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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.17

February 1, 1963

Mr. Wulf-Dieter Graf zu Castell-Rüdenhausen
Hugo Junkerstrasse 6
Grünwald bei München, Germany

Dear Count Castell:

I would be grateful to you for your assistance in the following matter.

I am preparing a major architectural exhibition for the Department of Circulating Exhibitions of the Museum of Modern Art. It 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.

By far the most interesting examples of non-pedigreed architecture I have come across during my search for illustrations are the photographs on pages 85 and 86 of your excellent book, Chinaflug, showing the subterranean settlements in Honan. None of the institutions, archives or China experts have been able to furnish us any similar examples or seem to know the whereabouts of this place. I would not impose upon you if I had not exhausted all the sources in this country and a few others.

Would you be kind enough to answer several questions?

1. Have you discovered similar settlements (I take it that pages 85 and 86 are the same place) and did you photograph them?

2. Could you tell me the name of the settlement you photographed or the name of the nearest large town?

3. Did you have any occasion to visit such a subterranean settlement or would you know of other people who did so?

4. Did you ever see any ground-level photographs and do you remember where you have seen them?

5. Would you know of any persons in China or elsewhere from whom we might get further information?

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WULF-DIETHER GRAF ZU CASTELL
Geschäftsführer der Flughafen München-Riem
G. m. b. H.

MÜNCHEN 64, den
FLUGHAFEN
Telefon 47014)

6. Do you still have your original negatives for the illustrations appearing at pages 85 and 86, or do you at least have your original prints? If so, would it be possible for us to borrow the prints for a short period so that we can make copy negatives for the enlargements needed for the exhibition? If you still have the negatives we will gladly reimburse your laboratory fee for having prints made for us (black and white, glossy, 18x24 cm.). Your mailing charges will also be reimbursed and we only ask that the package be well wrapped to avoid possible damage.

We shall, of course, fully credit your work, using whatever wording you indicate.

I apologize deeply for bothering you with so many questions but it seems that you are the only person who has exhibited any interest in this unusual subject and recorded its discovery. I enjoyed very much reading your (much too short) book and want to tell you that I admire your beautiful photographs.

I shall be enormously grateful for your help, and I am much looking forward to your reply.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

P.S. May I include in my request also the photograph of the tombs, Cloud Mountains, on page 126?

BR/em

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WULF-DIETHER GRAF ZU CASTELL
Geschäftsführer der Flughafen München-Riem
G. m. b. H.

MÜNCHEN 64, den 19 FEB 1963
FLUGHAFEN
Telefon 47 01 41
C/M

The Museum of Modern Art
c/o Mr. B. Rudofsky
Guest Director
Dept. of Circ. Exh.
11 West 53rd Street
New York 19
U S A

also p. 98 bottom. a deserted fortified village
99 top Graves near Hanchow

Dear Mr. Rudofsky,

Reference your inquiry of the 1st Febr. 1963, I have much pleasure to tender you the following information in respect to the questions posed:

1. In the loess-country between Loyang and Tungkwan, south of the Hoangho (River), between the river and the Tsinshan mountains, there exist quite a number of settlements built into the loess. I have taken pictures of a few of them, there are large and small settlements. Such type of settlements, I have not encountered again in the rest of China. However, I have observed that in the vast loess-regions of China, habitations of this kind are in most cases dug into the lateral-vertical loess break-offs. Settlements dug laterally into the loess walls do in fact exist wherever there are loess-regions.

2. I am not able to give you pertinent details as my map of China got lost. One of the seven holy mountains of China - the Hoashan - is situated in the mountain-range mentioned above.

3. Unfortunately, I had had no opportunity to visit these subterranean settlements, however, I have met people in Sianfu who knew about them. In their opinion there was nothing unusual about these settlements for they do not differ much from the cave-settlements dug into the loess break-offs at other places, the only difference being that a yard exists here from where there is direct access to the adjoining subterranean rooms. Such habitations are reached via a staircase built into the loess.

4. I have never seen a photograph taken from ground-level. I presume that a picture shot from ground-level will probably not render the same impression as an aerial view does.

5. If it is at all possible to correspond with the present authorities in China, I presume you might be able to get more information on these subterranean settlements from the Mayors of Tungkwan, Loyang or Sianfu.

6. I still have the original negatives, the desired prints - 18 x 24 cm - could therefore be furnished.

Kind regards,

W. D. GRAF ZU CASTELL
- Director -
Munich/Riem Airport

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.17

February 28, 1963

Mr. Wulf-Diether Graf zu Castell
Director
Munich-Riem Airport
Munich 64, Germany

Dear Count Castell:

I am delighted to have your letter of February 19th, and I am most grateful for the care you have taken in answering my many questions. Your information is invaluable to us, especially, as I mentioned earlier, since none of the China institutes or China experts seem to know of the existence of the pit-dwellings.

It is good to know that you have your original negatives on hand and that you will be able to have glossy prints produced for us (18x24 cm.). On the photostats enclosed with this letter I have indicated in red pencil the prints I should like to acquire: (1) refers to the page 85 photo from your book and (2) to the page 86 photo; (3) refers to an excerpted section of the page 86 photo which I would like to have enlarged to 18x24, also, following the red guide marks on the photostat. If it is agreeable to you, may I also ask you for prints of two more photographs: page 98, bottom, a deserted fortified village, and page 99, top, graves near Lanchow?

As stated earlier, we shall gladly reimburse your laboratory production charges and your mailing costs. Of course, full credit will be given to you and your book in the exhibition.

I would like to ask you another question or two. In your letter you say that you have taken pictures of several of these settlements, large and small. Would it be possible for us to have just contact prints of these? Do you consider the settlement shown in your book a large or small one?

It is my hope that you do not consider these additional questions too great an imposition.

We shall do our best to get in touch with the Mayors of Tungkwan, Loyang or Sianfu, although I am quite doubtful of the outcome.

Again, I am immensely pleased with your most generous response to my letter. With many thanks and all good wishes,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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WULF-DIETHER GRAF ZU CASTELL
Geschäftsführer der Flughafen München-Riem
G. m. b. H.

MÜNCHEN 64, den 29 March 1963
FLUGHAFEN
Telefon 47 01 41
C/M

"The Museum of Modern Art"
c/o Mr. B. Rudofsky
Guest Director
Dept. of Circ. Exh.
11 West 53rd Street
New York 19, N.Y.
U.S.A.

Dear Mr. Rudofsky,

Attached hereto you will find fourteen enlarged prints 13 x 24 cm. They are not blocked out as yet, however, I presume you will encounter no difficulties in getting this done by an expert.

As to the various prints, which are numbered on the reverse side, I wish to inform you as follows:

Print No. 1 originates from "Chinaflug". This enlargement has been made in such manner, that the entrance to the court-yard in the corner-front left-beneath the tree is still visible.

Print No. 2 is also from my book. A sharper enlargement, as in print No. 3 was not possible. It shows a small village.

Prints No. 4, 5 and 6 show a somehow larger settlement. On the right side of print No. 4 you will discern a second but smaller settlement.

Prints No. 7 and 8 show a larger settlement.

Print No. 9 "as before".

You have now views of 3 different settlements.

Prints No. 10 and 11 show the same scene. They render a good view into a pit-dwelling.

Print No. 12 "as before".

The settlement shown on prints No. 10, 11 and 12 differs from the one shown on print No. 1 as here you will already note houses aboveground. Furthermore, the court-yards extending underground are surrounded by a wall. To my recollection, these settlements are located close to the town of Loyang. This applies also to the settlement shown on print No. 9, whilst the other one's are located nearer to Tungkwan.

Prints No. 13 and 14 show grave-fields near Lanchow. The road crossing both pictures leads from Lanchow to Sian and was then newly built. The pictures were taken fairly near to the town of Lanchow.

(-2-)

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May I ask you to return to me those enlargements which you do not need.

Furthermore, I am asking you not to make any respective publication in books without my specific authorisation. However, in case publication takes place at an exhibition, please state my name and refer to my book.

Despite my publications about these pit-dwellings, I have up to this date not heard of any ground-travellers having seen these places. Many years ago, I have published pictures of these dwellings in the American Geographical Magazine and in German geographical journals. Despite their peculiarity and possible uniqueness on the globe, they have apparently failed to attract any special interest.

Costs accrued for enlargements and mailing fees will be charged to you as soon as I know which prints have been retained by you.

Kind regards and good wishes,

.....
W.D. GRAF ZU CASTELL
- Director -
Munich/Riem Airport

ENC.: 14 enlargements 13 x 24 cm

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April 9, 1963

Mr. Wulf-Diether Graf zu Castell
Director
Munich/Riem Airport
Munich 64, Germany

Dear Count Castell:

Your good letter of March 29th and the fourteen prints have reached my office quite safely. It is a great pleasure, and somewhat of a surprise, to find that you have so many more pictures of the subterranean settlements than were included in CHINAFLUG.

I, too, am puzzled by the indifference and lack of curiosity of architects and planners. I cannot understand how they could have failed to take an interest in this unique type of dwelling. These pictures will, I am sure, cause a sensation among our Museum visitors. Full credit will be given to both you and your book in the exhibition, and permission for any further usage will be sought from you at the appropriate time.

Next month I am leaving for an extended tour through Europe, and if my travels should lead me to Munich I hope you will save a few minutes of your time for me. I will, of course, write to you in advance of my arrival to ask what arrangements would be best for you.

With this letter I am returning six of your prints. If you will send me a bill covering laboratory print production and mailing charges for the remaining either I will see that you are promptly reimbursed.

With kindest regards and my best wishes,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

enclosures

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WULF-DIETHER GRAF ZU CASTELL
FLUGHAFENDIREKTOR
FLUGHAFEN MÜNCHEN-RIEM

MÜNCHEN 64, DEN 18 SEP 1963
FLUGHAFEN C/ho
TELEFON 470141

" The Museum of Modern Art "
c/o Mr. B. Rudofsky
Guest Director
Dept. of Circ. Exh.

11 West 53rd Street

NEW YORK 19, N.Y.

U S A

xxx Last Letter

Dear Mr. Rudofsky,

This serves to thank you for your letter of the 9th April 1963 which also enclosed the prints not needed by you.

I note with regret that you have apparently not gone on your tour through Europe as mentioned in your letter. It would have been a pleasure to welcome you here.

Attached hereto you will find the bill for the prints you retained.

With kind regards and best wishes,
Yours sincerely,

.....
W.D. Graf zu Castell
Managing Director
Munich/Riem Airport

Enc.: s/a

D.M. 50.00 (Ca. # 12-13)

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	MoMA Exhs.	752.17

July 22, 1964

Mr. Wulf-Diether Graf zu Castell
Managing Director
Munich/Riem Airport
Munich, Germany

Dear Sir:

You may recall that quite some time ago you kindly provided us with a group of your excellent serial photographs of China 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 following views:

No. 1. Settlement near Tungkwan (Chinaflug)
4. Settlements near Tungkwan
9. Settlement near Loyang
10. Settlement near Loyang
13. Grave fields near Lanchow

In order to give the proper credit lines, we would greatly appreciate your completing the enclosed card and returning it to us via air mail at your earliest opportunity.

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

With many thanks for your assistance.

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Architecture and Design

EM:mar

enclosure

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WULF-DIETHER GRAF ZU CASTELL
FLUGHAFENDIREKTOR
FLUGHAFEN MUNCHEN-RIEM

8 MUNCHEN 64, DEN
FLUGHAFEN
TELEFON 470141

24 Sept. 1964
C/Eh

8867

WULF-DIETHER GRAF ZU CASTELL
FLUGHAFENDIREKTOR
FLUGHAFEN MUNCHEN-RIEM

MUNCHEN 64, DEN
FLUGHAFEN
TELEFON 470141

27 July 1964
C/ho

"THE MUSEUM OF MODERN ART"
Dept. of Architecture and Design
11 West 53rd Street
N E W Y O R K 19, N.Y.
U. S. A.

Dear Sirs:

Reference your inquiry, dated 22 July 1964, I have pleasure to forward you enclosed hereto the completed card.

Sincerely yours,

W.D. Graf zu Castell
Managing Director
Munich/Riem Airport

Encl.: s/a

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

Sept. 1964
C/Eh

For catalogue accompanying the exhibition "Architecture Without Architects."

PHOTO: No. 1, 4, 9, 10, 13.
as per your letter of the 22nd July 1964
(EM:mar)

CREDIT: Kpt. Wulf-Diether Graf zu Castell
Airport Munich

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

Dear Mrs. Marsh:

Reference our mutual correspondence pertaining to prints out of my book "China-Flug" please be informed that I will be in New York from 12-16 October 1964. During my stay there I would like to pay a visit to the exhibition planned by Mr. Bernhard Rudofsky.

Furthermore I would be much interested to visit your museum and view an exhibition just held. I shall stay at the Hilton-Hotel and am looking forward receiving respective information from you to enable me to fix a date for my visit to your place.

With kind regards I am,
Yours sincerely,

.....
W. D. Graf zu Castell
Managing Director
Munich/Riem Airport

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WULF-DIETHER GRAF ZU CASTELL
FLUGHAFENDIREKTOR
FLUGHAFEN MÜNCHEN-RIEM

8 MÜNCHEN 64, DEN
FLUGHAFEN
TELEFON 470141

24 Sept. 1964
C/Eh

8867

"THE MUSEUM OF MODERN ART"
Dept. of Architecture and Design
11 West 53rd Street

New York 19, N.Y.

U. S. A.

Dear Mrs. Marsh:

Reference our mutual correspondence pertaining to prints out of my book "China-Flug" please be informed that I will be in New York from 12-16 October 1964. During my stay there I would like to pay a visit to the exhibition planned by Mr. Bernhard Rudofsky.

Furthermore I would be much interested to visit your museum and view an exhibition just held. I shall stay at the Hilton-Hotel and am looking forward receiving respective information from you to enable me to fix a date for my visit to your place.

With kind regards I am,
Yours sincerely,

.....
W. D. Graf zu Castell
Managing Director
Munich/Riem Airport

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September 28, 1964

Mr. Wulf-Diether Graf zu Castell
Managing Director
Munich/Riem Airport
Munich 64, Germany

Dear Count Castell:

Your letter of the 24th, announcing your forthcoming visit to New York, reached my office this morning. Both Mr. Rudofsky and I greatly look forward to meeting you.

The opening of Mr. Rudofsky's exhibition is scheduled for November 9th, and I do not believe that we will have any of the enlarged photographic panels here to show you much before that date. However, we will be pleased to show you the space where the show will be installed and the installation plans themselves.

October 12th is Columbus Day and the Museum's offices will be closed. I shall telephone you at the Hilton Hotel on Tuesday, the 13th, to find out what day and hour will be most convenient for you to come to the Museum.

With all good wishes,

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Architecture and Design

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October 21, 1964

Mr. Wulf-Diether Graf zu Castell
Managing Director
Munich/Riem Airport
Munich 64, Germany

Dear Count Castell:

I have just now found a note on my desk saying that you had telephoned my office late yesterday afternoon. It distresses me very much that I missed you, and I am somewhat perplexed. Your letter of September 24th said you would be at the Hilton Hotel from the 12th through the 16th of October. I telephoned the hotel and even stopped by to find out if they had any word from you. They said that they had no reservation for you, nor any record of correspondence with you.

The formal opening of ARCHITECTURE WITHOUT ARCHITECTS will be Tuesday evening, November 10th, preceded by dinners at the homes of members of the International Council of our Museum. You will receive an invitation to one of the dinners, and we have every hope that it will be possible for you to attend.

ARCHITECTURE WITHOUT ARCHITECTS will remain in our galleries until February 7th and, later, will be sent on tour under the auspices of the International Council.

Again, I am sorry for the misunderstanding about your plans here in New York. Mr. Rudofsky joins me in sending you good wishes. We look forward to seeing you on the 10th.

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Architecture and Design

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WULF-DIETHER GRAF ZU CASTELL
FLUGHAFENDIREKTOR
FLUGHAFEN MÜNCHEN-RIEM

8 MÜNCHEN 64, DEN
FLUGHAFEN
TELEFON 470141

27 Oct 1964
C/ ho

THE MUSEUM OF MODERN ART
Dept. of Architecture and Design
c/o Mrs. Ellen Marsh
Research Assistant

11 West 53rd Street

New York, N.Y. 10019

USA

Dear Mrs. Marsh!

I want to thank you for your kind letter of 21 October 1964, which was handed to me on my return from the States.

From 13-20 October 1964 I stayed at the Hilton-Hotel. Due to the size of this establishment it has apparently become impossible to trace a person staying there. Even with the assistance of hypermodern devices it is not anymore possible to administrate a hotel of this size in such manner so as to guarantee the ameneties provided formerly. Upon my arrival there I was much astonished to learn that my booking was mishandled.

Whilst in New York I had to meet quite a number of obligations which rendered it impossible for me to set a precise date for my visit to your museum. However, I had planned to make a visit on an afternoon as I anticipated to return earlier to my hotel on one day at least. I regret it very much not to have been able to visit the museum which is located quite near to the Hilton. I knew that there were some questions regards my China-photos yet to be settled and I meant to take the opportunity of my visit to hear from you personally about it.

I regret not to be able to heed your kind invitation for 10 November 1964, however, I would be delighted to get from you the brochure of the exhibition presently to be opened.

Yours sincerely,

.....
W.D. Graf zu Castell
- Managing Director -
Munich/Riem Airport

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TELEPHONE
PLAZA 5-9806

CABLE ADDRESS
"PORTUGALIA"

CASA DE PORTUGAL
(PORTUGUESE INFORMATION AND TOURIST OFFICE)
447 MADISON AVENUE, NEW YORK 22, N.Y.

No. 13.005

Ref. 1-M

18 October 1963

December 13, 1962

Consorzio Agrario Provinciale
Brescia, Italy

Dear Sirs:

I should like to ask your assistance in the following matter.

For a special architectural exhibition I am preparing for The Museum of Modern Art, I would like to obtain material on the monumental limonaie of the Lake Garda region. I already have a number of photographs which I took during the past summer. Now I shall need plans and section drawings of the limonaie as well as construction details. I am particularly interested in details of the additional roofing and glass walls which are put up in winter. Do you have any photographs taken in winter which I might see? Further, can you provide me with some historical data? For example, how old is the lemon culture at lake Garda? I should also like to receive available literature on the subject.

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

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Museum of Modern Art
Att: Miss Ellen Marsh
New York City, N. Y.

Should it be possible, we would be deeply obliged if you

that they will serve Mr. Bernard Rudosky 's purpose,

I remain,
Yours very truly,

Jorge Gonçalves Dias
Head of Tourist and Inform. Services

FC:fe.

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TELEPHONE
PLAZA 5-9806

CABLE ADDRESS
"PORTUGALIA"

CASA DE PORTUGAL
(PORTUGUESE INFORMATION AND TOURIST OFFICE)
447 MADISON AVENUE, NEW YORK 22, N. Y.

No. 13.005

REF. 1-M

December 13, 1962

Museum of Modern Art
Att: Miss Ellen Marsh
11 W 53rd Street
New York City, N. Y.

Dear Miss Marsh:

I have pleasure in informing you that the photographs are already ready and you can kindly come and get them at our office when you wish.

Should it be possible, we would be deeply obliged if you could return them to us when you do not need them anymore.

Trusting you will be pleased with the photographs, and that they will serve Mr. Bernard Rudosky 's purpose,

I remain,
Yours very truly,

Jorge Gonçalves Dias
Head of Tourist and Inform. Services

FC:fc.

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TELEPHONE
PLAZA 5-9806

CASA DE PORTUGAL
(PORTUGUESE INFORMATION AND TOURIST OFFICE)
447 MADISON AVENUE, NEW YORK 22, N.Y.

CABLE ADDRESS
"PORTUGALIA"

No. 13.279

Ref. 2-R

December 18, 1962

Mr. Jorge Gonçalves Dias
Head of Tourist and Information Services
Casa de Portugal
447 Madison Avenue
New York 22, New York

Dear Mr. Gonçalves Dias:

Thank you very much, indeed, for your good letter of December 13 and for your generous cooperation in providing us with enlargements of photographs selected by Mr. Rudofsky in connection with an exhibition he is preparing for this museum.

At a later date I should like to stop by your office to obtain the necessary identification of the photographs. It seems to me that your photo lab may have placed the wrong negatives in the protective plastic "sleeves," because I find that the numbers do not coincide with the print identification numbers in your photo albums. However, perhaps the negatives are meant to have a different numbering system.

We shall, of course, return your prints after they have served their purpose.

With thanks and all good wishes to you and your staff for the holidays and the coming year,

Sincerely yours,

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

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TELEPHONE
PLAZA 5-9806

CABLE ADDRESS
"PORTUGALIA"

CASA DE PORTUGAL
(PORTUGUESE INFORMATION AND TOURIST OFFICE)
447 MADISON AVENUE, NEW YORK 22, N.Y.

No. 13.279

REF. 2-H

December 26, 1962

Miss Ellen Marsh
Assistant to Bernard Rudofsky
Guest Director
De~artment of Circulating Exhibitions
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y,

Dear Miss Marsh:

I thank you for your letter of December 13th, from which I was pleased to learn that the photographs had reached you safely.

I note what you say about the possible wrong numbers in some of them. You will be certainly wellcome to try to check the numbers, and Mrs. Cardoso of our staff will be only too glad to help you.

Gone

With very best wishes for the New Year, I remain,

Yours very truly,

J. G. Dias
Head of Information
& Tourist Services.

JGD/IC

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.17

CASA DE PORTUGAL
(Portuguese Information and Tourist Office)
447 MADISON AVENUE
NEW YORK 22, N. Y.

The 22 photographs you kindly requested for use in your work are urgently needed in this office and we would appreciate your attention in returning them at your earliest convenience.

Very truly yours,

J. G. DIAS
Head of the Information
and Tourist Services

ber 14, 1965

Mr. J.G. Dias
Head of Information & Tourist Services
CASA DE PORTUGAL
447 Madison Avenue
New York, New York 10022

Dear Mr. Dias:

With this note I am returning to you a group of 12 photographs which you very kindly made available to us quite some time ago in connection with an exhibition prepared for this Museum by Bernard Rudofsky.

Mr. Rudofsky would like to retain the balance of the prints for a book he is preparing, and I certainly hope this is agreeable to you.

Many thanks for all your help.

Sincerely yours,

Ellen Marsh
Research Assistant

enclosures: 12 b&w

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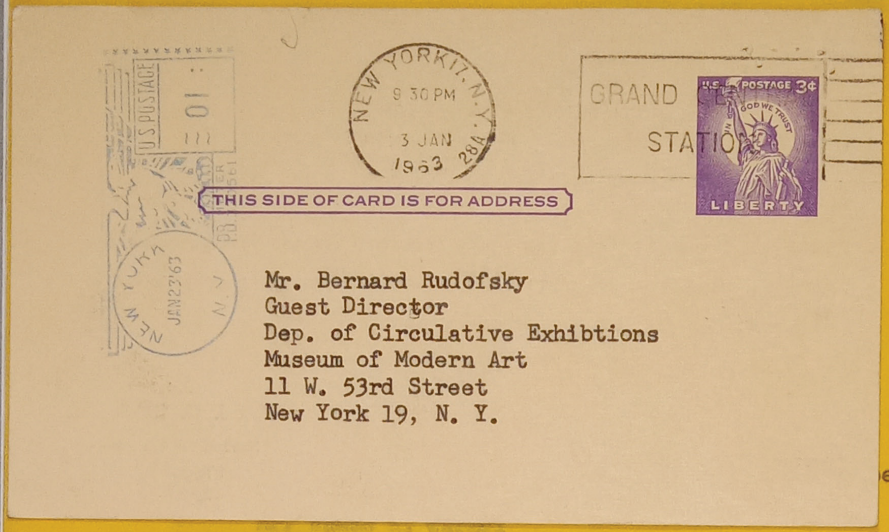
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.17



Mr. Bernard Rudofsky
Guest Director
Dep. of Circulative Exhibtions
Museum of Modern Art
11 W. 53rd Street
New York 19, N. Y.

er 14, 1965

Mr. J.G. Dias
Head of Information & Tourist Services
CASA DE PORTUGAL
447 Madison Avenue
New York, New York 10022

Dear Mr. Dias:

With this note I am returning to you a group of 12 photographs which you very kindly made available to us quite some time ago in connection with an exhibition prepared for this Museum by Bernard Rudofsky.

Mr. Rudofsky would like to retain the balance of the prints for a book he is preparing, and I certainly hope this is agreeable to you.

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Sincerely yours,

Ellen Marsh
Research Assistant

enclosures: 12 b&w

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September 14, 1965

Mr. J.G. Dias
Head of Information & Tourist Services
CASA DE PORTUGAL
447 Madison Avenue
New York, New York 10022

Dear Mr. Dias:

With this note I am returning to you a group of 12 photographs which you very kindly made available to us quite some time ago in connection with an exhibition prepared for this Museum by Bernard Rudofsky.

Mr. Rudofsky would like to retain the balance of the prints for a book he is preparing, and I certainly hope this is agreeable to you.

Many thanks for all your help.

Sincerely yours,

Ellen Marsh
Research Assistant

enclosures: 12 b&w

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18 September 1963

Mr. James H. Carmel
FILMAKERS Inc.
1288 West Long Lake Road
Bloomfield Hills, Michigan

Dear Mr. Carmel:

It is good to have your letter of the 16th. I did wonder what had happened about your proposed trip to New York.

The last letter from Bernard indicates a return to New York about September 26th, but adds "...as you know from bitter experience, my itineraries are flexible." It appears fairly safe to say that he will be back by the beginning of October, with your Leica in hand. I will leave notes for him at home and at the office telling him of your urgent need for the camera.

Bernard will very much appreciate the snapshots and the Göreme tear sheets. The two-page spread is remarkable; I don't think we have a photo to rival it among the group we received from Holzmeister some months ago.

With all good wishes to you,

Sincerely yours,

Ellen Marsh

ST 16 - 2786 - 58

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14 June 1963

Mr. James H. Carmel
1288 West Long Lake Road
Bloomfield Hills, Michigan

Dear Mr. Carmel:

Yes, indeed, N'debele is tempting. Would that we had a chance to use color in the exhibition! Many thanks for the tear sheets.

Bernard is "doing" Spain -- or is it the other way around? I have bi-weekly reports of the rain, the cold, the fog, the nearly impassable roads, the razing of hamlets and villages to be replaced by paved roads and tourist accommodations. But, ever intrepid, he has made discoveries of other settlements. And the sun does shine once in a while. In Madrid he saw multiple rainbows early one evening and decided luck was coming his way.

Your best means of getting in touch with Bernard will be a letter to him c/o Editoriale DOMUS, Via Monte di Pietà, Milano. He should be there by the last week in June or the first in July. His letter of June 10th, from Madrid: "Expect to leave tomorrow for Segovia and 4 forgotten castles, then, roughly, Burgos, Pamplona, Andorra, Perpignan, Avignon, Torino and ... Milano." I have been writing to him Lista de Correos, Pamplona, but that address will be outdated soon.

If you plan to be in New York City this summer, I shall be glad to entertain you with excerpts from Bernard's incomparable prose.

With all good wishes,

Sincerely yours,

Ellen Marsh

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DIRECTORS
SIR NEWMAN FLOWER
DESMOND FLOWER MC
BRYEN GENTRY
W. G. ANGELL
DAVID ASCOLI TD
NICHOLAS FLOWER

RAC/DD/JRB 28th December, 1962.

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

Dear Mr. Rudofsky,

Thank you for your letter of December 19th in connection with our publication Peaks and Lamas. I have had our files on that particular book checked and we have very little left, as with most books published by us before 1945, due to the destruction of our building by fire and the lost of most of our records. The few illustrations we do have left do not contain the ones you require and I have know knowledge as to where the originals came from I am unable to help you.

I am extremely sorry that you have had to go to the trouble of writing to us again but your first letter does seem to have gone astray.

Yours sincerely,

R.A. Clements (Miss)
Design.

Department of Circulating Exhibitions

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BY AIR MAIL
PAR AVION
AIR LETTER
AEROGRAMME

LONDON
28 XII 62
W.C.1

GREAT BRITAIN
POSTAGE PAID
N 6D 469

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

First fold here

Second fold here

Sender's name and address: CASSELL AND COMPANY LTD
35 RED LION SQUARE
LONDON WC1

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

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

SI 16 - 2786 - 58

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.17

19 December 1962

The Director
Cassell and Company, Ltd.
35 Red Lion Square
London, W.C. 1, England

Dear Sir:

During the middle part of October I had occasion to write to you concerning an illustration seen in your 1940 publication by Marco Pallis, Peaks and Lamas, which I would like to use in a major architectural exhibition I am preparing for The Museum of Modern Art. Apparently my original letter went astray in the mail, and I am therefore enclosing a copy for your information.

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

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

ST 16 - 2786 - 58

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.17

THE MUSEUM OF MODERN ART
NEW YORK 19

October 18, 1962

The Director
Cassell and Company, Ltd.
35 Red Lion Square
London, W.C. 1, England

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 exhibition's scope will be wide both chronologically and geographically.

In referring to your handsome book of 1940 by Marco Pallis, Peaks and Lamas, I noted a photograph on the page succeeding page 299 which I would like to obtain for my exhibition. On a sheet enclosed with this letter you will find a rough sketch of the view to which I refer, bearing the title "Himi Gompa."

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

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

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

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

ST 16 - 2786 - 58

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	MoMA Exhs.	752.17

THE MUSEUM OF MODERN ART
NEW YORK 19

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

March 26, 1963

The Director
CHINA PICTORIAL
Baiwanzhuang Road
Peking 37, People's Republic of China

Dear Sir:

May I request your assistance in the following matter. The Museum of Modern Art has asked me to prepare a special exhibition which might best be described as a presentation of man's ingenuity in terms of architecture throughout the world in all periods of time. We are fortunate in having on hand some excellent photographs taken in northern China and these will be included in the exhibition.

In issue No. 22 of CHINA PICTORIAL, 1960, there appears a photograph on the lower left side of page 4 which I should very much like to obtain for my exhibition. The photograph shows a mountain reconstructed for the purpose of cultivating wheat. In order to make the necessary exhibition enlargements, I will need one black and white glossy print made from the original negative of this photograph. Can you help me in securing such a print, measuring ca. 18x24 cm. (8"x10"), and permission to use it in the exhibition?

It goes without saying that full credit, according to any wording you specify, will accompany use of the photograph.

We will gladly reimburse you for your laboratory print production and mailing charges if you will advise us of the amounts required and the preferred method of payment.

We would also be interested to know of what material the retaining walls of the terraces appearing in the picture are made -- of stucco, or stone?

Any help you can offer us will be enormously appreciated, and we look forward to your reply with considerable interest.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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IWA Correspondence with Czechoslovakia

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ČESKÉ VYSOKÉ UČENÍ TECHNICKÉ V PRAZE – NOSITEL ŘÁDU REPUBLIKY
FAKULTA STAVEBNÍ – PRAHA 6, ZIKOVA 4

KATEDRA TEORIE A VÝVOJE ARCHITEKTURY

TELEFON 328 123

Čj.

V PRAZE DNE 28.I. 1966.

The Museum of Modern Art,
Architecture and Design - Marsh,

II West 53 Street
New York 19, N.4.
U S A

Dear sir,

thank you very much for the returning of the photos.

Best regards,

doc.ing.arch.O.Dostál, CSc.v.r.

Za správnost:
Königsmarková
Königsmarková

České vysoké učení technické v Praze
fakulta stavební
katedra teorie a vývoje architektury
Praha 6. - Dejvice, Zikova 4

ST 205-72-64

Sincerely yours,

František Pavlis
Attaché in Charge for Cultural Affaires

11/1/65 88 photos sent to Dostal.

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	MoMA Exhs.	752.17

PHONE NORTH 7-3301 — 2

VELVYSLANECTVÍ ČESKOSLOVENSKÉ SOCIALISTICKÉ REPUBLIKY
EMBASSY OF THE CZECHOSLOVAK SOCIALIST REPUBLIC
2349 MASSACHUSETTS AVENUE, N.W.
WASHINGTON, D. C. 20008

PŘI ODPOVĚDI UVEĎTE Č.
IN REPLY REFER TO NO.

October 27, 1965

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

Dear Madam:

In response to your request of October 25, 1965 I would like to advise you to send the photographs directly from The Museum of Modern Art to Prague.

Thank you very much for everything done for promoting Czechoslovak village architecture. I would be pleased to be of service to the management of The Museum of Modern Art in any way.

Sincerely yours,

František Pavlis
Attaché in Charge for Cultural Affaires

11/1/65 88 photos sent to Dostal.

ST 16 - 2786 - 58

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.17

October 25, 1965

Mr. Simecek
Czechoslovak Embassy
2349 Massachusetts Avenue
Washington 8, D.C.

Dear Mr. Simecek:

I am writing to ask your advice in the following matter.

Approximately two years ago we received from your office a package of 88 large black and white glossy photographs of village architecture in Czechoslovakia. The photographs had been selected for our consideration by Doc. inz, arch. Oldrich Dostál, Prague, for an exhibition we were preparing. Now that the exhibition is complete, we wish to return these photographs to Dr. Dostál by the safest means possible.

Will you kindly advise me whether the photographs should be sent to you for transmittal or shipped directly from our Museum.

Sincerely yours,

Ellen Marsh
Research Assistant

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ČESKÉ VYSOKÉ UČENÍ TECHNICKÉ V PRAZE, NOSITEL ŘÁDU REPUBLIKY
Fakulta architektury a pozemního stavitelství
KATEDRA TEORIE A DĚJIN ARCHITEKTURY

ZIKOVA 4, PRAHA 6 - DEJVICE TELEFON 322 141-6, 322 241-3

Čj.: 315/63. V Praze dne 2.9. 1963.

See p. 2

Mr Ellen M a r s h,
Assistant to Bernard Rudofsky,
Guest Direktor
Department of Circulating Exhibitions
THE MUSEUM OF MODERN ART,
11 West 53rdStreet,
NEW YORK 19, USA.

Dr Mr.Marsh,

many thanks for your both letters, especially from 21.August.

With good wishes to you,
Sincerely yours

Doc.inž.arch.Old.Dostál,C.Sc.

ST 16 - 2786 - 58

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.17

21 August 1963

Doc. ing. arch. Oldrich Dostál, C.Sc.
vedoucí katedry
KATEDRA TEORIE A DEJIN ARCHITEKTURY
Zikova 4
Praha 6, Czechoslovakia

Dear Dr. Dostál:

I know you will be extremely pleased to learn that your package of 88 photographs is here in our office at long last. The package reached me only a few minutes ago. It arrived in excellent condition.

The photographs are remarkable and I know that Mr. Rudofsky will deeply appreciate your making such a fine selection available to him. We will make every effort to keep the prints in good condition and will see that they are returned to you after our exhibition is complete.

With many thanks and good wishes to you,

Sincerely yours,

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

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ČESKÉ VYSOKÉ UČENÍ TECHNICKÉ V PRAZE, NOSITEL ŘÁDU REPUBLIKY
Fakulta architektury a pozemního stavitelství
KATEDRA TEORIE A DĚJIN ARCHITEKTURY
ZIKOVA 4, PRAHA 6 - DEJVICE TELEFON 322 141-6, 322 [illegible]

V Praze dne 5. července 1963

15 July 1963

Doc. inz. arch. Oldrich Dostál, C.Sc.
vedoucí katedry
KATEDRA TEORIE A DEJIN ARCHITEKTURY
Zikova 4
Praha 6, Czechoslovakia

Dear Dr. Dostál:

Your letter of the 5th has just reached our offices. I am writing in behalf of Mr. Rudofsky because he is away from the office, traveling in connection with research on his forthcoming exhibition, and will not return until the latter part of September.

Your package of 88 photographs has not, as yet, reached our offices. I presume that you sent them via sea mail, and it has been our experience that packages so shipped sometimes take three months to reach their destination. I expect the material will arrive momentarily, and I assure you that I will write to you immediately upon its receipt.

If you are concerned about the package, which I assume to be the case, will you give me as much information about its shipment as you can recall: exactly when it was sent, by what means, how it was addressed. I expect that Mr. Rudofsky's name was on the package. If not, I will check other Museum offices to determine whether it may have been delivered to the wrong one.

With all good wishes,

Sincerely yours,

Ellen Marsh
Assistant to Bernard Rudofsky
Department of Circulating Exhibitions

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Fakulta architektury a pozemního stavitelství
KATEDRA TEORIE A DĚJIN ARCHITEKTURY

ZIKOVA 4, PRAHA 6 - DEJVICE TELEFON 322 141-6, 322 241-3

Čj.: V Praze dne 5.července 1963.

Mr. Bernard R u d o f s k y ,

Quest Director
Department of Circulating Exhibitions,

The Museum of Modern Art,

11 West 53rd Street

N e w Y o r k 19.

Dear Mr.Rudofsky,

please, if you be so kind to give me know about receiving the photographs (88), which I sent you (may be two months ago).

With all good wishes,

Sincerely yours

Doc.inž.arch.O.Dostál, C.Sc.
vedoucí katedry

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ČESKÉ VYSOKÉ UČENÍ TECHNICKÉ V PRAZE, NOSITEL ŘÁDU REPUBLIKY

April 25, 1963

Doc. inz. arch. Oldrich Dostál
Vedouci katedry teorie a vývoje architektury
CVUT v Praze
Zikova 4
Praha 6, Czechoslovakia

Dear Dr. Dostál:

Thank you very much for your kind letter of April 10th. I greatly appreciate the care you have given to the selection of photographs for our approval in connection with our forthcoming architectural exhibition. Please will you transmit my thanks to Ing. arch. Svatopluk Vodera and Inz. arch. Ivan Kuhn for their cooperation in making the choices.

I look forward to receiving the package of photographs. I had no intention to put you to so much time and effort in choosing photos for our review. Please be assured that I am most grateful for your help.

With all good wishes,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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ČESKÉ VYSOKÉ UČENÍ TECHNICKÉ V PRAZE, NOSITEL ŘÁDU REPUBLIKY
Fakulta architektury a pozemního stavitelství
KATEDRA TEORIE A DĚJIN ARCHITEKTURY

ZIKOVA 4, PRAHA 6 - DEJVICE TELEFON 322 141-6, 322 241-3

Čj.: 250/63. V Praze dne 10.4. 1963.

Mr.
Prof.Bernard Rudofsky,
Guest Director
Departament of Circulating Exhibitions
THE MUSEUM OF MODERN ART,
11 West 53rd Street,
NEW YORK 19.
USA.

Dear Prof.Rudofsky,

according to your reguest I had the opportunity with colaboration of ing.arch.Svatopluk Voděra from Prague University and inž.arch.Ivan Kuhn from the University in Bratislava to select for the exhibition of architecture prepared by you a serie of speciel fhotographs.
The set of atent 93 peaces we instend to send to you in the next two or three weaks.
Same delay which we have in fullfeling of you request is due tu thelot of work whice we had while selecting the set from abeut 2500 peaces.
We hope that the photographs we send are in accordance with you idea of the charakter of the exhibition. In other case please let us know, whether you wich to complete it in same manner.

With best regards

Sincerelly yours

Old. Dostal

Doc.inž.arch.Old.Dostál,
vedoucí katedry teorie a vývoje
architektury, ČVUT Praha 6,Zikova 4.

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ČESKÉ VYSOKÉ UČENÍ TECHNICKÉ V PRAZE, NOSITEL ŘÁDU REPUBLIKY
Fakulta architektury a pozemního stavitelství
KATEDRA TEORIE A DĚJIN ARCHITEKTURY

ZIKOVA 4, PRAHA 6 - DEJVICE TELEFON 322 141-6, 322 241-3

V Praze dne December 29, 1962

JAN 7 1963

January 9, 1963

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

Doc. Inz. Arch. Oldrich Dostal
Vedouci Katedry Teorie a Vyvoje Architektury
Ceske Vysoke Uceni Technicke v Praze
Zikova 4
Praha 6, Czechoslovakia

Dear Dr. Dostal:

Your good letter of December 29th has been received, and I am delighted to learn that we may expect to see the material requested on Czechoslovakian villages and towns within the near future.

I am most grateful for your help. Of course, I shall let you know when the package of material arrives here.

With best regards,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Sincerely yours

Doc.-inž.-arch. Oldřich Dostál, C.Sc.,
vedoucí katedry teorie a vývoje
architektury.

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ČESKÉ VYSOKÉ UČENÍ TECHNICKÉ V PRAZE, NOSITEL ŘÁDU REPUBLIKY
Fakulta architektury a pozemního stavitelství
KATEDRA TEORIE A DĚJIN ARCHITEKTURY

ZIKOVA 4, PRAHA 6 - DEJVICE TELEFON 322 141-6, 322 241-3

Čj.: V Praze dne December 29, 1962

JAN 7 1963

Mr. Bernard Rudofsky,

Guest Director
Department of Circulating Exhibitions,

THE MUSEUM OF MODERN ART,

11 West 53rd Street,

New York 19,

USA.

Prof.Ing.Dr. A. Černý gived me your letter, concerning the exhibiton of the kind of architecture you are writing about. I would like to give you information, that we are preparing the material for you (the photographs of villages and towns in Czechoslovakia), which we shall send you as soon as possible (I hope the material will be prepared on the end of January).

Sincerely yours

Doc.inž.arch. Oldřich Dostál, C.Sc.,
vedoucí katedry teorie a vývoje
architektury.

ST 16 - 2786 - 58

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VÝSKUMNÝ ÚSTAV ... FAKULTY SLOVENSKEJ VYSOKEJ ŠKOLY TECHNICKEJ, BRATISLAVA

December 5, 1962

Prof. Ing. Dr. Antonin Cerny
Ceske Vysoke Uceni Technicke v Praze
Horska 3
Prague II, Czechoslovakia

Dear Dr. Cerny:

During the latter part of September I wrote to you concerning an exhibition I am preparing for the Museum of Modern Art. Since I have received no reply to my original letter, it occurs to me that possibly it went astray in the mail. For your information I enclose a copy herewith.

I should be most grateful for any advice you can offer me, and I look forward to your reply with considerable interest.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

enclosure

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VÝSKUMNÝ ÚSTAV teórie a dejín architektúry, Štúrova 5.
STAVEBNEJ FAKULTY SLOVENSKEJ VYSOKEJ ŠKOLY TECHNICKEJ, BRATISLAVA

Bratislava, 22.II.1965.

The Museum of Modern Art
11 West S 3 Street

New York 19, N.Y.

Mr. Bernard Rudolfsky

Dear Sir!

From Czechoslowakia you received a collection of photos for your exhibition of anonymous architecture. Between them there are about 25 - 30 photos of the Eastern part of the country - of Slowakia.

Because that material was put together by our research institute, we are interested in your exhibition. Would you have the kindness to send us your katalogue?

Thanking for your willingness

sincerely

Ivan Kuhn

Inž.arch.Ivan Kuhn,C.Sc,
Director.

request to J. Sojdr 4/9/65

ZT 1. 2073—62

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April 9, 1965

Inz. arch. Ivan Kuhn, C. Sc.
Director
Vyskumny Ustav
Sturova 5
Bratislava, C.S.R.

Dear Sir:

Your letter of February 22nd, directed to Mr. Rudofsky, has been referred to me for reply.

I have requested that a copy of the catalogue, ARCHITECTURE WITHOUT ARCHITECTS, be sent to you just as soon as possible. The catalogue has gone into its second printing and is not quite ready, but I have every hope you will have a copy within the next six weeks.

We are immensely grateful for the assistance you and your associates have given us in providing us with photographs for our exhibition.

Mr. Rudofsky is planning to publish a book incorporating far more material than was used in the exhibition, and we would appreciate it if we might retain your photographs for his use. Will you kindly let me know if this is agreeable to you.

With many thanks for your most generous cooperation, and with all good wishes,

Sincerely yours,

Ellen Marsh
Research Assistant

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.17

January 23, 1963

Prof. dr. inz. arch. Ján Svetlík
Bezručova 15
Bratislava, Č.S.S.R.

Dear Professor Svetlík:

Your letter of January 9th has just reached me. I am extremely pleased to have your suggestions of institutions I should contact and the citation of your book, Slovenske Ludove Umenie.

Only the other day I received a letter from Státní Ústav Památkové Péče a Ochrany Přírody, Praha in reply to a request I had originally sent to ORBIS. They were, indeed, most helpful and sent me some very good photographs.

Please accept my many thanks for your gracious response to my inquiry. With all good wishes,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.17

Prof.dr.inž.arch. Ján S v e t l í k,
Bratislava, Bezručova 15 - Č.S.S.R.

JAN 2 2 1963

Jan. 9 th. 1963.

Mr.
Bernard R u d o f s k ý
Guest Director
Department of Circulating Exhibitions
11 West 53 rd Street, N.Y.

Dear Sir,

In connection with your enquiries of Sept. 21 st, perhaps the following information will help you.

The photographs of our villages and towns in Bohemia and in Moravia can be obtained from STÁTNÍ ÚSTAV PAMÁTKOVÉ PÉČE A OCHRANY PRÍRODY,- P R A H A 1. VALDŠTEJNSKÁ ul.č.4. For those in Slovakia you should turn to the following address : SLOVENSKÝ ÚSTAV PAMIATKOVEJ STAROSTLIVOSTI A OCHRANY PRÍRODY,-BRATISLAVA-HRAD. Both these instituions have rich photo - archives and on request will surely put suitable material at your disposal. I would, however, like to draw your attention to the book SLOVENSKÉ ĽUDOVÉ UMENIE I. /Slovak Folk Art, I./ from the year 1953, from the publishing house TATRAN in Bratislava, in wich there are many examples of the architekture of Slovak villages, and ~~wich~~ which I myself prepared. This work appeared in English too, and most probably will be obtainable in Amerika.

mat. already rec'd.

I should advise you also to turn to the Czechoslovak Embassy in the U.S.A.,the Cultural Attache there will be glad to advise you.

Please excuse the tardiness of this letter, due to my chronic lack of time. I hope, however, that I have at least parthy been of some use.

Looking forward to aur further cooperation.

I am,

yours faithfully

Svetlík

Prof.dr.inž.arch.Ján Svetlík.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.17

December 5, 1962

Dr. Ing. Jan Svetlik
Skovenska Vysoka Skola Technicka
Vazovova 1 b
Bratislava, Czechoslovakia

Dear Dr. Svetlik:

During the latter part of September I wrote to you concerning an exhibition I am preparing for the Museum of Modern Art. Since I have received no reply to my original letter, it occurs to me that possibly it went astray in the mail. For your information I enclose a copy herewith.

I should be most grateful for any advice you can offer me, and I look forward to your reply with considerable interest.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.17

September 21, 1962

Your ref.: 5573/62, Striehová January 23, 1963

Dr. Ing. Jan Svetlik (Dean, Faculty of Bldg. & Arch.)
Skovenská Vysoká Škola Technická (The Slovak Polytechnic School)
Vazovova 1 b
Bratislava, Czechoslovakia

Dear Dr. Svetlik:

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 intend to show the great beauty of this kind of architecture which results from a rare good sense in the handling of practical problems.

At this point I have looked through 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 in my search for good photographs of villages and towns in Czechoslovakia. It occurs to me that you might be able to direct me to archives, libraries, institutes or private individuals having such material.

In order to give you a somewhat clearer idea of the type of photograph I would like, I refer you to the following plates of the book Mestske Pamatkove Reservace v Cechach a na Morave by Frantisek Petr and Jiri Kostka: Plate 49, Lytomyse; Plates 66 and 68, Nove Mesto; Plate 75, Litomerice; Plate 217, Lihlava; Plate 274, Znojmo; Plates 278, 280, 281, Telc.

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

I trust 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

em

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.17

Your ref.: 5573/62, Strichová

January 23, 1963

Mr. L. Vlčková m.p.
Economics and Technology Division
Státní Ustav Památkové Péče a Ochrany Přírody
Valdštejnské náměstí č. 4
Praha 1, Czechoslovakia

Dear Mr. Vlčková:

A package containing your letter of November 12th and nine black and white glossy photographs reached my office safely in this morning's mail. I am immensely pleased to have the photographs and I wish to thank you for your care in meeting my request.

I have asked that our Business Office send payment in the amount of Kcs. 38.95 to your account #690-9382 at the State Czechoslovak Bank, Praha. Museum of Modern Art purchase order #ICE 4286 covers this amount.

I shall see to it that proper credit is given to those photos which I am able to use in my forthcoming architectural exhibition.

Once again, many thanks for your kind cooperation. I will, indeed, write to you again should additional material be needed.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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STÁTNÍ ÚSTAV PAMÁTKOVÉ PÉČE A OCHRANY PŘÍRODY
PRAHA 1 - MALÁ STRANA, VALDŠTEJNSKÉ NÁM. Č. 4 - TELEFON: 606-41, 650-41
ÚČET U SBČS PRAHA ČÍS. 784-9388

ČÍS. 5573/62
REF.: Strichová

V PRAZE DNE November 12, 1962.

JAN 22 1963

Fakt.No.199/62

Enclosure: 9 photos

orig. sent to Ray Faigle

Sir

Bernard R u d o l f s k ý
Guest Director

Departement of Circulating Exhibitions
The muzeum of modern art

N e w Y o r k 19

Dear Sir,

Your order of 31st August, 1962, addressed to the Director of Orbis, Praha, has been referred to our institute. We have great pleasure in Sending you photographs mentioned in your letter.

The corresponding sum of Kčs 38,95* please to remit on the account nr. 690-9382, State Czechoslovak Bank, Praha.

Hoping to be favoured with your further commands in the near future, we are

yours truly

L.Vlčková m.p.

/econom.techn.division/

* 14¢@ = $5.46

pd. ICE #4286

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.17

STATE INSTITUTE MEMORIAL (?) CARE

STÁTNÍ ÚSTAV PAMÁTKOVÉ PÉČE A OCHRANY PŘÍRODY

PRAHA 1 - MALÁ STRANA, VALDŠTEJNSKÉ NÁM. Č. 4 - TELEFON: 600-61, 650-61

ÚČET U SBČS PRAHA ČÍS. 784-9382

State Archives for The Preservation of National property (??)

Čís. 1371/63

REF.: 077/63

V PRAZE DNE 24.IV.1963

Bernard Rudolfsky

The museum of modern art

New York 19

USA

Replying to your letter of October 14th 1963 which was handed to our institute by the Secretary-Office of the Lord Mayor of Prague, we send you the asked photos connected with Nové Město n.M.

8 copies à 3,20 Kčs ..... Kčs 25,60.

Be so kind as to remit the over mentioned sum through the Czechoslovak State Bank in Prague, the account number 690-9382.

Economic.technic.depart.

Dr.Otilie Svobodová m.p.

Enclosure: 8 copies + 1

NÁMĚSTÍ = marketplace, square

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.17

August 31, 1962

The Director
ORBIS
Narodni Podnik
Stalinova 46
Praha XII, Czechoslovakia

CZ 720.943 P

Dear Sir:

On June 29th I wrote you a letter asking for your assistance in obtaining glossy black and white prints, measuring ca. 18 x 24 cm., of the following photographs in the book "Městské Památkové Reservace v Čechách a na Moravě," by František Petr and Jiří Kostka, published in 1955:

Plate 49	Lytomyšl	Plate 274	Znojmo
Plate 66	Nove Mesto	Plate 278	Telc
Plate 68	Nove Mesto	Plate 280	Telc
Plate 75	Litomerice	Plate 281	Telc
Plate 217	Lihlava		

Since I have not received any answer to my letter, I wonder whether it has been received by you. In the event that you do not own the rights to these photographs, I will appreciate your advising me of the names and addresses of the persons to whom I should write. I would be most grateful to hear from you in the near future.

Meanwhile, I am,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

bp

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.17

June 29, 1962

The Director
02615
Narodni Podnik
Stalinova 46
Praha XII, Czechoslovakia

Dear Sir:

May I request your assistance in the following matter.

I have recently had occasion to look through a very handsome book titled Mestske Pamatkove Reservace v Cechach a na Morave, by Frantisek Petr and Jiri Kostka, published in 1955, and have admired the fine photographs therein. I would like to obtain glossy black and white prints of several of the views appearing in this book and hope you will be kind enough to see that this request is forwarded to the proper authority.

The Museum of Modern Art has asked me to prepare an exhibition on vernacular architecture, and I feel that the illustrations from your book, listed below, will admirably suit my purpose:

Plate 49	Lytomyse	Plate 274 Znojmo
Plates 66 and 68	Nove Mesto	Plates 278, 280 and 281 Telc
Plate 75	Litomerice	
Plate 217	Lihlava	

I hope that it will be possible to acquire prints measuring ca. 24x30 cm. made from the original negatives for the price of the laboratory charge involved in producing the prints. Needless to say, we will give whatever credit line you require to the photographs appearing in the exhibition.

Your help will be enormously appreciated. I am much looking forward to your reply.

With many thanks,

Sincerely yours,

Bernard Rudofsky
Guest Director

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	MoMA Exhs.	752.17

September 21, 1962

Prof. Ing. Dr. Antonin Cerny (Dean, Faculty of Arch. + Struc. Engineering)
Ceské Vysoké Ucení Technické v Praze
Horska 3
Prague II, Ceechoslovakia

Dear Dr. Cerny:

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 intend to show the great beauty of this kind of architecture which results from a rare good sense in the handling of practical problems.

At this point I have looked through 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 in my search for good photographs of villages and towns in Czechoslovakia. It occurs to me that you may be able to direct me to archives, libraries, institutes or private individuals having such material.

In order to give you a clearer idea of the type of illustrative material I would like, I refer you to the following plates of the book Mestske Pamatkove Reservace v Cechach a na Morave by Frantisek Petr and Jiri Kostka: Plate 49, Lytomyse; Plates 66 and 68, Nove Mesto; Plate 75, Litomerice; Plate 217, Lihlava; Plate 274, Znojmo; Plates 278, 280, 281, Telc.

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

I trust 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

em

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.17

3 June 1963

Dr. Otilie Svobodová
Economics and Technology Department
Statni Ustav Pamatkove Pece a Ochrany Prirody
Mala Strana, Valdstejnske Nam. C. 4
Praha 1, Czechoslovakia

Dear Dr. Svobodová:

Thank you for your letter of April 24th and for the accompanying eight photographs and booklet which reached our offices today. Dr. Rudofsky is currently abroad continuing his research for his forthcoming exhibition. I am holding your material for his attention upon his return.

The photographs with which you have provided us are excellent and should suit our purposes very well. They will, of course, be fully credited in connection with any use of them made in our exhibition.

As requested, we are issuing payment to you in the amount of Kcs 25.60 to be sent through the Czechoslovak State Bank in Prague.

With all good wishes,

Sincerely yours,

Ellen Marsh
Department of Circulating Exhibitions

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.17

February 14, 1963

Narodni Vibor
Nove Mesto
Czechoslovakia

Dear Sirs:

During the late part of October I had occasion to write to you concerning photographs of Nove Mesto which I would like to use in a special architectural exhibition I am preparing for The Museum of Modern Art. Since I have received no reply, it occurs to me that perhaps the original letter went astray en route to you. I am enclosing a copy for your information.

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

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Enclosure

BR/ss

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.17

October 26, 1962

Narodni Vibor
Nove Mesto, Czechoslovakia

Dear Sirs:

May I ask you for advice and help in the following matter.

I am preparing for the Museum of Modern Art an exhibition on types of architecture and city planning which are little-known in this country. Although I have never visited Nove Mesto, I have visited similar towns in Czechoslovakia and have been greatly impressed by them.

The Museum would be very much indebted to you for providing us with both excellent old and new photographs of Nove Mesto. Since artistic and technical standards for material shown in this museum are very high, photographic images would have to be clear and unretouched.

Since our limited funds do not permit us to buy photographs, we would like to have well illustrated brochures and, possibly, postcards showing the arcades, façades and high views of the marketplace. Of course we should welcome good black and white glossy photographs if you can make them available to us without charge.

Since the exhibition is still many months awgy, you may want to send your package via sea mail. Kindly have the package securely wrapped in order to avoid damage in transit.

I look forward to hearing from you at your earliest opportunity and hope you will advise me of the material you will send. Please do not hesitate to ask me any questions you may have.

We shall be most grateful for your help.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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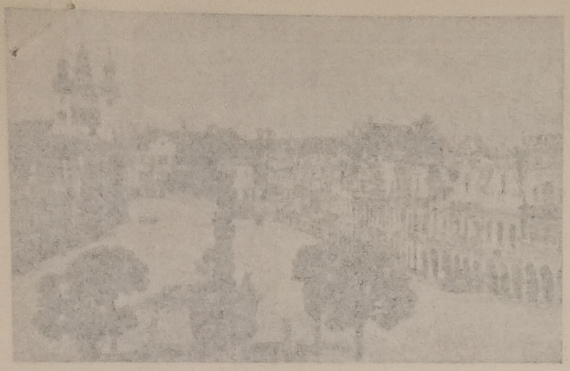
	MoMA Exhs.	752.17



Rada
místního národního výboru
v Telči

February 15, 1963

V Telči dne 4th February 1963

Zn.

Mr. Miroslav Lojka, President
Mistni Narodni vybor v Telci
Telc, Czechoslovakia

Dear President Lojka:

We have received your fine photographs of Telc and are pleased to tell you that they arrived here in excellent condition. We are immensely grateful for your cooperation in making the prints available to us.

If we owe you for the laboratory fee involved in producing the prints, kindly send your bill to Mr. Rudofsky's or my attention.

With all good wishes,

Sincerely yours,

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

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.17

Rada
místního národního výboru
v Telči

V Telči dne 4th February 1963

Zn.

Mr Bernard R u d o f s k y ,
Guest Director
Department of Circulating Exhibitions
Museum of Modern Art

11 West 53 rd Street
N e w Y o r k 19
U.S.A. /N.Y./

Dear Sir,

Enclosed we are sending you the photographs we promised you in our last letter. We hope you will find them satisfying and that they would be of some use for your purpose.

Truly yours

Mir. L o j k a v r.,
předseda MNV v Telči.

Jiskra 35 - 58 10440 81 990

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	MoMA Exhs.	752.17

Rada
místního národního výboru
v Telči

Mo'd 1/30/63

February 1, 1963

v Telči dne 10th, 1962

Zn.

Mr. Miroslav Lojka, President
Mistni narodni vybor v Telci
Telc, Czechoslovakia

Dear President Lojka:

Your letter of December 10th has been received and I am delighted to learn that we may expect to have 10-15 photographs of your town. I will let you know just as soon as the package is here.

It goes without saying that we shall give full credit to your Committee in connection with those photographs we are able to include in our exhibition.

With many thanks for your kind cooperation,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

We have duly received with thanks your letter of October 20 th and have the pleasure to inform you that our committee ... one of its ... send ... of photographic images of our town. ... be black and white ... photographs ... and technical standard they also would correspond to what you are used ... regret to be unable to send you the requested views taken from a high vantage point but they will be very good pictures giving an idea about the architecture of our town. ... month we hope the photographs will be ready and ... will use all care and diligence in wrapping them to avoid any damage in transit.

Hoping these photographs will be of some help to you we remain

sincerely yours

Místní národní výbor v Telči
předseda Miroslav Lojka,

místní = local
národní = national
výbor = committee
předseda = president

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

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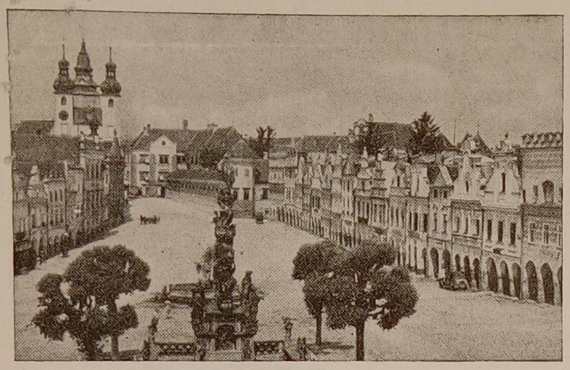
	MoMA Exhs.	752.17



Rada
místního národního výboru
v Telči

Nc'd 1/30/63

V Telči dne 10th, 1962

Zn.

Dear Sir,

We have duly received with thanks vour letter of October 26 th and have the pleamsure to inform you that our committee for the foreign-traffic has decided in one of its last sessions in compliance with your request to send you 10 - 15 pieces of photographic images of our town. They would be black and white, unretouched photographs of 18 x 24. We hope that as to the artistic and technical standart they also would correspond to what you are used to expose in vour exhibitions.
We regret to be unable to send you the requested views taken from a high vantage point but they will be very good pictures giving an idea about the architecture of our town.

In about a month we hope the photographs will be ready and will be shipped at once. We shall use all care and diligence in wrapping them to avoid any damage in transit.

Hoping these photographs will be of some help to you we remain

sincerely yours

Místní národní výbor v Telči
předseda Miroslav Lojka,

místní = local
národní = national
výbor = committee, corporation, board of trustees
předseda = president

Local National Committee of Telc

Mr. Bernard Rudofsky,
Guest Director
Department of Circulating Exhibitions
Museum of Modern Art

11 West 53rd Street
New York 19
U.S.A /N.Y./

Jiskra 35 - 58 10440 31 990

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	MoMA Exhs.	752.17

October 26, 1962

Narodni Vibor
Telc, Czechoslovakia

Dear Sirs:

May I ask you for help and advice in the following matter.

I am preparing for the Museum of Modern Art an exhibition on types of architecture and city planning which are little-known in this country. Although I have never visited Telc I have visited similar towns in Czechoslovakia and have been greatly impressed by them. I am especially interested in Telc for its unique situation in the landscape, its town plan, and its perfect preservation. I have only recently come across photographs which were taken after the restoration of Telc and I am afraid they are not very good either technically or photographically.

The Museum would be very much indebted to you if you could provide us with both excellent old and new pictures of Telc, and I would like to point out that both artistic and technical standards for material shown here are very high. (Photographic images would have to be very clear and unretouched.)

Since our funds do not permit us to buy photographs, for right now we would like to have well illustrated brochures and, possibly, postcards showing views of Telc. We would welcome views taken from a high vantage point showing the whole of the city. If you should be able to make available to us good black and white glossy photographs they would, indeed, be welcome.

Since the exhibition is still many months away, if you send your package via sea mail I am sure it will reach us in good time. Kindly have it wrapped very securely to avoid damage in transit.

I look forward to hearing from you at your earliest opportunity and hope you will advise me of the material you will be sending. If I can answer any questions for you, do not hesitate to ask them.

Please be assured that we will be most grateful for your help.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.17

Miss Ellen Marsh
Circulating Exhibitions Dept
Museum of Modern Art
New York 19

-- hope this makes it safely through the mail!

ERGodfrey
6-11-1962

NOV 8 1962

October 31, 1962

TION

OF INFORMATION

currently out-of-town, I hope you will accept your letter of October 29th in his behalf.

your efforts to secure the print of the an-rbela) for us, and hope that the Air Ministry le reply.

ine, British Information Services here in ived the print you sent them in answer to our th. However, I am sure the package will ar-

We are most grateful for your assistance.

Sincerely yours,

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

Central Office of Information

with the compliments of

The Photographs Library

Hercules Road, Westminster Bridge Road, London, S.E.1
Telephone: Waterloo 2345 Ext. 711

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.17

October 21, 1962
Rec'd NOV 1 1962
45 ROCKEFELLER PLAZA

With the compliments of
News Division

British Information Services

New York 20, N. Y.

October 31, 1962

TION

OF INFORMATION

Since Mr. Rudofsky is currently out-of-town, I hope you will accept this acknowledgment of your letter of October 29th in his behalf.

I certainly appreciate your efforts to secure the print of the ancient city of Erbil (Arbela) for us, and hope that the Air Ministry will send us a favorable reply.

As far as I can determine, British Information Services here in New York have not received the print you sent them in answer to our letter of September 26th. However, I am sure the package will arrive soon.

We are most grateful for your assistance.

Sincerely yours,

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

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.17

October 31, 1962

Mrs. Margaret Jay
Photographs Librarian
CENTRAL OFFICE OF INFORMATION
Hercules Road
Westminster Bridge Road
London, S.E. 1, England

Dear Mrs. Jay:

Since Mr. Rudofsky is currently out-of-town, I hope you will accept this acknowledgment of your letter of October 29th in his behalf.

I certainly appreciate your efforts to secure the print of the ancient city of Erbil (Arbela) for us, and hope that the Air Ministry will send us a favorable reply.

As far as I can determine, British Information Services here in New York have not received the print you sent them in answer to our letter of September 26th. However, I am sure the package will arrive soon.

We are most grateful for your assistance.

Sincerely yours,

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

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 752.17

October 18, 1962

September 26, 1962

TELEPHONE: WATERLOO 2345
EXTENSION.....
TELEGRAMS & CABLES:
CENTROFORM LONDON
TELEX: 23287 & 23288

CENTRAL OFFICE OF INFORMATION

HERCULES ROAD, WESTMINSTER BRIDGE ROAD, LONDON, S.E.1

Your reference.....

Our reference.....

OCT 31 1962

29th October, 1962.

Dear Mr. Rudofsky,

Thank you for your letter of the 18th October regarding a picture of the ancient city of Erbil from "Antiquity". This picture does not appear in our files and I am therefore unable to identify it. However, I will forward your letter to the Air Ministry in the hope that they will be able to help you.

Regarding your letter of the 26th September, a print of the picture you required was sent to the British Information Services in New York for them to pass on to you. I hope that you have now received it from them.

Yours sincerely,

Margaret Day

(Mrs.) Margaret Day,
Photographs Librarian.

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

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.17

October 18, 1962

Director
Photographs Division
Central Office of Information
Hercules Road
Westminster Bridge Road
London, S.E. 1, England

Dear Sir:

You may recall my writing a letter to you dated September 26th in which I asked your assistance in locating a photo credited to British Information Services. I am now writing to you with a similar request and I trust this second inquiry reaches you in time to combine both replies in one letter.

I am presently trying to locate a good glossy print of a photograph which appeared in Volume 10 of the publication ANTIQUITY (1936), at Plate I, facing page 136. The photo reproduced therein is captioned "Ancient city of Erbil (Arbela) on its huge, artificial mound, dating back to prehistoric times," and bears a credit reading "Royal Air Force, Crown copyright reserved." The airview, showing a huge ring-shaped mound surrounding hundreds of low buildings, is an excellent one and I should like very much to have a copy for my forthcoming exhibition.

As stated in my earlier request, we shall gladly reimburse you for your laboratory charges involved in producing an 18x24 cm. print from the original negative.

Any help you can offer us in locating this print will be greatly appreciated. I await your reply with considerable interest.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

P.S. For further help in identifying the exact print we want, you will find enclosed with this letter a rough sketch of the view.

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September 26, 1962

Director
Photographs Division
Central Office of Information
Hercules Road
Westminster Bridge Road
London, S.E. 1, England

Dear Sir:

May I request your assistance in regard to the following matter.

I have been asked by the Museum of Modern Art to prepare an exhibition of the kind of architecture which, for lack of a more appropriate term, is classified as anonymous or vernacular. The exhibition will be wide in scope both chronologically and geographically.

In a 1958 edition of E.A. Hoebel's Man in the Primitive World (McGraw-Hill Book Company) there appears a photograph on page 203 captioned "Rendille nomad and portable house, Kenya, E. Africa," and bearing a photographic credit to British Information Services. I am most interested in obtaining a good glossy print of this photograph for use in my exhibition, and I hope that you can make one available to me. I will need a print measuring ca. 18x24 cm.

Although our budget does not permit payment of usage fees, we will gladly reimburse you for your laboratory charges and mailing costs. It goes without saying that we shall give whatever credit you designate to the photo in the exhibition.

In the event that the negative and the rights to the use of the photograph are held by someone else, I would appreciate your indicating the name and address of the person to whom I must write.

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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16 April 1964

Mr. Samuel Chamberlain
5 Tucker Street
Marblehead, Massachusetts

Dear Mr. Chamberlain:

You may recall that quite some time ago Mr. Bernard Rudofsky, Guest Director, Department of Circulating Exhibitions, wrote to you enquiring about your photograph of the Manior d'Ango which appeared in THE FLAVOR OF FRANCE. You very kindly replied that you could make an 8"x10" glossy black and white print of the photograph available to him for $5.00.

Now that our exhibition plans are going ahead, would you please send us the print together with your bill. We will see that you are promptly reimbursed.

Will you please indicate on the back of the print the precise wording of the credit line you require.

With many thanks for your help,

Sincerely yours,

Ellen Marsh
Department of Circulating Exhibitions

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	MoMA Exhs.	752.17

Samuel Chamberlain . . .

5 Tucker Street
Marblehead
Massachusetts

October 9, 1962

OCT 10 1962

Dear Mr. Rudofsky:

I have just returned from a European trip, and am therefore tardy in answering your kind letter of September 26th. Please excuse the delay.

I would be glad to make up an 8x10 glossy enlargement of the photograph of the Manior d'Ango near Dieppe that appeared in THE FLAVOR OF FRANCE. The laboratory charge for this would be $5.00

If this is not too late, please let me know and I will have the print made up for you promptly.

Cordially yours,

Samuel Chamberlain

Mr. Bernard Rudofsky
The Museum of Modern Art
New York 19, New York

The dovecote photo.
Shall we say "yes"?

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.17

September 26, 1962

Mr. Samuel Chamberlain
5 Tucker Street
Marblehead, Massachusetts

Dear Mr. Chamberlain:

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 very handsome and delightful book, The Flavor of France, I noted a photograph which interests me in terms of the forthcoming exhibition. The view shows a dovecote at Manoir D'Ango, near Dieppe. Will you be able to provide me with a good glossy 8"x10" print of the photograph made from your original negative--and may I have your permission to use the photograph in the exhibition?

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

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

em

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	MoMA Exhs.	752.17

July 2, 1962

Mr. Nicholas Chaparos
271 Central Park West
New York 24, New York

Dear Mr. Chaparos:

Please accept Mr. Rudofsky's and my quite belated thanks for a very enjoyable visit with you and your wife.

We have written to Mr. Haan and hope to hear from him within the next few weeks. Judging from the material you showed us, there seems to be a good chance that he will be in a position to help Mr. Rudofsky.

Please tell your wife that I would be pleased to have her come to the Museum any afternoon she finds convenient. She can reach me at extension 346.

Once again, our many thanks.

Sincerely,

Ellen Marsh
Department of Circulating Exhibitions

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	MoMA Exhs.	752.17

March 1, 1963

Mr. Robert E. Lambert
Promotion Manager
Charles E. Tuttle Co., Inc.
15 Edogawa-cho
Bunkyo-ku
Tokyo, Japan

Dear Mr. Lambert:

Just before Christmas I wrote to you concerning several photos from THE ARTS OF KOREA which Mr. Rudofsky wanted for a special architectural exhibition he is preparing for the Museum. Since we have received neither the prints nor an acknowledgment of the letter, it occurs to us that perhaps it never reached you. Enclosed you will find a Thermofax copy of the original.

I do hope that all is in good order and that we may receive the needed prints. Thank you very much.

Sincerely yours,

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

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	MoMA Exhs.	752.17

December 24, 1962

Mr. Robert E. Lambert
Promotion Manager
Charles E. Tuttle Co., Inc.
15 Edogawa-cho
Bunkyo-ku
Tokyo, Japan

Dear Mr. Lambert:

Thank you for your good letter of December 5th which I am acknowledging in Mr. Rudofsky's behalf.

It certainly appears that we sent you a rather confused request regarding the needed prints of photographs seen in THE ARTS OF KOREA. I'm afraid we didn't recheck our notes before sending the first letter to you. Below are listed the precise views wanted.

page 110. plate 37. ceiling
page 111. plate 39. "
page 152. plate 108. alfresco banquet channel

Since we will probably enlarge the photographs considerably, we would like to start with the clearest prints possible, preferably made from the original negatives.

We look forward to hearing from you at your earliest convenience.

With all good wishes to you for the coming year,

Sincerely yours,

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

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CHARLES E. TUTTLE CO., INC.

28 S. MAIN STREET, RUTLAND, VERMONT, U. S. A.
Cable: Tuttbooks. Telephone: Prospect 3-8930

15 EDOGAWA-CHO, BUNKYO-KU, TOKYO, JAPAN
Cable: Tuttbooks. Telephone: 811-7106 to 7109

Tokyo, Dec. 5, 1962

to Span the East and West

Mr. Bernard Rudofsky
The Museum of Modern
11 West 53rd St.
New York 19, N. Y.

Dear Mr. Rudofsky:

Your letter of Nov. 19 sent to our Rutland office and Mrs. Frawley's reply of the 23rd have been forwarded to me here in Tokyo.

I will be most happy to oblige you in your request to include prints from THE ARTS OF KOREA by Evelyn McCune in your forthecoming exhibition at The Museum of Modern Art, but first I would like to ask for some clarification.

You asked for three illustrations appearing on pp. 108, 110, and 111. But there are two different ones on 108, two on 110, and the one on 111. Please let me know if you wish all five or which of the two on pp. 108 and 110.

We can make the required prints from the original plates and will do so as quickly as possible, after hearing from you.

Until then, I am

Sincerely,

Robert E. Lambert

Robert E. Lambert
Promotion Manager

REL:ks

copy to:
Denise Frawley
Evelyn McCune

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.17

Address in Japan:
CHARLES E. TUTTLE COMPANY
Tuttle Building
15 Edogawa-cho
Bunkyo-ku Tokyo, Japan
Telephone 921-7106-9
Cable: Tuttbooks, Tokyo

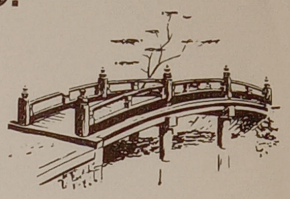
CHARLES E. TUTTLE CO., INC.

Books to Span the East and West

BOOKSELLERS AND PUBLISHERS SINCE 1832

RUTLAND, VERMONT, U.S.A.

TEL. PROSPECT 3-8930



November 23, 1962

NOV 26 1962

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

Dear Mr. Rudofsky:

We have received your letter of November 19, and are forwarding it at once to our Tokyo office. We do not have in Rutland any glossies, plates or negatives, because we are simply a sales office and all editorial work and printing of our books is done in Japan.

We are sending your letter to the attention of Mr. Robert E. Lambert, and we trust that you will hear favorably from him very soon.

Sincerely,

CHARLES E. TUTTLE CO., INC.

D Frawley

Mrs. D. Frawley
Sales Manager

DF/b

c.c. Robert Lambert

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.17

November 19, 1962

Charles E. Tuttle Company
Rutland, Vermont

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 1962, The Arts of Korea, and noted therein three photographs I should like to obtain for my exhibition. The illustrations appear on pages 108, 110 and 111. I shall need good black and white glossy prints of the photos, made from the original negatives and measuring ca. 8" x 10". Can you supply me with such prints and may I have your permission to use them 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 prints via first class 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 these photographs, 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

JL

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.17

September 4, 1962

Chicago Natural History Museum
Roosevelt Rd. and Lake Shore Drive
Chicago 5, Illinois

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 recently had occasion to look through a book published by McGraw-Hill in 1958, " Man in the Primitive World," by Edward Adamson Hoebel. I would like to obtain a glossy print, measuring 8 x 10 in., of the photograph appearing on page 407 in this book. The caption reads: "Structural framework of a men's clubhouse, Maipua, Gulf of Papua, New Guinea, Melanesia," and the picture is credited to your museum. 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 costs involved in producing this print and for your mailing charges. It goes without saying that we shall give whatever credit you require to this material.

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

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

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

bp

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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September 27, 1962

Chicago Natural History Museum
Roosevelt Road and Lake Shore Drive
Chicago 5, Illinois

Dear Sirs:

We have just received an enlarged photographic print made from your negative #37757 and an invoice for its production. Thank you very much for taking care of our request. The print arrived safely.

I have forwarded your Invoice No. 17373 to our business office for payment, and I trust that you will receive the $1.58 owed within the next three weeks.

We will, of course, see that this print is properly credited when it is used in our forthcoming exhibition.

Sincerely yours,

Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.17

airmail
special delivery

October 19, 1964

Photographic Archives
Chicago Natural History Museum
Roosevelt Road and Lakeshore Drive
Chicago 5, Illinois

Dear Sirs:

I would greatly appreciate your assistance in the following matter.

In a special architectural exhibition Mr. Bernard Rudofsky is currently preparing for The Museum of Modern Art, he would like very much to include a photograph from your collection: neg. no. 89808, garden pergola, Iraq, photographed ca. 1928 by Dr. Henry Field. Will you kindly provide us with an 8"x10" glossy print, marking it on its reverse side with the exact credit line you require. If you can manage to send us the print via air mail at your earliest opportunity, we will be most grateful. Kindly send your bill for the print and mailing charges directly to my attention.

Mr. Rudofsky was shown this photograph in the collection of Dr. Myron Bement Smith (Islamic Archives) during a recent trip to Washington in connection with research for his exhibition, ARCHITECTURE WITHOUT ARCHITECTS. Mr. Smith said that permission for use of the photo should first be obtained from you and Dr. Field. I hope both of you will grant us permission to use the photograph in this major exhibition.

I look forward to your reply, and thank you for any assistance you can offer us.

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Architecture and Design

to Chicago: Xerox enclosed

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 752.17

January 15, 1963

Mr. Darfoon Du
Room 1212
China International Foundation
250 Park Avenue
New York, New York

Dear Mr. Du:

Both Mr. Weng and Mr. Whitmore have been in touch with me concerning the matter I discussed with you in early December, the loess habitations of northern China. Particularly because this is a rare and somewhat remote area of pursuit, I am all the more grateful to you for your efforts in our behalf. I shall be interested to know what response is forthcoming from your colleague in Taiwan.

Please accept our many thanks for your kind cooperation. By all means, when our exhibition plans are set you shall receive an invitation to the opening here in New York.

Sincerely yours,

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

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.17

December 13, 1962

Mr. Darfoon Du
Room 1212
China International Foundation
250 Park Avenue
New York, New York (406-6155)

Dear Mr. Du:

As you suggested during the course of our telephone conversation this morning, I am putting my request concerning the needed information on the pit-dwellings of northern China in written form. I am, indeed, grateful for your offer of cooperation.

The Museum of Modern Art has asked Mr. Bernard Rudofsky to prepare a special architectural exhibition which will be sent on tour throughout the United States late next year. There is no precedent for this particular type of exhibition as far as we know; its subject will be "anonymous" or "vernacular" architecture, but it might best be described as a presentation of man's ingenuity in terms of architecture. The material to be shown will be wide in scope both chronologically and geographically.

We are most interested in including in the exhibition photographs and drawings of the pit- and cave-dwellings of the loess areas of China, centered in the Kansu-Shensi-Shansi-Honan areas. Although such habitations are not unique, no where in the world do they exist in such profusion as in China. Mr. Rudofsky and I have examined information in books and periodicals readily available to us, works by G.B. Cressey, F. von Richthofen, H. Forman, M.L. Fuller & F.G. Clapp, but we have yet to find a complete study devoted to the dwellings supplying good drawings (cross-sections, plans) and adequate photographs.

We shall certainly appreciate any assistance you can give us leading to sources of material and information. It would, of course, be most helpful if we could get in touch with someone who has lived in the loess area.

If you should need any additional description of our project, please do not hesitate to call me (CI 5-8900, ext. 346). Thank you, once again.

Sincerely yours,

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

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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March 26, 1963

The Director
CHINA PICTORIAL
Baiwanzhuang Road
Peking 37, People's Republic of China

Dear Sir:

May I request your assistance in the following matter. The Museum of Modern Art has asked me to prepare a special exhibition which might best be described as a presentation of man's ingenuity in terms of architecture throughout the world in all periods of time. We are fortunate in having on hand some excellent photographs taken in northern China and these will be included in the exhibition.

Im issue No. 22 of CHINA PICTORIAL, 1960, there appears a photograph on the lower left side of page 4 which I should very much like to obtain for my exhibition. The photograph shows a mountain reconstructed for the purpose of cultivating wheat. In order to make the necessary exhibition enlargements, I will need one black and white glossy print made from the original negative of this photograph. Can you help me in securing such a print, measuring ca. 18x24 cm. (8"x10"), and permission to use it in the exhibition?

It goes without saying that full credit, according to any wording you specify, will accompany use of the photograph.

We will gladly reimburse you for your laboratory print production and mailing chargees if you will advise us of the amounts required and the preferred method of payment.

We would also be interested to know of what material the retaining walls of the terraces appearing in the picture are made -- of stucco, or stone?

Any help you can offer us will be enormously appreciated, and we look forward to your reply with considerable interest.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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January 31, 1966

Lieutenant-Colonel J.D. Gage-Brown
Secretary
The China Society
31-B Torrington Square
London, W.C. 1, England

Dear Sir:

Enclosed with this letter is a carbon copy of a message I have just sent to Miss Ruth Silcock, daughter of Arnold Silcock.

We evidently have been terribly remiss in not having contacted you at a far earlier date to explain our inability to use Mr. Silcock's photographs in any form in the exhibition ARCHITECTURE WITHOUT ARCHITECTS. We appreciate the fact that you went to a great deal of trouble for us at the time we were searching for prints.

Explanations after the fact are always tedious, but I must tell you that had we had adequate staff available for work on the above-mentioned exhibition someone would have noticed that your last letter to us went unanswered, Mr. Rudofsky produced a remarkable exhibition after countless hours of work -- with only one research assistant and no secretary.

Miss Silcock has a new address; could you possibly arrange to have the blocks returned to her?

With apologies -- and grateful thanks for your generosity and patience.

Sincerely yours,

Ellen Marsh
Research Assistant

enclosure: cc of letter to Miss Silcock

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35 New St.,
Salisbury

Miss E. Parsh
Research Assistant
Museum of Modern Art,
New York

2.4.66

Dear Miss Parsh,

Thank you for your letter of 31st January, in reply to my enquiry about Chinese blocks.

— I had in fact written to Colonel Gage-Brown, to ask about the blocks, & he had replied that he neither had the blocks, nor had kept our previous correspondence. This is why I wrote to you. — Thanks to you, the blocks have now been found, and returned. I am therefore most grateful for your assistance.

However, as this is the second time that my father's things have been lent for exhibition & publication, & then lost, I shall be cautious in future.

Thank you for your help in their re-discovery.

Yours sincerely,

Ruth Gilcock

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Sender's name and address:

Miss R. Silcock, 35-New St., Salisbury, Wiltshire, England

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

FIRST FOLD HERE

SECOND FOLD HERE

BY AIR MAIL PAR AVION AIR LETTER AEROGRAMME

VISIT SALISBURY HISTORIC MARKET CITY

SALISBURY WILTS.

6 SIXPENCE POSTAGE

Miss E. Marsh
Research Assistant
Department of Architecture & Design
Museum of Modern Art
11 West 53 St
NEW YORK
~~N.Y.~~ N.Y. 10019, U.S.A

to New York). I was told they knew nothing whatever of the matter and had no correspondence from you in their files.

It is regrettable that when Mr. Rudofsky went abroad in the summer of 1963 he was unable to visit London, as he had planned, and therefore could not see the blocks. I apologize both to you and to Lieut.-Colonel J.D. Gage-Brown for not having written to explain that we were unable to use your father's material in the show.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.17

January 31, 1966

Miss Ruth Silcock
35 New Street
Salisbury
Wiltshire, England

Dear Miss Silcock:

Your letter dated January 24, 1966 was forwarded to me; I was Bernard Rudofsky's assistant during preparation of the exhibition ARCHITECTURE WITHOUT ARCHITECTS.

It appears that you, The China Society and I are caught in a web of confusion. However, I will do my best to straighten matters out, offering the following explanation and Xerox copies of correspondence (marked in red to indicate pertinent passages) to make our part clear.

First, let me explain that the exhibition mentioned above was held at the Museum from November 9, 1964 through February 7, 1965. For the reason that our space was severely limited, we were forced to leave out of the show a number of excellent photographs. When it became evident to us that we had to modify our plans, we made no further attempt to secure the two photographs appearing in your father's book, CHINESE ARCHITECTURE.

As far as I can determine, the two blocks are still in the hands of The China Society (see letters from The China Society dated May 14 and May 27, respectively). When I telephoned Monica McCall Inc. today I did so to check whether there might have been a misunderstanding (i.e., that the blocks were sent to New York). I was told they knew nothing whatever of the matter and had no correspondence from you in their files.

It is regrettable that when Mr. Rudofsky went abroad in the summer of 1963 he was unable to visit London, as he had planned, and therefore could not see the blocks. I apologize both to you and to Lieut.-Colonel J.D. Gage-Brown for not having written to explain that we were unable to use your father's material in the show.

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I will write now to Lieut.-Colonel Gage-Brown and ask that the blocks be returned to you.

Again, I am terribly sorry for not having written at a far earlier date. At this point, any explanation for our seeming lack of courtesy is irrelevant. Kindly accept my sincere apologies instead.

Sincerely yours,

Ellen Marsh
Research Assistant

cc: The China Society

enclosures: Xerox copies of letters dated May 17, May 14 and May 27.

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From The ~~Oriental Ceramic~~ China Society
31B, Torrington Square,
London, W.C.1.

27 May 1963

TE8-6650
MONICA MCCALL

24.1.66

35 New St.,
Salisbury,
Wiltshire,
England.

The Secretary,
The Museum of Modern Art,
New York City.

Dear Sir,

In 1963 I received a letter from the China Society, London, asking for two blocks of Chinese architecture on behalf of a Mr. Rudofsky, who needed them for an exhibition at your museum.

data may 17.

but I went

new museum

POUND HILL,

suggesting that

SECRETARY
Col. J. D. GAGE-BROWN.

Society's stamp

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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I sent the blocks, giving the name of an agent in New York, who should be contacted. However I have heard nothing since.

Do you happen to know anything about this exhibition, and Mr. Rudofsky? Could you kindly forward this letter to him, or else give me your advice?

With many thanks,

Yours faithfully,

Ruth Silcock

(Miss)

...eluna
...riental Ceramic Society
...Torrington Square,
...onden, W.C.1.

27 May 1963

...dated May 17.

...ns but I went

...new museum

...s

POUND HILL,

...suggesting that

yours

[signature]

SECRETARY
Lieut-Col. J. D. GAGE-BROWN.

P.S. Sorry I used the wrong Society's stamp at the top!

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	MoMA Exhs.	752.17

From The ~~Oriental Ceramic~~ Chinese Society
31B, Torrington Square,
London, W.C.1.

27 May 1963

Dear Miss Marsh

Thank you for your letter dated May 17. My apologies for delay in answering but I went to Stockholm for the opening of the new Museum of Oriental Antiquities.

Miss Sidoti's address is

ROWFANT MILL COTTAGE, POUND HILL,
near CRAWLEY, SUSSEX.

I am writing to her suggesting that I keep the books here.

Yours sincerely
Joyce Lowe

SECRETARY
Lieut-Col. J. D. GAGE-BROWN.

P.S Sorry I used the wrong Society's stamp at the top!

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May 17, 1963

Lieut.-Col. J.D. Gage-Brown
Secretary
The China Society
31-B, Torrington Square
London, W.C. 1, England

Dear Sir:

Your letter of May 14th has just reached our offices. Unfortunately, Mr. Rudofsky is not here. He left at the very beginning of May for a trip to the Continent to continue research relating to his forthcoming exhibition. It seems likely that he may be in London during the middle of September. I shall write to his Milan address suggesting that he contact you when he arrives in London. He is in a far better position than I to determine whether the blocks of the two illustrations from Mr. Silcock's book would be of help to him. If you cannot hold the blocks for so long a time, perhaps you will give me Miss Silcock's address and I will contact her at a later date if Mr. Rudofsky should want them.

I greatly appreciate your taking such pains in our behalf. By all means, if we are able to use any of Mr. Silcock's work in the exhibition I shall get in touch with Monica McCall, Inc. I do not anticipate any difficulty in obtaining permissions because of the nature of the show.

With many thanks for your kindness, I remain

Sincerely yours,

Ellen Marsh
Department of Circulating Exhibitions

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 752.17

From The China Society
Basement, 31, Torrington Square,
London, W.C.1.

14 May 1963

Dear Mr Rudofsky,

Going back to your letter dated March 4.
I have just heard from Miss Silcock (daughter of Arnold)
and she has sent me the blocks of the two illustrations
about which you were enquiring. Would the blocks be of
any use to you or is it only a photograph you want?

She says "my father's agents, Richmond Towers
and Benson, suggest that Mr Rudofsky should get in touch
with their branch in New York, to discuss copyright and
so forth. The agents in New York are:-

Monica McCall Inc., 667 Madison Avenue,
New York 21, N.Y."

I am just off to Sweden for the opening of the new
National Museum but shall be back within four
or five days.

Yours sincerely
J. Gage-Brown
SECRETARY
Lieut-Col. J. D. GAGE-BROWN.

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March 12, 1963

Lieut.-Col. J.D. Gage-Brown
Secretary
The China Society
31-B, Torrington Square
London, W.C. 1, England

Dear Sir:

Please accept this acknowledgment of your letter of March 8 which I make in behalf of Mr. Rudofsky.

I realize we were taking a long chance in asking you about material from Arnold Silcock's CHINESE ARCHITECTURE, and it is not surprising that you were obliged to send us a negative response. A great percentage of the material we are seeking for our exhibition dates back a good many years, but once in a while we are able to secure photographs one would ordinarily consider lost ar long forgotten.

We appreciate your giving us permission to reproduce the desired photographs directly from the publication, and if this can be effectively managed we shall be glad to do so --giving the China Society full credit, of course.

Sincerely yours,

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

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From The ~~Oriental Ceramic~~ China Society
31B, Torrington Square,
London, W.C.1.

8 March

Dear Mr. Rudofsky

Thank you for your letter dated March 4. I very much regret being unable to help you. The China Society's records etc got mislaid during the war and we have not even got a copy of the publication by Arnold Silcock, let alone any negative or print. If it is possible to get what you need by copying the pictures in the book the Society would be delighted with the usual acknowledgment.

I do not even know if Arnold Silcock is still alive. We have an H.T. Silcock and I will send your letter to him in the unlikely event of his ability to help.

Yours sincerely

J. Gage-Brown

SECRETARY
Lieut-Col. J. D. GAGE-BROWN

enclosure

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March 4, 1963

The China Society
31 Torrington Square
London, W.C. 1, 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 but might best be described as a presentation of man's ingenuity in terms of architecture. The exhibition will be wide in scope both chronologically and geographically.

In your 1931 publication of Arnold Silcock's CHINESE ARCHITECTURE I noted two photographs which interest me very much in terms of my exhibition. In order to assist you in identifying the exact views, I enclose two rough sketches. Can you provide me with good glossy black and white prints of these photographs made from their original negatives and measuring ca. 8"x10"? I will need the best possible prints in order to make the necessary exhibition enlargements. Most important, may I have your permission to use them in the show?

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

In the event that you do not own the rights to these photographs, 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. Thank you very much for any assistance you can offer me.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

enclosure

*Our circulating exhibitions are sent only to nonprofit, educational institutions.

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December 4, 1962

Mr. Bernard Gosling
THE CLARENDON PRESS
Oxford, England

Dear Mr. Gosling:

Thank you very much, indeed, for your letter of November 27th directed to Mr. Rudofsky.

As you have suggested, we shall write immediately to Rider, Heaton, Meredith and Mills, Sir Charles Bell's solicitors, in the hopes that they have access to his material or dan direct us to the proper person.

It is quite possible that Mr. Rudofsky will be in touch with you again concerning photographs from other of your fine publications.

Once again, we are grateful for your assistance.

Sincerely yours,

Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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TELEPHONE: OXFORD 57457-9, 55370

Any reply should be addressed to the Secretary

Please quote LB 6710 op/B.G.G.

The Clarendon Press
Oxford

27 November 1962

NOV 3 0 1962

Dear Sir,

Thank you for your letter of 19 November about the three photographs in the late Sir Charles Bell's The Religion of Tibet which you would like to include in your exibition.

I am afraid the originals from which the blocks were made were returned to the author on publication and we can only suggest that you contact his executor. It is 15 years since we were in correspondence but our records indicate that the executors of the will were the Canada Trust Company whom you would be able to contact through the author's solicitor in this country. They are Rider, Heaton, Meredith and Mills, 3 New Square, London, W.C.2. We regret that we cannot be more helpful but if there is any point on which we can be of service please do not hesitate to ask.

Yours faithfully,

Bernard Rudofsky

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

Sincerely yours,

Bernard Rudofsky
Guest Director

Department of Circulating Exhibitions

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November 19, 1962

April 19, 1961

The Director
Clarendon Press
Oxford, England

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 appppppiiate term, is classified as anonymous or vernacular, and which will be wide in scope both chronologically and geographically.

I have recently had occasion to refer to your excellent publication of 1931, The Religion of Tibet, by Sir Charles Bell, and noted therein three photographs I should like to obtain for my exhibition. The views are:

plate opposite page 100.	"Gan-den Monastery"
" " " 126.	"Pa-ro Fort, Western Bhutan"
" " " 186.	"Picnic tent of a wealthy merchant in a park near Lhasa"

In order to make the necessary enlargements for my exhibition, I shall need good black and white glossy prints, measuring ca. 18x24 cm., made from the original negatives. I do hope that you can help me in locating the negatives and having the prints made. May I have your permission to use these photographs in the exhibition?

Although our budget does not permit payment of usage fees, we will gladly reimburse you for laboratory print production charges and mailing costs. Kindly send the prints via sea mail, securely wrapped 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 hold the rights to Sir Charles Bell's photographs, will you please either forward this letter to the proper authority or advise me of his name and address.

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

Sincerely yours,

Bernard Rudofsky
Guest Director

Department of Circulating Exhibitions

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March 19, 1964

Dear Mr. Crespo:

My belated thanks for your letter of January 20th for the beautiful photographic enlargement and your drawings of the Syphnos roofs. It was very kind of you to go to so much trouble for us.

I regret not to have received your first letter somewhat earlier because I was in Zürich last summer. Would you be good enough to indicate where your articles on Greek peasant architecture appeared?

My exhibition will open in November and be shown through February.

With best wishes,

Sincerely yours

Bernard Rudofsky

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6 February 1964

Mr. Giorgio Crespo, Arch. SIA
Bellariastrasse 57
Zurich, Switzerland

Dear Mr. Crespo:

Your good letter of January 20th has been received. The material you have sent is being held for Mr. Rudofsky's attention and I know he will want to write to you himself just as soon as he is able. He has been away from the office for some time due to a protracted illness.

With many thanks for your sending us the Syphnos print and the construction details, I remain

Sincerely yours,

Ellen Marsh
for Bernard Rudofsky

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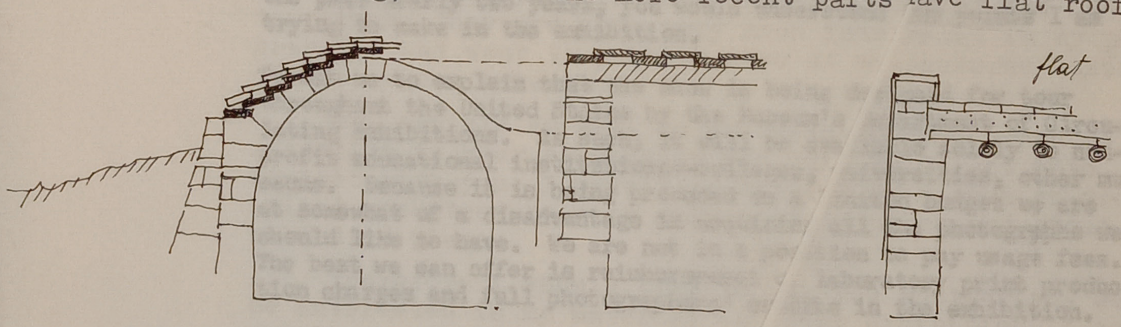
G. CRESPO ARCH. SIA
BELLARIASTRASSE 57
ZÜRICH 2/38
TELEPHON 45 76 84

Zurich, January 20th, 1964

Mr. Bernhard Rudofsky
The Museum of Modern Art
11 West 53rd Street
New York 19

Dear Mr. Rudofsky,

Thank you for your very kind letter of December 9th, 1963, and for the prompt return of my photographs. I regret very much that you cannot use them. Enclosed I send you the enlargement you asked me for, however, you need not pay for it, if the photograph is for your private use only. What you see on it is a complex of chapels and several rooms, the whole in private possession and serving as a place of pilgrimage. The construction of the chapel's roof in the foreground is a normal barrel-vault, however, covered with slabs of stone as tiles which are responsible for the uncommon appearance (see my scetch). This part is the oldest part of the building, whereas the more recent parts have flat roofs.



I would be very pleased to make your personal acquaintance, please let me know, if ever you come to Zurich. Is there any hope that your exhibition will also be shown in Europe? If a booklet will be published I would be very interestd to get it.

With the best wishes for the New Year, I remain,

Sincerely yours,

Giorgio Crespo

Enclosure.

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Zurich, November 16th, 1963

Museum of Modern Art
Mr. B. Rudowsky
New York / N.Y.
U.S.A.

9 December 1963

Mr. G. Crespo, Arch. SIA
Bellariastrasse 57
Zurich, Switzerland

Dear Mr. Crespo:

I have read with interest your good letter of November 30th and, judging from the contacts you were kind enough to send, I think you have taken some remarkable photographs.

Although we are much interested in the documentation of details for our exhibition, we will deal mainly with architecture on a large scale; that is, towns and villages. It is really too bad that we are at such a distance and cannot see all your photographs firsthand. At the risk of sounding evasive (certainly far from my intention), I must say that the requirements for exhibition photos are quite special and cannot be adequately communicated in writing. If you were to see the photographs I have taken and collected over the past nearly two years, you would understand the points I am trying to make in the exhibition.

Permit me to explain that the show is being designed for tour throughout the United States by the Museum's Department of Circulating Exhibitions. As such, it will be available solely to non-profit educational institutions--colleges, universities, other museums. Because it is being produced on a limited budget we are at somewhat of a disadvantage in acquiring all the photographs we should like to have. We are not in a position to pay usage fees. The best we can offer is reimbursement of laboratory print production charges and full photographers' credits in the exhibition.

I am especially interested in your photograph taken at Syphnos, Greece (the long enlargement) and should like to have an 18x24 cm. copy from your full negative. Can you provide me with a print? I will see that your laboratory charges are reimbursed promptly. Concerning this same photograph, I am puzzled by the construction of the vaulted roof in the foreground. Do you know how it is constructed?

Thank you very much for writing to me. I only wish the circumstances of our exhibition were such that we could take advantage of your proposal. I look forward to hearing from you soon again.

Sincerely yours,

Bernard Rudofsky

2 prints (b&w)
1 sheet of small contacts)

enclosures

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	MoMA Exhs.	752.17

Zurich, November 30th, 1963

Museum of Modern Art
Mr. B. Rudowsky
New York / N.Y.
U.S.A.

Dear Mr. Rudowsky,

As a result of some articles on Greek peasant architecture which I have written, I have been approached by two gentlemen interested in my photographical material on the subject. They both mentioned an exhibition on rural architecture being prepared by you. One of the gentlemen is Mr. W. Daniels living in Rome who published the "Quaderno della Triennale" on "architettura rurale italiana" together with the late G. Pagano and he is now preparing a book on the "trulli" in southern Italy. He heard of my photographies of "trulli" and I sent him a number of contacts on his request. In his reply he assured me that he would very much like to publish some of my material which he regards as outstanding. The other gentleman is Mr. Marsans from Barcelona who came to see me at Zurich. He and his brother are preparing a book on rural architecture of the Mediterranian. They are also very much interested in my photographies and want to publish some of my pictures taken on the Aegean islands.

Mr. Daniels as well as Mr. Marsans have drawn my attention to your exhibition and told me to get into contact with you. I myself am working on a book on Greek island architecture with many photographies and about a hundred plans.

Therefore I should like to ask you whether you would be interested in my material for your exhibition. I could supply a contribution in the form of photographies as well as texts. In the affirmative we could correspond on the further proceedings.

I send you a few samples of contacts (I have several thousands of negatives) and two enlargements. I should be very pleased if you were interested in a contribution on my part.

Awaiting your reply I remain,

Very sincerely yours,

J. Cuspo

Enclosed: 2 enlargements
31 contacts.

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AUG 1 3 1962

J. G. COTTA'SCHE BUCHHANDLUNG NACHFOLGER GMBH

GEGRÜNDET 1659

U.S.A.

THE MUSEUM OF MODERN ART

Mr. Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

N E W Y O R K 19

11 West 53rd Street

Stuttgart, 9. August 1962
Wh/da

Betr.: "Mode, Das frühe Indien"

Sehr geehrter Herr Rudofsky,

von Herrn Kilpper erhielten wir den an ihn gerichteten Brief vom 26. Juli. Die gesamten Rechte für die Reihe "Große Kulturen der Frühzeit" liegen seit 1. Juni 1961 bei der J.G. Cotta'schen Buchhandlung Nachf. GmbH., da der Kilpper-Verlag dem Cotta-Verlag alle Rechte übertragen hat.

Zu Ihrer Anfrage wegen Tafel 16 müssen wir Ihnen leider mitteilen, daß wir nur das Reproduktionsrecht für diesen Band erworben haben. Die Fotorechte liegen im übrigen bei dem Department of Archaelogy, Baroda /Indien. Wenden Sie sich bitte dorthin. Wir hoffen, Ihnen mit dieser Angabe gedient zu haben.

Mit den besten Empfehlungen

J.G. COTTA'SCHE BUCHHANDLUNG NACHF. GMBH.
(Herstellung)

i.A. Wilhelmi

(Chr. Wilhelmi)

The Maharaja Sayajirao University of Baroda. Baroda 2

Stuttgart O, Adolf-Kröner-Straße 24 · Ruf 240 [illegible] Banken: Württembergische Bank Stuttgart 1496
Süddeutsche Bank Filiale Stuttgart 11651 · St[illegible]dt. Stuttgart 125 · Postscheckkonto Stuttgart 86

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July 26, 1962

Gustav Kilpper Verlag
Pischekstrasse 72
Stuttgart-O, West 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, 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 1959, "Das frühe Indien,"" by Heinz Mode, and admired the photographs. I would like to obtain a glossy print, measuring ca. 18 x 24 cm., of the plate T.16, described as: "Lothal. Durch Gänge verbundene Lehmziegelsockel, vielleicht grosse Brennanlage." Will it be possible to secure a print made from the original negative, and may I have your permission to use it in the forthcoming exhibition?

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

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

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

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

bp

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December 13, 1962

Dr. George Babcock Cressey
Maxwell Professor of Geography
Syracuse University
Syracuse, New York

Dear Dr. Cressey:

May I request your advice and 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 name, is called "anonymous" or "vernacular" but might best be described as a presentation of man's ingenuity in terms of architecture. This will be a major exhibition designed for circulation throughout the United States and will have its first showing in this Museum's galleries during the latter part of 1963.

I am keenly interested in presenting good black and white photographs and drawings of the pit-dwellings in the Shansi-Shensi-Kansu-Honan regions of China. Your excellent book, Land of the 500 Million, a Geography of China, contains a fine description of dwellings in the loess areas and several photographs I should very much like to obtain for my exhibition. Will it be possible for you to provide me with 8"x10" glossy prints of the following views made from your original negatives, or with original prints from your collection, and may I have your permission to include them in the forthcoming exhibition?

page 115. view showing dung discs hung on house façade.
(no photo credit)

261. façades and steps of pit-dwellings.
(Asia Photo Association)

271. cemetery near Tientsin.
(China International Famine Relief Commission)

326. ruined watchtowers in the sourthern Ordos.
(George B. Cressey)

It goes without saying that we shall give full credit to your material in the exhibition, using whatever wording you specify. Due to a very limited budget we cannot offer you usage fees but we will gladly reimburse your laboratory print production expenses and mailing costs.

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GEORGE B. CRESSEY
MAXWELL PROFESSOR OF GEOGRAPHY

DEPARTMENT OF GEOGRAPHY
SYRACUSE 10, NEW YORK

If you have in your collection additional, unpublished photographs of the pit-dwellings I would, indeed, welcome an opportunity to see them. I have looked through a good number of books and periodicals (those cited in your bibliography and several others) in my search for illustrations, but have not met with any success. Is there any source for black and white photographs you can recommend?

In producing the final exhibition panels, we will make considerable enlargements of the photographs, either from original negatives or from copy negatives in cases where originals are not available. Right now, however, we need only 8"x10" prints for reference and layout purposes.

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

em/BR

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Syracuse University

GEORGE B. CRESSEY
MAXWELL PROFESSOR OF GEOGRAPHY

DEPARTMENT OF GEOGRAPHY
SYRACUSE 10, NEW YORK

December 19, 1962

Dear Mr. Rudofsky:

I appreciate your interest in photographs of unusual dwellings in China. These, as you may have discovered, are quite difficult to obtain and, in almost no cases, do I have 8x10 prints.

Unfortunately, I have just emerged from a lengthy stay in the hospital and it will be some time before I get back in the office, but when I do so I will see what I can find in our files.

Sincerely yours,

George B. Cressey

George B. Cressey

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

gbc:em

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Syracuse University

GEORGE B. CRESSEY
MAXWELL PROFESSOR OF GEOGRAPHY

DEPARTMENT OF GEOGRAPHY
SYRACUSE 10, NEW YORK

JAN 14 1963

December 21, 1962

Dr. George P. Cressey
Maxwell Professor of Geography
Department of Geography
Syracuse University
Syracuse 10, New York

Dear Dr. Cressey:

Thank you for responding so promptly to my letter of December 13. I am sorry to learn of your illness. Please accept my wishes for rapid recovery.

At your convenience I should like to know what photographs of the loess area pit dwellings you do have on hand. Prints measuring 8"x10" are simply preferable, not essential for our purposes. I hope you will lend us those prints you do possess. We will take good care of them and return them to you after they have served their purpose.

With all good wishes for the holidays,

Sincerely yours,

George B. Cressey

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Nr. 65 - VIII. 59

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Syracuse University

GEORGE B. CRESSEY
MAXWELL PROFESSOR OF GEOGRAPHY

DEPARTMENT OF GEOGRAPHY
SYRACUSE 10, NEW YORK

JAN 14 1963

January 9, 1963

Dear Mr. Rudofsky:

You may recall that you wrote before Christmas concerning photographs of dwellings in the loess area of northwest China. I have searched my files without much success, nor are the nine pictures which I am sending you of very good photographic quality. I suspect they are about all you may be able to find for I have been collecting such pictures for a number of years.

They come from a variety of sources and in case you care to use any of them, I would suggest the credit line merely read, "Courtesy of George B. Cressey."

Needless to say, these pictures are irreplaceable and I must ask you to take care to return them in due season.

Sincerely yours,

George B. Cressey

George B. Cressey

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

gbc:em
enc. 9

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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January 15, 1963

Dr. George B. Cressey
Maxwell Professor of Geography
Department of Geography
Syracuse University
Syracuse 10, New York

— Received. Spring Summer 1963

Dear Dr. Cressey:

Your good letter and package of nine photographs of the loess area dwellings have reached me safely.

I greatly value your cooperation in permitting us to borrow your original prints which may, in the long run, be the only ones to be had. The few others I have seen are badly reproduced and totally unavailable as prints. With your permission, I should like to retain the prints for a rather lengthy period of time, perhaps two months or so. I assure you they will be given the utmost care.

We are most fortunate to have these prints on hand, even though they do not quite make the point of our exhibition. We are still hoping to find some way of illustrating the habitations underground in the sense of pit-dwellings. Your fine description of them in Land of the 500 Million, a Geography of China has made us determined to do everything possible to secure exhibition illustrations.

Again, we are greatly indebted to you for your help.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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MR. CHROPAK → Mr. Simacek to call

(202)
NO 7-3302
~~MR. JANOUT~~

With the Compliments

of the

Czechoslovak Embassy

p. Doc. inž. arch. Oldřich Dostal
KATEDRA TEORIE A DĚJIN ARCHITEKTURY

ptember 14, 1965

Estate of Dr. George B. Cressey
c/o Department of Geography
Syracuse University
Syracuse 10, New York

Dear Sirs:

In 1962 Dr. Cressey very kindly loaned us nine photographs from his collection in connection with an exhibition being prepared by Bernard Rudofsky for The Museum of Modern Art. With this letter I am returning all the photographs. They were certainly most helpful to us during the years when the exhibition was being prepared.

Sincerely yours,

Ellen Marsh
Research Assistant

enclosures: 9 black & white prints of varying sizes
showing loess dwellings in China

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.17

To Mr. Bernard Rudofsky,
the Museum of Modern Art,
11 West 53 Str.,
New York 19., N.Y.

from:
Doc.inž.arch. Old.Dostál,C.Sc.,
vedouci katedry,
České vysoké učení technické v Praze
fakulta stavební,
katedra teorie vývoje architektury,
Praha 6 - Dejvice, Zikova 4,

September 14, 1965

Estate of Dr. George B. Cressey
c/o Department of Geography
Syracuse University
Syracuse 10, New York

Dear Sirs:

In 1962 Dr. Cressey very kindly loaned us nine photographs from his collection in connection with an exhibition being prepared by Bernard Rudofsky for The Museum of Modern Art. With this letter I am returning all the photographs. They were certainly most helpful to us during the years when the exhibition was being prepared.

Sincerely yours,

Ellen Marsh
Research Assistant

enclosures: 9 black & white prints of varying sizes
showing loess dwellings in China

Nr. 65 - VIII. 59

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to be forwarded

September 14, 1965

Estate of Dr. George B. Cressey
c/o Department of Geography
Syracuse University
Syracuse 10, New York

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Research Assistant

enclosures: 9 black & white prints of varying sizes showing loess dwellings in China

Nr. 65 - VIII, 59

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OCTOBER 21,1963

P.2

MISS ELLEN MARSH
MUSEUM OF MODERN ART
NEW YORK, N.Y.

DEAR MISS MARSH,

THANKYOU FOR YOUR LETTER OF OCTOBER 15; IT WAS A PLEASURE MEETING YOU WHILE IN NEW YORK.

THE LETTER THAT YOU SENT REGARDING THE PRINTS WAS ADDRESSED TO OUR OLD ADDRESS IN SANTA FE, OUR ADDRESS IS SIMPLY GENERAL DELIVERY, TAOS, N.M.

AS TO THE SIZE OF FINISHED PRINTS, I CAN MAKE ENLARGEMENTS 15x15" WHICH IS THE SIZE IN THE "LANDSCAPE AND THE PHOTOGRAPHER" EXHIBIT. IF YOU REQUIRE ANY ADDITIONAL PHOTOGRAPHS, PLEASE CALL ON ME. ALL THE SUCCESS IN THE FORTHCOMING ARCHITECTUAL EXHIBIT.....

SINCERELY,

Wm R Current

WILLIAM R. CURRENT

bill fn #28 - enc'd & pd. 10/24/63

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	MoMA Exhs.	752.17

15 October 1963

Mr. William R. Current
1156 Camino del Ora
Santa Fe, New Mexico

Dear Mr. Current:

Thank you for sending us your splendid prints so promptly. We are delighted to have them on hand.

If you will send your print production bill to my attention, I will see that it is paid promptly.

It was a pleasure to meet you.

Sincerely yours,

Ellen Marsh
Department of Circulating Exhibitions

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	MoMA Exhs.	752.17

MR. ARTHUR DREXLER
THE MUSEUM OF MODERN ART
II WEST 53rd STREET
N.Y.C.,N.Y.

OCTOBER 7.1963

DEAR MR. DREXLER,

ENCLOSED ARE THE PRINTS WHICH YOU AND MR. RUDOFSKY SELECTED FOR YOUR FORTHCOMING EXHIBITION. THE LIST IS AS FOLLOWS.

I. ABO RUINS, NEW MEXICO. NATIVE RED SANDSTONE, 17th C.
2. QUARAI RUINS, NEW MEXICO. FRANCISCAN MISSION,17th.C.
3. AZTEC RUINS, NEW MEXICO. ONE OF THE LARGEST PRE- SPANISH VILLAGES IN THE SOUTHWEST.
4. CLIFF PALACE, MESA VERDE, COLORADO.
5. CLIFF PALACE, MESA VERDE, COLO.

ON THE OBSCURE SUBJECT OF NEW MEXICAN ARCHITECTURE, I SUGGEST GEORGE KUBLERS' "THE RELIGIOUS ARCHITECTURE OF NEW MEXICO". YALE UNIVERSITY PRESS.

SINCERELY
Wm R Current
WILLIAM R. CURRENT

TAOS, NEW MEXICO

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camera

Internationale Monatsschrift für Photographie und Film
International Magazine for Photography and Motion Pictures
Revue mensuelle internationale de la photographie et du film

Verlag und Druck: C. J. Bucher AG., Luzern (Schweiz) · Telephon (041) 39191 · Telegramme: CIBAG
Fernschreiber-Nr. 52943 · Postscheckkonto VII 316 · Girokonto der Schweizerischen [illegible] 6116

March 19, 1963

Lucerne, 15.3.1963

Editorial Office
CAMERA
C.J. Bucher AG
Fernschreiber Nr. 52943
Lucerne, Switzerland

Dear Sirs:

Thank you very much for your kind letter of March 15th containing the addresses of photographers Tortoli, Cozzi and Castellano.

I greatly appreciate your making this information available to us.

With best regards,

Sincerely yours,

Ellen Marsh
Department of Circulating Exhibitions

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camera

Internationale Monatsschrift für Photographie und Film
International Magazine for Photography and Motion Picture
Revue mensuelle internationale de la photographie et du film

Verlag und Druck: C. J. Bucher AG., Luzern (Schweiz) · *Telephon* (041) 39191 · *Telegramme:* CIBAG
Fernschreiber-Nr. 52943 · *Postcheckkonto* VII 316 · *Girokonto der Schweizerischen Nationalbank* Nr. 6116

Lucerne, 15.3.1963

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

USA

Dear Madam,

We herewith send you the addresses you asked for

Gianni Tortoli
Tavarnuzze (Firenze)
Italy

Angelo Cozzi
Via Londonio 25
Milano
Italy

Mimmo Castellano
Corso Vitt. Emanuele 185
Bari
Italy

With kind regards,

Yours sincerely,

Editorial Office
CAMERA

secretariat:

Erni

Nr. 65 - VIII. 59

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	MoMA Exhs.	752.17

March 1, 1963

Mrs. A. Bucher
Publisher
CAMERA
C.J. Bucher Ltd.
Lucerne, Switzerland

Dear Mrs. Bucher:

In the January 1963 issue of CAMERA, we noticed several very handsome photographs by Tianni Tortoli, Angelo Cozzi and Mimmo Castellano. We should like to get in touch with each one of these photographers and would be most grateful to you for providing us their addresses.

With many thanks.

Sincerely yours,

Ellen Marsh
Department of Circulating Exhibitions

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	MoMA Exhs.	752.17

February 27, 1963

Mr. Roderick Cameron
La Fiorentina
St. Jean Cap Ferrat, A.M.
France

Dear Mr. Cameron:

Many thanks for your good letter of the 19th and for the very handsome photograph of the stairs at Bundi. I do hope we may keep the print; the size is quite all right. If we owe you for the print, please do let me know.

By all means, you shall receive full credit in connection with your print in our forthcoming exhibition.

I am intrigued by the news of your collection of 19th century architecture of the South Pacific and should be pleased to learn when it is to be published.

Sincerely yours,

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

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	MoMA Exhs.	752.17

LA FIORENTINA
ST JEAN CAP FERRAT A.M.
TEL. ST JEAN 251-17

February 19th

Dear Mr Marsh,

Here is a print of my deep well in Bundi. I am sorry for the delay, but of all my negatives - which are carefully classified - this is the only one I cannot find. It will turn up, no doubt, but too late to be any good to you. I send you this print which I had framed as if the size is wrong, you can always have a photostat made.

Department of Circulating Exhibitions

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Yours sincerely
Roderick Cameron

P.S Am working now on an album of 18th Century architecture in the South Pacific - very fascinating.

ebruary 12, 1963

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late date
photograph and

Guest Director
Department of Circulating Exhibitions

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	MoMA Exhs.	752.17

February 12, 1963

Mr. Roderick Cameron
La Fiorentina
St. Jean Cap Ferrat, A.M.
France

Dear Mr. Cameron:

Toward the end of October 1962 you may recall having written to Mr. Bernard Rudofsky telling him of your willingness to send him a print of your very handsome photograph of the steps at Bundi (SHADOWS FROM INDIA, page 87). Mr. Rudofsky acknowledged your letter on October 29th.

To the best of my knowledge, the print never arrived here. I can only hope that we will not have to put you to the trouble of having another print made, but if this should be the case, please send us a bill for your laboratory charge and mailing cost.

I am terribly sorry to be writing to you at such a late date about this matter. We think very highly of your photograph and certainly do want the print.

Sincerely yours,

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

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October 29, 1962

Mr. Roderick Cameron
La Fiorentina
St. Jean Cap Ferrat A.M.
France

Dear Mr. Cameron:

I am delighted to learn that we may look forward to receiving a print of your photograph of the steps at Bundi. It goes without saying that you shall, of course, be credited for this photo.

The exhibition will not be held until the latter part of next year, but its exact date has not been determined as yet.

Please accept our many thanks for your fine cooperation.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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Publishers
EVANS, J.P.
TMER, A. J. W. HILL,

LA FIORENTINA
ST JEAN CAP FERRAT A.M.
TEL. ST JEAN 251-17

October 23

1962

Dear Mr Rudofsky.

I have just received your letter to Steinemann regarding one of the plates in my album of photographs on India. I have all the negatives here and will send you the print you asked for - I only hope that it is not too late.

You should be receiving it within a week and I would appreciate it if you will give me the proper credit

yours sincerly
Roderick Cameron

et

EA/vt

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WILLIAM HEINEMANN LTD *Publishers*

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Deputy Managing Director: C. S. PICK. *Directors:* A. R. H. BIRCH, M.B.E., J. W. DETTMER, A. J. W. HILL, R. O. A. KEEL, F.C.A., J. MICHIE, D. E. PRIESTLEY. *Secretary:* C. J. PLATT, F.C.A.

15–16 QUEEN STREET · MAYFAIR · LONDON W1
Telephone: HYDE PARK 4141 *Telegrams:* Sunlocks London W1

19th September, 1962

SEP 24 1962

Dear Sir,

We have received your letter of the 30th August, 1962 requesting a print of one of the photographs of SHADOWS FROM INDIA by R. Cameron. We regret that we have no prints and I have forwarded your letter to Mr. Cameron.

Yours faithfully,

E. Anderson.

Agreements and Rights
Department

B. Rudofsky, Esq.,
The Museum of Modern Art,
11 West 53rd Street,
New York 19

EA/vt

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August 30, 1962

Publishers
Heinemann (William) Ltd.
15-16 Queen Street
London W. 1, Great Britain

Dear Sirs:

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

I have recently had occasion to look through a handsome book published by you in 1958, "Shadows from India," by Roderick Cameron, and admired the photographs. I would like to obtain a glossy print, measuring ca. 18 x 24 cm., of the photograph appearing on page 87, "Steps at Bundi leading to deep well." 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 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 photograp, I will appreciate your advising me of the name and address of the person to whom I should write.

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

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

bp

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1 November 1963

Egregio Sig. Ingegnere Capo
Ufficio Tecnico
Palazzo del Municipio
Martina Franca (Puglia)
Italy

Dear Sir:

You may remember my visiting your office on July 25th of this year and ordering, with your good help, a plan of the town center of Martina Franca.

Since you mentioned to me that you had pursued your own studies on various aspects of your town's architecture and planning, I would be grateful if you would tell me how the traditional roofs of the houses are constructed. (See copy of photograph enclosed.) Could you send me a sketch--possibly a cross-section of a roof--and indicate materials and dimensions.

Please forgive me for not writing to you in Italian. With many thanks and all good wishes to you, I remain

Sincerely yours,

Bernard Rudofsky

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JAMES H. CARMEL 1288 WEST LONG LAKE ROAD BLOOMFIELD HILLS, MICHIGAN

January 15, 1963

Dear Bernard:

Suggestions re aerial photos Pisticci:

U.S.Navy (Bob Hatt says they are vastly more cooperative than other military agencies)

Your congressman

American Geographic Society, 55 Broadway and 155th Street (If they don't have anything, they will direct you elsewhere)

Dr. Froelich Rainey, University Museum, Philadelphia, or Princeton University, or other archaeological diggers in Italy

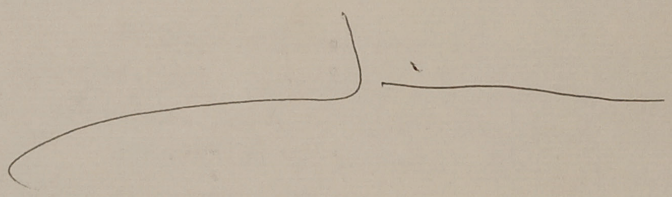
Ente Nacionale Idrocarburi, Rome this may be your best bet. They are a petroleum combine with every inch of Italy under close scrutiny

Robert L. Biggers, 305 Lakewood, Bloomfield Hills, Mich. Seems to have some close contact with Air Force on a high level. You can use my name.

Did I leave bamboo layout in your office? I know I left other print (inaccurate) but can't seem to find bamboo layout. Have ordered from Demarest, or rather sent check as requested by them.

We were hysterical (rolled on the floor clutching at our windpipes) at your "What's this? Please have it taken out!" remark on my polaroid shot of the pool. This is steps to get into the pool, unfortunately part of the standard pool equipment and put in before I saw them. I will remove them in the spring and hope you will design equally functional means of descending into the water.

Hurriedly,



archd 1/21/63

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February 15, 1963

Casa Camarillo
Generalisimo, 9
Guadalajara, Spain

Dear Sirs:

Thank you very much for your letter of January 9th addressed to Mr. Rudofsky. Apparently your letter and mine of January 10th crossed in the mail. Please disregard my last letter.

We are, of course, sorry to learn that the photograph of the Castillo de Santiuste is no longer available, but we appreciate your efforts to locate it for us.

With thanks, once again,

Sincerely yours,

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

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January 10, 1963

Librería Vda. de Tomás Camarillo
Generalísimo Franco, 9

CASA CAMARILLO

(NOMBRE REGISTRADO)

GENERALISIMO, 9 - TELEFONO 1673

GUADALAJARA

Instrumentos musicales · Relojería completa · Cámaras fotográficas · Máquinas de escribir · Radios · Artículos religiosos — Objetos para regalo · Bisutería fina · Novedades —

9 de Enero de 1.963.

Rec'd 2/13/63.

Mr. Bernard Rudofsky
New York.
Muy Sr. mio:

En su día fué en mi poder su escrito en el cual me solicitaba una fotografía a tamaño 18x24, del Castillo de Santiuste, fotografía que no le puedo enviar por haberse extraviado el negativo de la misma, ya que todos los negativos de la Provincia de Guadalajara fueron donados a la Diputación Provincial y en los archivos de esta, no aparece.

Yo he realizado toda clase de gestiones, pero sin resultado positivo, pues consideraba de interes, que el nombre de esta ciudad, estuviera presente en la exposición que proyectan.

Lamentando no poderle servir en esta ocasión aprovecha la ocasión para saludarle atte.

Julio Jaudes

CONCESIONARIO DE LAS MARCAS TELEFUNKEN, KODAK, ZEISS-IKON

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January 10, 1963

Librería Vda. de Tomas Camarillo
Generalísimo Franco, 9
Guadalajara, Spain

Dear Sirs:

During the early part of November 1962, Mr. Bernard Rudofsky wrote to you concerning a photograph seen in the 1948 edition of Francisco Layna Serrano's book, La Provincia de Guadalajara, appearing at the bottom of page 206 and captioned "Corundente: el castillo de Santiuste...." Since he has received no answer, he wonders whether the original letter was lost in the mails. Enclosed is a copy for your information.

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

Sincerely yours,

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

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November 7, 1962

Librería Vda. de Tomas Camarillo
Generalísimo Franco, 9
Guadalajara, Spain

Gentlemen:

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 the 1948 edition of Francisco Layna Serrano's book, La Provincia de Guadalajara, and noted therein one of your handsome photographs which I should like to obtain for my exhibition. The illustration appears at the bottom of page 206 and bears the caption "Corundente: El castillo de Santiuste edificado en el Siglo XV."

Will it be possible to secure a black and white glossy print of this photograph, made from your 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 payment of usage fees, we will be glad to reimburse you for laboratory charges involved in print production and for your mailing charges. (Since the exhibition is still many months away, I suggest you send the package 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.

I shall be most grateful for your help. Thank you very much.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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P.O. Box 325
Cave Creek, Arizona 85331

April 7, 1965

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

Dear Miss Mayer:

"You all" at The Museum of Modern Art have surely learned how to operate an institution so that the interesting things are always happening to you.

Recently, I had a moment to pick up Progressive Architecture and discovered the affair, "Bernard Rudofsky" in what must be his choice escalation, "Architecture without Architects." The whole maneuver must have been extremely choice. It moved J. C. Rowan to profundity in editorial.

I surely would like to see further what flows under the door into the sanctum redundance.

Do you have, for sale, a catalog of your architectural show? If so, I should like to get one. Would you care to tell me the exact title of Rudofsky's book, along with the publisher so that I may obtain a copy, or, if you have copies for sale there at the Museum, please send one along with invoice and I will remit.

It is a bit of a handicap to be so far removed from the scene of action.

Best regards,

Marion Cox

(Mr.) Marion Cox

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MEMO FROM
GRACE M. MAYER

April 9, 65

Dear Ellen:

That should settle Mr. Cox's hash....

Best,

Grace

April 9, 1965.

Dear Mr. Cox:

Thank you for your letter. As the Department of Photography was not involved in Bernard Rudofsky's very fine exhibition - "Architecture without Architects" - I am referring your communication to him. The book, which bears the same title, may be ordered through our Publication Sales Division (Cloth $6.95; paper $3.95 plus 25¢ for mailing).

With appreciation of your interest and all good wishes -

Sincerely,

Grace M. Mayer
Curator

Mr. Marion Cox,
P. O. Box 325,
Cave Creek, Arizona 85331

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MEMO FROM
GRACE M. MAYER

April 9, 65

Dear Ellen:

That should settle Mr. Cox's hash....

Best,

Grace