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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.19

THE MUSEUM OF MODERN ART

NEW YORK 19

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

Mr. John D. Entenza
The Graham Foundation
February 6, 1963
Page 2.

copies for: ✓ Monroe Wheeler
Bernard Rudofsky

February 6, 1963

We plan to show this exhibition in the Museum either before or during its circulation around the United States, and we also plan to publish a comprehensive book which Bernard will write. All the above has been pretty well worked out within our exhibitions and publications schedule, but we have encountered a problem which threatens to bring the whole operation to a halt. We cannot obtain satisfactory pictures merely by

Mr. John D. Entenza, Director City. Many of the buildings The Graham Foundation for Advanced Studies and were photographed in the Fine Arts seem not to have been photographed at all. 216 East Superior whereabouts of the photographer is no longer Chicago 11, Illinois where with libraries and individuals abroad has proved more than usually frustrating.

Dear John:

It appears essential that Bernard make a trip to Europe to Following our conversation about the Museum's projected exhibition called "Architecture Without Architects", Bernard Rudofsky has assembled some material to suggest its content and organization. These photographs and notes are enclosed herewith.

In the hope that this project will be of interest to the As you know, Bernard Rudofsky is a Consultant to the Department of Architecture and Design, and has already directed several exhibitions for us. Most of these have travelled around the country as part of our Circulating Exhibitions program, and some have first been shown in New York. Graham Foundation and the Museum, as in the case of the In Cortesier exhibition. I

The present project has been underway for almost a year and I am convinced that it is going to be a beautiful exhibition, if we can get it finished properly. Bernard has chosen, in my opinion quite wisely, to limit the material to architecture achieved without the benefit of the Architect as Artist, regardless of the over-all cultural level represented. He is organizing the material essentially on the basis of specific types, and solutions to practical problems. Architecture carved out of or into the earth; portable or moving shelters; and temporary enclosures are some of the types considered. Solutions to problems of ventilation, prefabrication and heating illustrate what I suppose might be called pre-machine technology, and some of this should be particularly interesting to architects.

Arthur Drexler
Director
Department of Architecture and Design

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Mr. John D. Entenza
The Graham Foundation
February 6, 1963
Page 2.

We plan to show this exhibition in the Museum either before or during its circulation around the United States, and we also plan to publish a comprehensive book which Bernard will write. All the above has been pretty well worked out within our exhibitions and publications schedule, but we have encountered a problem which threatens to bring the whole operation to a halt. We cannot obtain satisfactory pictures merely by writing for them from New York City. Many of the buildings involved are in remote parts of the world and were photographed around 1920; others seem not to have been photographed at all. In many cases the whereabouts of the photographers is no longer known, and correspondence with libraries and individuals abroad has proved more than usually frustrating.

Now it appears essential that Bernard make a trip to Europe to complete the research and either photograph buildings himself or commission photographs. This is an expensive and time consuming operation, the cost of which equals the budget for the exhibition itself, not to mention the book.

In the hope that this project will be of interest to the Graham Foundation, I am writing to ask if it would be possible for the Foundation to assist Bernard Rudofsky with a \$7,500. grant, which would enable him to conduct the necessary research and photography. We would present the exhibition and publish the book as a joint project of the Graham Foundation and the Museum, as in the case of the Le Corbusier exhibition. I think the subject is of enormous interest and very real practical importance. Bernard Rudofsky has been immersed in it for many years and is singularly well equipped to edit the material. I should also add that in addition to being historically interesting some of the buildings are extremely beautiful. In short I think this is a project that would be a credit to both institutions, and hope something can be arranged.

All best greetings,
Department of Circulating Exhibitions

Arthur Drexler
Director
Department of Architecture and Design

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ECHAGÜE

Madrid, 17 de septiembre de 1962

August 30, 1962

Cast Letter

Publicaciones Ortiz-Echaquie
Tutor 24
Madrid, Spain

Mr. Bernard Rudofsky
Guest Director
The Museum of Modern Art,
11 West 53 rd Street
NEW YORK, 19 (U.S.A.)

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 your handsome publication of 1952, "España, pueblos y paisajes," and admired the photographs. I would like to obtain a glossy print, measuring ca. 18 x 24 cm., of the photograph appearing on page 176, captioned "Combarros, Pontevedra." 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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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JOSÉ ORTIZ ECHAGÜE

INGENIERO

TUTOR. 24

MADRID 8, Spain

Madrid, 17 de septiembre de 1962

Mr. Bernard Rudofsky
Guest Director
The Museum of Modern Art.
11 West 53 rd Street
NEW YORK, 19 (U.S.A.)

Querido Sr. Rudofsky:

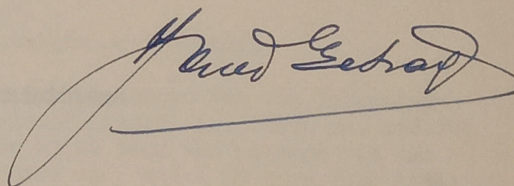
Al regreso de mi descanso en el norte de España
encuentro la suya del 30 de agosto.

He buscado entre mis fotos algunas de las que Vd.
desea en bromuro esmaltado. Aunque las copias no son buenas
creo que son suficientes para la reproducción, que supongo es
lo que Vd. desea.

Si precisara de copias mejores dígamelo y se las
haré lo más pronto posible. No tiene que ocuparse de ningún
pago.

Vd. ha visto una edición muy antigua de mi libro.
Por si deseara tener las más recientes, puede pedir las a la
Biblioteca del Metropolitan Museum of Art - Miss Marguerite
Northrup, Supervisor Art and Book Shoop, pues siempre tiene
mis libros a la venta en el citado Museum.

Esperando haberle complacido, queda suyo atmo.
amigo,



P.D.- Las fotografías se envían en correo aparte ordinario
como papeles de negocios certificados.

*Ann Wozar
1222*

TR 9-5500

Mr. Humphrey

Books of art.

8 story stacks

*sent to Mr. Priest - Oriental Art
Mr. Wilkinson - Ancient Near East*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.19

*superb
first to meet
you encourage in*

November 1, 1962
September 20, 1962

Sr. José Ortiz Echagüe, Ing.
Tutor, 24
Madrid 8, Spain

Dear Sr. Ortiz Echagüe:

Sr. José Ortiz Echagüe, Ing.

Tutor, 24
Madrid 8, Spain

Your letter has been received and also your package of four photographs in Combarros. The photographs are superb. I have every hope of being able to use several of them in the exhibition. I am most grateful for your generosity in making the prints available to us without charge.

Thank you very much, indeed, for your good letter of September 17th. I have recently been to the book shop at the Metropolitan Museum of Art. I am delighted to learn that you are willing to provide us with the photograph of Combarros. It is most generous of you to make it available to us without charges. Please be assured that you will be given credit for any use of the print made in the exhibition.

At my very earliest opportunity I shall visit the library of the Metropolitan Museum of Art in order to see a more recent edition of your "España, pueblos y paisajes," and trust that I may write to you again concerning additional material for the show.

Once again, please accept my thanks for your excellent help.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

I should like to express my appreciation for the laboratory fees involved in the making of glossy prints, ca. 18x24 cm. and for your mailing charges. Again, you might send the package via sea mail. The exhibition is many months away and I am sure your package will reach me in good time.

em

We are immensely grateful for your fine cooperation and your interest in what we expect will be an outstanding exhibition.

Sincerely, see letter to Instituto Amatlan de Arte Hispanico for additional citations.

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

latest letter - no charge for print

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.19

November 1, 1962

Sr. José Ortiz Echagüe, Ing.
Tutor, 24
Madrid 8, Spain

Dear Sr. Ortiz Echagüe:

Your latest letter has been received and also your package of four photographs of granaries in Combarros. The photographs are superb. I have every hope of being able to use several of them in the exhibition. Needless to say, I am most grateful for your generosity in making the prints available to us without charge.

I have recently been to the book shop at the Metropolitan Museum of Art and have seen the 1959 edition of your España, pueblos y paisajes. The book is very handsome and because I find your photographs so tempting, I must again ask you for prints of the following illustrations:

- page 49. Cuenca, Ciudad Encantada. ✓ (2)
- " 114. Cabaña montañesa, Santander. ✓
- " 100. Frias, Burgos. ✓ (2)
- " 160. Maluenda, Zaragoza. ✓ (2)
- " 163. Cerros de Calatayud. ✓
- " 171. Alquezar, Huesca. ✓
- " 178. Alcaina, Teruel. ✓
- " 227. Segura de la Sierra Jaén. ✓
- " 299. Granada, Purullena. ✓
- " 302. Pampaneira, La Alpujarra. ✓
- " 351. Mojacar, Almería. ✓
- " 362. Peñíscola, Castellón de la Plana.

I shall be glad to see that you are reimbursed for the laboratory fees involved in the making of glossy prints, ca. 18x24 cm. and for your mailing charges. Again, you might send the package via sea mail. The exhibition is many months away and I am sure your package will reach me in good time.

We are immensely grateful for your fine cooperation and your interest in what we expect will be an outstanding exhibition.

Sincerely yours,

Bernard Rudofsky
Guest Director

Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.19

JOSÉ ORTIZ ECHAGÜE

INGENIERO
TUTOR, 24
MADRID

Madrid, 24 de diciembre de 1962

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

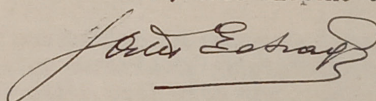
Distinguido señor:

Hace tiempo he recibido su carta del 1 de noviembre, pero mis muchas ocupaciones me han impedido el contestarle antes.

Estoy imprimiendo la IX edición de mi libro "España - Pueblos y Paisajes" y como la mayor parte de las reproducciones son del tamaño 18 x 24 que Vd. desea, aproximadamente, me ha parecido mejor mandarle impresas sólo por un lado las fotos que Vd. desea, excepto la de Peñíscola. En cambio le envío algunas más que pueden interesarle, en total 16.

Si de algunas Vd. quisiera en papel brillante para la reproducción, puede pedirmelas, pero creo que de los grabados que le envío pueden lograr buenas reproeucciones.

Deseando haberle podido ser útil, sabe dispone de su buen amigo,



Las fotos van por separado por correo ordinario. rec'd 1/16/63.

With Bernard Rudofsky
Guest Director
Your Department of Circulating Exhibitions

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.19

March 12, 1963

Sr. José Ortiz Echagüe, Ing.
Tutor, 24
Madrid 8, Spain

January 23, 1963
January 18, 1963

Sr. José Ortiz Echagüe, Ing.
Tutor, 24
Madrid 8, Spain

Sr. José Ortiz Echagüe, Ing.
Tutor, 24
Madrid 8, Spain

I read with great pleasure the article you sent on the walking and flying owl. I am not in a position to ask for all the material you might like to know that this phenomenon is not limited to Galicia. In Japan (where I photographed a great many owls) I am delighted to have your letter of December 24th and to report the arrival of your package containing proof sheets of the requested photographs. The proofs will serve our purposes quite well.

It was most thoughtful of you to send supplementary views. Japanese stories are very, very long but here is my own short version. When production of our exhibition is underway I may write to you again for glossy prints of certain of your photographs. However, I think we shall manage quite well with the proofs for the present time. owl flying by his magic powers to bring back offerings.

At May I take this opportunity to wish you every success with the used latest edition of your excellent España: Pueblos y Paisajes. the rice granary, instead of filling the monk's bowl, threw it away. Sudden I am indebted to you for generous assistance. the air. The astonished squire and his servants ran after it, climbed Shigi mountain. Sincerely yours, Hyören, begging him to return the rice. Hyören gave back the rice but decided that the granary must stay on the mountain. research on an exhibition. As the event that I am able to visit

With Bernard Rudofsky
Guest Director
Your Department of Circulating Exhibitions

Sincerely yours,
Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.19

March 12, 1963

Sr. José Ortiz Echagüe, Ing.
Tutor, 2h
Madrid 8, Spain

January 23, 1963

Sr. José Ortiz Echagüe, Ing.
Tutor, 2h
Madrid 8, Spain

I only hope that my many requests for photographs appearing in your books are not proving too burdensome to you. The research I am undertaking for my exhibition are such that I am not in a position to ask for all the material I read with great pleasure the article you sent on the walking and flying hórreos, and I thought you might like to know that this phenomenon is not limited to Galicia. In Japan (where I photographed a great variety of storehouses) I came across a 12th century scroll-painting, a national treasure, depicting the story of "The Flying Granary," preserved in the Chōgosonshi-ji Temple on Mount Shigi.

Japanese stories are very, very long but here is my own short version. Myōren, a Buddhist monk, lived on Mt. Shigi where he had built a temple for a holy statue. Whereas other priests would visit houses with an alms bowl to beg for food, Myōren stayed on his mountain and sent his bowl flying by his magic powers to bring back offerings.

At the foot of the mountain lived a rich landlord to whom Myōren used to send his bowl for food. One day, the people who worked at the rice granary, instead of filling the monk's bowl, threw it away. Suddenly the granary began to shake and rose into the air. The astonished squire and his servants ran after it, climbed Shigi mountain, apologized to Myōren, begging him to return the rice. Myōren gave back the rice but decided that the granary must stay on the mountain.

With best regards, research on my exhibition. In the event that I am able to visit Madrid, I should welcome an opportunity to meet you. If my pre-trip to arrange a suitable appointment.

Yours sincerely,

With all good wishes to you,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.19

March 12, 1963

Sr. José Ortiz Echagüe, Ing.
Tutor, 24
Madrid 8, Spain

Dear Sr. Ortiz Echagüe:

I can only hope that my many requests for photographs appearing in your books are not proving too burdensome to you. The circumstances of the research I am undertaking for my exhibition are such that I am not in a position to ask for all the material I need at one time.

May I, once again, ask you for glossy prints or page proofs of the following photos which appear in the 1960 edition of your book, España: Castillos y Alcazares:

page 29	plate 38	Baños de la Encina
" 96	" 123,	Cifuentes
	(bottom)	
" 117	plate 147	Villarejo de Salvanes, Madrid
" 150	" 190	Sotalbo, Avila
" 242	" 308	Castro Caldelas
" 262	" 333	Peñafiel, Valladolid
" 271	" 342	Montealegre

You might send the package via sea mail, as you did earlier. Again, we will gladly reimburse you for your expenses in producing the prints and for your mailing charges.

There is a possibility that I may travel to Europe to continue research on my exhibition. In the event that I am able to visit Madrid, I should welcome an opportunity to meet you. If my present plans materialize, I will write to you in advance of my trip to arrange a suitable appointment.

With all good wishes to you,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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	MoMA Exhs.	752.19

JOSÉ ORTIZ ECHAGÜE

INGENIERO
TUTOR, 24
MADRID

Madrid, 25 de abril de 1963

Mr. Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions
Museum of Modern Art
11 West 53rd Street
NEW YORK 19, N.Y.

Querido Mr. Rudofsky:

Recibí su carta del 12 de marzo a la que por no tener disponibles las fotografías que Vd. me pedía no he contestado antes. He podido reunir la mayor parte de ellas de las impresas por un sólo lado de mi libro "Castillos y Alcázares", que le remito por correo ordinario registrado por separado.

Verá Vd. que le mando dos de Sotalbo y 5 de Peñafiel, que son ciertamente castillos muy interesantes entre los españoles, pero en cambio no encuentro ninguna de Cifuentes, castillo que por otro lado considero de escasísimo interés.

Cuando haya Vd. elegido las fotografías de éstas y de las que anteriormente le mandé que quiera destinar a reproducción, sirvase decirmelo para enviarle fotografías esmaltadas, si es que éstas no le sirven para ser reproducidas, lo que le aconsejo ensaye Vd.

En espera de sus noticias, queda suyo a fmo. amigo,

José Echagüe

With many thanks for your kindness and patience, I remain
Sincerely yours,
gently reimburse your mailing costs and laboratory print pro-
motion charges.

With all good wishes and many thanks to you, I remain

Ellen Marsh
Assistant to Bernard Rudofsky
Department of Circulating Exhibitions

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

P.S. Can you tell me the dates of the Monteleagre and
Mojácar photographs?

- enclomres: 51. Ciudad Encantada
52. Cuenca, casas colgadas
57. Villarejo de Salvanes, Madrid
190. Sotalbo, Avila
212. Monteleagre, Valladolid
251. Mojácar, Almería

rec'd 7/27/64

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.19

May 17, 1963

8 April 1964

Sr. José Ortiz Echagüe, Ing. Echagüe, Ing.
Tutor, 24 Tutor, 24
Madrid 8, Spain Madrid 8, Spain

Dear Sr. Ortiz Echagüe: Ortiz Echagüe:

Your good letter of April 25th reached our offices just about the time Mr. Rudofsky departed for his trip to the Continent, and the package of page proofs from España: Castillos y Alcazares arrived yesterday. I shall certainly hold this material for Mr. Rudofsky's attention upon his return to New York some time in September. The proofs you have sent will suit our purposes quite well for the present time. The proofs which appear on the Xerox copies attached. If your laboratory will be most satisfactory.

Mr. Rudofsky has your address with him, and if it is at all possible for him to be in Madrid for ample time, I feel sure that he will call you to try to arrange an appointment. Because he is travelling by car and plans to take many photographs of his own, his schedule is somewhat uncertain. However, I do hope it will be possible for you two gentlemen to meet.

With many thanks for your kindness and patience, I remain
Sincerely yours, I shall gladly reimburse your mailing costs and laboratory print production charges.

With all good wishes and many thanks to you, I remain

Ellen Marsh
Assistant to Bernard Rudofsky
Department of Circulating Exhibitions

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

P.S. Can you tell me the dates of the Montelegre and Mojácar photographs?

- enclosures: 51. Ciudad Encantada
52. Cuenca, casas colgadas
57. Villarejo de Salvanes, Madrid
190. Sotalbo, Avila
212. Montelegre, Valladolid
251. Mojácar, Almería

rec'd 7/27/04

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.19

8 April 1964

Sr. Jose Ortiz Echagüe, Ing.
Tutor, 24
Madrid 8, Spain

Dear Sr. Ortiz Echagüe:

I am pleased to be able to tell you that the architectural exhibition I have been preparing will be shown here in the Museum during the winter of 1964-65. Now that the schedule is settled, I would like very much to ask you for glossy black and white prints of the six photographs which appear on the Xerox copies attached. If your laboratory can provide me with prints measuring ca. 18x24 cm., that will be most satisfactory.

Needless to say, full credit will be given to you in accordance with whatever wording you specify.

I certainly regret that circumstances prevented me from seeing you during my visit to Spain last summer. It would have been a great pleasure for me to meet you.

Will you kindly send the prints to me via air mail. I shall gladly reimburse your mailing costs and laboratory print production charges.

With all good wishes and many thanks to you, I remain

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

P.S. Can you tell me the dates of the Montealegre and Mojácar photographs?

enclosures: 51. Ciudad Encantada
52. Cuenca, casas colgadas
147. Villarejo de Salvanes, Madrid
190. Sotalbo, Avila
342. Montealegre, Valladolid
351. Mojácar, Almeria

rec'd 7/27/64

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JO

Telefax

WESTERN UNION INTERNATIONAL COMMUNICATIONS

To get fast, dependable service, write in "Via W. U. CABLES here"

CALL LETTERS	DIS	XX DL	CHARGE TO	MUSEUM OF MODERN ART
To				PREPAID REPLY 15 WORDS
				<i>Via</i> WUC 7/15/64
LT JOSE ORTIZ ECHAGUE TUTOR 24 MADRID SPAIN				
PLEASE ADVISE DATE AIRMAILING PHOTOGRAPHS REQUESTED MY LETTER 8 APRIL NEED FOR EXHIBITION CATALOGUE BEST REGARDS				
RUDOF SKY MODERNART				

xcu-
de
mpo-

CHG: #401-ARCHITECTURE WITHOUT ARCHITECTS exhibition

1272 1C (9-60)

Send the above message, subject to the terms of the Western Union Telegraph Company set forth in its tariffs on file with the Federal Communications Commission.

Vd.
vión

PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER—DO NOT FOLD

Sabe dispone de su afmo. amigo,

Jose Ortiz Echague

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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JOSÉ ORTIZ ECHAGUE

INGENIERO
TUTOR, 24
MADRID

Madrid, 17 de Julio de 1.964

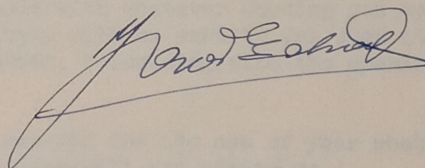
Mr. Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions
The Museum of Modern Art
11 West 53rd Street
NEW YORK. 19 -USA-

Querido Sr. Rudofsky:

He recibido su telegrama y quiero pedirle a Vd. mil excusas por no haber podido responder oportunamente a su carta del 8 de Abril debido a las múltiples ocupaciones que han impedido esta temporada dedicar tiempo a mi afición fotográfica.

Hoy mismo han quedado encargadas las seis copias que Vd. desea y espero que el lunes próximo día 20 se podrán mandar por avión y confío que todavía le serán útiles.

Sabe dispone de su afmo. amigo,



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ÉDITIONS ALBERT GUILLOT

61, AVENUE DE LA BOURDONNAIS, PARIS-VII^e
SOCIÉTÉ À RESPONSABILITÉ LIMITÉE AU CAPITAL DE 25.000 N.F.
C. C. P. PARIS 673315 TÉLÉPHONE : 107. 33-32 R. C. SEINE 585 10576

23 July 1964

NO/ GRANDES/ COLLECTIONS/ :

Sr. Jose Ortiz Echague
Tutor, 24
Madrid, Spain

Dear Sr. Ortiz Echague:

As Mr. Rudofsky is away from his office for a few days, I am writing in his behalf to acknowledge your letter of the 17th of July.

We are very pleased to learn that the photographs requested have been sent, and we look forward to their arrival. We trust that we have your permission to include a number of your photographs in the catalogue accompanying Mr. Rudofsky's exhibition. Of course, full credit will be given to you for the photographs in accordance with whatever wording you specify. A copy of the catalogue will be sent to you when it is ready, probably in November, coinciding with the opening of the exhibition.

In the event that we will owe you for the use of your photographs in the catalogue, please will you advise me.

We are immensely grateful for all the help you have given us. Mr. Rudofsky has asked me to convey his best personal regards to you.

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Architecture and Design

Des Collections qui font le Tour du Monde

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.19

ÉDITIONS ALBERT GUILLOT

61, AVENUE DE LA BOURDONNAIS, PARIS - VII^e

SOCIÉTÉ À RESPONSABILITÉ LIMITÉE AU CAPITAL DE 25.000 N.F.

C. C. P. PARIS 673315

TÉLÉPHONE : INV. 73-35

R. C. SEINE 58 B 10576

NOS GRANDES COLLECTIONS :

ŒUVRES COMPLÈTES ILLUSTRÉES
D'HONORÉ DE BALZAC

ŒUVRES
DE ROMAIN ROLLAND

ŒUVRES ILLUSTRÉES
DE GEORGES DUHAMEL
DE L'ACADÉMIE FRANÇAISE

« LES HAUTS LIEUX
DE L'HISTOIRE »

« ART ET ARCHÉOLOGIE »

20/3/63

Monsieur,
Comme promis je vous
adresse le document
de ma main.
Avec l'expression
de mes sentiments distingués
AG

Des Collections qui font le Tour du Monde

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.19

March 13, 1963

March 4, 1963

M. Albert Guillot
Editions Albert Guillot
61, Avenue de la Bourdonnais
Paris VII^e, France

Dear M. Buillot:

Dear Sirs:

Thank you very much for your letter of March 3rd addressed
May I request to Mr. Bernard Rudofsky the following matter. The Museum of
Modern Art has asked me to prepare an exhibition of the kind of archi-
tecture which we look forward to receiving the print of Roger Santeur's
anonymous photograph (seen at page 69 of L'ETHIOPIE) and we shall
of men's requisition payment to you in the amount of \$2.50 just as
wide in as soon as the package is received graphically.

In your ha Your cooperation in this matter is greatly appreciated.
noted a photograph by Roger Santeur at page 69 (lalibela) which inter-
ests me Sincerely yours, of my exhibition. Can you provide me with
a good glossy black and white print of this photograph, made from the
original negative and measuring ca. 18x24 cm. I will need the best
possible print in order to make the necessary enlargements for the ex-
hibition Ellen Marsh important, may I have your permission to use it
in the ex Assistant to Bernard Rudofsky

Guest Director

Although Department of Circulating Exhibitions usage fees,* we will
gladly reimburse you for laboratory charges involved in print produc-
tion (approximately \$1.00-\$1.50 in the United States) and for your
mailing costs. Kindly send the print via sea mail, wrapped securely
in order to avoid damage.

In the event that you do not own the rights to this photograph, will
you please either forward this letter to the proper person or advise
me of his name and address.

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

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.19

March 4, 1963

Editions d'Art Albert Guillot
44, Avenue de la Bourdonnais
Paris VII^e, France

Dear Sirs:

May I request your assistance in the following matter. The Museum of Modern Art has asked me to prepare an exhibition of the kind of architecture which, for want of a more appropriate term, is classified as anonymous or vernacular 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 handsome book of 1956, L'ETHIOPIE, by Jean Doresse, I have noted a photograph by Roger Santeur at page 69 (Lalibela) which interests me very much in terms of my exhibition. Can you provide me with a good glossy black and white print of this photograph, made from the original negative and measuring ca. 18x24 cm. I will need the best possible print in order to make the necessary enlargements for the exhibition panel. Most important, may I have your permission to use it in the exhibition?

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 print via sea mail, wrapped securely in order to avoid damage.

In the event that you do not own the rights to this photograph, will you please either forward this letter to the proper person or advise me of his name and address.

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

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.19

July 21, 1964

M. Albert Guillot
Editions Albert Guillot
61, Avenue de la Bourdonnais
Paris VII^e, France

Dear M. Guillot:

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

The exhibition will be ready in November, and in the accompanying catalogue we trust we have your permission to include the photograph:

page 69, Lalibela, by Jean Dorresse. photo Roger Santeur.
1956.

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

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

Thank you very much for your assistance.

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Architecture and Design

enclosures

card rec'd

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.19

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

For catalogue accompanying the exhibition "Architecture Without Architects."

PHOTO: Albert Guillot (Editions)
d'après «Au Pays de la Reine (d'art)
de Séba» de Jean Dorese. «Les
CREDIT: Hauts Lieux de l'Histoire», de
ALBERT CHAMPDOR.

er 30, 1962

photographie prêtée à titre gracieux
Permission is hereby granted to use this photograph in connection
with publicity related to the exhibition: oui.

Dear M. Rieger:

Your letter of October 23rd has arrived while Mr. Rudofsky is
out-of-town. Please accept this acknowledgment in his behalf.

Thank you very much, indeed, for your efforts to locate insti-
tutions within your area which may be in a position to aid us
in our search for the type of material needed for the forthcom-
ing exhibition.

Your assistance is greatly appreciated.

Sincerely yours,
75 KARLSRUHE

Und eventuell

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

Wir hoffen, Ihnen mit diesem Angebot zu haben und zeichnen

hochachtungsvoll!

M. Rieger

Gezeichnet: E. Hermann

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.19

ARCHITEKT DIPL.-ING. EGON EIERMANN ORD. PROFESSOR AN DER TECHNISCHEN HOCHSCHULE KARLSRUHE

OCT 29 1962

Herrn
Bernard Rudofsky
Guest Director
Department of Circulating Exhibition
THE MUSEUM OF MODERN ART

11 West 53rd Street

October 30, 1962

NEW YORK 19 / USA

M. I.A. Rieger
Office of Dipl.-Ing. Egon Eiermann
Karlsruhe Riefstahlstrasse 10 62 Rr.
Betr.: Karlsruhe, Germany 21. September 1962

Dear M. Rieger:

Your letter of October 23rd has arrived while Mr. Rudofsky is
Sehr g out-of-town. Please accept this acknowledgment in his behalf.

Da Herr Rudofsky leider gerade aus dem Lande ist, möchten wir Ihnen
Wir haben Ihre Bitte vorgetragen. Wir würden Ihnen empfehlen, sich mit
Ihren Anliegen an folgende Stellen zu wenden:

Your assistance is greatly appreciated.

Sincerely yours,
75 KARLSRUHE

Und eventuell

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

Wir hoffen, Ihnen mit diesem guten Kontakt zu haben und zeichnen

hochachtungsvoll

i.A. Rieger

Sekretariat Eiermann

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.19

ARCHITEKT DIPL.-ING. EGON EIERMANN ORD. PROFESSOR AN DER TECHNISCHEN HOCHSCHULE KARLSRUHE

OCT 29 1962

Herrn
Bernard R u d o f s k y
Guest Director
Department of Circulating Exhibition
THE MUSEUM OF MODERN ART
11 West 53rd Street

N E W Y O R K 19 / USA

Karlsruhe, den 23. 10. 1962 Rr.
Betr.: Ihr Schreiben vom 21. September 1962

Sehr geehrter Herr Rudofsky!

Da Herr Professor Eiermann seit einiger Zeit verreist ist, möchten wir Ihr obengenanntes Schreiben beantworten.

Wir haben uns an verschiedene Personen und Institute gewandt und ihnen Ihre Bitte vorgetragen. Wir würden Ihnen empfehlen, sich mit Ihrem Anliegen an folgende Stellen zu wenden:

Landesbildstelle Baden
Sophienstraße 39 - 41
75 K A R L S R U H E

Und eventuell

Badisches Landesmuseum
Schloss
75 K A R L S R U H E.

Wir hoffen, Ihnen mit diesen Angaben gedient zu haben und zeichnen hochachtungsvoll!

i.A. Rieger

Sekretariat E i e r m a n n

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.19

September 21, 1962

Professor Egon Eiermann
Riefstahlstrasse 10
Karlsruhe, Germany
Mission Librairie Autonome

Dear Professor Eiermann:

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

At this point I have scrutinized all past and present issues of the art and architecture magazines and have gone through the collections of various German information agencies here in New York City. I do hope that you will be able to direct me to the names of persons or institutes within Germany that might have pertinent material. It goes without saying that we are mostly interested in the larger aspects of the subject and would like to avoid folklore or heimat-schutz material, except on the highest level. We would like to explore the larger aspects of the subject, that is, villages and towns -- possibly photographed from the air or from high vantage points. But in a few cases I shall want to show smaller details where they indicate imagination, technical resourcefulness or brilliance.

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

I certainly trust that you will not consider this request too great an imposition. I am much looking forward to your reply and will be immensely grateful for your help.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.19

10 December 1962
February 5, 1963

The Director
Editions de l'Union Française
The Director
Editions de l'Union Française
Diffusion Librairie Autonome
15, Rue Servandoni
Paris VI, France

Dear Sir: latter part of October I had occasion to write to you concerning nine illustrations seen in your 1952 publication, L'Habitat au Cameroun. Since neither one of these letters has been returned to us, we expect that they are in your hands. We are sure that you are quite busy, but we should greatly appreciate a word from you.

If we should direct our request to another organization, kindly advise us as to which one. Thank you very much.

Sincerely yours,

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.19

19 December 1962

In the event that you do not own the rights to the photographs, or if the copyrights are or have been in your possession, I will appreciate your advising me of the name and address of the person to whom I should write.

The Director
Editions de l'Union Française
Diffusion Librairie Autonome
15, Rue Servandoni
Paris VI, France

*See also: Office de la Recherche
Océano-Mer*

Dear Sir:

Dear Sir:

May I request your assistance in the following matter.

During the latter part of October I had occasion to write to you concerning nine illustrations seen in your 1952 publication, the kind of 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 en route to you, and I of the team 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. Several of the photographs used in this Sincerely yours, of considerable interest to me in terms of the forthcoming exhibition. I should like to ask you for black and white glossy prints, measuring ca. 18x24 cm., made from the original negatives of the following photographs:

Bernard Rudofsky

Guest Director "Habitation du chef mofou de Douvanger"
Department of Circulating Exhibitions

- page 36. "GALA. Porte mousgoun"
- page 41. "LES MASSA"
- page 55. "LES FOULSÉ"
- page 75. (not captioned)
- page 79. "Le chantier de préfabrication"
- page 81. "Le plateau est basculé"
- page 85. "Ancien procédé de construction en pote-pote armé"

I do hope that you have the original negatives in your office and that you can send them to a good local laboratory in order to have prints made for us. It is most important that we have such prints because they will help us to make the best enlargements for our exhibition. We cannot manage adequate reproduction from the pages of your publication for the purpose we have in mind.

Although our budget does not permit us to pay usage fees, we will be glad to reimburse you for laboratory charges involved in producing the prints and for your mailing charges. Since the exhibition is still many months away, you may send the package via sea mail, wrapping it securely to avoid possible damage. It goes without saying that we shall give

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.19

page 2

whatever credits you require to this material in the exhibition.

October 23, 1962

In the event that you do not own the rights to the photographs, or if the negatives are no longer in your possession, I will appreciate your advising me of the name and address of the person to whom I should write.

The Director I am not imposing on you. I am much looking forward to your Editions de l'Union Française any assistance you can offer me.
Difusion Librairie Autonome
15, Rue Servandoni
Paris VI, France

See also: Office de la Recherche Outre-Mer

Dear Sir:

May I request your assistance in the following matter.

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

I have in my possession a copy of your excellent publication of 1952, L'Habitat au Cameroun, produced under the auspices of the Office de la Recherche Scientifique Outre-Mer. Several of the photographs used in this publication are of considerable interest to me in terms of the forthcoming exhibition. I should like to ask you for black and white glossy prints, measuring ca. 18x24 cm., made from the original negatives of the following photographs:

- page 13. "Habitation du chef mofou de Douvanger"
- page 28. "Gravier mofou"
- page 36. "GAIA. Porte mousgoun"
- page 41. "LES MASSA"
- page 55. "LES FOULBÉ"
- page 75. (not captioned)
- page 79. "Le chantier de préfabrication"
- page 81. "Le plateau est basculé"
- page 85. "Ancien procédé de construction en poto-poto armé"

I do hope that you have the original negatives in your office and that you can send them to a good local laboratory in order to have prints made for us. It is most important that we have such prints because they will help us to make the best enlargements for our exhibition. We cannot manage adequate reproduction from the pages of your publication for the purpose we have in mind.

Although our budget does not permit us to pay usage fees, we will be glad to reimburse you for laboratory charges involved in producing the prints and for your mailing charges. Since the exhibition is still many months away, you may send the package via sea mail, wrapping it securely to avoid possible damage. It goes without saying that we shall give

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.19

page 2

whatever credits you require to this material in the exhibition.

In the event that you do not own the rights to the photographs, or if the negatives are no longer in your possession, 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. I am much looking forward to your reply and will be grateful for any assistance you can offer me.

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

Bernard Rudofsky

Guest Director

Department of Circulating Exhibitions

I came across a photograph to look through "L'Habitat au Cameroun," published by the Office de la Recherche Scientifique Outre-Mer, and I admired the photograph. I would like to obtain a glossy print, measuring ca. 18 x 24 cm., of the photograph appearing on Page 72 in this publication. 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 the 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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.19

September 6, 1962

Editions de l'Union Francaise
3 rue Blaise-Desgoffe
Paris 6, France

Dear Sirs:

orig. returned; wrong address

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

I recently had occasion to look through "L'Habitat au Cameroun," published by you in 1952 in Paris under the auspices of the Office de la Recherche Scientifique Outre-Mer, and I admired the photographs. I would like to obtain a glossy print, measuring ca. 18 x 24 cm., of the photograph appearing on Page 79 in this publication. 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 the laboratory costs involved in producing this print and for your mailing charges. It goes without saying that we shall give whatever credit you require to this material.

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

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

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

bp

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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EDICIONES
DISTRIBUCIONES
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NOV 12 1962
A.E.D.O.S.

AGENCIA EDITORA DISTRIBUIDORA OBRAS SELECTAS

Consejo de Ciento, 391 - Teléfono 220931
Dirección Telefónica: AEDOS
BARCELONA 9 (España)
November 13, 1962

Sr. Dr. Bernard Rudofsky
Department of Circulating Exhibitions
The Museum of Modern Art

Sr. Manuel Borrás
Ediciones A.E.D.O.S.
Consejo de Ciento, 391
Barcelona 9, España

Dear Sr. Borrás: Contestamos su atenta carta del 16 del pasado octubre.

Thank you very much, indeed, for your good letter of November 8th directed to Mr. Rudofsky. Kindly accept this acknowledgment in his behalf; he is currently out-of-town.

As you have suggested, we shall get in touch with Sr. J. Vidal Ventosa in order to secure the needed print of the photograph appearing in Cataluña.

With best regards, Nuestros solo tenemos una copia en color seria de la foto que Ud. precisa. El Sr. Vidal se la proveerá toda certeza.

Sincerely yours,

Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Manuel Borrás
Dco. Manuel Borrás

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.19

Ref.ª



EDICIONES
DISTRIBUCIONES
EXPORTACIONES

NOV 12 1962

A.E.D.O.S.

AGENCIA EDITORA DISTRIBUIDORA OBRAS SELECTAS

Consejo de Ciento, 391 - Teléfono 22 09 31
Dirección Telegráfica: AEDOS
BARCELONA - 9 (España)
8, Noviembre, 1962

Sr. Dn. Bernard Rudofsky
Department of Circulating Exhibitions
The Museum Of Modern Art
11 West 53rd. Street
NEW YORK, 19

Distiguuido señor,

Contestamos su atenta carta del 16 del pasado octubre.

La fotografía por la que Ud. se interesa es del fotógrafo:

J. Vidal Ventosa
Llansá, 7
BARCELONA-15

Nosotros solo tenemos una copia en color sepia que no es del tamaño que Ud. precisa. El Sr. Vidal se la proporcionará, con toda certeza.

En la seguridad de haberle servido le saludan atentamente sus affmos. ss.ss.

Manuel Borrás

Fdo. Manuel Borrás

La distribuidora al servicio del librero y del editor

Städtische Sparkasse Würzburg Postscheckkonto: Nürnberg 5930

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.19

January 31, 1963
October 16, 1962

The Director
Ediciones AEDOS
Consejo de Ciento 391
Barcelona, Spain
Johannisplatz Würzburg
Johannisplatz 64
Dear Sir: Würzburg, Germany

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. Rudofsky.

I have recently had occasion to look through the 1951 edition of your handsome book, Cataluña, by Carlos Soldevila Zubizarro and noted therein a photograph I would like to obtain for the exhibition. The illustration appears at Plate 374 on page 280 and bears the caption "Palomar en la azotea de una casa Barcelonesa del casco antiguo" Enclosed with this letter you will find a rough sketch of the photo to further help you identify it.

Can you aid me in securing a black and white glossy print of this photograph, made from the original negative and measuring ca. 18x24 cm. May I also have your permission for its use 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, the print can be sent via sea mail, wrapped securely to avoid damage. It goes without saying that we shall give whatever credit you require to this material.

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

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

Sincerely yours,

Bernard Rudofsky
Guest Director

Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.19

January 31, 1963

Mr. Neugebauer
Echter-Verlag Würzburg
Juliuspromenade 64
Würzburg, Germany

Dear Mr. Neugebauer:

Thank you very much for your letter of January 8th which just reached our office. Kindly accept this acknowledgment of your message in behalf of Mr. Rudofsky.

We are sorry to have troubled you with our letter of December 19, but not having heard from you earlier regarding our request, we assumed that perhaps you havenot received our first request. Now that we know the letter was sent to NZN-Buchverlag, all is in good order.

Your assistance is greatly appreciated.

Sincerely yours,

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.19

ECHTER-VERLAG WÜRZBURG



Fränkische Gesellschaftsdruckerei GmbH

The Mu
Modern
11 Wes
New Yo
USA

translation

N

Thank you for your letter of 19 December 1962, which we sent, as with your first letter, to the original publisher of the book. "Ancient Sicily", which is NZN-Buchverlag, Zurich 8, Holbeinstr. 26, Schweiz.

We have only the German rights and you must write to the publisher NZN-Buchverlag.

Sehr geehrte Herren,

wir danken Ihnen für Ihren Brief vom 19. Dezember 1962, den wir, wie auch Ihren ersten Brief, an den Originalverleger des Buches "Das antike Sizilien" weitergeleitet haben, nämlich an den NZN-Buchverlag, Zürich 8, Holbeinstr. 26, Schweiz.

Wir selbst haben von diesem Bildband nur die deutsche Lizenz-
ausgabe, so daß wir Sie bitten müssen, sich in dieser Ange-
legenheit direkt an den NZN-Buchverlag zu wenden.

Mit freundlichen Grüßen

ECHTER-VERLAG WÜRZBURG

i.A. *Margelbauer*

NOT: Publications
Collection
Photography
Pearl Reveller
W.C. Seitz
9. Sojichens
} NO
Pukwuty - 180

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.19

19 December 1962
October 1, 1962

The Director
Echter-Verlag
Juliuspromenade 64
Würzburg, Germany

Dear Sir:

During the early part of October I had occasion to write to you concerning an illustration seen in your publication of Luigi Pareti's book, Das Antike Sizilien, 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 en route to you, and I therefore enclose a copy for your information. Through your very handsome publication, "Das Antike Sizilien," by Luigi Pareti, I noted one of Leonard von Matt's. Any help you can offer me will be greatly appreciated. I look forward to hearing from you at your earliest opportunity. and is captioned "Latonia del Paradiso." Will you be able to help me in Sincerely yours, lossy print of this photograph, made from the original negative, and measuring ca. 10x2 1/2 cm. And may I have your permission to use it in the exhibition?

Bernard Rudofsky does not permit us to pay usage fees, we will Guest Director you for laboratory charges involved in print production. Department of Circulating Exhibitions It goes without saying that we shall give whatever credit line you require to this material.

In the event that you do not own the rights to this photograph, I will appreciate your either forwarding this letter to the proper person or advising me of his address so that I may write to him directly.

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.19

October 1, 1962

Echter-Verlag
Juliuspromenade 64
Würzburg, 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 which will be wide in scope both chronologically and geographically.

In looking through your very handsome publication, "Das Antike Sizilien," by Luigi Pareti, I noted one of Leonard von Matt's photographs which has particular interest for me in terms of the forthcoming exhibition. The photograph appears at Plate 25 and is captioned "Latomia del Paradiso." Will you be able to help me in securing a good, glossy print of this photograph, made from the original negative, and measuring ca. 18x24 cm.? And may I have your permission to use it in the exhibition?

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

In the event that you do not own the rights to this photograph, I will appreciate your either forwarding this letter to the proper person or advising me of his address so that I may write to him directly.

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

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.19

EDITIONS IDES ET CALENDES

March 19, 1963

Tél. 038 5 38 61
Ch. Post. IV 2023

SOCIÉTÉ ANONYME
Adresse Télégraphique: IDECAL

NEUCHÂTEL
S. U. 4.5.5.8

15 mars 1963

Sciboz

Mlle. Bluette Sciboz
→ EDITIONS IDES ET CALENDES
Neuchâtel, Switzerland

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

Dear Mlle. Sciboz:

Please accept this acknowledgment of your good letter of March 15th which I make in behalf of Mr. Rudofsky.

It is very kind of you to offer to make a copy negative and print for us from the VOKS photograph you have at hand. However, I think we would lose a great deal in the quality of the print in having it copied, no matter how skillful your processor may be. Furthermore, we cannot afford the price of 50.- francs. I believe our best course of action would be to contact VOKS directly in the hopes that we can secure a print directly from the original negative.

Thank you very much for your most courteous reply. With best wishes,

Sincerely yours,

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

IDES ET CALENDES
SOCIÉTÉ ANONYME

Bluette Sciboz
M. Sciboz

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TÉL. (038) 5 38 61
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SOCIÉTÉ ANONYME
ADRESSE TÉLÉGRAPHIQUE: IDECAL

NEUCHÂTEL
S U I S S E

1e 15 mars 1963

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

à l'attention de
Monsieur Bernard Rudofsky

Monsieur,

Votre lettre du 6 mars 1963 nous est bien parvenue. Les photographies qui ont parues dans l'album U.R.S.S., édité par nos soins, ont été acquises par nous auprès de l'Ambassade d'U.R.S.S. en Suisse et non pas par l'intermédiaire de l'organe sociétique VOKS.

Par conséquent, nous pouvons vous envoyer une photographie en positive, au format 18 x 24, au prix de 50.-- francs suisses, y compris les frais d'expédition. Nous sommes obligés de refaire un négatif.

Si vous êtes d'accord avec nos conditions, nous sommes à même de procéder immédiatement à l'expédition.

Dans l'attente de vous lire, nous vous présentons, Monsieur, l'expression de nos sentiments les meilleurs.

IDES ET CALENDES
SOCIÉTÉ ANONYME

Bluet sciboz

BL. SCIBOZ

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	MoMA Exhs.	752.19

March 6, 1963

January 11, 1963

M. Fred Uhler
L'Administrateur
EDITIONS IDES ET CALENDES
Neuchâtel, Switzerland

Dear M. Uhler:

You may recall that you have kindly assisted us in securing photographs from Mme. Hélène Hoppenot and M. Theo Frey for use in a special architectural exhibition being prepared for The Museum of Modern Art.

May I once again ask your help in obtaining an 18x24 cm. black and white glossy print of a photograph appearing in another of your fine publications, U.R.S.S. The view I should like appears at page 40 and shows a group of fortified dwellings at Ushkul. Can you tell me how I might get in touch with photographer "Voks" in order to request a print made from the original negative?

Again, please accept my thanks for your very generous cooperation. The same conditions apply to this request as to the previous ones: we will gladly reimburse laboratory print production charges and mailing costs, but because of our limited budget we are not in a position to pay usage fees.

It goes without saying that full credit will be given to Ides et Calendes, as well as to the book and the photographer.

I shall greatly appreciate your help, and I thank you very much for your patience with our several requests.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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	MoMA Exhs.	752.19

EDITIONS IDES ET CALENDES

January 11, 1963

M. Fred Uhler
L'Administrateur
EDITIONS IDES ET CALENDES
Neuchatel, Switzerland

Dear M. Uhler:

Your letter of January 7th has just reached me. I am delighted to learn that we have your permission to use M. Théo Frey's photograph from *HELVETIE* in our forthcoming exhibition. I shall contact him immediately for a print and for his approval, also.

In connection with any use made of Mme. Hoppenot's and M. Frey's photographs in the exhibition, full credit will be given to the books *EXTREME-ORIENT* and *HELVETIE*, and to Ides et Calendes S.A. Neuchatel, Switzerland as publishers.

Again, please accept my thanks for your very generous cooperation.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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	MoMA Exhs.	752.19



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SOCIÉTÉ ANONYME
ADRESSE TÉLÉGRAPHIQUE: IDECAL

NEUCHÂTEL
S U I S S E

le 7 janvier 1963

JAN 11 1963

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

Cher Monsieur Rudofsky,

Merci de votre lettre du 2 janvier 1963. Je suis heureux que vous ayez obtenu de Madame Hélène Hoppenot le droit de reproduire les photographies tirées de notre album EXTREME-ORIENT, aujourd'hui épuisé.

Concernant votre demande de reproduction de la planche 71 tirée de l'album HELVETIE, je vous prie de vous adresser, ainsi que vous le suggérez vous-même, à Monsieur Théo Frey, reporter, Kirchstrasse 13, Weiningen près Zurich (Suisse). Je suis persuadé que Monsieur Frey accédera facilement à votre demande, car il s'agit d'un homme compréhensif et serviable. De notre côté, nous ne prélèverons aucun droit, mais nous vous prions de mentionner dans l'exposition que vous préparez, dans votre catalogue ou d'une toute autre manière, que les reproductions des deux photographies sont tirées des albums EXTREME-ORIENT et HELVETIE, édités par Ides et Calendes S.A. Neuchâtel/Suisse.

A mon tour je vous présente mes vœux les meilleurs pour l'année nouvelle et je vous prie d'agréer, cher Monsieur, l'expression de mes sentiments dévoués.

FU/bs

*Mandatory
Credit*

IDES ET CALENDES
SOCIÉTÉ ANONYME
L'ADMINISTRATEUR

Frey

FRED UHLER

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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January 2, 1963

Ides et Calendes S.A.

Evole 15

M. Fred Uhler

L'Administrateur

IDES ET CALENDES

Neuchatel, Switzerland

Dear M. Uhler:

Several months ago you very kindly provided me with the address of Mme. Hélène Hoppenot and, consequently, I was successful in reaching her and in obtaining prints of photographs first seen in EXTREME-ORIENT. I must begin this letter with an apology because it appears that I never acknowledged your letter dated September 26. Permit me to do so at this late date.

In another of your fine publications, HELWETIE, 1954, by Charly Guyot, there appears a photograph at page 71, captioned "Pinsec im Val d'Anniviers (Kt. Wallais)" which interests me in terms of the forthcoming exhibition I am preparing for the Museum of Modern Art. Would it be possible to secure a good glossy black and white print, measuring ca. 18x24 cm., made from photographer Theo Frey's original negative? Would you give me Mr. Frey's address so that I may write to him directly and explain more fully the conditions of our exhibition? Most important, may I have your permission to use the print in the show?

Should you have occasion to be in touch with Mr. Frey yourself, you might mention to him that although our budget does not permit us to pay usage fees (our exhibitions are sent only to nonprofit or educational institutions), we will gladly reimburse him for print production charges and mailing costs.

It goes without saying that we shall give whatever credit you designate to the photo in the exhibition.

I shall be indebted to you for your help, and thank you very much, indeed.

With all good wishes for the New Year,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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EDITIONS IDES ET CALENDES

TEL (022) 1 35 41
CH. POST. IV 3025

SOCIÉTÉ ANONYME
ADRESSE TELEGRAPHIQUE: IDECAL

September 18, 1962

Ides et Calendes S.A.
Evoile 15
Neuchâtel, Switzerland

le 26 septembre 1962

OCT 1 1962

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

I have recently had occasion to look through your handsome publication of 1951, "Extrême-Orient," by Henri Hoppenot, and admired the photographs by Hélène Hoppenot. I would like to obtain a glossy print, measuring ca. 18 x 24 cm., of each of the following two photographs:

Plate 21 -- Sumatra, Batak huts

Plate 22 -- China, bridge near Itchang

Will it be possible to secure prints made from the original negatives, and may I have your permission to use these 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 these prints 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 these photographs, 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

H. Leiby
Secrétaire

bp

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TEL. (038) 5 38 61

CH. POST. IV 3033

SOCIÉTÉ ANONYME

ADRESSE TELEGRAPHIQUE: IDECAL

NEUCHÂTEL

S U I S S E

le 26 septembre 1962

OCT 1 1962

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

Monsieur,

Votre lettre du 18 septembre 1962 nous est bien parvenue.
L'ouvrage EXTREME-ORIENT, de Madame Hélène Hoppenot, que nous
avons édité en 1951, est complètement épuisé et il ne sera
pas réimprimé. C'est pourquoi nous ne possédons plus le copy-
right. Nous vous prions de vous adresser directement à l'auteur
des photographies :

Madame Hélène Hoppenot
42, Quai des Orfèvres
Paris 1er (France)

Veuillez croire, Monsieur, à l'expression de nos sentiments
les meilleurs.

IDES ET CALENDES

SOCIÉTÉ ANONYME
L'ADMINISTRATEUR

FRED UHLER

H. Libby
Secrétaire

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.19

24 July 1963

Ente Nazionale Industrie Turistiche
via Marghera, 2
Roma, Italia

Gentlemen:

I wish to inform you that the package of 25 photographs sent to Mr. Rudofsky has reached our offices safely. The prints are splendid and we are pleased to have them.

The prints are being held for Mr. Rudofsky's return to New York.

Sincerely yours,

Ellen Marsh
Exhibition Assistant
Department of Circulating Exhibitions