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GENERAL ELECTRIC
COMPANY

COURT STREET, SYRACUSE, N. Y. . . . TEL. AREA 315 . . . DIAL 456 Plus EXT.*

DEFENSE ELECTRONICS
DIVISION

HEAVY MILITARY ELECTRONICS
DEPARTMENT

December 6, 1962

November 27, 1962

Mr. N.R. Bibko
Information Services
Heavy Military Electronics Department
Building 3, Room 24
General Electric Company
Court Street Plant
Syracuse, New York

Dear Mr. Bibko:

Thank you very much for your good letter of November 27th and for the photographs of your BMEWS Radar Antenna. I appreciate your response and will, as you suggest, contact you again when we have need for photographs of military electronics equipment.

Sincerely yours,

In the future, if you have need for dramatic photos of Military Electronics Equipment for exhibition purposes, please contact me and I will be glad to help you in any way possible.

Ellen Marsh
Research Assistant
Department of Circulating Exhibitions

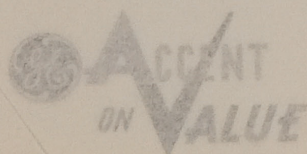
Sincerely,

N.R. Bibko

N. R. Bibko
Heavy Military Electronics Dept.
Information Services
Building 3, Room 24
Court Street Plant

MEB/ea
Enclosures

CoS-5900 R0A



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GENERAL ELECTRIC
COMPANY

**DEFENSE ELECTRONICS
DIVISION**

COURT STREET, SYRACUSE, N. Y. . . . TEL. AREA 315 . . . DIAL 456 Plus EXT.*

HEAVY MILITARY ELECTRONICS
DEPARTMENT

November 27, 1962

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

Attention: (Miss) Ellen Marsh
Department of Circulating Exhibitions

Dear Miss Marsh:

In response to your request, you will find attached photos of our BMEWS (Ballistic Missile Early Warning System) Radar Antenna for use in the Museum of Modern Art's Program of Circulating Exhibitions. A cleared copy to be used with the photos is included.

In the future, if you have need for dramatic photos of Military Electronics Equipment for exhibition purposes, please contact me and I will be glad to help you in any way possible.

I am interested in knowing more about how General Electric can tie in with your Circulating Exhibition Program.

Sincerely,

N.R. Bibko

N. R. Bibko
Heavy Military Electronics Dept.
Information Services
Building 3, Room 24
Court Street Plant

NRB/em
Enclosures

605-5900, RCA



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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November 28, 1962

Mr. W.S. Cahill
Press Relations
General Electric Company
Court Street Plant
Syracuse, New York

Dear Mr. Cahill:

Several weeks ago I wrote to you requesting a selection of photographs we would very much like to obtain for exhibition use consideration. Since no reply has been forthcoming, it occurs to me that possibly my original letter never reached your office. I enclose a copy for your information.

selection of good black and white glossy prints (about 10) showing large radar antenna reflectors at West Point, New York.

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

Sincerely yours, I am interested in the photographs which are in showing the full screen and the surrounding terrain. We prefer photographs that do not show people because they are more distracting in point of our interest.

Ellen Marsh
Research Assistant
Department of Circulating Exhibitions
in the exhibition.

I look forward to hearing from you at your earliest opportunity, and thank you in advance for any assistance you can give.

Sincerely yours,
Ellen Marsh
Research Assistant
Department of Circulating Exhibitions

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October 30, 1962

Mr. W.S. Cahill
MMED - Press Relations
General Electric Company
Court Street Plant
Syracuse, New York

Dear Mr. Cahill:

I am writing to you at the suggestion of Mr. Martin P. Miller of Bethlehem Steel Company's New York Press Relations office.

For an architectural exhibition being prepared for our museum's Program of Circulating Exhibitions, we would like to obtain a selection of good black and white glossy prints (8"x10") showing the intricate structure of the back side of one of your large radar antenna reflectors at Clear, Alaska or Thule, Greenland. We are more interested in the latticework members than in showing the full screen and the surrounding terrain. We prefer photographs that do not show people because they may prove distracting in point of our interest.

Needless to say, we shall be glad to give whatever credit you require to any of your photographs we are able to incorporate in the exhibition.

I look forward to hearing from you at your earliest opportunity, and thank you in advance for any assistance you can offer.

Sincerely yours,

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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11 December 1962

Mr. M.J. Hill
George Allen & Unwin Ltd.
40 Museum Street
London, W.C. 1, England

Dear Mr. Hill:

Your letter of December 3rd has been received and I have now had an opportunity to discuss further with Mr. Rudofsky his exhibition plans.

We appreciate your willingness to adjust your usual fees for the special conditions of our exhibition. However, since the exhibition is still many months away and it will be impossible to determine its exact content at the moment, we prefer to wait until a later date before asking you to procure any prints for us from Byzantine Legacy. We must work from photostats from the book for reference purposes for the time being.

If it appears there will be a good chance of including the photos in our show, I shall certainly write to you in time.

Thank you, once again, for your consideration of our request.

Sincerely yours,

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

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Telegram: "Deucalion, Westcent, London"
George Allen & Unwin Ltd

PUBLISHERS & EXPORTERS

All communications to be addressed to the Company

Telegram: "Deucalion, Westcent, London"
40 Museum Street, London, W.C.1

Telegrams: DEUCALION, WESTCENT, LONDON

MJH

3rd December, 1962.

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

Dear Madam,

Thank you for your letter of the 29th November.
We do appreciate what you say in reply to our letter
of the 27th November and we will willingly cut the
fees mentioned in that letter by a third if that would
be agreeable to you. I am sure you will appreciate
that we have to look after the interests of our authors.

If these reduced fees are acceptable perhaps
you would let us know and we will then write to the
author and see if we can procure the prints you want
from BYZANTINE LEGACY

Yours faithfully,
for GEORGE ALLEN & UNWIN LTD.

M. Joy Hill

Handwritten: "Hill"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

Telegrams: "Deucalion, Westcent, London"

Telephone: Holborn 8577 (3 lines)
and 8203

George Allen & Unwin Ltd

PUBLISHERS & EXPORTERS

All communications to be
addressed to the

Your reference: mjh
Please quote our reference mjh

27th November, 1962.

40, Museum Street
November 29, 1962
London, W.C.1

Mr. B. Rudofsky,
Dept of Circulating Exhibitions,
George Allen & Unwin Ltd.
40, Museum Street
London, W.C. 1, England
U.S.A.

Dear Sirs: Sir,

Since Mr. Rudofsky is currently out-of-town, I am writing to you in his behalf to acknowledge your letter dated November 27th.

It is certainly most kind of you to give us permission to reproduce the needed illustrations from Cecil Stewart's Byzantine Legacy for Mr. Rudofsky's forthcoming exhibition. However, we find the fee you ask quite prohibitive since our very limited budget covers only the minimal expenses involved in print production. (Kindly refer to Mr. Rudofsky's letter of November 19th.)

The exhibition is being prepared for the Department of Circulating Exhibitions which sends its shows on tour throughout the United States and abroad to other museums, colleges, universities and galleries on a non-profit rental basis. The subsidy which permits us to prepare our exhibitions covers only design and production costs. Because of the very high cost of producing architectural exhibitions, we must rely on the generosity of organizations and individuals to contribute their work.

In order to obtain the best possible results from the photographs needed for the exhibition, we prefer to have glossy prints made directly from the original negatives. We will gladly write to Mr. Cecil Stewart about this matter if you will inform us of his address.

The exhibition is still many months away and the layout has not yet been made. However, when the time comes to make final plans we would certainly like to have the prints on hand for consideration.

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

PS.

We much appreciate the original plates but if you feel that you cannot afford to let us use your photographs in the show without your usual fee, we shall certainly understand your position. Please do let me hear from you again at your earliest opportunity.

Sincerely yours,

Ellen Marsh
Assistant to Bernard Rudofsky

Guest Director, Department of Circulating Exhibitions

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Telegrams: "Deucalion, Westcent, London"

Telephone: Holborn 8577 (3 lines)
and 8203

George Allen & Unwin Ltd

PUBLISHERS & EXPORTERS

All communications to be
addressed to the Company

Please quote our reference mjh

40, Museum Street
27th November, 1962. London, W.C.1

Mr. B. Rodofsky,
Dept of Circulating Exhibitions,
The Museum of Modern Art,
11 West 53rd St.,
New York 19
U.S.A.

Dear Sir,

In reply to your enquiry we shall be
pleased to grant permission for the ^{exhibition}~~inclusion~~ of:-
plates from pages 37, 80, 81 and 82 of Stewart's
BYZANTINE LEGACY

in The Museum of Modern Art

on pre-payment of a fee ^{of}~~Thirty-two~~ dollars

Acknowledgment should be made to the
book(s), the author(s) and to ourselves as the
publishers. ~~We expect a complimentary copy
of your book to be supplied to us on publication.~~

Yours faithfully,

For GEORGE ALLEN & UNWIN LTD.

M. J. Allen

PS.

We much regret that we do not hold the original plates but if
you wish to proceed and are not able to produce prints from the
book itself we will investigate the possibilities of obtaining
them for you.

jl

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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November 19, 1962

The Director
George Allen & Unwin Ltd.
40 Museum Street
London, W.C.1, England

Dear Sir:

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

I have recently had occasion to look through your handsome publication of 1947, Byzantine Legacy, by Cecil Stewart and noted therein four photographs I should like to obtain for my exhibition. The illustrations appear on pages 37, 80, 81 and 82 and show Simopetra, Athos and S. Nicholas, Meteora. I shall need good black and white glossy prints of the photos, made from the original negatives and measuring ca. 8" x 10". Can you supply me with such prints and may I have your permission to use them in the exhibition?

Although our budget does not permit us to pay usage fees, we will gladly reimburse you for laboratory charges involved in print production and for your mailing charges. Kindly send the prints via sea mail, wrapped well in order to avoid damage. It goes without saying that we shall give whatever credit you require to this material.

In the event that you do not own the rights to these photographs, will you please either forward this letter to the author or advise me of his 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

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GERALD DUCKWORTH & CO. LTD.

3 HENRIETTA STREET, LONDON, W.C. 2, ENGLAND

General English Telegraphs Bureau, London, with individual branches

October 31, 1962

29th October 1962

Mr. Bernard Rudofsky,
Guest Director,
Department of Circulating Exhibitions,
The Museum of Modern Art,
11 West 57th Street,
New York 19, N.Y.
U.S.A.
Mr. C.E. Walton
Director
Gerald Duckworth & Co. Ltd.
3 Henrietta Street
London, W.C. 2, England

Dear Sir,

Dear Mr. Walton:

Mrs. Thank you for your good letter of October 29th addressed to
New York by Mr. Bernard Rudofsky. Since Mr. Rudofsky is currently out-
19th regard of-town, I trust you will accept this acknowledgment in his
behalf.

In this connection we stress you write to Monsieur
Paul Hartmann. As you have suggested, we shall write directly to M. Paul
published Hartmann in Paris to ask him for his assistance in securing
with print the needed photographs from Eternal Egypt.

Again, our many thanks to you.

Sincerely yours,

Yours faithfully,

Mr. Gerald Duckworth & Co. Ltd.

GEW/DD:

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

prints for us and for your mailing charges.

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GERALD DUCKWORTH & Co. Ltd.

3 HENRIETTA STREET, LONDON, W.C.2 : TEMPLE BAR 1634

General Publishers: Telegrams: Ductarius, Rand, London. Cables: Gerwalduck, London

OCT 31 1962

29th October, 1962.

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

Dear Sir,

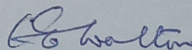
Mrs. Rose Morse of The Philosophical Library Inc. of New York has passed to us your letter to her of September 19th regarding four illustrations from "Eternal Egypt".

In this connection we suggest you write to Monsieur Paul Hartmann of 11, Rue Cujas, Paris 5, who originally published this book and would be most likely to help you with prints of the photographs you require.

Yours faithfully,

For GERALD DUCKWORTH & CO. LTD.

CEW/DD



Director.

Air.

Directors: Lord Horder, C. H. P. Gifford, OBE, Mrs. G. Kvergie, C. E. Walton

prints for us and for your mailing charges.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

-2-

September 19, 1962

10/19/62 phone call to Mrs. Morse.

In the event "trying to get pay" the rights to the photographs, or if the negatives are not in your hands, I will appreciate your advising me of the names and addresses of the persons to whom I should write.

Mrs. Rose Morse
Philosophical Library, Inc.
15 East 40th Street
New York 16, New York

hw 3-2945

Sincerely yours,
Dear Mrs. Morse:

May I request your assistance in the following matter which Miss Marsh briefly outlined to you over the telephone yesterday morning. 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.

In looking through your very handsome book of 1955, "Eternal Egypt," by Clement Robichon and Alexandre Varille, I noted several photographs which I would like to obtain for my exhibition. They are:

Plate 20 "Oasis de Siqué" (photo: Monsieur Henri Laouest)

Plate 47 "Nag'hamadi. Pigeonnier" (photo: André Vigneau, Paris)

Plate 48 "Nag'hamadi. Musulman cemetery" (photo: André Vigneau, Paris)

Plate 78 "Meidum. Dovecote" (no photo credit)

I would like to have good glossy black and white prints of these photographs made from the original negatives, measuring approximately 8"x10". And I hope I may have your permission to use these pictures in the forthcoming exhibition. It goes without saying that we shall give whatever credit you require to this material.

Although our budget does not permit us to pay usage fees, we will gladly reimburse you for laboratory charges involved in producing prints for us and for your mailing charges.

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	MoMA Exhs.	752.21

-2-

In the event that you do not own the rights to the photographs, or if the negatives are not in your hands, I will appreciate your advising me of the names and addresses of the persons to whom I should write.

I trust 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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PAT GETZ
52 IRVING ST.
CAMBRIDGE
MASS.

December 6, 1963

13 June 1963

Dear Pat,

Belated thanks for the negative and for sending me the postcards. They are all very pretty but the monastery on Naxos is outstanding.

The enlargement came out fine and I hope to use the photograph in either the exhibition or book. Both are still far off - at least a year.

More thanks and
kindest regards,

Yours
Bernard

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GALERIE PAUL FACCHETTI

17, RUE DE LILLE, PARIS. 75

TÉL. LITRE 71-89

R.C. SEINE 59 A 117 40

13 June 1963

Mrs Ellen MARSH

Department of circulating Exhibitions

The Museum Of Modern Art

11 West 53th Street

M. J. Facchetti
Galerie Paul Facchetti

of Zoltan Kemény's
in good time.

Look forward to

1958

in 1958

er and it was much too long

Documents which, we are afraid

d to you recent catalogues
and Holland.

Dear Bernard,

20 November

Many thanks for your letter. I am
happy to hear that you may be able to
make some use of the negative.

I am enclosing several post-cards
I gathered in my travels, which I thought
might interest you. I would like to
have them back - but there is no hurry -
unless of course any of them ^{should be} of importance

FACCHETTI

Facchetti

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GALERIE PAUL FACCHETTI

17, RUE DE LILLE, PARIS, 75

TÉL. LITTRÉ 71-89

R.C. SEINE 59 A 117 40

13 June 1963

Mrs Ellen MARSH

Department of circulating Exhibitions

The Museum Of Modern Art

11 West 53th Street

→ M. J. Facchetti
Galerie Paul Facchetti

of Zoltan Kemény's
good time.

look forward to

955

1958

and it was much too long

uments which, we are afraid

to you recent catalogues
d Holland.

to you in which case please keep them
by all means.

Хайрета,

Pat

P.S. Have you any idea when your
exhibition will begin? I definitely
do not want to miss it!

CHETTI

Facchetti

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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GALERIE PAUL FACCHETTI

17, RUE DE LILLE, PARIS, 7^e

TÉL. LITTÉ 71-89

R.C. SEINE 59 A 117 40

13 June 1963

Mrs Ellen MARSH

Department of circulating Exhibitions

The Museum Of Modern Art

11 West 53th Street

M. J. Facchetti
Galerie Paul Facchetti
17, rue de Lille
Paris 7^e, France

U.S.A.

Dear M. Facchetti:

Your letter and two black and white prints of Zoltan Kemény's work have reached our offices safely and in good time.

We are delighted to have the prints and we look forward to seeing the catalogues you are sending us.

With many thanks for your kindness, I remain

Sincerely yours,

have been lost by the photographer and it was much too long to have them remade.

Ellen Marsh
Research Assistant
Department of Circulating Exhibitions

In a separating mail we also send to you recent catalogues of KEMENY Exhibitions in Germany and Holland.

Sincerely Yours.

J. FACCHETTI

Facchetti

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GALERIE PAUL FACCHETTI

17, RUE DE LILLE, PARIS, 7^E

TÉL. LITTRÉ 71-69

R.C. SEINE 59 A 117 40

Mrs Ellen MARSH
Department of circulating Exhibitions
The Museum Of Modern Art
11 West 53th Street
NEW-YORK 19
N.Y. U.S.A.

Dear Madam,

The documents concerning Zoltan Kemeny:

"Banlieue des Anges" (68x96 cm.) 195~~7~~
"Casse Lumière" (88x67 cm.) 1958

have been lost by ~~the~~ photographer and it was much too long
to have them remade.

We send to you enclosed the two documents which, we are affraid
will be of any use to you now.

In a separating mail ~~we~~ also send to you recent catalogues
of KEMENY Exhibitions in Germany and Holland.

Sincerely Yours.

J.FACCHETTI

Facchetti

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

Studio Paul Facchetti
17, rue de Lille
17, Paris VII^e, France
Paris VII^e, France

Dear Sir:

Dear Sir:

At the beginning of March I wrote to enlist your cooperation
May regarding two photographs of Zoltan Kemény's work which we'd like
very should like to obtain for a special architectural exhibition. ing
ca. Since no acknowledgment of the request has reached me, I as-
sume that the original letter went astray en route to you.
I herewith enclose a copy for your information.

"Casse-lumière" (88x67 cm.) 1958.

Any help you can offer us will be greatly appreciated. I
We will hope to hear from you within the near future. Thank
of you. ating Exhibitions and we should like to have the photos of
these two very handsome works on hand for possible inclusion. It goes
with Sincerely yours, full credit will be given to both you and Mr. Kemény
in accordance with any wording you specify.

If we owe you for the laboratory charge involved in producing the prints,
please Ellen Marshag your bill. (We are generally charged not more than
\$1.00 Research Assistants U.S.)

Department of Circulating Exhibitions

Thank you for your cooperation. I look forward to your reply.

Sincerely yours,

Ellen Marshag
Department of Circulating Exhibitions

enclosure

*your completed order
by D.E. 12/1/63*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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March 6, 1963

Studio Paul Facchetti
17, rue de Lille
Paris VII^e, France

Dear Sir:

May I request your assistance in the following matter. I should like very much to obtain one black and white glossy photograph, measuring ca. 18x24 cm., of each of the two following works by Zoltan Kemény:

"Banlieue des anges" (68x96 cm.) 1958.
"Casse-Lumière" (88x67 cm.) 1958.

We are preparing a special architectural exhibition for the Department of Circulating Exhibitions and we should like to have the photos of these two very handsome works on hand for possible inclusion. It goes without saying that full credit will be given to both you and Mr. Kemény in accordance with any wording you specify.

If we owe you for the laboratory charge involved in producing the prints, please send along your bill. (We are generally charged not more than \$1.00-\$1.25 here in the U.S.)

Thank you for your cooperation. I look forward to your reply.

Sincerely yours,

Ellen Marsh
Department of Circulating Exhibitions

Form completed - 1/18/64
by B.R. 1/18/64

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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IL DIRETTORE DELLE GALLERIE
DELL' ACCADEMIA DI VENEZIA

see p. 2

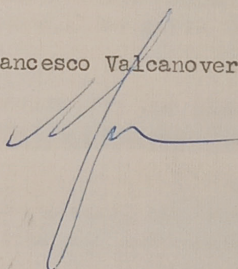
Venezia, 11 novembre 1963

Gentile Signore,

fra breve Le spedirò il particolare della "Processione
in Piazza S.Marco" di Gentile Bellini da Lei desiderata. Le sarò pe-
raltro grato se vorrà restituirmi compilato e firmato l'unito modu-
lo di richiesta fotografica.

Con i migliori ossequi

(Francesco Valcanover)



Gentile Sig. Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions
The Museum Of Modern Art
11 West 53 rd Street
NEW YORK (USA)

*form completed & ret'd
by B.R. 12/6/63*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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1 November 1963

11 December 1963

Dir. Prof. Vittorio Moschini
Galleria dell'Accademia
Campo della Carità
Venice, Italy
182 High Holborn
Dear Sir: J. L. England

May I request your assistance in the following matter.

I should like to obtain a good black and white glossy photograph (measuring ca. 18x24 cm.) of a detail of the Bellini "Processione," 1496, for inclusion in a special architectural exhibition I am preparing for The Museum of Modern Art. Enclosed is a sketch showing the specific section of the work which I will need. I do hope you have a negative on hand or that you can refer me to a good source from which I can obtain the needed print. It goes without saying that full credits will be given to any use of the illustration in the exhibition. Of course, be honored in connection with any use made of the photographs.

Of course, we shall gladly reimburse you for the standard laboratory fees incurred in having a print produced from the existing negative.

Sincerely yours,

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

Ellen March

Sincerely yours, Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

12/17/62 - 2 print set off to Hanagoto.
Registered, no per mail.

enclosure

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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GEORGE G. HARRAP & CO. LTD.
182 High Holborn,
London, W.C. 1.

14 December 1962

JHM/SS

22nd November, 1962

→ Mr. J.H.H. Gaute
George G. Harrap & Company Ltd.
182 High Holborn
London, W.C. 1, England

Dear Mr. Gaute:

Since Mr. Rudofsky is currently away from his office, I hope you will accept this acknowledgment of your good letter of November 22 which I make in his behalf.

We are delighted to learn that we may expect to receive the two prints requested, first seen in Arabia Phoenix. We shall make the necessary copies and return the originals to you as promptly as possible. The credit line specified in the next-to-last paragraph of your letter shall, of course, be honored in connection with any use made of the photographs.

Thank you so much for your generous cooperation.

Sincerely yours,

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

12/19/62 - 2 prints ret'd to Harrap Co.
Registered, via sea mail.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

NOV 26 1962

GEORGE G. HARRAP & CO. LTD.
182 High Holborn,
London, W.C.1.

JHHG/SS

22nd November, 1962.

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

Dear Mr. Rudofsky,

We have your letter of the 16th instant in which you express a desire to obtain prints of two photographs which appear in ARABIA PHOENIX by Gerald de Gaury, Roof tops in Riyadh and a New house in Riyadh.

It so happens that despite the date of publication of this work we do still have the originals and I have pleasure in sending them under separate cover, registered by sea-mail.

There is no charge for these but they are sent on the understanding that you will have them copied and that you will return them to us as soon as possible. They are further lent on the understanding that a full acknowledgment will be made, which I would like to suggest takes the following form: "These photographs taken by Lieut. Col Gerald de Gaury appear in his work ARABIA PHOENIX, and are used by courtesy of the Publishers, George G. Harrap & Co. Ltd. London."

Needless to say, we are glad to be able to help you in this matter.

Yours sincerely,

J.H.H. Gaute.

cm

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

November 16, 1962

July 12, 1962

The Director
George G. Harrap & Company, Ltd.
182 High Holborn Street
London, W.C. 1, England

Dear Sir:

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

I have recently had occasion to refer to your handsome publication of 1947, Arabia Phoenix, an account of a visit to Ibn Saud Chieftain of the austere Wahhabis and powerful Arabian King, by Gerald de Gaury, and noted therein two photographs I should like to obtain for my exhibition. The illustrations appear on unnumbered facing pages and bear the following identification: "Roof-tops, Riyadh" and "A new house in Riyadh." In order to make the necessary enlargements for my exhibition, I shall need good black and white glossy prints of these photos made from their original negatives and measuring ca. 18x24 cm. Can you supply me with the prints and may I have your permission for their use in the forthcoming exhibition?

Although our budget does not permit payment of usage fees, we will gladly reimburse you for laboratory print production charges and mailing costs. Kindly send the prints via sea mail, securely wrapped to avoid damage. It goes without saying that we shall give whatever credit you require to this material.

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

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

Sincerely yours,

enclosure

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

em

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

September 21, 1962 -- Mr. Karl Kourou
German Tourist Information Office
500 Fifth Avenue
New York 36, New York

borrowed 9 black and white photos:

July 12, 1962

WW 7500	Artland
CC 3540	Upper Bavaria, Klosterkirche
CC 7640	Wallfahrtskirche "Die Kappel"
AL 1060	Schwarzwald
EW 3127	"
Miss Ingeborg Godenschweger	Vellberg b. Schwab. Hall
German Information Center	Westerland auf der Nordseeinsel Sylt
410 Park Avenue	Freudenberg
New York 22, New York	Die Kugelbake

Dear Miss Godenschweger:

I want to thank you for your help in connection with my search for photographs suitable for our forthcoming exhibition, "Architecture Without Architects," and for your willingness to lend me a duplicate copy of MEISTERWERKE EUROPAISCHER BAUKUNST.

Now that I have shown this book to Mr. Rudofsky and he has noted the illustrations of interest to him, I return it to you.

Your assistance is greatly appreciated.

Sincerely,

Ellen Marsh
Department of Circulating Exhibitions

enclosure

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

September 21, 1962 -- Mr. Karl Kumrow
German Tourist Information Office
500 Fifth Avenue
New York 36, New York

July 12, 1962

borrowed 9 black and white photos:

WW 7600	Artland
CC 1540	Upper Bavaria, klosterkirche
CC 7640	Wallfahrtskirche "Die Kappel"
AL 1060	Schwarzwald
XW 1427	"
XW 4896	Vellberg b. Schwab. Hall
SE 3048	Westerland auf der Nordseeinsel Sylt
W 6453	Freudenberg
SE 390	Die Kugelbake (

Dear Miss Gerlach:

Once again, my thanks for your generous help in permitting me to borrow photographs from your collection for circulating exhibition use consideration.

With this letter I am returning six of the eight photos you loaned on July 6th. I would like to retain the remaining two, Frankfurt am Main railroad terminal and Sankt Peter, for an indefinite period of time. As I recall, you have duplicates of these two prints still in your files.

I hope that I may call on you again as our exhibition plans progress.

Sincerely,

Ellen March
Department of Circulating Exhibitions

enclosures: 6 pls

10/12/65 - 2 photos returned
C. J. [unclear]
[unclear]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

German Tourist Information Office
200 Fifth Avenue
New York 10, N. Y.

Mr. Bernhard Hoffmeyer
Dept. of Circulating Exhibitions
71 West 53 Street
New York 19, N. Y.

New York 19, N. Y.

Mr. Hans J. Bauman
German Tourist Information Office
500 Fifth Avenue
New York 30, New York

25 November 1963

July 12, 1962

Very kind

Miss Marie Gericke
German Information Center
410 Park Avenue
New York 22, New York

Dear Miss Gericke:

Once again, my thanks for your generous help in permitting me to borrow photographs from your collection for circulating exhibition use consideration.

With this letter I am returning six of the eight photos you loaned on July 6th. I would like to retain the remaining two, Frankfurt am Main railroad terminal and Danzig tower, for an indefinite period of time. As I recall, you have duplicates of these two prints still in your files.

I hope that I may call on you again as our exhibition plans progress.

Sincerely,

Ellen Marsh
Department of Circulating Exhibitions

enclosures: 6 b&w

*10/13/65 - 2 photos returned
(as accompanying
letter)*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

German Tourist Information Office
500 Fifth Avenue
New York 36, N. Y.

New York

November 19, 1963

Mr. Bernard Rudolfsky
Dept. of Circulating Exhibitions
11 West 53 Street

26 November 1963

New York 19, N.Y.

Gentlemen:
Mr. Hans J. Baumann
German Tourist Information Office
500 Fifth Avenue
New York 36, New York

Our records show that we lent you nine... photographs (x) /
slides () for reproduction purposes on Sept. 24, 62. We should
appreciate it very much if you could return them to our
office at your earliest convenience since we need them urgently
now.

Enclosed you will find the nine photographs which you
very kindly loaned to us some time ago. I trust that
they reach you safely.
Thank you very much for permitting us to borrow these
prints from your collection.
Assuring you of our continued cooperation, we are,
Sincerely yours,

Ellen Marsh
Department of Circulating Exhibitions
sincerely yours,
Hans J. Baumann
(Hans J. Baumann)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

German Tourist Information Office
500 Fifth Avenue
New York 36, N. Y.

New York

November 19, 1963

Mr. Bernard Rudolfsky
Dept. of Circulating Exhibitions
11 West 53 Street

New York 19, N.Y.

Gentlemen:

Our records show that we lent you **nine...** photographs (x) /
slides () for reproduction purposes on **Sept. 24. 62**. We should
appreciate it very much, if you would kindly return them to our
office at your earliest convenience since we need them urgently
now.

Assuring you of our continued cooperation, we are,

sincerely yours,

GERMAN TOURIST INFORMATION OFFICE

Hans J. Baumann
(Hans J. Baumann)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

June 3, 1963

Gesellschaft für Schweizerische Kunstgeschichte
Hedra Steinberg 6
Basel, Switzerland
Basel, Dear Sirs:

Dear Sirs: This morning we received from you a package containing nine black and white glossy prints of photographs which we requested from earlier issues of your series *KUNSTEN MALER DER SCHWEIZ*. They arrived safely and we are very pleased with them.

I am now writing to enquire whether the other nine photographs will also be sent to us, or whether there is some difficulty in obtaining them. If we may expect the balance of the prints, kindly enclose your invoice with them. If you are unable to send them to us, please send an invoice for the nine by separate mail. We can make the payment directly to your bank. Let us know your wishes in this matter. Our only request is that your cooperation in meeting our request is greatly appreciated. With many thanks,

There is no set deadline for the receipt of the prints, but we should have them by the middle of April, if possible. Kindly have them wrapped with great care so that the edges do not get bent in transit.

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

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

See letter Verlag Birkhäuser

→ reply rec'd with
bill - other negs.
have disappeared

Rec. 11.11.63 (kindly indicate proper credit line assigned to each print)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

March 1, 1963

Mr. Rudolfsky
Redaktion
Gesellschaft für Schweizerische Kunstgeschichte
Steinenberg 6
Basel, Switzerland
11 West 53rd Street
N.Y. 10019

Dear Sir: 19
USA

Thank you very much for your good letter of February 26th addressed to Mr. Rudolfsky, and please accept this acknowledgment which I make in his behalf.

We are certainly glad to learn that you will be able to provide us with the prints* originally requested, made from their initial negatives. The price of the photographs, S. Fr. 5.-, is agreeable to us. If you will submit a bill to us at the time of the delivery of the photographs, we will see that it is paid promptly. If you like, we can make the payment directly to your bank. Let us know your wishes in this matter. Our only requirement is that you submit a bill to us on your letterhead.

There is no set deadline for the receipt of the prints, but we should prefer to have them by the middle of April, if that is at all possible. Kindly have them wrapped with great care so that the edges do not get bent in transit.

We are immensely pleased to have your fine cooperation, and we thank you, once again.

Sincerely yours,

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

*ca. 18x24 cm., black and white glossy (kindly indicate proper credit line assigned to each print)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

GESELLSCHAFT FÜR SCHWEIZERISCHE KUNSTGESCHICHTE
SOCIÉTÉ D'HISTOIRE DE L'ART EN SUISSE
SOCIETA DELLA STORIA DELL'ARTE IN SVIZZERA

HERSTELLUNGSREDAKTION, BASEL STEINENBERG 6 TELEPHON 061 243247

February 26th, 1963

Rec'd 3/1/63

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

Dear Sir,

Ree — Messrs. Birkhäuser, editors, gave us your letter of november 27th begging us to send you our reply directly.

We read with pleasure that you are preparing an exhibition of architecture for which you need some illustrations of our volumes "Kunstdenkmäler der Schweiz". To secure you these prints it may be best to compile them in our office and then to send them by sea mail.

Would you agree to a price of sFr. 5.-- for each photo? This is what photographers generally demand for their work. Have you got an idea how the amount could be payed from USA to Switzerland? Further we would beg you to inform us what is the latest term for sending you the material.

As soon as you have confirmed us that we are allowed to order these photos for you we shall not longer hesitate to assist you in the matter.

Yours faithfully

GESELLSCHAFT FÜR SCHWEIZERISCHE KUNSTGESCHICHTE

18 photos

J. V. R. Fickler

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

July 21, 1964

Gesellschaft für Schweizerische Kunstgeschichte
Steinenberg 6
Basel, Switzerland

Dear Sirs:

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 461, abb. 444. BERN, Band II. DIE KUNSTDENKMALER
DER SCHWEIZ. 1959. photo by Martin Hesse, Bern.

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

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: BERN Band II, page 461, abb. 444, DIE KUNSTDENKMÄLER
DER SCHWEIZ. 1959. photo by Martin Hesse, Bern

CREDIT: GESELLSCHAFT FÜR SCHWEIZERISCHE KUNSTGESCHICHTE

Basel, Steinenberg 6

i. v. R. Fittler

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

noted three of your photographs which interest me very much in terms of a special architectural exhibition I am preparing for The Museum of Modern Art. The photographs are:

#4. "...air view of ventilation shafts of a foggara near In Salah."

#6. air view of El Oued.

#19. "Reed mats shading the camp streets at Hassi Messouad."

The exhibition will concern itself with the kind of architecture which, for want of a more appropriate name, is called "anonymous" or "vernacular," but might best be described as a presentation of man's ingenuity in terms of architecture. To the best of my knowledge, this is the first time such an exhibition has been attempted. The show is being designed for circulation by the Museum's Department of Circulating Exhibitions and will be available solely to nonprofit educational institutions. Although final scheduling has not been made, I expect the exhibition will be given its first showing in this Museum's galleries in 1964.

I should like very much to secure black and white glossy 8"x10" (18x24 cm.) copies of the photographs cited above made from your original negatives with a view toward using one or more of them in the show. However, since we are working on a limited budget we are not in a position to pay usage fees; the best we can offer is reimbursement of laboratory print production and mailing costs. Of course, full credit will be given to all photographs used in the exhibition in accordance with wording specified by their owners and not any publicity or publication use will be made without prior written permission.

I might add that we are hoping to publish a book based on the exhibition. If plans materialize we will pay standard publication fees to those photographers whose work we use.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

I fully realize that this request is somewhat irregular. 27 November 1963
that you will consider the special circumstances of our show and permit us the use of your photographs. I await your reply with considerable interest and thank you very much.

DE.
Mr. Georg Gerster
Blumliessalpstrasse 11
Zurich 6, Switzerland

Dear Mr. Gerster:

Guest Director

May I request your assistance in the following matter. In the course of looking through your splendid book, Sahara, Desert of Destiny, I noted three of your photographs which interest me very much in terms of a special architectural exhibition I am preparing for The Museum of Modern Art. The photographs are:

- #4. "...air view of ventilation shafts of a foggara near In Salah."
- #6. air view of El Oued.
- #19. "Reed mats shading the camp streets at Hassi Messouad."

The exhibition will concern itself with the kind of architecture which, for want of a more appropriate name, is called "anonymous" or "vernacular," but might best be described as a presentation of man's ingenuity in terms of architecture. To the best of my knowledge, this is the first time such an exhibition has been attempted. The show is being designed for circulation by the Museum's Department of Circulating Exhibitions and will be available solely to nonprofit educational institutions. Although final scheduling has not been made, I expect the exhibition will be given its first showing in this Museum's galleries in 1964.

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I might add that we are hoping to publish a book based on the exhibition. If plans materialize we will pay standard publication fees to those photographers whose work we use.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

Zürich, 5th of December 1963
Blümlisalpstrasse 11, Switzerland

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

Dear Mr. Rudofsky,

Your letter of November 27, 1963, has been received today with many thanks.

Unfortunately, two of the photographs you are requesting are not mine. (They are wrongly acknowledged to me in the american edition; in the original german edition they are clearly stated to come from the Service de Documentation of the Algerian Government. I have no better address, but this one should be sufficient.)

Letter to
Bernard
Rudofsky
12/9/63

I shall send you under separate cover the third one, #19.

If you are looking for vernacular architecture you should look among the houses of Nubia - the stretch of land to be inundated by the High Dam of Asswan. These villages are fantastic. I have quite a lot of material on them, but it should be difficult for me to make a narrow selection. If you wish I shall send you some 10 to 15 pictures, each print at lab cost (1 Dollar for 24/30).

Sincerely yours, 18x4

One overall view showing
nature of the bldg.

Georg Gerster
Georg Gerster

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

Georg Gerster
Dr. phil.

*lab expenses
\$ 3.-*

Bühlalpstrasse 11 Zürich 6
Telefon 051/26 80 55

10 December 1963

20 December 1963

Mr. Georg Gerster
Bühlalpstrasse 11
Zürich 6, Switzerland

Dear Mr. Gerster:

I am pleased to have your good letter of 5 December.

Thank you for offering to send me your photograph #19. I have sent a letter, together with Xerox copies of the illustrations #4 and #6 from your book, to the Algerian Embassy in Washington in the hope that they will get the request to the proper organization in Algeria. I have also drawn your attention to the fact that the magazine of December 20 carries an article titled "Exodus from Nubia".

Your comment about the Nubian villages intrigues me very, very much. If you do not consider it too much of an imposition, could you send me a single print, preferably an over-all view,* showing the nature of the settlements? Or, if small contacts (35mm.) are available, these might be even more helpful. We are on such an embarrassingly tight budget that we can't afford a chance on \$10-15. other copies of the views cited above?

We now owe you \$3.00 for photo #15 from your book and \$3.00. Please send me a bill for your lab expenses and I'll have it promptly paid. This is not correct, do let me know.

With all good wishes and, again, many thanks,
Sincerely yours,

Sincerely yours,
Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

* From this I would be better able to judge if such material would fit into our exhibition.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

Georg Gerster
Dr. phil.

lab expenses
\$ 3. -

Blümlisalpstrasse 11 Zürich 6
Telefon 051/26 80 55

July 21, 1961

20 December 1963

Mr. Georg Gerster
Blümlisalpstrasse 11
Zürich 6, Switzerland

Dear Mr. Gerster:

Your package of photographs reached me safely in yesterday's mail. Thank you for your very prompt response.

The Nubian houses are indeed fantastic, and I am immensely grateful for your bringing them to my attention. TIME Magazine of December 20 carries an article titled "Exodus from Nubia." If you haven't seen the article and should like to do so, I will try to get you tear sheets.

Of the group of photographs you sent, the three I should like to keep are: 971/27, 452/9 and 476/9. May I retain these and return the rest to you, or do you prefer to have them all returned and send me other copies of the views cited above? We now owe you \$3.00 for photo #19 from your book and \$3.00 more for the prints of Nubia (your letter of December 5), I believe. If this is not correct, do let me know.

I greatly appreciate your having taken the initiative in sending us the extra photographs.

With many thanks to you and all good wishes for the holidays,

Sincerely yours,

Ellen Wachs
Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

1/8/69: 7 let'd

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

July 21, 1964

20 December 1963

Dr. George G. Gerster
Blumlisalpstrasse 11
Zürich 6, Switzerland

Dear Mr. Gerster:

Your package of photographs reached me safely in yesterday's mail. Thank you for your very prompt response.

The Nubian houses are indeed fantastic, and I am immensely grateful for your bringing them to my attention. TIME Magazine of December 20 carries an article titled "Exodus from Nubia." If you haven't seen the article and should like to do so, I will try to get you tear sheets.

Of the group of photographs you sent, the three I should like to keep are: 971/27, 452/9 and 476/9. May I retain these and return the rest to you, or do you prefer to have them all returned and send me other copies of the views cited above? We now owe you \$3.00 for photo #19 from your book and \$3.00 more for the prints of Nubia (your letter of December 5), I believe. If this is not correct, do let me know.

I greatly appreciate your having taken the initiative in sending us the extra photographs.

With many thanks to you and all good wishes for the holidays,

Sincerely yours,

Ellen March
Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

1/8/69: 7 let'd

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

Zurich, August 17, 1964
Blumlisalpstrasse 11
8006, Zurich, Switzerland

July 21, 1964

The Museum of Modern Art
Department of Architecture and Design
11 West Blumlisalpstrasse 11
Zurich 6, Switzerland
New York 19, N.Y.

Dear Dr. Gerster:

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:

coming home after an absence of 5 weeks I found the letter of July 21 you wrote to my illustration #19. "Reed mats shading the camp streets at Hassi Messouad." Sahara, Desert of Destiny.

the camp streets at Hassi Messouad. in the United States, probably in St. Louis but the only address I have is: c/o Black your completing the enclosed card and returning it to us via air mail at your earliest opportunity.

to be there end of this week. 10 days and I think the best would be the When the catalogue is ready, you will receive a complimentary copy. If payment is due for this use, please advise us.

and the enclosed card in case he should get your new letter for any reason. Thank you very much for your assistance. very soon.

Sincerely yours

Sincerely yours,

Isabelle Gerster
Isabelle Gerster

Ellen Marsh
Research Assistant
Department of Architecture and Design

*To Mr. Jack King
Public Info. Office
NASA Kennedy
Space Center
Cape Kennedy, Florida*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

SWISSAIR

Zurich, August 17, 1964
Blümlisalpstrasse 11
8006, Zurich, Switzerland

New York 1 September 1964

The Museum of Modern Art
Department of Architecture and Design
11 West 53rd Street
New York 19, N.Y.

Mr. G. Gerster
Public Information Office
NASA Kennedy Space Center
Cape Kennedy, Florida

Dear Dr. Gerster:

Enclosed you will find a Xerox copy of a letter which I
Dear Mrs Marsh, wrote you during the middle part of July. Your wife
coming home after an absence of 5 weeks I found the letter of July 21
you wrote to my husband concerning his photograph "Reed mats shading
the camp streets at Hassi Messauad". Now my husband is in the United
States, probably in St. Louis, but the only address I have is: c/o
Black Star, 450 Park Avenue South, New York 16, N.Y.; I expect him
to be there end of this week for a few days and I think the best would
be that you write him directly to Black Star. I'll keep your letter
and the enclosed card in case he shouldn't get your new letter for
any reason. I hope you'll get an answer very soon.
Sincerely yours

Isabelle Gerster
Isabelle Gerster

Research Assistant
Department of Architecture and Design

40 Mr. Jack King
Public Info. Office
NASA Kennedy
Space Center
Cape Kennedy, Florida

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

SWISSAIR

THE AIRLINE OF SWITZERLAND • HANGAR 15 • NEW YORK INT'L AIRPORT, JAMAICA 30, N. Y. • FACULTY 2-8800



New York, 1 September 1964

Dear Miss Marsh,

Dr. George G. Gerster
c/o Mr. Jack King
Public Information Office
NASA Kennedy Space Center
Cape Kennedy, Florida

Dear Dr. Gerster:
Enclosed you will find a Xerox copy of a letter which I wrote to you during the middle part of July. Your wife very kindly replied to it with the information that I might contact you through Black Star. Having just returned from vacation, I found that I had missed you here in New York by one day.

We would be most grateful if you would let us have the enclosed card within the near future. Our catalogue for ARCHITECTURE WITHOUT ARCHITECTS goes to press quite soon.

If you return to New York before going on to Zurich, we hope you will stop by the Museum and give us a call.

Thank you for your help.

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Architecture and Design

enclosures

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

SWISSAIR

THE AIRLINE OF SWITZERLAND • HANGAR 15 • NEW YORK INT'L AIRPORT, JAMAICA 30, N.Y. • FACULTY 2-8600



New York, 4th of September 1964

Dear Miss Marsh,

Please find enclosed the card you had asked me to fill.

With regard to a fee: if this catalogue is a commercial enterprise (i.e. if people have to buy it), a fee is due. I leave it to you to decide the amount. Normally I charge Dollars 15.- in similar cases.

Yours very truly,

Georg Furrer

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

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: Reed mats shading the camp streels at
Hassi Menaoud

CREDIT line: Georg Gerster, from "Sahara Desert
of Destiny"

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

For the special architectural exhibition I have been asked to pre-
pare for the Museum of Modern Art's Department of Circulating
Exhibitions, I should like to obtain a good black and white
glossy print (ca. 18x24 cm.) of the photograph cited below:
office to send you payment in the amount of \$10.- as you have in-
dicated.

Tav. 57, No. 90, "Particolare del soffitto
Palermo-Cappella Palatina" - MONUMENTI DELLA
SICILIA NORMANNA, Guido di Stefano, 1955. However, since
(photo: Soprintendenza Palermo)

If you can provide me with a print made from your original nega-
tive, I will be most grateful. Kindly send the print wrapped
securely to avoid damage in transit, and forward it to my atten-
tion via air mail. I will see that you are reimbursed for your
mailing charges and for the laboratory print production costs
if you will submit a bill together with your confirmation of
this request.

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

I look forward to hearing from you at your earliest opportunity.
If you have any questions before you complete the order, please
let me know.

Thank you 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.	752.21

26 March 1964

Egregio Signor Soprintendente
Architetto Giuseppe Giocone
Via Emerico Amari, 162
Palermo, Italy

Dear Sir:

May I request your assistance in the following matter.

For a special architectural exhibition I have been asked to prepare for the Museum of Modern Art's Department of Circulating Exhibitions, I should like to obtain a good black and white glossy print (ca. 18x24 cm.) of the photograph cited below:
Tav. 57, No. 90, "Particolare del soffitto
Palermo-Cappella Palatina" - MONUMENTI DELLA
SICILIA NORMANNA, Guido di Stefano, 1955.
(photo: Soprintendenza Palermo)

If you can provide me with a print made from your original negative, I will be most grateful. Kindly send the print wrapped securely to avoid damage in transit, and forward it to my attention via air mail. I will see that you are reimbursed for your mailing charges and for the laboratory print production costs if you will submit a bill together with your confirmation of this request.

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

I look forward to hearing from you at your earliest opportunity. If you have any questions before you complete the order, please let me know.

Thank you for your help.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

e/R

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

Re: letter of Jan 24, 1963

I take into consideration your particular situation and agree with your suggestion.

With the present project will dispense with the reproduction fee and ask only for cost refund of DM. 10.- (approx)

April 3, 1963

② → Mr. Ewald Gnilka
Wielandstrasse 30
Berlin-Charlottenburg 4, Germany

Dear Mr. Gnilka:

Permit me to thank you, in behalf of Dr. Rudofsky, for your letter of late February. It is very kind of you to permit us to use your photograph in our forthcoming exhibition. I have asked our business office to send you payment in the amount of DM 10.- as you have indicated.

I am sorry to be so late in replying to your letter. However, since your letter was not addressed either to this Department or to Dr. Rudofsky, it was sent around the Museum for some time before arriving at our office. I must explain that we are a Museum of over 250 staff members.

Again, our many thanks to you.

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.	752.21

Re: letter of Jan 24, 1963

I take into consideration your particular situation and agree with your suggestion.

With the present project I will dispense with the reproduction fee and ask only for cost refund of \$M. 10 - (approx. \$2.50)

Your letter of December 25, 1962 was just received by office together with the four black and white prints you exhibited. (C)

Enclosed with this letter you will find forms of 3-26-63 including the needed one, which appeared on page 15 of the "Museum of Modern Art" bearing the caption "Abstract/1962."

Before proceeding any further with arrangements to use your photo in the exhibition, I should like to explain that we are unable to reimburse you for more than your printing fee and mailing costs. (The third paragraph of my October 5, 1962 letter to you.) The only circulating exhibitions prepared by this department are made available to other museums, galleries and educational institutions on a nonprofit, rental basis; we are not permitted to rent exhibitions to any commercial institutions. Our funds for the preparation of these exhibitions are quite limited and cover only design and final production expenses.

We are hoping to publish a book, based on the exhibition, and should we be able to include your photograph it in so much, of course, how to it that you were reimbursed your standard reproduction fee.

I should like very much to have the use of your photograph in the exhibition under the conditions indicated above. However, I fully understand that as a professional photographer you may not be able to make it available to us on this basis. Please let us know your feelings in this matter.

It goes without saying that full credit would be given to you for this photograph in the exhibition.

I look forward to hearing from you, and thank you in advance for your cooperation.

Sincerely yours,

Barbara Rubel, East Director
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

January 24, 1963

December 6, 1962

I thank you very much for your letter of December 6, 1962. I have no further word from you. It would take too much time now to find Mr. Ewald Gnillka. In order to find him, therefore, sending you his address: Wielandstrasse 30, Berlin-Charlottenburg 4, Germany sure to be the one you want. So, send me either three or four of them. 5 Dm - archive fee. 30 Dm for reproduction.

Your letter of December 26, 1962 has just reached my office together with the four black and white prints you submitted. I am delighted to have this material and thank you for making it available to us.

Enc. Enclosed with this letter you will find three of your prints; I am holding the needed one, which appeared at page 33 of the book Schleisen bearing the caption "Schneekoppe."

Before proceeding any further with arrangements to use your photo in the exhibition, I should like to explain that we are unable to reimburse you for more than your archive fee and mailing costs. (See third paragraph of my October 8, 1962 letter to you.) You see, the circulating exhibitions prepared by this department are made available to other museums, galleries and educational institutions on a nonprofit, rental basis; we are not permitted to send exhibitions to any commercial institutions. Our funds for the preparation of these exhibitions are quite limited and cover only design and final production expenses.

We are hoping to publish a book, based on the exhibition, and should we be able to include your photograph it in we would, of course, see to it that you were reimbursed your standard reproduction fee.

I should like very much to have the use of your photograph in the exhibition under the conditions indicated above. However, I fully understand that as a professional photographer you may not be able to make it available to us on this basis. Please let me know your feelings in this matter.

It goes without saying that full credit would be given to you for this photograph in the exhibition.

I look forward to hearing from you, and thank you in advance for your cooperation.

Sincerely yours,

Bernard Rudofsky, Guest Director
Department of Circulating Exhibitions

encs.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

I thank you very much for your letter of December 6, 1962. I have no further word from you. It would take too much time now to find out which picture you need. In order to expedite matters, I am, therefore, sending you four photographs of which one is sure to be the one you want. So, send me either three of them back or pay for each of them. 5 Dm - archive fee. 30Dm for reproduction.

With best wishes,

Enc. 4 photos

October 8, 1962
December 6, 1962

FOTO-GNILKA
Sankt-Charlottenburg
Wiesendstraße 20
Telefon: 21 26 89

The Museum
of the kind of
wrote to you
like very
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ver received
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of your photo
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goes without
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looking forward

bp

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

FOTO

Ewald Gnilka



P R E S S E . K U N S T . I N D U S T R I E - W E R B U N G

26.Dez.1962 / rec'd 1/23/63,

October 8, 1962
December 6, 1962

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

Für Ihr Schreiben vom 6.12 62 danke ich
verbindlichst. Ich habe ein anderes Schrei-
ben nicht bekommen. Nun würde es sehr zeit-
raubend sein, wenn ich ermitteln wollte, wel-
ches Bild Sie meinen. Um der Schnelligkeit
willen, sende ich hier 4 Fotos, wobei sicher
das gewünschte sein wird. Senden Sie mir ent-
weder drei zurück, oder bezahlen Sie mir je
Foto Dm.5.- als Archivpreis.
Reproduktionshonorar erbitte ich Dm.30.-

Mit freundlichen Grüßen

Anl.4 Fotos

Ewald Gnilka
FOTO-GNILKA
Berlin-Charlottenburg
Wielandstraße 30
Telefon: 91 26 88

1 Berlin 121

BERLIN-CHARLOTTENBURG 4 . WIELANDSTRASSE 30 . FERNRUF: 9126 88
Postscheckkonto: Berlin West 9009 . Berliner Bank AG, Konto 2/65743

Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

October 8, 1962
December 6, 1962

Mr. Ewald Gnilka
Wielandstrasse 30 IV.
Mr. Ewald Gnilka
Wielandstrasse 30 IV.
1 Berlin-Charlottenburg 4
Germany

Dear Mr. Gnilka: assistance in the following matter. The Museum of Modern Art has asked me to prepare an exhibition of the kind of At the beginning of October Mr. Bernard Rudofsky wrote to you concerning one of your photographs which he would like very much to include in a major architectural exhibition he is preparing for The Museum of Modern Art. Since he never received a reply, he wonders whether the original letter went astray en route to you. Enclosed is a copy for your information.

and secured your photograph appearing at page 33, titled "Sonnen". We hope that you can make available to us a copy of your photograph and that we may have your permission to include it in the exhibition. you will give your permission for the use of this photograph in the exhibition.

We look forward to hearing from you at your earliest opportunity. Thank you. does not permit us to pay usage fees, we will gladly reimburse you for laboratory costs involved in producing. Sincerely yours, as for your mailing charges. It goes without saying that we shall give whatever credit you require to this material.

Ellen Marsh am not imposing on you, and I am much looking forward to Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions
Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

bp

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

October 8, 1962

Mr. Ewald Gnilka
 Wielandstrasse 30 IV.
 1 Berlin-Charlottenburg 4
 Germany

Dear Mr. Gnilka:

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.

Recently I had occasion to look through a very handsome book, Schlesien (Die deutschen Lande), published in 1956 by Umschau Verlag, and admired your photograph appearing at page 33, titled "Schneekoppe." I would like to obtain a black and white glossy print of it, measuring ca. 18 x 24 cm., made from your original negative. I hope that you will give your permission for the use of this photograph in the 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 as well as for your mailing charges. It goes without saying that we shall give whatever credit you require to this material.

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

Sincerely yours,

Bernard Rudofsky
 Guest Director
 Department of Circulating Exhibitions

bp

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

21 Janvier 1963

3 QUAI D'ANJOU
PARIS 1^{er}

Monsieur

December 3, 1962

M. André Godard
3 quai d'Anjou
Paris 1^{er}, France

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 your excellent article, "Les Anciennes Mosquées de l'Iran" in ARTS ASIATIQUES, Vol. III, no. 2, 1956, I noted a small photograph at the bottom of page 84 which I should like to obtain for my exhibition. Can you provide me with a black and white glossy print of this illustration, made from the original negative, and measuring ca. 18x24 cm?

Although our budget does not permit us to pay usage fees, we will gladly reimburse you for laboratory charges involved in print production and for your mailing charges. Kindly send the print via sea mail, wrapped well in order to avoid damage. It goes without saying that we shall give whatever credit you require to this material.

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

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

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

je

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

Le 21 Janvier 1963

3 QUAI D'ANJOU
DANTON 83-52

Paris IV

Monsieur

Nous avons bien reçu votre lettre du 3
Décembre, mais retrouver la photo désirée par Vous,
était fort difficile et a pris du temps.

Il s'agit du minaret de Saweb daté
de 504. H. = 1110-1111 A.D.

Nous vous demandons de nous renvoyer
ce tirage dont nous n'avons pas retrouvé le
cliché qui est, cependant, de mon mari. A. GODARD

Mon mari a publié - octobre 62 - un
livre chez Arthaud - l'Art de l'Iran - où
il est parlé beaucoup d'architecture islamique

Croyez, Monsieur, l'assurance de nos
sentiments les meilleurs.

A. Godard

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

February 15, 1963

September 14, 1965

Mme. André Godard
3, quai d'Anjou
Paris 4, France

Dear Mme. Godard:

Your good letter of January 21st was received just a few days ago, together with a print of the photograph requested by Dr. Rudofsky -- the minaret of Saweh. We shall take the utmost care of this print and return it to you after it has served our purposes. This may be a matter of many months, but if you should need it again in the meantime, please do not hesitate to write to us.

We are extremely grateful for your kindness in lending the print. Just as soon as possible we shall look for a copy of your husband's book, L'ART DE L'IRAN, in a bookstore or local library.

Once again, our thanks to you.

Sincerely yours,

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

enclosure: 1 b/w print

enclosure: 1 b/w print

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

January 25, 1963

September 14, 1965

Dr. J.S. Gordon
Rockefeller Institute
New York
Mme. André Godard
3, Quai d'Anjou
Paris 4, France
Dear Dr. Gordon:

Dear Mme. Godard:

Please accept these somewhat delayed thanks for coming to our
offices. With this note I am returning to you a photograph of
the minaret of Saweh which you very generously loaned
to us quite some time ago. Regrettably, we were un-
able to use this photograph in the exhibition we were
planning due to the fact that we did not have adequate
gallery space for the vast collection of works we had
acquired. But you will receive an invitation to the
opening in due time.

Dr. Rudofsky joins me in sending you many thanks and
good wishes. I am sure you and having a chance to see your slides.
Once again, my thanks.

Sincerely yours,
Sincerely yours,

Ellen Marsh
Research Assistant
Department of Circulating Exhibitions

enclosure: 1 b&w print

enclosure: 1 transp.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

January 25, 1963

11/17/64 M.G. Called for 6 35mm strips
Dr. J.S. Gordon
Rockefeller Institute
York Avenue at 67th Street
New York 21, New York

Dear Dr. Gordon:

Please accept these somewhat delayed thanks for coming to our offices and permitting us to borrow one of your color transparencies (Afo, Nigeria).

We've managed to get a quite good black and white print from your transparency, and I do hope that it will be possible to use it in our exhibition. I still don't know when the show is to be held, but you will receive an invitation to the opening in due time.

I enjoyed meeting you and having a chance to see your slides. Once again, my thanks.

Sincerely yours,

Ellen Marsh
Department of Circulating Exhibitions

enclosure: 1 transp.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

Weyman Goldfinger

11/17/64 M.G. Called for 6 35mm strips

Bonifacio
Quadix
Procida
Locorotondo
Phira
Rios Bajos

Dear Miss Marsh,

In relation to our phone conversation last week, you will find enclosed two brochures from my slide collection, one consisting of a series of photographs of anonymous buildings and abstract explorations into design. I also have many other photographs from my studies of buildings and villages such as the village, France.

If any of these might prove helpful, I would be glad to clarify for me certain specific aspects of particular architecture in which you are seeking photographic records, I would be glad to look further into my slide collection.

I would like to call for these photographs at Friday noon.

Sincerely yours,

Weyman Goldfinger

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

10/8/62

Dear Miss Marsh,

In relation to our phone conversation last week, you will find enclosed two brochures of prints from my slide collection, one consisting of a sampling of my photographs of anonymous building, and the other of abstract explorations into details and objects. I have many other photographs including overall studies of buildings and villages such as Honfleur and Eze Village, France.

If any of these might prove helpful to you, or you might clarify for me certain specific aspects of popular architecture in which you are seeking photographic records, I would be glad to look further into my slide collection.

I would like to call for these photographs at Friday noon.

Sincerely yours,

Myron Goldfinger

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

Mme. B. Calame-Griaule
26 rue Gustave Courbet
Paris 16, France

10/29/65 returned to Mme. Griaule 2 photos (1 is in 2 parts)
taken by Marcel Griaule: Kotoko de Divil, Logone-
Birni (see correspondence regarding photos with
Germaine Dieterlin). No letter enclosed.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

GRAFE UND UNZER VERLAG



MÜNCHEN

NOV 13 1962

GRAFE UND UNZER, München 19, Hubertusstraße 4 · DAS HAUS DER BÜCHER, gegründet 1722 in Königsberg/Pr.

THE MUSEUM OF MODERN ART
Department of Circulating Exhibitions
attention Mr. Bernard Rudofsky

Bankkonten:

Bayrische Hypothek- und Wechselbank, Bad Wiesen
Postbankkonten:

München 74405 Grafe und Unzer Verlag Bad Wiesen

11 West 53rd Street

New York 19
U.S.A.

München, den 25. Oktober 1962 h

Gräfe und Unzer Verlag
Hubertusstrasse 4
München 19, Germany

Dear Sirs:

Sehr geehrter Herr Direktor Rudofsky,

Please accept this acknowledgment of your letter dated the 25th of October. Since Mr. Rudofsky is currently out-of-town, I am writing to you in his behalf. Auch wir haben von dem Foto "Pferd und Stier" aus unserem Buch KÖNIGSBERG.

We greatly appreciate your help in suggesting that we write to Frau Helga Schmidt-Glassner for further photographs, and we shall most certainly refer to your new publication, OST-PRUSSEN - WESTPREUSSEN UND DANZIG. Wir haben in diesem Herbst einen neuen großen Bildband OSTPREUSSEN - WESTPREUSSEN UND DANZIG herausgegeben.

Thank you for your cordial response. Speichern in Königsberg aufgenommen. Wir schicken Ihnen zur Information einen Abzug davon mit. Wenn sich diese Speichermarken für Ihre Zwecke eignen, bitten wir Sie sich an folgende Anschrift zu wenden:

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

Wir hoffen, daß Sie von Frau Schmidt-Glassner die Negative bekommen können und verbleiben für heute

mit freundlichen Grüßen
GRÄFE UND UNZER VERLAG

Anlage
1 Andruck mit
alten Speichermarken
aus Königsberg

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

GRÄFE UND UNZER VERLAG



MÜNCHEN

NOV 13 1962

GRÄFE UND UNZER, München 19, Hubertusstraße 4 · DAS HAUS DER BÜCHER, gegründet 1722 in Königsberg/Pr.

THE MUSEUM OF MODERN ART
Department of Circulating Exhibitions
attention Mr. Bernard Rudofsky

11 West 53rd Street

New York 19
U.S.A.

Bankkonto:

Bayerische Hypotheken- und Wechselbank, Bad Wiessee

Postscheckkonto:

München 74405 Gräfe und Unzer Verlag Bad Wiessee

München, den 25. Oktober 1962 h

Sehr geehrter Herr Direktor Rudofsky,

wir danken für Ihren Brief vom 16. Oktober und bedauern Ihnen keine andere Auskunft geben zu können als die vom 17. Juli 1962. Auch wir haben von dem Foto "Pferd und Stier" aus unserem Buch KÖNIGSBERG kein Negativ.

Um Ihnen aber bei dieser Sache behilflich zu sein, machen wir Ihnen heute einen anderen Vorschlag. Wir haben in diesem Herbst einen neuen großen Bildband OSTPREUSSEN - WESTPREUSSEN UND DANZIG herausgebracht. In diesem Band sind zwei Speichermarken von Speichern in Königsberg aufgenommen. Wir schicken Ihnen zur Information einen Abzug davon mit. Wenn sich diese Speichermarken für Ihre Zwecke eignen, bitten wir Sie sich an folgende Anschrift zu wenden:

Frau
Helga Schmidt-Glassner
Stuttgart -S
Sonnenbergstrasse 340

Wir hoffen, daß Sie von Frau Schmidt-Glassner die Negative bekommen können und verbleiben für heute

mit freundlichen Grüßen
GRÄFE UND UNZER VERLAG

Anlage

1 Andruck mit
alten Speichermarken
aus Königsberg

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	MoMA Exhs.	752.21



ERLAG MÜNCHEN

JUL 30 1962

DAS HAUS DER BÜCHER, gegründet 1722 in Königsberg/Pr.

lons

Telefon 370703

October 16, 1962

Bankkonto:

Bayerische Hypothek- und Wechselbank, Bad Wiessee

Postcheckkonto:

München 74003 Große und Unzer Verlag Bad Wiessee

München, den 17. Juli 1962

pe



ly I wrote to you regarding a photo-
ication of the book KÖNISSBERG, a
Pferd & Stier," credited to E. Mar-
a Blume. In reviewing my corres-
not acknowledge your reply, and I
with many thanks.

rau Blume who informs me that the
oned above is not in her possession.
thcoming exhibition for the Museum
g to have me use her work but is un-
the negative. Should the negative
you know of its whereabouts, I
portunity to borrow it in order to
xhibition.

r me will be greatly appreciated.

y.
ch mit Ihrer Bitte an diese Dame zu
cher gern in dem gewünschten Format

Wir wünschen Ihnen in diesem Zusammenhang viel Erfolg für Ihre Aus-
stellung

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

mit freundlichen Grüßen

B. Prützger

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

GRAFE UND UNZER VERLAG MÜNCHEN



JUL 30 1962

GRAFE UND UNZER, München 19, Hubertusstraße 4 · DAS HAUS DER BÜCHER, gegründet 1722 in Königsberg/Pr.

THE MUSEUM OF MODERN ART
Department of Circulating Exhibitions
attention Mr. Bernard Rudofsky
Guest Director

11 West 53rd Street

New York 19 / USA

Telefon 370701

Bankkonto:

Bayerische Hypothek- und Wechselbank, Bad Wimpfen

Postfachkonto:

München 74005 Grafe und Unzer Verlag Bad Wimpfen

October 16, 1962

München, den 17. Juli 1962

ps

Mr. B. Prelinger
Grafe und Unzer Verlag
Hubertusstrasse 4
München 19, Germany

Dear Mr. Prelinger:

During the early part of July I wrote to you regarding a photo appearing in your 1955 publication of the book KÖNIGSBERG, a view captioned "Speicher, 'Pferd & Stier,'" credited to E. Martin but actually by Evamaria Blume. In reviewing my correspondence I find that I did not acknowledge your reply, and I would like to do so now -- with many thanks.

I have been in touch with Frau Blume who informs me that the negative to the photo mentioned above is not in her possession. She is interested in my forthcoming exhibition for the Museum of Modern Art and is willing to have me use her work but is unable to help me for lack of the negative. Should the negative be in your hands, or should you know of its whereabouts, I would be grateful for an opportunity to borrow it in order to have a print made for the exhibition.

Any assistance you can offer me will be greatly appreciated. I look forward to your reply.

Sincerely yours,

Wir wünschen Ihnen in diesem Zusammenhang viel Erfolg für Ihre Ausstellung.

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

mit freundlichen Grüßen

GRAFE UND UNZER VERLAG

B. Prelinger

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

GRÄFE UND UNZER VERLAG



MÜNCHEN

JUL 30 1962

GRÄFE UND UNZER, München 19, Hubertusstraße 4 · DAS HAUS DER BÜCHER, gegründet 1722 in Königsberg/Pr.

THE MUSEUM OF MODERN ART
Department of Circulating Exhibitions
attention Mr. Bernard Rudofsky
Guest Director

11 West 53rd Street

New York 19 / USA

Telefon 570703

Bankkonto:

Bayerische Hypotheken- und Wechselbank, Bad Wiessee

Postscheckkonto:

München 74405 Gräfe und Unzer Verlag Bad Wiessee

München, den 17. Juli 1962

pe

Sehr geehrter Herr Direktor Rudofsky,

wir erhielten Ihr freundliches Schreiben vom 9. Juli 62 und bedauern, Ihnen das gewünschte Foto für Ihre Ausstellung nicht zur Verfügung stellen zu können. Wir besitzen leider nicht dessen Rechte.

In unserem Bildnachweis für Doku KÖNIGSBERG hat sich nun insofern ein Fehler eingeschlichen, als nämlich der Fotograf nicht, wie von Ihnen angegeben, E. Martin heißt, sondern die Rechtsinhaberin



Frau
Evamaria Blume
Wiesbaden
Walkmühlstraße 61

ist. Wir empfehlen Ihnen also, sich mit Ihrer Bitte an diese Dame zu wenden, die Ihnen die Aufnahme sicher gern in dem gewünschten Format zur Verfügung stellt.

Wir wünschen Ihnen in diesem Zusammenhang viel Erfolg für Ihre Ausstellung und verbleiben

mit freundlichen Grüßen

GRÄFE UND UNZER VERLAG

B. Prelinger

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

1 April 1962
July 9, 1962

The Director
Gräfe und Unzer Verlag
Huberstrasse 4
München 19, Germany

Dear Sir:

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

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

I hope that it will be possible to obtain a glossy print of this photograph, made from the original negative, and measuring approximately 24x30 cm. Although our budget does not permit us to pay usage fees, we will gladly reimburse you for laboratory charges involved in producing this print and for your mailing charges. It goes without saying that we shall give whatever acknowledgment you require to this material in the exhibition.

In the event that you do not own the rights to this photograph, I will appreciate your forwarding this letter to the proper source.

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.	752.21

1 April 1964

→ Mlle. Jeannine Auboyer
Conservateur au Musée Guimet
6, place d'Iéna
Paris 16^e, France

Dear Mlle. Auboyer:

I am writing to you in behalf of Dr. Bernard Rudofsky to ask your assistance in the following matter.

On September 19, 1963 Dr. Rudofsky visited the Photothèque of the Musée Guimet and ordered prints of eight photographs which he asked to have sent to him directly here at the Museum of Modern Art, together with a bill listing all charges. The package never reached him and, unfortunately, he does not have a duplicate of the form ordering the photographs which he filled out during his visit on the 19th. Furthermore, he does not have the name of the person with whom the order was placed.

I am very sorry to trouble you about this matter, but I am not sure quite how to proceed in determining who might have the necessary information. The photographs are urgently needed for an exhibition on indigenous architecture which we are preparing.

We shall be immensely grateful for your suggestions. Thank you very much.

Sincerely yours,

Ellen Marsh
Department of Circulating Exhibitions

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	MoMA Exhs.	752.21

MINISTÈRE D'ÉTAT
AFFAIRES CULTURELLES

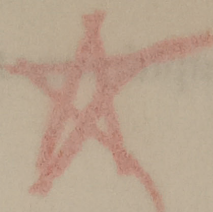
ARTS ET LETTRES

MUSÉE GUIMET

DÉPARTEMENT
DES ARTS ASIATIQUES
DES MUSÉES NATIONAUX

CONSERVATION

PAR AVION



PARIS, le 15 29 April 1964

Dear Dr Rudofsky,

Mme Odette Monod, le 15 avril, me transmet votre lettre du 15 avril. En confirmation, nous retrouvons la liste des photographies de votre passage au Musée, mais avec l'indication: 6, place d'Iéna, à exécuter après confirmation du Dr Rudofsky. N'ayant pas eu de votre part, nous n'avions donc pas fait exécuter ces tirages.

Dear Mme Monod:

Nous allons donc maintenant faire tirer les épreuves que vous désirez. In behalf of Dr. Bernard Rudofsky I am writing to acknowledge your letter of 15 April and the arrival of six photographs. Veuillez agréer, cher Dr Rudofsky, l'expression de nos sentiments distingués.

We are pleased to have the prints, and I am sorry for any misunderstanding concerning the confirmation of the original order.

Your help is greatly appreciated.

Sincerely yours,

Mme Odette Monod
Conservateur au Musée Guimet

Ellen Marsh
Department of Circulating Exhibitions

Docteur RUDOFKY
The Museum of Modern Art
1 West 53rd street
NEW YORK 19 (U.S.A.)
(N.Y.)

6 photos

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

MINISTÈRE D'ÉTAT
AFFAIRES CULTURELLES

ARTS ET LETTRES

MUSÉE GUIMET

DÉPARTEMENT
DES ARTS ASIATIQUES
DES MUSÉES NATIONAUX

CONSERVATION

PAR AVION

RÉUNION DES
MUSÉES NATIONAUX
6, place d'Iéna - PARIS (XVI^e)
Téléphone : KLÉber 75-96
CHATEAU DE VERSAILLES
SEINE ET OISE

PARIS, le 15 Avril 1964

Dear Dr Rudofsky,

Mademoiselle Auboyer me transmet votre lettre du 1^{er} Avril. Après vérification, nous retrouvons la liste des photographies choisies lors de votre passage au Musée, mais avec l'indication: "commande à faire exécuter après confirmation du Dr Rudofsky". N'ayant jamais reçu confirmation de votre part, nous n'avions donc pas fait exécuter ces tirages.

Nous allons donc maintenant faire tirer les épreuves que vous désirez et nous vous les ferons parvenir rapidement.

Veillez agréer, cher Dr Rudofsky, l'expression de nos sentiments distingués.

Veillez agréer l'expression de nos sentiments distingués.

Mme Odette Monod
Conservateur au Musée Guimet
Jean Courat

Conservateur au Musée de Versailles
Chargé du Service de Documentation photographique
de la Réunion des Musées Nationaux.

Docteur RUDOFKY
The Museum of Modern Art
1 West 53rd street
NEW YORK 19 (U.S.A.)
(N.Y.)

6 photos

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

service de documentation photographique

R É U N I O N D E S
M U S É E S N A T I O N A U X
*
C H A T E A U D E V E R S A I L L E S
S E I N E E T O I S E

Nous vous prions de trouver ci-joint la commande
d'épreuves photographiques que vous avez bien voulu nous
adresser par votre lettre du

Veuillez agréer l'expression de nos salutations distinguées.

Jean Coural

Conservateur au Musée de Versailles
Chargé du Service de Documentation photographique
de la Réunion des Musées Nationaux.

*accompagné
Musée Guimet
6 pix*

Pièce jointe :

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	752.21

Stuttgart, 26.11.62

Sehr geehrter Herr Rudofsky,

auf Ihr Schreiben vom 20.11. wegen eines Photos aus OXENSTIERNA, "Nordgermanen" muß ich Ihnen mitteilen, daß ich die Verlagsrechte an diesem Buch an den Cotta Verlag Stuttgart abgehen habe. Ich kann Ihnen aber sagen, daß dieser Verlag weder die Rechte noch ein Photo des betreffenden Bildes besitzt. Wenden Sie sich also bitte direkt an den Verfasser; seine Adresse ist: Falkstigen 10, Lidingö (Stockholm) Schweden. Er ist aber viel verreist, so daß sie vielleicht nicht sofort Antwort bekommen.

November 30, 1962

Mit freundlichen Grüßen
 Gustav Kilpper Verlag
 Pischekstrasse 72
 Stuttgart-O, Germany

Mr. The Museum
 of the kind of
 term, is classi-
 side in scope

Dear Sir:

Since Mr. Rudofsky is currently away from his office, I am sending you this acknowledgment of your note dated November 26th in his behalf.

We greatly appreciate your referring us to Dr. Oxenstierna and will write to him directly concerning the needed photo from Die Nordgermanen and exhibition use rights.

Thank you, once again, for your help.

Sincerely yours,

Assistant to Bernard Rudofsky
 Guest Director
 Department of Circulating Exhibitions

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

Sincerely yours,

Bernard Rudofsky
 Guest Director
 Department of Circulating Exhibitions

je

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

Stuttgart, 26.11.62

Sehr geehrter Herr Rudofsky,

rights belong to author
 auf Ihr Schreiben vom 20.11. wegen eines Photos aus OXENSTIERNA, "Nordgermanen" muß ich Ihnen mitteilen, daß ich die Verlagsrechte an diesem Buch an den Cotta Verlag Stuttgart abgegeben habe. Ich kann Ihnen aber sagen, daß dieser Verlag weder die Rechte noch ein Photo des betreffenden Bildes besitzt. Wenden Sie sich also bitte direkt an den Verfasser; seine Adresse ist: Falkstigen 10, Lidingö (Stockholm) Schweden. Er ist aber viel verreist, so daß sie vielleicht nicht sofort Antwort bekommen.

Mit freundlichen Grüßen
 GUSTAV KILPPER VERLAG

11, 1963

er. The Museum
 of the kind of
 term, is classi-
 wide in scope

New York 19, New York

I have recently had occasion to look through your handsome publication of 1957, Die Nordgermanen, by Dr. Eric Graf Oxenstierna, and noted therein a photograph I should like to obtain for my exhibition. The illustration appears at the top of plate page T.22. I shall need a good black and white glossy print of the photo, made from the original negative and measuring ca. 18x24 cm. Can you supply me with such a print and may I have your permission to use it in the exhibition?

Although our budget does not permit us to pay usage fees, we will gladly reimburse you for laboratory charges involved in print production and for your mailing charges. Kindly send the print via sea mail, wrapped well in order to avoid damage. It goes without saying that we shall give whatever credit you require to this material.

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

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

Sincerely yours,

Bernard Rudofsky
 Guest Director
 Department of Circulating Exhibitions

je

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

UNIVERSITY of PENNSYLVANIA

PHILADELPHIA 4

Institute for Urban Studies

November 20, 1962

INTERNATIONAL HISTORY OF CITY DEVELOPMENT

Dr. E. A. Hooton, Research Professor

The Director
Gustav Kilpper Verlag
Pischekstrasse 72
Stuttgart-0, Germany

Dear Sir:

February 11, 1963

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.

New York 19, New York

I have recently had occasion to look through your handsome publication of 1957, Die Nordgermanen, by Dr. Eric Graf Oxenstierna, and noted therein a photograph I should like to obtain for my exhibition. The illustration appears at the top of plate page T.22. I shall need a good black and white glossy print of the photo, made from the original negative and measuring ca. 18x24 cm. Can you supply me with such a print and may I have your permission to use it in the exhibition?

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

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

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

je

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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UNIVERSITY of PENNSYLVANIA

PHILADELPHIA 4

Institute for Urban Studies

INTERNATIONAL HISTORY OF CITY DEVELOPMENT
DR. E. A. GUTKIND, *Research Professor*

February 11, 1963

Rec'd 2/18/63

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

Dear Mr. Rudofsky:

Your letter of January 25 has reached me after a long tour via London.

I wish I could be of more help to you, but I have to confess that I have neither the address of Count zu Castell, nor had I any reply from him. As regards the Honan pit-dwellings, I am afraid I cannot help you either.

I am terribly sorry I have to be so unhelpful, but this is not my fault.

Sincerely yours,

E. A. Gutkind

EAG/mce

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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UNIVERSITY of PENNSYLVANIA

PHILADELPHIA 19104

Institute for Urban Studies

January 25, 1963

INTERNATIONAL HISTORY OF CITY DEVELOPMENT
Dr. E. A. GUTKIND, Research Professor

February 23, 1965

Dr. E.A. Gutkind
c/o Chatto & Windus, Ltd.
40 William IV Street
London, W.C. 2, England

Dear Dr. Gutkind:

May I request your assistance in the following matter.

For a major architectural exhibition I am preparing for the Museum of Modern Art's Department of Circulating Exhibitions, I am trying to locate black and white photographs of the loess area pit-dwellings of China. I would not dare to bother you with this matter if I had not already looked through all the written material locally available and approached a number of institutions and individuals without success. (To name but a few, I have been in touch with The Royal Geographical Society, The American Geographical Society, China International Foundation, Dr. George B. Cressey.)

Have you come across any new material on the Honan pit-dwellings since the 1952 publication of your excellent OUR WORLD FROM THE AIR? Did your acknowledgment to Count zu Castell yield any reply from him or his family? I should like very much to get in touch with him for prints and further information. I have written to his former publisher, but no reply has been delivered as yet.

I will be greatly indebted to you for any suggestions you may be able to offer concerning sources for additional information and material.

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

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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UNIVERSITY of PENNSYLVANIA

PHILADELPHIA 19104

Institute for Urban Studies

INTERNATIONAL HISTORY OF CITY DEVELOPMENT
DR. E. A. GUTKIND, *Research Professor*

February 23, 1965

Mr. B. Rudofsky
C/O Museum of Modern Art
11, West 53d Street
New York, N.Y.

Dear Mr. Rudofsky:

The exhibition "Architecture without Architects" at the Museum of Modern Art alone would hardly have induced me to write to you about the fact that no acknowledgement was given in the catalogue to my pioneer work in this field that had been published as Our World from the Air more than 12 years ago, although quite a few photographs shown in the exhibition were identical with those first published by me. However, since my visit to the exhibition several people have observed the same, let me call it coincidence, and asked me why my name did not appear in the catalogue.

These repeated inquiries, which in a way are a very flattering recognition of my work, and the announcement at the end of your Preface to the Exhibition that a book on this subject is in preparation induce me to draw your attention to the fact that it is one of the most widely recognized and observed academic privileges to give credit to the work of other people working in the same field. This is regarded as an admission, by no means reducing the value of ones own contribution, of the interdependence of thinking and references as regard the ideas and publications of other persons.

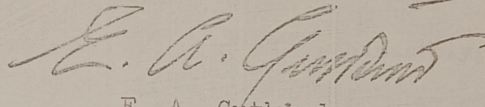
I have no doubt that you will wish to correct this omission in your book and, in case that the exhibition will be shown in other cities, in the catalogues.

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Mr. B. Rudofsky
February 23, 1965
Page -2-

"No Man is an Island", least of all, not in a world so intricately interwoven as ours, and I venture to suggest that this applies even to the author of this exhibition.

Sincerely yours,


E. A. Gutkind

EAG/mce

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.21

Dear Mr. Gutkind:

Thank you for your letter of February 23rd. I am glad to know that my exhibition brought you so many flattering inquiries. However, your claim that "quite a few" photographs shown in the exhibition were first published by you has no basis in fact.

The five photographs in question, correctly and unequivocally credited in the catalog, appeared first in the books of Castell and Light.

Sincerely,

Dear Arthur,

I think you ought to read Gutkind's letter because it concerns the Museum's publications.

Ciao

Burt

→ Lots of people asked me why I didn't answer Rowan's editorial. Are you going to do something about it, or do you prefer to leave the matter to me?