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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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CC: Ludwig Glaeser
Diana Goldin

January 27, 1970

Professor Dr. Eduard Trier
Staatliche Kunstakademie Dusseldorf
4 Dusseldorf, Germany

Dear Professor Trier:

We have just received the cassette of the film which Messrs. Henkel had done on our ARCHITECTURE WITHOUT ARCHITECTS Exhibition. We will be very interested in seeing it; I hope it is as animated as the black-and-white photographs and slides you sent us, showing visitors to the exhibition, and what seemed to have been a most lively press conference. We are delighted to have all this material, which allows us to witness the showing of one of our exhibitions so closely, and most importantly, which we will present during the next meeting of the Museum's International Council, the sponsoring organization for such exhibitions.

Kindly extend our thanks to Firma Henkel for this splendid material.

Best Regards,

Annette Allwardt
Administrative Assistant
International PRogram

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December 5, 1962

see last letter

Lieut. Colonel William J. Lookadoo
Chief, Press and Pictorial Branch
Air Force Office of Information
Washington 25, D.C.

Dear Sir:

May I request your advice and assistance regarding the following matter.

For a major architectural exhibition being prepared for the Department of Circulating Exhibitions of the Museum of Modern Art, I am assembling a group of photographs showing both geologic and man-made land formations on a grand scale, as well as views of cities and towns in relation to their surrounding terrain. In Professor George B. Cressey's book of 1955, Land of the 500 Million, a Geography of China, I have come across a magnificent group of photographs which would admirably suit the purposes of our exhibition. The photographs are credited to the U.S. Air Force, with the exception of one credited to the U.S. Air Transport Command. You may want to refer to these pages of Professor Cressey's book:

page 181 Hsintsin in Szechwan (U.S. Air Transport Command)

256 northern face of the Tsin Lin, near Sian (USAF)

258-9 loess areas of Honan along Lunghai Railway (USAF)

274 Chowtsun in Shantung, grave mounds (USAF)

I should like to know if we may obtain black and white glossy prints of the above-listed photographs measuring 8"x10" made from your original negatives. It goes without saying that we shall give whatever credit line you require to these pictures in the exhibition. We will gladly reimburse you for your laboratory print production charges and your mailing costs.

The loess areas of the provinces of Shensi, Shansi, Honan and Kansu are of particular interest to us in terms of the cave and pit dwellings dug into the soil. I am hopeful that your archives may contain aerial views of these dwellings similar to those photographed by the British during the early days of World War II.

Judging from the photographs already mentioned, you have an excellent collection of material. Although both time and funds are limited, I would welcome an opportunity to visit your collection and discuss the

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scope of the exhibition with you in greater detail. Would you advise such a trip and would you recommend my visiting any other office for similar material? I will be most grateful for any suggestions you have.

I might add that the exhibition will not be held until the latter part of 1963; this gives considerable leeway in preparing for a visit, if you deem one advisable.

Thank you very much for your help. I look forward to your reply.

Sincerely yours,

Ellen Marsh
Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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January 3, 1963

Lieut. Colonel William J. Lookadoo
Chief, Press and Pictorial Branch
Air Force Office of Information
Washington 25, D.C.

Dear Sir:

During the early part of December I had occasion to write to you concerning photographs needed for a special architectural exhibition to be produced by The Museum of Modern Art. It is quite possible that the original letter was lost en route to your office, and I therefore enclose a copy for your information.

Any help you can offer me will be greatly appreciated.

In the event that a reply has already been sent, please disregard this letter.

Sincerely yours,

Ellen Marsh
Department of Circulating Exhibitions

enclosure

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Rec'd 2/11/63

DEPARTMENT OF THE AIR FORCE
OFFICE OF THE SECRETARY

MEMORANDUM

Miss Marsh:

January 21, 1963

As per Your

1/23/63

Lieut. Colonel William J. Lookadoo → MAJOR SATTERLEE
Chief, Press and Pictorial Branch
Air Force Office of Information
Washington 25, D.C.

OX 7-4425

Dear Sir:

On December 5, 1962 and, again, on January 3, 1963 I wrote to you regarding the possibility of securing photographs from your office for a major architectural exhibition we are preparing for this Museum. No answer has yet reached me from you or any of your staff.

I should very much appreciate some word from you. What keeps you from answering?

Sincerely yours,

Ellen Marsh
Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

SAFOI-3B

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Rec'd 2/11/63

DEPARTMENT OF THE AIR FORCE
OFFICE OF THE SECRETARY

MEMORANDUM

Miss Marsh:

As per Your request.

Sincerely,

Francis N Satterlee

FRANCIS N. SATTERLEE
Major, USAF
Pictorial Branch
Public Information Division
Office of Information

6 b+w 8"x10"
Rec'd

SAFOI-3B

12 June 1963

February 15, 1963

g matter.

nd white photographs of
ka, Korea, New Guinea
se to it that full credit
with any use we may be
r forthcoming exhibition.

uld appreciate some word
ing in my December 5, 1962

nologically and geographi-
howing both geological and
well as views of cities
rrain. It occurs to us
lls which would be useful
Would it be possible to
d photographs to select

can afford to reimburse
. We trust this will be

If you require any further information regarding this request, please let us know. Thank you for your help. We look forward to hearing from you at your earliest opportunity.

Sincerely yours,

Ellen Marsh
Department of Circulating Exhibitions

enclosures: state from
pages 256, 258-9, and
274 of Dressey book.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.15

February 15, 1963

Major Francis N. Satterlee
Pictorial Branch
Public Information Division
Department of the Air Force
Washington 25, D.C.

Dear Major Satterlee:

Thank you very much for the six black and white photographs of native settlements in Algeria, Tanganyika, Korea, New Guinea and Chin Chen Chiang, China. I shall see to it that full credit is given to the Air Force in connection with any use we may be able to make of these photographs in our forthcoming exhibition.

As soon as your schedule permits, I should appreciate some word from you regarding the questions appearing in my December 5, 1962 letter addressed to Colonel Lookadoo.

Sincerely yours,

Ellen Marsh
Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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12 June 1963

Major General Arno H. Luehman
Director of Information
Department of the Air Force
Department of Defense Building
The Pentagon
Washington, D.C.

Dear Sir:

May I request your assistance in the following matter.

Enclosed you will find photostatic copies of three photographs appearing in Professor George B. Cressey's book, LAND OF THE 500 MILLION, A GEOGRAPHY OF CHINA. You will note that each view bears a credit to the U.S. Air Force. For a special architectural exhibition being prepared for the Department of Circulating Exhibitions of our Museum we should like to obtain good glossy black and white prints (8"x10") of these photographs made from your original negatives. Can you make the prints available to us? We will, of course, give whatever credit line you indicate in connection with any use made of the prints.

The scope of our exhibition is wide both chronologically and geographically. We have been assembling photographs showing both geological and man-made land formations on a grand scale, as well as views of cities and towns in relation to their surrounding terrain. It occurs to us that you may have other photographs in your file which would be useful to us in terms of the forthcoming exhibition. Would it be possible to gain access to your collection of nonclassified photographs to select additional views?

Since we are operating on a limited budget, we can afford to reimburse you for laboratory print production fees only. We trust this will be agreeable to you.

If you require any further information regarding this request, please let us know. Thank you for your help. We look forward to hearing from you at your earliest opportunity.

Sincerely yours,

Ellen Marsh
Department of Circulating Exhibitions

enclosures: stats from
pages 256, 258-9, and
274 of Cressey book.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.15

17 July 1963

Major General Arno H. Luehman
Director of Information
Department of the Air Force
Department of Defense Building
The Pentagon
Washington, D.C.

Dear Sir:

On June 12th I wrote to you with a request for three photographs from your collection and an inquiry concerning the possibility of seeing other photographs for an exhibition we are currently preparing.

Will you kindly let me know whether the letter is still in your Department? If it has been forwarded to another office, I would appreciate your advising me. Thank you very much.

Sincerely yours,

Ellen Marsh
Department of Circulating Exhibitions

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15 October 1963

Capt. O'Brien

Major Francis N. Satterlee
Pictorial Branch
Public Information Division
Department of the Air Force
Washington 25, D.C.

Dear Major Satterlee:

Kindly advise me of the date on which I might receive answers to two questions in my June 12, 1963 letter to Major General Arno Luehman which is in your hands. The questions are:

1. Is is possible to obtain 8"x10" glossy prints of the photographs shown in the stats accompanying the letter?

2. Is it possible to gain access to your collection of nonclassified photographs to select further views for our exhibition?

In substance, I am asking for a reply to questions you have had before you since early December of 1962.

Sincerely,

Ellen Marsh
Department of Circulating Exhibitions

10/29/63 Major Satterlee* phoned + suggested contacting
Eugene Ostroff, Photo Curator, Smithsonian
NGS
Col. Harold D. Woodruff
6663 Fifth Ave.
PL3-5609 - My-la-Chic.

* deals with press - Pix Master history of the Air Force

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DEPARTMENT OF THE AIR FORCE
OFFICE OF THE SECRETARY

MEMORANDUM

Dec 26, 63

rec'd 1/6/64

DEAR MISS MARSH:

Finally !

6 January 1964

Capt. O'Brien

Major Francis N. Satterlee
Room 4C-927
Public Information Division
Department of the Air Force
Washington 25, D.C.

Dear Major Satterlee:

In this morning's mail I received your note of December 26 and three photographs from your collection. I am very glad to have the prints and thank you for making them available to us. They will receive proper credits in connection with any uses made of them.

Sincerely yours,

FRANCIS N. SATTERLEE
MAJOR USAF
SAFOI-PB ROOM 4C-927
HQTRS USAF WASH 25, D.C.

Ellen Marsh
Department of Circulating Exhibitions

phone call to Satterlee* 9/10/64:
Mrs. Gaiser - turning over to Mrs. Chisholm, will report back on pic. progress.

* no longer there.

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	MoMA Exhs.	752.15

DEPARTMENT OF THE AIR FORCE
OFFICE OF THE SECRETARY

MEMORANDUM

Dec 26, 63

Rec'd 1/6/64

DEAR MISS MARSH:

Finally !

SEASONS GREETINGS

SINCERELY,

FRANCIS N. SATTERLEE
MAJOR USAF
SAFOI-PB ROOM 4C-927
HQTRS USAF WASH 25, D.C.

RCE

1, 1964

(aerial of China).

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t J. O'Brien

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Information

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.15

DEPARTMENT OF THE AIR FORCE
WASHINGTON

OFFICE OF THE SECRETARY

September 21, 1964

Dear Mrs. Marsh:

Inclosed is photo #XN/21TR/5MC37/U34 (aerial of China).

We were advised by our Aerial Library that this is the best quality print they can furnish from their film due to constant use. We hope you will be able to make some use of it.

Sincerely,

Robert J. O'Brien

Incl.

ROBERT J. O'BRIEN
Captain, USAF
Pictorial Branch
Public Information Division
Office of Information

Mrs. Ellen Marsh
Dept of Architecture & Design
Museum of Modern Art
21 W. 53rd Street
New York 19, N. Y.

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re: #XN/21TR/5M237/U34, China

September 23, 1964

Captain Robert J. O'Brien
Pictorial Branch
Public Information Division
U.S. Air Force Office of Information
Washington 25, D.C.

Dear Captain O'Brien:

The photograph accompanying your letter of September 21st arrived here safely this morning. We are certainly grateful for your help in providing us with the print, which, I assure you, will be most useful.

With many thanks for your kind cooperation,

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Architecture and Design

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AMERICAN GEOGRAPHICAL SOCIETY
BROADWAY AT 156TH STREET, NEW YORK 32, N. Y. TEL. AD 4-8100

November 23, 1962

Rec record letter, too

Miss Ellen Marsh
Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Miss Marsh:

We hand you herewith five negatives representing Figs. 43, 62, 64, 65, and 253 of Gutkind's "Our World from the Air".

Kindly return these as soon as they have served their purpose. An invoice for $5.00 is enclosed.

Pd.

The credit should read:

Photographs by Mary Light in R. U. Light: "Focus on Africa", American Geographical Society.

Very truly yours,

Neg. ret'd. 12/3/62

Dorothea Herring

Publications Department

cal Society

YORK 32, N. Y.

ADIRONDACK 4-8100

November 28, 1962

mber 6, 1962

to you for your
ur splendid
ucasus. Your
most gratifying.

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y's exhibition, I

rned them so that it will
ection.

rely yours,

Alan O. Field

am O. Field
rtment of Exploration
Field Research

enclosure: 22

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Please return completed card to Ellen Marsh, The Museum of Modern Art
11 West 53 Street
New York, New York 10019

For catalogue accompanying the exhibition "Architecture Without Architects."

PHOTO: #517-24; #517-26; #520-9. all from Am. Geo. Soc.
7/24/64 phone conversation with Miss Hering of AGS:
no permission needed for use; credit as below.

CREDIT: photograph by Mary Light from FOCUS ON AFRICA by
R.U. Light, American Geographical Society.

Permission is hereby granted to use this photograph in connection with publicity related to the exhibition: See above.

Mr. Rudofsky has asked me to convey his thanks to you for your generosity in lending him the negatives for your splendid photographs of fortified settlements in the Caucasus. Your cooperation and interest in his exhibition are most gratifying.

Enclosed with this letter you will find all 22 of the negatives which have been jacketed and numbered to correspond to the contact prints I've had produced. When a final selection has been made of the photographs comprising Mr. Rudofsky's exhibition, I hope we may recall the needed negatives.

Once again, our many thanks to you.

Sincerely yours,

Ellen Marsh
Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

enclosure: 22

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American Geographical Society
BROADWAY AT 156TH STREET, NEW YORK 32, N. Y.

ADIRONDACK 4-8100

November 28, 1962

December 6, 1962

Mr. W.O. Field
American Geographical Society
Broadway at 156th Street
New York 32, New York

Dear Mr. Field:

Mr. Rudofsky has asked me to convey his thanks to you for your generosity in lending him the negatives for your splendid photographs of fortified settlements in the Caucasus. Your cooperation and interest in his exhibition are most gratifying.

Enclosed with this letter you will find all 22 of the negatives which have been jacketed and numbered to correspond to the contact prints I've had produced. When a final selection has been made of the photographs comprising Mr. Rudofsky's exhibition, I hope we may recall the needed negatives.

Once again, our many thanks to you.

Sincerely yours,

Ellen Marsh
Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

William O. Field
Department of Exploration
and Field Research

WOF:es

enclosure: 22

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American Geographical Society
BROADWAY AT 156TH STREET, NEW YORK 32, N. Y.

ADIRONDACK 4-8100

December 6, 1962

Miss Ellen Marsh
Assistant to Bernard Rudofsky
Department of Circulating Exhibitions
The Museum of Modern Art
11 West 53 Street
New York 19,
New York

Dear Miss Marsh:

This is just to acknowledge your letter of November 28 and receipt of the 22 negatives of Svanetian towers that you had borrowed. Thank you for returning them so promptly. I can assure you it is a pleasure to be able to cooperate with you and Mr. Rudofsky in this exhibition.

I am keeping the above negatives just as you returned them so that it will be possible to identify them when you make a final selection.

Sincerely yours,

William O. Field

William O. Field
Department of Exploration
and Field Research

WOF:es

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Am. Geo. Soc.

Telefax WESTERN UNION Telefax

SENDING BLANK

CALL LETTERS DLS LT CHARGE TO MUSEUM OF MODERN ART

LT WILLIAM FIELD WUC 9/1/64
TRAVELERS INN
FAIRBANKS, ALASKA

FOR EXHIBITION CATALOG GOING TO PRESS URGENTLY NEED DATA YOUR PHOTOS SVANETIAN TOWERS SENDING TODAY LETTER TO YOU AT WESTWARD HOTEL ANCHORAGE REGARDS

ELLEN MARSH
MUSEUM OF MODERN ART

CHG: #401 - ARCHITECTURE WITHOUT ARCHITECTS

Send the above message, subject to the terms on back hereof, which are hereby agreed to

PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER—DO NOT FOLD

1269—(R 4-55)

Send form ? name -

, 1964

...ARCHITECTURE WITHOUT ARCHI-TECTS, and is in need of some additional information on two of your photographs (Xerox copies enclosed).

Can you provide us with the names of the two Svanetian fortified settlements shown? Although it may not show too clearly in the Xerox, photo #16 is a close-up view of the settlement appearing in the distance (left) in view #6.

My second question concerns the credit line. We propose: William O. Field, American Geographical Society. But if you prefer another wording, please let us know how it should read.

I sincerely regret that it was necessary to interrupt your work at this moment. I just returned from vacation to learn that our publication schedule was moved ahead and that all material would have to be submitted far earlier than anticipated. If you can send me a reply by return air mail, I will be most grateful.

Just as soon as the catalogue is ready, a copy will be sent to you, and you will receive an invitation to the opening of the Museum's show in good time.

With best wishes and many thanks for your help,

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Architecture and Design

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Am. Geo. Soc.

special delivery

September 1, 1964

Mr. William O. Field
The Westward Hotel
Anchorage, Alaska

Dear Mr. Field:

I trust that my dayletter reached you safely in Fairbanks and, more important, that it did not sound too alarming. Mr. Rudofsky is currently preparing a catalogue to accompany his November exhibition, ARCHITECTURE WITHOUT ARCHITECTS, and is in need of some additional information on two of your photographs (Xerox copies enclosed).

Can you provide us with the names of the two Svanetian fortified settlements shown? Although it may not show too clearly in the Xerox, photo #16 is a close-up view of the settlement appearing in the distance (left) in view #6.

My second question concerns the credit line. We propose: William O. Field, American Geographical Society. But if you prefer another wording, please let us know how it should read.

I sincerely regret that it was necessary to interrupt your work at this moment. I just returned from vacation to learn that our publication schedule was moved ahead and that all material would have to be submitted far earlier than anticipated. If you can send me a reply by return air mail, I will be most grateful.

Just as soon as the catalogue is ready, a copy will be sent to you, and you will receive an invitation to the opening of the Museum's show in good time.

With best wishes and many thanks for your help,

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Architecture and Design

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September 10,1964
Anchorage,Alaska

Miss Ellen Marsh
Research Assistant
Department of Architecture and Design
Museum of Modern Art
11 West 53rd St.
New York

Dear Miss Marsh;

I enclose herewith the two Xerox copies of my photos with captions on the back for use in your catalogue Architecture without Architects. I hope that this will be satisfactory. Please feel free to abridge the captions if this seems necesssary.

The credit to William O. Field, American Geographical Society is ok.

I do not know the specific names of the villages but they are all part of the community of Ushkul or sometimes spelled Ushgul.

I am sorry you have had some difficulty in getting this information and hope the delay has not been too serious. We just arrived back in Anchorage last night and found your letter.

I look forward to seeing the exhibit.

Sincerely yours,
William O. Field
William O. Field

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American Geographical Society
BROADWAY AT 156TH STREET, NEW YORK 32, N. Y.

ADIRONDACK 4-8100

September 15, 1964

October 27, 1964

Miss Ellen Marsh, Research Assistant
Department of Architecture and Design
The Museum of Modern Art
11 West 53 Street
New York 19, N.Y.

Dear Miss Marsh:

Enclosed please find the photograph identified as No. 6 of the village of Ushgit in Upper Svanetia.

I look forward to seeing you at the opening on November 10.

Sincerely,

William O. Field

William O. Field

Mr. William O. Field
The Westward Hotel
Anchorage, Alaska

Dear Mr. Field:

I now have your letter of the 10th, with the identifications marked on the Xerox copies of your photographs, and I wish to thank you for responding so promptly to our request.

Mr. Rudofsky joins me in sending you thanks and good wishes. We look forward to seeing you at the opening of our show in November.

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Architecture and Design

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	MoMA Exhs.	752.15

American Geographical Society
BROADWAY AT 156TH STREET, NEW YORK 32, N. Y.

ADIRONDACK 4-8100

October 27, 1964

Miss Ellen Marsh, Research Assistant
Department of Architecture and Design
The Museum of Modern Art
11 West 53 Street
New York 19, N.Y.

Dear Miss Marsh:

Enclosed herewith is the negative you have labelled as No. 6 of the village of Ushgul in Upper Svanetia.

I look forward to seeing you and Mr. Rudofsky at the opening on November 10.

Sincerely,

William O. Field

William O. Field

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American Geographical Society
BROADWAY AT 156TH STREET, NEW YORK 32, N. Y.

ADIRONDACK 4-8100

November 24, 1964

November 20, 1964

Miss Ellen Marsh, Research Assistant
The Museum of Modern Art
11 West 53 Street
New York, New York

Dear Miss Marsh:

Thank you for your letter of November 20 enclosing the negative and the handsome catalogue which has just arrived. Since, I have been meaning to write a congratulatory note. The exhibition and the catalogue are highly pleased with this most successful outcome of all your long planning and preparation. Better than I, those who have seen the exhibition appreciate the enlightened concept and philosophy behind this exhibit, as well as the way in which it was executed. I can't help a remembering how ordinary pictures were arranged and exhibited so skillfully.

Congratulations to Mr. Rudofsky.

Sincerely yours,

William O. Field

William O. Field

Mr. William O. Field
American Geographical Society
Broadway at 156th Street
New York, New York 10032

Dear Mr. Field:

Mr. Rudofsky and I are immensely pleased that you and Mrs. Field were present at the opening of ARCHITECTURE WITHOUT ARCHITECTS.

Your photographs are an invaluable contribution to the exhibition, and I think you will agree that they are very handsome in enlargement.

Enclosed is the negative you loaned to us some weeks ago. I hope it reaches you safely.

I have ordered a copy of the catalogue sent to you. If it doesn't reach you by mid-December, please let me know so that I can check with our Publications department.

With many thanks to you, and all best wishes,

Sincerely yours,

Ellen Marsh
Research Assistant

enclosure: #6

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.15

American Geographical Society
BROADWAY AT 156TH STREET, NEW YORK 32, N. Y.

ADIRONDACK 4-8100

November 24, 1964

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

Dear Miss Marsh:

Thank you for your letter of November 20 enclosing the negative; also for the handsome catalogue which has just arrived.

Mrs. Field and I enjoyed the opening very much. Ever since, I have been meaning to write a congratulatory note. The exhibit is most interesting and I am glad to see that it received such favorable comment in the New York Times. You and Mr. Rudofsky must be highly pleased with this most successful outcome of all your long planning and preparation. Better than most of those who attended, Mrs. Field and I could appreciate the enlightened concept and philosophy behind this exhibit, as well as the taste with which it was executed. I count it as a real honor to be among those who could contribute very ordinary pictures which could then be enlarged and exhibited so skillfully.

Please extend my kindest regards and congratulations to Mr. Rudofsky.

Sincerely yours,

William O. Field

William O. Field

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February 25, 1963

Dr. M. Hürlimann
Atlantis Verlag
Zeltweg 16
Zurich 24, Switzerland

Dear Dr. Hürlimann:

Thank you very much for your gracious letter of Eebruary 20th.

I see that it is quite impossible to secure any of the original material used in Iran, das Neue Persien and we shall have to let the matter rest.

It is quite possible that Dr. Rudofsky will travel to Europe within the near future to continue research on his forthcoming exhibition. I hope that his itinerary will include a visit to Zürich; I know that he would welcome an opportunity to meet with you and take advantage of your kind offer to see your picture archives. Should the trip materialize, you will hear directly from Dr. Rudofsky.

With all good wishes,

Sincerely yours,

Ellen Marsh
Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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ATLANTIS VERLAG

ZÜRICH 24

Zeltweg 16 Postfach 200 Telephon (051) 24 40 43 und 32 54 97 Postcheckkonto VIII 25 9 48

The Museum of Modern Art
attention Mrs. Ellen Marsh
Dept. of Circulating Exhibitions
11 West 53rd Street

New York 19

February 2o, 1963 hl

Dear Mrs. Marsh,

With regard to your letter of January 21, we have to inform you that we doubt very much if you will be able to secure the original material used in Iran, das Neue Persien as the author died during the war and most probably his material got lost at that time too.

If ever somebody of you is coming to or through Switzerland we shall be glad to show him our own documentation of photographs. It might be possible that you may find pictures which have not yet been published but which might be equally suitable for your purpose.

Very sincerely yours

ATLANTIS VERLAG

M Hüsliman

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ATLANTIS VERLAG

ZURICH 24 ZELTWEG 16

Tel. Redaktion 34 40 43 u. 32 54 87 - Postcheck VIII 25 948

January 31, 1963

attention: H. Lange

January 28, 1963

Atlantis Verlag
Zeltweg 16
Zurich 24, Switzerland

Dear Sir:

Thank you for responding so very promptly to Mr. Rudofsky's request for the address of Mr. Wulf Diether Graf zu Castell. We shall get in touch with him immediately.

We are, as always, grateful for your fine help.

Sincerely yours,

ATLANTIS VERLAG

i.A.

Ellen Marsh
Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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ATLANTIS VERLAG

ZÜRICH 24 ZELTWEG 16

Tel. Redaktion 244043 u. 325497 - Postcheck VIII 25948

The Museum of Modern Art
11 West 53rd Street
New York 19

January 24, 1963

January 28, 1963

Dear Mr. Rudofsky,

In reply to your letter of January 24,
we give you the address of

Mr. Wulf Diether Graf zu Castell
Direktor
Flughafen
M ü n c h e n Germany

Ver sincerely yours

ATLANTIS VERLAG
i.A.

H Lange

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Guest Director
Department of Circulating Exhibitions

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January 24, 1963

attention: H. Lange

Atlantis Verlag
Zeltweg 16
Zurich 24, Switzerland

Dear Sir:

The print of your Positano photograph (ref.: Italy, page 189) reached us quite safely. Payment of your invoice covering print and mailing charges has been requisitioned and a cheque should reach you within the next three weeks.

May I again ask your help in a matter concerning my forthcoming architectural exhibition. I would not bother you if it were not for the fact that I am not sure of whom to turn. In 1938 Atlantis Verlag published a most extraordinary book, Chinaflug, by Wulf Diether Graf zu Castell. The book contains several photographs which interest me in terms of my exhibition, and I should like very much to get in touch with the author in an effort to obtain prints and to discuss a few questions pertinent to the subjects photographed. Can you give me some idea of how I might contact Count Castell directly. This matter is really of great importance to me, and I shall appreciate any help or suggestions you can offer.

I am, indeed, indebted to you for your generous assistance. I look forward to your reply.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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attention: H. Lange

January 21, 1963

Atlantis Verlag
Zeltweg 16
Zürich 24, Switzerland

Dear Sir:

We greatly appreciate your letter of January 17th which has just this morning reached Mr. Rudofsky's office. As you have kindly provided us with the addresses of Mr. Bernd Lohse and Mr. Kurt Richter, we shall write to both of these gentlemen for the needed prints seen in your publications.

We are pleased to learn that you are sending along a print of the page 189 photograph from Etaly (view of Positano). Thank you very much.

If you have any idea of how we might go about securing prints from the original material used in Iran, das Neue Persien, we would welcome your suggestions.

Once again, please accept our many thanks for your assistance.

Sincerely yours,

Ellen Marsh
Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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ATLANTIS VERLAG

ZÜRICH 24

Zeltweg 16 Postfach 200 Telephon (051) 24 40 43 und 32 54 97 Postcheckkonto VIII 25 9 48

The Museum of Modern Art
Attention:Mr. Bernard Rudofsky
Guest Director
Dept. of Circulation Exhibitions
11 West 53rd Street
New York N.Y.

Rec'd 1/21/63

January 17, 1963 hl

Dear Sirs,

With reference to your letter of January 2, we give you the following information:

Das Mittelmeer. 1937

page 73 - windmills, Crete: this picture has been taken by:
Mr. Bernd Lohse, Ziegenhainerstr. 197
Frankfurt a/Main - Eschenheim, Germany;
page 286 - Positano: this picture has been taken by
Mr. Kurt Richter, Arosa, Switzerland,
therefore, there is no material left with us.

Italy

page 189 - Positano: we have ordered a black and white glossy print of this picture and shall forward it to you as soon as it is ready.

Iran, Das Neue Persien: we have no material here.

We regret that we are not able to give you any better assistance than this.

Very sincerly yours

ATLANTIS VERLAG

i.A. H. Lange

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January 2, 1963

Atlantis Verlag
Zeltweg 16
Zürich 24, Switzerland

Dear Sirs:

You may recall my writing to you several months ago concerning prints of two of Dr. Hürlimann's photographs of Hyderabad-Sind wanted for a major architectural exhibition I am preparing for the Museum of Modern Art. You very kindly sent me the prints, and I am delighted to have them.

Since last writing to you, I have noted photographs in other of Dr. Hürlimann's books which I believe would admirably suit our purposes. Might I again ask your help in securing black and white glossy prints of the following illustrations, made from the original negatives and measuring ca. 18x24 cm.?

Das Mittelmeer. 1937.	Italy. (N.Y.) 1953.
page 73 - windmills, Crete	page 189 - Positano
page 286 - Positano	

Do you also have negatives for the photographs used in Axel van Graefe's book, Iran, das Neue Persien, published in 1937? I should like very much to have a black and white glossy print of the illustration appearing at Plate 29, captioned "farm house in Gilan."

As before, we shall gladly reimburse your laboratory charges involved in print production and your mailing costs. I would advise your sending the material via sea mail, securely wrapped.

We will give whatever credit you require to the photographs in the exhibition. We only regret that our budget does not permit payment of usage fees.

Again, I shall be greatly indebted to you for your cooperation. Thank you very much.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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Lieferschein Nr.

Museum of Modern Art New York

2 photographs Hyderabad India

November 26, 1962

Atlantis Verlag
Zeltweg 16
Zürich 24, Switzerland

Dear Sirs:

I am writing to you in Mr. Rudofsky's behalf to thank you for your good letter dated November 8th and to inform you that the photographs you sent have arrived here safely. Your invoice has been forwarded to our business office; payment should reach you within the next three weeks.

Your generous assistance is certainly very much appreciated. I am sure that in the course of his research for his forthcoming architectural exhibition Mr. Rudofsky will want to write to you again concerning other illustrations appearing in your excellent publications.

We hope we may call upon you again. With many thanks,

Sincerely yours,

Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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Zürich, den 8.11. 1962

Lieferschein Nr. NOV 26 1962

für Museum of Modern Art New York

Sie empfangen anbei

2 photographs
Hyderabad - Sind
INDIA

Firma ATLANTIS VERLAG A.G. ZÜRICH

▲ Simplex 3441 P

NOV 13 1962

IS VERLAG

RICH 24

24 40 43 und 32 54 97 Postcheckkonto VIII 25 9 48

November 8, 1962

ctober 18, we inform you that
er separate cover the two black
hich you are interested for your

allow us to ask you a charge

Sincerely yours,

ATLANTIS VERLAG

i.A. H. Lange

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ZÜRICH 24

Zeltweg 16 Postfach 200 Telephon (051) 24 40 43 und 32 54 97 Postcheckkonto VIII 25 9 48

NOV 13 1962

The Museum of Modern Art
11 West 53rd Street
New York 19

November 8, 1962

Dear Mr. Rudofsky,

In reply to your letter of October 18, we inform you that today we are mailing you under separate cover the two black and white glossy prints in which you are interested for your exhibition.

For these two photographs we allow us to ask you a charge of sfrs. lo.--

Sincerely yours,

ATLANTIS VERLAG

i.A. H. Lange

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October 18, 1962

The Director
Ernst Wasmuth Verlagsbuchhandlung KG
Gartenstrasse 43
Tübingen, Germany

Dear Sir:

May I request your assistance in the following matter. The Museum of Modern Art has asked me to prepare an exhibition of the kind of architecture which, for want of a more appropriate term, is classified as anonymous or vernacular. The scope of the exhibition will be wide both chronologically and geographically.

In referring to your very handsome 1928 edition of INDIA, the landscape, the mountains and the people, by Martin Hürlimann, I came across two photographs which I would like to obtain for my exhibition. The views, roughly sketched on a sheet accompanying this letter, are on pages 261 and 262 respectively and show the town of Hyderabad-Sind.

Can you aid me in securing black and white glossy prints of these photos made from the original negatives and measuring ca. 18x24 cm.? If the negatives are no longer in your possession, kindly advise me of the name and address of the person to whom I should write for prints and for permission to use the photos in the forthcoming exhibition and its related publicity.

Although our budget does not permit payment of usage fees, we will be glad to reimburse laboratory charges involved in print production and mailing costs. Since the exhibition is still many months away, the prints should be sent via sea mail, securely wrapped to avoid damage. It goes without saying that we shall give whatever credit is required to this material.

I hope that I am not imposing on you. I shall be most grateful for your help and I much look forward to your reply.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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July 21, 1964

Dr. M. Hürlimann
Atlantis Verlag
Zeltweg 16
Zurich 24, Switzerland

Dear Dr. Hürlimann:

You may recall that quite some time ago you kindly provided us with three of your photographs for use in a special architectural exhibition being prepared by Mr. Bernard Rudofsky for the Museum of Modern Art.

The exhibition will be ready in November, and in the accompanying catalogue we trust we have your permission to include the photographs which appear, as follows, in two of your publications:

pages 261 and 262. India, the landscape, the mountains and the people. 1928.

page 189. Positano. Italy. 1953

In order to give the proper credit line, we would appreciate your completing the enclosed cards and returning them to us via air mail at your earliest opportunity. An international reply coupon is also enclosed to cover your mailing costs.

When the catalogue is ready, you will receive a complimentary copy. If payment is due for this use, please advise us.

Thank you very much for your assistance.

Sincerely yours,

PHOTO: POSITANO (Italy)

Ellen Marsh
Research Assistant
Department of Architecture and Design

CREDIT: Phot. Dr. MARTIN HÜRLIMANN, ZÜRICH (SWITZERLAND) TAKEN 1951, published in Martin Hürlimann, Italy" 1952

card rec'd

enclosures: 2

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Please return completed card to Ellen Marsh, The Museum of Modern Art
11 West 53 Street
New York, New York 10019

For catalogue accompanying the exhibition "Architecture Without Architects."

PHOTO: POSITANO (Italy)

CREDIT: Phot. Dr. MARTIN HÜRLIMANN, ZÜRICH (SWITZERLAND) TAKEN 1951, published in Martin Hürlimann „Italy" 1952

Permission is hereby granted to use this photograph in connection with publicity related to the exhibition: _____.

DES S
Section
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ofsky

We received your kind letter and we are very glad that the photograph of the "Magernica" at the Rila Monastery had reached you. You have not to pay for it. We are glad that we could help Dr. Rudofsky for his forthcoming exhibition.

Kind regards to Dr. Rudofsky and wishing him all the best

We remain

Sincerely yours, Nedeva
/I.Nedeva/
Secretary

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Please return completed card to Ellen Marsh, The Museum of Modern Art
11 West 53 Street
New York, New York 10019

For catalogue accompanying the exhibition "Architecture Without Architects."

PHOTO: Hyderabad - Sind (PAKISTAN) HOUSES WITH WINDCATCHERS

CREDIT: Phot. Dr. MARTIN HÜRLIMANN, ZÜRICH (SWITZERLAND) TAKEN 1927 AND Published in Martin Hürlimann „India" 1928

Permission is hereby granted to use this photograph in connection with publicity related to the exhibition: _____.

DES S

Section
d'Urba
1, E

e 1963

ofsky

We received your kind letter and we are very glad that the photograph of the "Magernica" at the Rila Monastery had reached you. You have not to pay for it. We are glad that we could help Dr. Rudofsky for his forthcoming exhibition.

Kind regards to Dr. Rudofsky and wishing him all the best

We remain

Sincerely yours, Nedeva
/I.Nedeva/
Secretary

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ACADÉMIE
DES SCIENCES DE BULGARIE

Section de Théorie et d'Histoire
d'Urbanisme et d'Architecture
1, Boul. Rousky — Sofia

Sofia, the 24th of June 1963

Miss

Ellen Marsh
Assistant to Bernard Rudofsky
The Museum of Modern Art
11 West 53rd Street

NEW - YORK

U.S.A.

see p. 2

Dear Miss Marsh,

We received your kind letter and we are very glad that the photograph of the "Magernica" at the Rila Monastery had reached you. You have not to pay for it. We are glad that we could help Dr. Rudofsky for his forthcoming exhibition.

Kind regards to Dr. Rudofsky and wishing him all the best

We remain

Sincerely yours, Nedeva

/I.Nedeva/
Secretary

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3 June 1963

Prof. Arch. Georgi Stojkov
Académie des Sciences de Bulgarie
1, Boul. Rousky
Sofia, Bulgaria

Dear Professor Stojkov:

Your very gracious letter of the 8th of May and the accompanying photograph of the "Magernica" at the Rila Monastery reached our offices today. Dr. Rudofsky is now in Europe continuing research on his forthcoming exhibition. I know he will be delighted to see your letter and the photograph upon his return in the early Fall.

Your additional comments on the "Magernica" are most helpful to us. Thank you very much for your kind assistance, and please be assured that full credit will be given to the photograph in connection with any use made of it.

Sincerely yours,

Ellen Marsh
Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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ACADÉMIE
DES SCIENCES DE BULGARIE

Section de Théorie et d'Histoire
d'Urbanisme et d'Architecture
1, Boul. Rousky — Sofia

Sofia, le the 8th of Mai 1963

The Museum of Modern Art
11 West 53rd Street
NEW-JORK 19
U.S.A.

Dr. Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Dear Dr.Rudofsky,

Your Letter of 7th of December 1962 and the letter of your Assistant Ellen Marsh of 29th of March send to prof. Hristo Hristov are been here in Sofia in time. But prof. Hristo Hristov was absend from Bulgaria more than five months. Before some days he came back and gave me your letter. I shall send you the photograph you want to have, because I am the auther of the Text and of the photographs titled "Building and Architecture" from the book "The Rila Monastery". Enclosed please find the photograph of "The Interior of the Magernica". The word "Magernica" is a Greek word and means Kitchen. In the past the bulgarian people had used this word, but today it is gone away from the bulgarian language.
From the contents of the text at plate 62, page 188 you could understand, that the "Magernica" and"The Rila Monastery" is a seldom building and architectural achievement of the bulgarian master architect from the XIX centery. This you can not find in any other land. Of course, there are similar construction and architectur, but such like this one, there are not.

Now I bag you pardon for the delay of my letter, but it did not depend on me.

I hope to hear soon from you, that you have received

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my letter and the photograph.

Sincerly

Your's

prof.arch.G.Stoikov

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ACADÉMIE
DES SCIENCES DE BULGARIE
Section de Théorie et d'Histoire
d'Urbanisme et d'Architecture
1, Boul. Rousky – Sofia

Sofia, le the 13th of May 1963

The Museum of Modern Art
11 West 53rd Street
NEW YORK 19

May 22, 1963

On the 11th of May 1963 with a registered letter Nr.188 we have send you via sea mail the photograph of the "Magernica" from the book "The Rila Monastery".

Sincerely yours,
Secretary: I. Nedeva
/I.Nedeva/

GS/KM

Dr. I. Nedeva
Secretary
Académie des Sciences de Bulgarie
Section de Theorie et d'Histoire
d'Urbanisme et d'Architecture
1, Boulevard Rousky
Sofia, Bulgaria

Dear Dr. Nedeva:

Your letter of May 13th has arrived, and we are very pleased to learn that you have sent us a photograph of the "Magernica" in answer to our request.

We very much look forward to receiving the photograph and we thank you for your kind cooperation in making it available to us for our forthcoming exhibition.

As indicated in our previous coressponden~~ce~~, we shall give full credit to the photograph.

With all good wishes,

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Circulating Exhibitions

enclosure

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ACADÉMIE
DES SCIENCES DE BULGARIE

Section de Théorie et d'Histoire
d'Urbanisme et d'Architecture
1, Boul. Rousky — Sofia

Sofia, the 13th of May 1963

The Museum of Modern Art
11 West 53rd Street
NEW YORK 19

On the 11th of May 1963 with a registered letter Nr.188 we have send you via sea mail the photograph of the "Magernica" from the book "The Rila Monastery".

Sincerely yours,

Secretary: I. Nedeva
/I.Nedeva/

GS/KM

Any assistance you can offer us will be greatly appreciated, and we hope to hear from you at your earliest opportunity. Thank you very much.

Sincerely yours,

Ellen Marsh
Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

enclosure

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March 29, 1963

Professor Hristo Hristov
The Bulgarian Academy of Sciences
Sofia, Bulgaria

Dear Professor Hristov:

During the early part of December, 1962, Dr. Bernard Rudofsky wrote to you requesting your assistance in securing a photograph for a special architectural exhibition he is preparing for The Museum of Modern Art. Since no acknowledgment of the request has reached us from your office, we assume that the original letter was lost en route to you. Enclosed you will find a copy of Dr. Rudofsky's request.

Any assistance you can offer us will be greatly appreciated, and we hope to hear from you at your earliest opportunity. Thank you very much.

Sincerely yours,

Ellen Marsh
Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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4 Albemarle Street, London, W.1 HYDE PARK 5211
GEAR GRANGE, 6 Elstree Way, Borehamwood, Herts ELSTREE 2214

December 7, 1962

Professor Hristo Hristov
The Bulgarian Academy of Sciences
Sofia, Bulgaria

Dear Professor Hristov:

May I request your assistance in the following matter.

Recently I have had occasion to refer to a book titled The Rila Monastery (Vol. VI, series "Studies in Bulgaria's Architectural Heritage"), written by you in collaboration with Arch. Georgi Stojkov and Acad. Krâstju Mijatev. The book is quite impressive. At Plate 62, page 188 there appears a photograph of the underside of a cupola bearing the caption "Interior of the 'Magernica'." I should like very much to secure a good black and white glossy print of this photograph made from the original negative and measuring ca. 18x24 cm. Can you make such a print available to me?

The Museum of Modern Art has asked me to prepare a major architectural exhibition for its Department of Circulating Exhibitions, and I feel your photograph would be a handsome addition to the show. Needless to say, we would give whatever credit you require to the photograph.

In the event that you do not own the rights to the picture, will you kindly forward this request to the proper person or advise me of his name and address so that I may write to him directly.

Since our funds are quite limited, I can offer reimbursement for print production (ca. $1.00-$1.50) and mailing charges only. I would suggest sending the print via sea mail, wrapped securely in order to avoid any damage.

I hope that I am not imposing on you. I am much looking forward to your reply.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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HEAD OFFICE: 6 Elstree Way, Boreham Wood, Herts ELSTREE 2214

13135

5th December, 1963.

Letter - 19.11.63

To THE MUSEUM OF MODERN ART,
11, WEST 53rd STREET, NEW YORK, 19.
FOR THE ATTENTION OF:- ELLEN MARSH, DEPT. OF CIRCULATING EXHIBITIONS

21 NOV 1963

13097

Order Date NOVEMBER 15TH 1963. Despatch Date

PLEASE RECEIVE IN GOOD ORDER AND CONDITION :—

NEG. No.	SIZE	QTY.	FINISH	SUBJECT
K 229	8" x 8"	1	Glossy (B&W) UN - MTD.	ERBIL, IRAQ.

$10.00.

Rec'd 12/19/63

PACKING MATERIAL — NON RETURNABLE/CHARGED CREDITED WHEN RETURNED

Your Ref./Order No.	Our Ref.	Inv.
Letter of 8-11-63.	C/S	

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A HUNTING GROUP COMPANY

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Tel. HYDE PARK 5211

The Museum of Modern Art,
11, West 53rd Street,
New York, 19.
U.S.A.

For the attention of Ellen Marsh - Dept.of Circulating Exhibitions.

INVOICE No. 13135
DATE 5th December, 1963.
YOUR ORDER No. Letter - 19.11.63
OUR ORDER No.
DESPATCH NOTE No. 13097

C/5 Museum of Modern Art.

Fee for making Photographic Enlargements from aerial photograph No. K.229, Erbil, Iraq subject to acknowledgement being made to Aerofilms and Aero Pictorial Limited, London.		
	1 @ £10.00.	£10.00.

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E. & O.E.

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19 November 1963

Mr. D.F. Smith
Library Manager
Aerofilms & Aero Pictorial Ltd.
4 Albemarle Street
London, W. 1, England

Dear Mr. Smith:

I now have your letter of 15 November and am glad to know that the file print of Erbil reached you safely.

Please will you enclose two bills with the 8"x8" print you are to send us, one for the print fee and one for the copy we will eventually make. We can pay the print charge immediately but will have to wait until the exhibition is in production to pay the copy fee; this latter bill will be delayed for several months. I think this will be the most efficient arrangement and trust it is agreeable to you.

Thank you, once again, for your kind cooperation.

Sincerely yours,

Ellen Marsh
Department of Circulating Exhibitions

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 752.15

ARTISTS IN OBLIQUE AERIAL PHOTOGRAPHY

Aerofilms & Aero Pictorial Ltd

A HUNTING GROUP COMPANY

Please reply to Library: 4 ALBEMARLE ST., LONDON, W.1 · HYDe Park 5211

Head Office: 6 Elstree Way, Boreham Wood, Herts · Elstree 2214

Directors: F. L. Wills, F.R.P.S., T. D. Weatherhead, G. S. Highcock

Your Ref.

Our Ref. C/5.
JG/WB.

Friday 15th. November, 1963

Ellen Marsh,
Department of Circulating Exhibitions,
The Museum of Modern Art,
11 West 53rd. Street,
New York 19,
U.S.A.

Dear Madam,

Thank you for your letter of the 8th. November and the return of our file print of Erbil.

We will forward an 8" x 8" glossy print of this view as soon as possible.

We appreciate your difficulties with using photographs from various sources and trying to obtain enlargements of a similar contrast, and under these circumstances we are prepared to accept a nominal fee of £10.00 to allow you to copy our photograph.

Please confirm if this is acceptable so that we may include it on the same invoice as for the print fee.

Yours faithfully,
for AEROFILMS & AERO PICTORIAL LTD.,

D.F. Smith.
LIBRARY MANAGER.

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ARTISTS IN OBLIQUE AERIAL PHOTOGRAPHY

Aerofilms & Aero Pictorial Ltd

A HUNTING GROUP COMPANY

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Head Office: 6 Elstree Way, Borehamwood, Herts. Elstree 2214

Directors: P. L. Wills, F.R.P.S., T. D. Weatherhead, C. I. [illegible]

8 November 1963

Your Ref.

Our Ref. C/5.
JG/WB.

Tuesday 5th. November, 1963.

Mr. D.F. Smith
Library Manager
Aerofilms & Aero Pictorial Ltd.
4 Albemarle Street
London, W. 1, England

Dear Mr. Smith:

Thank you so much for sending the photo of Erbil (neg. no. K229; approval sheet no. 7565) with your letter of November 5th. It is precisely the view we need.

May we now have an 8"x8" enlargement from your original negative and a note indicating the precise wording of the credit line you require. Upon receipt of the print and your invoice I will see to it that payment is requisitioned for you immediately.

It is most kind of you to permit us the exhibition use of your photograph without your regular exhibition fee, and we greatly appreciate your generous cooperation. Again, we will most certainly give full credit to the photograph in accordance with your instructions. I am holding the information on your book use fees for the time when our publication plans are definitely set.

Permit me to explain that we must have our production studio make copies of all photographs used in our architectural circulating exhibitions. This is necessary in order to achieve the best control possible in working with prints from a wide variety of sources. We have followed this practice for several years with excellent results and those professional photographers who have seen our exhibitions have been very pleased with the results. I can assure you that all material used in our exhibitions is scrupulously guarded. No publicity or other use is made of the photographs without the express written permission of the copyright holder and all inquiries are referred to that person.

I look forward to hearing from you, and thank you once again for your fine help.

Sincerely yours,

Ellen Marsh
Department of Circulating Exhibitions

euc.

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ARTISTS IN OBLIQUE AERIAL PHOTOGRAPHY

Aerofilms & Aero Pictorial Ltd

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Head Office: 6 Elstree Way, Boreham Wood, Herts · Elstree 2214

Directors: F. L. Wills, F.R.P.S., T. D. Weatherhead, G. S. Highcock

Your Ref.

Our Ref. C/5.
JG/WB.

Tuesday 5th. November, 1963.

Ellen Marsh,
Department of Circulating Exhibitions,
The Museum of Modern Art,
11 West 53rd. Street,
New York 19,
U.S.A.

Dear Madam,

Thank you for your letter of the 31st. October.

We are able to supply copies of the aerial view of Erbil in sizes and quantities according to the enclosed Print Price List.

PERMISSION

We do not allow our copyright photographs to be copied under any circumstances. We are pleased to allow you to use the photograph in a circulating exhibition. We are prepared to waive our normal exhibition fees on this occasion providing this company is suitably acknowledged.

We are enclosing a contact print of one of our aerial views of Erbil to enable you to confirm if it is the one which appeared in 'Town Building in History'. If it is not would you please forward a photostat copy.

We are pleased to give you permission to reproduce the photograph in a book. Our standard charges is enclosed for your guidance.

Would you please return our file print with your reply.

Yours faithfully,
for AEROFILMS & AERO PICTORIAL LTD.,

D.F. Smith.
LIBRARY MANAGER.

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ARTISTS IN OBLIQUE AERIAL PHOTOGRAPHY

Aerofilms & Aero Pictorial Ltd

HEAD OFFICE: 4 ELSTREE WAY, BOREHAM WOOD, HERTS · ELSTREE 2214

Library: 4 Albemarle St., London, W.1 · Hyde Park 1[illegible]

Directors: F. L. Wills, M.B.E., T. D. Weatherhead, O. S. Higgins

31 October 1963

Aerofilms Ltd.
4 Albemarle Street
London, W. 1, England

Dear Sirs:

May I request your assistance in the following matter.

In the book, Town Building in History, by F.R. Hiorns, there appears a photograph credited to your organization. It is on page 22 and shows the ancient city of Erbil (Arbela). For a special architectural exhibition we are preparing for the Department of Circulating Exhibitions we should like to obtain a good black and white print of this photograph, made from your original negative, measuring about 8"x10".

The circulating exhibition for which we would like this photograph will be made available to other museums, galleries and educational institutions on a nonprofit rental basis. Our funds are quite limited and we are not in a position to pay standard commercial rates. We do, of course, give full credit lines in connection with all material appearing in the show. Please will you advise me of the cost involved in obtaining this print.

It is possible that we will publish a book based on the exhibition, and for this use we would be prepared to pay the standard fee to you.

Please let me hear from you at your earliest opportunity. Thank you very much for any help you can offer us.

Sincerely yours,

Ellen Marsh
Department of Circulating Exhibitions

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ARTISTS IN OBLIQUE AERIAL PHOTOGRAPHY

Aerofilms & Aero Pictorial Ltd

A HUNTING GROUP COMPANY

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Library: 4 Albemarle St., London, W.1 · Hyde Park 5211

Directors: F. L. Wills, F.R.P.S., T. D. Weatherhead, G. S. Highcock

Your Ref.

Our Ref. NWL/VAP. 28th, May, 1964.

The Museum of Modern Art,
11, West 53rd Street,
New York 19,
U.S.A.

Dear Sirs,

We enclose a copy of our Invoice 13135, dated 5th, December, 1963, for $ 10.00.

This account is now very much overdue, and payment by return, would be appreciated.

Yours faithfully,
for AEROFILMS & AERO PICTORIAL LTD.,

N. W. Lloyd (Miss).
Accounts Department.

Bernard Rudofsky, Esq.,
Guest Director,
Department of Circulating Exhibitions,
The Museum of Modern Art,
11 West 53rd Street,
New York 19, N.Y.,
U.S.A.

Ellen Marsh
Research Assistant

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6 July 1964

Miss N.W. Lloyd
Accounts Department
Aerofilms & Aero Pictorial Ltd.
6 Elstree Way
Boreham Wood, Herts, England

Dear Miss Lloyd:

Your letter of May 28th did not reach me until a few days ago.

The exhibition for which we ordered your photograph of Erbil (ref.: your invoice 13135) has not yet been produced. Generally, we prefer to wait until our exhibitions are complete before making payments. However, I certainly agree that you have had this bill on your records for a long period of time, and I am therefore asking our business office to make payment to you within the next pay period. (Payments are issued monthly.)

Thank you for your patience and for the cooperation you have given us.

Sincerely yours,

Ellen Marsh
Research Assistant

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TEL.: TRAFALGAR 8811 Extn. 6582
Address correspondence to:—
AIR MINISTRY, S.4c,
LONDON, S.W.1

C.146992/62/S.4c

AIR MINISTRY,
WHITEHALL,
LONDON, S.W.1

9th November, 1962.

NOV 27 1962

See also: G. Bell & Sons, Ltd,

October 30, 1962

Dear Sir,

Aerial Photograph - Ancient City of Erbil

With reference to your letter of October 18th on the above subject, addressed to the Central Office of Information, I regret to inform you that the negative of the aerial photograph of the Ancient City of Erbil is no longer held in the Royal Air Force film library.

Yours faithfully,

Joan A. Robinson

J.A. ROBINSON (Mrs.)

Bernard Rudofsky, Esq.,
Guest Director,
Department of Circulating Exhibitions,
The Museum of Modern Art,
11, West 53rd Street,
New York 19, N.Y.,
U.S.A.

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	MoMA Exhs.	752.15

October 30, 1962

Mrs. J.A. Robinson
Air Ministry, S. 4-C
Whitehall
London, S.W. 1, England

Dear Mrs. Robinson:

Since Mr. Rudofsky is currently out-of-town, please accept this acknowledgment of your October 10th letter in his behalf.

We are, indeed, sorry that the negative of your photograph of Palmanova is unavailable, but we greatly appreciate your efforts to search for it. Our exhibition is still many months away and we can only hope that if further information concerning the whereabouts of the negative comes to your attention you will be in touch with us.

Once again, our many thanks.

Sincerely yours,

Ellen Marsh
Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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Tel. No.
TRAFALGAR 8811, Ext. 6582

AIR MINISTRY, S4 COMMERCIALE
WHITEHALL ~~GARDENS~~,
LONDON, S.W.1

C.146992/62/S.4c

10th October, 1962.

OCT 29 1962

Dear Sir,

Aerial Photograph - Palmanova,
N. Italy

In reply to your letter of 28th September, on the above subject, addressed to G. Bell and Sons Limited, I regret to inform you that a search of our records has revealed that the negative of the aerial photograph of the fortress town of Palmanova is no longer held in the Royal Air Force film library.

Yours faithfully,

Joan A. Robinson

J.A. ROBINSON (Mrs.)

B. Rudofsky, Esq.,
Guest Director,
Department of Circulating Exhibitions,
The Museum of Modern Art,
11, West 53rd Street,
New York 19.

(U.S.A.)

Copy to:-
G. Bell & Sons, Ltd.,
York House,
Portugal Street,
London, W.C.2.

1963 19

8/7/63

t, je vous infor-
20 juin à notre
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e que l'ouvrage
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RÉPUBLIQUE ALGÉRIENNE

OFFICE ALGÉRIEN D'ACTION COMMERCIALE

(OFALAC)

DÉLÉGATION EN FRANCE
28, AVENUE DE L'OPÉRA
PARIS-2e
TÉL. : OPÉRA 79-40 (2 lig. gr.)
ADR. TÉLÉGR. OFALAC-PARIS

Référence à rappeler : LC/GM/N° 206

PARIS, LE 22 JUIN 1963 19

rec'd 8/7/63

Madame,

Par ma lettre réf. LC/GM du 15 juillet, je vous informais de la transmission de votre lettre du 20 juin à notre Direction à Alger dans l'espoir que celle-ci, peut-être, pourrait donner suite à votre demande.

J'ai l'honneur de vous faire connaître que l'ouvrage "L'Afrique méditerranéenne : Algérie, Tunisie, Maroc" ne figure pas à la bibliothèque de l'Ofalac.

Je vous en exprime mes regrets et vous prie d'agréer, Madame, l'expression de ma considération distinguée.

P. le Chef de Division en France,
E. CATALA

Madame Ellen MARSH
THE MUSEUM OF MODERN ART
NEW-YORK 19
11 West, 53rd street
(U.S.A.)

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PARIS-2e
TÉL. : OPÉRA 79-40 (2 lig. gr.)
ADR. TÉLÉGR. OFALAC-PARIS
Référence à rappeler : LC/GM/N° 168

your ref.: LC/GM/No. 168

30 July 1963

PARIS LE 15 JUIL 1963 19

Office Algérien d'Action Commerciale
28, Avenue de l'Opéra
Paris 2e, France

Gentlemen:

Thank you very much for your letter of July 15 in which you inform us that our request for prints of two photographs seen in Fernand Benoit's book L'AFRIQUE MEDITERRANEENNE: ALGIERS, TUNISIA, MOROCCO has been forwarded to your office in Algeria.

We look forward to their reply with considerable interest.

Sincerely yours,

Ellen Marsh
Exhibition Assistant
Department of Circulating Exhibitions

P. le Chef de Division en France,

Madame Ellen MARSH
Exhibition Assistant
Department of Circulating
Exhibitions
11 West 53rd street
NEW-YORK
(U.S.A.)

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RÉPUBLIQUE ALGÉRIENNE

OFFICE ALGÉRIEN D'ACTION COMMERCIALE

(OFALAC)

DÉLÉGATION EN FRANCE
28, AVENUE DE L'OPÉRA
PARIS-2e
TÉL. : OPÉRA 79-40 (2 lig. gr.)
ADR. TÉLÉGR. OFALAC-PARIS

Référence à rappeler : LC/GM/N° 168

PARIS, LE 15 JUIL 1963 19

Madame,

J'ai l'honneur d'accuser réception à votre lettre du 20 juin dernier, par laquelle vous me demandez de vous adresser, si possible, des épreuves en 18 x 24 mm de deux photos dont vous avez relevé les références dans l'ouvrage de Fernand Benoît : "l'Afrique méditerranéenne : l'Algérie, la Tunisie, le Maroc".

J'ai transmis votre demande à toutes fins utiles à notre Direction à Alger qui examinera dans quelle mesure elle peut y donner suite.

Je vous prie d'agréer, Madame, l'expression de ma considération distinguée.

P. le Chef de Division en France,

E. CATALA

C Lamouche

Madame Ellen MARSH
Exhibition Assistant
Department of Circulating
Exhibitions
11 West 53rd street
NEW-YORK
(U.S.A.)

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June 20, 1963

Directeur
Office Algérien d'Action
Economique et Touristique
28 avenue de l'Opera
Paris I^er^, France

Dear Sir:

At the suggestion of Mme. Moutard-Uldry of "Les Beaux Arts" I am writing to ask your assistance in the following matter. We are currently gathering photographic material for a special architectural exhibition which will be prepared and circulated by the Department of Circulating Exhibitions of our Museum.

In the book L'AFRIQUE MEDITERRANEENNE: ALGIERS, TUNISIA, MOROCCO (Les Beaux Arts, Paris, 1931) there appear two photographs which we should like very much to obtain for our exhibition. Their page references are as follows:

Plate CLIV, no. 408--Bouzina dans l'Aurès
(photo: Gouvernement Génerale de l'Algérie)

Plate CLVIII, no. 415--Guémar, Algerie
(same photo credit as above)

Mme. Moutard-Uldry has provided me with several photographs from the book, but lacking the ones cited above she urged that I get in touch with you. I realize that much time has passed since the pictures were taken, but since we are most interested in them I wish to enquire whether you might possibly still have prints. Enclosed are rough sketches made from the book plates.

In the event that you have black and white glossy prints, ca. 18x24 cm., would you lend them to us so that we may have our own copies made? We would, of course, give full credit to your office in the exhibition.

I will appreciate hearing from you at your earliest opportunity, and I thank you in advance for any help you can offer us. Kindly address your reply to my attention.

Sincerely yours,

Ellen Marsh
Exhibition Assistant
Department of Circulating Exhibitions

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29 April 1964

Algerian Embassy
2310 California Street
Washington, D.C.

Dear Sirs:

During the early part of December Mr. Bernard Rudofsky, Guest Director, Department of Circulating Exhibitions wrote to ask your help in securing two photographs he needs for his forthcoming exhibition. The exhibition is currently in preparation and he would greatly appreciate a reply. Enclosed is a copy of the original request for your information.

Will you please let us hear from you at your earliest opportunity? Thank you very much.

Sincerely yours,

Ellen Marsh
Department of Circulating Exhibitions

enclosure

Mailky

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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AMERICAN HERITAGE PUBLISHING CO., INC.
551 FIFTH AVENUE • NEW YORK 17, NEW YORK

9 December 1963

Algerian Embassy
2310 California Street
Washington, D.C.

Dear Sirs:

May I request your assistance in the following matter.

For a special architectural exhibition I am preparing for The Museum of Modern Art's Department of Circulating Exhibitions I am very much interested in securing photographs of two subjects taken in Algeria and appearing in Georg Gerster's book, Sahara, Desert of Destiny (Coward-McCann, Inc., New York. 1960). Mr. Gerster informs me that the photographs were obtained from the Documentation Service of the Algerian Government some years ago. I enclose Xerox copies of the book illustrations #4 and #6 and hope that you will give us your cooperation in forwarding them, together with this request, to the proper authorities so that we may obtain 8"x10" (18x24 cm.) black and white glossy prints of the photographs made from their original negatives.

We think both photographs are excellent and would like very much to include them in our exhibition, with full credit given to the organization providing the prints.

Your cooperation will be greatly appreciated. I look forward to hearing from you at your earliest opportunity.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

enclosures: 2

Malik/

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AMERICAN HERITAGE PUBLISHING CO., INC.
551 FIFTH AVENUE • NEW YORK 17, NEW YORK

June 11, 1964

Dear Mr. Rudofsky:

Enclosed is the black-and-white
of the excavations at Safadi. Please let
me know what you plan to do with it.

Sincerely,

James Kraft

James Kraft
Information Services

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

JK/O

16 June 1964

ur note of
ations at

an exhibi-
, we will

Malik/

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16 June 1964

Mr. James Kraft
Information Services
American Heritage Publishing Co. Inc.
551 Fifth Avenue
New York, New York 10017

Dear Mr. Kraft:

Mr. Rudofsky has asked me to thank you for your note of June 11th and for the photograph of the excavations at Safadi.

The photograph is being considered for use in an exhibition or a book -- possibly both. In any event, we will be in touch with you when plans are set.

Sincerely yours,

Ellen Marsh
Department of Architecture and Design

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CHICAGO CHAPTER

AMERICAN INSTITUTE OF ARCHITECTS

221 North LaSalle, Chicago 1, Illinois DEarborn 2-7197-8-9

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2 Years

Executive Director
Marion J. Smith

Editor, Inland Architect
Hans A. Friedman, A.I.A.

July 2, 1962

Mr. Marion J. Smith
Executive Director
Chicago Chapter
The American Institute of Architects
221 North LaSalle
Chicago 1, Illinois

Dear Mr. Smith:

Your letter of June 28th has just reached me. Thank you very much for your prompt response to my inquiry concerning the present address of Mr. Werner A. Daniels. I have forwarded his mail to Germany and trust I will hear from him before long.

Once again, my thanks for your assistance.

Sincerely,

Ellen Marsh
Research Assistant

Malik/

June 28, 1962

Miss Ellen Marsh
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Miss Marsh:

Mr. Werner A. Daniels, A.I.A.

Sincerely,

Marion J. Smith
Executive Director, Chicago Chapter

MJS:co
CC: Mr. Kenneth C. Landry, A.I.A.
Head, Department of Institute Relations

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221 North LaSalle, Chicago 1, Illinois DEarborn 2-7197-8-9

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1 Year

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1 Year

Lee C. Mielke, A.I.A.
2 Years

Herbert Sobel, A.I.A.
2 Years

Thomas E. Cooke, A.I.A.
3 Years

Derald M. West, A.I.A.
3 Years

Executive Director
Marion J. Smith

Editor, Inland Architect
Hans A. Friedman, A.I.A.

June 28, 1962

Miss Ellen Marsh
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Miss Marsh:

In regard to the current address for Mr. Werner A. Daniels, our file indicates that Mr. Daniels advised this office on June 3, 1962 to change his address to read:

Mr. Werner A. Daniels, A.I.A.
Rathangasse 34
Bonn, Germany

Mr. Daniels is engaged in a special research project which will require his residency in Germany for tow years. He has requested that current announcements and other promotional mailings be discontinued until his return to America.

I hope the above information will correct your mailing records.

Sincerely,

Marion J. Smith

Marion J. Smith
Executive Director, Chicago Chapter

MJS:co
CC: Mr. Kenneth C. Landry, A.I.A.
Head, Department of Institute Relations

Malik/

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	MoMA Exhs.	752.15

JUN 27 1962

THE AMERICAN INSTITUTE OF ARCHITECTS

The Octagon • 1735 New York Avenue, N.W. • Washington 6, D.C. • EXecutive 3-7050

June 28, 1962

Miss Ellen Marsh
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Miss Marsh:

We have your letter of inquiry concerning Mr. Werner Daniels of Chicago and the fact that your correspondence to him has been returned unclaimed.

We have checked our mailing list and note that the current address for Mr. Daniels is the same as the one mentioned by you: 180 North Wabash Avenue, Chicago 1, Illinois. Our Mail Department has no record of his mailings being returned.

By copy of this letter we are requesting that the Executive Director of the Chicago Chapter of the American Institute of Architects advise you if he has knowledge that Mr. Daniels' address is other than the one mentioned above.

Very truly yours,

Kenneth C. Landry

Kenneth C. Landry, AIA
Head
Department of Institute Relations

KCL/nmo
cc: Mr. Marion J. Smith
Executive Director
Chicago Chapter, AIA
221 North LaSalle
Chicago 1, Illinois

7/2/62 p.c. ack.

Malik/

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.15

June 20, 1962

Miss Polly Shackelton
The American Institute of Architects
The Octogon
1735 New York Avenue, N.W.
Washington, D.C.

Dear Miss Shackelton:

I am trying to reach an A.I.A. member, Werner Daniels, who is listed in your Directory as having an office at 180 North Wabash Avenue, Chicago 1, Illinois. My letter to this address was returned, stamped "unclaimed." Furthermore, the Chicago telephone directory does not list his name.

If you have a new address for Mr. Daniels I hope that you will drop me a postal card with the information. Thank you very much for any help you can offer.

Sincerely,

Ellen Marsh
Research Assistant

Malik/

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February 15, 1963

Dr. George Fox Mott
The American-Korean Foundation
Dupont Circle Building
Washington 6, D.C.

Dear Dr. Mott:

Major Marley's photographs and color transparencies reached me quite safely, and it was a pleasure to have a chance to see them. Now I all the more regret not having had an opportunity to see the exhibition itself.

I have written to Major Marley explaining that because the type of material we want to include in the Museum's exhibition is quite specialized, we cannot use any of his work. If it makes our position any clearer, I can say that we need photographs taken from an architectural rather than sociological point of view. The success of Major Marley's material in presenting his point of view makes it ineligible for us.

I am deeply grateful for your excellent cooperation and can only hope that your efforts in our behalf have not been too great an inconvenience.

With all good wishes,
Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

enclosures:

11 b&w prints
16 35mm transparencies

Malik/

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January 29, 1963

Dr. George Fox Mott
The American-Korean Foundation
Dupont Circle Building
Washington 6, D.C.

Dear Dr. Mott:

Thank you very much for your letter of January 25th. We look forward to receiving prints from Major Marley and we will also be interested to see the color transparencies you mention he will include in his packet.

It goes without saying that full credit will be given to the Foundation and Major Marley in connection with any of his works included in our exhibition. We shall, of course, return all prints and transparencies to you after they have served our purpose.

We appreciate your giving us Major Marley's address so that we may get in touch with him if we need additional material.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Malik/

Rec'd fr. Marley 2/11/63
11 b+w 8"x10"
16 35mm. Color transp.

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Please reply to:
Dupont Circle Building
Washington 6, D. C.

January 25, 1963

JAN 28 1963

Mr. Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions
The Museum of Modern Art
New York 19, New York

Dear Mr. Rudofsky:

Your letter of 21 January is at hand in connection with the Korea vernacular architecture photographs from the collection titled THE CHARACTER OF KOREA about which we have been in correspondence.

As a result of further discussion with Major Marley, and in view of the second paragraph of your letter, we think it will be almost as little trouble and expense and fully practical to give you good clear 8 x 10 black and white glossy prints of all of the views we think appropriate to your possible use. From these you may choose as many as you wish--returning those you do not select directly to me and, at a later date, those that you do select, when reproductions of them have been made. The prints will be sent to you by Major Marley within ten days of his receipt of the copy of this letter which will be dispatched in this same mail. In addition, he will enclose a number of 35mm color slides from this same oollection which you may have reproduced either in color or in black and white. Of course all of these color slides should similarly be returned when they have served their purpose.

As stated in our previous letter, the only string we are attaching to the use of the photos is that both the Foundation and artist photographer Marley are to be credited for those that you use.

I discover also that Major Marley has a small collection of photographs depicting certain European architecture, as well as at least one superb African shot showing an aerial view of a native village surrounded by jungle. On these latter items, feel free to contact him directly, as follows:

Malik/

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Major Wallace C. Marley
2821 South Fern Street
Arlington 2, Virginia

I don't know how many copies of the book, Ornamental Roof Tiles of Korea, may have reached America, but I enclose a copy of a paid invoice which gives you all of the necessary information for running it down, or ordering it, as you see fit. Of course Sea Mail takes a good while, but its value is not of Stop Press nature. The earlier part of the book provides some very interesting information, not only about ornamental roof tiles, but also about Korean architecture in general. There are even some good photographs of roof sections which you might find vitally interesting. If you were to use these, you should credit both the Mattusches and the Foundation, as their return to Korea this last time was under a grant of the Foundation. However, the book is the property of the Mattusches, and any use of their material would require their consent. Dr. Mattusch is expected back in this country some time next month and if you indicate an interest, I shall make an effort to have him contact you.

Very sincerely yours,

George Fox Mott
Member, Board of Directors
Coordinator, Korea Pictorial Project

Malik/

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株式會社 東亜出版社
서울特別市西大門區忠正路二街一五七

I N V O I C E

November 23 1962

Mrs. Joseph J. Mathy
Box 47
Fairfax, Virginia
U. S. A.

Qu'ty	Description	Unit Price	Amount
1 copy	Ornamental Roof Tiles of Korea	@$8.00	US$8.00

Total Price:.....US$8.00

(*Check received)

Dong-A Publishing Co., Ltd.

Young Kee Park
Managing Director

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Please reply to:
Dupont Circle Building
Washington 6, D.C.

January 21, 1963

January 16, 1963

Dr. George Fox Mott
The American-Korean Foundation
Dupont Circle Building
Washington 6, D.C.

Dear Dr. Mott:

Thank you very much for your most gracious response to my letter of January 9th. I look forward to seeing the small prints of Korean vernacular architecture which you will send to us.

You are certainly generous to offer to make exhibition enlargements for us, but we cannot put you to that trouble and expense. It will prove easier and more practical in every way to secure good, clear 8"x10" black and white glossy prints of the views we finally select. From these, our production studio will make its own copy negatives. We prefer to have one organization do all production work to maintain a uniform quality in all photographic material appearing in the exhibition. This has worked very well for us in the past.

I shall look for Dr. Kurt R. Mattusch's book in one of the local libraries or bookstores. However, because of the vast amount of material already committed to the exhibition, I will have to forego the opportunity of using such detailed material as ornamental tiles (or rubbings) in the show.

Again, I am extremely grateful for your assistance.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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Please reply to:
Dupont Circle Building
Washington 6, D. C.

January 16, 1963

Mr. Bernard Rudofsky, Guest Director
Department of Circulating Exhibitions
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Rudofsky:

I was glad to have your letter of January 9 telling me of the exhibition which you are putting together with particular regard to what you describe as the kind of architecture which is often classified as "anonymous or vernacular," and that you are particularly searching for good photographs of the traditional peasant architecture of Korea.

Yes, the exhibit, THE CHARACTER OF KOREA, does contain some such photographs, but in addition to those included in the exhibit, the full complement of photographs taken by artist-photographer Marley in Korea has, I believe, a number of others which were not used because our purpose was to present a balanced picture of rural Korean life and culture, rather than any particular facet such as is your intention. I have discussed your interest and request with Major Marley and he has authorized me to say for him --and I will say for the Foundation--that we will be very happy to cooperate with you in your quest for good photographs of the type indicated. Perhaps the best first step is for us to send you small prints of those we think might be suitable and when you have made a selection and returned them to us, we will be glad to have appropriate-sized and finished exhibit-type prints made, if you will tell us the size and other specifications best suited to your purpose. The ones in the exhibit are 16x20". There will be no cost for these finished exhibit photos, though we shall of course expect full credit lines both to the Foundation and to photographer Marley. I'm sorry I do not have any glossy prints immediately available dealing with the subject of your exhibit, but I do enclose a copy of the program and refer you to a severely cropped item, No. 25, which is a typical farm house, though this is a grass roof rather than a tile one.

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You may also be interested in knowing that Dr. Kurt R. and Harriet Mattusch, who are in Korea under the sponsorship of the Foundation, have recently authored a most interesting book dealing with ornamental roof tiles of Korea through the centuries, and I received as a token Christmas gift a few very unique and beautiful rubbings made from some of these tiles of the old Silla Dynasty. Dr. Mattusch will be back in this country some time next month and it is quite possible that either rubbings or photographs are either available or could be created to augment this phase of your Korean section.

Please let me know your interest and desires concerning the tiles.

In any event, we will go ahead with assembling a collection of small prints from Major Marley's collection and will send them to you in the next fortnight. After you have made your determination, we will be glad to cooperate as fully as we may.

Very sincerely yours,

George Fox Mott
Member, Board of Directors
Coordinator, Korea Pictorial Project

GFM:gl

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January 9, 1963
February 15, 1963

Dr. George Fox Mott
The American-Korean Foundation
Dupont Circle Building
Washington 6, D.C.

Dear Dr. Mott:

I just read the announcement of the exhibition "The Character of Korea" in the CALENDAR of The Asia Society. Much as I would like to see the exhibition during its showing in Springfield, it does not appear likely that I will have an opportunity to visit there.

For a special architectural exhibition I am preparing for The Museum of Modern Art I am searching for good photographs of the traditional peasant architecture of Korea. Does "The Character of Korea" contain such photographs, or can you suggest any sources for this type of material? Korea is the one country where I have thus far been unable to locate photos suiting my purpose. I am particularly interested in showing the characteristic roofs of village farmhouses.

Let me say that my exhibition will show mainly the kind of architecture which, for want of a more appropriate term, is classified as anonymous or vernacular. It will be wide in scope both chronologically and geographically. The show will first be held here in New York and then sent on tour throughout the United States.

I might add that because of a limited budget we are not free to approach commercial photo agencies for material but must approach organizations and individuals able to provide us with prints either without charge or with a nominal laboratory production fee. Needless to say, full credit is given in connection with all photographs appearing in the show.

I shall be most grateful for any information or assistance you can offer me. I hope that I am not imposing on you.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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February 15, 1963

Dr. Glyn Daniel
Editor
ANTIQUITY
St. John's College
Cambridge, England

Dear Dr. Daniel:

Thank you very much for your good letter dated February 7th. For the moment, at least, it appears that we shall have to do without the photograph of Su Nuraxi and its village. Some time ago we wrote to Professor Lilliu. Judging from his reply I can only guess that he either did not properly understand our request or was not willing to offer us his cooperation.

Sincerely yours,

Ellen Marsh
Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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A N T I Q U I T Y

EDITOR : DR GLYN DANIEL, ST JOHN'S COLLEGE, CAMBRIDGE, ENGLAND

7 February 1963

Rec'd 2/13/63

Miss E. Marsh,
The Museum of Modern Art,
11 West 53rd Street,
NEW YORK 19,
N.Y., U.S.A.

Dear Miss Marsh,

I am writing in reply to your letter of January the 31st about the photograph which appeared as Plate VIII in the March 1959 issue of ANTIQUITY. We do not have the original photograph of this monument any more and I suggest you write to the author of the article:

Professor G. Lilliu,
Department of Archaeology,
The University,
CAGLIARI,
Sardinia.

Yours sincerely,

Malik/

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To open cut

Sender's name and address: Dr Glyn Daniel,
St John's College,
CAMBRIDGE,
England.

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11 West 53rd Street,
NEW YORK 19,
N.Y., U.S.A.

Sincerely yours,

Ellen Marsh
Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Malik/

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	MoMA Exhs.	752.15

January 31, 1963

ANTIQUITY
Ashmore Green
Newbury
Berks, England

Dear Sirs:

May I request your assistance in the following matter.

In the March 1959 issue of ANTIQUITY (Vol. 33), at Plate VIII, opposite page 41 there appears a photograph of Su Nuraxi and its village bearing a credit to the Instituto di Antichita Sarde, Cagliari University. For a special architectural exhibition which Mr. Bernard Rudofsky is preparing for this Museum's Department of Circulating Exhibitions I should like to secure a good glossy black and white print of the photograph you reproduced, made from its original negative. Is the photograph still in your hands and may we borrow it, or can you advise us to whom we should write for a copy?

I wrote to the Instituto some time ago but was informed that they did not have such a print on hand. I do hope you can help me. If, by any chance, the negative is available, we will gladly reimburse you laboratory charges involved in producing an 8"x10" glossy print for us and for your mailing charges.

Although our budget does not permit us to pay usage fees we will give full credit to all photographic material in our exhibition.

Whatever help you can offer me will be greatly appreciated. I look forward to your reply.

Sincerely yours,

Ellen Marsh
Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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June 19, 1962

Mr. John Metz
Public Relations Department
Arabian American Oil Company
505 Park Avenue
New York 22, New York

Dear Mr. Metz:

Thank you so very much for the seven black and white glossy photos of tent, reed and clay brick dwellings which you sent in response to my request for material relating to our forthcoming exhibition on vernacular architecture. The prints are excellent and should prove most helpful. We shall, of course, give credit to any of your photos we may be able to incorporate in our exhibition.

In accordance with your suggestion, I contacted the Arab Information Center for further material, and was, in turn referred to an archaeologist in Jordan. I can only hope that his response to my letter will be in some measure as fine as yours has been.

Your assistance is greatly appreciated. Allow me to express my thanks once again.

Sincerely,

Ellen Marsh
Research Assistant

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September 5, 1962

Miss W. Constable, Librarian
The Architectural Press, Ltd.
9-13, Queen Anne's Gate
Westminster
London, S.W. 1, Great Britain

Dear Miss Constable:

I want to thank you for your letter of July 25 as well as for the 6 prints of British anonymous architecture you sent us. They will prove very useful to me in terms of the forthcoming exhibition, and I hope to be able to show one or more of them in it.

In regard to the negatives of the two photographs of Swedish towers published in the June 1959 issue of THE ARCHITECTURAL REVIEW, they are not to be found neither at the Swedish Institute for Cultural Relations nor by Mr. de Maré himself. However, as you suggested, I have now contacted Mr. de Maré, hoping that he can lead me to photographs of similar buildings in other publications.

Your assistance has been greatly appreciated, and I am,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

bp

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THE ARCHITECTURAL PRESS
LIMITED
9-13, QUEEN ANNE'S GATE, WESTMINSTER, S.W.1
telephone: WHITEHALL 0611

Publishers of THE ARCHITECTURAL REVIEW,
THE ARCHITECTS' JOURNAL and SPECIFICATION
Book Publishers

AUG 13 1962

July
25th
1962

Mr. Bernard Rudofsky,
Guest Director,
Department of Circulating Exhibitions,
The Museum of Modern Art,
11, West 53rd Street,
New York, 19, N.Y., U.S.A.

Dear Mr. Rudofsky,

Thank you for the copy of your letter to Mr. Richards concerning your proposed exhibition.

I have ordered the prints from Mr. de Maré who, incidentally, was very interested in your project, and I hope to be able to send them to you in the very near future. Mr. de Maré was not certain if the photographs of the Swedish Towers were his, but I have sent him cuttings and he will be letting me know very soon. If they are not his, I will write to you again to inform you of the source.

Mr. de Maré's address is:-

3, Stanley Crescent,
London, W. 11.

Yours sincerely,

W.G. Constable

Photographic Librarian.

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AUG 6 1962

THE ARCHITECTURAL PRESS
LIMITED
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telephone: WHITEHALL 0611

Publishers of THE ARCHITECTURAL REVIEW,
THE ARCHITECTS' JOURNAL and SPECIFICATION
Book Publishers

August 2nd 1962

Mr. Bernard Rudofsky,
Guest Director,
Department of Circulating Exhibitions,
The Museum of Modern Art,
11, West 53rd Street,
New York, 19, N.Y. U.S.A.

Dear Mr. Rudofsky,

You may have received by now the photographs which we sent by airmail on July 30th. Mr. de Maré has enclosed one of his own photographs , the water mill in Norfolk, as he thought this might be of some interest to you. Perhaps you would either let me or Mr. de Maré know if you intend to use it. If you do intend to use it, an acknowledgement should, of course, be made to Mr. de Maré.

A bill for the prints will be following in due course.

Yours sincerely,

W.G. Constable

Photographic Librarian.

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AUG 30 1962

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telephone: WHITEHALL 0611

Publishers of THE ARCHITECTURAL REVIEW
THE ARCHITECT'S JOURNAL and SPECIFICATION
Book Publishers

July 31, 1962

Miss W. Constable
Photographic Librarian
The Architectural Press, Ltd.
9-13 Queen Anne's Gate
Westminster
London, S.W.1, Great Britain

Dear Miss Constable:

I want to thank you for your letter of July 27 and also for the cuttings of the Swedish towers you enclosed for identification purposes. As you suggested, I will contact the Swedish Institute for Cultural Relations in the hope that they have the originals.

I am much looking forward to receiving the other four prints from you and am most grateful for your help.

Sincerely,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

bp

Miss Constable (Miss)

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JUL 30 1962

THE ARCHITECTURAL PRESS
LIMITED
9-13, QUEEN ANNE'S GATE, WESTMINSTER, S.W.1
telephone: WHITEHALL 0611

Publishers of THE ARCHITECTURAL REVIEW,
THE ARCHITECTS' JOURNAL and SPECIFICATION
Book Publishers

July
27th
1962

Mr. Bernard Rudofsky,
Guest Director,
Department of Circulating Exhibitions,
The Museum of Modern Art,
11, West 53rd Street,
New York, 19, N.Y. U.S.A.

Dear Mr. Rudofsky,

Further to my letter of July 25th, we have now heard from Mr. de Maré that the photographs of the Swedish Towers are not his. Unfortunately, we do not have the original photographs in our possession and neither does he, but he says that the originals came from the Swedish Institution for Cultural Relations, and I think it would be best if you wrote to them direct. I enclose cuttings so that you can send them for identification. The address is

49, Egerton Crescent,
London, S. W. 3.

I hope to be able to send the rest of the prints off to you early next week by airmail.

Yours sincerely,

Wly Constable (Miss)

Photographic Librarian.

address so that I may write to him regarding any necessary exhibition usage fee he may require. Thank you.

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July 18, 1962

Mr. J.M. Richards, Editor
THE ARCHITECTURAL REVIEW
9-13, Queen Anne's Gate
Westminster, S.W. 1, England

Dear Mr. Richards:

Your response to my letter concerning the forthcoming exhibition, "Architecture Without Architects," is most gratifying. Thank you very much.

I will need glossy prints measuring eight by ten inches (ca. 18x24 cm.) of the views indicated in the attachment to my June 29th letter. Since these prints will be considerably enlarged in the exhibition, I will appreciate any effort your laboratory can make to provide clear images. If you will send a bill with the prints, I will see that it is paid promptly.

Under separate cover I am sending a copy of this letter to your photographic librarian, Miss Constable.

With many thanks,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

cc: Miss Constable -- Please will you tell me Eric de Mare's address so that I may write to him regarding any necessary exhibition usage fee he may require. Thank you.

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THE ARCHITECTURAL REVIEW
9-13, Queen Anne's Gate, Westminster, S.W.1
Telephone: Whitehall 0611 (9 lines)

9th July, 1962.

Mr. Bernard Rudofsky,
Guest Director,
Department of Circulating Exhibitions,
The Museum of Modern Art,
11 West 53rd Street,
New York 19, N.Y.,U.S.A.

Dear Mr. Rudofsky,

Thank you for your letter. Of course we will give you what help we can. Your exhibition sounds most interesting. This is just an acknowledgement. All the photographs on your list were taken by Eric de Mare, who has the negatives. We will order prints on your behalf and have them sent to you, and will certainly not charge you more than the cost of processing. The photographs of English buildings are our copyright, so the charges are within our control. Those of Swedish buildings are, I think, the copyright of Eric de Maré, but I am sure he will not want to charge you a big fee when he knows the purpose.

You do not say in your letter what size prints you want. Could you let us know this by return, so that we can order the prints. It might be quickest if you wrote direct to our photographic librarian, Miss Constable, at this address.

The article on Hungarian village architecture, by Gulyàs, which you have been unable to find, appeared in May 1938.

Yours sincerely,

J.M. Richards

J.M. Richards,
Editor.

enclosure

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June 29, 1962

Mr. J.M. Richards
Directing Editor
THE ARCHITECTURAL REVIEW
9-13 Queen Anne's Gate
Westminster, S.W. 1, England

Dear Mr. Richards:

May I enlist your help in a good cause. I am preparing for the Museum of Modern Art an exhibition called "Architecture Without Architects" which will include works classified as anonymous, vernacular or primitive and, last but not least, the architecture of the imaginative amateur. The exhibition will be wide in scope both chronologically and geographically.

There is, of course, no better source for this kind of material than your magazine, and in past weeks my assistant and I have scrutinized all issues available to us. (After lengthy and repeated search we could not find an article on Hungarian village architecture which I remember with considerable nostalgia.) It goes without saying that I am less interested in pretty houses than in townscapes and villages. I myself contributed an article to THE REVIEW on unit architecture in the Cycladic Islands long before that part of the world became a travel cliche.

My greatest handicap is lack of funds, and I only hope that I am not imposing on you when I ask you to help me obtain some photographs from your magazine with the offer to reimburse you for the laboratory charges alone. We cannot afford photographers' fees, but in every instance credit will be given in the exhibition to your material. Attached is a sheet listing the needed views.

With apologies and kindest regards,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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THE ARCHITECTURAL REVIEW

vol. 122
no. 728
September 1957 p. 206--2 photos of fishermen's storehouses, Hastings

vol. 122
no. 726
July 1957 p. 26, illus. 55--boat store at Chatham Naval Dockyard
p. 30, illus. 66--interior view of same boat store
p. 73, illus. 198--Kentish oast houses at Cobham

vol.125
no. 749
June 1959 p. 429, illus. 1--open tower at Skagershult, Sweden
p. 430, illus. 5--pyramid tower at Vastergotland, Sweden
(photos: Eric de Mare)

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20 August 1963

Shri S.R. Rao
Superintendent
Archaeological Survey of India
Southern Circle, Fort St. George
Madras-9, India

Dear Sir:

Your good letter of June 6th has just reached my office quite safely together with a photograph of Lothal. The print is certainly quite clear and will suit our purposes very well.

I have asked that our business office send you payment in the amount of Rs.4, nP.35 as specified on your invoice.

Should we need a photograph of the Lothal locks at a future date, we shall most certainly write to you again. Thank you for bringing the matter to our attention.

With all good wishes, I remain

Sincerely yours,

Ellen Marsh
Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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Sri.S.R.Rao, M.A.,
SUPERINTENDENT,
Archaeological Survey of India,
~~DEPARTMENT OF ARCHAEOLOGY~~
SOUTHERN CIRCLE,
FORT ST. GEORGE, MADRAS-9.

BY SEA-MAIL

REGISTERED

No.12(G1)/3653.

6th June 1963.
11th.

Madam,

With reference to your letter dated 5th February 1963 addressed to Mr.B.K.P.Zutshi, Registrar, The Maharaja Sayajirao University of Baroda, and under instructions to the Director General of Archaeology in India, New Delhi-11, I am herewith sending a good black and white glossy print of the photograph "Lothal Durch Gange Verbundene Leemxiegel Sockel, Vielleicht grosse Brennanlage", for inclusion in the Special Architectural Exhibition you are preparing for the Department of Circulating Exhibitions of your Museum. Recently we have laid bare at Lothal a dock with waterlocking arrangements for sluicing ships at high tide. It is the earliest brick-built dock in the world. If you are interested in the photograph I may send a copy.

The bill of cost of the photoprint asked for by you is enclosed.

4 Rupees. 35 Naya paise

Yours faithfully,

S.R.Rao

Superintendent

Encl: 1 Photograph and
Bill of Cost.

To

Miss. Ellen Marsh,
Assistant to Dr. Bernard Rudofsky,
Guest Director,
Department of Circulating Exhibitions,
Museum of Modern Art,
New York.

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ref.: No. R/271 May 28, 1963

Mr. B.K. Zutshi
Registrar
Maharaja Sayajirao University of Baroda
Baroda 2, India

Dear Mr. Zutshi:

Thank you very much, indeed, for your kind letter of May 25th which reached our offices today. We are most grateful to you for directing our request for the "Lothal" photographs to the Department of Archaeology in New Delhi and, with your help, we expect we will hear from that office within the near future.

The two publications by S.N. Chowdhary and R.N. Mehta have also been received and I assure you that we are delighted to have them. They provide us with excellent reference material. Please will you convey our thanks to the authors.

We shall, by all means, write to you again in the event that further data is needed. In the meantime, our thanks to you for your fine cooperation.

Sincerely yours,

Ellen Marsh
Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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Telephone : 2721

Ref. :

BARODA 2

Dated 25th May, 1963.

No. R/271

My dear Miss Marsh,

I have received your letter dated 15th May, 1963. I have also received your earlier letter dated 5th February, 1963. The reference given on the photograph described as "Lothal" in Das Fruhe Indien is not the University Department of Archaeology but to the Department of Archaeology, ~~Gov~~ Government of India, New Delhi.

On receiving your letter dated 5th February 1963, your request was sent to the Department of Archaeology and it was presumed that they will reply to it. It appears, however, that they have not done so. I am writing to the Department again.

It appears that you are interested in the Archaeological finds in this western area. The University Department of Archaeology have been doing field work for a considerable time and have several publications to their credit. I am sending separately by book-post reprints of two Articles regarding the recent finds of the University Department. These may be of some interest to you. In case you desire to have any more information in this connection, please do not hesitate to write to me.

Yours sincerely,

(B.K. Zutshi)

Miss Ellen Marsh,
Assistant to Dr. Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions,
The Museum of Modern Art,
New York 19.

May 15, 1963

Mr. B.K.P. Zutshi
Registrar
The Maharaja Sayajirao University of Baroda
Baroda 2, India

Dear Mr. Zutshi:

During the early part of February I wrote to you in connection with a special architectural exhibition being prepared for The Museum of Modern Art by Dr. Bernard Rudofsky. Since no acknowledgment of my letter has reached here, it occurs to me that perhaps the original was lost en route to your office. For your information I am enclosing a copy.

Any help you can give us in locating a copy of the photograph described will be greatly appreciated.

Sincerely yours,

Ellen Marsh
Assistant to Dr. Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

enc.

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February 5, 1963

Mr. B.K.P. Zutshi
Registrar
The Maharaja Sayajirao University of Baroda
Baroda 2, India

Dear Mr. Zutshi:

The India Consulate General here in New York City suggested that I write to you directly concerning the following matter.

For a special architectural exhibition we are preparing for the Department of Circulating Exhibitions of our Museum, we should like very much to obtain a good black and white glossy print of a photograph described as "Lothal. Durch Gange verbundene Lehm-ziegelsockel, vielleicht grosse Brennanlage," at Plate T.16 of the book Das frühe Indien, by Heinz Mode (published by Gustave Kilpper Verlag, Stuttgart, Germany in 1959). Photographic credit is given in the book to the "Department of Archaeology, Baroda." Can you supply us with a print of this same photograph, made from your original negative and measuring ca. 18x24 cm.? The picture is a most handsome one and we should like very much to be able to include it in the exhibition.

Although our limited budget does not permit us to pay usage fees, we will gladly reimburse you for laboratory charges involved in producing the print from your negative and for your mailing charges. I would suggest that the print be sent via sea mail, wrapped very securely in order to avoid damage in transit.

It goes without saying that full credit shall be given to the photograph in our exhibition.

I hope that I am not imposing on you, and I much look forward to your reply.

Sincerely yours,

Ellen Marsh
Assistant to Dr. Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Malik/

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November 8, 1962

The Director
Department of Archaeology
The Maharaja Sayajirao University of Baroda
Baroda 2, India

Dear Sir:

Several months ago Mr. Bernard Rudofsky, Guest Director of the Department of Circulating Exhibitions of this museum, wrote to your Department of Archaeology requesting a print of a photograph he had seen in Heinz Mode's book, Das frühe Indien, published by Gustav Kilpper Verlag, Stuttgart, in 1959. The photo appears at Plate T. 16 and is described as "Lothal: Durch Gange verbundene Lehmziegelsockel, vielleicht grosse Brennanlage." The photographic credit reads: Department of Archaeology, Baroda.

Since no reply has reached us as yet, we wonder whether the original letter was lost en route to you. Enclosed with this letter you will find a copy for your information.

We would like very much to obtain this print and we look forward to hearing from you at your earliest opportunity. Thank you for your help.

Sincerely yours,

Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

enclosure

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August 15, 1962

Department of Archaeology
The Maharaja Sayajirao University of Baroda
Baroda 2, India

Dear Sirs:

May I request your assistance in the following matter. The Museum of Modern Art has asked me to prepare an exhibition of the kind of architecture which, for want of a more appropriate term, is classified as anonymous or vernacular, and will be wide in scope both chronologically and geographically.

I have recently had occasion to look through a book published by Gustav Kilpper Verlag, Stuttgart, Germany, in 1959, "Das frühe Indien," by Heinz Mode. I would like to obtain a glossy print, measuring ca. 18 x 24 cm., of the plate T.16, described as: "Lothal. Durch Gänge verbundene Lehmziegelsockel, vielleicht grosse Brennanlage." This photograph is credited "Department of Archaeology, Baroda." Will it be possible to secure a print made from the original negative, and may I have your permission to use it in the forthcoming exhibition?

Although our budget does not permit us to pay usage fees, we will gladly reimburse you for laboratory charges involved in producing this print and for your mailing charges. It goes without saying that we shall give whatever credit you require to this material.

In the event that you do not own the rights to this photograph, I will appreciate your advising me of the name and address of the person to whom I should write.

I hope that I am not imposing on you, and I am much looking forward to your reply.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

bp

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No.4/4/8/62-63-P

GOVERNMENT OF INDIA
ARCHAEOLOGICAL SURVEY OF INDIA

New Delhi-11, the 28th May, 1963.

From

The Director General of Archaeology
in India, Janpath, New Delhi-11.

To

Shri S.R. Rao,
Superintendent,
Archaeological Survey of India,
Southern Circle, Fort St., George,
MADRAS-9.

Sir,

Re: Supply of a photograph.

I am enclosing herewith a copy of a letter No.R270 dated the 25th May, 1963 from Shri B.K. Zutsi, University of Baroda, together with its enclosure. The photograph asked for therein may please be sent to Miss Marsh, New York by Sea-Mail.

This may please be treated as urgent.

Yours faithfully,

Encl:- two letters

Sd/- (R.Chatterjee)
for DIRECTOR GENERAL

No.4/4/8/62-63-P. New Delhi-11, the 28th May, 1963.

Copy to Miss Marsh, Assistant to Dr. Bernad Rudofsy, Guest Director, Department of Circulating Exhibition, Museum of Modern Art, New York, for information with reference to her letter addressed to Mr. B.K. Zutsi of the University of Baroda. Further correspondence, if any, in this regard may please be addressed to Shri S.R.Rao, who had conducted Lothal Excavation.

2. Copy to Shri B.K.P. Zutsi, The Maharaja Sayajirao University of Baroda, Baroda-2, for information.

(R.Chatterjee)
for DIRECTOR GENERAL

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April 5, 1963

Mr. S.G. Tewari
Office of the Director General
Archaeological Survey of India
Janpath
New Delhi-11, India

Dear Mr. Tewari:

Thank you very much for your letters of March 20th and April 1st.

In accordance with your suggestions, I shall write directly to the Superintendent of Archaeology, Dacca, East Pakistan for his assistance in obtaining a photo of the excavated Temple at Gokul Bogra.

I greatly appreciate your most prompt and courteous replies. With all good wishes,

Sincerely yours,

Ellen Marsh
Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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No.3/6/30/62-63-P

GOVERNMENT OF INDIA
ARCHAEOLOGICAL SURVEY OF INDIA
NEW DELHI-11, the 28th March, 1963. 1st April, 1963.

From ~~29 MAR 1963~~ ch, 1963.

The Director General of Archaeology
in India, Janpath, New Delhi-11.

India,

To

The Guest Director,
Department of Circulating Exhibitions
The Museum of Modern Art,
11 West 53rd Street,
NEW YORK-19.

Dear Sir,

Please refer to your letter dated the 5th March, 1963 regarding the photograph of Excavated Temple at Gokul Bogra. idly send

As the negative has been transferred to the Government of Pakistan, you are advised to contact the Superintendent of Archaeology, East Pakistan Decca direct for the supply. ea mail to Exhibitions, New York-19

Yours faithfully,

S G Tewari

(S.G. Tewari)
for DIRECTOR GENERAL

of A.S.I
-36.

lly,

),
ENERAL.

No.2/6/30/62-P. New Delhi-11, the 20th March, '63.

✓ Copy to the Guest Director, Department of Circulating Exhibitions, the Museum of Modern Art, 11 West 53rd Street, New York-19 with reference to his letter dated the 5th March, 1963.

S G Tewari

(S.G. Tewari),
for DIRECTOR GENERAL.

Malik/

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No.2/6/30/62-P.

GOVERNMENT OF INDIA
ARCHAEOLOGICAL SURVEY OF INDIA

New Delhi-11, the 20th March, 1963.

From

The Director General of Archaeology in India,
Janpath, New Delhi.

To

The Superintendent,
Archaeological Survey of India,
Eastern Circle,
Calcutta.

Sir,

I have the honour to request you to kindly send one full size photograph of the following by sea mail to the Guest Director, Department of Circulating Exhibitions, the Museum of Modern Art, 11 West 53rd Street, New York-19 under our usual conditions.

Plate XXV (a) Gokul Panoramic view A.R of A.S.I 1935-36.

Yours faithfully,

(S.G. Tewari),
for DIRECTOR GENERAL.

No.2/6/30/62-P. New Delhi-11, the 20th March, '63.

✓ Copy to the Guest Director, Department of Circulating Exhibitions, the Museum of Modern Art, 11 West 53rd Street, New York-19 with reference to his letter dated the 5th March, 1963.

(S.G. Tewari),
for DIRECTOR GENERAL.

Malik/

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	MoMA Exhs.	752.15

March 5, 1963

Mr. S.G. Tewari
Office of the Director General
Archaeological Survey of India
Janpath
New Delhi-11, India

Dear Mr. Tewari:

I am pleased to inform you that the four photographs which you sent in answer to our request of October 5th, 1962 reached our offices quite safely. We are delighted to have these prints and we thank you for making them available to us. Your invoice was forwarded to our Business Office immediately upon receipt of the prints, and I trust that payment has reached you by now.

We should be extremely grateful for your providing us with yet one more print:

from ANNUAL REPORT OF THE ARCHAEOLOGICAL SURVEY OF INDIA. 1935-36. Published 1938 in Delhi.

Plate XXV (a) Gokul. Bogra District. Panoramic view of the excavated temple, taken from the north.

Again, we should like a good black and white glossy print, made from your original negative and measuring ca. 18x24 cm. Full credit will be given to the Archaeological Survey of India in connection with use made of the print. If you will send along your bill for laboratory costs, we will see that it is promptly paid when the print is received. You might also send the print via sea mail, securely wrapped.

I hope to hear from you at your earliest opportunity, and I thank you for your kind cooperation.

Sincerely yours,

Ellen Marsh
Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

CWD Baza Olsztyn jednor. zam. 1290/8
Bilk 1606 18.04.62 r. 60 000 szt. A-4

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	MoMA Exhs.	752.15

No.3/5/62-P

GOVERNMENT OF INDIA
ARCHAEOLOGICAL SURVEY OF INDIA

NEW DELHI-11, the 1st Jan., 1963.

From

27, 1962

The Director General of Archaeology
in India, Janpath, New Delhi-11.

To

The Assistant to Bernard Rudofsky,
Guest Director,
Department of Circulating Exhibitions
The Museum of Modern Art, 11 West 53rd St.,
New York-19. U.S.A.

Dear Sir,

ank you
pleased
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gical

Please refer to your letter dated the 27th November, 1962. Many negatives of the objects published in Innermost Asia are in this department, but that of the monuments are not known. It has not been possible to find out the whereabouts of the negatives of the photographs published in Antiquities of IndianTibet, my inability of being of any use in this matter is highly regretted.

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Yours faithfully,

S.C.Tewari

(S.C.TEWARI)
for DIRECTOR GENERAL

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Sincerely yours,

Ellen Marsh
Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Rec'd in good order
2/8/63.

CWD Baza Olsztyn jednor. zam. 1290/S
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November 27, 1962

Mr. S.G. Tewari
Office of the Director General
Archaeological Survey of India
Janpath
New Delhi-11, India

Dear Mr. Tewari:

I am writing to you in behalf of Mr. Bernard Rudofsky to thank you very much for your good letter dated November 20th. We are pleased to learn that we may expect to receive prints of the four photographs we requested from the Annual Report of the Archaeological Survey of India.

As soon as your package has been received, we will have your invoice forwarded to our business office for payment. By all means, we shall certainly see to it that the Archaeological Survey of India is credited in connection with any use made of the pictures provided. At the present time, we do not anticipate publishing a catalogue of the exhibition and therefore I cannot promise you the copies you request. However, I will send you any accompanying release material when it is published.

Should you have any knowledge of the whereabouts of the negatives for the photographs used in INNERMOST ASIA and ANTIQUITIES OF INDIAN TIBET (see our letter of October 5th), we should be most grateful for your advising us of the name and address of the organization or individual to be approached.

Thank you, once again, for your most valued cooperation.

Sincerely yours,

Ellen Marsh
Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Rec'd in good order
2/8/63.

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No.3/5/62-P

NOV 27 1962

GOVERNMENT OF INDIA
ARCHAEOLOGICAL SURVEY OF INDIA

NEW DELHI-11, the ~~18~~ 20th November, 1962.

From

The Director General of Archaeology
in India, Janpath, New Delhi-11.

To

Shri Bernard Rudofsky,
Guest Director
Department of Circulating Exhibitions
The Museum of Modern Art,
11 West 53rd Street,
NEW YORK-19 U.S.A.

Dear Sir,

With reference to your letter dated the 5th October, 1962, I am sending ~~herewith~~ by sea the four photographs published in Annual Report of Archaeological Survey of India. As the negatives of the other subjects mentioned in your letter are not available, the inability to supply the prints is regretted.

If these are reproduced the following conditions may be observed.

1. Copy-right of the Archaeological Survey of India, should be suitably acknowledged.

2. Two copies of the publication in which the photographs appear should be sent free of cost to the Central Archaeological Library, Janpath, New Delhi-11.

A bill of cost is enclosed for favour of payment.*

Yours faithfully,

S.G.Tewari

(S.G.Tewari)
for DIRECTOR GENERAL

End:- One bill

* 16.00 rupees = Ca. $3.37 (postage included)
@ .2105

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	MoMA Exhs.	752.15

October 5, 1962

Mr. A. Ghosh
Director General
Archaeological Survey of India
New Delhi, India

Dear Mr. Ghosh:

May I request your assistance in the following matter. The Museum of Modern Art has asked me to prepare an exhibition of the kind of architecture which, for want of a more appropriate term, is classified as anonymous or vernacular. This major exhibition will be wide in scope both chronologically and geographically. After being shown in the Museum's galleries during the latter part of 1963, it will be sent on tour throughout the United States.

Recently I have had occasion to look through a number of reports prepared by the Archaeological Survey of India, and have found some excellent illustrative material which interests me in terms of my exhibition. I will greatly appreciate any advice or assistance you can offer me in securing good, clear black and white glossy prints of the following photographs, measuring ca. 18x24 cm. (I am fully aware that the references cited below date back quite some time and that, in some instances, the original negatives from which I'd like the prints made may be no longer in your possession.)

from the book INNERMOST ASIA, Detailed Report of Explorations in Central Asia, Kan-su and Eastern Iran, by Sir Aurel Stein of the Indian Archaeological Survey. Oxford, The Clarendon Press. 1928. volume I.

Plate 58, facing page 51. "Ziārat of Bāba-Ghundi, Chapursan."

from ANTIQUITIES OF INDIAN TIBET, Part I, by A.H. Francke. Archaeological Survey of India, New Imperial Series, Volume XXXVIII. 1914.

Plate V, a. "Raja's palace, Sarahan."
b. "Lamaist gateway, Rarang"

Plate XIX, a. "Drangkhar, the capital of Spiti"

Plate XXI, a. "View of Ki Monastery"

Plate XXX, a. "View of Leh"

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from ANTIQUITIES OF INDIAN TIBET (continued)

Plate XXXI, a. "bKra-shis-sgo-mang, ancient mehod-rten at Changspa, Leh"

Plate XL, a. "view of Lamayuru"

from ANNUAL REPORT OF THE ARCHAEOLOGICAL SURVEY OF INDIA

for the year 1928-29: Plate III (a) "Jagesvar. compound wall and temples from north-west, after construction."

for the years 1930-34: Plate XIII (b) "Paharpur: staircase to eastern row of monastic cells, after conservation, showing two periods of construction."

for the year 1934-35: Plate XVIII (a) "The mound at Medh, near Mahsthan, Bogra District, after excavation." Rec'd

for the year 1935-36: Plate VI (b) "Barabar Hills, Gaya District. Lomas Rishi cave, after partial conservation."

Although our budget does not permit payment of usage fees, we will be glad to reimburse you for laboratory charges incurred in producing the prints from the original negatives. It goes without saying that we shall give whatever acknowledgment you require to this material.

I might add that since the exhibition is still many months away, you can send the prints via sea mail.

I hope that I am not imposing on you. Please be assured that your help will be greatly appreciated. I am much looking forward to your reply.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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P.S. It occurs to me that if you have in your collection all negatives of photographs by M. Aurel Stein, you might have the following:

from the book RUINS OF DESERT CATHAY , volume II, by M.A. Stein. Macmillan and Co., Ltd., 1912.

Plate 198, opposite page 218. "Ruined Buddhist grottoes, near Wang Tao-shih's cave-temple, 'Thousand Buddhas,' Tun-Huang."

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31 October 1963

The Superintendent of Archaeology
Government of Pakistan
Dacca, East Pakistan

Dear Sir:

At the beginning of April I wrote to you requesting a print of one of your photographs for a special architectural exhibition we are preparing for our Museum. Since no reply was received, I fear that the original letter must have gotten lost in the mail en route to you. Enclosed is a copy for your information.

We are keenly interested in having a photograph of the excavated temple at Gokul, Bogra for the exhibition and I hope we may have your cooperation in providing us with a print from the original negative. Please let me hear from you at your earlist opportunity. Thank you very much.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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April 5, 1963

Superintendent of Archaeology
Government of Pakistan
Dacca, East Pakistan

Dear Sir:

I am writing to you at the suggestion of Mr. S.G. Tewari of the Archaeological Survey of India to ask your assistance in the following matter.

The Museum of Modern Art has asked me to prepare a special architectural exhibition which might best be described as a presentation of man's ingenuity in terms of architecture. This will be a major exhibition, wide in scope both geographically and chronologically. In the show I would like to include a photograph of the excavated temple at Gokul, Bogra. I am informed that you possess the negative to the precise view I would like to have:

from ANNUAL REPORT OF THE ARCHAEOLOGICAL SURVEY OF INDIA. 1935-36. published 1938 in Delhi.

Plate XXV (a) Gokul. Bogra District.
Panoramic view of the excavated temple,
taken from the north.

I should be immensely grateful for your cooperation in providing me with a good black and white glossy print, measuring ca. 18x24 cm., made from your negative original. Full credit will be given to your photograph in the exhibition according to any wording you specify.

Although our budget does not permit payment of usage fees,* we will be glad to reimburse you for laboratory charges incurred in producing a print for us from your original negative. We will also reimburse you for mailing costs and suggest that you send the print, wrapped well, via sea mail. The exhibition is still many months away and the print should reach us in good time.

I hope that I am not imposing on you. Your help will be greatly appreciated.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

*Our circulating exhibitions are made available solely to nonprofit institutions: private galleries, museums, universities and colleges.

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ARS POLONA

centrala handlu zagranicznego

WARSZAWA Krakowskie Przedmieście 7
Adres Telegr.: ARSPOLONA – WARSZAWA
Telefon: 6-47-66, 6-47-53
Narodowy Bank Polski – Oddział Miejski WARSZAWA

EXPORT-IMPORT

Nr NB/1/12/122/63

February 1, 1963

Warszawa 28th January 63

Książki
Albumy
Nuty
Płyty i taśmy z nagraniami
Grafika i reprodukcje
Usługi poligraficzne

Books
Albums
Music scores
Gramophone records and recordings
Graphic arts and reproductions
Polygraphic services

Livres
Albums
Notes de musique
Disques et bandes d'enregistrements
Graphique et reproductions
Services d'impression

Bücher
Alben
Noten
Schallplatten und Bandaufnahmen
Graphik und Reproduktionen
Druckaufträge

Книги
Альбомы
Ноты
Граммофонные пластинки и звукозаписи на пленке
Графика и репродукции
Полиграфические работы

The Museum of Modern Art
11 West 53rd Street
New - York 19,N.Y.

U.S.A.
Attn:Mrs Ellen Marsh
Asst.to Bernard Rudofsky
Guest Director
Dept.of Circulating Exhibitions

Mr. J. Wapiński
Book Department
ARS POLONA
Krakowskie Przedmiescie 7
Warszawa, Poland

Dear Mr. Wapiński:

I have just received your letter dated January 28th and I wish to thank you for reassuring us that all is well with the request we made for prints to be produced from the original negatives of certain photographs seen in "Wooden Synagogues." I appreciate the fact that making the prints may take some time.

We are certainly grateful for your fine assistance.

Sincerely yours,

Ellen Marsh
Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

We have received your letter dated January 4,1963.

We wish to inform you that we have approached the Publishers "Arkady"/Warsaw,Sienkiewicza 14/ on the matter of photographsof views seen in "Wooden Synagogues".They have told us that the delay in delivering has been caused owing to necessity of making the copies of these photographs.They will be soon forwarded to you /probably within a week or so/.The Publishers will inform you accordingly at a later date.about the photographs.

We are

Yours truly

J.Wapiński
Book Dept.

CWD Baza Olsztyn jednor. zam. 1290/8
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	MoMA Exhs.	752.15

ARS POLONA

centrala handlu zagranicznego

WARSZAWA Krakowskie Przedmieście 7
Adres Telegr.: ARSPOLONA – WARSZAWA
Telefon: 6-47-60, 6-47-58
Konto: 1534–6–51 XII Oddział Miejski
Narodowy Bank Polski – WARSZAWA

EXPORT-IMPORT

Nr. NB/1/12/122/63

Warszawa 28th January 19 63

Książki
Albumy
Nuty
Płyty i taśmy z nagraniami
Grafika i reprodukcje
Usługi poligraficzne

Books
Albums
Music scores
Gramophone records and recording tapes
Graphic arts and reproductions
Polygraphic services

Livres
Albums
Notes de musique
Disques et bandes d'enregistrements
Graphique et reproductions
Services d'impression

Bücher
Alben
Noten
Schallplatten und Bandaufnahmen
Graphik und Reproduktionen
Druckaufträge

Книги
Альбомы
Ноты
Граммофонные пластинки и звукозаписи на плёнке
Графика и репродукции
Полиграфические работы

The Museum of Modern Art
11 West 53rd Street
New - York 19,N.Y.
==========

U.S.A.
Attn:Mrs Ellen Marsh
Asst.to Bernard Rudofsky
Guest Director
Dept.of Circulating Exhibitions

Dear Mrs Marsh,

This is in reply to your letter dated January 4,1963.

We wish to explain you that we have approached the Publishers "Arkady"/Warsaw,Sienkiewicza 14/ on the matter of photographsof views seen in "Wooden Synagogues".They have told us that the delay in delivering has been caused owing to necessity of making the copies of these photographs.They will be soon forwarded to you /probably within a week or so/.The Publishers will inform you accordingly at a later date.about the despatch of the photographs.

We are

Yours truly

J.Wapiński
wz Rudofsky
Book Dept.

CWD Baza Olsztyn jednor. zam. 1200/8
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January 4, 1963

Mr. J. Wapiński
Book Department
ARS POLONA
Krakowskie Przedmieście 7
Warszawa, Poland

Dear Mr. Wapiński:

Thank you for providing me with the name of your agent here in the United States. I wrote to him and was, consequently, able to obtain a copy of "Wooden Synagogues." I am delighted to have the book.

In your letter of November 5th, addressed to Mr. Rudofsky, you mentioned that his request for photographs (sketches were enclosed with the original request letter) of views seen in "Wooden Synagogues" had been sent to Arkady. No word has reached us as yet from them. Any help you can offer us in securing a reply from Arkady will be greatly appreciated.

Sincerely,

Ellen Marsh
Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Sh. Z.W. Zam. 554 — 5.000

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NOV 13 1962

ARS POLONA
centrala handlu zagranicznego
WARSZAWA Krakowskie Przedmieście 7
Adres Telegr.: ARSPOLONA — WARSZAWA
Telefony 6-47-60, 6-47-58
Konto: 1534-6/1-51 XII Oddział Miejski
Bank — WARSZAWA

EXPORT-IMPORT

NB/122/12/1

Warszawa, 5th November 62

November 14, 1962

The Museum of Modern Art
11 West 53rd Str.
New - York 19, N.Y.
U.S.A.
Attn: Mr B.Rudofsky
Guest Director, Dept. of Circulating Exhibitions

Mr. J. Wapiński
Book Department
ARS POLONA
Krakowskie Przedmieście 7
Warszawa, Poland

Dear Mr. Wapiński:

Thank you for your good letter of November 5th, addressed to Mr. Bernard Rudofsky. We are delighted to learn that you have forwarded our request for photographs appearing in "Wooden Synagogues" directly to "Arkady." We hope to hear from them within the near future.

May I take this opportunity to ask if it is still possible to secure a copy of the 1959 edition of "Wooden Synagogues" in English? I should like very much to have one for my own library, and would greatly appreciate your advising me of the price and preferred method of payment.

Once again, our many thanks.

Sincerely yours,

Ellen Marsh
Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Str. Z.W. Zam. 554 — 5.000

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	MoMA Exhs.	752.15

NOV 1 3 1962

ARS POLONA
centrala handlu zagranicznego
WARSZAWA Krakowskie Przedmieście 7
Adres Telegr.: ARSPOLONA — WARSZAWA
Telefon: 6-47-60, 6-47-58
Konto: 1534-6/1-51 XII Oddział Miejski
Narodowy Bank Polski — WARSZAWA

EXPORT-IMPORT NB/122/12/1
Nr

Warszawa 5th November 19 62

Książki
Albumy
Nuty
Płyty i taśmy z nagraniami
Grafika i reprodukcje
Znaczki pocztowe

Books
Albums
Music scores
Gramophone records and recording tapes
Graphic arts and reproductions
Postage stamps

Livres
Albums
Notes de musique
Disques et bandes d'enregistrements
Graphique et reproductions
Timbres-poste

Bücher
Alben
Noten
Schallplatten und Bandaufnahmen
Graphik und Reproduktionen
Briefmarken

Книги
Альбомы
Ноты
Граммофонные пластинки и звукозаписи на плёнке
Графика и репродукции
Почтовые марки.

Z. G. „Tamka". Zam. 267

The Museum of Modern Art
11 West 53rd Str.
New - York 19,N.Y.
U.S.A.
Attn:Mr B.Rudofsky
Guest Director,Dept.of Circulating Exhibitions

Gentlemen,

We are glad to advise you that your letter dated October 18,1962,in which you ask for some negatives of the illustrations of an album "Wooden Synagogues", has been passed to the Publishers "Arkady",who will approach you on the matter directly.

Yours faithfully

J.Wapiński
Book Dept.

prints, measuring ca. 18x24 cm., made from the original negatives of the illustrations listed below:

Plate 35: Grodno. interior, showing the cupola.
(photo: courtesy of PIS. S. Zajczyk, ca. 1936)

Plate 36: Grodno. view of the cupola.
(photo: courtesy of PIS. S. Zajczyk, ca. 1936)

unobtainable Plate 42: Gwoździec. exterior as seen from west
(p. IV, "Holzsynagogen in Polen")

Plate 173: Peczynizyn. side elevation.
(ZAP architectural survey)

Plate 197: Przedbórz. detail of the hall's ceiling.
(photo: courtesy of PIS. S. Zajczyk, ca. 1936)

Plate 269: Wolpa. cupola.
(photo: courtesy of PIS. S. Zajczyk, ca. 1936)

It is important that we secure the best prints possible since we will want to enlarge the photographs considerably for the exhibition. We shall be pleased to reimburse you for laboratory charges involved in print production and mailing costs. Since the exhibition is still many months away, the prints should be sent via sea mail, securely wrapped to avoid any damage.

Stł. Z.W. Zam. 554 — 5.000

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	MoMA Exhs.	752.15

October 18, 1962

ARS POLONA
Krakowskie Przedmiescie, 7
Warsaw, Poland

attention: Mr. K. Wapinski

Dear Sir:

May I request your assistance in the following matter.

The Museum of Modern Art has asked me to prepare an exhibition of the kind of architecture which, for want of a more appropriate term, is classified as anonymous or vernacular but might be described more accurately as a documentation of human ingenuity in terms of architecture. The scope of the exhibition will be wide both chronologically and geographically.

In referring to the very excellent and handsome book on Wooden Synagogues by Maria and Kazimierz Piechotka, published by Arkady in 1959 in Warsaw, I noted several photographs of considerable interest to me in terms of the forthcoming exhibition. I shall be grateful for whatever aid you can give me in securing good black and white glossy prints, measuring ca. 18x24 cm., made from the original negatives of the illustrations listed below:

Plate 35: Grodno. interior, showing the cupola.
(photo: courtesy of PIS. S. Zajczyk, ca. 1936)

Plate 36: Grodno. view of the cupola.
(photo: courtesy of PIS. S. Zajczyk, ca. 1936)

unobtainable — Plate 42: Gwozdźiec. exterior as seen from west
(p. IV, "Holzsynagogen in Polen")

Plate 173: Peczynizyn. side elevation.
(ZAP architectural survey)

Plate 197: Przedbórz. detail of the hall's ceiling.
(photo: courtesy of PIS. S. Zajczyk, ca. 1936)

Plate 269: Wolpa. cupola.
(photo: courtesy of PIS. S. Zajczyk, ca. 1936)

It is important that we secure the best prints possible since we will want to enlarge the photographs considerably for the exhibition. We shall be pleased to reimburse you for laboratory charges involved in print production and mailing costs. Since the exhibition is still many months away, the prints should be sent via sea mail, securely wrapped to avoid any damage.

Sil. Z.W. Zam. 554 – 5.000

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It goes without saying that we shall give whatever credit you specify to this material in the exhibition. We only regret that our budget does not permit us to pay usage fees, but the funds which make our nonprofit circulating exhibitions possible are limited to design and production expenditures.

In the event that Arkady no longer owns the rights to the material we seek, I will appreciate your either forwarding this letter to the authors of the book or advising me of their address so that I may get in touch with them directly.

I hope that I am not imposing on you. Your help will be most valuable, and I much look forward to your reply.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

P.S. For your further information in identifying the photographs, I enclose with this letter several rough sketches.

Sil. Z.W. Zam. 554 – 5.000

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	MoMA Exhs.	752.15

WYDAWNICTWO ARKADY BUDOWNICTWO SZTUKA ARCHITEKTURA
Przedsiębiorstwo Państwowe
WARSZAWA 10, SIENKIEWICZA 14. TELEFONY: 69441, 69261. SKRYTKA POCZTOWA 149
P.K. SANKOWY N. S. P. III O/M - 1827 - 6/473

Mr.Bernard Rudofsky,
Guest Director,
Department of Circulating Exhibitions
The Museum of Modern Art,
11, West 53rd Street,
New York 19,
USA

May 2, 1963

Eng. Arch. T. Filipczak
Director
Wydawnictwo ARKADY
Sienkiewicza 14
Warszawa 10, Poland

Nasz znak: RP/Z/123

WARSZAWA

Dear Sir,

Dear Sir:

We are most grateful for your kind letter of March 26th and for the accompanying photograph of the view used at Plate XX of WIELICZKA MAGNUM SAL. The package reached our office yesterday, only a few moments after Mr. Rudofsky departed for an extensive trip in connection with research for his forthcoming exhibition.

Please be assured that your letter and the photograph will be held for his attention and that full credit will be given to ARKADY, the book and Mr. Długosz in the exhibition.

With many thanks for your fine cooperation, I remain

Sincerely yours,

yours sincerely

Director

Eng.Arch.T.Filipczak

encl.

Ellen Marsh
Assistant to Bernard Rudofsky
Department of Circulating Exhibitions

Sił. Z.W. Zam. 554 – 5.000

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 752.15

WYDAWNICTWO ARKADY BUDOWNICTWO. SZTUKA. ARCHITEKTURA
Przedsiębiorstwo Państwowe

WARSZAWA 10, SIENKIEWICZA 14. TELEFONY: 69441, 69261. SKRYTKA POCZTOWA 198
R-K BANKOWY N. B. P. III O/M - 1527 - 6/473

Mr.Bernard Rudofsky,
Guest Director,
Department of Circulating Exhibitions
The Museum of Modern Art,
11, West 53rd Street,
New York 19,
USA

Na pismo: znak | z dnia | Nasz znak: RP/Z/123 | WARSZAWA 26 MAR 1963

Sprawa:

Dear Sir,

In reply to your letter of January 25, we have pleasure in enclosing herewith a print of plate XX from the book by Alfons Długosz "Wieliczka. Magnum Sal.".

Hoping that it will serve your purpose,
we remain
yours sincerely

Director
Eng.Arch.T.Filipczak

encl.
1 photograph

Stł. Z.W. Zam. 554 – 5.000

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.15

March 29, 1963

The Director
ARKADY, Publishers
Sienkiewicza 14
Warszawa, Poland

Dear Sir:

During the latter part of January, Dr. Bernard Rudofsky wrote to you requesting a photograph used in your publication of 1958, WIELCZKA MAGNUM SAL, by Alfons Dlugosz. Since no acknowledgment of his letter has reached our offices, we assume that the original request was lost in the mail en route to you. For your information, a copy of the initial request is enclosed.

We should very much like to secure the photograph mentioned, and any assistance you can offer us will be greatly appreciated. May we hear from you at your earliest opportunity?

Sincerely yours,

Ellen Marsh
Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

enclosure

Skirts ordered

Sit. Z.W. Zam. 554 – 5.000

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.15

January 25, 1963

The Director
ARKADY, Publishers
Warsaw, Poland — SIENKIEWICZA 14

Dear Sir:

I should very much appreciate your assistance in the following matter.

Recently I had occasion to look through your handsome book of 1958, WIELCZKA MAGNUM SAL, by Alfons Dźugosz. For a major architectural exhibition I am preparing for The Museum of Modern Art, I should like very much to obtain a good black and white glossy print (measuring ca. 18x24 cm.) of the photograph appearing at Plate XX, made from Mr. Dźugosz' original negative. If you do not have the material at hand, I should greatly appreciate your forwarding this letter directly to Mr. Dźugosz.

The exhibition for which I would like to have the photograph is being prepared for the Department of Circulating Exhibitions. This department sends its exhibitions only to nonprofit, educational institutions and its funds are limited to the payment of design and production expenses only. Although we cannot offer a usage fee for the requested photograph, we shall certainly reimburse you or Mr. Dźugosz for the laboratory fee involved in print production and for mailing charges. I suggest you send the print via regular mail, securely wrapped in order to avoid possible damage.

It goes without saying that full credit will be given to Arkady, Mr. Dźugosz and the book in the exhibition.

I hope that I am not imposing on you, and I much look forward to your reply.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Sketch enclosed

Sit. Z.W. Zam. 554 – 5.000

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WYDAWNICTWO ARKADY BUDOWNICTWO, SZTUKA, ARCHITEKTURA
Przedsiębiorstwo Państwowe
WARSZAWA 10, SIENKIEWICZA 14. TELEFONY: 88441, 89261. SKRZYNKA POCZTOWA 198
R-K BANKOWY N. B. P. III O/M - 1527 - 6/473

Mr. Bernard Rudofsky,
Guest Director,
Dept. of Circulating Exhibitions,
The Museum of Modern Art,
11, West 53rd Street
New York 19

April 26, 1963

Eng. Arch. T. Filipczak, Director
ARKADY
Sienkiewicza 14
Warszawa 10, Poland

Dear Sir:

Your letter of March 20th and the five prints of photographs from Wooden Synagogues reached our offices quite safely in yesterday's mail. I am delighted to have this material and I assure you that it will be a most important part of our forthcoming exhibition.

While I am very pleased with the photographs, I must admit to being somewhat distressed to learn that you went to the trouble of having Plate 173 redrawn without first advising me that the original was unusable. It would have been quite simple for us to have made a photostatic copy of the drawing as it appeared in the book itself. I assume that the larger portion of your $20.00 bill is for the remaking of the drawing. Our budget is very small and we must be quite selective in the expenses we incur. Now we find ourselves committed to bearing an expense we did not authorize.

I assure you that full credit will be given to those of your photographs incorporated in the exhibition. In the event that we proceed with plans to publish a book based on the exhibition, we will write to you again to request your permission for the usage and to establish a usage fee, if one is due. I do not expect that any further action will be taken regarding this matter for another year or two.

Again, I thank you very much for your kind cooperation.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Sit. Z.W. Zam. 554 – 5.000

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WYDAWNICTWO ·ARKADY· BUDOWNICTWO . SZTUKA . ARCHITEKTURA

Przedsiębiorstwo Państwowe

WARSZAWA 10, SIENKIEWICZA 14. TELEFONY: 69441, 69261. SKRYTKA POCZTOWA 198
R-K BANKOWY N. B. P. III O/M - 1527 - 6/473

Mr.Bernard Rudofsky,
Guest Director,
Dept. of Circulating Exhibitions,
The Museum of Modern Art,
11, West 53rd Street
New York 19

Na pismo: znak | z dnia | Nasz znak: | WARSZAWA
RP/Z/123 | 20th March,1963

Sprawa: re: illustrations to: "Wooden Synagogues".

Dear Sir,

We are in receipt of your letter to "Ars Polona" of 18th October.

We have to apologize for delay in dealing with your request, but the photos has to be reproduced from negatives, while the drawing for plate no.173 had to be done anew, as the original could not be used.

We regret that we are unable to help you with plate No.42, but the negative has been destroyed.

Enclosed please find the following illustrations:plates Nos. 35, 36, 173, 197 and 269.

The production costs of the above illustrations amounted to $.20.- /no usage of postage fees are charged/ and we should be obliged for your remittance to the account of "Ars Polona",Warszawa, Krakowskie Przedmieście 7.

Yours faithfully

Director

Eng.Arch.T.Filipczak

encl.
5 illustrations.

Sił. Z.W. Zam. 554 – 5.000

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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July 21, 1964

Eng. Arch. T. Filipczak
Director
Wydawnictwo Arkady
Sienkiewicza 14
Warsaw 10, Poland

Dear Sir:

You may recall that quite some time ago you kindly provided us with one of your photographs for use in a sepcial architectural exhibition being prepared by Mr. Bernard Rudofsky for the Museum of Modern Art.

The exhibition will be ready in November, and in the accompanying catalogue we trust we have your permission to include the photograph which appears, as follows, in one of your publications:

Plate XX. Wieliczka Magnum Sal. Photo by author, Alfons Dlugosz. 1958.

In order to give the proper credit line, we would appreciate your completing the enclosed card and returning it to us via air mail at your earliest opportunity. An international reply coupon is also enclosed to cover your mailing costs.

When the catalogue is ready, you will receive a complimentary copy. If payment is due for this use, please advise us.

Thank you very much for your assistance.

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Architecture and Design

enclosures

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	MoMA Exhs.	752.15

B. ARTHAUD

LIBRAIRE - ÉDITEUR

April 29, 1963

M. M. Mazet
Departement Droits Photos Arthaud
23, Grande Rue - Boite Postale N. 301
Grenoble, France

Dear M. Mazet:

Thank you very much, indeed, for your letter of March 19th which reached our offices just a few days ago. We greatly appreciate your providing us with prints of two photographs from EN SICILE. A requisition for payment in the amount of F. 21.00 has been sent to our business office, and I trust a cheque will reach you within the next few weeks.

In accordance with your instructions, we have written to Studio YAN and to the French Embassy, Morocco for prints of the other two photographs Mr. Rudofsky wants for his forthcoming exhibition.

Once again, our many thanks.

Sincerely yours,

Ellen Marsh
Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 752.15

B. ARTHAUD

LIBRAIRE ◦ ÉDITEUR

ADRESSER LA CORRESPONDANCE
BOITE POSTALE N° 301

Adresser toute correspondance à :
Département Droits Photos ARTHAUD
23, Grande Rue - Boîte Postale n° 301
GRENOBLE

AG/MM –

Grenoble, le 19 Mars 19 63

THE MUSEUM OF MODERN ART
11, West 53rd Street
NEW_YORK 19
(U.S.A.)

A l'attention de Mr Bernard RUDOFSKY

Monsieur,

"MAROC" – Droits Photographiques –
"TRESORS DE LA TURQUIE" – Droits Photographiques –

Nous avons bien reçu votre courrier du 5 Mars 1963 et regrettons de vous indiquer que les illustrations demandées ne nous appartiennent pas. Néanmoins, nous vous indiquons ci-dessous les noms et adresses des Propriétaires, à savoir, pour:

- "Le Maroc" photographie parue à la page 24 : Photographie Jacques BELIN ; toutes les illustrations de Jacques BELIN sont maintenant la propriété de l'Ambassade de France de MARRAKECH (Maroc)
- "Trésors de la Turquie" photographies parues aux pages 75, 141 et 205 : Studio YAN, 2 rue Jouxt Aigues à TOULOUSE (Hte Garonne).

"EN SICILE" – Droits Photographiques –

Pour les deux illustrations parues aux pages 152 et 153 dans notre ouvrage "En Sicile", celles-ci étant notre propriété, nous vous adressons ci-inclus deux bons tirages (format 18 x 24) et vous remettons également ci-joint notre facture n° 228/Phot. de F. 21,00 correspondant aux frais de tirage et frais d'envoi. Nous vous remercions par avance de votre obligeant règlement et dans cette attente,

Nous vous prions d'agréer, Monsieur, nos salutations distinguées.

Pour B. ARTHAUD
A. BURLET-VIENNAY

P.J. : 1 facture
2 tirages photographiques

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	MoMA Exhs.	752.15

March 6, 1963

M. A. Burlet-Viennay
Departement Droits Photos Arthaud
23, Grande Rue - Boite Postale N. 301
Grenoble, France

Dear M. Burlet-Viennay:

I am writing to you in connection with a letter dated March 5, 1962 from Mr. Bernard Rudofsky. In Mr. Rudofsky's letter he requests prints from two of your books, MOROCCO and TURKEY. To these requests I should like to add one more:

from EN SICILE (Collection "Les Beaux Pays") by Gabriel Faure. 1951.

page 152, "Siracuse, Grotte des corridors"
page 153, "L'oreille de Denys"

I trust that this letter reaches you in good time.

Many thanks for your kind cooperation.

Sincerely yours,

Ellen Marsh
Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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	MoMA Exhs.	752.15

March 5, 1963

M. A. Burlet-Viennay
Departement Droits Photos Arthaud
23, Grande Rue - Boite Postale N. 301
Grenoble, France

Dear M. Burlet-Viennay:

During September of 1962 you very kindly provided me with a print of a photograph appearing in one of your books in connection with a special architectural exhibition I am preparing for The Museum of Modern Art.

Since last writing to you I have noted illustrations in two more of your fine publications which interest me in terms of my exhibition. I will appreciate any assistance you can offer me in securing good black and white glossy photographs of the following illustrations, made from their original negatives and measuring ca. 18x24 cm.:

from MOROCCO by J.-L. Miège. page 24, "Noualas near Rabat" photo: Jacques Belin, Rabat

from TURKEY, introduction by Lord Kinross and notes by Robert Mantran. photos: Yan.

Plate 141, "view of the Valley of Pigeons, near Gheureme"

Plate 75, "typical 'middle-class' house on Black Sea"

Plate 205, "Cherkighe"

Again, we shall gladly reimburse you for laboratory costs involved in print production and for your mailing charges. You might send the prints via sea mail, securely wrapped in order to avoid damage. By all means, we shall give whatever credit you require to this material in the exhibition.

Should it be necessary that we write to someone else for these prints, please indicate the required name and address.

Your help will be greatly appreciated. Many thanks to you.

Sincerely yours,

Bernard Rudofsky, Guest Director
Department of Circulating Exhibitions

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	MoMA Exhs.	752.15

B. ARTHAUD

LIBRAIRE - ÉDITEUR

September 25, 1962

M. A. Burlet-Viennay
Department Droits Photos Arthaud
23, Grande Rue, Boite Postale No. 301
Grenoble, France

Dear M. Burlet-Viennay:

Your good letter of September 8th and the glossy print of the photograph shown at page 37 of "Riviera, de Vintimille a Pise" reached me quite safely. I wish to thank you for your kindness in providing me with this print and permission for its circulating exhibitions use.

I have forwarded your invoice to our business office for payment and trust that you will receive a check within about three weeks' time.

Your cooperation is greatly appreciated.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Invoice for 12.50 N.F.

dictated by Mr. Rudofsky; signed in his absence

em

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 752.15

B. ARTHAUD

LIBRAIRE ◦ ÉDITEUR

ADRESSER LA CORRESPONDANCE
BOITE POSTALE N° 301
Adresser toute correspondance à :
DEPARTEMENT DROITS PHOTOS ARTHAUD
23, Grande Rue - Boite Postale n°301
G R E N O B LE

Grenoble, le 8 Septembre *19*62

THE MUSEUM OF MODERN ART
11 West 53rd Street
NEW-YORK 19
(U.S.A.)

AG/MM -

A l'attention de Mr Bernard RUDOFSKY

Monsieur,

"RIVIERA, DE VINTIMILLE A PISE" - Droits Photographiques -

Votre lettre du 30 Août 1962 nous est bien parvenue en son temps et vous en remercions.

En réponse, nous avons le plaisir de vous remettre ci-inclus une bonne épreuve (format 18 x 24) de l'illustration parue à la page 37 de notre ouvrage cité en rubrique et que vous désirez exposer.

A titre tout à fait exceptionnel nous ne vous comptons aucun droit de reproduction puisqu'il ne s'agit pas de reproduction dans un ouvrage mais vous joignons également ci-joint notre facture n° 181/Phot. de N.F. 12,50 (frais de tirage et frais de port).

Nous vous remercions par avance de votre aimable règlement et vous prions d'agréer, Monsieur, nos salutations distinguées.

Pour B. ARTHAUD
A. BURLET-VIENNAY

P.J. : 1 tirage photographique
1 facture

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	MoMA Exhs.	752.15

August 30, 1962

Editions B. Arthaud
23 Grande-Rue
Grenoble (Isère)
France

Dear Sirs:

May I request your assistance in the following matter. The Museum of Modern Art has asked me to prepare an exhibition of the kind of architecture which, for want of a more appropriate term, is classified as anonymous or vernacular, and will be wide in scope both chronologically and geographically.

I have recently had occasion to look through the magazine SELE ARTE, and in the issue No. 27 I found an interesting photograph from the book "Riviera (de Ventimille à Pise)," by Gabriel Faure, published by you in 1956. The photograph is captioned "Loggia del Convento delle Clarisse a Porto Maurizio" and appears on page 37 in above-mentioned issue of Sele Arte. I would like to obtain a glossy print, measuring ca. 18 x 24 cm., of this photograph; will it be possible to have it made from the original negative, and may I have your permission to use it in the forthcoming exhibition?

Although our budget does not permit us to pay usage fees, we will gladly reimburse you for laboratory costs involved in producing this print and for your mailing charges. It goes without saying that we shall give whatever credit you require to this material.

In the event that you do not own the rights to this photograph, I will appreciate your advising me of the name and address of the person to whom I should write.

I hope that I am not imposing on you, and I am much looking forward to your reply.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

bp

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.15

December 21, 1962

The Director
ARTIA, Publishers
P.O. Box 790
Ve Smeckach 30
Praha II, C.S.R.

Dear Sir:

May I request your assistance in the following matter. The Museum of Modern Art has asked me to prepare an exhibition of the kind of architecture which, for want of a more appropriate term, is classified as anonymous or vernacular, and which will be wide in scope both chronologically and geographically.

Recently in looking through the handsome book you published in 1955, Die Slowakei, by Karel Plicka, I noted two photographs which I should like to obtain for my exhibition. They appear at Plates 1 and 171. Will you be able to provide me with good, glossy black and white prints of these two photographs, made from their original negatives, and measuring ca. 18x24 cm.

In the event that you do not own the rights to the photographs, please let me know the names and addresses of the persons to whom I should write.

Although our budget does not permit us to pay usage fees, we will gladly reimburse you for laboratory charges involved in print production (about $1.00 - $1.50 in the United States) and for your mailing charges. Kindly send theprints via sea mail, wrapped securely in order to avoid damage.

It goes without saying that we shall give whatever credit you require to this material.

I hope that I am not imposing on you. I am much looking forward to your reply.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

#1 . Barq Devin (sp.?)
#171. Barq Spiš

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.15

November 8, 1962

Miss C. Louise Flesch
ARTIBUS ASIAE
Casa Antonio
Ascona, Switzerland

Dear Miss Flesch:

Thank you for your good letter of October 28th and for the two illustrations from Dr. van Buren's article, "Archaic Mosaic Wall Decoration."

Since you have requested the return of the reproductions, I am returning them with this letter. Original prints not being readily available, I believe we will have to make our photo copies directly from the pages of ARTIBUS ASIAE. I appreciate your permission to use this material.

Again, my thanks.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

an

NEW YORK, NY

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	MoMA Exhs.	752.15

ARTIBUS ASIAE

ASCONA · SWITZERLAND

NOV 1 1962

Ret with Thanks

CHEQUE POSTAL XI 4625 TELEPHONE [093] 72166 UNION DE BANQUES SUISSES

Ascona, 28.10.62

Sehr geehrter Herr Dr. Rudofsky,

Nach Erhalt Ihres freundlichen Schreibens vom 16.Oktober sah ich sofort nach, ob ich Ihnen das Gewünschte senden könnte.

Leider musste ich feststellen, dass wir als Vorlagen für die Figs. 3 & 8 keine Photos von Prof. van Buren erhielten, sondern nur die hier beiliegenden mit gleicher Post Ihnen zugehenden Andrucke, nach denen wir die Klischees herstellten.

illus. taken fr. other publications

Wenn Ihnen damit gedient ist, könnten Sie danach die Vergrösserungen machen lassen.

Ich schreibe Ihnen per Luftpost, damit Sie evtl. sich noch um die Photos bemühen können. Wie Sie aus Artibus Asiae IX,4 ersehen, hat Prof. van Buren die Abbildungen aus anderen Publikationen entnommen.

please ret. clippings

Auf jeden Fall, von mir aus erteile ich Ihnen gerne, Hinweis auf Artibus Asiae IX,4 vorausgesetzt, die Reproduktionserlaubnis.

Mit der Bitte um Rücksendung der beiden Vorlagen nach Gebrauch, und mit den besten Wünschen für Ihr Projekt, bin ich

mit den besten Empfehlungen

C. Louise Flesch

C.Louise Flesch
ARTIBUS ASIAE
CASA ANTONIO
ASCONA, SWITZ.

Under separate cover by air-mail:
Figs, 3 & 8
van Buren, AA IX,4

To Dr. Bernard Rudofsky
Guest Director
The Museum of Modern Art
11 West 53rd Street
New York, NY

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.15

October 16, 1962

Miss C. Louise Flesch
ARTIBUS ASIAE
Ascona, Switzerland

Dear Miss Flesch:

May I request your assistance in the following matter. The Museum of Modern Art has asked me to prepare an exhibition of the kind of architecture which, for want of a more appropriate term, is classified as anonymous or vernacular. The scope of the exhibition will be wide, both chronologically and geographically.

In referring to Volume IX, Number 4, of ARTIBUS ASIAE, I came across E. Douglas van Buren's article, "Archaic Mosaic Wall Decoration," illustrated with two photographs I'd very much like to obtain for my exhibition. The views are at Figure 3, page 330 ("Uruk IV b. Temple in bit res area") and Figs 8, page 337 ("Uruk III a. Walls of a platform"). I enclose two rough sketches to further aid you in identifying the photos.

Will you be able to provide me with good black and white glossy prints of these photographs made from the original negatives and measuring ca. 18x24 cm.? And may I have your permission for their use in the exhibition?

Although our budget does not permit payment of usage fees, we will be glad to reimburse you for laboratory charges involved in print production and for your mailing charges. Since the exhibition is still many months away, the prints can be sent via sea mail, wrapped to insure against any damages. We shall give whatever credit is required to the material in the exhibition.

In the event that you do not hold the rights to these photographs, kindly advise me of the name and address of the person to whom I must write.

I hope that I am not imposing on you. I shall be most grateful for your help and I much look forward to your reply.

Sincerely yours,

Bernard Rudofsky
Guest Director

Department of Circulating Exhibitions

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.15

September 17, 1962

to: The Museum of Modern Art
Department of Circulating Exhibitions
11 West 53 Street
New York 19, New York

H. Aschehoug & Co. (W. Nygaard)
Sehesteds Plass
Oslo, Norway

Dear Sirs:

Thank you for your letter of August 22nd and for the accompanying photograph by Teigen. Payment for this print, in the amount of N. Kr. 15 as specified in your letter, has been requisitioned and should reach you within approximately four weeks' time.

Your help is greatly appreciated.

Sincerely yours,

Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

(N. Kr. 15 / $2.10. pd. 9/19/62. # 36403)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.15

August 22, 1962

to: The Museum of Modern Art
Department of Circulating Exhibitions
11 West 53 Street
New York 19, New York

from: H. Aschehoug & Company (W. Nygaard)
Sehesteds Plass
Oslo, Norway

one (1) black and white glossy print of photo by Teigens appearing at plate 71, "Norwegian Architecture throughout the Ages."

15 N. Kr.
($2.10 U.S.)

charge to: ARCHITECTURE WITHOUT ARCHITECTS,
CE 62-9

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.15

Telefon: 33 79 90 - Telegr.adr.: «Aco» H. ASCHEHOUG & CO (W. NYGAARD) Postgiro: 8134 - Bankgiro: 355002 / 163

GRUNNLAGT 1872

SEHESTEDS PLASS OSLO

22.august 1962.

The Museum of Modern Art,
11 West 53rd Street,
New York 19,
U.S.A.

Enclosed please find the photograph you have asked for from "Norwegian Architecture thoroughout the Ages". Costs N.Kr. 15,- can be refunded on occasion.

.14 ¢

Friendly yours
pr. H. ASCHEHOUG & CO. (W. NYGAARD) A/S

I.L. Høst

ILH/IB

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.15

July 26, 1962

H. Aschehoug &Co. (W. Nygaard)
Sehesteds plads 3
Oslo, Norway

Dear Sirs:

May I request your assistance in the following matter. The Museum of Modern Art has asked me to prepare an exhibition of the kind of architecture which, for want of a more appropriate term, is classified as anonymous or vernacular, and will be wide in scope both chronologically and geographically.

I have recently had occasion to look through a very handsome book published by you in 1950, "Norwegian Architecture throughout the Ages," by Eyvind Alnaes et al, and admired the photographs. I would like to obtain a glossy print, measuring ca. 18 x 24 cm., of the Plate 71, captioned "Quay-side in Bergen. Passageway between the Bel-House and the Jacobsfjord-House." The photograph is credited "Teigen." Will it be possible to secure a print made from the original negative, and may I have your permission to use it in the forthcoming exhibition?

Although our budget does not permit us to pay usage fees, we will gladly reimburse you for laboratory charges involved in producing this print and for your mailing charges. It goes without saying that we shall give whatever credit you require to this material.

In the event that you do not own the rights to this photograph, I will appreciate your advising me of the name and address of the person to whom I should write.

I hope that I am not imposing on you, and I am much looking forward to your reply.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

bp

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	MoMA Exhs.	752.15

REGIONE AUTONOMA DELLA VALLE D'AOSTA

ASSESSORATO DEL TURISMO, ANTICHITA' E BELLE ARTI

6 January 1964

N. 18850/12 Aosta, 28 Novembre 1963

Director Dr. N. Tambosco
Assessorato del Turismo, Antichita
e Belle Arti
Aosta, Italy

Mr. Bernard RUDOFSKY
Guest Director - Department of
Circulating Exhibitions
THE MUSEUM OF MODERN ART
11 West 53rd Street
NEW YORK 19

Dear Dr. Tambosco:

Thank you for your good letter of November 28th. I am sorry that this reply is so late in reaching you; our Museum building is undergoing extensive renovations and was closed for a while--and mail service was delayed.

The view requested in my November 14th letter, "Dintorni di Cogne," is really the best one for the purposes of our exhibition. There is always a chance that one of your other photographs would suit our purposes, but I cannot make this determination at such a distance.

Again, thank you for your kind cooperation.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Director Dr. N. Tambosco

N. Tambosco

NT/va



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REGIONE AUTONOMA DELLA VALLE D'AOSTA

ASSESSORATO DEL TURISMO, ANTICHITA' E BELLE ARTI

N. 18850/12 Aosta, 28 Novembre 1963

Mr. Bernard RUDOFSKY
Guest Director - Department of
Circulating Exhibitions
THE MUSEUM OF MODERN ART
11 West 53rd Street

NEW YORK 19
(U.S.A.)

We reply to your letter of 14th november 1963. We are sincerely sorry because it has not been possible to send you the requested photograph, but we can't obtain it.

If you want another photograph of the same country we can offer you it soon.

We are waiting some news from you.

Yours faithfully.

Director Dr. N. Tambosco

N. Tambosco

NT/va

UFFICIO REGIONALE PER IL TURISMO VALLE D'AOSTA VALLEE D'AOSTE

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14 November 1963

Assessorato Regionale per il Turismo
via Carlo Promis 2
Aosta, Italy

Dear Sirs:

At the suggestion of Dr. Alessandro Cruciani of the Touring Club Italiano I am writing to request your assistance in the following matter.

In a 1957 publication of the Touring Club, L'Italia fisica, vol. 1, there appears a photograph captioned "Dintorni di Cogne", illustration 41. Credit for the photograph is given to G. Brocherel, Aosta. I am informed that M. Giulio Brocherel died some years ago and that possibly his photographic archives were transferred to your organization. If this is the case, I should like to ask you for a good glossy black and white print of the photograph, measuring ca. 18x24 cm., made from the original negative.

I am preparing a special architectural exhibition for The Museum of Modern Art in which I should like to use this photograph. If you can supply me with a print I shall be most grateful and, of course, I will see that it receives proper credit in the show in accordance with any wording you specify.

While we are prepared to reimburse laboratory print production expenses we cannot make any payment for usage of the photograph in the exhibition. Circulation of our shows is limited to educational, nonprofit institutions and we are operating on a rather tight budget.

Thank you very much for any help you can offer us. We are much looking forward to hearing from you.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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9 April 1964

ref p. 2

M. Olivier Marc
c/o AUJOURD'HUI, Art et Architecture
5 rue Bartholdi
Boulogne (Seine), France

Dear M. Marc:

May I request your assistance in the following matter.

Mr. Bernard Rudofsky is currently preparing a special architectural exhibition for our Department of Circulating Exhibitions. He has noted with great interest your articles on Japanese arts and architecture in #44 AUJOURD'HUI, and he would like to know if he might obtain from you black and white glossy 8"x10" prints (18x24cm.) of the three photographs of pottery house forms which appear on page 5. He would, of course, give full credit to those photographs used in his exhibition.

In the event that you do not own the negatives to the photographs, please will you give us the name address of the person to whom we should write. We would like to have the clearest possible prints in order to make the necessary exhibition enlargements.

As an educational institution we are not usually asked to pay commercial rates for photographs, but we will certainly reimburse laboratory print production costs and mailing expenses.

As we are now working on the layout for the show, we will greatly appreciate hearing from you at your earliest opportunity.

With many thanks to you for your help,

Sincerely yours,

Ellen Marsh
Exhibition Assistant
Department of Circulating Exhibitions

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l'avant-garde dans la création plastique - revue bimestrielle

aujourd'hui

Madame Ellen MARSH
Exhibition Assistant
Department of Circulating Exhibition
THE MUSEUM OF MODERN ART
II West 53 rd street
NEW YORK I9 N.Y. USA

Le 24 avril I964

Chère Madame,

Selon le désir exprimé par votre lettre du 9 Avril, j'ai le plaisir de vous remettre sous ce pli en communication les photographies originales que j'ai rapportées du Japon et qui ont été publiées dans le numéro spécial de notre Revue .

Toutefois ces documents me sont très précieux, comme vous pouvez le supposer et je vous serais très obligé de bien vouloir me les retourner sous pli récommandé aussitôt après usage .

Dans votre lettre à M. Olivier MARC vous annoncez la préparation d'une Exposition d'Architecture et à ce propos je me permets d'attirer votre attention sur des recherches que je réalise dans ce domaine comme sculpteur .

Il s'agit de projets de maisons individuelles d'habitation et aussi d'éléments préfabriqués susceptibles d'amener une grande variété dans l'architecture utilitaire économique à grande échelle .

Je joins aujourd'hui 4 ou 5 documents, si vous êtes intéressée par cette question, veuillez me le faire savoir et je vous en enverrai un bon nombre d'autres documents. Dans le cas contraire, veuillez me retourner les photographies jointes à cette lettre .

Veuillez agréer, Chère Madame, l'assurance de mes sentiments dévoués .

André Bloc

5, rue bartholdi
boulogne seine
téléphone molitor 61-80
c.c.p. paris 1519-97

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11 May 1964

M. André Bloc
AUJOURD'HUI, Art et Architecture
5, rue Bartholdi
Boulogne (Seine), France

Dear M. Bloc:

Thank you very much for your letter of 24 April and for your generous cooperation in lending us the photographs we requested. I assure you that we will take good care of the prints and return them to you via registered mail.

The exhibition which Mr. Rudofsky is preparing will be devoted to nonclassified architecture and will show principally examples of communal architecture. For want of a more appropriate term, the work we intend to show is classified as anonymous or vernacular.

I have taken the liberty of showing the photographs of your works to Mr. Arthur Drexler, Director of the Department of Architecture and Design. Mr. Drexler would very much like to have three of the photographs (Xerox copies of the prints are enclosed herewith) to complete the collection of your work which we already have at hand. Is this agreeable to you? Before returning any of the photographs, I will await your reply.

Your help is greatly appreciated. I look forward to hearing from you again within the near future.

With all good wishes, I remain

Sincerely yours,

Ellen Marsh
Exhibition Assistant
Department of Circulating Exhibitions

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andré bloc sculpteur 6 rue des capucins bellevue-meudon seine-et-oise observatoire 21-65

le 13 Mai 1964

Madame Ellen MARSH
Exhibition Assistant
Department of Circulating Exhibitions
THE MUSEUM OF MODERN ART
11 West 53 rd Street
NEW YORK 19

U.S.A.

Chère Madame,

Je vous remercie très vivement pour votre aimable lettre du 11 Mai et pour les précisions qu'elle m'apporte.

Vous avez bien fait de montrer mes photographies à M. Arthur DREXLER, Directeur du Département d'Architecture et "Design".

Selon le désir exprimé par lui, je vous remets sous ce pli à son intention, les trois photographies demandées, et je vous serais reconnaissant de bien vouloir lui signaler que je poursuis d'autres travaux intéressant l'architecture, dans des directions très différentes.

Si un jour, M. A. DREXLER a l'occasion de venir à Paris, je serais très heureux de pouvoir lui montrer l'ensemble de mes études.

Veuillez croire, Chère Madame, à mes sentiments dévoués.

André Bloc

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16 June 1964

M. André Bloc
6 rue des Capucins
Bellevue-Meudon
Seine-et-Oise, France

Dear M. Bloc:

This is a very late reply to your letter of 13 May, and I apologize for not having written to you earlier. We have been extremely busy and, unfortunately, my correspondence has been neglected.

Under separate cover I am returning to you the prints which you loaned to us. The three of your own work which you sent on the 13th are now with the Department of Architecture and Design.

Once again, please accept our many thanks for your valuable cooperation. Mr. Drexler joins me in sending you all good wishes.

Sincerely yours,

Ellen Marsh
Exhibition Assistant
Department of Circulating Exhibitions

u.s.c. 15 b&w prints

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l'avant-garde dans la création plastique - revue bimestrielle

aujourd'hui

Madame Ellen MARSH
MUSEUM OF MODERN ART
DEPARTMENT OF CIRCULATING
EXHIBITIONS,
11 West,53rd.street
NEW YORK 19
========== N.Y. U.S.A.

le 3 juillet 1964

Chère Madame,

Je m'empresse de vous accuser réception de votre aimable lettre du 16 juin, ainsi que des documents photographiques que vous avez bien voulu me retourner sous pli séparé .

Nous serons toujours très heureux de vous apporter notre concours chaque fois qu'il pourra vous être de quelque utilité .

Veuillez présenter mes meilleurs compliments à Monsieur DREXLER et agréer, Chère Madame, l'assurance de mes sentiments respectueux et dévoués..

André BLOC .

5, rue bartholdi
boulogne seine
téléphone molitor 61-80
c.c.p. paris 1519-97

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AUSTRALIAN NEWS & INFORMATION BUREAU
636 FIFTH AVENUE - NEW YORK 20, N. Y.
TELEPHONE: CIRCLE 5-4000

18 November 1963

Ref: Miss Elaine Karr
Photographic Librarian
Australian News & Information Bureau
636 Fifth Avenue
New York 20, New York

November 8, 1963.

Miss [illegible]
Museum of Modern Art,
11 W[illegible]et,
New York.

Dear Miss Karr:

Enclosed you will find the four black and white photos that you very kindly sent to us a week ago. Thank you for permitting us to see them. I trust they will reach you safely.

Sincerely yours,

Ellen Marsh
Department of Circulating Exhibitions

Enclosed are photographs as near to your [illegible] I could find in our files.

If any of these are published we would appreciate your use of our credit line "Australian News and [illegible]n Bureau" and would like tear sheets for our [illegible]

Also it is requested that the photos are return when you have finished.

Yours sincerely,

E. Karr

Elaine Karr,
Photographic Librarian.

enclosures: 4

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AUSTRALIAN NEWS & INFORMATION BUREAU
636 FIFTH AVENUE - NEW YORK 20, N. Y.

TELEPHONE: CIRCLE 5-4000

Ref: 60/202

November 8, 1963.

Miss Marsh,
Museum of Modern Art,
11 West 53rd Street,
New York.

Dear Miss Marsh,

Enclosed are photographs as near to your request that I could find in our files.

If any of these are published we would appreciate your use of our credit line "Australian News and Information Bureau" and would like tear sheets for our files.

Also it is requested that the photos are return when you have finished.

Yours sincerely,

E. Karr

Elaine Karr,
Photographic Librarian.

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EMBASSY
OF THE
UNITED STATES OF AMERICA
Madrid, Spain

September 21, 1962 -- Austrian State Tourist Dept.
444 Madison Avenue
New York

LUDWIG
file

borrowed 2 black and white photos:

N/175/0 Hainburg an der Donau, Wiener Tor

K/455/Kg Gotische Kirche bei Greifenburg im Drautal

10/15/65 returned these 2 photos (no letter)

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U.S. INFORMATION SERVICE

EMBASSY
OF THE
UNITED STATES OF AMERICA
Madrid, Spain

Please note p. 3 file

LUDWIG - file & F.Y.I.

DRAFT REPLY MY SIGNATURE
DRAFT REPLY YOUR SIG
ACTION AS REQUIRED
SEE ME
NO REPLY NECESSARY
FILE

January 20, 1969

ICE-F-113-67 Madrid
AD/LG, WR, AA

Miss Annette Allwardt
Circulating Exhibitions
The Museum of Modern Art
11 West 53 Street
NEW YORK, N. Y. 10019

Dear Miss Allwardt:

First of all let me tell you that I am the new Marguerite Orr here on the USIS staff having taken over Miss Orr's job on the 1st of December. Second, let me assure you that all of us here are extremely concerned that the "Architecture Without Architectects" exhibit was waylaid on its way to France. We have tried to track down the difficulties and correct them since the first distress signal from Mme. Amic, but the fates and the holidays seem to have been against us.

We forwarded the exhibit by rail from Madrid to Paris on the 16th of December as had been agreed previously with Mme. Amic. We assumed that it arrived safely until we received a questioning telegram from Mme. Amic on December 26. I immediately called the transport people and found that the exhibit had been held up at the border due to the failure of the Madrid customs people to send permission to the frontier officials for the exhibit to leave the country. Absenteeism during the holidays was blamed for the laxness. The company assured me that the papers had been received and that the exhibit was leaving on the afternoon train for Paris. I cabled the essentials to Mme. Amic, following with a more detailed letter.

On the 2nd of January another searching cable arrived from Paris. This time we contacted the customs people directly and they told us that the exhibit had not left on the 28th but was in fact leaving that day with ETA Paris the 9th or 10th. We wired and wrote the distressing news to Mme. Amic. The next day I again called customs and had the same information confirmed. The exhibit was no longer in Spain.

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../..

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Within a few days I received a letter from Mme. Amic saying that according to her information from the transport people in Paris on the 5th, the exhibit was still in the Spanish border town. We called again and were informed that the exhibit had left the French border town, Hendaya, on January 4th for Paris. Two subsequent checks from our end have both evoked the same report. We wired her the information on the 9th.

That is the last we know. Particularly since I am new to this job and country, I continually tried to find out if there were any way to bring pressure to bear on the customs people so that the exhibit would be expedited - anything - a visit to the border, a bottle of whiskey, but no, I was assured, once something enters their hands you are at their mercy. Unfortunately the Christmas season in Spain lasts until January 6th and the bulk of the work force is away from work during the festivities. That is the only vague "excuse" I can offer for the poor handling of the matter by the customs officials.

As to the photo book on the exhibit. There is nothing in our files as to its disposition, however a co-worker of Miss Orr's remembers that it was forwarded on to Rome sometime in November. I wired Miss Orr at her home address on Friday hoping that her parents would get in touch with her in Jamaica where she is on her honeymoon. I will let you know as soon as we have definite information about where the books is now.

Casting back to the first tragic chapter of the exhibits history in Spain, in answer to your request for more information on why there was difficulty in getting it out of customs, let me just say that the shipping papers on the exhibit have yet to arrive and repeated calls to Germany only resulted in confused information. It seems that the company into whose hands the Museum gave the exhibit for shipment consigned the exhibit to a smaller company. Everyone assumed another had responsibility for the paperwork. If Miss Orr had not finally gone to Barcelona in person and persuaded the customs officials to waive the requirement for the papers, the exhibit might not have made the Madrid opening date, much less that originally slated for Barcelona.

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The only bright note in all of this is the stunning impact the exhibit had in Madrid and Sevilla. The raves are still coming in. An exhibit of the Garbisch Collection of American naive art opened under our co-sponsorship last week and one of Madrid's two major dailies "Informaciones" commented "With the exhibition of this collection the Cultural Section of the Embassy continues its job of presenting in Spain the series of activities of high cultural standard which was started recently with the showing of the exhibit Architecture Without Architects, which was among the most important cultural achievements of this season"

It was tremendously successful, and trying not to think of the pain of Mme. Amic, despite all of its entry and exit problems, we are still very glad it came to Spain.

Sincerely,

Carol Wilder

Carol Wilder
Assistant Cultural Affairs Officer

On the 2nd of January another searching cable arrived from Paris. This time we contacted the customs people directly and they told us that the exhibit had not left on the 28th but was in fact leaving that day with ETA Paris the 9th or 10th. We wired and wrote the disheartening news to Mme. Amic. The next day I again called customs and had the same information confirmed. The exhibit was no longer in Spain.

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