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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.20

Columbia University in the City of New York | New York 27, N.Y.

DEPARTMENT OF ART HISTORY AND ARCHAEOLOGY

UN5-4000

x 2008

OCT 11 1962

October 9, 1962

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

Dear Mr. Rudofsky:

Thank you for your letter of September 18. I am, of course, interested in your planned exhibit although my interests are strictly in the architecture of primitive peoples. You seem to be working more on what I would call the folk types. Also since I am more concerned with the ideological meaning, I have no great familiarity with the kind of dramatic photographs you are seeking.

The Vietnam mortuary houses are published in Olaf Janse Archaeological Researches in Indo-China, 1947 & 1951. Ciba Review, the chemical magazine, published one in No. 52, September 1946 taken from Bernatzik, H. A., Die Geister der Gelben Blätter, Munich 1938. A source for New Guinea architecture is the book by Frank Hurley, Pearls and Savages about 1939.

I am afraid that the other examples you are looking for fall outside of my scope. Incidentally, do you know the book called Our World From the Air, Gutkind, Erwin Anton, London, 1952. It has very good views of villages.

I hope this will be of some help to you.

Yours sincerely,

Douglas F. Fraser
Douglas F. Fraser
Assistant Professor of
Art History and Archaeology

DFF:cp

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.20

-2-

I hope that you do not consider this request too great an imposition. Please be assured that I will be most grateful for September 18, 1962 you can offer. I am much looking forward to your reply.

Sincerely yours,

Professor Douglas Fraser
166 Doremus Avenue
Ridgewood, New Jersey
Department of Circulating Exhibitions
Dear Professor Fraser:

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 broad in scope both chronologically and geographically.

You may recall a telephone conversation with my assistant during the early part of July in which she briefly outlined the intent of the exhibition. She said that, in addition to providing the names of several persons who might be in a position to help us in our search for photographs, you offered to comment upon and possibly supplement a list of particular items we will want to show in "Architecture Without Architects." On a separate sheet I have noted eight subjects about which you must be highly knowledgeable. I will be extremely grateful for your assistance in directing me to sources where good photographs of these subjects may be found.

In reviewing the list, you may want to keep the following two points in mind. First, good photographs are essential since we will depend on their impact to carry the viewer to the accompanying commentary. All photos used in the show will be enlarged, some may be blown up to measure 36"x48" or more. Second, since our budget is limited we cannot afford usage fees to photographers. We can, however, reimburse them for laboratory charges involved in print production and mailing costs -- and we will see to it that they are given full credit for their work in the show.

I understand that one of the chemical magazines published photos of mortuary houses in Vietnam. By any chance were the photos yours? If you can direct me to the proper publication, I'd very much like to see the story.

See Arch. Histories
Mar. 1960. pp. 25-30.
"Decorated Headline of Torres Strait"

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

1) Hyderabad-Sind, wind chimneys.

I hope that you do not consider this request too great an imposition. Please be assured that I will be most grateful for any suggestions you can offer. I am much looking forward to your reply.

Sincerely yours,

2) Villages in northern Yamagata Prefecture.

Possibly aerial views of entire villages in winter dress, Bernard Rudofsky stepped in 10-15 Ft. high wood and steep wind screens.

Guest Director

Department of Circulating Exhibitions

3) Korean village architecture.

French documents too old to use.

Need sources for aerial or high views of continuous roofs.

New York 19, New York

4) Fortified villages in the Caucasus.

I am already familiar with those appearing in the Encyclopedia Italiana and Maria van Daele's Kaukasus: Aul-Tindi, Aul-Johrek, Ibani-Ukui, Adish and Kestis.

I have asked the same person you pointed to me, and I am sure you have to see for your files. Since you are interested in the same subject I would be willing that we may be able to use them. I would, however, like to recall any of the pictures.

5) Underground villages in China, aerial views. -- you have

of them a most beautiful feeling that we may be able to use them. I would, however, like to recall any of the pictures.

6) Treehouses and tree villages. -- anywhere. -- anywhere.

One Elsie Allison may have photographed some in New Guinea and we have one (rather bad) by Bernatzik of a Dayak village, also in New Guinea.

7) Houseboats by the hundred, aerial views.

Elise Allison

I am searching for a view in which there are so many houseboats that the water is scarcely visible.

8) Peasant houses under a snow load (approximately 8 ft.).

These could be anywhere. Interesting as a technological point.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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1) Hyderabad-Sind, wind chimneys.

The only photo I know of is old, poor and comes from Alfred Nawrath's Eternal India.

2) Villages in northern Yamagata Prefecture.

Possibly aerial views of entire villages in winter dress, that is, wrapped in 10-15 Ft. high wood and straw wind screens.

3) Korean village architecture.

French Government Tourist Office

610 Need sources for aerial or high views of continuous roofs.
New York 20, New York

4) Fortified villages in the Caucasus.

Then I am already familiar with those appearing in the Enciclopedia and Italiana and Moriz von Dechy's Kaukasus: Aul Tindi, Aul Jchrek, Ibani-Uskul, Adish and Mestia.

I have noted the seven photos you loaned to me, and I now return them to you for your files. Since our exhibition will

5) Underground villages in China, aerial views. ~~for prints~~ without a more definite feeling that we may be able to use them. I would, instead, like to recall any of the prints we

6) Treehouses and tree villages -- anywhere. ~~for production~~

Once Eliot Elisofon may have photographed some in New Guinea and we have one (rather bad) by Bernatzik of a Buyay village, also ~~Sin~~ in New Guinea.

7) Houseboats by the hundred, aerial views.

Ellen March

I am searching for a view in which there are so many houseboats that the water is scarcely visible.

8) Peasant houses under a snow load (approximately 8 ft.).

These could be anywhere. Interesting as a technological point.

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FRENCH GOVERNMENT TOURIST OFFICE
610 Fifth Avenue
New York 20, New York

DATE

July 16, 1962

Black-and-White
Photographs ☒

Color
Slides ☐

Color
Transparencies ☐

NAME

Ellen Marsh

PHONE

ORGANIZATION

Museum of Modern Art

ADDRESS

(Mrs. Michelle Weisburg)
French Government Tourist Office
610 Fifth Avenue
New York 20, New York

INTENDED USE

PICTURE NUMBER

Dear Mrs. Weisburg:

Thank you very much, indeed, for the help given me by both you and Mr. Petrocik during my visit to your office on July 10th.

I have noted the seven photos you loaned to me, and I now return them to you for your files. Since our exhibition will not be held until 1963 I do not want to withhold your prints without a more definite feeling that we may be able to use them. I would, instead, like to recall any of the prints we may need nearer to the time of actual exhibition production.

Once again, many thanks.

Sincerely,

Ellen Marsh
Department of Circulating Exhibitions

10/13/65 - 10 photos let'd to office above (as letter)

PLEASE CREDIT FRENCH GOVERNMENT TOURIST OFFICE. . .

PLEASE RETURN PHOTOGRAPHS, IF POSSIBLE, WITH SEVERAL
TEAR-SHEETS OF PHOTOGRAPHS USED . . .

PLEASE RETURN THIS COPY WITH PHOTOGRAPHS.

enclosures: 7 b&w

Merci Bien!

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	752.20

FRENCH GOVERNMENT TOURIST OFFICE
610 Fifth Avenue
New York 20, New York

DATE July 10, 1962

Black-and-White
Photographs ☒

Color
Slides ☐

Color
Transparencies ☐

NAME Ellen Marsh PHONE _____

ORGANIZATION Museum of Modern Art

ADDRESS 11 W 53rd St, NYC

INTENDED USE exhibition on architecture

PICTURE NUMBER	SUBJECT
4 photos	Billandrey
1 "	the Sahara
1 "	Lelestat (B. Rh)
1 "	Anjou

PLEASE CREDIT FRENCH GOVERNMENT TOURIST OFFICE. . .

PLEASE RETURN PHOTOGRAPHS, IF POSSIBLE, WITH SEVERAL
TEARSHEETS OF PHOTOGRAPHS USED . . .

PLEASE RETURN THIS COPY WITH PHOTOGRAPHS. . .

Merci Bien!

M. Weisberg

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

beschule der Stadt Zürich

Rudofsky

ctor

of Modern Art

October 29, 1962

r k 19 / U.S.A.

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I hope these prints

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.20

Kunstgewerbeschule der Stadt Zürich
Zürich
Telefon 051 42 67 00

Kunstgewerbeschule der Stadt Zürich

OCT 29 1962

October 25, 1962

Mr. Bernhard Rudofsky
Guest Director
The Museum of Modern Art
October 29, 1962
New York 19 / U.S.A.

Mr. Rudolf Steiner
Dear Mr. Rudofsky,

Mr. Gasner (Redaktion "DU") transmitted me your letter of Sept. 4, 1962. Unfortunately, we have had holidays, so your request did not reach

Professor Serge Stauffer
Fotoklasse Kunstgewerbeschule Zürich
Ausstellungstrasse 60
Zürich 5, Switzerland

I have sent you copies of Ferdinand Cheval's "Palais Idéal" original negatives, and I hope these prints will be useful for the exhibition. You do not have to pay anything for them, but if you please can send me the planned exhibition for our school library, we would be quite grateful.

Dear Professor Stauffer:
Thank you very much for your good letter of October 25th and for the excellent prints of Ferdinand Cheval's "Palais Idéal."

The exhibition will not take place until the latter part of 1963; you can see that your prints arrived in ample time. You are most generous to give us the prints without charge. It would be a pleasure for me to send you a catalog of the exhibition, but I cannot be sure that one will be published. I shall certainly keep your request in mind and will do my best to send you some record of the show.

Again, I am deeply grateful for your help.
Sincerely yours,
Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Both the article "Le Palais idéal" and the article "Le Palais idéal" (Ferdinand Cheval) are credited to: "Schüler der Fotoklasse der Kunstgewerbeschule Zürich." Will it be possible to have prints made from the original negatives, and may I have your permission to use them in the forthcoming exhibition?

Also, if we do not permit us to pay usage fees, we will gladly pay for the labor involved in producing these prints. 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

em

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Ausstellungstrasse 60

Zürich 5

Telefon 051/42 67 00

Kunstgewerbeschule der Stadt Zürich

OCT 29 1962

October 25, 1962

Mr. Bernhard Rudofsky
Guest Director
The Museum of Modern Art
New York 19 / U.S.A.

Mr. Manuel Gasser
Redaktion "DU"

Dear Mr. Rudofsky,

Mr. Gasser (Redaktion "DU") transmitted me your letter of Sept. 4, 1962. Unfortunately, we have had holidays, so your request did not reach me until last week.

I send you two photographic copies of Ferdinand Cheval's "Palais Idéal", made from the original negatives, and I hope these prints will reach you in time for the exhibition.

You do not have to pay anything for them, but if you please can send us a catalogue of the planned exhibition for our school library, we would be quite content.

Sincerely yours,

Serge Stauffer

(Specialist)

Serge Stauffer
Fachlehrer der Fotoklasse
Kunstgewerbeschule Zürich.

Both pictures appear in connection with the article "Le Palais idéal" (Ferdinand Cheval), and are credited to: "Schüler der Photoklasse der Kunstgewerbeschule Zürich." Will it be possible to have prints made from the original negatives, and may I have your permission to use them 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

bp

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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September 4, 1962

10 December 1963

Mr. Manuel Gasser
Redaktion "DU"
Morgartenstrasse 29
Postfach 686
Zürich-Hauptpost
Switzerland

Dear Mr. Gasser:

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

I have recently had occasion to look through the September 1961 issue of DU and admired the photographs. I would like to obtain one glossy print, measuring ca. 18 x 24 cm., of each of the following photographs:

page 41 --"Treppenauggang zur Terrasse"

page 45 --"Galerie im Innern mit Skulpturen"

Both pictures appear in connection with the article "Le Palais idéal" (Ferdinand Cheval), and are credited to: "Schüler der Photoklasse der Kunstgewerbeschule Zürich." Will it be possible to have prints made from the original negatives, and may I have your permission to use them 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

bp

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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STUDIO
LABORATORIO FOTOGRAFICO

Foto Rosso

VIA CIBRARIO, 3 - TEL. 518.273
TORINO

8/II/1963
Torino

10 December 1963

Egregio Signor

BERNARD RUDOPSKY

Foto Rosso
Via Cibrario, 3
Torino, Italy

Lavoro eseguito per incarico del MUSEO EGIZIO:

Dear Sirs:

Your package containing a photograph ordered by the Museo Egizio reached us safely yesterday. I am very much afraid that there has been a misunderstanding because we certainly did not ask the Museo Egizio to have a photograph taken for us. We asked them if they already had a negative from which they could make a print for us.

Enclosed is a copy of the letter which I am sending to Dir. Prof. Ernesto Scamuzzi. I am also enclosing the print. Much as we would like to have it, it is beyond our means. I trust you will be able to come to some agreement with the Museo.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

FOTO ROSSO

Via Cibrario N. 3

Tel. 518.273 - TORINO

enclosures:
cc of letter
print

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	MoMA Exhs.	752.20

STUDIO
LABORATORIO FOTOGRAFICO

Foto Rosso

VIA CIBRARIO, 3 - TEL. 518.273
TORINO

8/II/1963

Torino,

Egregio Signor

BERNARD RUDOLFSKY

Lavoro eseguito per incarico del MUSEO EGIZIO:

N° I ripresa fotografica stampa e spese di spedizione

L. 5.000 =

Ringraziando Voglia gradire distinti saluti.

FOTO ROSSO

Via Cibrario N. 3
Tel. 518.273 - TORINO

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AMBASSADE DE FRANCE
SERVICE DE PRESSE ET D'INFORMATION
972 FIFTH AVENUE NEW YORK 21, N. Y.

February 27, 1963
24 October 1963

October 22, 1963

MUSEUM OF MODERN ART

→ Mrs. Dumont
Press and Information Service
French Embassy, as promptly
return 972 Fifth Avenue photographs which were
as pos. New York 21, New York 1963
loaned

Dear Mrs. Dumont: records, you
have not returned the following photographs:

Enclosed you will find a print of the photograph "Chateau
1- Chateau Lastours" (#1772 - blue slip 246) which you very kindly loan-
ed to us at the beginning of the summer.
Blue Slip No. 246

Thank you so much for having made the photograph available
to us.

Sincerely yours,

Ellen Marsh
Department of Circulating Exhibitions

Roger Vaurs
Director

By X.O.
Photo Dept.

enclosure: 1

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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AMBASSADE DE FRANCE
SERVICE DE PRESSE ET D'INFORMATION
972 FIFTH AVENUE NEW YORK 21, N. Y.

February 27, 1963

October 22, 1963

MUSEUM OF MODERN ART

We would appreciate your
returning to this office, as promptly
as possible, the photographs which were
loaned to you on June 19, 1963

According to our records, you
have not returned the following photographs:

1- Château LASTOURS # 1772

Blue Slip No. 246
Requested by: Ellen Marsh

Roger Vaurs
Director

By *K.O.*
Photo Dept.

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the kind of archi-
is classified as
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the photograph
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Edouard's Index of Calendars

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.20

Date June 19, 1963

No. 246

Demande recue par: L.D.

☐ Téléphone

☐ Lettre

☒ Visite

Demandeur MUSEUM OF MODERN ART
11 West 53rd Street

Adresse New York 19
New York

Téléphone CI 5-8900
Ext. 346

Sujet Miss Ellen Marsh

1 photo Château LASTOURS # 1772

PLEASE RETURN THIS SLIP WITH THE PHOTOS.

ON LOAN

Suite donnée:

The enclosed photographs are being loaned to you as per our telephone conversation. We would be extremely grateful if you would return them as soon as possible.

May we ask you to give us proper credit and to send us two tearsheets of whatever pictures are published.

Classé le Thank you for your kind cooperation.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

See: Editions Idées et Calender

February 27, 1963

er. The Museum of
the kind of archi-
is classified as
de in scope both
e of January 23rd
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.20

February 27, 1963

M. Théo Frey
Kirchstrasse 13
Weiningen, Switzerland

M. Théo Frey
Kirchstrasse 13
Weiningen, Switzerland

Dear M. Frey: in the following matter. The Museum of Modern Art has asked me to prepare an exhibition of the kind of architecture which I want of a more appropriate term, is classified as anonymous or vernacular. The exhibition will be wide in scope both

Please accept this acknowledgment of your note of January 23rd which I make in Mr. Rudofsky's behalf. The print reached us in somewhat damaged condition, but I believe we can manage to press it back into shape.

I am requisitioning payment to your account at the Zürcher Kantonal Bank Filiale in accordance with your request. If payment is not received within the next four weeks, please let me know. I have your permission to use the photograph in the exhibition? It goes without saying that full credit will be given

We are delighted to have your photograph and are most grateful to you for making it available to us. It goes without saying that you shall receive full credit in connection with any use made of it.

Sincerely yours,
your mailing costs. Since the show is still several months away, you might send the print via sea mail, securely wrapped to avoid damage. Unfortunately, our limited budget does not permit us to pay usage fees. Our circulating exhibitions are made available to other galleries, museums and educational institutions on a nonprofit rental basis, and our funds cover only design and Ellen Marsh's expenses.

Assistant to Bernard Rudofsky
Guest Director
I am grateful for your help, and I look forward to your Department of Circulating Exhibitions

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

See: Editions Idées et Calender

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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January 11, 1963

M. Théo Frey
Kirchstrasse 13
Weiningen, Switzerland

Dear M. Frey:

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 *HELVETIE*, 1954, by Charly Guyot and greatly admired your photographs. One of the views is of particular interest to me in terms of my exhibition, the photograph appearing at page 71, captioned "Pinsec im Val d'Anniviers (Kt. Wallais)." Would it be possible to secure a good glossy black and white print, measuring ca. 18x24 cm., made from your original negative? Most important, may I have your permission to use the photograph in the exhibition? It goes without saying that full credit will be given you for its use. If you can help me, and, if so, I shall be most grateful.

We will gladly reimburse you for laboratory charges involved in producing the print and for your mailing costs. Since the show is still several months away, you might send the print via sea mail, securely wrapped to avoid possible damage. Unfortunately, our limited budget does not permit us to pay usage fees. Our circulating exhibitions are made available to other galleries, museums and educational institutions on a nonprofit rental basis, and our funds cover only design and production expenses.

I shall be most appreciative of your help, and I look forward to your reply with great interest.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

See: Editions *Ides et Calendes*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.20

FROBENIUS-INSTITUT
AN DER JOHANN WOLFGANG GOETHE-UNIVERSITÄT

IKR ZEICHEN: N1/E
UNSER ZEICHEN: N1/E

FRANKFURT (MAIN), 3. Januar 1963
LIEBIGSTRASSE 41 FERNSPRECHER 792556 U. 721012

Herrn
Direktor Bernard Rudofsky
Department of Circulating Exhibitions
11 West 53rd Street
New York 19

January 2, 1963

The Director
Frobenius-Institut
Liebigstrasse 41
Frankfurt, Germany

see also: C.H. Beck'sche
Verlags-----

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.

In the course of looking through Leo Frobenius' fine book of 1923, Das Unbekannte Afrika, published by C.H. Beck'sche Verlagsbuchhandlung Oskar Beck, I noted a photograph which I would like very much to obtain for my exhibition. The illustration appears at Tafel 26 and bears the photographic credit "DIAFE, 1912." By any chance would you still have a copy of this photograph which I might borrow? Is it possible that you have the negative or know where it might be located in order that I might secure a glossy print, measuring ca. 18x24 cm.? Perhaps you can help me, and, if so, I shall be most grateful.

In the event that you have the negative, I shall gladly reimburse your expenses in having a print made. (In the United States, we are generally charged \$1.00-\$1.50 for this service.) Needless to say, we will give whatever credit you require to the photograph.

If you are able to provide us with the material requested, kindly send it via sea mail, wrapped securely in order to avoid possible damage.

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.20

FROBENIUS-INSTITUT
AN DER JOHANN WOLFGANG GOETHE-UNIVERSITÄT

IHR ZEICHEN:
UNSER ZEICHEN: Ni/E

FRANKFURT (MAIN), 3. Januar 1963
LIEBIGSTRASSE 41 · FERNSPRECHER 722538 U. 721012

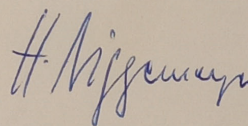
Herrn
Direktor Bernard Rudofsky
Department of Circulating Exhibitions
11 West 53rd Street
New York 19
USA

Sehr geehrter Herr Direktor!

Die Beck'sche Verlagsbuchhandlung übergab uns eine Abschrift Ihres Briefes vom 20. Dezember 1962 zur weiteren Erledigung. Ihre Anfrage betraf Tafel 26 des Buches "Das unbekannte Afrika" von Leo Frobenius. Zu unserem Bedauern müssen wir Ihnen mitteilen, daß wir von diesem Bild weder einen Abzug noch das Negativ besitzen. Das im übrigen auch nicht, wie Sie schreiben, den Vermerk "DIAFE 1912" trägt, sondern von der Deutschen Aksum-Expedition stammt. Wir bedauern, Ihnen nicht behilflich sein zu können.

Hochachtungsvoll

i.A.



(Dr. Hermann Niggemeyer)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.20

FROBENIUS - INSTITUT
AN DER JOHANN WOLFGANG GOETHE - UNIVERSITÄT

IHR ZEICHEN:
UNSER ZEICHEN: Ni/M

FRANKFURT (MAIN) 7. Oktober 1963
LIEBIGSTRASSE 41 - FERNSPRECHER 722536 U. 721013

Herrn
Dr. Bernard Rudofsky
Museum of Modern Art
21 West 53 Street
New York, N.Y.

January 8, 1963

→ Dr. Hermann Niggemeyer
Frobenius-Institut
Liebigstrasse 41
Frankfurt (Main), Germany
Anbei erhalten Sie die von Ihnen bestellten 47 Photos im
Format 18 x 24 zum Thema Architektur. Die Bilder wurden bereits
bestellt.

Dear Dr. Niggemeyer:

Hochachtungsvoll

Please accept this acknowledgment of your good letter of January 3
which I make in behalf of Dr. Rudofsky.

Apparently your letters crossed in the mail. Kindly disregard his
letter of January 2; now that we have the needed information there
is no necessity of a reply.

Although we are quite disappointed to learn that the print of the
requested photograph from Das Unbekannte Afrika is no longer avail-
able, we are grateful for your attention to our letter and for your
cordial response.

I greatly appreciate your most generous assistance and I assure
you that the photos are going to be a valuable addition to our
forthcoming exhibition.

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

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FROBENIUS - INSTITUT
AN DER JOHANN WOLFGANG GOETHE - UNIVERSITÄT

IHR ZEICHEN:
UNSER ZEICHEN: Ni/M

FRANKFURT (MAIN), 7. Oktober 1963
LIEBIGSTRASSE 41 · FERNSPRECHER 722538 U. 721012

Herrn
Dr. Bernard Rudofsky
Museum of Modern Art
21 West 53 Street
New York, N.Y.

Sehr geehrter Herr Rudofsky!

Anbei erhalten Sie die von Ihnen bestellten 47 Photos im
Format 18 x 24 zum Thema Architektur. Die Bilder wurden bereits
bezahlt.

Hochachtungsvoll

H. Niggemeyer
(Dr. Hermann Niggemeyer)

46/5A

id of pic. in entryway

I only hope this information is easily accessible.

I greatly appreciate your most generous assistance and I assure
you that the prints are going to be a valuable addition to our
forthcoming exhibition.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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	MoMA Exhs.	752.20

FROBENIUS-INSTITUT

AN DER JOHANN WOLFGANG GOETHE-UNIVERSITÄT

HER ZEICHEN:
UNTER ZEICHEN:

N1/M

FRANKFURT A. M. 1. November 1963
LIEBIGSTRASSE 41 - FERNRUUF 730000 0. 730019

25 October 1963

Herrn Bernard Rudofsky
Guest Director
Dept. of Circulating Exhibitions
Museum of Modern Art

11 West 53rd Street
Dr. Hermann Niggemeyer
Frobenius-Institut
Liebigstrasse 41
Frankfurt (Main), Germany

Dear Dr. Niggemeyer: Rudofsky!

Thank you for your note of October 7th and for the package of 47 black and white prints of photographs in your collection. All arrived in excellent condition and I am very pleased with way the prints turned out.

Apparently I neglected to make a note regarding the photograph which you have mounted in the entryway of the Institut, the view showing two African children making a house model. Can you provide me with any information about the subject -- such as where the photograph was taken and to what tribe the children belong? I only hope this information is easily accessible.

I greatly appreciate your most generous assistance and I assure you that the prints are going to be a valuable addition to our forthcoming exhibition.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

(Dr. Hermann Niggemeyer)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.20

FROBENIUS - INSTITUT
AN DER JOHANN WOLFGANG GOETHE-UNIVERSITÄT

IHR ZEICHEN: Ni/M
UNSER ZEICHEN:

FRANKFURT A.M., 1. November 1963
LIEBIGSTRASSE 41 - FERNRUF 722538 U. 721012

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

Sehr geehrter Herr Rudofsky!

Wir freuen uns, dass unsere Photosendung gut in Ihre Hände
gelangt ist. Was Ihre Anfrage anbelangt, so könnte man die
Beschriftung zu dem fraglichen Bild etwa folgendermassen
formulieren: ^{Playing} Spielende Kinder bauen ein Gehöft-Modell.
Hammar, Südäthiopien (Hammar ist der Name eines kleinen
Stammes im Süden des Landes).

Wir haben uns gefreut, Ihnen behilflich sein zu können und
wünschen Ihnen für die Ausstellung alles Gute.

Mit freundlichen Grüßen

H. Niggemeyer

(Dr. Hermann Niggemeyer)

Ihr ref.	Photo #
a VIII 1936 Lab. White	9145, Tauben
a XII 1934-35 W. Afrika II Bd. IV	13/16, 13/19 Kina, nördl. Grenzgebiet, die heute als Kibungwe dienen
Repub. ZA S. Afrika Bd. II	11312 Nordrhodensien, Sanket Der Königshof in Lusaka
a XII 1934-35 Bd. IIA	265 & 266 Sahel, Kornspeicher
a XI 1933 Lab. White I	14/16 East Shanga Überdeckte Steine

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.20

p. 2

The catalogue should be ready by late November and a complimentary copy will be sent to you.

If payment is due for the use of these photographs 17 July 1964, please advise us.

Thank you very much for your assistance.

Dr. Hermann Niggemeyer
 Frobenius-Institut
 Liebigstrasse 41
 Frankfurt/Main, Germany

Dear Sir:

Research Assistant

Some time ago you very kindly sent us a group of photographs for use in a special architectural exhibition which Dr. Bernard Rudofsky is preparing for The Museum of Modern Art. The exhibition is scheduled for completion in November and we are now preparing an accompanying catalogue. We trust that we have your permission to include in this catalogue a group of these photographs.

In order to give the proper credit line to the photographs, we would appreciate your completing the card enclosed and returning it to us, via airmail, at your earliest opportunity. An international reply coupon is enclosed to cover your mailing costs. Possibly you would like a credit line reading: Courtesy Frobenius-Institutes, Frankfurt/Main.

If it can be managed without too much difficulty, we would appreciate your giving us the names and dates of any periodicals or bulletins having descriptions of the following subjects:

<u>Your ref.</u>	<u>Photo #</u>
a VIII 1926 Nub. Wüste	9145, 9146, 9147 Taubenhäuser in Sohag (bie Asyût)
a XII 1934-35 N. Afrika II Bd. IV	13/16, 13/19 Siwa, nördl. Grabkammerhügel, die heute als Wohnungen dienen
Exped. IX S. Afrika Bd. II	11312 Nordrhodesien, Sambesi Der Königshof in Lealui
a XII 1934-35 Bd. IXa	265 & 266 Cabao, Kornspeicher
a XI 1933 Lib. Wüste I	4/16 Oase Kharga Ueberdeckte Strasse

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.20

p. 2

FROBENIUS - INSTITUT

AN DER JOHANN WOLFGANG GOETHE-UNIVERSITÄT

The catalogue should be ready by late November and a complimentary copy will be sent to you.

IHR ZEICHEN:

N1/M

FRANKFURT (MAIN), 22. Juli 1964

LIEBIGSTRASSE 41 - FERNSPRECHER FÜR TELEFON 101018

If payment is due for the use of these photographs in the catalogue, please advise us.

Thank you very much for your assistance.

Sincerely yours, Architecture and Design

11 West 53rd Street
New York 19

Ellen Marsh

Research Assistant

Department of Architecture and Design

Wir geben gerne die Genehmigung, eine Gruppe von Photographien in den Katalog Ihrer Architektur-Ausstellung aufzunehmen. Als Quellenangabe wollen Sie bitte den auf beiliegender Karte gegebenen Vermerk hinzusetzen.

Leider können wir Ihnen nur für das Photo 11312 (Expedition I.R.) eine Literaturangabe machen. Diese lautet:

Jensen, Ad.R. Die staatliche Organisation und die historischen Überlieferungen der Barotse am oberen Zambesi.
50. Jahresbericht des Wirtst. Vereins für Handelsgeographie. Stuttgart 1932

Ellen Marsh

Research Assistant

Department of Architecture and Design

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.20

FROBENIUS - INSTITUT
AN DER JOHANN WOLFGANG GOETHE-UNIVERSITÄT

IHR ZEICHEN:
UNSER ZEICHEN: Ni/M

FRANKFURT (MAIN), 22. Juli 1964
LIEBIGSTRASSE 41 · FERNSPRECHER 722538 U. 721012

Mrs. Ellen Marsh
Museum of Modern Art
Dept. of Architecture and Design
11 West 53rd Street
New York 19

Sehr geehrte Frau Marsh!

Wir geben gerne die Genehmigung, eine Gruppe von Photographien in den Katalog Ihrer Architektur-Ausstellung aufzunehmen. Als Quellenangabe wollen Sie bitte den auf beiliegender Karte gegebenen Vermerk hinzusetzen.

Leider können wir Ihnen nur für das Photo 11312 (Expedition IX) eine Literaturangabe machen. Diese lautet:

Jensen, Ad.E. Die staatliche Organisation und die historischen Überlieferungen der Barotse am oberen Zambesi.
50. Jahresbericht des Württ. Vereins für Handelsgeographie. Stuttgart 1932

TAUGL. IDEA

2.500
FAC-SIMILI
DI DISEGNI DI
GRANDI
MAESTRI

Ellen Marsh
Research Assistant
Department of Architecture and Design

Yours very truly

Dr. A. FROBENIUS

DIRECTOR

Signature

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.20

Wir würden uns sehr freuen, wenn es Ihnen möglich wäre,
uns mehrere Kataloge der Ausstellung zu schicken. Wir
wären dankbar für 5 Stück.

Mit besten Empfehlungen

H. Niggemeyer

(Dr. Hermann Niggemeyer)

5 copies
requested

Sincerely yours,

DELLA PITTURA

Q

2.500

FAC-SIMILI

DI DISEGNI DI

GRANDI

MAESTRI

Ellen Marsh
Research Assistant
Department of Architecture and Design

Yours very truly

B. A.

FRANCESCO ALFANI

DIRECTOR

[Signature]

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.20

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."

PHOTOS: see letter giving photo numbers

24 July 1964

November 1962

CREDIT: Courtesy Dr. Hermann Niggemeyer
Frobenius-Institut
Johann Wolfgang Goethe-Universitat
Liebigstrasse 41
Frankfurt/Main, Germany

Dear Dr. Niggemeyer:

Permission is hereby given with publicity related
Your letter of 22 July has just reached my office. I am
delighted to learn that we have your permission to use
several photographs from your collection in our forthcom-
ing exhibition catalogue. Credit will be given as speci-
fied on the card you returned to us.

Thank you, also, for the citation concerning Photo 11312.
It will be most helpful.

With all good wishes,
Sincerely yours,

Ellen Marsh
Research Assistant
Department of Architecture and Design

Yours very truly

Sp.A.

FRATELLI ALMANI
LIBRARI

LIBRARI

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.20

EDATELLI ALINARI

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."

PHOTOS: see letter giving photo numbers

CREDIT: Courtesy Frobenius Institute, Frankfurt/M.

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

TELEGR. IDEA - FIRENZE
CODE USED A B C

1.400
FOTOGRAFIE
A COLORI DI
CAPOLAVORI
DELLA PITTURA
Q
2.500
FAC-SIMILI
DI DISEGNI DI
GRANDI
MAESTRI

In reply to your favour of 7th inst. for which we thank you, we regret the misunderstanding, concerning the photo you have returned back.

The fact is that, on referring to the volume of the Touring Club Italiano (TOSCANA) you mentioned the Casa di Santa Caterina. Now, as you can verify in the above volume, the illustration of N° 60 is not the Casa of S. Caterina, but the GALLUZZA, a most picturesque street of Siena.

We are sending air mail the GALLUZZA in replacement beg to remain, with thanks,

Yours very truly
S. A. FRATELLI ALINARI
I. D. E. A.

AL DIRETTORE

[Signature]

SOC. p. AZ.
ICHE (I. D. E. A.)
NALE, 6

RENZE, ROMA, NAPOLI
AMENTE VERSATO

962

November 1962

r

enclosure: tracing
involves

u.s.c.: glossy print

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.20



FRATELLI ALINARI / SOC. p. AZ.
ISTITUTO DI EDIZIONI ARTISTICHE (I. D. E. A.)
FIRENZE / VIA NAZIONALE, 6

CASA FONDATA NEL 1854 / NEGOZI A FIRENZE, ROMA, NAPOLI
CAPITALE SOCIALE L. 90.000.000 INTERAMENTE VERSATO

NOV 15 1962

Firenze 12th November 1962

170.000
FOTOGRAFIE
ALINARI
ANDERSON
BROGI

MANNELLI
CHAUFFOURIER
FIORENTINI
D'OPERE D'ARTE
DI OGNI EPOCA

□
1.400
FOTOGRAFIE
A COLORI DI
CAPOLAVORI
DELLA PITTURA

□
2.500
FAC-SIMILI
DI DISEGNI DI
GRANDI
MAESTRI

The Museum of Modern Art
att. Bernard Rudofsky Guest Director
NEW YORK 11 West 53rd Street

Dear Sir,

In reply to your favour of 7th inst. for which we thank you, we regret the misunderstanding, concerning the photo you have returned back.

The fact is that, on referring to the volume of the Touring Club Italiano (TOSCANA) you mentioned the Casa di Santa Caterina. Now, as you can verify in the above volume, the illustration of N° 60 is not the Casa of S. Caterina, but the GALLUZZA, a most picturesque street of Siena.

We are sending air mail the GALLUZZA in replacement photo, and we beg to remain, with thanks,

Yours very truly

S. A. FRATELLI ALINARI
I. D. E. A.
AL DIRETTORE

[Handwritten signature]

M. 39/0059

C. C. I. A. N. 11771

C. C. POSTALE 5465

TELEF. 272.105

CODE USED A B C 5th ED.

TELEGR. IDEA - FIRENZE

7 - 62 - 2.000

enclosure: tracing
invoice

u.s.c.: glossy print

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.20



FRATELLI ALINARI / SOC. p. AZ.
ISTITUTO DI EDIZIONI ARTISTICHE (I. D. E. A.)
FIRENZE / VIA NAZIONALE, 6

CASA FONDATA NEL 1854 / NEGOZI A FIRENZE, ROMA, NAPOLI
CAPITALE SOCIALE L. 90.000.000 INTERAMENTE VERSATO

November 7, 1962

OCT 29 1962

170.000
FOTOGRAFIE
ALINARI
ANDERSON

Florence, October 25th 1962

BROGI
MANNEL
CHAUFFOURIER
FIORENTINI
Dear Sirs:
Fratelli Alinari, Soc. p. Az. of Modern Art
via Nazionale, 6
Florence, Italy
Mr. Bernard Rudofsky
Department of Circulating Exhibition
11 West 53rd Street
NEW YORK 19, N.Y.
(USA)

Thank you for your good letter of October 25th in response to
Mr. Rudofsky's request for a print of Casa di S. Caterina.
The print reached us safely, together with your bill. Unfortunately, the view is the wrong one.

Enclosed with this letter I send you a tracing of the needed
view of Casa di S. Caterina made directly from the 1941 edition of TOSCANA (Consociazione Turistica Italiana). I hope this will aid you in locating the precise view we need.

Under separate cover I am returning the photo you sent.
We look forward to hearing from you at your earliest opportunity, and thank you once again for your help.

Sincerely yours,
For what concerns Copyright, we beg
you please, to apply to our exclusive agent
in the United States, whose address is as follows:

Ellen Marsh
Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions
137
ADAM, N.Y.
(USA)

Always at your disposal and with our best regards,
we remain

enclosure: tracing
invoice

u.s.c.: glossy print

Bill enclosed.

\$150. print, photo
of Piazza

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.20



FRATELLI ALINARI / SOC. p. AZ.
ISTITUTO DI EDIZIONI ARTISTICHE (I. D. E. A.)
FIRENZE / VIA NAZIONALE, 6

CASA FONDATA NEL 1854 / NEGOZI A FIRENZE, ROMA, NAPOLI
 CAPITALE SOCIALE L. 90.000.000 INTERAMENTE VERSATO

OCT 29 1962

Florence, October 25th 1962

170.000
 FOTOGRAFIE
 ALINARI
 ANDERSON
 BROGI
 MANNELLI
 CHAUFFOURIER
 FIORENTINI
 D'OPERE D'ARTE
 DI OGNI EPOCA

gt

The Museum of Modern Art
 att: Bernard Rudofsky
 Department of Circulating Exhibition
 II West 53rd Street
 NEW YORK 19, N.Y.
 (USA)

Dear Sir,

q
1.400
 FOTOGRAFIE
 A COLORI DI
 CAPOLAVORI
 DELLA PITTURA

with reference to your kind letter
 of October 16th, we are pleased to inform you
 that the photograph of Casa di S.Caterina has
 been sent you by air.

q
2.500
 FAC-SIMILI
 DI DISEGNI DI
 GRANDI
 MAESTRI

For what concerns Copyright, we beg
 you please, to apply to our exclusive agent
 in the United States, whose address is as follows:

ART REFERENCE BUREAU
 P.O.Box 137
 ANCRAM, N.Y.
 (USA)

Always at your disposal and with our best regards,
 we remain

Bill enclosed.

Yours truly,
 S.p.A. FRATELLI ALINARI
 I. D. E. A.
 IL DIRETTORE

\$1.50, print, postage
 & packing

M. 30/0059

C. C. I. A. N. 11771

C. C. POSTALE 5465

TELEF. 272105

CODE USED A B C 5th ED.

TELEGR.: IDEA - FIRENZE

7 - 62 - 2.000

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THE MUSEUM OF MODERN ART

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8000
CABLE: MODERNART, NEW YORK

October 16, 1962

17 September 1963

CARL FRANK

photographer

Fratelli Alinari, Soc. p. Az.
via Nazionale, 6
Florence, Italy

Gentlemen:

May I request your assistance in the following matter. The Museum of Modern Art has asked me to prepare an exhibition for their program of circulating exhibitions showing the kind of architecture which might be classified as anonymous or vernacular. The exhibition will be wide in scope both chronologically and geographically.

In looking through the book Toscana (Consociazione Turistica Italiana, Volume Sesto, Parte II), published in Milan in 1941, I came across a photo on page 162, Plate 60, credited to your organization. The view is of Casa di S. Caterina. Attached you will find a rough sketch to aid you in identifying the particular view I want. I should like to obtain a good black and white glossy print of this photograph, measuring ca. 18x24 cm.

I trust that you can make the print available to me and that I may have your permission to include it in my exhibition. Whatever credit line you specify will be given to the photo.

Kindly send the print, together with an invoice covering print production and mailing charges, via sea mail and taking every precaution to have it wrapped securely so that it will arrive in good condition.

Thank you for your attention to this request. I look forward to your reply.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

enclosure

em

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	MoMA Exhs.	752.20

THE MUSEUM OF MODERN ART

NEW YORK 19

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

17 September 1963

CARL FRANK

photographer

MAY 20, 1964

MUSEUM OF MODERN ART
Att: ELLEN MARSCH

ENCLOSING THE PRINT OF MACHU PICCHU
FOR REFERENCE FILE.

Mr. Bernard Rudofsky
in locating a print of
the book MOROCCO. Since
that our original re-
vised is a copy for your

portunity? Thank you

383 East 17th Street — Brooklyn 26, N. Y. — UL 6-8611

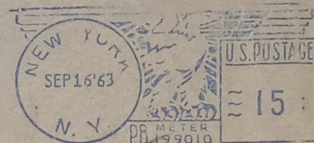
enclosure

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	MoMA Exhs.	752.20

c/e (Marsh)

THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19, N. Y.

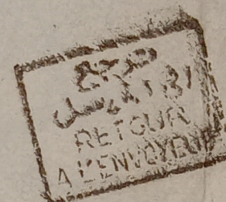


VIA AIR MAIL

10/17/63

French Embassy, N.Y.C.
has no address for French
Consulate in Morocco!

French Embassy
Marrakech, Morocco



... of this year Mr. Bernard Rudofsky
wrote to you requesting your assistance in locating a print of
one of Jacques Belin's photographs from the book MOROCCO. Since
no reply was received from you we assume that our original re-
quest went astray en route to you. Enclosed is a copy for your
information.

May we hear from you at your earliest opportunity? Thank you
very much.

Sincerely yours,

Ellen Marsh

Ellen Marsh
Department of Circulating Exhibitions

enclosure

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.20

THE MUSEUM OF MODERN ART
NEW YORK 19

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

17 September 1963

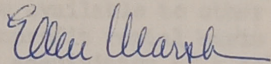
French Embassy
Marrakech, Morocco

Dear Sirs:

During the last part of April of this year Mr. Bernard Rudofsky wrote to you requesting your assistance in locating a print of one of Jacques Belin's photographs from the book MOROCCO. Since no reply was received from you we assume that our original request went astray en route to you. Enclosed is a copy for your information.

May we hear from you at your earliest opportunity? Thank you very much.

Sincerely yours,


Ellen Marsh
Department of Circulating Exhibitions

enclosure

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.20

April 29, 1963

French Embassy
Marrakech, Morocco

Dear Sirs:

May I request your assistance in the following matter.

The Museum of Modern Art has asked me to prepare a special architectural exhibition for their program of circulating exhibitions. I was given your address by the publishing firm of B. Arthaud after I wrote to them concerning my wish to obtain one of Jacques Belin's excellent photographs for use in my exhibition. The particular photograph I refer to appears at page 24 of the book MOROCCO, by J.L. Miège, and is captioned "Noualas near Rabat." Will it be possible to secure a good black and white glossy print, measuring ca. 18x24 cm., made from the original negative? Most important, may I have your permission to use it in the exhibition? It goes without saying that full credit will be given in accordance with any wording you specify.

We will gladly reimburse you for laboratory charges involved in producing the print (about \$1.00-\$1.50 in New York). Unfortunately, our limited budget does not permit us to pay usage fees. Our circulating exhibitions are made available to other galleries, museums and educational institutions on a nonprofit rental basis and our funds cover only production expenses and the acquisition of a select group of photographs.

I shall be most appreciative of your help, and I look forward to your reply with great interest.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.20

April 29, 1963

17 September 1963

French Embassy
Marrakech, Morocco

Dear Sirs:

May I request your assistance in the following matter.

French Embassy

The Marrakech, Morocco has asked us to prepare a special architectural exhibition for their program of circulating exhibitions. I was given your Dear Sirs: the publishing firm of B. Arthand after I wrote to them concerning my wish to obtain one of Jacques Belin's excellent photographs for a During the last part of April of this year Mr. Bernard Rudofsky at Marrakech, Morocco wrote to you requesting your assistance in locating a print of one of Jacques Belin's photographs from the book MOROCCO. Since no reply was received from you we assume that our original request went astray en route to you. Enclosed is a copy for your information. I hope that full credit will be given in accordance with any wording you specify.

May we hear from you at your earliest opportunity? Thank you very much. We will reimburse you for laboratory charges involved in producing the print (about \$1.00-\$1.50 in New York). Unfortunately, our limited budget does not allow us to pay usage fees. Our circulating exhibitions are made available to other galleries, museums and educational institutions on a nonprofit rental basis and our funds cover only production expenses and the acquisition of a select group of photographs.

Ellen Marsh

Department of Circulating Exhibitions and I look forward to your reply with great interest.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

enclosure

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.20

Fretz & Wasmuth Verlag AG

April 29, 1963

French Embassy
Marrakech, Morocco

Dear Sirs:

May I request your assistance in the following matter.

The Museum of Modern Art has asked me to prepare a special architectural exhibition for their program of circulating exhibitions. I was given your address by the publishing firm of B. Arthaud after I wrote to them concerning my wish to obtain one of Jacques Belin's excellent photographs for use in my exhibition. The particular photograph I refer to appears at page 24 of the book MOROCCO, by J.L. Miège, and is captioned "Noualas near Rabat." Will it be possible to secure a good black and white glossy print, measuring ca. 18x24 cm., made from the original negative? Most important, may I have your permission to use it in the exhibition? It goes without saying that full credit will be given in accordance with any wording you specify.

We will gladly reimburse you for laboratory charges involved in producing the print (about \$1.00-\$1.50 in New York). Unfortunately, our limited budget does not permit us to pay usage fees. Our circulating exhibitions are made available to other galleries, museums and educational institutions on a nonprofit rental basis and our funds cover only production expenses and the acquisition of a select group of photographs.

I shall be most appreciative of your help, and I look forward to your reply with great interest.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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	MoMA Exhs.	752.20

Fretz & Wasmuth Verlag AG.

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

ZURICH SWITZERLAND
Akazienstrasse 2

21-11-62 aber 8, 1962

*I have sent letter to Pfeifer
+ we urge that he
send photos to you.*

Sehr geehrter Herr Rudofsky -
freundlichen Dank für Ihr Schreiben vom 8-11-62.
Ihren mitgesandten photocopierten Brief haben wir
ebenfalls erhalten. Wir haben seinerzeit unsern
Autor, den Photographen Otto Pfeifer, von Ihren
Wünschen unterrichtet. Auch diesmal senden wir
ihm Ihren Brief und bitten Herrn Pfeifer um drin-
gende Erledigung. - Es tut uns leid, dass Sie bis-
her nichts hörten, hoffen aber, dass es nun doch
bald so weit sein wird.

Mit vorzüglicher Hochachtung
FRETZ & WASMUTH VERLAG ZUERICH

Peter Baltzer

Peter Baltzer

Assistant to Bernard Rudofsky
Chief Director
Department of Circulating Exhibitions

enclosure

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.20

September 18, 1962

November 8, 1962

Fretz & Wasmuth Verlag, A.G.
Akazienstrasse 2
Zürich, Switzerland

Dear Sirs:

The Director of the Museum of Modern Art is interested in the following matter. The Museum of Fretz & Wasmuth Verlag, A.G. prepare an exhibition of the kind of art which is appropriate to the term, is classified as "modern". The exhibition will be wide in scope and geographically.

Dear Sir:

During the middle part of September, Mr. Bernard Rudofsky wrote to you requesting prints made from the original negatives of four photographs appearing in Unbekannte Provence by Otto Pfeiffer, published by you in 1957. Since no reply has reached this office to date, we wonder whether the letter may have gone astray in the mail. Enclosed you will find a copy of the initial request.

We are most interested in obtaining the four prints, and any assistance you can offer us will be deeply appreciated. We look forward to hearing from you at your earliest opportunity. Thank you.

Sincerely yours, we do not want to pay large fees, we will gladly reimburse you for laboratory charges involved in producing these prints and for your mailing charges. In good without saying that we shall give whatever credit you require for this material.

Assistant to Bernard Rudofsky
In Guest Director you do not own the rights to these photographs, I Department of Circulating Exhibitions name and address of the persons to whom I should write.

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

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

enclosure

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.20

11 Elmwood Ave.
Cambridge, Mass.
September 18, 1962

Fretz & Wasmuth Verlag, A.G.
Akazienstrasse 2
Zurich, Switzerland

Dear Sirs:

May I request your assistance in the following matter. The Museum of Modern Art has asked me to prepare an exhibiton 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 a handsome book published by you in 1957, "Unbekannte Provence," by Otto Pfeiffer, and admired the photographs. I would like to obtain a glossy print, measuring ca. 18 x 24 cm., of each of the following four photographs:

- Plate 23: "Grottes de Calès, Wohnhöhlen über Lamanon"
" 24: "Detail aus den Grottes de Calès"
" 37: "La Pierre aux Fées, Dolmen bei Draguignan"
" 107: "Die 'Buesser' genannten Felsen bei Les Mées"

Will it be possible to secure prints made from the original negatives, and may I have your permission to use them 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 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 names and addresses of the persons 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

bjo -
Henry Field

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	752.20



HARVARD

11 Elmwood Ave.
Cambridge 38
Mass.

Tel. Kir 7-0765

Oct - 26, 1964

Dear Miss Marsh,

In reply to your letter of
Oct. 7 which came here tonight, I would be
delighted to loan ^{you} my reg. no. 89808,
now the property of Chicago Nat. Hist. Museum.
I presume the Director has complied
with your request. If not, suggest you
telephone him at once. Please let me know
after you have & X/O Perry print.

Yours - Sincerely yours

Henry Field

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.20



11 Elmwood Ave
Cambridge 38

October 29, 1964

See 10/19/64 request to
Chicago Natural History Museum

Dr. Henry Field
11 Elmwood Avenue
Cambridge 38, Massachusetts

Dear Dr. Field:

Your letter of the 26th reached my office yesterday, and I am delighted to learn that we have your permission to include your photograph in our exhibition, ARCHITECTURE WITHOUT ARCHITECTS. I have asked that an invitation to the opening be sent to you. It will take place the evening of November 10th.

The show will remain in our galleries until February 7, 1965. Later, it will be sent on tour both in the United States and abroad.

Thank you very much for your cooperation.

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Architecture and Design

Henry Field

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.20



HARVARD

11 Elmwood Ave
Cambridge 38
Mass.

Nov. 18, 1964

Dear Miss Marsh,

It was a great pleasure
to meet you last week and to see the
splendid Rudofsky Exhibition.
Please let me know if and when you
had additional photographs for
possible inclusion in the book.

Yours truly —

Henry Field

765

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.20



HARVARD

11 Elmwood Ave.
Cambridge 38
Mass.

Dec. 6, 1964

December 2, 1964

Dear Miss Marsh,

Dr. Henry Field
11 Elmwood Avenue
Cambridge 38, Massachusetts

Many thanks for

Dear Dr. Field:

The note I have been meaning to write to you since that most enjoyable luncheon with you and your family is finally being put on paper. It was a great pleasure to meet you, and I am grateful for your comments on our catalogue. Above all, I want to thank you for permitting us to use your photograph of the garden pergola in ARCHITECTURE WITHOUT ARCHITECTS.

Now that the exhibition is complete, Mr. Rudofsky is working at home. I have given him your address and suggested that he contact you directly in the event that he can use additional photographs of Iranian dovecots in the book he is preparing. Possibly, he can arrange to see you during his next visit to Boston.

With all good wishes and kindest regards to Mrs. Field,

Sincerely yours,

Sincerely yours

Ellen Marsh
Research Assistant

Henry Field

cc: Bernard,

Field's telephone # is Kirz 7-0765

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.20



HARVARD

11 Elmwood Ave.
Cambridge 38
Mass.

Dec. 6, 1964

Dear Miss Marsh,
Many thanks for
your welcome letter. Should Mr. Rudolph
come to Boston, we would be
delighted to see him. Our car is
Ki 7-0765. We both join in
sending you best wishes,
Sincerely yours
Henry Field

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.20



11 ELMWOOD AVENUE
CAMBRIDGE 38
MASSACHUSETTS

December 15, 1964

er 18, 1964

Dear Miss Marsh,

You mentioned at lunch with my husband and Jamshid that you had a photo of a gibbon cage in the Russian exhibition, designed by Morris Gaddis. How may I obtain an 8"x10" or 10"x12" mat finish print of this cage?

I would also like to have prints from the exhibition "Architecture without Architects", numbers 15, 16, 21, 92, 101, 95, 112, 129, 137, 153, 156.

May I buy these as I have other prints from the Museum's collection?

With best wishes,

Sincerely yours,

Julie Field

(Mrs. Henry Field)

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addresses
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obtained
Oakland).

However, you certainly can get prints from the photographer, Robert Brandeis, 335 Grandview Avenue, San Francisco, California 94114. If you come to New York during the holidays, I will show you what we have here and you can select some views and get their code numbers.

If there were some way of expediting your request, I would be glad to do it -- but I don't know what it would be.

With all good wishes to you and your family,

Sincerely yours,

Ellen Marsh
Research Assistant

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.20

December 18, 1964

Mrs. Henry Field
11 Elmwood Avenue
Cambridge 38, Massachusetts

Dear Mrs. Field:

Thank you for your letter of the 15th. I will be pleased to give you whatever help I can in securing the photographs you want, but I regret that I can assist you only in a limited way.

We do not own the rights to the photographs used in our exhibitions. Only a few photographs selected for publicity purposes can be released by us. Two of the views on your list, 95 and 156, are publicity photographs. If you intend to use them for a paper you are presenting and not for publication, I am sure there will be no difficulty in obtaining them. Photographs 112, 129 and 137 are by Mr. Rudofsky and, again, I think I could get them for you. Nor would 21 present a problem. Photographs 15 and 16 are from a gentleman in Germany, Mr. Wulf-Diether Graf zu Castell; 92 (four views mounted together) and 153 from Musée de L'Homme, Paris; 101 from Mr. Myron B. Smith, Washington, D.C. -- to have prints made from our exhibition negatives, we would need release letters from these people. I will gladly supply you with the addresses if you wish to go ahead. In order to be sure your list and mine agree, I have referred to exhibition numbers above, not catalogue numbers.

Prints of the gibbon cage at the Oakland Zoo might be obtained from the architect, Morris Gaddis (632 Grand Avenue, Oakland). However, you certainly can get prints from the photographer, Robert Brandeis, 335 Grandview Avenue, San Francisco, California 94114. If you come to New York during the holidays, I will show you what we have here and you can select some views and get their code numbers.

If there were some way of expediting your request, I would be glad to do it -- but I don't know what it would be.

With all good wishes to you and your family,

Sincerely yours,

Ellen Marsh
Research Assistant