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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

BERNATZIK

WAGNER'SCHE UNIV.-BUCHDRUCKEREI BUCHROITHNER & CO.

Herrn
Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions
The Museum of Modern Art
21 West 53rd Street

July 9, 1962

see last letter
The Director
Schlusseverlag Moser & Company
Erlerstrasse 5-7
Innsbruck, Tyrol
Austria

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 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 1949, "Südsee: ein reisebuch," and admired the photographs. I would like to obtain a glossy print, measuring ca. ~~24x30~~ cm., of the view of the Buyay village, New Guinea which appears at Plate 89. 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?

18x24 cm

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

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BUCHDRUCK
OFFSETDRUCK
TIEFDRUCK
ZEITUNGSDRUCK
CHEMIGRAPHIE
BUCHBINDEREI
LACKIERANSTALT



WAGNER'SCHE UNIV.-BUCHDRUCKEREI BUCHROITHNER & CO.

Herrn
Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions
The Museum of Modern Art
11 West 53rd Street

INNSBRUCK · ERLERSTRASSE 5-7

Fernruf 61 21 · Fernschreiber 05/402

Geschäftsstellen in Linz, Klagenfurt, Wien

New York 19

Ihr Zeichen

Ihre Nachricht vom

9.7.1962

Unser Zeichen

Ni/St

Datum

19.7.1962

Wir danken bestens für Ihr wertres Schreiben und wir haben Ihre Ausführungen mit Interesse gelesen. Leider können wir Ihnen aber mit dem gewünschten Kunstdruckbild aus dem Buch "Südsee" nicht dienen, doch geben wir Ihnen nachstehend die Anschrift des Herausgebers dieses Buches bekannt. Sie können sich dann direkt dorthin wenden und sich über alles Wissenswerte erkundigen. Wir haben lediglich den Druck dieses Buches seinerzeit ausgeführt, doch besitzen wir keinerlei Verfügungsrecht.

Wir empfehlen uns und zeichnen

hochachtungsvoll

Wagner'sche Univ.-Buchdruckerei
Buchroithner & Co.

Anschrift des Herausgebers

Frau Emmy Bernatzik Wien XIX.
Springsiedelgasse 28

Emmy Bernatzik

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

July 24, 1962

Mrs. Emma Bernatzik
Springsiedelgasse 28
Wien XIX
Austria

Dear Mrs. Bernatzik:

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 1949, "Südsee: Ein Reisebuch," and admired the photographs. I would like to obtain a glossy print, measuring ca. 18 x 24 cm., of the view of the Buyay village, New Guinea which appears at Plate 89. 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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

SEP 7 1962

cyathia?

EMMY BERNATZIK
WIEN XIX, SPRINGSIEDELGASSE 28

*used in Pop
8/20/62*

The Museum of modern art
New York 19,
11 West 53rd street.

7.8.1962

*NOT Peter Selz
Tos Primitive Museum*

Sehr geehrte Herrn !

Ich bestätige dankend den Erhalt Ihres Schreibens vom 24.Juli 1962. Da ich über die Rechte der in meinen Büchern erschienenen Abbildungen verfügen kann, bin ich bereit Ihnen das gewünschte Photo für Ihre Ausstellung zur Verfügung zu stellen. Ich habe ein Duplikatnegativ und nach diesem eine Hochglanzkopie 18 x 24 herstellen lassen und übersende Ihnen dieses Photo mit gleicher Post. Für meine Spesen, bitte ich mir den in der Anlage fakturierten Betrag per Scheck überweisen zu lassen. Ferner mache ich Sie darauf aufmerksam, dass Sie dieses Photo nur für die genannte Ausstellung verwenden und nicht zu Reproduktionszwecken gebrauchen dürfen. Als Quellenangabe bitte ich anzuführen :

Credit: Photo Hugo A. Bernatzik, Wien, aus dem Werk "Südsee," 1959.

Mit freundlichen Grüßen,

Hugo A. Bernatzik

*Invoice attached
— check to be remitted!*



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

July 21, 1964

August 24, 1962

Mrs. Emma Bernatzik
Sprengelgasse 28
Wien 19, Austria

Dear Mrs. Bernatzik: I recall that quite some time ago you kindly provided us with a black and white photograph for use in a special architectural exhibition being prepared by Mr. Bernard Rudofsky for the Museum of Modern Art.

I want to thank you so much for the excellent black and white print of the village Bayay, New Guinea, which should prove most helpful to me in terms of my exhibition.

Plate 57. Bayay Village. Sledge; Elia Reisenbush. 1949

Your assistance has been greatly appreciated, and I am, in order to give the proper credit line, we would appreciate your completing the enclosed card and returning it to us via air mail. Sincerely yours, An international reply coupon is also enclosed to cover your mailing costs.

When a catalogue is ready, you will receive a complimentary copy. If you are due for this use, please advise us.
Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Sincerely yours,

bp

Ellen Marsh
Research Assistant
Department of Architecture and Design

8/17/62 invoice fr. Emma Bernatzik
fr 61.50 Austrian Shillings (ca. \$2.39 ?)
given to J. Hild 9/20/62.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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EMMY BERNATZIK
WIEN XIX
SPRINGSIEDELGASSE 28

July 21, 1964

The Museum of modern art
11 West 53rd street
New York 19

Mrs. Emmy Bernatzik
Springsiedelgasse 28
Vienna 19, Austria

Dear Mrs. Bernatzik:

You may recall that quite some time ago you kindly provided us with one 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 photograph which appears, as follows, in your book:

Plate 89. Buyay Village. Südsee: Ein Reisenbuch. 1949

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 a 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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

EMMY BERNATZIK
WIEN XIX.
SPRINGSIEDELGASSE 28

The Museum of modern art
11 West 53 rd street
New York 19.

1 September 1964

3-7.1964.

Sehr geehrte Frau Marsh !

In Beantwortung Ihres Schreibens vom 21. Juli 1964
übersende ich Ihnen die ausgefüllte Karte.
Ich bitte um Ueberweisung des Betrages von Dollar 7,-
und nach Drucklegung des Kataloges , um dessen Uebersendung
an meine obengenannte Adresse, Wien 19, Springsiedelg.28.

Mit den besten Grüßen,

Emmy Bernatzik

Ellen Marsh
Research Assistant
Department of Architecture and Design

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

1 September 1964

→ Mrs. Emmy Bernatzik
Springsiedelgasse 28
Vienna 19, Austria

Dear Mrs. Bernatzik:

Thank you very much for your letter of the 3rd of August. This acknowledgment is somewhat late due to the fact that I have just returned from my vacation.

Payments for photographs used in the catalogue will be made just as soon as publication is complete. Your check in the amount of \$7.00 will be issued some time in November.

With all good wishes,

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Architecture and Design

New York, New York 10019

For catalogue accompanying the exhibition "Architecture Without Architects."

PHOTO: Plate 80 Bayay Village, Sudan: Ein
Reisebuch, 1949

photo: Hugo A. Bernatzik, Vienna, from Reisebuch, 1949.

CREDIT: Pay to Emmy Bernatzik, Vienna 19, Austria

Springsiedelg. 28.- : Dollar 7.- for right
of reproduction of above photo in your catalogue.

Permission is hereby granted to use this photograph in connection with publicity related to the exhibition: Architecture Without Architects

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

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: Plate 89 Buyay Village, Südsee: Ein
Reisebuch. 1949.

photo: Hugo A. Bernatzik, Vienna, from Südsee: Ein
Reisebuch, 1949.

CREDIT, *line:* Pay to Emmy Bernatzik, Vienna 19, Austria
Springsiedelg. 28.- : Dollar 7.- for right
of reproduction of above photo in your catalogue.

Permission is hereby granted to use this photograph in connection
with publicity related to the exhibition: *Hugo Bernatzik*

Thank you very much for your letter of February 6th. Your report
on the wind-catchers of the Sind is exactly what I needed, and I
am greatly indebted to you for making so thorough an investigation
of the subject for us. The drawings are fine, and I now think we
have all the material needed.

The photographs forwarded by Professor Shakir Ali reached us quite
safely. I hope you will convey my thanks to Zaheer Alam and Mian
Abdul Majid for their help in taking photographs. Credit will, of
course, be given in connection with any of the prints used in the
exhibition. Please let us know what is owed for the prints.

I am sorry to learn that the Richards Medical Building catalog has
not reached you yet. In this afternoon's mail I am sending you a
duplicate, via air mail, and trust that it will reach you soon.

Again, I am deeply grateful for your interest in my project and
for your most generous assistance.

Sincerely yours,
soon. They were all taken in Hyderabad, Sind
last month.

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Sincerely yours,

Harold R. Benson
Harold R. Benson,
Fulbright Professor in Architecture.

ARTS

PRINCIPAL

316

ary 19, 1963

bruary

love

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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NATIONAL COLLEGE OF ARTS

LAHORE, WEST PAKISTAN

OFFICE OF THE PRINCIPAL

D.O.No.G/35/41/ 316

February 19, 1963

February 19, 1963

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

Dear Mr. Rudofsky,

Professor Harold R. Benson
Fulbright Lecturer on Architecture
National College of Arts
Lahore, West Pakistan

Dear Professor Benson:

Thank you very much for your letter of February 6th. Your report on the wind-catchers of the Sind is exactly what I needed, and I am greatly indebted to you for making so thorough an investigation of the subject for us. The drawings are fine, and I now think we have all the material needed.

The photographs forwarded by Professor Shaker Ali reached us quite safely. I hope you will convey my thanks to Zaheer Alam and Mian Abdul Majid for their help in taking photographs. Credit will, of course, be given in connection with any of the prints used in the exhibition. Please let us know what is owed for the prints.

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Again, I am deeply grateful for your interest in my project and for your most generous assistance.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Sincerely yours,

Harold R. Benson

Harold R. Benson,
Fulbright Professor in Architecture.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16



NATIONAL COLLEGE OF ARTS

LAHORE, WEST PAKISTAN

OFFICE OF THE PRINCIPAL

D.O.No.G/35/41/ 316
February 9, 1963.

Rec'd 2/18/63

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

Dear Mr. Rudofsky,

Please refer to Mr. Benson's letter dated the 6th February
1963.

Enclosed please find 18 photos as mentioned in the above
letter.

Sincerely yours,

(Prof. Shakir Ali)
Principal.

D.A/as above.

The catalogue on the Richards Medical Building has not yet
arrived. Regular mail takes from three to four months.

Said bill —

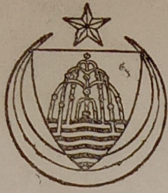
Eighteen photos have been sent in a separate parcel, which
should reach you soon. They were all taken in Hyderabad, Sind
last month.

Best of luck on your project and I hope to hear from you if
the material sent is sufficient.

Sincerely yours,

Harold R. Benson,
Fulbright Professor in Architecture.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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NATIONAL COLLEGE OF ARTS

LAHORE, WEST PAKISTAN

OFFICE OF THE PRINCIPAL

Tele. No. 3567

No.....dated.....

Rec'd 2/13/63

February 6, 1963.

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

Dear Mr. Rudofsky,

Your request for information on the wind-catchers of the Sind has encouraged me to write a short report which is inclosed. A student and photographer, Zaheer Alam and Mian Abdul Majid, from the National College of Arts took a field trip to Hyderabad Sind early in January. As far as I can discover there has been no published research done on the wind-catchers although everyone is intrigued by them. I hope your questions have been answered if not I will try to obtain more information.

The catalogue on the Richards Medical Building has not yet arrived. Regular mail takes from three to four months.

Sind bill —

Eighteen photos have been sent in a separate parcel, which should reach you soon. They were all taken in Hyderabad, Sind last month.

Best of luck on your project and I hope to hear from you if the material sent is sufficient.

Sincerely yours,

Harold R. Benson,
Fulbright Professor in Architecture.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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re: wind catchers

NATIONAL COLLEGE OF ARTS

OFFICE OF THE DIRECTOR

2443 7-17-62

December 27, 1962

1. How diffused is the application of the wind chimney? Is this

structure used only in the Indus Valley and only in the vicinity

of the Arabian Sea?

Professor Harold R. Benson

Fulbright Lecturer on Architecture

National College of Arts

Lahore, West Pakistan

Dear Professor Benson:

Your good letter of December 7th has arrived, and I wish to thank you very much for your generous response to my inquiry. I must apologize for putting you to so much bother, but since I have received no answers from the Indian architects contacted months ago, your cooperation is all the more valuable.

The pictures by Mian Abdul Majid are very good. The view of the "tower apartment" you sent on your own is most interesting. As to the wind catchers, we have already two panoramic shots but not sufficient detail on the individual structures.

On a separate sheet, enclosed with this letter, I have listed a few questions which possibly one of your students, having some interest or even pride in this most ingenious contraption, might answer. I am perfectly aware that you have more important things to do than satisfy our curiosity. However, it is only with your assistance that we have a chance to get some professional and scholarly information. I might add that we are intrigued by the wind catchers because they seem to be one of the few genuinely vernacular inventions. Above all, they seem to be unknown outside Pakistan.

As for the size of the prints, most any size will do for the moment -- but we shall appreciate knowing if negatives are available and can be borrowed at a later date. Right now I need only the prints for reference and layout purposes; eventual enlargements will be made by our laboratory from selected views.

In a separate packet we have sent you a copy of the catalogue of the Richards Medical Building (architect: Louis I. Kahn) exhibition. I hope it reaches you safely.

Again, I am most indebted to you for your help, and look forward to hearing from you again within the near future.

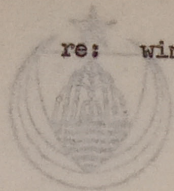
With best wishes for the coming year,

Sincerely yours,

Bernard Rudofsky, Guest Director
Department of Circulating Exhibitions

BR/em

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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re: wind catchers

NATIONAL COLLEGE OF ARTS
LAHORE, WEST PAKISTAN
OFFICE OF THE PRINCIPAL

Tele. No. 2597

2643 7-12-62

1. How diffused is the application of the wind chimney? Is this structure used only in the Indus Valley and only in the vicinity of the Arabian Sea?

DEC 10 1962

Mr. Bernard Rudofsky

2. Can you give us a few hints about the nature of the wind chimney -- is the visible top always stationary? can it be closed against the rains? How does it terminate within the house -- does every shaft correspond to one room? is there a grille?

11 West 83rd Street

New York City, 19, N.Y.

3. Is it possible to provide us with a cross-section drawing, indicating the dimensions of the typical wind chimney?

Dear Mr. Rudofsky,

4. What kind of draft does one get? Is there the equivalent of a damper?

2 Nov. 1962. The wind-catchers in the Sind Area still have the same general character as in the past. I have

5. Do the chimneys operate only 40 days of the year -- in or around April?

have come through. During the Christmas holidays I expect a better response.

Inclosed are two photos of Mian Abdul Majid, who is on the National College of Arts etc. If. These were taken in spring in Faisalabad. The shot of the "tower apartment" shows a construction system which might interest you. The only supporting structure is the wood lath and mud. A few of these buildings are from six to nine stories. The other is a local house in which the wind-catchers happen to be.

I will send more black and white as soon as I track them down. Do you want negative slides or positives and what size?

If possible could you send a copy of the Museum's pamphlet on Louis Kahn issued a recent June 1961.

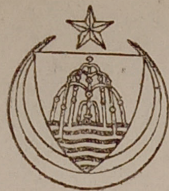
Again please forgive the delay and if I can assist you in any way please ask.

Sincerely,

Harold B. Benson

Fulbright Lecturer on Architecture

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16



NATIONAL COLLEGE OF ARTS

LAHORE, WEST PAKISTAN

OFFICE OF THE PRINCIPAL

Tele. No. 3567

No. 2643 dated 7-12-62

Dec 7, 1962

DEC 18 1962

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

Dear Mr. Rudofsky,

Please forgive the delay in answering your letter of 2 Nov. 1962. The wind-catchers in the Sind Area still have the same general character as in the past. I have tried many different ways of securing photographs, but as yet none have come through. During the Christmas holidays I expect a better response.

Inclosed are two photos of Mian Abdul Majid, who is on the National College of Arts staff. These were taken last spring in Tatta. The shot of the "tower Apartment" shows a construction system which might interest you. The only supporting structure is the wood lath and mud. A few of these buildings are from six to nine stories. The other is a local scene in which the wind-catchers happen to be.

I will send more black and whites as soon as I track them down. Do you want negatives or positives and what size?

next (If possible could you send a copy of the Museum's pamphlet on Louis Kahn issued around June 1961.

Again please forgive the delay and if I can assist you in any way please ask.

Sincerely,

Harold R Benson

Fulbright Lecturer on Architecture

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

November 2, 1962

Professor Harold R. Benson
Fulbright Lecturer on Architecture
West Pakistan Technical University
and National College of Arts
Lahore, West Pakistan

Dear Professor Benson:

I got your address as a member of the screening committee of the Fulbright Commission, and I wonder whether you could help me in the following matter. I have seen thus far and that Mrs. Edsall is cooperative

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 exhibition will be wide in scope both chronologically and geographically.

I am particularly interested in obtaining good photographs (black and white) of the wind chimneys of Hyderabad-Sind. The only pictures available are contained in relatively old books, Unsterbliches Indien by Alfred Nawrath, and India, the Landscape, the Mountains and the People by Martin Hürlimann. The authors of these books cannot be reached.

Does Hyderabad-Sind present the same aspect that it did a generation ago? If not, we would prefer to get photographs taken earlier. Is there a possibility for you to get in touch with a photographer or architect in Hyderabad or Karachi who might have taken good pictures? Do you expect to travel and would it be possible for you to take a few pictures?

While our limited budget does not allow for the payment of usage fees, we can reimburse laboratory charges involved in print production for specific prints we select. We will also pay mailing costs for this material. Since the exhibition is still many months away, photographs may be sent via sea mail, securely wrapped in order to avoid damage.

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

Sincerely yours,

Bernard Rudofsky, Guest Director

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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CONTRACT INTERIORS INC

April 5, 1963

April 8, 1963

Miss Ellen Marsh
Mr. Bernard Rudofsky
The Museum of Modern Art
CONTRACT INTERIORS, INC.
230 Clarendon Street
Boston 16, Massachusetts

Dear Ellen & Bernard:
Dear Bill:

I have contacted the Peabody Museum and have looked over the entire (Elisofon) collection. I get somewhat uneasy; it was not our intention to burden you. Your word that you are encouraged by what you've seen thus far and that Mrs. Edsall is cooperative is all we need. encouraged and furthermore, Mrs. Edsall in charge of the Elisofon collection has been more than cooperative. If you come to town before April 12th, you can reach me at the office. During the week of April 15th I'll be away and you can call Bernard directly at home -- OR 9-3176. He looks forward to your visit. I wish to see one of you could come up to Cambridge so you could see too. I will be in New York next week or the week after. With all good wishes, talk to you then.

Cordially,

Ellen Marsh
Assistant to Bernard Rudofsky

Bill Bagnall
Bill Bagnall

BB:mhl

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16



April 5, 1963

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

Dear Ellen & Bernard:

I have contacted the Peabody Museum and have looked over the Elisofon collection. I will be able to assess it when I can get through the entire collection.

Thus far I am encouraged and furthermore, Mrs. Edsall in charge of the Elisofon collection has been more than co-operative.

I wish to hell one of you could come up to Cambridge so you could see too. I will be in New York next week or the week after and I will talk to you then.

Cordially,

CONTRACT INTERIORS, INC.

Bill Bagnall
Bill Bagnall

BB:mhl

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

April 4, 1963

Dear Ellen,
Mr. William Bagnell
C.I. Design
230 Clarendon Street
Boston, Massachusetts

Dear Mr. Bagnell:

Dear Bill:
Please forgive me for bothering you about this, but I'm really quite interested to learn whether or not you've had a chance to speak to anyone at the Peabody and Hebraic Museums about our project. Do they have collections of photos suitable for our exhibition? Does the Peabody have a large number of Elisofon photos of native constructions?

to us.
I imagine you have been frightfully busy. When you have a moment will you send me a card? Or, if you're coming to New York soon, will you give me a call? Many thanks.

Sincerely yours,
With best regards,

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

He'd 2/6/63

Sunday February 1, 1963
Februaury 3, 1963

Dear Ellen,

I had meant to give you a call and a special invitation
Mr. William Bagnell's opening; but business and a deadly
C.I. DESIGN clients intervened.

230 Clarendon Street

Boston, Massachusetts

I get to the Peabody and at least look
in to the Hebraic and see what they have there. It is
Dear Bill: to see at least two people in this world doing
what they have to in the best sense of the word.

It was good to see you and I hope you will come to see us
more often. regards and thanks,

Thank you for your promise to do some scouting for us at
the Peabody and Hebraic Museums, Your help means a lot
to us.

Best to all of you.

Sincerely yours,

cordially,

Bill Bagnell

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16



He'd 2/6/63

Sunday
February 3, 1963

Dear Ellen,

I had meant to give you a call and a special invitation to our showroom opening; but business and a deadly array of clients intervened.

By this week I'll get to the Peabody and at least look in to the Hebratic and see what they have there. It is great to see at least two people in this world doing what they have to in the best sense of the word.

With regards and thanks,

cordially,

Bill Baggett

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	MoMA Exhs.	752.16

C.H. BECK'SCHE VERLAGSBUCHHANDLUNG MÜNCHEN UND BERLIN
(13b) MÜNCHEN 23 · WILHELMSTRASSE 9 · Fernruf 332421

28. Dezember 1962 Dr. R/Ru

nee'd 12/31/62

January 2, 1963

20 December 1962

The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.
Herrn Direktor Bernard Rudofsky

The Director
C.H. Beck'sche Verlagsbuchhandlung
Wilhelmstrasse 9
(13b) München 23, Germany

Dear Sir: Schreiben vom 20. Dezember.
Das Buch von Leo Frobenius DAS UNBEKANNTE AFRIKA
ist seit wir Thank you very much for your good letter dated December 28.
griffen, und wir sind leider nicht in der Lage,
die von ihm In accordance with your suggestion, we have written to
schaffen. D. Frobenius-Institut concerning the photograph from Das Un-
Institut in bekannte Afrika wanted for our forthcoming exhibition.
helfen kann. Wir haben deshalb Ihr Schreiben
dorthin weil I am, indeed, grateful for your kind cooperation.
beten.

Sincerely yours, ten Empfehlungen
C.H. BECK'SCHE VERLAGSBUCHHANDLUNG
Lektoret

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Guest Director
Department of Circulating Exhibitions

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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C.H.BECK'SCHE VERLAGSBUCHHANDLUNG MÜNCHEN UND BERLIN
(13b) MÜNCHEN 23 · WILHELMSTRASSE 9 · FERNRUF 338421

28. Dezember 1962 Dr. R/Hu

Rec'd 12/31/62

The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.
Herrn Direktor Bernard Rudofsky

20 December 1962

Sehr geehrter Herr Direktor,

wir danken für Ihr Schreiben vom 20. Dezember.
Das Buch von Leo Frobenius DAS UNBEKANNTE AFRIKA
ist seit vielen Jahren restlos bei uns ver-
griffen, und wir sind leider nicht in der Lage,
die von Ihnen gewünschte Fotografie zu be-
schaffen. Doch hoffen wir, daß das Frobenius-
Institut in Frankfurt, Liebigstraße 41, Ihnen
helfen kann. Wir haben deshalb Ihr Schreiben
dorthin weitergegeben und um Beantwortung ge-
beten.

Mit den besten Empfehlungen
C.H.BECK'SCHE VERLAGSBUCHHANDLUNG
Lektorat

[Signature]

The Museum
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Guest Director
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

Your ref.: R/BQ/3H

20 December 1962

The Director
G.H. Beck'sche Verlagsbuchhandlung Oskar Beck
Wilhelmstrasse 9
München 23, Germany

Dear Sir: & Sons, Ltd.

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.

In the course of looking through your publication of 1923, Das Unbekannte Afrika, by Leo Frobenius, I noted a photograph which I should like very much to obtain for my exhibition. The illustration appears at Tafel 26 and bears the photographic credit "DIAFE, 1912." By any chance would you still have a copy of this photograph which I might borrow? Is it possible that you have the negative or know where it might be located so that I might secure a glossy print, measuring ca. 13x24 cm. Perhaps you can help me, and, if so, I shall be most grateful.

In the event that the negative is still accessible (highly improbable, I suppose), I shall gladly reimburse you for your expenses in having the print made. Needless to say, we will give whatever credit you require to the photo.

I hope 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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G. BELL & SONS, LTD

PUBLISHERS

YORK HOUSE, PORTUGAL STREET, LONDON, W.C.2

Cable

MOBM, LONDON

RJBG/SM

8th October, 1962

Your ref.: RJBG/SM

October 8, 1962

OCT 8 1962

Mr. Bernard Rudofsky,
Guest Director,
Dept. of Circulating Exhibitions,
The Museum of Modern Art,
12, West 53rd Street,
New York 19
G. Bell & Sons, Ltd.
York House
Portugal Street
London, W.C. 2, England

Dear Sir:

Thank you very much for your good letter of October 5th.

I certainly appreciate your having forwarded my request for a photograph of Palmanova to the proper authority, and I shall look forward to hearing from Mrs. Robinson of the Air Ministry.

Your assistance has been most gratifying.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

G. BELL & SONS, LTD

[Handwritten signature]

em

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Telephone
HOLBORN 0805-6

G. BELL & SONS, LTD
PUBLISHERS
YORK HOUSE, PORTUGAL STREET, LONDON, W.C.2

Cables
BOHN, LONDON

RJBG/SM

5th October, 1962

OCT 8 1962

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

Dear Sir,

We thank you for your letter of the 28th September. The photograph of Palmanova reproduced in Ancient Landscapes to which you refer is the copyright of the Air Ministry. We have today sent a copy of your letter to Mrs. J.A. Robinson of the Air Ministry, S.4.C. Whitehall, London, S.W.1 together with a tracing of the reproduction in our book, to help them identify the print you require. We hope that you will hear from Mrs. Robinson in due course.

We are, dear Sir,
Yours faithfully,

G. BELL & SONS, LTD.

M. P. Smith
DIRECTOR

Circulating Exhibitions

lm

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	MoMA Exhs.	752.16



Mr. Bernard Rudofsky,
The Museum of Modern Art,
11, West 53rd Street,
NEW YORK 19,
N.Y., U.S.A.

First fold here

Second fold here

G. Bell & Sons, Ltd.,
York House, Portugal Street,
London, W.C.2, England

AN AIR LETTER SHOULD NOT CONTAIN ANY
ENCLOSURE; IF IT DOES IT WILL BE SURCHARGED
OR SENT BY ORDINARY MAIL.

THE 'APSLEY' AIR LETTER

Form approved by Postmaster General No.—71995/IY

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

lm

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

September 28, 1962

G. Bell and Sons, Ltd.
York House
Portugal Street
London, W.C. 2, England

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 Ancient Landscapes, Studies in Field Archaeology, by John Bradford, published by you in 1957. In this book I noted a photograph which is of particular interest to me in terms of my exhibition. The photo appears at Plate 68 and shows the fortress town of Palmanova. Will it be possible to obtain from you a good black and white glossy print of this photograph made from the original negative, measuring ca. 18x24 cm., 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

em

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

Dear Mr. Belluschi:

April 25, 1963

As soon as your itinerary is ready, will you let me have a copy so that I'll know where to get in touch with you to relay information concerning Mr. Rudofsky's travel plans. Many thanks.

→ Mr. Pietro Belluschi
77 Massachusetts Avenue
Cambridge 39, Massachusetts

Dear Pietro:

Once more, many thanks for your offer to lend me your own camera. I am deeply touched. As I said, I just borrowed a Japanese one which I hope will serve the purpose.

I am very happy about the two grants and cannot thank you enough for your patience and consistent help in obtaining them. Since my travel itinerary has to be flexible by necessity, I cannot foresee exactly when I'll be in Italy. But it seems that I shall be able to spend at least part of July and August there. Institutions and personal contacts in the big cities apart, my main interest is in Puglia (not just Matera and the trulli), part of Calabria and western Sicily. Miss Ellen Marsh, my assistant at The Museum of Modern Art, has instructions to keep you posted on where to reach me.

I dearly hope that we shall meet in Italy.

With kindest regards,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

THE MUSEUM OF MODERN ART

Date May 7, 1963

May 7, 1963

Dear Mr. Belluschi:

As soon as your itinerary is ready, will you let me have a copy so that I'll know where to get in touch with you to relay information concerning Mr. Rudofsky's travel plans. Many thanks.

Mr. Carlo Bestetti
Director
Edizioni d'Arte
Via della Croce, 77
Rome, Italy

Dear Mr. Bestetti:

Please will you forgive the lateness of this reply to your letter of April 20th. I was away from the office when it arrived. Sorry to say I haven't seen a copy of ARTE POPOLARE ITALIANA, but if Wiseman should send you. Thank you for the page 19th photo (ARTE POPOLARE ITALIANA) and for your efforts to secure the illustration for page 29. If the latter is too difficult to find, please do not trouble yourself further. Mr. Rudofsky will, schedule permitting, get in touch with you when he is in Rome. This will probably be in either June or July.

By all means, we shall see to it that the photograph is returned to you just as soon as our exhibition arrangements are complete.

With all good wishes,

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Circulating Exhibitions

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

Date May 7, 1963

May 7, 1963

To: Mr. Bernard Karpel

Re: marked portion of
letter attached

From: Ellen Marsh

Mr. Carlo Bestetti
Director
Edizioni d'Arte
Via della Croce, 77
Rome, Italy

Dear Mr. Bestetti:

Please will you forgive the lateness of this reply to your letter of April 20th. I was away from the office when it arrived. Sorry to say I haven't seen a copy of ARTE POPOLARE ITALIANA, but if Wittenborn should send you Thank you for the page 494 photo (ARTE POPOLARE ITALIANA) and for your efforts to secure the illustration for page 29. If the latter is too difficult to find, please do not trouble yourself further. Mr. Rudofsky will, schedule permitting, get in touch with you when he is in Rome. This will probably be in either June or July.

By all means, we shall see to it that the photograph is returned to you just as soon as our exhibition arrangements are complete.

With all good wishes,

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Circulating Exhibitions

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THE MUSEUM OF MODERN ART

THE MUSEUM OF
MODERN ART
11, West 53rd Street
NEW YORK, 19 - N.Y.

Date May 7, 1963

To: Mr. Bernard Karpel
From: Ellen Marsh

Re: marked portion of
letter attached

Reference is made to your kind letter of April 5th. We have in the meantime succeeded in getting hold of one photo, namely of the one at page 194 of our book ARTE POPOLARE ITALIANA. The second photo will certainly prove to be more difficult to be found, but we hope to be able to have it on hand by the time your Mr. Radofsky will be in Rome.

I promised G. Bestetti to send along this notification to you. Sorry to say I haven't seen a copy of ARTE POPOLARE ITALIANA, but if Wittenborn should send you one I'd like to have a look at it. next.

We are also looking forward to hearing from your librarian and we thank you in advance for your kind attention on this matter.

With our best regards, we are,

Yours faithfully

C. BESTETTI
EDIZIONI D'ARTE
ROMA

Carlo Bestetti - Edizioni d'Arte

VIA DELLA CROCE, 77 - ROMA - TELEFONO 670,174

ASSISTANT TO DIRECTOR
Guest Director
Department of Circulating Exhibitions

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16



Rome, 20th April 1963

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THE MUSEUM OF
MODERN ART

11, West 53rd Street
NEW YORK, 19 - N.Y.

Stati Uniti

For the kind attention of your
Miss Ellen Marsh

Reference is made to your kind letter of April 5th. We have in the meantime succeeded in getting hold of one photo, namely of the one at page 494 of our book ARTE POPOLARE ITALIANA. The second photo will certainly prove to be more difficult to be found, but we hope to be able to have it on hand by the time your Mr. Rudofsky will be in Rome.

We shall be very glad to meet him here, but please note that our directors will be out of Rome on a trip during the whole month of May next.

We are also looking forward to hearing from your Librarian and we thank you in advance for your kind attention on this matter.

With our best regards, we are,

Yours faithfully

C. BESTETTI
EDIZIONI D'ARTE
ROMA

Carlo Bestetti - Edizioni d'Arte

VIA DELLA CROCE, 77 - ROMA - TELEFONO 670.174

Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

March 29, 1963
April 5, 1963

letter of March 26th is currently out- of waiting for the photo and are ordering his arrangements special architect- If it will be sed at pages 29 at your office, s in Rome to t they could be anged? If so, the

ity of ARTE POPOLARE text, and we Librarian. production mailing costs. uly wrapped to avoid

an offer we will be as, that full credit photographers in ibition.

Thank you very much for your cooperation.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16



THE MUSEUM
OF MODERN ART
11, West 53rd Street
NEW YORK, 19 N.Y.
Stati Uniti

Rome, 26th March 1963

UB/

April 5, 1963

For the kind attention of you Mr. B. Rudofsky

We are in receipt of your kind request of March 20th last and we must inform you that most unfortunately we do not have in our possession the negative photographs mentioned by you. It is via della Croce, 77 to get hold of the original, but we could try to find for you the original photos used for the clichés.

Dear Mr. Bestetti:

Should these be of interest to you we will be only too glad to send them to you. Please accept this acknowledgment of your good letter of March 26th which I send you in behalf of Mr. Rudofsky. He is currently out-of-town.

Since writing to you Mr. Rudofsky has confirmed his arrangements for a trip to Europe to continue research on the special architectural exhibition he is preparing for our Museum. If it will be possible for you to secure the original prints used at pages 29 and 494 of ARTE POPOLOARE ITALIANA and hold them at your office, Mr. Rudofsky would stop by your office when he is in Rome to look at them in order to determine whether or not they could be incorporated in his exhibition. Can this be arranged? If so, I will ask him to get in touch with you.

We appreciate your informing us of the availability of ARTE POPOLOARE ITALIANA with an accompanying English language text, and we shall bring this matter to the attention of our Librarian.

With many thanks and kindest regards,

Sincerely yours,

Carlo Bestetti - Edizioni d'Arte

VIA DELLA CROCE, 77 - ROMA - TELEFONO 679.114

Ellen Marsh

Assistant to Bernard Rudofsky

Guest Director

Department of Circulating Exhibitions

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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THE MUSEUM
OF MODERN ART
11, West 53rd Street
NEW YORK, 19 N.Y.
Stati Uniti

Rome, 26th March 1963
UB/

March 20, 1963

For the kind attention of you Mr.B.Rudofsky

We are in receipt of your kind request of March 20th last and we must inform you that most unfortunately we do not have in our possession the negatives of the photographs mentioned by you. It will be very hard to get hold of the original negatives, but we could try to find for you the original photos used for the clichés.

Should these be of interest to you we will be only too glad to get hold of them, provided that you will return them to us after having been used.

We take this occasion to inform your Dept. of Circulating exhibitions that the book ARTE POPOLARE ITALIANA will soon be available to the English speaking public with an enclosed translation of the text in English language (text and notes to the illustrations). Should you deem it opportune to have some copies bought for your forthcoming Exhibition, please contact Messrs. Marcello Maestro Charlton Street 41, New York.

With our best regards we are yours faithfully,

C. BESTETTI
EDIZIONI D'ARTE

Carlo Bestetti - Edizioni d'Arte

VIA DELLA CROCE, 77 - ROMA - TELEFONO 670.174

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Thank you very much for your cooperation.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

Mr. Carlo Bestetti, Director
Edizioni d'Arte
via della Croce 77
Rome, Italy

Dear Mr. Bestetti: 1 Company
375 Park Avenue

May I request your assistance in the following matter.

In your very handsome publication of 1960, ARTE POPOLARE ITALIANA, by Paolo Toschi, I have noted two photographs which interest me in terms of a special architectural exhibition I am currently preparing for The Museum of Modern Art. The photos appear at pages 29 and 494 and are credited to De Antonis, Rome and Mazzotti, Treviso, respectively. In order to identify the exact views, I enclose rough sketches.

Will you be able to provide me with prints of these photographs, made from their original negatives -- or will you kindly give me the exact addresses of the photographers so that I may write to them directly? I shall need good black and white glossy prints, measuring ca. 18x24 cm. -- and they must be the best possible prints in order to make the necessary exhibition enlargements.

Although our budget does not permit payment of usage fees (our circulating exhibitions are sent to nonprofit, educational institutions only), we will gladly reimburse laboratory charges involved in print production (approximately \$1.00-\$1.50 in the United States) and mailing costs. I would advise sending the prints via sea mail, securely wrapped to avoid damage.

I hope that I am not imposing on you. Any help you can offer me will be greatly appreciated. It goes without saying, of course, that full credit would be given to your organization, the book and the photographers in connection with any use made of the photos in the exhibition.

I look forward to your reply. Thank you very much for your cooperation.
Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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Bethlehem Steel Company

(INCORPORATED)

375 PARK AVE.

M. L. BROWN
Press Relations

New York 22, N.Y.

October 30, 1962



October 29, 1962

Mr. Martin P. Miller
Press Relations
Bethlehem Steel Company
375 Park Avenue
New York 22, New York
11 West 53 Street
Dear Mr. Miller: Y.

Many thanks for your good letter of the 29th and for the two accompanying glossy prints of the radar antennas at Clear, Alaska. per our conversation, herewith are two photographs of the radar antennas which may be of use. I appreciate your giving Mr. Cahill's address because we do want to obtain as complete a series of photographs as possible. Press Relations, Court Street Plant, General
With best regards,racuse, N.Y.

Sincerely yours, keep these photographs.

Sincerely,

Ellen Marsh
Research Assistant
Department of Circulating Exhibitions P. Miller
Press Relations

Encl.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

Bethlehem Steel Company
(INCORPORATED)

375 PARK AVE.

New York 22, N.Y.

M. L. BROWN
PRESS RELATIONS



October 29, 1962

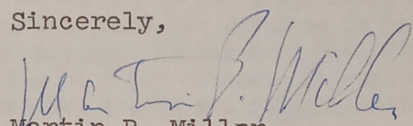
Miss Ellen Marsh
Museum of Modern Art
11 West 53 Street
New York 19, N.Y.

Dear Miss Marsh:

As per our conversation, herewith are two photographs of the radar antennas which may be of use to you for your exhibit. If you wish any additional views or negatives, please contact Mr. W.S. Cahill, HMED - Press Relations, Court Street Plant, General Electric Co., Syracuse, N.Y.

You may keep these photographs.

Sincerely,


Martin P. Miller
Press Relations

Encl.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

deutsche verlags-anstalt stuttgart

Beukert-Blendeck

THE MUSEUM OF MODERN ART

November 16, 1962

Mr. Bernard Rudofsky
Guest Director
Department of Circulating
Exhibitions

The Director
Deutsche Verlagsanstalt
Neckarstrasse 121 19, N.Y.
Stuttgart-0, Germany

NOV 26 1962

Per Luftpost!

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.

I have recently had occasion to look through your handsome publication of 1956, Paradies im Drachenschlund, and noted therein a photograph I should like to obtain for my exhibition. The illustration appears at the top of the page opposite page 33 and shows a group of men carrying a roof. I shall need a good black and white glossy print of the photo, made from the original negative and measuring ca. 18x24 cm. Can you supply me with such a print and may I have your permission to use it in the exhibition?

Although our budget does not permit us to pay usage fees, we will gladly reimburse you for laboratory charges involved in print production and for your mailing charges. Kindly send the print via sea mail, wrapped well in order to avoid damage. 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, will you please either forward this letter to the proper person or advise me of his name and address.

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

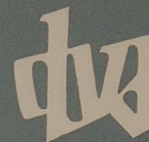
Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

mit freundlichen Empfehlungen
DEUTSCHE VERLAGS-ANSTALT GMBH

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

deutsche verlags-anstalt stuttgart



DEUTSCHE VERLAGS-
ANSTALT GMBH
STUTT GART O
NECKARSTRASSE 121
FERNSPRECHER
43651 - 45256
FERNSCHREIBER
072-2503

THE MUSEUM OF MODERN ART
Mr. Bernard Rudofsky
Guest Director
Department of Circulating
Exhibitions
11 West, 53rd Street
New York 19, N.Y.
=====

NOV 26 1962

Per Luftpost!

20.11.1962
Fe/go

Sehr geehrter Herr Rudofsky,

für Ihren freundlichen Brief vom 16.11. danken wir Ihnen verbindlichst. Die Rechte an den Bildern unseres Verlagswerkes PARADIES IM DRACHENSCHLUND liegen bei dem Autor Peter Schmid, dem wir daher Ihren Brief mit der Bitte zuleiten, er möge sich mit Ihnen direkt in Verbindung setzen.

Da der Autor häufig auf Reisen ist, könnte es unter Umständen eine gewisse Zeit dauern, bis Sie eine Antwort von ihm erhalten. Für jeden Fall geben wir Ihnen seine Anschrift an, die lautet:

Peter Schmid
Weissenrain
Uetikon a. See/Schweiz.

Wir würden uns freuen, wenn wir Ihnen damit helfen konnten und begrüßen Sie

mit freundlichen Empfehlungen
DEUTSCHE VERLAGS-ANSTALT GMBH

ppa.

(Dr. Felten)

ppa.

(Berner)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

Hilde Benkert-Blendeck

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

2245 Schwabenbad, Ober Ahrensburg H.
1st. Postbox, Seide Seite 2 Nov. 30th 62
Tel. 54107 Ahrensburg 3304
Telegraph: Postfach Postbox
Postfach Postbox
Bank: 7 Ahrensburg Postfach Ahrensburg
Konto-Nr. 100 24

November 26, 1962

Dear Mr. Rudofsky:-

with compliments of Dr. Peter Schmid, author of
"Paradies im Drachenschlund"
you and Dr. Felten find the negative of the wanted photo:
Deutsche Verlags-Anstalt
Neckarstrasse 121en carrying a roof
as want Stuttgart-0, Germany dated Nov. 1962
Deutsche Verlagsanstalt Stuttgart,
I please Dear Dr. Felten: to send back this negative when you have
taken the print for your exhibition.

I am writing to you in Mr. Rudofsky's behalf to thank you and
Mr. Berner for your most cordial letter of November 20th. It
was very kind of you to forward Mr. Rudofsky's letter to the
author of PARADIES IM DRACHENSCHLUND, Mr. Peter Schmid. If
we do not hear from him within the next month or two, we shall
certainly write to him at the address you have provided.

We are, indeed, grateful for your assistance.

Sincerely yours, later, Dr. Rudofsky will write to you again.
Although no definite date has been assigned for completion of
the show, I would estimate that it should be ready by the middle
or latter part of 1963.

Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Sincerely yours,

Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Chief Clerk
Department of Architecture and Design

Reg. Mail via air 12/6/62

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

Hilde Beukert-Blendeck

207

~~X(246)~~ Schmalenbeck/über Ahrensburg H.

bei Hamburg, Smale Beeke 2 Nov. 30th 62

Tel: (04102) Ahrensburg 3204

Telegramme: Beukertpress Hamburg

Postcheckkonto: Hamburg 2518 23

Bank: Kreissparkasse Stormarn Ahrensburg

Konto-Nr. 184 59

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

Dear Mr. Rudofsky:-

with compliments of Dr. Peter Schmid, author of
"Paradies im Drachenschlund"
you enclosed will find the negative of the wanted photo:
Vietnam/ a group of men carrying a roof,
as wanted with your letter dated Nov. 16th 62 addressed to:
Deutsche Verlagsgesellschaft Stuttgart,

I please ask you to send back this negative when you have
taken the print for your exhibition.

Yours very truly

Hilde Beukert-Blendeck

we should need it later, Mr. Rudofsky will write to you again.
Although no definite date has been assigned for completion of
the show, I would estimate that it should be ready by the middle
or latter part of 1963.

We are most grateful to you and Dr. Peter Schmid for your kind-
ness in lending us the negative.

Sincerely yours,

Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Klaus Borch
Research Assistant
Department of Architecture and Design

Reg. Mail via air 12/6/62

enclosures

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

December 4, 1962

Miss Hilde Beukert-Blendeck
207 Schmalenbeck über Ahrensburg/H.
Smale Beek 2
Germany

See: Deutsche Verlagsanstalt

Dear Miss Beukert:

Thank you very much, indeed, for your good letter of November 30 directed to Mr. Rudofsky. Since he is currently away from his office, please accept this acknowledgment which I make in his behalf.

The exhibition is still many months away, and I am reluctant to hold your negative for such a long time. We are having an enlargement made for the present. I shall return the negative to you in a few days so that you will have it for safekeeping. If we should need it later, Mr. Rudofsky will write to you again. Although no definite date has been assigned for completion of the show, I would estimate that it should be ready by the middle or latter part of 1963.

We are most grateful to you and Dr. Peter Schmid for your kindness in lending us the negative.

Sincerely yours,

Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Ellen March
Research Assistant
Department of Architecture and Design

Reg. Mail via air 12/6/62

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	MoMA Exhs.	752.16

21 June 1964
July 22, 1964

Miss Hilde Beukert-Blendeck
207 Schmalenbeck uber Ahrensburg/H.
Smale Beeke 2
Germany

Dear Miss Beukert:

You may recall that quite some time ago you kindly provided us with one 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 photograph:

opposite page 33, Vietnam. photo by
Peter Schmid, Author of Paradies
im Drachenschlund, Deutsche Verlagsanstalt,
Stuttgart, 1956.

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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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: Vietnam

ne 1963

CREDIT: Dr. Peter Schmid
Switzerland

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

Your package containing microfilm views of the Wielicka Mines
reached our offices quite safely a few days ago. We are de-
lighted to have this material and thank you very much for your
kindness in making it available to us.

➤ In lieu of payment and in accordance with your suggestion, I
herewith send you two international reply coupons.

Please be assured that your help has been greatly valued.
With all good wishes, I remain

Sincerely yours,

Ellen Marsh
Exhibition Assistant
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

21 June 1963

Dyrektor
Biblioteki Jagiellońskiej
A. Mickiewicza 22
Kraków, Poland

Dear Sir:

Your package containing microfilm views of the Wielicka Mines reached our offices quite safely a few days ago. We are delighted to have this material and thank you very much for your kindness in making it available to us.

> In lieu of payment and in accordance with your suggestion, I herewith send you two international reply coupons.

Please be assured that your help has been greatly valued.
With all good wishes, I remain

Sincerely yours,

Ellen Marsh
Exhibition Assistant
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

PRACOWNIA FOTO-MIKROFILMOWA

Biblioteki Jagiellońskiej
Kraków, Al. Mickiewicza 22

Kraków, dnia 13 maja 1963 r.

Rachunek nr B-32/Fot/310/63

dla The Museum of Modern Art
w New York 19 11 West 53 rd street
wg zamówienia z dnia 10 V 1963. nr 310/63

Za wykonanie:

5	zdeję mikrofilmowych	negatyw	po	1.-	zł	5.-	zł
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	fotokopii formatu		po		zł		zł
	powiększeń formatu		po		zł		zł
	reprodukcji formatu		po		zł		zł
Razem						5.-	zł

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Należność prosimy przesłać przelewem pocztowym na adres Biblioteki Jagiellońskiej lub przelewem na konto:

Jako równowartość mikrofilmu prosimy
przesłać 1 kupon międzynarodowy
/Coupon reponse international/.

DUJ 217/62 1000 N-33 (2482)

DR. JAGIELLOŃSKI
BIBLIOTEKA
Dyrektor Biblioteki Jagiellońskiej

we hope to hear from you as your convenience and thank
you for your kind cooperation.

Sincerely yours,

I probably owe you an explanation for this somewhat unusual request
coming from a museum of modern art. I have been asked to prepare a
special exhibition dealing with some of the more unusual aspects of
architecture. The underground chambers and passages of the Wielicka
sal... the exhibition purposes of the exhibition.
We... laboratory charges involved in
producing the necessary photographs and for your mailing charges. I
would suggest you send the two prints via sea mail, wrapped securely
in order to avoid damage.

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

Polish Press Agency. EL 5-4390 credit will be given to this material

see: Palinski, L., Cult. Attache enclosure

→ Polish Embassy
2400 16th St. N.W.
Washington

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

March 29, 1963

Dr. Jan Baumgart
Director
Biblioteka Jagiellońska
Cracow, Poland

Dear Dr. Baumgart:

In January of this year, Mr. Bernard Rudofsky wrote to you in connection with a special architectural exhibition he is preparing for The Museum of Modern Art. Since no acknowledgment of his letter has reached here, we assume that the original request was lost en route to your office. Enclosed herewith is a copy of the letter.

Any help you can offer us in securing the photographs indicated will be greatly appreciated.

We hope to hear from you at your earliest convenience and thank you for your kind cooperation.

Sincerely yours,

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

Polish Press Agency. EL 5-4390

See: Palinski, L., Cult. Attache

enclosure

→ Polish Embassy
2400 16th St. N.W.
Washington.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

January 14, 1963

Dr. Jan Baumgart
Director
Biblioteka Jagiellońska
Cracow, Poland

Dear Dr. Baumgart:

May I request your assistance in the following matter.

I would like to acquire photographs of two engravings which I believe are in your Library. (Black and white glossy prints measuring ca. 18 x24 cm.) The illustrations are reproduced in the Polish Encyclopedia, page 378, and are accompanied by the following information:

(Section, diagram)
Przekroj Kopalni Wielickich
Ryc. Le Rouge'a z Pol. XVIII W.
Zbiór Graf Biblioteki Jagiellońskiej
(Labor) (mine)
Praca W. Kopalni Wielickiej
Ryc. W. Hondius z. Pol. XVII W.
Zbiór Graf Biblioteki Jagiellońskiej
(Collection)

I probably owe you an explanation for this somewhat unusual request coming from a museum of modern art. I have been asked to prepare a special exhibition dealing with some of the more unusual aspects of architecture. The underground chambers and passages of the Wielicka salt mines perfectly suit the purposes of the exhibition.

We will be glad to reimburse you for laboratory charges involved in producing the necessary photographs and for your mailing charges. I would suggest you send the two prints via sea mail, wrapped securely in order to avoid damage.

It goes without saying that full credit will be given to this material in the exhibition.

I hope that I am not imposing on you. I shall greatly value your help and am much looking forward to your reply.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

February 11, 1963

Mr. Robert L. Biggers
305 Lakewood
Bloomfield Hills, Michigan

*no reply
Maid*

Dear Mr. Biggers:

I am writing to you at the suggestion of Mr. James H. Carmel to request your advice in the following matter.

The Museum of Modern Art has asked me to prepare a special architectural exhibition for the Department of Circulating Exhibitions which will be devoted to building forms thus far largely neglected, overlooked or little known. To the best of my knowledge, this is the first time such an exhibition has been attempted.

During Mr. Carmel's visit to New York during the early part of January I spoke to him about the exhibition and commented that we were having much difficulty in securing photographic material from our own Air Force. My assistant's three letters to Public Information Division of the Air Force went without written reply; today we received six black and white prints bearing no relationship to the request. We have seen excellent photographs, credited to the USAF, in George B. Cressey's LAND OFF THE 500 MILLION, A GEOGRAPHY OF CHINA and we are sure there must be others which would admirably suit the purposes of our exhibition.

Can you recommend some official within the Air Force who might have a thorough knowledge of their photographic resources and who might be able to tell us whether we would be permitted access to nonclassified material? We would be willing to make a trip to Washington, D.C. to select photographs if such would be advisable.

I would not impose on you with this request if it were not for the fact that I am at a loss as to know how to proceed in securing the necessary replies from the Air Force.

Any assistance you can offer me will be immensely appreciated.

Sincerely yours,

Yours,
Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Department of Circulating Exhibitions

P.S. Our THE WORLD OF LEARNING, our best source for institutions abroad, does not list any "volkskunde" institutions for Switzerland, so

*Please put this in a packet
and mail it to the address.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

dr. bernard rudofsky, zürich 2, jenatschstrasse 10 telefon (051) 227 227

64-9-62

SEP 26 1962

dr. bernard rudofsky
guest director
the museum of modern art
11 west 53rd street
new york

October 16, 1962

→ Mr. Max Bill
Jenatschstrasse 10
Zurich 2, Switzerland

Dear Bill:

I am delighted with your letter and Bertha and I certainly are looking forward to seeing you again after so many years.

I haven't been able to locate a copy of ZODIAC 9 as yet in the Museum or its environs. The anonymous architecture show will be far more exciting than either machined architecture or folklore. I am afraid that any description of the material would be misleading since the show is all-encompassing and avoids categories and styles. If it means anything to you I would describe it as a documentation of human ingenuity in terms of architecture, but even this has to be understood very loosely since we include all sorts of ephemeral architecture; ruins, and natural forms that resemble architecture and that lend themselves to human use. At the risk of sounding frivolous, I may mention a few examples: nomadic tents, troglodyte and underground dwellings, tree houses, towns of houseboats, dovecotes, industrial buildings of the more fantastic sort -- and possibly old towns and villages which point beyond any modern solutions of planning.

I am not quite sure whether one can find material in Switzerland which is suitable, but with your global interests you might be able to point to some sources of unpublished architecture. Besides, somewhere in the back of my mind I remember from my student days that there existed, or still exists, in Switzerland monumental farmyards or storage buildings without any "folksy" connotations. In other words, buildings too austere and unornamented to have been included in the conventional books on alpine architecture or general picture books.

I hope this does not bore you and I don't expect an immediate reaction from you, but if you would keep in mind my exhibition and send me some day some pointers, I should be eternally grateful to you.

With best wishes and thanks,

Yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

P.S. Our THE WORLD OF LEARNING, our best source for institutions abroad, does not list any "volkskunde" institutions for Switzerland, so

please just send me a postcard with its address.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

max bill . architekt bsa . zürich 2 . jenatschstrasse 10 . telefon (051) 237 237

24-9-62

SEP 26 1962

dr.bernard rudofsky
guest director
the museum of modern art
11 west 53rd street
new york

September 18, 1962

dear bernard rudofsky,

Mr. Max Bill

concerning your letter from september 18 i can tell you not very much, because i am not clear about the purpose of the exhibition you have in preparation.

what is anonymous architecture to-day? is it mies and all his followers, or is it something what is done more or less with prefabricated elements like the two examples in "zodiac 9" page 33/34? (you certainly will find this review in the museum library).

on the other hand i am in contact with an institution what is collecting old peasant houses, not "heimatschutz" but "volkskunde". as of the art and architecture magazine and have just about exhausted the resources of the institute here is an institute for townplanning too, but they are not occupied with this kind of problems. please give me some more informations.

→ last january i had been in new york for a few days. and probably in
→ november i will cross new york, going to montreal. so i could visit you.
→ in march i will probably have an exhibition in staempfli gallery.

cordially yours

It goes without saying that we are mostly interested in the larger aspects of the environment in villages and towns -- possibly photographed from the air or from a high vantage point. We also would like some photographs of individual houses or groups of houses which have particular interest for the modern architect and the audience of our Museum.

Although our budget does not permit us to pay usage fees, we will gladly reimburse photographers for the laboratory costs involved in producing the final prints we select and for their mailing charges. Of course, full credit will be given to all persons contributing work to the exhibition.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

I do hope that I am not imposing on you. I shall await your reply with great interest.

September 18, 1962

With best regards -- and do we have any chance of seeing you in the near future in New York?

Yours sincerely,
Mr. Max Bill
Jenatschstrasse 10
Zurich 2, Switzerland

Dear Bill:

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.

At this point I have scrutinized all past and present issues of the art and architecture magazines and have just about exhausted the resources of New York's major public and private libraries. Could you give me the names of persons or institutes within Switzerland that might prove helpful? Please keep in mind that I am not after folklore or heimatschutz material, except on the highest level.

In Austria we located the Institute für Städtebau, Vienna, run by Dr. Roland Rainer, and I should like to contact the corresponding institute in Switzerland. Moreover, I have hopes that you yourself or one of your architect friends or photographers may have pertinent material.

It goes without saying that we are mostly interested in the larger aspects of the subject, that is villages and towns -- possibly photographed from the air or from a high vantage point. We also would welcome photographs of individual houses or groups of houses which have particular interest for the modern architect and the audience of our Museum.

Although our budget does not permit us to pay usage fees, we will gladly reimburse photographers for the laboratory costs involved in producing the final prints we select and for their mailing charges. Of course, full credit will be given to all persons contributing work to the exhibition.

Ernst H. H. H. H.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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-2-

February 15, 1963

I do hope that I am not imposing on you. I shall await your reply with great interest.

With best regards -- and do we have any chance of seeing you in the near future in New York?

Yours sincerely,

Birkhäuser Verlag
Elisabethenstrasse 19
Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

*See reply from Gerd Schürmann
Schürmann
Rudofsky*

Thank you very much for your good letter of February 12th addressed to Dr. Rudofsky. We look forward to hearing from Dr. Hurbach at his earliest opportunity, and we are grateful for your assurance that all is in good order.

Your help is greatly appreciated.

Sincerely yours,

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

em

Ernst H. H. H. H.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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BIRKHÄUSER VERLAG · BASEL (Schweiz-Suisse-Switzerland)

ELISABETHENSTRASSE 19 · TELEFON (061) 23 18 10 · TELEGRAMME: EDITA BASEL · POSTCHIEFZENTRO V 16673
BANKEN: SCHWEIZ. KREDITANSTALT, BASEL · SCHWEIZ. BANKVEREIN, BASEL · SCHWEIZ. BANKGESSELLSCHAFT, BASEL
SWISS BANK CORPORATION, 15 NASSAU ST., NEW YORK 5, N. Y.

February 15, 1963

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

*See reply to Gesellschaft für
Schweizerische
Kunstgeschichte*

Birkhäuser Verlag
Elisabethenstrasse 19
Basel, Switzerland

Dear Sirs:

Thank you very much for your good letter of February 12th addressed to Dr. Rudofsky. We look forward to hearing from Dr. Murbach at his earliest opportunity, and we are grateful for your assurance that all is in good order.

Your help is greatly appreciated.

Thank you for your letter of February 1963. Your letter of November Sincerely yours, received and passed over to Dr. E. Murbach, Editor of "Die Kunstschaffler der Schweiz", Archiv für Schweizerische Kunstgeschichte, Steinberg 6, Basel. He informed us that he had been absent for a certain time and in charge of several special work in Ellen Marsh with the end of the year. Assistant to Bernard Rudofsky Guest Director Department of Circulating Exhibitions the end of this month.

Yours very truly

BIRKHÄUSER VERLAG

Erhard H. H. H. H.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16



BIRKHÄUSER VERLAG · BASEL (Schweiz-Suisse-Switzerland)

ELISABETHENSTRASSE 19 · TELEPHON (061) 23 18 10 · TELEGRAMME: EDITA BASEL · POSTCHECKKONTO V 16673
BANKEN: SCHWEIZ. KREDITANSTALT, BASEL · SCHWEIZ. BANKVEREIN, BASEL · SCHWEIZ. BANKGESELLSCHAFT, BASEL
SWISS BANK CORPORATION, 15 NASSAU ST., NEW YORK 5, N. Y.

February 7, 1963

The Director
Verlag Birkhäuser
Elisabethenstrasse 19
Basel
By air mail/land

Museum of Modern Art
Attn: Mr. Bernard Rudofsky
Guest Director
Department of Circulating Exhibition
11 West 53rd Street
New York 19, N.Y./USA

My Dear Sir: your assistance in the following matter. The Museum of Modern Art has asked us to prepare an exhibition of the kind of work that during the latter part of November, 1962 Dr. E. Murbach wrote to you concerning a number of illustrations appearing both in your publications which he would like to secure for a major architectural exhibition he is preparing for the year 1963. Since no acknowledgment of his letter has been received by us, we wonder if perhaps the original request was lost en route to you. For your information we enclose copies of the letter.

February 12, 1963.
E/Ba.

Rec'd 2/15/63

Dear Sir, Since no acknowledgment of his letter has been received by us, we wonder if perhaps the original request was lost en route to you. For your information we enclose copies of the letter.

Thank you for your letter of February 1963. Your letter of November 27, 1962, was well received and passed over to Dr. E. Murbach, Editor of "Die Kunstdenkmäler der Schweiz", Archiv für Schweizerische Kunstgeschichte, Steinenberg 6, Basel. He informed us that he had been absent for a certain time and in charge of several special work in connection with the end of the year.

Sincerely yours,
You will hear from Dr. Murbach before the end of this month.

Yours very truly
BIRKHAEUSER VERLAG

Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibition

Birkhäuser Verlag

negatives are not longer
the address of the person to whom I should write
For your further information I must add that this exhibition is being prepared for the Department of Circulating Exhibitions which will be shown to educational, nonprofit institutions - colleges, universities, other museums and galleries - throughout the United States and abroad. I hope that I am not bothering you. I am much looking forward to your reply, and thank you in advance for your help/enclosures

Sincerely yours,

Bernard Rudofsky

Department of Circulating Exhibitions

Ermond Blume

11.11.11

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	MoMA Exhs.	752.16

photos appearing in series of volumes 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000

The Director
Verlag Birkhauser
Elisabethenstrasse 19
Basel
Dear Sir:

May Dear Sir: your assistance in the following matter. The Museum of Modern Art has asked me to prepare an exhibition of the kind of architecture. During the latter part of November, 1962 Dr. Bernard Rudofsky wrote to you concerning a number of illustrations appearing both in your publications which he would like to secure for a major architectural exhibition he is preparing for The Museum of Modern Art. Since no acknowledgment of his letter has been received by us, we wonder if perhaps the original request was lost en route to you. For your information we enclose copies of the same herewith. I have listed the illustrations on two separate pages in my exhibition. Any help you can offer us will be greatly appreciated, and we are looking forward to your reply. Prints of these photographs, measuring ca. 18x24 cm., made from their original negatives will be enormously appreciated. With many thanks,

Sincerely yours,
Ellen Marsh
Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions
In the event the photographs or the negatives are not longer in your hands, will you kindly provide me with the addresses of the persons to whom I should write.

For your further information I might add that this exhibition is being prepared for the Department of Circulating Exhibitions which sends the shows to educational, nonprofit institutions -- colleges, universities, and other museums and galleries -- throughout the United States and abroad. I hope that I am not imposing on you. I am much looking forward to your reply, and thank you in advance for your help.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Ermanand Blum

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photos appearing in series of volumes: DIE KUNST DENKMEIER DER SCHWEIZ (vol. 1-5)

Kantons	Band	Author & Year	Photo
AARGAU	I	Michael Stettler 1956	Abb. 231 November 27, 1962 photo credit: ... Page 301
BASELSTADT	II	Erwin Poeschel 1957	Abb. 212 (photo: H. Henn, Zurich) Page 282 (Madel. Hub. Hiltl, Basel)
BASELSTADT	III	Erwin Poeschel 1957	Abb. 207 "Kirchleerau. Bauernhaus" Page 277 "Kunstmaler..." (photo: R. Fischer, Aargau)

The Director
Verlag Birkhauser
Elisabethenstrasse 19
Basel, Switzerland

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. After a showing in this Museum's galleries, it will be sent on tour throughout the United States.

In the course of looking through your excellent series of volumes, DIE KUNST DENKMEIER DER SCHWEIZ, I have noted eighteen photographs which I should like very much to obtain for both reference purposes and use in my exhibition. I have listed the illustrations on two separate papers enclosed with this letter. Any help you can offer me in securing good black and white glossy prints of these photographs, measuring ca. 18x24 cm., made from their original negatives will be enormously appreciated.

Although our budget does not permit us to pay usage fees, we will gladly reimburse you for laboratory charges involved in print production and for mailing charges. Since the exhibition is still many months away, I would suggest the prints be sent via sea mail, wrapped securely in order to avoid damage. It goes without saying that we shall give whatever credit you require to any use made of this material.

In the event that you do not have the rights to the photographs or the negatives are not longer in your hands, will you kindly provide me with the addresses of the persons to whom I should write.

For your further information I might add that this exhibition is being prepared for the Department of Circulating Exhibitions which sends its shows to educational, nonprofit institutions -- colleges, universities, other museums and galleries -- throughout the United States and abroad.

I hope that I am not imposing on you. I am much looking forward to your reply, and thank you in advance for your help.

Sincerely yours,

Bernard Rudofsky

Guest Director
Department of Circulating Exhibitions

Erwin Poeschel

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	MoMA Exhs.	752.16

photos appearing in series of volumes DIE KUNST DENKMÄLER DER SCHWEIZ (cont'd.)

<u>Kantons</u>	<u>Band</u>	<u>Author & Year</u>	<u>Photo</u>	
AARGAU	III	Michael Stettler 1948	Abb. 231 Page 301	"Kornspeicher" (no photo credit?)
ZÜRICH	II	Hermann Fiets 1943	o Abb. 212 Page 282	(photo: H. Henn, Zürich) (marked Photo Hiller)
ST. GALLEN	II	Erwin Poeschel 1957	Abb. 209 Page 277	"Kirchleerau. Bauernhaus Hunziker..." (photo: R. Fischer, Aargau)
SCHWYZ	I	Dr. Lina Birchler 1927	Abb. 349 o Abb. 127 Page 167	"Wollerau-Stallgebäude" "Untermuhlen" (photo: H. Henn) (marked Photo Hiller)
			o Abb. 68 Page 90	"Aarau-Rathausgasse" (photo: H. Henn)
AARGAU	III	Emil Maurer 1954	o Abb. 47 Page 55	"Klosterkirche. Dachstuhl über dem Langhaus" (photo: W. Nefflen)
SCHAFFHAUSEN	I	Reinhard Frauenfelder. 1951	o Abb. 50 Page 53	"Munot. Kasematte" (no photo credit?) Foto Koch
"	II	" " 1958	Abb. 423 Page 315	"Stein a. Rh. Hohenklingen" (photo: F. Mülchi)
			o Abb. 421 Page 313	"Stein a. Rh. Hohenklingen" (no photo credit?) Seeger Müller
LUZERN	I	Xaver von Moos 1946	Abb. 64 Page 66	"Alp-Kasespeicher auf Kiblisbühlegg bei Stärenberg" (photo: Dr. H. Portmann)
"	II	Adolf Reinle 1953	Abb. 18 Page 31	"Markthalle unter der Egg" (no photo credit?)
BERN	I	Paul Hofer 1952	o Abb. 36 Page 37	"Lauben: Kellergasse" (photo: Martin Hesse)
			o Abb. 444 Page 461	"Mühlenplatz und Gerberngasse" (photo: Martin Hesse)
GRAUBUNDEN	V	Erwin Poeschel 1943	o Abb. 358 Page 341	"Munster-Die Kapelle Hl. Kreuz" (photo: Archiv für Historische Kunstdenkmäler in Schweizerischen Landesmuseum)

Erwin Poeschel

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	MoMA Exhs.	752.16

photos appearing in series of volumes DIE KUNSTDENKMÄLER DER SCHWEIZ (cont'd.)

<u>Kantons</u>	<u>Band</u>	<u>Author & Year</u>	<u>Photo</u>	
SOLOTHURN	III	Gottlieb Loertscher 1957	Abb. 62 Page 62	"Klus" (no photo credit?)
ZÜRICH	II	Hermann Fietz 1943	Abb. 61 Page 69	"Oberembrach-Sturzikon" (photo: E. Guyer & H. Weiss)
ST. GALLEN	II	Erwin Poeschel 1957	Abb. 430 Page 398	"Trockenturn in Schönenwegen" (photo: Erwin Poeschel)
SCHWYZ	I	Dr. Linus Birchler 1927	Abb. 349 Page 334	"Wollerau-Stallgebäude" (photo: Photographie Kaelin- Frl. Marthaler)

E. Marthaler

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Evamaria Blume

Schriftstellerin

Wiesbaden

Walkmühlstr. 61, Tel. 45133

den 10. Okt. 1962

OCT 15 1962

The Museum of modern Art
Guest Director Bernard Rudofsky
11 West 53 rd Street
NEW YORK 19

December 6, 1962

Mrs. Evamaria Blume
Walkmühlstrasse 61
Wiesbaden, Germany

Dear Mrs. Blume:

I did, indeed, receive your good letter of October 10th and the small contact print of the "Pferd und Stier" storage house. As you suggested, I wrote again to Gräfe und Unzer Verlag to find out if it would be possible to secure your original negative. However, I deeply regret that I met with no success.

With this letter I am returning your contact print, knowing that you will need it for your records. I should like to thank you, once again, for your generous consideration of my request.

Sincerely yours,
Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

enclosure

Ich werde Ihnen auf jeden Fall anliegend die Kontaktkopie, die mit Sie dem Verlag gegenüber auf Grund dieses Beweises das Negativ anfordern können. Sollte es hingegen nicht zu erhalten sein, würde ein dortiges Labor eine neues Negativ anfertigen. Die Genauigkeit des Originals ist aber nicht mehr zu erreichen.

Es tut mir sehr leid, daß ich Ihnen einen anderen Bescheid nicht geben kann. Doch hoffe ich, daß Gräfe und Unzer Verlag Ihren Wunsch noch erfüllen kann. - Es würde mich sehr interessieren, ob Ihre Forderung von Erfolg sein wird und ich vielleicht auf diesem Wege selber mein Negativ zurück bekomme.

Mit freundlichen Grüßen verbleibe ich

Ihre

Evamaria Blume

1. Anm.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Evamaria Blume

Schriftstellerin

Wiesbaden

Walkmühlstr. 61, Tel. 45139

den 10. Okt. 1962

OCT 15 1962

The Museum of modern Art
Guest Director Bernard Rudofsky
11 West 53 rd Street
NEW YORK 19

Sehr geehrter Herr Direktor !

Ihr Schreiben vom 3. Okt. erhielt ich soeben nebst dem Negativ der Hausmarke "Pferd und Stier".

Bei Durchsicht meiner Foto-Bestände fand ich auch die von Ihnen gewünschte Ansicht der Fassade dieses Speichers. Aber nun kommt das Unglück : das betreffende N e g a t i v ist nicht mehr in meinem Besitz. Sie ersehen aus der Notiz auf der Rückseite der Kopie, daß der Verlag Gräfe und Unzer (damals noch in Königsberg) dies Negativ unter dem 16.3.42 von mir erhalten hat. Natürlich auf Verlangen, denn in der Regel gibt kein Fotograf seine Negative aus der Hand. Ich selber war damals auch im Kriegseinsatz und habe also in jener turbulenten Zeit mein Eigentum nicht ordnungsmässig zurück erhalten. Es besteht aber eine schwache Möglichkeit, von Gräfe und Unzer Verlag das Negativ zu erhalten. Es wurde ja doch offensichtlich 1955 dort benutzt, um das Klischée für jenes Königsberg-Buch anzufertigen, in dem die Reproduktion dieses Fotos vorgesehen war. Ich stelle es Ihnen anheim, den Verlag um Überlassung des Negativs zu bitten.

Ich sende Ihnen auf jeden Fall anliegend die Kontaktkopie, damit Sie dem Verlag gegenüber auf Grund dieses Beweises das Negativ anfordern können. Sollte es hingegen nicht zu erhalten sein, würde ein dortiges Labor ein neues Negativ anfertigen. Die Genauigkeit des Originals ist aber nicht mehr zu erreichen.

Es tut mir sehr leid, daß ich Ihnen einen anderen Bescheid nicht geben kann. Doch hoffe ich, daß Gräfe und Unzer Verlag Ihren Wunsch noch erfüllen kann. - Es würde mich sehr interessieren, ob Ihre Fahndung von Erfolg sein wird und ich vielleicht auf diesem Wege selber mein Negativ zurück bekomme.

Mit freundlichen Grüßen verbleibe ich
Ihre

A. Blume

Evamaria Blume

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Evamaria Blume
Schreibstube
Wiesbaden
Wiesbaden, Tel. 45139 26. Sept. 1962

The Museum of modern Art
Guest Director Bernard Rudofsky

October 3, 1962

11 West 53 rd Street
NEW YORK 19

-- Mrs. Evamaria Blume -----
Walkmühlstrasse 61
Wiesbaden, Germany

Dear Mrs. Blume:

After your return from your overseas trip in these days, your letter of September 26th and the accompanying negative reached me quite safely yesterday. Thank you so very much for your reply.

You do, indeed, have good cause to question my original request. I am interested in a photograph of the facade of the "Pferd und Stier" storage house and would like to show it in my exhibition as a good example of fachwerk. I have rechecked the book "Königsberg", published in 1955, and find the photograph I want appears at Plate 23, not page 23 as I had noted in my earlier letter. The view is a frontal one, showing the wooden doors open at the ground level.

I had first written to Gräfe und Unzer Verlag in search of this photograph. They informed me that it was incorrectly credited to an "E. Martin," and that the photo was yours. Possibly this data will assist you in locating the proper negative.

Enclosed you will find your negative, and I trust it reaches you in good condition. I greatly appreciate your help, and I apologize for not having been more explicit in my original letter.

I look forward to your reply and, once again, my many thanks.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

I have now had the negative enlarged and the enlargement is in good condition. It is being sent to you by air mail. I am sure it will reach you in good condition. I am sure it will reach you in good condition. I am sure it will reach you in good condition.

enclosure

Mit freundlichen Grüßen

1 Anlage 1 (Negativ)

WS. Ich darf noch darauf hinweisen, daß diese kostengünstige Überlassung meiner Arbeit ein besonderer Ausnahmefall ist.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

Evamaria Blume

Schriftstellerin

Wiesbaden

Walkmühlstr. 61, Tel. 45139 26.Sept. 1962

796T 7 100

The Museum of modern Art
Guest Director Bernard Rudofsky

11 West 53 rd Street

NEW YORK 19

Von einer längeren Auslandsreise in diesen Tagen zurückgekehrt, finde ich Ihr Schreiben vom 31. July vor und erhielt gestern Ihren Brief vom 24.9.

Ich bedauere es sehr, daß sich meine Erwiderung nun derartig verspätet, doch ich wollte im Ausland frei von aller Korrespondenz bleiben und finde jetzt sehr viel Arbeit vor.

Um Ihren Wunsch jetzt auf schnellstem Wege erfüllen zu können, sende ich Ihnen beiliegend das fragliche N e g a t i v der von Ihnen bezeichneten Aufnahme einer altertümlichen Hausmarke im ältesten hinstorischen Speicherviertel von Königsberg: "Pferd und Stier". Es war mir kurz vor dem 2. Weltkrieg noch möglich, sämtliche noch vorhandenen Altkönigsberger Speicher- und Hausmarken fotografisch festzuhalten. Es ist dadurch eine für germanistische Studien sehr wertvolle Sammlung entstanden, die in wissenschaftliche Archive gehört als Studienmaterial für kunsthistorische Seminare. Darum verstehe ich auch nicht recht, was eine solche Einzel-Aufnahme in der geplanten Ausstellung zu bedeuten hat. Sie gehört in einen größeren Rahmen.

Sie können jetzt in Ihrem Labor eine Vergrößerung ganz nach Ihren Wünschen anfertigen lassen. Es entfällt damit jede Kosten-erstattung und Sie sind aufs schnellste bedient. Ich hege aber das Vertrauen, daß ich nach gemachtem ∕ Gebrauch mein Negativ in fehlerfreiem Zustand baldigst wieder zugesandt bekomme.

Um Bestätigung des Empfanges dieser Sendung darf ich bitten.

Mit freundlicher Begrüßung

Evamaria Blume
(E. Blume)

1 Anlage ! (Negativ)

NS. Ich darf noch darauf hinweisen, daß diese kostenlose Überlassung meiner Arbeit ein besonderer Ausnahmefall ist.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

July 31, 1962

September 24, 1962

Mrs. Evamaria Blume
Walkmühlstrasse 61
Wiesbaden, Germany

Dear Mrs. Blume:

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, in my opinion, is classified as "modern". The exhibition will be wide in scope and will be organized chronologically and geographically.

Mrs. Evamaria Blume
Walkmühlstrasse 61
Wiesbaden, Germany

Dear Mrs. Blume:

I have recently had occasion to look through your very handsome book, "Kunst und Architektur", published in 1955, and admired the photographs. I am particularly interested in a view of a house in Wiesbaden. On July 21st I wrote to you enquiring about the possibility of obtaining a print of one of your photographs for an exhibition I am preparing for the Museum of Modern Art. Since I have received no word from you as yet, it occurs to me that perhaps the original letter went astray in the mail. I am enclosing a thermofax copy herewith.

In the event that you have already replied to my letter, please disregard this note.

I look forward to your reply with interest.

Sincerely yours,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions
Department of Circulating Exhibitions

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

July 31, 1962

Mrs. Evamaria Blume
Walkmühlstrasse 61
Wiesbaden, Germany

Dear Mrs. Blume:

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 exhibition will be wide in scope both chronologically and geographically.

I have recently had occasion to look through the very handsome book, "Königsberg," published in 1955, and admired the photographs. I am particularly interested in a view appearing at page 23 in terms of my exhibition. The caption next to the photograph reads "Speicher, 'Pferd & Stier'".

I hope that it will be possible to obtain a glossy print of this photograph, made from the original negative, and measuring approximately 18 x 24 cm. 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 acknowledgment you require to this material in the exhibition.

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

NEW YORK UNIVERSITY



INTERDEPARTMENTAL COMMUNICATION

P. 2

March 4, 1963

Dear Miss Marsh

Many thanks for the reference to Minkowski's Tower of Babel.
I am asking our Librarian to try to get it for us.

Hope your exhibition is a great success.

Sincerely,

Harry Bober
Harry Bober

author is Dr. Helmut Minkowski. I believe it was published within the last three or four years. When I tried to purchase a copy in New York last year I had a devilish time trying to locate a book store having it in stock. (I finally gave up.) The Metropolitan Museum of Art has a copy. If you should care to write to Dr. Minkowski, his address is Eggepfad 32, Berlin-Zehlendorf, Germany. His English is excellent and he seems a most agreeable person.

Sincerely yours,
Bernard Rudofsky
Department of Circulating Exhibitions

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

enclosure

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

February 21, 1963

Dr. Harry Bober Laureat
Institute of Fine Arts
1 East 78th Street
New York 21, New York
Via Archiginnasio 2
Dear Dr. Bober:

I am immensely grateful for your assistance in directing me to Dr. Green and the Index of Christian Art. As I mentioned to you during our telephone conversation earlier today, Dr. Green has promised to send us several photographs of representations of "Enoch-town." Part of my request has reached me, I wonder if my original letter was lost en route to you. For your information, I The book I mentioned to you is titled DER TURM ZU BABEL and its author is Dr. Helmut Minkowski. I believe it was published within the last three or four years. When I tried to purchase a copy in New York last year I had a devilish time trying to locate a book store having it in stock. (I finally gave up.) The Metropolitan Museum of Art has a copy. If you should care to write to Dr. Minkowski, his address is Eggepfad 32, Berlin-Zehlendorf, Germany. His English is excellent and he seems a most agreeable person.

Sincerely yours,

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

enclosure

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

March 29, 1963

Prof. Dr. Luciano Laurenzi
Director

Archivio di Stato

Prof. Dr. Luciano Laurenzi
Direttore
Archivio di Stato
Museo Civico
Via Archiginnasio 2
Bologna, Italy

I enlist your kind help in the following matter.

Dear Professor Laurenzi:

I am preparing for the Museum of Modern Art an exhibition and during the early part of February I wrote to you in connection with my need for information on the portici of the older parts of Bologna. Since no acknowledgment of my request has reached me, I wonder if my original letter was lost en route to you. For your information, I enclose herewith a copy of the letter.

Would you be good enough to let me know whether you have in I hope to hear from you at your earliest convenience, and I thank you for your kind cooperation. Sensitive portici, the covered arcades. I am looking for the kind of simplified drawings which building blocks and arcades rather than the more detailed structural elements (see rough sketch below).

There is a chance that I may go to Europe later in the year and Bernard Rudofsky at Italian archives provided that I am informed Guest Directoring relevant material.
Department of Circulating Exhibitions

I shall be deeply grateful for any information you can offer me. If this request falls outside of your area of specialization, I would appreciate your sending it to the proper authority and informing me to whom you have sent it.

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

Sincerely yours,

enclosure

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

reply rec'd
to
BN for sup.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

February 7, 1963

Prof. Dr. Luciano Laurenzi
Director
Archivio di Stato Veneti, Arch.
Museo Civico
Via Archiginnasio 2
Bologna, Italy

Dear Professor Laurenzi:

May I enlist your kind help in the following matter.

I am preparing for the Museum of Modern Art an exhibition and a book on communal architecture, that is, architecture which benefits the entire community rather than merely the owner and inhabitants of a building. An excellent case in point are the portici of Bologna.

I am very grateful for the material you assembled for us. Would you be good enough to let me know whether you have in your archives plans of the old parts of Bologna which distinctly show the occurrence of extensive portici, the covered arcades. I am looking for the kind of simplified drawings which show merely the building blocks and arcades rather than the more detailed structural elements (see rough sketch below).

There is a chance that I may go to Europe later in the year and be able to visit Italian archives provided that I am informed of those having relevant material.

I shall be deeply grateful for any information you can offer me. If this request falls outside of your area of specialization, I would appreciate your sending it to the proper authority and informing me to whom you have sent it.

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

COMUNE DI BOLOGNA

L'ASSESSORE
ALL'URBANISTICA
gd.

Bologna, 11 18 MAG 1964

20 July 1964

Egr. Sig.ra ELLEN MARSH

Museum of Modern Art
Department of Circulating Exhibitions

11 West 53rd Street

NEW-YORK - U.S.A.

→ Mr. Giuseppe Campos Venuti, Arch.
L'Assessore all'Urbanistica
Comune di Bologna
Bologna, Italy

Dear Sir:

Thank you very much for your letter of 18 May and for the package of plans and photographs of Bologna's arcades. I sincerely apologize for this long-overdue acknowledgment of the material. With the opening of our Museum's galleries and several new exhibitions in preparation, our schedule has been extremely pressed.

I am very grateful for the material you assembled for us with such great care. Again, our many thanks to you.

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Architecture and Design

(Arch. Giuseppe Campos Venuti)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16



COMUNE DI BOLOGNA

L'ASSESSORE
ALL'URBANISTICA
gd.

Bologna, lì 18 MAG. 1964

Egr. Sig.ra ELLEN MARSH

Museum of Modern Art
Departement of Circulating Exhibitions

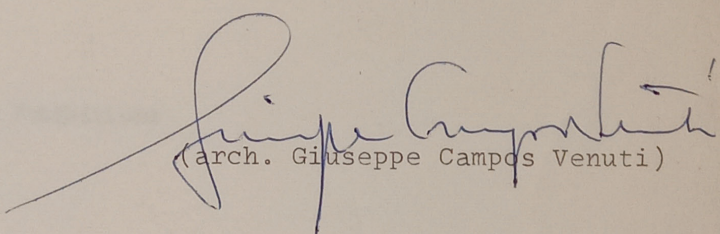
11 West 53rd Street

NEW-YORK - U.S.A.

Dear Sirs:

In risposta alla Sua richiesta, qui trasmessa dalla rivista "Urbanistica", Le comunico di aver spedito, in plico a parte, alcune planimetrie della città di Bologna ed alcune delle visioni più caratteristiche delle vie porticate.

Sperando di aver così soddisfatto la Sua richiesta, Le invio distinti saluti.


(arch. Giuseppe Campos Venuti)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

The Editors
URBANISTICA
Corso Vittorio Emanuele 75
Torino, Italy

Dear Sirs:

During the early part of December 1963 I wrote to request your assistance in locating a detailed plan view of Bologna for a special architectural exhibition we are planning. In the event that the original letter went astray in the mail en route to you, I enclose a copy for your information. I will greatly appreciate hearing from you at your very earliest opportunity.

Sincerely yours,

Ellen Marsh
Department of Circulating Exhibitions

Sincerely yours,

Ellen Marsh
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

COMUNE DI BOLOGNA

Bologna, 27 luglio 1964

UFFICIO
DELL'URBANISTICA

SCV/1r

Signora ELLEN MARSH
4 December 1963

Research
Dept of Architecture and Design

11 West 53rd Street
(U.S.A.) NEW YORK 19

The Editors
URBANISTICA
Corso Vittorio Emanuele 75
Torino, Italy

Dear Sirs:

May I request your advice in the following matter.

For a special architectural exhibition currently being prepared for our Department of Circulating Exhibitions we need either a photograph or photostat of a plan view of Bologna in which the arcades (portici) are clearly indicated. Our many efforts to locate such a detailed plan have met with no success. I am writing to you in the hope that you may be able to recommend either an individual or institution having a collection of old town plans for Bologna. We do not need a plan of the entire town but only of a sector where a great many arcades are to be found.

Any assistance you can offer us will be greatly appreciated.
I look forward to your reply with considerable interest.
Thank you very much.

Sincerely yours,

Ellen Marsh
Department of Circulating Exhibitions

EE/e

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16



COMUNE DI BOLOGNA

L'ASSESSORE
ALL' URBANISTICA

GCV/lr

Bologna, 27 luglio 1964

Signora ELLEN MARSH
Research Assistant
Dept of Architecture and Design
11 West 53rd Street
(U.S.A.) NEW YORK 19

Gentile signora,

grazie per la Sua lettera del 20 luglio.
Le sarei grato per ogni informazione relativa alla Mostra
del Museum of Modern Art per la quale Le abbiamo fornito
il materiale su Bologna.

Con molti distinti saluti.

(arch. Giuseppe Campos Venuti)

Bernard Rudofsky

BR/e

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

12 MAY 1964

DEAR BERNARD:

15 May 1964

THE TWO ENVELOPES ATTACHED ARE FOR YOU.

ITEM: FRANCOISE SOAS WANTS TO SEE YOU THIS AFTERNOON

Mr. Thomas Bouchard

Hotel Chelsea AND CALLED TO SAY SHE HAS SOME PHOTOGRAPHS
222 West 23rd Street FOR YOUR SHOW. SHE WAS PUT IN
New York, New York 10011 IN FRANK. MISS BOUCHARD AND HER
FATHER, THOMAS, ARE OLD ACQUAINTANCES (FRIENDS?) OF

Dear Mr. Bouchard: MISS MISS BOUCHARD A SKETCH STEINBERG
DID OF HER AS A CHILD. PLEASE CALL HER AT HOTEL CHELSEA.

It was, indeed, a pleasure to see you again. I very much
enjoyed seeing your photographs and, if it were not for
the fact that my exhibition will concern itself mainly
with large-scale architecture, I would welcome the oppor-
tunity to use some of your material.

I hope to see you on the Cape. With all best regards,

Sincerely yours,

Bernard Rudofsky

BR/e

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

12 MAY 1964

DEAR BERNARD:

THE TWO ENVELOPES ATTACHED ARE FOR YOU.

ITEM: FRANCOISE BOAS WANTS TO SEE YOU THIS AFTERNOON

ITEM: DIANE BOUCHARD CALLED TO SAY SHE HAS SOME PHOTOGRAPHS YOU MAY WANT TO SEE FOR YOUR SHOW. SHE WAS PUT IN TOUCH WITH YOU BY HELEN FRANC. MISS BOUCHARD AND HER FATHER, THOMAS, ARE OLD ACQUAINTANCES (FRIENDS?) OF YOURS. YOU ONCE SENT MISS BOUCHARD A SKETCH STEINBERG DID OF HER AS A CHILD. PLEASE CALL HER AT HOTEL CHELSEA, CH 3-3700, apt. 210. SHE & HER FATHER TO TO THE CAPE AFTER THE 28th.

PLEASE LET ME SEE THE PHOTOS YOU LEFT WITH FRANÇOISE BEFORE YOU TAKE THEM HOME AGAIN.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

27 November 1963

The British Museum
Great Russell Street
London, W.C. 1, England

1/22/64 print + bill
acc'd. + pd.

Dear Sirs:

F.A. BROCKHAUS, Publishers

May I request your assistance in the following matter.

Wiesbaden, Germany

In Gordon Home's book, Old London Bridge, London, 1931, there appears an illustration opposite page 136 captioned "From a lithographed reproduction (New Shakespeare Society, 1881) of the anonymous drawing on parchment in the Pepysian Collection...where it is given the title 'London Bridge on Fire'...." For a special architectural exhibition we are currently preparing for our program of circulating exhibitions, I should like to obtain a good black and white glossy photograph (measuring ca. 8"x10") of the lithograph mentioned. I was unable to determine from Mr. Home's book just where he obtained his photo of the lithograph or where the lithograph itself is to be found. I am interested to order a print from whoever holds the negative.

Any help you can offer me will be greatly appreciated. I look forward to hearing from you at your earliest convenience.

Sincerely yours,

Ellen Marsh

Department of Circulating Exhibitions
including credit conditions, will be extended to these additional photos.

It was most thoughtful of you to give me the name and address of Mr. Hildner's daughter. I may be able to write to her at a later date.

Again, my thanks for your most generous cooperation.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

SEP 17 1962

September 18, 1962

September 18, 1962

F.A. BROCKHAUS

WIESBADEN, LEBERBERG 25, POSTFACH 261

Registered Number: 334 66
Brockhaus Verlag Wiesbaden
Postfach 261, Wiesbaden Nr. 805 27
Brockhaus
Deutsche Bank, Wiesbaden, Konto Nr. 19 274

Dr. F.A. Brockhaus
F.A. BROCKHAUS, Publishers
Leberberg 25, Postfach 261
Wiesbaden, Germany

September 14th, 1962

The Museum of
kind of archi-
classified as
in scope both

Dear Dr. Brockhaus:

Thank you for your good letter of September 14th. I am delighted that you have granted permission for the use of Kurt Hielscher's photograph, "Salciua de Jos (peasant house," from RUMANIEN, in our forthcoming exhibition. Please be assured that full credit will be given to any use of this photograph made in the exhibition.

Since last writing to you I have noted several more of Kurt Hael-scher's photographs, in the same book, which interest me in terms of the exhibition:

page 77 Fundenii Doamne, church

page 109 wooden church, Vijnita

page 206 Archita: fortified church

page 207 Dealu Frumos: fortified church

I do hope that the permission granted in your September 14th letter, including credit conditions, will be extended to these additional photos.

It was most thoughtful of you to give me the name and address of Mr. Hielscher's daughter. I may have occasion to write to her at a later date.

Again, my thanks for your most generous cooperation.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

em

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

SEP 17 1962

F.A. BROCKHAUS

WIESBADEN · LEBERBERG 25 · POSTFACH 261

Bei Antwort bitte angeben: GxP



Fernruf Sammel-Nummer: 5 94 66
 Drahtanschrift: Brockhausverlag Wiesbaden
 Postscheckkonto: Frankfurt/Main Nr. 805 57
 Bankkonto:
 Deutsche Bank, Wiesbaden, Konto-Nr. 19 274

Datum September 14th, 1962

The Museum of Modern Art
 Department of Circulating
 Exhibitions
 11 West 53rd Street
 New York 19, N.Y. / USA

Dear Mr. Rudofsky,

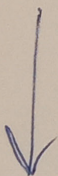
In answer to your letter of September 10th I am sorry to tell you that all negatives of Kurt Hielscher's photos have been destroyed during the last war. He himself died 1948.

Therefore there is no possibility to let you have a glossy print of the photograph on page 280 of "Rumänien". You may try to get it from his daughter who is living in the soviet occupation zone in Germany. Her address: Mrs. Ursula Hahmann, Altenburg, Bez. Leipzig, Langengasse 15.

But I think that the best way to get the photo for the exhibition is to have it made from the book. To do that you have my permission under the condition that you give credit as follows: "Out of Kurt Hielscher, 'Rumänien'".

Sincerely yours,

F.A. Brockhaus



The Museum of
 kind of archi-
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otograph, I will
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oking forward to

Guest Director
 Department of Circulating Exhibitions

Department of Circulating Exhibitions

bp

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

September 10, 1962

F. A. Brockhaus
publishers
Postfach 261
Wiesbaden, Germany

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. This exhibition will be wide in scope both chronologically and geographically.

I recently had occasion to look through a handsome book published by you in Leipzig in 1933, "RUMANIEN," by Kurt Hielscher, and admired the photographs. I would like to obtain a glossy print, measuring ca. 18 x 24 cm., of the photograph appearing on Page 280, "Salciua de Jos (peasant house)." Will it be possible to secure a photograph 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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

F. FREDERICK BRUCK, ARCHITECT A.I.A.

77 WALKER STREET, CAMBRIDGE, MASSACHUSETTS • KIRKLAND 7-2124

NOV 13 1962

November 9, 1962

November 16, 1962

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

→ Mr. F. Frederick Bruck, A.I.A.
77 Walker Street
Cambridge, Massachusetts

Dear Mr. Bruck:
Thank you very much for your letter of October 26th.

Your exhibition "Architecture without Architects" is a very important contribution to the history of architecture. I am, indeed, pleased to have your letter of the 9th and to learn that you are enthusiastic about the aims of my exhibition.

Much as I wish to meet with you, I cannot ask that you make a special trip to New York. I would only request that when you do make your trip here in the Spring you let me know ahead of time.

The material I am using in "Architecture Without Architects" will be all black and white, since the budget does not permit consideration of color. Do you have any black and white prints from your trip in the form of contacts which you might let me see? I have many questions to ask you, but they would be overwhelming in letter form. I shall either keep them until we meet or until I can manage to pare them down...and then write you again.

Sincerely yours,
With many thanks to you.

7.7.7. Sincerely yours, *Bruck*

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

F. FREDERICK BRUCK, ARCHITECT A.I.A.

77 WALKER STREET, CAMBRIDGE, MASSACHUSETTS • KIRKLAND 7-2124

NOV 13 1962

November 9, 1962

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

Dear Mr. Rudofsky:

Thank you very much for your letter of October 26th.

Your exhibition "Architecture without Architects" promises to be very exciting and worthwhile, and I should be delighted to help in any way you see fit.

My fellowship travels during 1954-55 took me to Japan (5 months), Hong Kong, Singapore, Penang, Ceylon (1 month), India (2 months), Egypt (1 month), Istanbul, Greece and the Aegean Islands (1 month) and Northern Europe. I used a Hasselblad Camera on this trip, so that all my slides are 2 1/4 " square.

At the moment I do not foresee any need to visit New York in the near future, and I wonder whether you feel it possible to accomplish anything via correspondence. If you feel that correspondence would be too cumbersome, I would be prepared to make a special trip, or see you on my next trip to New York sometime next Spring.

Sincerely yours,

F. Frederick Bruck

[Handwritten signature]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

October 26, 1962

Professor Frederick Bruck
Graduate School of Design
Harvard University
Cambridge 38, Massachusetts

Dear Professor Bruck: 360

Offenburg/Baden, Germany

Dean José Luis Sert suggested I get in touch with you.

Dear Mr. Bruck:

The Museum of Modern Art has asked me to prepare an exhibition of the kind of architecture which, for want of a more appropriate name, 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, to be called "Architecture Without Architects," will be wide both chronologically and geographically.

Since we still have a year's time in which to complete our research and since I have many questions to ask you concerning the countries you visited on your fellowship, I hope to have an opportunity to renew our acquaintance and discuss the details when next you visit New York. I can be reached at home (OR 9-3176) or at the Museum (CI 5-8900, ext. 346). I do not expect to be going to Cambridge, and will therefore wait to see you in New York.

Sincerely yours,

I shall look forward to hearing from you.

Sincerely yours,

Ellen March
Assistant to Bernard Rudofsky
Guest Director

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

BR/em

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

Burda Druck und Verlag GmbH · Offenburg/Baden

Buchverlag

An das

March 21, 1963

Museum für Moderne Kunst
11 West 53rd Street

NEW YORK 19

1/2 7-1-Ka/vr.

100 1.3.1963

Mr. Kammerer
BURDA DRUCK UND VERLAG GMBH
Postfach 360
Offenburg/Baden, Germany

Dear Mr. Kammerer:

Please accept this acknowledgment of your letter dated February 14th which I send you in behalf of Dr. Rudofsky.

Wir bestätigen Ihnen dankend den Eingang Ihres Schreibens vom 14.2.1963. Zunächst möchten wir bemerken, dass wir sehr dankbar für die Bemerkungen sind, die Sie uns mitteilen. Trotz sorgfältiger Suche konnten wir leider nicht herausfinden, wie auch Sie es nicht konnten. Wir werden das Bestreben haben, das Problem zu lösen. Es ist uns sehr wichtig, dass wir Ihnen dienen können. Vielleicht lässt sich eine Aufnahme aus dem Buch machen.

We greatly appreciate your efforts to locate the negative for the particular view from your Athos book which we wanted for our forthcoming exhibition, and we are sorry to learn that it has been lost. Thank you for your permission to have a copy made from the book plate itself. If this proves practical, we shall certainly do so, giving full credit to your organization and the authors.

Sincerely yours,

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

(Kammerer)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

Burda Druck und Verlag GmbH · Offenburg/Baden

Buchverlag

An das

Museum für Moderne Kunst
11 West 53rd Street

NEW YORK 19

I/Z

I/N 14.2.1963

U/Z V-1-Ka/wr.

Tag 1.3.1963

Sehr geehrter Herr Direktor Rudofsky !

Wir bestätigen bestens dankend den Eingang Ihres Schreibens vom 14.2.1963. Zunächst möchten wir bemerken, daß sich ein Schreiben vom 19.11.1962 bei uns nicht auffinden läßt.

Trotz sorgfältigster Nachforschung sowohl bei uns, wie auch beim Autor Pater Chrysostomus Dahm, konnte das Original-Negativ für das Bild auf Seite 123 des Athos-Buches nicht mehr aufgefunden werden. Es tut uns also leid, daß wir hier nicht dienen konnten. Vielleicht läßt sich eine Aufnahme aus dem Buch machen.

*Need only recent letter.
Better they now photo-
grapher can locate neg,
we may repro. fr.
book.*

Mit freundlichen Grüßen

BURDA DRUCK UND VERLAG GMBH
-Abt. Buchverlag-

(Kammerer)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

November 19, 1962

February 14, 1963

The Director
Burda Druck und Verlag
Hauptstrasse 130
Offenburg, Germany

Dear Sir:

The Director

Burda Druck und Verlag

Hauptstrasse 130

Offenburg, Germany

Dear Sir:

I have recently had occasion to look through your handsome publica-
During the middle of November I had occasion to write to you concerning Bernhard
an illustration seen in your publication Athos, Berg der Verklärung, 1959, exhibition.
which I would like to use in a special architectural exhibition I am pre- shall
paring for The Museum of Modern Art. Since I have received no reply, as the
it occurs to me that perhaps the original letter went astray en route to you. with
I am enclosing a copy for your information. session to use it in the exhibition?

Any help you can offer me will be greatly appreciated. I look forward to
hearing from you at your earliest opportunity.

Sincerely yours,

In the event that you do not own the rights to this photograph, will
Bernard Rudofsky her forward this letter to the proper person or advise
Guest Director me and address.

Department of Circulating Exhibitions

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

Sincerely yours,

Enclosure Rudofsky
Guest Director
Department of Circulating Exhibitions

BR/ss

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.16

November 19, 1962

The Director
Burda Druck und Verlag
Hauptstrasse 130
Offenburg, 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, and which will be wide in scope both chronologically and geographically.

I have recently had occasion to look through your handsome publication of 1959, Athos, Berg der Verklärung, by P.C. Dahm and P.L. Bernhard and noted therein a photograph I should like to obtain for my exhibition. The illustration appears on page 123 and is captioned "Malerischer Ausschnitt alter Schieferdächer über Küche und Speisesaal". I shall need a good black and white glossy print of the photo, made from the original negative and measuring ca. 18x24 cm. Can you supply me with such a print and may I have your permission to use it in the exhibition?

Although our budget does not permit us to pay usage fees, we will gladly reimburse you for laboratory charges involved in print production and for your mailing charges. Kindly send the print via sea mail, wrapped well in order to avoid damage. 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, will you please either forward this letter to the proper person or advise me of his name and address.

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

je