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ARCHITECTURE WITHOUT ARCHITECTS
C/E 62-9 and ICE-F-70-62
Publicity Release

DEPARTMENT OF CIRCULATING EXHIBITIONS
THE MUSEUM OF MODERN ART, NEW YORK

ARCHITECTURE WITHOUT ARCHITECTS, a survey of communal architecture with examples from 60 countries ranging from the undatable past to the present, will be on view at _____ from _____ until _____. Selected by Bernard Rudofsky, well-known architect, critic, and designer, the exhibition was commissioned by the Department of Circulating Exhibitions of The Museum of Modern Art, New York, under the auspices of the Museum's International Council. Mr. Rudofsky, who is a consultant to the Museum's Department of Architecture and Design, states that the exhibition is mainly concerned with communal architecture, defined as "a communal art, not produced by the specialist but by the spontaneous and continuing activity of a whole people with a common heritage, acting under a community of experience." ARCHITECTURE WITHOUT ARCHITECTS was on view at The Museum of Modern Art from November 1964 until February 1965.

"Far from being accidental, this non-pedigreed architecture gives tangible evidence of more humane, more intelligent ways of living," Mr. Rudofsky says in the wall label introducing the exhibition. "What we take to be archaic buildings are often models of true functionalism and timeless modernity (as distinct from architectural fashions); what seems to us no more than quaint towns - 'picture postcard towns' we call them condescendingly - may in fact represent utopia. Besides, in communal architecture an instinctive understanding (not shared by us) of the limits of architecture finds application in confining the growth of a community. In other words, the untutored builders do not subordinate the general welfare to the pursuit of profit and progress, for they know that progress that takes no account of human needs is self-defeating."

Apart from the sophisticated minor architecture of Central Europe, the Mediterranean, South and East Asia, and primitive architecture proper, the

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ARCHITECTURE WITHOUT ARCHITECTS
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Publicity Release

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exhibition also includes architecture by subtraction, or sculpted architecture, exemplified by troglodyte dwellings and free-standing buildings cut from live rock; rudimentary architecture, represented by wind screens which sometimes attain giant dimensions, shielding an entire village; and the architecture of nomads - portable houses, houses on wheels, sled-houses, houseboats and tents. Examples of proto-industrial architecture are seen in water wheels, windmills - both vertical and horizontal - and dovecots - vital fertilizer plants.

Among the 'primitive' solutions which anticipate our technology are prefabrication, standardization of building components, flexible and moveable structures, floor heating, air-conditioning, light control and elevators.

Unit architecture in Spanish and Italian hill towns demonstrates that the use of a single building type need not produce monotony when irregularity of terrain and deviations from standard measurements can result in small variations which strike a perfect balance between unity and diversity. Pile dwellings, which have yet to be adapted for practical purposes in our civilization despite obvious need, are seen in Italy, China and Africa.

Arcades - 'altruism turned architectue - private property given to an entire community' - make up one section of the show: examples are from Switzerland, Portugal, Spain and Czechoslovakia.

"In underdeveloped countries, such streets are usually as safe as a church at high mass. Still, although they are taken for granted by the natives, to us they seem unreal, devoid as they are of sidewalks, traffic lights, parked cars and batteries of garbage cans, all of which we have come to accept as the attributes of higher civilization," Rudofsky notes.

He concludes: 'Every society has the architecture it deserves. If we are sometimes less than happy about ours, it is because technolgoy and wealth

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ARCHITECTURE WITHOUT ARCHITECTS
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alone do not necessarily produce the best results. "ARCHITECTURE WITHOUT ARCHITECTS drives home this point by comparing, if only by implication, the serenity of architecture in the so-called underdeveloped countries with the progressive chaos and blight of our urbs and suburbs.

"The exhibition, the first of its kind, approaches architecture not with a historian's mind but with a naturalist's sense of wonder. By offering a global, albeit incomplete, picture of human shelter, it makes us realize the shortcomings of our own architecture. The wisdom to be derived goes beyond economic and esthetic considerations, for it touches the far tougher and increasingly troublesome problem of how to live and let live, how to keep peace with one's neighbors, both in the parochial and universal sense."

A 128-page book with 156 illustrations, written by Mr. Rudofsky, has been published by the Museum to accompany the exhibition. (\$6.95 hard cover, \$3.95 paper bound; discount to members of The Museum of Modern Art).

The exhibition consists of approximately 120 photographic and text panels.

SEE ATTACHED BIOGRAPHY OF BERNARD RUDOFSKY

10/8/64

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ARCHITECTURE WITHOUT ARCHITECTS
C/E 62-9 and ICE-F-70-62
Rudofsky Biography

November 1964

BIOGRAPHICAL NOTES ON BERNARD RUDOFSKY

Bernard Rudofsky, Director of the exhibition ARCHITECTURE WITHOUT ARCHITECTS, which was on view at The Museum of Modern Art, New York, from November 11, 1964, to February 7, 1965, and is now circulating in the United States, is an architect, engineer, writer and critic. He considers an exhibition a medium for communicating an idea rather than an occasion for competing with display men (although occasionally he has done so, as in TEXTILES, U.S.A., shown at the Museum in 1956). Besides, he likes to choose subjects that no museum has presented before.

To his surprise, his first show, ARE CLOTHES MODERN?, which concerned neither costum history nor dressmaking but our pathetic efforts to compensate for the fur and feathers which nature denied us, made a great stir. In 1961, he directed ROADS, another contraversial show, which, as John Canaday put it in The New York Times, "makes most painting exhibitions look like esthetic maunderings of escapists...." ROADS was followed that year by STAIRS, an elegiac treatise on an element of architecture largely unfamiliar to the short-winded habitués of escalators and elevators. VERNACULAR GRAPHICS OF JAPAN, selected from Mr. Rudofsky's collection, which he acquired during his two years as a research professor in Japan, presented an art virtually ignored by art historians and artists alike.

These shows, however, were dwarfed by his work as chief architect of U.S. Government exhibits at the 1958 International Exposition in Brussels. THE FACE OF AMERICA, an exhibit for which he had carte blanche, while enthusiastically received abroad, caused heated controversies in the United States and caused President Eisenhower to hurriedly send an investigator abroad. (he okayed it.)

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ARCHITECTURE WITHOUT ARCHITECTS
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Budofsky Biography

2B

In ARCHITECTURE WITHOUT ARCHITECTS, another first, Mr. Rudofsky acquaints us with old, sometimes millenarian architectural traditions, evolved and upheld by people, bright enough not to need to be told what is good for them. His interest in what he calls non-pedigreed architecture goes back to his student days - his doctoral dissertation concerned his discovery of a prehistoric method of concrete vaulting - when travel was still an art and sometimes a struggle for survival. Besides the recording and photographing of anonymous architecture was, and still is, looked upon with suspicion. Mr. Rudofsky has been shot at and arrested as a potential spy - in Turkey and Bulgaria - and shadowed by the Italian police for five years. His first-hand experience of habitations runs the gamut from troglodyte dwellings to the emperor's suite in a Japanese mansion.

Mr. Rudofsky, who was awarded Ford, Guggenheim and Fulbright Fellowships for his more recent searches and researches, has lectured widely on architecture and related subjects, and has served as visiting critic to the graduate schools of architecture at Yale and M.I.T. He is the author of Behind the Picture Window, 'a work that deflates our most cherished illusions of national superiority' (Christian Science Monitor) and established him as 'one of the true independents who dare to question the mythology of conservatism when among conservatives, the folklore of liberalism when among liberals.' (The New York Times). Are Clothes Modern?, called 'a psychoanalysis of dress' by the New Yorker, was based on his exhibition of the same name. The Kimono Mind, to be issued in the spring of 1965, carries the bland announcement of being an informal guide to Japan and the Japanese. At present, he is at work expanding his introductory booklet Architecture Without Architects into a full-size book on the universal problems of human shelter.

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Rudofsky Biography

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"Mr. Rudofsky's charm as an unorthodox critic," wrote Life magazine, "may lie in the fact that it is difficult to tell whether he views mankind's foibles with a reformer's zeal or an aficionado's delight." To which he replies that nothing could be more uncongenial to him than the role of reformer. He honestly believes that man is unimprovable. He never thinks of his exhibitions as homilies but rather as works of art, supremely unfunctional and, therefore, enjoyable.

Born in Austria in 1905, Mr. Rudofsky graduated as an architect and engineer from the Vienna Polytechnic University in 1928 and received a doctor's degree from the same institution in 1931. He practiced architecture in Austria, Germany, Italy and Brazil and traveled extensively in Europe, and North and South America, before coming to the United States in 1941, when he won a prize in the Organic Design Competition sponsored by The Museum of Modern Art. He now lives in New York.

10/8/64

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Bernard Rudofsky

333 East 30th Street, New York, N.Y. 10016 OR 9-3176

JAN 17 1969

cc: RHK
AD.

file

January 15, 1969

Mr. Bates Lowry, Director
The Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019

Dear Mr. Lowry:

Thank you for your letter of January 2nd.

After you assured me last year that the Museum honors its commitments, I am all the more shocked by your reversal. Any belated interpretations of the contents of "Streets" are redundant in view of the Museum's signed agreement, based on my two-page outline. Besides, Arthur Drexler began making difficulties only when I refused to serve his personal interests. I certainly have no intention to reward a breach of contract with a one thousand dollar donation; the fee I received for "Streets" covers only a fraction of my expenses incurred in preparing that exhibition.

I am also pained by your ignoring the matter of back royalties which I brought to your attention on November 11th. When I undertook the writing of the Museum publication, it was on condition that royalties be paid on a staggered scale. Monroe Wheeler promised to do so in Arthur Drexler's presence. (See the attached copy of a memorandum.) I repeat, I shall be obliged to you for straightening out the Museum's deplorable record in this matter, and for urging the Administration to do business "in an honorable way."

Sincerely yours,

Enclosure

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THE MUSEUM OF MODERN ART

cc: Mr. René d'Hamoncourt
 Mr. Richard H. Koch
 Miss Sarah Rubenstein

Mr. Mike Gladstone
 Mr. Waldo Harrison

Date December 23, 1964

To: Mr. Monroe Wheeler

Re: Rudofsky book

From: Arthur Drexler

Dear Source:

Concerning Bernard's letter to you of December 20 re royalties on his Architecture without Architects book, I would like to point out that it was also my understanding that his royalties would be as he states them in his letter.

I do wish we could clarify this once and for all and that we could do so in an honorable way. I am thinking not only of the reduced royalty rates we have offered him but also of our proposal that membership books be without royalties. In my opinion this arrangement is unfair.

cc: Mr. Bernard Rudofsky ✓

Sincerely yours,

Richard H. Koch

cc: Mr. Mike Gladstone
 Mr. Arthur Drexler
 Mr. Bernard H. Koch
 Miss Frances Koch
 Mr. Donald S. Reynolds

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A w/o A
~~STAC~~

file

November 18, 1968

Mr. Bernard Rudofsky
333 East 30th Street
New York, New York 10016

Dear Bernard:

Here are copies of the royalty statements on "Architecture Without Architects" covering the period July 1, 1967 to June 30, 1968. I am sorry that these were held up pending settlement of the matter of the \$3,000 fee paid to you in advance in connection with the exhibition "Streets, Arcades and Galleries". Obviously the statements should have been sent to you in any event, and I hope you will accept our apologies.

You asked about the status of our inventory on this book. Of the 16,222 copies which were printed of the paper bound edition we have about 400 left, and of the 10,069 copies of the cloth bound edition there are about 125 still on hand.

Bates Lowry or I will be in touch with you in a few days in connection with "Streets, Arcades and Galleries".

Sincerely yours,

Enc.

Richard H. Koch

bc: Mr. Bates Lowry
Mr. Arthur Drexler
Mr. Robert A. Carter
Miss Frances Keech
Mr. Gerald E. Marenoff

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cc: VS
✓ JvD
File: ICE-F-113-67

Green

June 7, 1968

Bernard Rudofsky
333 East 30th Street
Apt. 21 J
New York, New York

Dear Mr. Rudofsky:

Enclosed please find two copies of the captions used for the traveling exhibition Architecture Without Architects, which you requested by telephone yesterday.

Yours sincerely,

Judith Von Euler
Editorial Assistant
Circulating Exhibitions

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The Museum of Modern Art

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

Richard Koch
Gerald Marenoff
Arthur Drexler ✓
Elizabeth Shaw
Marna Thoma
Gertrude Sojcher

Office of Exhibitions and Publications

June 8, 1967

file

Mr. T. O'Connor Sloane III
Doubleday & Company, Inc.
277 Park Avenue
New York, New York 10017

Dear Tom:

It is with deep regret that I am writing to inform you that the contractual difficulties with Bernard Rudofsky have not been resolved; therefore, it is impossible to keep Architecture without Architects in print.

Because our current inventory of the cloth edition is extremely low, we will not be able to fill Doubleday's forthcoming order. Although we have a sufficient stock of the paper edition, the present situation makes it impossible for us to permit distribution outside of the Museum.

I know how personally enthusiastic you and the Doubleday sales force were about distributing both hardbound and paperbound copies of the new edition, and I can only say that no one regrets this final action more than we do. If Mr. Rudofsky and the Museum come to terms, I will certainly let you know.

Best regards.

Sincerely,

Ethel Shein
Associate Manager
Publications Promotion and Distribution

cc: Gray Williams, Jr.

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Bernard Rudofsky

333 East 30th Street, New York, N.Y. 10016 OR 9-3176

June 3, 1967

Mr. Gray Williams, Jr.
Director of Publications
The Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019

Dear Gray:

Thank you for your letter of June 2nd which I received fully four months after we first discussed a new printing of Architecture without Architects.

To put an end to your haggling, I am willing to accept the substandard rate of 10% for both cloth-bound and paper-bound copies on future printings. But not one percent less.

As for the past printings of AWA, I have Arthur Drexler's word that my conditions will be honored. (See also his memorandum to Monroe Wheeler of December 23rd, 1964.) I refuse to believe that Arthur lent himself to a fraud.

The less said about your contract, the better. Royalties paid by bona fide publishers increase with printings; they don't diminish.

Yours,

Bernard

6/5/67

Spoke to Mrs. R by phone.
Told her to tell Bernard:
no contract, no reprint.

G.

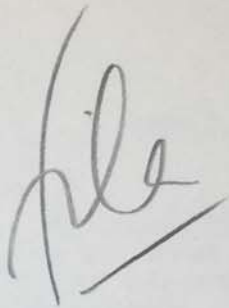
Return to me.

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Bernard Rudofsky

333 East 50th Street, New York, N.Y. 10016 OR 9-3176



June 5, 1967

Mr. Gray Williams, Jr.
Director of Publications
The Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019

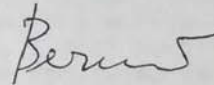
Dear Gray:

Sorry I missed your call. I have nothing to add to my letter of June 3rd except that four months ago you told me that you wanted me to sign a separate agreement for a reprint of Architecture without Architects of 25,000 paper-bound copies on 10% royalties. I asked you for a written confirmation that never came forth. But you waited to the very last hour to pressure me into signing a highly ambiguous contract that stipulates nothing of the sort.

I am all the more upset about this as I am leaving tonight on a working trip for the Museum that will cost me at least \$6,500, and for which the Museum does not contribute a cent.

Since you don't seem to recall our talk of February 2, I'll have to take up the matter on my return to New York, if necessary with Mr. D'Harmoncourt or some trustees.

Yours sincerely,



copy to Mr. D'Harmoncourt

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bc: Mr. Richard H. Koch
Mr. Gerald Marenoff
Mr. Arthur Drexler ✓

Interoffice Rudofsky

-2-

June 2, 1967

Filed: Title
Bernard Rudofsky

when the present stock is exhausted. My immediate problem is that I am just at the stage where the order must be placed, and if I must hold off until you get back, then we will be out of stock for at least some months. I hope, therefore, that you can let hypotheses be bygones and that we can now proceed on the basis of fact and actual.

June 2, 1967

Yours,

Mr. Bernard Rudofsky
333 East 30 Street
New York
New York 10016

Dear Bernard:

I am very sorry to put this to you at the last minute, but I was under the false illusion that your departure was less imminent. Enclosed is a contract for Architecture without Architects: i. e., the standard Museum contract over which I have been slaving for the last four months, adapted to fit the circumstances of the book.

This contract fills the gap that should never have been left open. Please note it is dated as of 1964, when the book first came out. I know you don't like our royalty rates, and do not accept my contention that they are comparable (if not better) than what other publishers offer for this kind of book. As I have told you in the past I am empowered only to honor past recorded commitments or, in the absence of record, to pay what I can afford. As far as the record is concerned, I can find only the offer of 10% for both the hard and soft editions which is higher than that received by any other Museum author. It is actually more than I can afford and the Museum takes a loss on every copy sold; nonetheless, I will continue to meet this past commitment and have so specified in the contract.

I do hope you will find these terms acceptable, for if you do not, I do not think in good conscience that I can go ahead with the reprint but will have to go out of print

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The Museum of Modern Art

Mr. Bernard Rudofsky

-2-

June 2, 1967

Gray Williams, Jr.
 Arthur
 February
 Architecture without Architects

when the present stock is exhausted. My immediate problem is that I am just at the stage where the order must be placed, and if I must hold off until you get back, then we will be out of stock for at least some months. I hope, therefore, that you can let bygones be bygones and that we can now proceed on the basis of full and mutual understanding.

Yours,

Thank you for your memo regarding Bernard Rudofsky. I am relieved to learn that a formal contract arrangement will be forthcoming. I was surprised to learn that you have untangled the question of paying the fee for his photographs, as this last matter in particular has made it impossible for me to discuss any further projects with Rudofsky.

Gray Williams, Jr.
Director of Publications

I might add that it is truly amazing that this payment--so often discussed--should have been approved but never paid. It almost justifies his bitterness.

GW:fk

AD:fp
 Enclosure: Contract

P. S. One of the copies of the contract is for you, the other is to be executed by you and returned to me.

** (already much higher than the rates paid by other publishers for comparable books, and especially for paperbacks)*

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The Museum of Modern Art

To Files Mr. Arthur Drexler ✓
From Gray Williams, Jr.
Arthur Drexler
Date 2 February 1967
February 13, 1967
Re Architecture without Architects
Architecture without Architects

Mr. Bernard Rudofsky came in yesterday (Monday). Thank you for your memo regarding Bernard Rudofsky. I am relieved to hear that some formal contract arrangement will be forthcoming, and absolutely overjoyed to learn that you have untangled the question of paying the bill for his photographs, as this last matter in particular has made it impossible for me to discuss any further projects with Rudofsky.

I might add that it is truly amazing that this payment--so often discussed--should have been approved but never processed. It almost justifies his bitterness.

AD:fp Mr. Rudofsky is still deeply resentful over the royalty arrangements for the book. With him he brought a letter from Monroe Wheeler, which Rudofsky claimed was an agreement to his terms. I am embarrassed to admit that at first glance I thought this was so, and that we owed Mr. Rudofsky back royalties. (Subsequent examination of the letter makes it plain that Mr. Wheeler agreed to no such thing; I called Mr. Rudofsky and so informed him this morning).

I also told Mr. Rudofsky that it was our intention to experiment with distributing the paperback edition through bookstores. I told him, moreover, that I should like to be as generous as I could, but if we were to pay him any more than the 10% royalty he has been receiving* outside distribution is out of the question. We agreed that I was to prepare a formal author's contract for him, which I hope will at least clear the air as to the relationship and make quite plain who agrees to what. Mr. Rudofsky also said that his bill for photographs used in the exhibition and the book had not been paid. I found a note in the file to the effect that it should have been. Apparently the instruction miscarried on its

* (already much higher than the rates paid by trade publishers for comparable books, and especially for paperbacks)

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The Museum of Modern Art

To Files cc: Mr. Arthur Drexler

From Gray Williams, Jr.'s Office, for Miss Robinson

Date 3 February 1967

Re Architecture without Architects

Mr. Bernard Rudofsky came in yesterday (Thursday) at my invitation to discuss reprinting this title. Stock is low, particularly of the cloth edition, and whereas we will probably not go o.s., we must return to press quite soon. Mr. Rudofsky is checking the text for corrections (he believes he caught virtually everything at the time of the last printing) and is also reviewing the plates, a few of which might be improved. He will be in touch with me next week.

Mr. Rudofsky is still deeply resentful over the royalty arrangements for the book. With him he brought a letter from Monroe Wheeler, which Rudofsky claimed was an agreement to his terms. I am embarrassed to admit that at first glance I thought this was so, and that we owed Mr. Rudofsky back royalties. (Subsequent examination of the letter makes it plain that Mr. Wheeler agreed to no such thing; I called Mr. Rudofsky and so informed him this morning).

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Richard Rudofsky

333 East 30th Street, New York, N.Y. 10016 OR 9-3178

SEP 19 1966

Architecture without Architects
Architecture without Architects
3 February 1967

copy
RK
RP
A. Draxler
L. Glaser

way to the Treasurer's Office, for Miss Rubenstein never received it. I am sending her a Purchase Order (No. 8609), upon receipt of which she will check her records once again to make sure no earlier check was sent.

September 16, 1966

Mr. Waldo Rasmussen
Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019

Dear Waldo:

Enclosed the three request letters I mentioned to you on the telephone. I'd appreciate it very much if you would keep me informed on the subject.

Cordially,

Richard Rudofsky

3 Enc.

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Bernard Rudofsky

333 East 30th Street, New York, N.Y. 10016 OR 9-3176

SEP 19 1966

*Architects
without
Architects*

copy
RK
RP
A Drexl
L Glaser

September 16, 1966

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11 West 53 Street
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Dear Waldo:

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Bernard

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please return to Rudofsky
Staatliche Hochschule für bildende Künste Berlin

310781
~~32-51-81~~/ App. 1530
(95)4226/ App. 1530

SHFBK 1 Berlin 12 Hardenbergstraße 33

Mr.
Bernard R u d o f s k y
Department of Architecture
and Design
Museum of Modern Art
11 West 53 rd St.
N e w Y o r k , N.Y. 10019
U.S.A.



Berlin-Charlottenburg, den 7-25-1966

Dear Mr. Rudofsky,

since we from the Academy of Fine Arts in Berlin know about your splendid exhibition "Architecture without Architects" we are very fascinated by your idea and the quality of your material. Because of its enormous value we think your exhibition should travel around the world in order to give many people the possibility to see an important part of architecture they did not recognize before.

The Academy of Fine Arts (Hochschule für bildende Künste Berlin) is very interested to show your exhibition and I like to ask you if there is any possibility to get the material to Berlin.

It would be very kind of you to inform me whether or not you are able to send the exhibition to us, when it could be and how much of the cost we have to be concerned in.

I shall be very happy to hear from you; with my very best wishes,

Sincerely yours

Burkhard Bergius

Burkhard Bergius
Architecture Department

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Please return to Rudofsky

OHU

revue africaine d'architecture et d'urbanisme
28 bis, avenue allal ben abdallah - rabat

rabat, le 12 Juillet 1966.

Monsieur Bernard Rudofsky
Musée d'Art Moderne

New-York

Monsieur,

Notre revue qui, comme son nom l'indique, s'efforce de faire connaître l'architecture et l'urbanisme en Afrique a déjà publié quatre numéros dont je vous adresse le dernier en date.

Ainsi que vous pourrez le constater, nous avons fait place dans notre chronique bibliographique à votre livre "Architecture without Architects", car nous estimons que votre ouvrage vient à son heure. L'Afrique et plus particulièrement le Maroc, avec son architecture de terre du Sud de l'Atlas, possède de nombreux trésors d'architecture "sans architectes"; c'est pourquoi nous consacrerons notre prochaine parution à ce thème, dans une perspective d'avenir, il va sans dire.

A cet effet, nous vous serions obligés de nous permettre de reproduire tout ou partie de votre introduction, ainsi que les quelques documents photographiques consacrés à l'Afrique. Au cas d'ailleurs où vous en posséderiez de meilleures épreuves, nous vous prions de nous les faire parvenir, si cela vous est possible.

Nous voudrions savoir également s'il ne serait pas possible de présenter en Afrique l'exposition que vous avez montée, car nous ressentons vivement le besoin de la connaître et de la faire connaître.

Dans l'attente de votre aimable réponse, nous vous prions d'agréer, Monsieur, l'assurance de nos salutations distinguées.

pour le comité de rédaction
claude beurret

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.13

MAISON DE LA CULTURE DU HAVRE

please return to Rudofsky
direction : Marc Netter

association agréée par
le Ministère d'Etat
chargé des Affaires
culturelles
et
la Ville du Havre

Mister Bernard Rudofsky
Museum of Modern Art
II West 53 street
New-York, N.Y. 10019

July, on the 27th, 1966

Dear sir,

I read in the late monthly review "Aujourd'hui, art et architecture", an illustrated article which was extracted from your book "Architecture without architects". I found it most interesting and very attractive, and so the book I read afterwards.

I wonder and I permit to ask you if the exposition could be presented in France. I should present it in the Museum-House of Culture in le Havre, and in different museums of Normandy, the conservators of which I am acquainted with. But the exposition could be certainly presented in the others Houses of Culture - which are six in France at the present - and most probably in the Museum of Decorative Arts in Paris. By the same mail, I write to François Mathey who is conservator at this Museum and who should be certainly interested in.

With this in mind, I guess that the time to let it in France would be from six to eighteen months. But is it possible to have this exposition such a long time? or a duplicate of the photos? and what would be, of course, the approximative cost?

I hope deeply you will be able to give a favorable answer to this letter, and with my warm felicitations, I remain sincerely yours

B Marrey

Bernard Marrey
In charge of relations

P.S. Please, do excuse the type of this letter. I am in holidays and a poor typist.

boulevard J.F. Kennedy - 76 - Le Havre

tél. 42.63.35

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Mr. A. H. ...
Mr. ...
Bernard Radofsky
Mr. ...
Mrs. ...
Conf

December 9, 1966

Dear Bernard:

More AWA material for you: negatives (35mm) from the Biblioteka Jagiellońska, Kraków of Wieliczka's mine and its elves. You remember, of course, that we saw some of the same frames in the Polish Encyclopedia at the Morgan Library.

I keep hoping that every transmittal is the last, but it doesn't work out that way.

Regards,

The result of my discussion with Reed was to offer you an additional \$1200 fee for the preparation of the working version of ARCHITECTURE WITHOUT ARCHITECTS, and I of course assumed that you had been paid in full for the \$1200 fee. I cannot tell you how sorry I am that this was not done.

Sincerely,

Waldo L. ...

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.13

cc: Mr. d'Harnoncourt
Mr. Koch
Mr. Koch Rubenstein
✓ Mr. Drexler
Miss Rubenstein
RP
Green
Conf

March 25, 1966

April 22, 1966

Mr. Bernard Rudofsky
333 East 30th Street
New York, New York 10016
Mr. Bernard Rudofsky
333 East 30th Street
New York, New York 10016

I was so glad we finally reached one another on the
Dear Bernard: so many frustrating tries.

I was appalled to learn from my assistant Mr. Palmer that
your financial problems with my department had still not
been solved by the additional \$1500 fee for ARCHITECTURE
WITHOUT ARCHITECTS. I now understand that of the original
fee for the exhibition, \$2500, you received only the first
payment of \$1250. I wish you had told me of this long
ago, and am baffled at your not having been sent a check
in this amount from our Treasurer's Office. I have asked
that this be done immediately.

Best wishes, as always.
The result of my discussion with René was to offer you an
additional \$1500 fee for the preparation of the traveling
version of ARCHITECTURE WITHOUT ARCHITECTS, and I of course
assumed that you had been paid in full for the \$2500 fee.
I cannot tell you how sorry I am that this was not done.

Sincerely,

Waldo Rasmussen

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.13

cc: Mr. d'Harnoncourt
Mr. Koch
✓ Mr. Drexler
Miss Rubenstein
RP
Green
CONF

March 25, 1966

Mr. Bernard Rudofsky
333 East 30th Street
New York, New York 10016

Dear Bernard:

I was so glad we finally reached one another on the phone, after so many frustrating tries.

René will be delighted to learn that you have accepted our proposal to adjust your fee for ARCHITECTS WITHOUT ARCHITECTURE by an additional \$1500. I have issued a purchase order in this amount, and trust that you will receive a check soon.

I'm glad this problem was finally solved, and am sorry it took so long.

Best wishes, as always,

Waldo Rasmussen

WRgw

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.13

Bernard Rudofsky

333 East 30th Street, New York, N.Y. 10016

cc: Mr. d'Harnoncourt
Mr. Koch
✓ Mr. Drexler
Miss Rubenstein
RP
Green
CONF

March 25, 1966

March 25, 1966
Mr. Bernard Rudofsky
333 East 30th Street
New York, New York 10016

Dear Bernard:
Museum of Modern Art

I was so glad we finally reached one another on the phone, after so many frustrating tries.

René will be delighted to learn that you have accepted our proposal to adjust your fee for ARCHITECTS WITHOUT ARCHITECTURE by an additional \$1500. I have issued a purchase order in this amount, and trust that you will receive a check soon.
Please check them and forward the bill.

I'm glad this problem was finally solved, and am sorry it took so long.

Best wishes, as always,

Waldo Rasmussen

Enc.
WRgw of pix
Bill

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	MoMA Exhs.	752.13

Bernard Rudofsky

333 East 30th Street, New York, N.Y. 10016 OR 9-3176

March 6, 1966

Miss Ellen Marsh
Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019

Dear Ellen:

Enclosed the list of my own photographs that were used in AWA. Since your production list is not among my notes, I gave the numbers from the book and my own lists. Please check them and forward the bill.

Many thanks.

Yours,

Bernard

Enc.
List of pix
Bill

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.13

Bernard Rudofsky

333 East 30th Street, New York, N.Y. 10016 OR 9-3176

March 6, 1966

The Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019

Reproduction fee of \$15.- each for 34 photographs used
in the book "Architecture Without Architects" and the
two versions of the exhibition.

Total: \$510.-

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.13

List of photographs by B. Rudofsky, used either in the MOMA exhibition "Architecture Without Architects," in the Circulating Exhibition or in the Museums' Publication, or all three:

	book	MOMA	Circ.
Mediterr. houses	1		
Les Baux	22	6	23
Phira I	31	64	
" II	32	65	
Apanomeria	51	76	
Mijas	55	180	52
Pisticci	57		52
Oia	58	77	
Aibar	68	40	68
Garrovillas I	71		
" II	73	94	66
" III	74	41	68
Sevilla	86	100	73
Chinchon	89		
Vieste	107		
Limonaie I	111	17	91
" II	112	104	88
Olhão	118		116
Oia Marina I	146		
" II	147	130	117
Cuevas		47	11
Himerovigila		43	12
Tavira		34	56
Carmona		32	57
Locorotondo		33	57
Apanomeria		78	
Osaka		188	72
Limonaie III		15,16	89,90
Jantar Mantar I		112	97
" II		113	98
" III		152	97
Mojacar			38
Montealegre			58
Trujillo			88

Don't blame you for being sorry at this lack of consideration, but I do want you that it was unintentional and in no way a reflection of my regard for you and your work. I am sure you have too much sense to have ANYTHING WITHOUT ANYTHING, as well as being and being, in our circulating program, and I would have to think of having unwittingly alienated you.

Please let us know your suggestions about the circulation as I say report to head.

Sincerely,

Walter Dillman

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	MoMA Exhs.	752.13

*File
Architecture
without Architects*

cc: Mr. d'Harnoncourt
Mr. Drexler
Mr. Koch
Mr. Rasmussen
green

November 21, 1965
January 27, 1966

Mr. Bernard Rudofsky
333 East 30th Street
New York, New York 10016

Dear Bernard:

First of all, this is a letter of the sincerest apologies and regrets. For the over a year in which I have neglected to write you concerning your fee for ARCHITECTURE WITHOUT ARCHITECTS, I cannot offer an excuse, only apologies. To be perfectly honest, my good intentions when I wrote you a year ago simply disappeared from my consciousness when I was unable to discuss it with René right after I wrote you; as you will remember, he was ill at that time, and I quite honestly forgot to bring it up later on. I was very startled and chagrined to receive your second letter last November, but did not have time to take it up with René at that time, nor over the holidays when I was both on vacation and subsequently ill for ten days.

I have only been able to discuss the matter with René very briefly before his departure for Florida, but he has asked me to assure you that he will give it his consideration upon his return. As I am sure you realize, a review of the fee does pose a serious problem, since we had contracted for the exhibition on the basis of a flat fee arrangement. However, René has suggested that we study some basis for reporting to him in overall terms on the period of time in which you were engaged in working on the exhibition. I realize that this is terribly hard to do, but if you could give me some estimate of this, I would very much appreciate it and I am sure it would help René to consider the problem. René will return to the Museum for a few days beginning February 14, and has assured me that we can discuss it at that time.

I don't blame you for being angry at this lack of consideration, but I do assure you that it was unintentional and in no way a reflection of my regard for you and your work. I am sure you know how grateful I have been to have ARCHITECTURE WITHOUT ARCHITECTS, as well as STAIRS and ROADS, in our circulating program, and I would hate to think of having unwittingly alienated you.

Please let me know your suggestions about the time estimate so I may report to René.

Sincerely,

Waldo Rasmussen

WR:md

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.13

THE MUSEUM OF MODERN ART

November 21, 1965

To: Bernard Sussberg

From: Ellen Mark

11/21/65 - 11/21/65

Dear Ellen:

Many thanks for sending me the two photographs; les compliments de l'a.d'aujourd'hui, and the happy reminder of AOWA.

Was there still time enough for you to learn cur^Stying?

'll call you on Monday.

Love,



Would you please be kind enough to forward the following request to the Publications Dept. or Post Office of the MMA. -

1 copy of AWA, paper bound, slow mail, to

Exmo. Senhor Engenheiro José Vicente Cordeiro Malato Beliz
Rua André de Albuquerque, 7
E l v a s P O R T U G A L

done 11/24/65

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	MoMA Exhs.	752.13

Bernard Rudofsky

12/17/64 BR returned all but the following 35mm prints

5, 7, 8, 12 (Gothic vault details)
33 (panoramic view of Tula)

production #

11/17/64 given to BR: 35mm color, limonaie (panel 15-16)
" " Jantar (" 112)
" " " " 113
" " " " 152
35mm b&w, Cuevas de Almanzora (panel 47)

4x5 b&w Thera (panel 77a&b)
" " " " 78

2/12/65 by messenger to BR: 35mm color, limonaie (panel 130)

4x5 conversion negs.-limonaie (prod.15-16)
" (panel 130)
Vieste (cat. 107)
Baux (prod. 6)
Ram Yantra int. (prod. 112)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.13

Rudofsky

The Museum of Modern Art

11/17/64 BR returned all but the following CSSR prints:

5, 7, 8, 12 (Gothic vault details)
55 (panoramic view of Telc)

By hand print of Mesa Verde by William Current, #5

Enclosed are 20 prints of the photographs of the Gothic vaults of the
Cathedral of Santa Maria della Spina, Pistoia, Italy.

11/17/64 Rudofsky

Enclosure 12-4

111 East 53 Street

New York, New York 10022

Dear George:

Here is the balance of the photographs I promised to
send to you. I am also enclosing the postcard with
showing the course of the Gothic vaults. I hope
you will find it helpful to your study.

Although, at the moment, I do not know whether the
any of the prints, the time and cost of the work to
show some of them. Many of the prints were purchased
by the Trustees. In your study, as well as in the
and for any other you wish to take of prints, you will
have to get the necessary permission from the photo
office again.

Papers, notes, illustrations related to the study
is a separate enclosure.

All best to you,

Rudofsky

Enclosure

11/17/64

111 East 53 Street

New York, New York 10022

Enclosure

11/17/64

111 East 53 Street

New York, New York 10022

Enclosure

11/17/64

111 East 53 Street

New York, New York 10022

Enclosure

11/17/64

111 East 53 Street

New York, New York 10022

Enclosure

11/17/64

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.13

The Museum of Modern Art

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

ARCHITECTURE WITHOUT ARCHITECTS: collection of photographs transferred to care of Bernard Rudofsky.

<u>number of photos</u>	<u>source</u>
13	Bologna postcards
34	Norsk Fillemuseum postcards
1	La Coruña postcard
6	Místní Národní etc.
6	Kooros (some are duplicates)
1	Kanton (neg. stat)
1	MERIAN
1	Vender
22	Sindicato Nacional dos Arquitectos (inclusive of plans)
3	Wieliczka (engravings photographed)
11	Echagüe (proofs)
11	Statni Ustav Památkové etc.
2	Archaeological Survey of India
2	Musée Royal de l'Afrique Centrale
1	Giorgio Crespo (plan of Syphnos chapel)
5	ENIT, Rome
7	ENIT, New York
4	Doshi
1	Gesellschaft für Schweizerische...
2	Mischkind
1	Amaury de Riencourt
3	Schwitters (with negs. and letter)
1	Notdiska Museet (London bridge)
1	Aschough & Co.
1	Hirmer Verlag
1	Photo Phelipeaux-Zodiaque
7	Untracht
1	Reunion des Musées Nationaux
1	Gösta Montell
3	UN
1	Mayor of La Coruña
15	Professor Benson (13 small; 2 large)
3	Holzmeister (duplicate prints)
74	Standard Oil Co. (N.J.)
2	Swedish Information Service, N.Y.C.
3	American Geographical Society (duplicates)
1	Uitgeverij W. van Hoeve N.V. (neg. stat)
1	Papago Council house

Mix. photos

Hill & Knowlton (Iberia)

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	MoMA Exhs.	752.13

THE MUSEUM OF MODERN ART

The Museum of Modern Art

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

To: Bernard Berenson
From: Ellen March
ARCHITECTURE WITHOUT ARCHITECTS

ARCHITECTURE WITHOUT ARCHITECTS
page two

2 Compagnons de Massy
5 ~~Ministry of Home Affairs (Zimbabwe)~~
6 USAF
3-part photo) Frobenius Institute
1 enlargement)
1 Musée Guimet
1 Mr. Bernard: Special Collections, Butler Library (Kang, Xerox)
1 Charles Tuttle Co.
1 May I see send French postcard of the photograph in
1 I need for AM Italian postcard I may want to use.
1 I hope to see Enciclopedia Italiana ("Caucaso" neg. stat)
1 a week. Direction Générale de la Presse..., Ankara
1 Galerie Paul Facchetti
1 list accompany Stehli
1 on your private Hoppenot (print from neg. we borrowed)
8 So by the South African Information Service
9 Moroccan Tourist Office
4 no enclosed SPAZIO
3 y find useful Dabac
4 Aramco
5 few questions Wenner-Gren
4 ARCHITECTURAL REVIEW
1 Thames & Hudson
4 Kelly & Nason
4 Service des Monuments Historiques des Arts et
du Folklore du Maroc
25 Waugh, American Geographical Society
10 Fumio Tada (with negs. and letter)
1 British Museum (London Bridge)
2 stats made from Needham's photo (1 neg.; 1 pos.)
22 small)
11 large)
2 drwgs.)
35mm negs.)
1 descr.)
1 unmarked, mounted on hardboard: "C78-Bassano del
Grappa. The famous bridge."
3 G.J. Duchemin
21 French Government Tourist Office, Paris (BR collected)
4 Index of Christian Art, Princeton
Prod. #169
" 155
29
8
54
53
cat. 9

Classmark:
B506
L.84
Vol. 61

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

Date October 6, 1965

To: Bernard Rudofsky

Re: ARCHITECTURE WITHOUT
ARCHITECTS: photos
collected for book
and exhibition

From: Ellen Marsh

by messenger

Dear Bernard:

Today I am sending you a portion of the photographs we gathered for AWA. There are still many more to come, and I hope to send them to you (via messenger) within the week.

A list accompanied the prints. Many of the photos are from your private collection; the rest of them were purchased by the Museum or were given to us as handouts.

Also enclosed is a roll of typeset material which you may find useful at some point; we do not need it.

A few questions:

Ritz has 4 We have been asked to return Roland Rainer's prints. I have one, and I believe you have the other five.

Ritz has message The oversize Czech photos must be returned, including the one shown at fig. 78 of the catalogue. Do you have any more at home?

BL has We must return an unused photo-- Casbah de Skoura (photo: Résidence Générale du Maroc), loaned to us by Société Les Beaux Arts. Will you please see if you can locate it among the photos you have.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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AWA original photos,
by messenger
↓

10/6/65

Queue to Bk:

ex. production #s (unless otherwise noted)

140 a+b	14
Cat. 10	26
Cat. 23	96
149	150
Ce 208	62
Ce 215	181
Ce 218	Cat. 121
Ce 219	Cat. 108
Ce 213	Cat. 44
Ce 221	67
Ce 205	118
131	91
161	125
Ce 225	45
197	Cat. 66
Ce 203	97
Ce 217	Cat. 65
57	82
154	1 and 2
177	98
56	70
Cat. 128	Cat. 45
182	Cat. 140
165	Cat. 141
11	Cat. 139
30	Cat. 26

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.13

10/6/05
page 2

Given to BR:

ex. prod. #s (unless otherwise noted)

Cat. 69	38	
27	81	
Cat 20	Ce 214	
173	142	
Cat. 132	153	
20	44	
18+19	Ce 210	
52	Ce 211	
50	35	} from National Geographic Soc.
119	105	
99	13	
124	139	
85	7	
101	Ce 216	
103	Ce 232	
93	Cat. 71	
Cat. 6	40	
84	Cat. 107	
83	104	
172	100	
191 (neg. stat)	6	
75	25	
33	8 92	
46	Ce 220	
Cat 68		
3		

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.13

10/6/65
page 3

given to B12:

ex. production #s (unless otherwise noted)

136

69

116

137

Cat. 99

122

144

61

158

159

160

157

28

Ce 231

Ce 223

Ce 229

Ce 228

Ce 224

Ce 87

Ce 207

Ce 206

Cat. 46

Cat. 104

Musée de l'Homme

Cat. 5

78

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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10/6/65

page 4

Given to BTO:

ex. production #s (unless otherwise noted)

43

cat. 135

cat. 147

151

ce 222

cat. 51

cat. 52

cat. 118

180

41

76

77asb

cat. 89

cat. 57

94

32

ce 204

34

cat. 9 (pos. stat)

ce 212

ce 209

90

89a

183 (pos. stat)

cat. 1

4

66

cat. 113

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.13

28 May 1964

Mr. Bernard Rudofsky
Kips Bay Plaza
333 East 30th Street
New York, New York 10016

Dear Bernard:

You are benefiting from a new ribbon in my typewriter.

First, to start your day pleasantly, a postcard from your admirer, Myron Goldfinger.

Here are the names and addresses of the persons expecting to see you during your trip to Washington:

Mr. Andrew Poggenpohl
Art Editor
NATIONAL GEOGRAPHIC MAGAZINE
17th and M Streets, N.W.
--296-7500 (phone)

Regards,

Mr. Joseph Phillips (or Mr. Gary)
Aeronautical Charting & Information Center
1221 South Fern Street (2 blocks south of Pentagon)
Arlington, Virginia
--OX 5-4720 (phone)

I will write a note to Mr. Poggenpohl and will try to write one to Mr. Phillips. In any event, they both know you'll be in Washington on the 4th and 5th of June and that you will telephone them.

Will you please keep a list of your expenses so that I can submit it for reimbursement just as soon as you return?

Doubtless, I've forgotten to give you information you may need; call me if you have questions.

Devotedly,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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22 June 1964

Dear Bernard:

Enclosed is the latest letter from Mrs. Holzmeister, the one which accompanied her two negatives. I have a copy for our files, so you can keep this.

I have had copy negatives made for both photos. When you write to Mrs. H. you might want to enquire about the possibility of holding the original negs. As you know, I am a little wary of holding them here through the summer, but the decision concerning them is up to you.

Bologna plans arrived, very elaborately prepared for us. Alas, the portici are indicated only by red ink lines, not by standard x-marking. We tried, that is certain.

Regards,

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Leica transport

25 May 1964

Dear Bernard:

I do not like the telephone these days. Here is a reply from Mr. Smith which reached us today. You can keep it; I have made a copy for our files.

Your friend, Tiger, sent the lovely pergola photo and it waits for you here. Also, Shokokusha (in my estimation the most Western of all the firms we've dealt with to date) has come across with four photos from "Castles."

When you decide when you want to descend upon Washington, give me about 4 days' notice and I will telephone NATIONAL GEOGRAPHIC and the Air Force people to make the necessary arrangements.

Life is frantic here, too. Do not worry, you have not been forgotten.

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LEICA transport

Sr. Rudofsky



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	MoMA Exhs.	752.13

F. M. B. No. 580
F. M. C. APPL. No. 190

MEMBER I.A.T.A.

Customs Form 4455
TREASURY DEPARTMENT
10.8, 10.68, C. M.:
10.8, 10.28, 10.42, 10.68, C. R.
April 1964

Form approved.
Budget Bureau No. 48-R247.3.

BUREAU OF CUSTOMS

No.

APPLICATION FOR AND CERTIFICATE OF REGISTRATION OF ARTICLES TO BE EXPORTED FOR REPAIRS OR ALTERATIONS, PERSONAL USE, TOURING, ETC., ALSO THEATRICAL EFFECTS, MOVING-PICTURE FILMS, AND TRAVELERS' SAMPLES

PORT OF NEW YORK , MAY 14 , 19 63

To the Collector of Customs or Appraiser of Merchandise:

Application is hereby made for inspection and certificate of registration of the following articles to be taken out of the United States, viz:

(This space for use of examiner. If exportation is for repairs or alterations, notation should be made by examiner on both copies as to whether the work to be done is believed to be within the purview of Sec. 10.8, C. R.)

A LEICA M3-1023960 CAMERA WITH LEITZ WETZLAR
(Describe fully, giving quantity, material, color, type, make, identification numbers, etc. One

1751573 SUMMICRON 1:2/50 AND LEICA METER MC 30134
unmounted photograph may be required)

2 LENS HOODS, TELEPHOTO VIEWER, LIGHT METER

ATTACHMENT & CARRYING CASE

(Use reverse side for remainder of description of articles to be registered)

Owner BERNARD RUDOFSKY Obtained from _____ Place MADRID, SPAIN
(Dealer) (Address)

To be sent or taken abroad for the purpose of PERSONAL USE.
(Repairs, alterations, personal use, touring, etc.)

(If for repairs or alterations, state nature thereof)

To be shipped as AIR FRGT. on the T.W.A. AIRLINE on or about 5/15-16 , 1963
(Freight, baggage, etc.) (Carrier or mail)

I declare that the above statements are correct and true.

(Sign here) THE MUSEUM OF MODERN ART
ELLEN MARSH
11 WEST 53rd ST NY NY

Place _____ Time _____
(Articles must be delivered to appraiser for inspection. If such delivery is impracticable for any reason, state on line above the place and time when inspection is desired)

Capacity _____
Address Ellen Marsh

TO THE EXAMINER: You will examine the above-described articles and make your report hereon.

TO THE INSPECTOR: You will supervise the packing, transfer, and lading of the above-described articles, and make your report hereon unless otherwise directed.

_____, Acting Deputy Collector or Appraiser.

PORT OF New York , 5/14 , 19 63

I certify that I have examined the above-described articles and find the articles in all particulars to be as set forth above unless otherwise noted.

5/14 , 19 63 OBP JOSEPH R. KELLY, Collector
Examiner. OBP Acting Deputy Collector or Appraiser.

INSPECTOR'S REPORT

TO THE COLLECTOR:

I certify that I have supervised the packing and transfer of the above-described goods and found them as described above,

except as noted, and supervised the lading thereof on board the _____ on _____, 19_____
(Carrier or P. O. Register No.)

Station _____, _____, 19_____, Inspector.

This form to be filed in duplicate, one copy to be retained as customs record, and duplicate, when signed by appraiser or collector, to be delivered to applicant as a certificate for presentation to customs officers when articles are returned. If returned through another port, original must be transmitted to collector at port of entry on request. No fee.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.13

F. M. B. No. 580
F. M. C. APPL. No. 190

MEMBER I.A.T.A.

Customs Form 4455
TREASURY DEPARTMENT
10.8, 10.68, C. M.;
10.8, 10.28, 10.42, 10.68, C. R.
April 1954

Form approved.
Budget Bureau No. 48-R247.3.

BUREAU OF CUSTOMS

No. _____

APPLICATION FOR AND CERTIFICATE OF REGISTRATION OF ARTICLES TO BE EXPORTED FOR REPAIRS OR ALTERATIONS, PERSONAL USE, TOURING, ETC., ALSO THEATRICAL EFFECTS, MOVING-PICTURE FILMS, AND TRAVELERS' SAMPLES

PORT OF NEW YORK MAY 14, 1963

To the Collector of Customs or Appraiser of Merchandise:

Application is hereby made for inspection and certificate of registration of the following articles to be taken out of the United States, viz:

(This space for use of examiner. If exportation is for repairs or alterations, notation should be made by examiner on both copies as to whether the work to be done is believed to be within the purview of Sec. 10.8, C. R.)

A LEICA M3-1023960 CAMERA WITH LEITZ WETZLAR

(Describe fully, giving quantity, material, color, type, make, identification numbers, etc. One unmounted photograph may be required)

1751573 SUMMICRON 1:2/50 AND LEICA METER MC 30134

2 LENS HOODS, TELEPHOTO VIEWER, LIGHT METER

ATTACHMENT & CARRYING CASE

(Use reverse side for remainder of description of articles to be registered)

Owner BERNARD RUDOFSKY Obtained from _____ Place MADRID, SPAIN
(Dealer) (Address)

To be sent or taken abroad for the purpose of PERSONAL USE.
(Repairs, alterations, personal use, touring, etc.)

To be shipped as AIR FRGT. on the T.W.A. AIRLINE on or about 5/15-16, 1963
(Freight, baggage, etc.) (Carrier or mail)

I declare that the above statements are correct and true.

(Sign here) THE MUSEUM OF MODERN ART

Place _____ Time _____
(Articles must be delivered to appraiser for inspection. If such delivery is impracticable for any reason, state on line above the place and time when inspection is desired)

Capacity 11 WEST 53rd ST NY NY
Address Ellen Marsh

TO THE EXAMINER: You will examine the above-described articles and make your report hereon.

TO THE INSPECTOR: You will supervise the packing, transfer, and lading of the above-described articles, and make your report hereon unless otherwise directed.

_____, Acting Deputy Collector or Appraiser.

PORT OF New York 5/14, 1963

I certify that I have examined the above-described articles and find the articles in all particulars to be as set forth above unless otherwise noted.

5/14, 1963 OSP JOSEPH P. KELLY, Collector
Examiner. by QB Pan Acting Deputy Collector or Appraiser.

INSPECTOR'S REPORT

TO THE COLLECTOR:

I certify that I have supervised the packing and transfer of the above-described goods and found them as described above,

except as noted, and supervised the lading thereof on board the _____ on _____, 19_____
(Carrier or P. O. Register No.)

Station _____, 19_____, Inspector.

This form to be filed in duplicate, one copy to be retained as customs record, and duplicate, when signed by appraiser or collector, to be delivered to applicant as a certificate for presentation to customs officers when articles are returned. If returned through another port, original must be transmitted to collector at port of entry on request. No fee.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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F. M. B. No. 580
F. M. C. APPL. No. 190

MEMBER I.A.T.A.

W. R. KEATING & COMPANY

INCORPORATED

FREIGHT
CONTRACTORS
CUSTOM HOUSE
BROKERS
INTERNATIONAL
FORWARDING AGENTS

SHIPMENTS HANDLED TO AND FROM ALL PARTS OF THE WORLD



TELEPHONE
WHITEHALL 4-4830
CABLE ADDRESS
WILKEAT
CORRESPONDENTS
THROUGHOUT THE WORLD

90 BROAD STREET
NEW YORK 4, N.Y.

27 de abril de 1963

TO MACARRON S.A., MADRID, SPAIN DATE 5/14 REFERENCE 43939
NEW YORK TO MADRID S/S AIR FREIGHT SAILING 5/15

SHIPPER THE MUSEUM OF MODERN ART

CONSIGNEE MR. GERNARD RUDOFSKY, C/O SR GRATINIANO NIETO, DIRECTOR GENERAL DE EDUCACION NACIONAL, ALCALA 34, MADRID 14, SPAIN.

MARKS AND NUMBERS	PKGS.	CONTENTS	GROSS WEIGHT	VALUE
MR. BERNARD RUDOFSKY C/O SR GRATINIANO NIETO, DIRECTOR GENERAL DE BELLAS ARTES MINISTERIO DE EDUCACION NACIONAL ALCALA 34, MADRID 14, SPAIN # 1	1	<u>Mr. Romero Escassi:</u> CARTON CAMERA	18#	

ENCLOSURES

INVOICE IN DUPLICATE.

De parte del Director **COLLECT FOR OUR ACCOUNT**

ponga en cuenta por si viene el Sr. Rudofsky.

INSTRUCTIONS

DELIVER TO CONSIGNEE FREE OF ALL CHARGES.
DEBIT US WITH YOUR EXPENSES.

BOOKED FOR T.W.A. FLIGHT ON MAY 15th.

INS. BY US FOR "ALL RISKS" & WAR WITH ROYAL INS. CO.
IN CASE OF LOSS OR DAMAGE KINDLY CONTACT MacANDREWS & CO.LTD., IN MADRID AND ADVISE US PROMPTLY BY AIRMAIL.

28503	27	29.1.63	2-1165	
<i>Vu paquete contine</i>				
<i>TWA 15 de mayo</i>				
<i>material fotografico</i>				
<i>Angel Rodriguez</i>				
<i>Adriana de Borja</i>				
2854225				
2850268				
TO YOUR DEBIT.				

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.13

THE MUSEUM OF MODERN ART
NEW YORK 19

REF. ARCHIVO	REF.
NOMBRE	
REF. ENTRADA	DELEGADO PUN

Madrid, 27 de abril de 1963



MINISTERIO DE EDUCACION NACIONAL
DIRECCION GENERAL DE BELLAS ARTES

Sr. Romero Escassi:

De parte del Director, para que lo tenga en cuenta por si viene el Sr. Rudofsky.

2850327 29.4.63

central 21165 =

Viaje Un paquete contiene
TWA 15 de marzo
material fotografico
D. Angel Rodriguez
Aduanas de Barajas

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2850268

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fin
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.13

THE MUSEUM OF MODERN ART
NEW YORK 19

REF. ENTRADA	DELIMITACIÓN POR
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Madrid, 27 de abril de 1963

Nueva York, 16 de Abril de 1963

Sr. Don José García Bañón
Consulado General de España
NUEVA YORK

Director
Ministerio de Asuntos Exteriores
Alcalá 34
MADRID

Mi querido amigo:

Con mucho gusto recibiré al Sr. Rudofsky,

Director del Departamento de Exposiciones Circulantes del Museo de Arte Moderno de Nueva York, cuando venga a España. Sentiría que coincidiera con un viaje mio que voy a comenzar la próxima semana a diferentes países de Europa.

Por si yo no estuviera cuando venga, dejo indicaciones a fin de que se entreviste con el Secretario Técnico de esta Dirección General.

Un abrazo fuerte de tu amigo

Angel SANZ-BARR

- Gratiniano Nieto -

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.13

THE MUSEUM OF MODERN ART
NEW YORK 19

REF. ARCHIVO	NO
NOMBRE:	
REF. ENTRADA	TEL. PHONE: CIRCLE 7-880 DILIGENCIADO POR:

May 13, 1963

Nueva York, 16 de Abril de 1963

Excmo. Sr. Don Gratiano Nieto
Director General de Bellas Artes
Ministerio de Educación Nacional
Alcalá 34 M3-1023960
MADRID

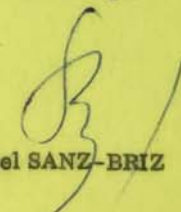
Telephoto viewer
Mi querido amigo:

El portador, Mr. Bernard Rudofsky, director del Departamento de Exposiciones Circulantes del Museo de Arte Moderno de Nueva York, se dirige a España a fin de completar las investigaciones que necesita realizar para una exposición sobre arquitectura y un libro sobre el mismo tema que tiene en preparación para The Museum of Modern Art.

A fin de facilitarle su misión, mucho habré de agradecerle tenga la bondad de concederle las oportunas autorizaciones para que Mr. Rudofsky tenga acceso a todas las Bibliotecas, Museos y Centros de investigación en los que pueda estar interesado.

Ellen March

Department of Special Exhibitions
Queda por entero a su disposición su afectísimo buen amigo,


Angel SANZ-BRIZ

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.13

THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

May 13, 1963

Enclosed, personal property of Mr. Bernard Rudofsky, Guest Director,
Department of Circulating Exhibitions:

Leica M3-1023960
with
Leitz Wetzlar 1751573 Summicron 1:2/50
and
Leica Meter MC 30134
2 lens hoods
Telephoto viewer
Light meter attachment
carrying case

This equipment will accompany Mr. Rudofsky upon his return to the
United States.



Ellen Marsh
Department of Circulating Exhibitions

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.13

THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

May 13, 1963

Enclosed, personal property of Mr. Bernard Rudofsky, Guest Director,
Department of Circulating Exhibitions:

Leica M3-1023960	.....	\$157.
with		
Leitz Wetzlar 1751573 Summicron 1:2/50	.....	484.
and		
Leica Meter M3 30134	.....	33.
2 lens hoods	.....	15.
Telephoto viewer	.....	20.
Light meter attachment	.....	6.
carrying case	.....	30. (est.)

This equipment will accompany Mr. Rudofsky upon his return to the
United States.

Ellen Marsh
Department of Circulating Exhibitions