "A View of the Rally from the Reflecting Pool."

This will be the first memorial in Washington to someone who was not a president. According to U.S. Park Service estimates, it is expected to attract millions of visitors a year—exceeding by far the draw of other memorials. Following groundbreaking in November 2006, the dedication of the memorial is targeted for mid-2008. Press coverage will build steadily as the Martin Luther King, Jr. National Memorial Project Foundation, Inc. continues to intensify its fundraising activities and begins publicity and promotional support of these major public events.

As a unique word-picture story of one man witnessing and recording the sweet power of the many on that momentous day so long ago, Nat Herz's book is the ideal complement to the collective voices rising here and now in praise of King's enduring impact and his memorial. And the two-year window leading to the dedication of this memorial surely is the ideal time to publish the book.

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We envision a multi-faceted marketing campaign that includes:

- national distribution – book store chains; photography, stationery and gift stores;
- cross-marketing with galleries and museums mounting exhibitions of photographs that appear in the book, together with museum bookstore sales; and
- developing opportunities for promotion and publicity using organizations and individuals who already know and respect Herz's work and Barbara Singer herself – and others committed to the civil rights movement and related social issues.

### ***Museums, Galleries, and Other Art and Literary Venues***

Advance commitments will be obtained for a series of exhibitions at influential art galleries and museums in major cities. This approach contributed to the successful 1996 release of Steven Kasher's book, *The Civil Rights Movement A Photographic History, 1954-68* (Abbeville Press), discussed in the following section of this proposal. Barbara Singer is available for slide show presentations and talks at these exhibitions, as well as at bookstores, libraries and other venues.

The Chrysler Museum of Art in Norfolk, Virginia, introduced in the Overview of this proposal, is considering showing an exhibition of Nat Herz's photos of the March in conjunction with publication and promotion of the book when published. The New York chapter of the American Society of Media Photographers (ASMP/NY) will host a slide presentation, reading and book signing by Barbara Singer and will help publicize the book to its influential membership. The Bridgeman Art Library International, a high-end stock photography agency, has promised to feature the book with a lecture and book-signing at the annual garden parties in its New York and London offices.

As soon as a publishing commitment is in place, other high-profile galleries, museums and organizations will be approached for endorsements and commitments for additional showings. Enthusiastic support is expected from the Stephen Daiter Gallery in Chicago, which represents Herz's photographic work.

Other museums where comparable commitments or strong interest is likely include:

- Museum of the City of New York – currently holds copies of some Herz photos in its database; has strong interest in the subject matter; and Singer knows the photography curator, Bob Shamis.
- Shomburg Museum, Harlem, New York – has very strong interest in the subject matter.
- The Jewish Museum, New York, New York – also would welcome the material.
- Brooklyn Museum, New York – has a copy of the "View of the Rally from the Reflecting Pool" print in its collection.
- Freedom Forum/ Newseum, Washington, D.C. – featured Herz photos of the March in an earlier show.
- Balch Institute for Ethnic Studies, Philadelphia – exhibited Herz's "View of the Rally from the Reflecting Pool" image.
- George Eastman House International Museum of Photography, Rochester, New York – exhibited Herz's photos in an earlier show and in a civil rights presentation by Steven Kasher.

Galleries expected to show high interest in exhibiting Herz's photos include the Edwynn Houk Gallery in New York, a high-end uptown gallery whose owner favors vintage prints and admires Herz's work.

The Milton J. Weill Art Gallery at the 92<sup>nd</sup> Street Y in New York may also be interested in showing an exhibition based on Herz's photos and book. The Y exhibited the *Appeal to This Age* traveling exhibition in conjunction with Kasher's book, and Kasher introduced Singer to the audience during his talk.

## MARKETING AND PROMOTION

We will cultivate interest in gallery or museum sponsorship of a traveling exhibition similar to the *Appeal to This Age: Photography of the Civil Rights Movement, 1954-1968*, which originated in the Howard Greenberg Gallery in New York. A traveling exhibition to public libraries and college campuses will effectively broaden outreach and ancillary sales.

Libraries that have acquired *The Impossible Landscapes of Nat Herz and Kurt Seligmann* (published by Singer) for their collections and may be interested in Herz's new work include: the New York Public Library, the Getty Research Library (Los Angeles), Ryerson Library (The Art Institute of Chicago), the Menil Collection (Houston, Texas), and the Victoria and Albert Museum/ National Art Library (London, England).

### **Influential Organizations and Individuals**

Here are just a few, in no particular order, that have expressed prior interest in Herz's book or are very likely to help promote it because they believe in its messages and purpose:

- CORE (Congress of Racial Equality) and NAACP – Herz marched with CORE. Both organizations will by definition want to support the book, will likely provide valuable connections, and may be willing to place substantial advance orders for copies. For example, CORE might consider giving the book to guests at its annual Martin Luther King, Jr. holiday celebration on January 15.
- Recent Manhattan Borough President C. Virginia Fields – an active civil rights advocate who marched with Martin Luther King, Jr.
- Oprah – loves a good book and a good story, especially one that showcases the wonderfulness of ordinary people. She is committed to supporting civil rights. It is also entirely likely that Barbara Singer's dedication to supporting her late husband's work and message will have special appeal for Oprah.
- Gael Newton, curator at The National Gallery of Art in Australia, has corresponded with Singer and has expressed interest in a show for Herz.
- Singer's many personal contacts in photography organizations (ASMP, APA, ASPP, PWP), poetry associations (PSA, AAP) and business organizations (WBENC, WPEO, WIPP, NAWBO) will enthusiastically support the book. Susan Bari, president of the Women's Business Enterprise National Council (WBENC), whom Singer has photographed, can provide valuable Washington, D.C. connections.
- Maximilien de Lafayette, syndicated columnist and author, and recently appointed editor-in-chief of the World Jewish News Agency, is a high-profile admirer of Barbara Singer and her own photography. His support of Nat Herz's book is assured.

### **Other Opportunities**

In the category of "blue sky but within reach," we will approach Channel 13 about producing a program or documentary based on Herz's book and related subjects, leading to a possible tie-in with PBS's annual fundraising drive (offering books for pledges).

Copies of the book should be sent to local, national and world religious leaders with an appeal to help promote its message of hope and tolerance.

Press contacts for proposing interviews at publication time include:

- Station WNYC
- Channel 13
- Brian Lehrer Show
- Leonard Lopate Show
- Tavis Smiley Show
- National Public Radio
- Krista Tippit Show
- Steve Post Show

## EDUCATIONAL OUTREACH

JMH Education (JMH), a leader in developing educational programming for schools and communities, is interested in exploring the development of an education curriculum and museum outreach materials in conjunction with the publishing of *With the March on Washington for Jobs and Freedom*.

For more than 25 years, JMH Education has created innovative education programs and materials for leading corporations, government agencies and non-profit organizations. Its expertise includes developing customized programs that “reach and teach” children, youth and families.

Nat Herz’s book is rich in educational opportunities for middle and/or high school level students, particularly for social studies, civics, government and history classes.

*With the March on Washington for Jobs and Freedom* visually shows young people as active participants in a history-changing, non-violent demonstration for social change. The photo book would be used as the kickoff to a supplementary curriculum about the historical role youth have played in shaping our country, demonstrating that violence does not have to be used to achieve social change.

One unique curriculum approach that could be taken is service learning, an educational method that entwines the threads of experiential learning and community service. Service learning meets educational objectives through real-world experiences, while tapping youths as resources to benefit their schools and communities.

Guided by teachers and community leaders, young people address real community needs by planning and executing service projects that are carefully tied to curricula. This hands-on learning enhances comprehension, academic achievement, citizenship, and character development, often reaching students who have not responded to traditional educational models.

Service-learning is *education in action*: developing critical-thinking and problem-solving skills; taking on real issues such as hunger, homelessness, and diversity; and valuing people of all ages as citizens with talents to offer.

### **Potential Partners**

JMH feels that we have a strong property that will be of interest to corporate sponsors. We will pursue opportunities with companies with stated interest in social justice, diversity and youth – including specific companies known to JMH for their belief in service learning and support of developing such curricula.

## THE COMPETITION

Barnes and Noble lists 27 titles related to the March on Washington for Jobs and Freedom – a subset of more than 4,600 titles on the Civil Rights Movement. Most of the 27 are written for children or young adults, and several are historical works that include but do not focus on the March. There is no book on this subject that uses Herz’s format. Based on library ownership and circulation, leading books currently in print about this subject include:

*The March on Washington* by James Haskins, HarperCollins, 1993 (Hardcover, publisher’s price \$15) is in 840 libraries worldwide and shows the highest circulation among books on the subject. It is classified mainly as a young adult book and for black interests. A paperback edition was published in 2004 by Just Us Books. It presents a history of the March from earliest proposals through press clippings after the event, and includes some black-and-white photographs.

Another popular book is *Like a Mighty Stream: The March on Washington, August 28, 1963* by Patrik Bass (Running Press, 2003). It is in 556 libraries worldwide. It is a history, nonfiction book containing personal remembrances and 14 photographs. (Hardcover \$12.95)

Steven Kasher book, *The Civil Rights Movement A Photographic History, 1954-68*, Abbeville Press, 1996, features several Herz photographs in its section on the March on Washington. Although it is primarily a photographic history, its format is closer to what we envision for our book. It has a cloth edition for \$39.95, paperback \$27.50. It is for adults and is in 1104 libraries worldwide.



Barbara Singer envisions the following format for production of her late husband's book:

- **Front Cover:** most likely Herz's image of "A View of the Rally from the Reflecting Pool," perhaps with a montage or grid showing individual faces or small groups of marchers. (Open for discussion)
- **Back Cover:** Barbara Singer will solicit blurbs from prominent civil rights leaders, and recognized photography and art authorities.
- **Dimensions:** 9 ½ x 9 ½ inches. (A square format easily accommodates a mix of vertical and horizontal images.)
- **Style:** hard cover initially, soft cover to follow.
- **Size:** number of pages to be determined, possibly 144 or 192 (including Table of Contents, Foreword, Introduction, Preface, poetic-prose narrative by Nat Herz accompanied by photographs, Press Clippings, About Nat Herz, and Acknowledgements)
- **Photographs:** 68 selected by author (more are possible from his extensive collection)

**With The March On Washington For Jobs and Freedom  
August 28, 1963  
Impressions of America On Its Way**

– By Nat Herz –

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**Contents:**

**Introduction** by Brooks Johnson

**Foreword** by [TBD]

**Preface** by Nat Herz

**Narrative and Photographs** by Nat Herz

**Press Clippings** of the March on Washington

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