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Architecture Without Architects

file

January 3, 1966

Mr. William S. Huff
Assistant Professor
Carnegie Insitute of Technology
Schenley Park
Pittsburgh, Pennsylvania 15213

Dear Mr. Huff:

I have asked that our Rights and Reproductions Department have an 8"x10" glossy print made for you from our copy negative of the Gunda Holzmeister photo appearing in ARCHITECTURE WITHOUT ARCHITECTS, figure 24. The print to be sent to you will be produced from the whole negative; our catalogue illustration was a cropped version.

Have you written a second letter to Eng. Arch. T. Filipczak? Sometimes the mail goes astray. I hope you get a reply soon.

Sincerely yours,

Ellen Marsh
Research Assistant

Dec. 29, 1965 letter fr. Huff
Sent to Pubs. & Reproductions.

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SEPARATE REQUISITION REQUIRED FOR EACH PHOTOGRAPHER

STAFF
PHOTOGRAPH REQUISITION

1620

DATE NEEDED: soon as possible

NAME Ellen Marsh DEPT. Arch. & Design DATE OF REQUEST 1/3/66

CHARGE TO: William S. Huff, Carnegie Institute of Technology, Schenley Park, Pittsburgh, Pennsylvania 15213 (see letter attached)
SPECIFY ACCOUNT WITHIN DEPT.

PHOTOSTAT _____ DESCRIBE BELOW

REPRINTS FROM EXISTING NEGATIVES X LIST ARTIST, TITLE AND SOURCE BELOW

BLUE PRINTS _____ DESCRIBE BELOW REG. _____ B & W _____

COPY NEGATIVES _____ LIST ARTIST, TITLE AND NEG. NUMBER BELOW

NEW PHOTOS FROM ORIGINAL WORKS OF ART

PERSON REQUESTING WORK MUST FIRST CLEAR PERMISSION WITH REGISTRAR, MUSEUM COLLECTIONS AND/OR OWNER

Compo 30/02

MUS. COLL. APPROVAL _____

REGISTRAR'S APPROVAL _____

NAME OF PHOTOGRAPHER _____

ADDRESS _____

NO. NEGS. _____ NO. PRINTS _____

SCHEDULE BELOW MUST BE ARRANGED WITH PHOTO SERVICE

TO BE TAKEN _____ DATE _____ TIME

LOCATION IN MUSEUM _____ SPECIFY

OTHER _____ SPECIFY

ARTIST AND TITLE	NEGATIVE NUMBER	FINISH (GLOSSY, MATTE, SEMI-MATTE)
Göreme cone (photo: Gunda Holzmeister)	AWA #44 (kindly return neg. to E. Marsh)	8"x10" glossy, one print

5 Jan. 66
photo received, labelled, stamped and mailed. negative returned to E. Marsh.
rlt

TOTALS: NEGS. _____ PRINTS one PHOTOSTATS _____ BLUEPRINTS _____

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CARNEGIE INSTITUTE OF TECHNOLOGY
SCHENLEY PARK
PITTSBURGH, PENNSYLVANIA 15213

29 December 1965
Department of Architecture

The Museum of Modern Art
11 West 53rd Street
New York/ New York 10019

ATTN: Miss Ellen Marsh, Research Assistant
Department of Architecture and Design

re: reproduction of illustrations from Architecture Without Architects

Dear Miss Marsh:

I have just received the following message from Frau Gunda Holzmeister of Vienna:

> With all my wishes I give you permission to publish reproductions, but a print from "figure 24" is not possible for me to send you.

Paid. 44

Would you, then, furnish that glossy?

To this date, I have heard from every source with the exception of one: Eng. Arch. T. Filipczak of Warsaw, Poland. Have you any suggestions?

I have replied to this. EM

Sincerely yours,

William S. Huff

William S. Huff
Assistant Professor

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HÄBERLIN

July 16, 1962

Mr. Paul Bowles
2137 Tanger Socco
Tangier, Morocco

Dear Mr. Bowles:

May I request your aid in regard to the following matter. The Museum of Modern Art has asked me to prepare an exhibition of the kind of architecture which, for want of a more appropriate term, is classified as anonymous or vernacular -- and will be called "Architecture Without Architects." The exhibition will be wide in scope both chronologically and geographically.

I have admired your very handsome book, "Yallah," and would be delighted to obtain for my exhibition one of the photographs by the late Peter W. Haeberlin. Your publishers inform me that you may have Mr. Haeberlin's negatives in your possession. I should like to have a good glossy 8"x10" print, made from the original negative, of the illustration appearing on page 81 and captioned, "Kirdi shelter of straw matting and hay."

Although our budget does not permit us to pay usage fees, we will gladly reimburse you for any laboratory costs involved in print production and for your mailing charges. It goes without saying that full credit shall be given to this material in the exhibition.

I hope that I am not imposing on you. Please be assured that your help will be enormously appreciated. I look forward to your reply.

Sincerely,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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TEL. 17883

JUL 30 1962

2137 TANGER SOCCO
TANGIER, MOROCCO

26/vii/62

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

Dear Mr. Rudofsky:

I have your letter of July sixteenth, requesting a print used in the book YALLAH. I should be delighted to send the desired photograph if I had it; unfortunately the original publishers wanted all the photographic material back in the summer of 1955, when I put the volume together and wrote the text for it. (The first edition was in German.)

Undoubtedly the Swiss publishers still have the photographs and would comply with your request. If you write to Conzett & Huber, Publishers, Zurich, they will receive it; they are the best-known publishing firm in Zurich. I should be interested to know if you experience any difficulties in this regard.

Sincerely,

Paul Bowles

Paul Bowles

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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July 31, 1962

Mr. Paul Bowles
2137 Tanger Socco
Tangier, Morocco

Dear Mr. Bowles:

I want to thank you for your kind letter of July 26 informing me that the Swiss publishers of the book "Tallah," Conzett & Huber, would have the photographs used in it.

I have now written this publishing firm requesting a print made from the negative of the illustration that interests me most in terms of my forthcoming exhibition, "Kirdi shelter..."

With many thanks for your assistance, I am,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

bp

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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July 31st 1962

Conzett & Huber, Publishers
Morgartenstrasse 29
Zürich 4, Switzerland

Dear Sirs:

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

I have admired your very handsome book, "Yallah," and would be delighted to obtain for my exhibition one of the photographs by the late Peter W. Haeberlin. Mr. Paul Bowles informs me that you may have Mr. Haeberlin's negatives in your possession. I should like to have a good glossy 18 x 24 cm. print, made from the original negative, of the illustration appearing on page 81 and captioned "Kirdi shelter of straw matting and hay."

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

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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Swiss Credit Bank, New York Agency, 25, Pine Street, New York 5

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CONZETT + HUBER ZÜRICH
DRUCKEREI UND VERLAG SCHWEIZ

MORGARTENSTRASSE 29
POSTFACH ZÜRICH 1
TELEPHON 25 17 90
POSTCHECKKONTO VIII 3737

ABTEILUNG PHOTOVERTRIEB

AUG 9 1962

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

Zurich, August 7, 1962 Sto/w/pa

Dear Mr. Rudofsky:

We thank you for your letter of July 31st. The negatives of the photographs by Peter W. Haeberlin are not in our possession. It's the father of the deceased photographer who administers his legacy.

We are sending your letter to Mr. E. Haeberlin, Torkelweg 1, Singen/Hohentwyl (Germany) with the request to comply with your wishes.

Sincerely Yours,
CONZETT & HUBER
Photo-Agency-Dept.

Stohler

E. Stohler

Bankkonti: Schweiz. Kreditanstalt, Depositenkasse Aussersihl, Zürich 4 / Schweiz. Bankgesellschaft, Bahnhofstr. 45, Zürich 1
Schweiz. Bankverein, Paradeplatz, Zürich 1 / Schweiz. Volksbank, Agentur Helvetiaplatz, Zürich 4
Swiss Credit Bank, New York Agency, 25, Pine Street, New York 5

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AUG 2 2 1962

Ernst Häberlin,
Torkelweg 1,

77 Singen a. H.

Germany

Singen, den 18. August 1962

Herrn Bernard R u d o f s k y ,
Guest Director,

The Mueseum of modern Art,
11 West 53rd Street,

New York 19.

Dear Sir,

Ihren freundlichen Brief an Firma Conzett & Huber, Zürich, ist uns zugesandt worden, und wir erledigen diese Angelegenheit nun selber.

Peter W. Haeberlin's Negative sind in unserm Besitze. So mögen Sie sich, bitte, an uns wenden, wenn Sie weitere Wünsche haben sollten.

Sehr gerne übermitteln wir Ihnen einen Schwarz-weiss-Druck des Bildes No. 81: Kirdihütte mit Stroh und Heu gedeckt. Irrtümlicherweise wurde das Bild 18 x 18cm angefertigt, statt 18 x 24 cm. Wir hoffen, dass es sich zu Ihrem Zwecke trotzdem eignen wird. Wenn nicht, dann sind wir gerne bereit, einen weiteren Abzug 18 x 24 cm anfertigen zu lassen. Bitte, berichten Sie uns bald.

Ihre Ausstellung interessiert uns sehr, und es macht uns Freude , Ihnen das Bild kostenlos zuzustellen, zur einmaligen Verwendung, unter Angabe des Bild-Autors.

Bis auf Weiteres begrüssen wir Sie freundlich E. Haeberlin

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August 24, 1962

Mr. Ernst Häberlin
Torkelweg 1
Singen /Hohentwyl 77
Germany

Dear Mr. Häberlin:

Thank you so much for your kind letter of August 18 as well as for the enclosed print of the Kirdi shelter. The photograph is excellent, and the size, 18 x 18 cm, completely adequate for my purpose. Should I be able to use it in my forthcoming exhibition, it will be credited according to your wish.

Your assistance has been greatly appreciated, and I am,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

bp

sehen, und grüssen Sie bis auf Weiteres

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July 21, 1964

Mr. Ernst Häberlin
Torkelweg 1
Singen/Hohentwyl 77
Germany

Dear Mr. Häberlin:

You may recall that quite some time ago you kindly provided us with one of your photographs foruse 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 81. Kirdi shelter. photo by Peter Häberlin (c) Ernst Häberlin, from Yallah, by Paul Bowles.

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

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E. & L. Häberlin,
Niederfeld 705,
Stein am Rhein.(SH)
Schweiz

Miss Ellen Marsh,
Research Assistant,
Department of Architecture and Design,
The Museum of Modern Art,
11 West 53rd. Street,
New York 19.

Stein a. Rhein, den 19.Aug. 1964.

Sehr geehrtes Fräulein Marsh!

Wir danken Ihnen nochmals für Ihren freundlichen Brief vom 21.Juli 1964, und hoffen, dass Sie unsere Bestätigungskarte erhalten haben, die wir am 28.Juli 64 absandten.

Im Allgemeinen verlangen wir von anderen Interessenten für die einmalige Veröffentlichung eines Bildes (der Fotos von Peter Häberlin) 18 - 20 Dollars. Für Ihre Ausstellung, die sicher grossartig seinwird, haben wir den Preis gerne auf 15 Doll. herab gesetzt. -

In diesem Betrage möchten Sie uns, bitte, einen Bankscheck auf:
SCHWEIZERISCHER BANKVEREIN SCHAFFHAUSEN,Schaffhausen (Schweiz) zusenden.

Wir freuen uns sehr darauf, Ihren Katalog zu sehen, und grüssen Sie bis auf Weiteres

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freundlich

Ihre E. Häberling

(früher in Singen a.H.,
jetzt: in Stein am Rh.(SH) Schweiz.

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

For catalogue accompanying the exhibition "Architecture Without Architects."

PHOTO: Page 81, "Kirdi shelter".
Foto from Peter W. Häberlin
"Zallah"

CREDIT: für Sie 15 dollars
(anstatt 19 dollars)

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

ptember 1964

Thank you very much for your letter of 19 August and for the completed card giving permission for the use of Peter Häberlin's photograph in our ARCHITECTURE WITHOUT ARCHITECTS exhibition catalogue.

We appreciate your offer of a special $15 fee for the use of the photograph, and we will see to it that a check is sent to your bank when the catalogue is complete. This will be some time in November.

With all good wishes,

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Architecture and Design

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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1 September 1964

E. & L. Häberlin
Niederfeld 705
Stein am Rhein (SH)
Switzerland

Dear Sirs:

Thank you very much for your letter of 19 August and for the completed card giving permission for the use of Peter Häberlin's photograph in our ARCHITECTURE WITHOUT ARCHITECTS exhibition catalogue.

We appreciate your offer of a special $15 fee for the use of the photograph, and we will see to it that a check is sent to your bank when the catalogue is complete. This will be some time in November.

With all good wishes,

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Architecture and Design

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cc: Ellen Marsh

November 25, 1964

Dear Miss Haberlin:

Thank you very much for your letter of November 17th. I was sorry to learn that the invitation to the opening of the exhibition Architecture Without Architects did not reach you in time.

Enclosed is some information on the Museum and on the exhibition which might be of interest to you. A copy of the exhibition catalogue is being sent under separate cover. You will note that your brother's photograph is numbered Plate 143 of the catalogue. It is Panel 151 of the exhibition.

Sincerely yours,

Ellen MacKethan
Assistant to the Director

Miss Ruth Haberlin
15 Park Drive
Boston, Massachusetts

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Miss Ruth Häberlin
15 Park Drive
Boston 17 Mass.

Boston, Nov. 17, 1964

To the President of
The Museum of Modern Art
11 West 53 Street
New York 10019

Dear Sir,

My parents, who are living in Switzerland send me an invitation card for the Eight Annual Meeting of the International Council of your Museum, but I received it too late. Could you tell me, how long the exhibition "Architecture without Architects" will be shown? I intend to go to New York during my Christmas vacation, if the exhibit is still on display. I am very interested in seeing how my brother's picture, Peter Werner Häberlin, fits into the exhibition. Sincerely yours.

Ruth Häberlin

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Ruth Haberlin
15 Park Drive
Boston, MASS.

Boston, December 18, 1964.

Museum of Modern Art
Miss Ellen MacKethan
Assistant to the Director
11 West 53 Street
New York, N.Y.

Dear Miss Mac Kethan,

Thank you very much for your kind letter of November 25, 1964, in which you mentioned a copy of the exhibition catalogue. Unfortunately I never received the catalogue and I would appreciate very much, if you could send me one. I intend to come to New York after Christmas and I shall certainly want to see the exhibition.

Sincerely yours,
Ruth Häberlin

12/23/64 Copy requested from publications

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E. & L. Häberlin,
Niederfeld 705,
Stein am Rhein (SH)
Schweiz

Miss Ellen Marsh, Research Assistant,
Department of Architecture and Design,
The Museum of Modern Art,

11 West 53rd. Street,

New York 19.

Stein am Rhein, den 19.1.65.

Sehr geehrtes Fräulein Marsh!

Empfangen Sie allerbesten Dank für das Buch "Architecture without Architects", welches ausserordentlich interessant ist. Ist es ein Katalog Ihrer Ausstellung? Es ist aber auch ein sehr schönes Buch geworden. Nochmals herzlichen Dank.

Dürfen wir Sie höflich bitten, uns die 15 Doll. bald zuzusenden als Check auf Schweizerischer Bankverein, Schaffhausen, SCHAFFHAUSEN (Schweiz).

Dafür danken wir Ihnen im Voraus vielmals.

Mit freundlichen Grüssen

E. Häberlin

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January 26, 1965

E. & L. Häberlin
Niederfeld 705
Stein am Rhein (SH)
Switzerland

Dear E. & L. Häberlin:

Thank you very much for your kind letter of the 19th. The publication you received is a catalogue for the exhibition ARCHITECTURE WITHOUT ARCHITECTS. Mr. Rudofsky hopes to do a more extensive investigation of the subject in book form at a later date.

On December 14, 1964 I issued Purchase Order #46263 in the amount of $15.00 payable to you. Since payments are issued once each month, the check was made out and mailed by our business office only a few days ago. It should reach you shortly. I am sorry that in the rush to complete details of the exhibition I had the check issued to you at your mailing address rather than your bank address. I only trust this will not cause you any inconvenience.

With all good wishes,

Sincerely yours,

Ellen Marsh
Research Assistant

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E. & L. Häberlin,
Niederfeld 705,
8260 Stein a.Rhein(SH)
Schweiz

Miss Ellen Marsh, Research Assistant,
Department of Architecture and Design,

The Museum of Modern Art,
11 West 53 Street,

New York 19 N.Y.

September 18, 1962

Stein a.Rh., den
29.Januar 1965.

Sehr geehrtes Fräulein Marsh!

Am 28.Jan. 65 haben wir Ihren Bankcheck im Betrage von 15 $ erhalten. Wir danken Ihnen herzlich für Ihre Pünktlichkeit und Ihre Zahlung und stehen Ihnen mit weiteren schönen Schwarz-weiss-Fotos von P.W.Häberlin später gerne wieder zur Verfügung.

Mit freundlichen Grüssen und besten Wünschen für das begonnene neue Jahr

Ihre

Ernst Häberlin

und L. Häberlin (Tochter)

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WA 6-2234

THE HISPANIC SOCIETY OF AMERICA

BROADWAY BETWEEN 155th AND 156th STREETS

NEW YORK 32, NEW YORK

September 22nd, 1962

September 18, 1962

SEP 24 1962

see last letter

Hispanic Society of America
Broadway between 155 and 156 Streets
New York 32, New York

Gentlemen:

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

I have noted a number of very fine photographs appearing in several books by Mrs. Ruth Matilda Anderson, published by the Hispanic Society of America, which are most interesting to me in terms of the forthcoming exhibition. I would be greatly indebted to you for permission to see your extensive photographic collection which I am sure will yield still further valuable material.

The exhibition, to be called "Architecture Without Architects," will be presented at the Museum during the latter part of 1963 and will then be sent on an extensive tour throughout the United States. It goes without saying that full credit will be given in the exhibition to those institutions and individuals who have helped us in securing illustrations.

I trust 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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WA6-2234

THE HISPANIC SOCIETY OF AMERICA

BROADWAY BETWEEN 155th AND 156th STREETS

NEW YORK 32, NEW YORK

September 22nd, 1962

SEP 24 1962

My dear Mr. Rudofsky:

In response to your request of September 18th, 1962, the Hispanic Society is pleased to grant you permission to select from the General Reference File of towns and architecture photographs to be used in an exhibition of "Architecture without Architects".

We shall be glad to hear from you further when you wish to begin searching the file.

Very sincerely yours,

Ruth M. Anderson

Ruth M. Anderson
Curator of Costume

Mr. Bernard Rudofsky, Guest Director
Department of Circulating Exhibitions
The Museum of Modern Art
11 West Fifty-third Street
New York 19, New York

Oct. 3, 1962 (Wednesday)
2:00 p.m.

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WA6-2234

THE HISPANIC SOCIETY OF AMERICA

BROADWAY BETWEEN 155th AND 156th STREETS

NEW YORK 32, NEW YORK

September 22nd, 1962

SEP 24 1962

My dear Mr. Rudofsky:

In response to your request of September 18th, 1962, the Hispanic Society is pleased to grant you permission to select from the General Reference File of towns and architecture photographs to be used in an exhibition of "Architecture without Architects".

We shall be glad to hear from you further when you wish to begin searching the file.

Very sincerely yours,

Ruth M. Anderson

Ruth M. Anderson
Curator of Costume

Mr. Bernard Rudofsky, Guest Director
Department of Circulating Exhibitions
The Museum of Modern Art
11 West Fifty-third Street
New York 19, New York

Oct. 3, 1962 (Wednesday)
2:00 p.m.

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THE HISPANIC SOCIETY OF AMERICA

BROADWAY BETWEEN 155th AND 156th STREETS

NEW YORK 32, NEW YORK

February 5th, 1963

Rec'd 2/6/63

Mr. Bernard Rudofsky
The Museum of Modern Art
11 West Fifty-third Street
New York 19, New York

My dear Mr. Rudofsky:

Under separate cover we are sending you today, with the compliments of the Hispanic Society, twenty-one glossy photographs, copies or duplicates of those selected by you and Miss Marsh for your forthcoming exhibition of "Architecture without Architects".

We understand that these prints are to be used for preliminary study and that those not selected as exhibition subjects will be returned to us. The Society has negatives for all these subjects.

With all good wishes, I remain

Very sincerely yours,

Ruth M. Anderson

Ruth M. Anderson
Curator of Costume

7 large prints
14 contact prints

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THE HISPANIC SOCIETY OF AMERICA

February 7, 1963

Miss Ruth M. Anderson
Curator of Costume
The Hispanic Society of America
Broadway between 155th and 156th Streets
New York 32, New York

Dear Miss Anderson:

I am delighted to have your letter of February 5th and the prints of those photographs selected by Miss Marsh and myself from your excellent collection.

We will take good care of your prints and, as you have directed, those prints we cannot include in the forthcoming exhibition will be returned to you. We will, of course, inform you of the exact views to be included in the show and will check the proper wording of the credits to accompany them.

I am greatly indebted to you for your most generous help.

With all good wishes,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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	MoMA Exhs.	752.22

THE HISPANIC SOCIETY OF AMERICA

613 WEST 155th STREET NEW YORK 32, NEW YORK

November 8th, 1963

Miss Ellen Marsh
The Museum of Modern Art
11 West Fifty-third Street
New York 19, New York

Dear Miss Marsh:

In this same envelope I am sending you our negative no. 23148, from which you wish to have a detail enlarged. We shall appreciate having the negative returned to us at your early convenience.

With all good wishes, I remain

Very sincerely yours,

Ruth M. Anderson

Ruth M. Anderson
Curator of Costume

Enclosure

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15 November 1963

Miss Ruth M. Anderson
Curator of Costume
The Hispanic Society of America
613 West 155th Street
New York 32, New York

Dear Miss Anderson:

Enclosed you will find the negative no. 23148 which you very kindly loaned to us. From it we secured a good print which will help Mr. Rudofsky in working on the lay-out for our exhibition.

Once again, many thanks to you for your kind cooperation. Mr. Rudofsky joins me in sending you best wishes.

Sincerely yours,

Ellen Marsh
Department of Circulating Exhibitions

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THE HISPANIC SOCIETY OF AMERICA

613 WEST 155th STREET NEW YORK, N. Y. 10032

23 July 1964

August 14th, 1964

Miss J. Hand
The Hispanic Society of America
613 West 155th Street
New York, New York 10032

Dear Miss Hand:

Following your recommendation during our telephone conversation yesterday afternoon, I am directing this letter to your attention in Miss Anderson's absence.

Quite some time ago The Hispanic Society provided us with a group of 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 would like to have your permission to include these two photographs:

#22568. Serrapio (Coristanco, La Coruna)
corncrib

#50262. Africa. Alhucemas (Morocco).
island fortress

In order to give the proper credit line, we would appreciate your completing the enclosed card and returning it to us at your earliest opportunity. We propose the credit: courtesy of The Hispanic Society of America -- unless you prefer another wording.

When the catalogue is ready, a complimentary copy will be sent to you.

Thank you very much, indeed, for your assistance.

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Architecture and Design

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THE HISPANIC SOCIETY OF AMERICA

613 WEST 155th STREET NEW YORK, N. Y. 10032

August 14th, 1964

Miss Ellen Marsh
The Museum of Modern Art
11 West Fifty-third Street
New York, New York 10019

Dear Miss Marsh:

I am sorry to have taken so long to reply to your letter of July 23rd. In Miss Anderson's absence, I checked the titles of the two pictures you wish to include in the catalogue and find the credit line as you suggest to be correct.

As Miss Anderson returns next week, I am asking her to verify this matter. If there is any error in the titles, as given by you, she will notify you.

Yours very sincerely,

Eleanor S. Font

Eleanor S. Font
Curator of Iconography

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THE HISPANIC SOCIETY OF AMERICA

BROADWAY BETWEEN 155th AND 156th STREETS

NEW YORK 32, NEW YORK

August 21st, 1964

Miss Ellen Marsh, Research Assistant
Department of Architecture and Design
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Miss Marsh:

News of the progress of the Rudofsky exhibition, Architecture without Architects, is welcome indeed.

May I suggest the following information for the Hispanic Society photographs to be listed in your catalogue:

22568 Spain. Serrapio, Coristanco (La Coruña). Corncrib

Please note the addition of Spain and of a tilde (~) over the n in La Coruña.

50262 Africa. Peñón de Alhucemas (Morocco). Island fortress

Please note the addition of Peñón de.

With all good wishes, I remain

Very sincerely yours,

Ruth M. Anderson

Ruth M. Anderson
Curator of Costume

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1 September 1964

Miss Ruth M. Anderson
Curator of Costume
The Hispanic Society of America
Broadway between 155th and 156th Streets
New York, New York 10032

Dear Miss Anderson:

Many thanks for your letter of 21 August. Mr. Rudofsky has noted the additional information you have provided regarding two of the Hispanic Society photographs to be included in our catalogue.

We will see to it that an invitation to the opening of ARCHITECTURE WITHOUT ARCHITECTS is sent to you, and we look forward to seeing you.

With all good wishes,

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Architecture and Design

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Please return completed card to Ellen Harris

The Museum of Modern Art
11 West 53 Street
New York, New York 10019

For catalogue accompanying the exhibition "Architecture Without Architects."

PHOTOS: #22568 - Spain. Serrapio, Coristanco (La Coruña) corncrib

#50262 - Africa. Peñón de Alhucemas (Morocco). island fortress

CREDIT: courtesy of The Hispanic Society of America

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

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

For catalogue accompanying the exhibition "Architecture Without Architects."

PHOTO: HSA photo, neg. no. 22568.

" " " " 50262.

CREDIT: Courtesy of The Hispanic Society of America

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

1965

stanco. cornbrib.
cemas. island fortress.

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	MoMA Exhs.	752.22

September 20, 1965

Miss Ruth M. Anderson
Curator of Costume
The Hispanic Society of America
Broadway between 155th and 156th Streets
New York, New York 10032

Dear Miss Anderson:

With this note I am returning to you two photographs which you very kindly released from your archives to aid us in the production of enlargements for the exhibition ARCHITECTURE WITHOUT ARCHITECTS. I trust the prints reach you in good condition.

Many thanks to you for help. With kindest regards,

Sincerely yours,

Ellen Marsh
Research Assistant

enclosures: #22568. Spain. Serrapio, Coristanco. cornbrib.
#50262. Africa. Peñón de Alhucemas. island fortress.

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June 8, 1962

See next to last letter

Mrs. Gunda Holzmeister
Schillerplatz 3
Vienna I, Austria

Dear Mrs. Holzmeister:

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 called anonymous, vernacular or primitive, of individual dwellings as well as complex towns. I have admired the splendid photographs in your and Professor Holzmeister's book, "Bilder aus Anatolien," and would be delighted to obtain several for my exhibition. I am particularly interested in the Cappadocian pictures, Tafeln 25, 37, 41, 56, 58, 72, 74, 77, and 81.

Would you permit me to use them? If so, may I ask you for glossy (Hochglanz) black and white prints measuring ca. 24x30 cm. Unfortunately, our budget does not permit us to pay photographers fees but we shall gladly reimburse you for your laboratory charges as well as mailing costs. It goes without saying that we shall give full credit to your work.

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

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Ihre

Gunda Holzmeister

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WIEN VI., ESTERHAZYGASSE 10

den 30.Juni 1962.

The Museum Of Modern Art,
New York 19.
Mr.Bernhard Rudofsky, Guest Director.

Sehr geehrter Herr Rudofsky!

Ihre für mich sehr ehrenvolle Anfrage vermag ich heute erst zu beantworten und danke Ihnen für Ihren Brief vom 8.Juni.

Da ich selbst kein Fotoatelier führe, müssen die Fotos von einer sehr gewissenhaften Fotografin hergestellt werden und ausserdem verlangen Vergrösserungen auf Hochglanz, wie Sie diese wünschen sehr viel Retusche (retouching) #2@

Eine Vergrösserung 24 X 30 kostet 50 . - Ö.S.

Lassen Sie mich baldigst wissen, ob Sie diese 9 Vergrösserungen aus meinem Anatolienbuch weiterhin wünschen, zu welchem Zeitpunkt, da die Fotografin ab 1.August auf Urlaub fährt. Hat die Sache Zeit bis zum Herbst?

Mit herzlichen Grüssen

Ihre

Gunda Holzmeister

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July 13, 1962

Mrs. Gunda Holzmeister
Esterhazygasse 10
Vienna VI, Austria

Dear Mrs. Holzmeister:

Thank you for your fine letter of June 30th. I am delighted to learn that it will be possible to obtain prints of your Cappadocian photographs. The laboratory fee you have quoted (approximately $2.00 per print) will be reimbursed to you if you will have an invoice sent to us with the prints.

I would now like to revise my original list somewhat and ask you for the following ten prints, indicated in your book as follows: Tafeln 25, 41, 56, 62, 69, 72, 77, 78, 79 and 81. Please disregard the listing previously given in my letter of June 8th.

My exhibition will not take place until some time in 1963, so please do not feel there is great urgency behind my request. I look forward to seeing the prints at your convenience.

With many thanks for your very gracious response,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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January 9, 1963

Mrs. Gunda Holzmeister
Esterhazygasse 10
Vienna VI, Austria

Dear Mrs. Holzmeister:

You will, no doubt, recall our correspondence of last summer regarding illustrations seen in your book, Bilder aus Anatolien. It was agreed that you would have prints made for us, measuring ca. 24x30 or 18x24 cm., and that we would reimburse your laboratory fees.

We would be very sad if we could not secure your beautiful material. This letter is not meant to place pressure on you in any way but simply to determine that all is in good order. I would welcome a word of reassurance.

With many thanks, and all good wishes to you for this new year,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

re: prints from negatives of illustrations at Tafeln 25, 41, 56, 62, 69, 72, 77, 78, 79 and 81.

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WIEN VI., ESTERHAZYGASSE 10

JAN 28 1963

den 24 Jänner 1963.

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

ob - ach.

Sehr geehrter Herr Rudofsky!

Sie sind mir mit Ihrem Schreiben vom 9.1.63. zuvor gekommen. Ich wollte anfragen zu welchem Termin Sie die Fotos gesandt wünschen.

Ich habe nun die Fotografin veranlasst die Fotos 25, 41, 56, 62, 72, 77, 78, 79 und 81 im Laufe des Februars im Format von 24 X 30 herzustellen, so dass ich hoffe Ihnen die Sendung Anfang März zugehen lassen zu können.

In Erwiderung aller guten Wünsche für das neue Jahr grüsst Sie herzlichst

Ihre

Gunda Holzmeister

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January 31, 1963

Mrs. Gunda Holzmeister
Esterhazygasse 10
Vienna VI, Austria

Dear Mrs. Holzmeister:

I greatly appreciate your letter of January 24th assuring that all is in good order and that some time in March we may expect to receive the prints you have having specially prepared for us.

I shall, of course, write to you just as soon as the package has been received. Until then, with all good wishes,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Yours
Gunda Holzmeister

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	MoMA Exhs.	752.22

WIEN VI., ESTERHAZYGASSE 10

den 23. Februar 1963.

Guest Director Mr.Bernhard Rudosfky,
The Museum of Modern Art, New York 19.

Sehr geehrter Herr Rudosfky,

Die Fotos sind bereit und ich muss sagen sehr schön geworden.

Nur die Bildtafel im Anatolienbuch Nr.79 ist zu unscharf um auf das Format 24 X 30 vergrössert werden zu können. Darum frage ich an, ob Sie noch ein anderes Bild dazu wählen wollen oder sich mit 9 Vergrösserungen begnügen werden?

Ihrer Antwort entgegensehend
sende ich dann anschliessend die Fotos ab.

Mit besten Grüssen

Ihre
Gunda Holzmeister

9 ok

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	MoMA Exhs.	752.22

March 1, 1963

Mrs. Gunda Holzmeister
Esterhazygasse 10
Vienna VI, Austria

Dear Mrs. Holzmeister:

Your letter of February 23rd has just arrived, and I am very pleased to learn that you have been able to obtain good results in making the necessary enlargements for us. Rather than select another print right now to replace Nr. 79, I would prefer to have those which are ready.

I am much looking forward to seeing the prints, and I shall write to you again just as soon as they arrive here.

With all best wishes,
Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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WIEN VI., ESTERHAZYGASSE 10

den 31.März 1963.

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

Sehr geehrter Herr Rudofsky,

verzeihen Sie die Verzögerung, aber ich war lange Zeit beim Skilaufen. Gestern nun gingen die 9 Fotos als Drucksache an obige Adresse, eingeschrieben, aber nicht Luftpost, da Sie es ja nicht so eilig mit den Exponaten haben.

Ich hoffe Sie haben Freude und wünsche Ihnen guten Erfolg für die ganze Ausstellung!

Den Betrag bitte ich auf das Konto meines Mannes: Prof.Clemens Holzmeister, Creditanstalt -Bankverein, Filiale Rilkeplatz. Wien IV überweisen zu wollen.

Mit besten Grüssen

Ihre
Gerda Holzmeister

Sending pic via Sea Mail,
pls. pay bank acct
no ack. necessary.

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April 25, 1963

Mrs. Gunda Holzmeister
Esterhazygasse 10
Vienna VI, Austria

Dear Mrs. Holzmeister:

Thank you so very much for your letter of March 31st. In accordance with your instructions, we have instructed our business office to make payment to Prof. Clemens Holzmeister's account in the amount of $18 to cover the laboratory costs involved in print production.

The photographs are superb, indeed, and far better than can be judged from the book reproductions. Nevertheless, I deeply regret that our request for glossy (hochglanz) copies, as stated in my letter of June 8, 1962, was overlooked by your photographic laboratory. I hope that I may be able to borrow one or several of your negatives at the time of exhibition production to have the needed prints made here. The exhibition time has been shifted far ahead, partly because I will be away from New York for many months and partly because the Museum of Modern Art will be closed for a while on account of expansion and remodeling.

I shall be in touch with you again as our exhibition reaches its final stages.

With kindest regards, I remain

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

cc: Ray Faigle

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11 July 1963

Mrs. Gunda Holzmeister
Esterhazygasse 10
Vienna VI, Austria

Dear Mrs. Holzmeister:

You will recall, I am sure, your correspondence with Mr. Rudofsky concerning nine photographs from your book, Bilder aus Anatolien. All is well with the photographs and we are delighted to have them. It appears, however, that in making payment to the account of Professor Clemens Holzmeister (Creditanstalt-Bankverein, Filiale Rilkeplatz, Vienna IV) I made an error.

We had agreed willingly to the price of 50.U.S. for each of the prints. The total amount owed you was therefore 450. U.S. In making out the requisition for payment I erroneously put the amount at 950. U.S. No one here seems to have noticed the error and the accounting office informs me that the payment has been made to Professor Holzmeister's account.

It is most regrettable and embarrassing to have to trouble you in this matter, but we are working on such a limited budget that we cannot afford to let the matter stand. At your convenience, will you kindly ask the bank to refund us the overpayment of 500. U.S.? The check should be made payable to The Museum of Modern Art and mailed to the address appearing on this letterhead.

Please accept my deepest apologies for inconveniencing you.

Sincerely yours,

Ellen Marsh
Department of Circulating Exhibitions

cc: Ray Faigle

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17 September 1963

Mrs. Gunda Holzmeister
Esterhazygasse 10
Vienna VI, Austria

Dear Mrs. Holzmeister:

Toward the beginning of July I wrote to you concerning an error I had made in reimbursing you for nine photographs from your book, Bilder aus Anatolien. In the event that the letter went astray in the mail, I am herewith sending you a copy.

Please will you let me hear from you at your earliest opportunity? Thank you very much.

Sincerely yours,

Ellen Marsh
Department of Circulating Exhibitions

10/3/63 Kay Faigle dict'd
draft f. Dr. Holzmeister
for # 19.33.

enclosure

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18. Mai 1964

Frau Gunda Holzmeister
Esterhazygasse 10
Wien VI. Austria

Liebe gnaedige Frau:

Meine Ausstellung von anonymer Architektur wird nun endlich im November dieses Jahres eroeffnet werden - zurzeit ist das Museum immer noch im Umbau begriffen. Um Ihre schoenen Fotografien richtig zur Geltung kommen zu lassen, moechte ich gerne wenigstens zwei Ihrer Negative ausborgen. Die Fotos die Sie mir schickten sind leider auf mattem groben Papier and daher nicht fuer Vergroesserungen im Ausmass von einigen Metern geeignet.

In meinem Brief vom 25. April 1963 habe ich bereits auf die Notwendigkeit hingewiesen Negative benuetzen zu muessen; ich lege Kopien von Fotos bei die fuer starke Vergroesserungen in Aussicht genommen sind. Da ich ausserdem einige Ihrer Fotos im Ausstellungskatalog zeigen moechte (an dem ich gerade arbeite), so bitte ich Sie mir umgehen diese Negative eingeschrieben mit Flugpost zu schicken. Ich versichere Sie dass das Museum sie mit allergroesster Sorgfalt behandeln wird.

Mit besten Gruessen Ihnen und Professor Holzmeister,

Ihr ergebener

Bernard Rudofsky

Beilage

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WIEN VI., ESTERHAZYGASSE 10

den 3.Juni 1964.

Mr.Bernhard Rudofsky
Department of Architecture und Design.
New York 19, Musuem of Modern Art.

Sehr geehrter Herr Rudofsky!

Schweren Herzens entreisse ich mir zwei meiner besten Negative. Dies ist aber nicht der Grund warum Sie so lange darauf warten mussten, da ich auf Reisen war, bitte ich meine Verspätung zu entschuldigen.

Ich bitte Sie sehr die Negative zu hüten und mir in gutem Zustand wieder zurück zu senden, nur aus dem einen Grunde, dass ich wohl schwer noch einmal in diese Gegend kommen werde und wenn, so ist zu fürchten, dass die dortige Landschaft nicht mehr so unberührt sein wird - die Türken tuen viel für den Tourismus!

Wenn Sie mir als Gegenleistung einen Katalog Ihrer wertvollen Arbeit spendieren würden, wären meine Mann und ich sehr dankbar.

Wir grüssen Sie bestens und sollten Sie einmal nach Österreich kommen, würden wir uns über Ihren Besuch sehr freuen.

Ihre
Gunda Holzmeister

Einliegend 2 Negative.

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	MoMA Exhs.	752.22

Gunda Holzmeister, Wien VI,
Esterhazygasse 10.
the January 22, 1965.

Dear Miss Marsh,

Mr.J.Pfeufer asked permission to produce a negative of the Cappadocian caves. If it is one of the two negatives which are still in your hands I would ask you to send it to Mr.Pfeufer with the request that he returns it to you - so that you can send both of them to me pretty soon.

Please let Mr. Pfeufer know that I would not take any fee in his case; if possible he might send me his publication.

My husband and I are so pleased with Mr.Rudosfkys book and perhaps you know that my husband asked Mr.Rudofsky for two books more - well, we already need three - for architects who are so interested in this book. To keep Mr.Rudofsky and you out of any trouble could you give me a hint how we could manage to get these books anywhere in Europe? Or straight from the publisher?

Would you kindly answer me very soon.
Thank you for your courtesy in any case!

Sincerely yours

Gunda Holzmeister

Mrs. (Gunda Holzmeister)

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January 28, 1965

Mrs. Gunda Holzmeister
Esterhazygasse 10
Vienna 10, Austria

Dear Mrs. Holzmeister,

Thank you very much for your letter of the twenty-second. I have already had copies made of two of the Cappadocian photographs for Mr. Pfeufer and have sent them to him. I have advised Mr. Pfeufer that you would not require any fee for the use of the prints but that he should credit you and Bilder aus Anatolien.

I alerted our Publications Office and asked that three copies of the "Architects without Architecture" catalog be sent to you. I understand that Doubleday here in New York will be handling distribution of the catalog.

With this letter I am returning your two original negatives. Again, we are immensely grateful for your kindness in permitting us to borrow these negatives for production of exhibition enlargements. I trust they will reach you safely.

With kindest regards.

Sincerely yours,

Ellen Marsh
Research Assistant

EM:jk

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KONRAD HELBIG 6 FRANKFURT/MAIN POSTFACH 16443 TELEFON 724900

Mrs. Ellen Marsh
The Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019

July 28, 1964

Dear Mrs. Marsh:

thank you for your kind letter from the 21st of July, 1964. Here enclosed you will find the card with the data fot your catalogue. I think there is no reason to mention the book, its author and the editioner where my Gubbio photo was published in 1959.

It is a pity that you did not inform me earlier about the subject and the contents of your exposition. To ARCHITECTURE WITHOUT ARCHITECTS I could havecontribute much more ohotgraphs - for instance churchs, chapels and peasants' houses on the Aegean islands and on Crete, or housing on the Lipari islands north of Sicily, or Capanne on Sardinia. But I think, it is too late now to arrange it. Within a month I shall go back again to Greece and to Crete.

With my best wishes for the success of your enterprises I am sincerely yours,

Konrad Helbig

Enclosed are three 35mm. negative strips from which I have had made several prints. They are carefully wrapped and I trust will reach you in good condition. Many thanks.

As work on the exhibition proceeds, I hope I may call upon you again.

With all good wishes,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

* 9/64.

BR/em

205 S. Homewood Ave.
Pittsburgh 8,
U. of Pittsburgh.

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	MoMA Exhs.	752.22

July 26, 1962

See 2nd letter

Professor John Haskins *
Department of Art History
Room 806, Schermerhorn Hall
Columbia University
New York 26, New York

Dear Professor Haskins:

Please accept my belated, but nonetheless sincere, thanks for giving me so much of your time and help during my visit to your office on July 16th. Needless to say, your interest in my exhibition, Architecture Without Architects, is most gratifying to me.

Enclosed are three 35mm. negative strips from which I have had made several prints. They are carefully wrapped and I trust will reach you in good condition. Many thanks.

As work on the exhibition proceeds, I hope I may call upon you again.

With all good wishes,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

* 9/64.

BR/em

205 S. Homewood Ave.
Pittsburgh 8,
U. of Pittsburgh.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.22

September 3, 1964

Professor John F. Haskins
205 South Homewood Avenue
Pittsburgh 8, Pennsylvania

Dear Professor Haskins:

You may recall that in the early summer of 1962 Mr. Bernard Rudofsky and I visited your office at Columbia University. At that time you very kindly provided us with three of your negatives from which we made copies for use in an exhibition called ARCHITECTURE WITHOUT ARCHITECTS. The negatives were from your copy of HU-CHIA SHIH-PA P'AI by the Lady Ts'ai Wên-chi.

The exhibition will be ready in November, and in the accompanying catalogue we plan to include the illustration shown in the Xerox copy enclosed. We would like to give you the proper credit line -- in whatever form you would like it to appear. Will you please advise me of exactly how you would prefer to have it worded; we propose courtesy of John F. Haskins, from HU-CHIA SHIH-PA P'AI by Ts'ai Yên (Wên Chi).

When the catalogue is ready, a complimentary copy will be sent to you.

Since the catalogue will go to press within the near future, may I ask that you send me your reply via air mail just as soon as possible.

With all good wishes,

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Architecture and Design

enclosures

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 752.22

Haskins
HENRY CLAY FRICK FINE ARTS DEPARTMENT
UNIVERSITY OF PITTSBURGH
PITTSBURGH 13, PENNSYLVANIA
7 32 C.L.

胡笳十八拍之七

(原大58.3×30公分)

frame 41 from John F. Haskins' 35mm neg. strip; jacket # 3.20.61/1637

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would be a deterrent to the considerable enlargements we must make for exhibition purposes.

I must further explain that the exhibition will be comprised of work from every continent and archipelago and will range through the entire development of building. With such vast scope you can readily see that the documentation of a single region or place is not possible. At the most, we cannot use more than one-half dozen pictures of a given region.

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

For catalogue accompanying the exhibition "Architecture Without Architects."

PHOTO: Illustration for verse # 8. "Hu-chia shih-pa p'ai", anonymous Ming copy of a Sung scroll

CREDIT: People's Museum, Peking, China

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

ober 4, 1962

s reached me quite safely only a few days ago. I am most gratified to learn of your interest in my forthcoming exhibition and to have such careful documentation of the wide range of photographs you forwarded.

I hasten to return your photographs since you indicate that you need to have them on hand within the next couple of weeks; they shall arrive under separate cover. Those prints of which I'd like to have duplicates made from your original negatives are separated from your groups and will be found in a manila envelope. They are: TELLEM, V-12; DOGON, II-24, II-36, III-11, III-43, IV-6 and VIII-43. I have already had a photostatic copy made of the plan drawing of a chief's house at Ogol-Dounyou. I'd like a good print of your overall view of MATMATA, too.

You may send us the prints at any time convenient for you, and you might do well to send them by sea mail. The exhibition will not take place until next year; you need not feel rushed. Before I go into the matter any further, I am very concerned that our first letter may have given you the impression that we have a budget which permits us to commission photographs for the show. This is far from the case. The very best we can offer is reimbursement for laboratory expenses involved in producing prints of specific photographs. The exhibition budget provides us only with funds for design and production. If, after your next expedition, you will permit us to see proofs of your photographs of oases, we may want to order some prints. I hope this will be agreeable to you.

Your views of Dogon-land are magnificent though, as you have indicated, technically the prints leave something to be desired. The graininess would be a deterrent to the considerable enlargements we must make for exhibition purposes.

I must further explain that the exhibition will be comprised of work from every continent and archipelago and will range through the entire development of building. With such vast scope you can readily see that the documentation of a single region or place is not possible. At the most, we cannot use more than one-half dozen pictures of a given region.

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October 4, 1962

Mr. Herman P.C. Haan, Architect
Kralingseweg 187
Rotterdam, The Netherlands

Dear Mr. Haan:

Your letter of September 27th and your package of photographs reached me quite safely only a few days ago. I am most gratified to learn of your interest in my forthcoming exhibition and to have such careful documentation of the wide range of photographs you forwarded.

I hasten to return your photographs since you indicate that you need to have them on hand within the next couple of weeks; they shall arrive under separate cover. Those prints of which I'd like to have duplicates made from your original negatives are separated from your groups and will be found in a manila envelope. They are: TELLEM, V-12; DOGON, II-24, II-36, III-11, III-43, IV-6 and VIII-43. I have already had a photostatic copy made of the plan drawing of a chief's house at Ogol-Dounyou. I'd like a good print of your overall view of MATMATA, too.

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However, in order to make the final choice of material to be included in the show we should like to have a larger number of photographs than will be used. Those photographs we can not incorporate in the exhibition will either be returned to photographers or turned over to the reference collection of the Museum's Department of Architecture and Design for reference and study purposes.

As to my own reactions and preferences, I can perfectly well understand your fascination with the many aspects of the material you have seen and photographed. I am looking forward to seeing more articles and books based on your photographs.

I am deeply grateful for your help, and I hope that we may find an opportunity to use several more of your photographs in future exhibitions.

Yours Sincerely,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

on outside of manila envelope with pix wanted, dimensions are marked.

reply rec'd 10/2/62

em

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September 24, 1962

Mr. Herman Haan, Architect
Kralingseweg 187
Rotterdam, The Netherlands

Dear Mr. Haan:

Several months ago I wrote to you in regard to an exhibition I am preparing for the Museum of Modern Art. Since I have not, as yet, heard from you it occurs to me that perhaps the original letter went astray in the mail. I am enclosing a thermofax copy of the letter for your information.

I look forward to your reply with considerable interest, and thank you for your help.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Reply rec'd 10/2/62

dictated by Mr. Rudofsky; signed in his absence

em

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June 29, 1962

Mr. Herman Haan, Architect
Kralingseweg 187
Rotterdam, The Netherlands

Dear Mr. Haan:

May I enlist your help in connection with 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 called anonymous, vernacular or primitive -- and will include individual dwellings as well as complex towns. The scope of the exhibition will be wide, both chronologically and geographically.

Recently I spent an afternoon with Mr. and Mrs. Nicholas Chaparos discussing with them my interest in securing good photographs of trogolodyte and nomadic dwellings. The few photographs I have found in periddicals and books having merit in terms of my exhibition were quite obviously accidental, taken by amateur photographers or persons wanting to record subjects other than architecture. Mr. Chaparos said that both you and your wife have traveled extensively in North Africa and have taken many excellent photographs, particularly of the cell-like houses at Metameur. He urged that I write to you.

In the exhibition I can use only black and white photographs which will be enlarged from glossy prints, thus eliminating the consideration of color transparencies. At this point it is, of course, out of the question that I ask you to go to the trouble of sending us photographs from your collection, especially since our budget is so limited that we could not offer to carry your mailing expenses. However, I hope that you will recommend an alternate means of seeing your photographs -- possibly referring us to already published material.

Once having selected particular views we can reimburse you for any laboratory charges you incur in print production. It goes without saying that full credit will be given to your material.

I only hope that you do not consider this request too great an imposition. I shall be immensely grateful for any assistance you can offer, and I am much looking forward to your reply.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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OCT 2 1962

herman p. c. haan. architect.
kralingseweg 187 - rotterdam. tel. 116879

rdam Sept. 27th 1962

dear mr. rudolfsky

indeed, i do'nt remember a letter of you, as the copy you send me now. but it is always possible that an assistant or student of me did a mistake in throwing it in the junk-basket

certainly, i can help you, separately i send (by air mail) you a parcel. first of all you will find a series of photographies, taken in Dogon-land (one of the few almost white spots in central west africa) In this wonderfull region, i did the last years 3 expeditions. The dogon tribe lives underneath a huge high cliff, wich made the region so inaccessible as it still is. at my mind, only this tribe, is worth a big exposition. (we made one ± 2 years ago here in Rotterdam it was a very succesfull one) i send you a bad printed catalogue. i posess some 1200 fotos of this tribe, and it is impossible to me to send you all. As an introduction i send you some, who give an idea about the material.
you will find 2 categories in the dogon collection
one category is purely Dogon
the other is called Tellem.
the Tellem, a prehistoric people lived in the vertical, often even overhanging high-cliff in unreachable gallery-kind caves.
sometimes more than 1000 feet above the plain brush. with lots of difficulties we entered some of these caves and found their untouched habitats.
the Tellem photos you find, give you a slight idea what we found. The material i digged out there, are now in study on different universitys and laboratorys here in Holland.

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the fotos of both cultures, Tellem and Dogon give you just a little idea about the material i have. after studying these photos you can send me more detailed questions about the special aspects you want to have and i will help you as good as i can.

Secondly you will find some bad contact prints of the south-moroccan casbahs (fortified individual dwellings in the north Sahara.)

Then you find some 20 photographs in the book of oscar newman „CIAM-'59 in otterloo" a book about the last ciam congress in otterloo, (1959) this book you will certainly find in your university library. on the pages 150-156 you find the text as well as the fotos about a conference i did there. the fotos are of the Sahara desert and some oasis. also you find some of the matmata region. from the sahara desert and oasis there are more than 2500 fotos of all kind. you will understand that it is impossible to me to send you even one tenth of all. ask me the special things you want, there is a good chance i can help you.

now there is one bad thing. about 1½ years ago, i sent almost all my negatives of the cave-dwellers and ghorfa builders abroad for an publication and they arrived never. In that case i lost 85 % of the best photos i made in the matmata region. I planned to go in about a year again to that region specially to make a new series of photos of this wonderfull primitive architecture. Happyly enough we have still our 16 m m color film about the matmatas, you can have when you should want a copy of it.

however it should be a lack when you could not give a good place to this architecture in your exhibit. I have some photos but they are not at all representative. In a year i planned to cross some sahara prehistoric sites, and i would make than a stop over in matmata. but this will be to late, because your exhibit.

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(4.)

a: Dogon → 327 B free suspended roof construction at Nimgari. I ha.s = detail of sun dried clay wall (there are a complete series of details of the whole clay building system.) VIII 40 a Ginna house (house of the family chief) with niches for fetiches at village Ogol-Da. ~~III~~ III 43. houses + ginna house at Banani-Ammou. VIII 27 house at Ogol-Da IV-6- Ginna house at Ogol-Dounyou (the holes in the facade represent the 80 first ancestors of humanity (wich were Dogon) III 11 Banani Ammou underneath the cliff is the entrance a family altar with blood an millet milk offers, besides of it a painted wall. II 21 → interior of a patio at village Pégué. III 19 Banani Ammou, sacred house near the ginna with paintings of the serpent with represents the first human being = Lébé. II 24 view in the patio of a housegroup in village Pegué. VIII 59 lower tellem buildings occupied and rebuilt by Dogons at Ireli. VIII-50 house at Ogol-Dounyou. VIII 15 water-support system at Ogol Dounyou VIII 36 water support system at Ogol-Da, VII 19 the lower Ireli Village- II 36 the higher Ireli village - VII 21 Banani-kokolo from the high cliff. VIII 13 Banani kokolo - lower. M. 21 Dogon girl. - M 22-23-24-25 Dogon rock paintings. Songo. Y.Z. 1-2-3 - bad prints of house details. Y.Z. 4 = kani kombolé Y.Z. 5 = Amagni Y.Z. 6 = Yougo-DOROU, all are very bad prints. Y.Z. 7 the old man's house Y.Z. 8 women at Wogla. Y.Z. 9 = Yougo Dogouro the holy city. all are very bad printed Y.Z. 10 woman on market Doundiourou - Y.Z. 11 wooden doorlock Y.Z. 12 wooden ginna door. Y.Z. 13 Dogon BRONZE at kani kombolé Y.Z. 14 wooden sculpture Pegué. Y.Z 15 wooden sculpture - kounndou - all are bad prints.

Tellem. II 1 and II 2 Tellem caves in the cliff near Pegué. II 9 the main building in a tellem cave above Pegué (in the foreground depots of dug out graves) II 13 Decoration in the clay walls of main building II 12 detail of main building II 7 2 Tellem skulls behind the main building. II 24 detail of archeologic coupe in the Tellem necropole. ~~I 24~~ Y.Z. 16 interior of Tellem cave above holy city Yougo Dogourou.

Matmata: bad fotos - bad prints, negatives of most of them lost
a a = interior cave. a b street at metameur of Ghorfa buildings. a.c. square of ghorfas metameur. a d. Metameur. a.e. stair metameur. a g. cave square Matmata a f. Interior of cave patio Matmata a.h. = medicine.

Sahara - oasis. h.s. 1. a foggara, underground water supply system in the oasis groups of Touat and Tidikelt (thousands of kilometers of these tunnels) h.s. 2 water partition system in an oasis h.s. 3-4-5-6-7 Sahara desert formations. h.s. 8. interior of caravanserail - h.s. 9 slaughters in an open air market h.s. 10 oasis fortress. h.s. 11. oasis wall. h.s. 12 arcades around market h.s 13 and 14 Sahara people h.s. 15 sun screen in street h.s. 16. Ghardaia the oasis of the protestants of Islam. h.s. 17. ksar buildings in southern Marokkan sahara. h.s. 18. Tomb building of holy man (marabout) in oasis of Touat. many bad prints.

---

hope to hear soon of you, and hope to receive first of all retour the fotos of Dogon and Tellem, say in 2-3 weeks.

the bad, sometimes very bad prints are made in a hurry by myself to have just a look what is on the negatives, to choice them for books, and have a good print

Hans

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Sometimes ago an international combination of book-printers asked me to make a book about the Sahara, a second book about dogon and a third about Tellem.

In the Sahara book i should love to put the matmata in. perhaps we could make a combination. In that case, i will fly to Gabes - Tunesia in a couple of weeks and go, by occasion i find, to matmata to do the reportage.

The total cost of the trip will run between the 350 and 500 dollars. I will charge the book for 3/4 to 4/5 of the costs so that i could send you 50 of the best prints for ± 100 dollar. In that case you could give me some tips for special things you want. (for example in the neighborhood of matmata lays the oasis of NEFTA where are geometric decorations on the clay walls.)

We have here in rotterdam quite a collection of doors, wooden locks, decorated dogon doors, tools for building in sun dried clay as well as thousands of household pieces and art in jewelry as well as statues masks and so on. when you should like some real examples on your exhibit, that will be made possible

You met our very good friend Mich Chaparos and his wife. Send him our best regards, we will write him in a short time.

Because we make in december a special dogon - Tellem issue in the dutch „Forum" art magazine, i need the photos of Dogon and Tellem as soon as possible (say in 2-3 weeks) back. Please write me from wich ones you like to have prints, and what size, later on i can send you more.

Yours sincerly

Herman Haan

We have also very fine Tellem sculptures as well! My archeologic spot is to discover the whole Tellem culture, whereupon up to now only some extremely beautifull sculptures are known.

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ARNOHAMMACHER
PHOTOGRAPHER-DESIGNER

10 June 1963

Mr. Arno Hammacher
20 via Carlo Crivelli
Milan, Italy

Dear Mr. Hammacher:

Thank you very much, indeed, for your June 6th letter addressed to Mr. Rudofsky. I am replying to your letter because Mr. Rudofsky is away from the office, travelling in connection with work on a book and his forthcoming exhibition for The Museum of Modern Art.

For some time we having been trying to get in touch with the Sindicato Nacional dos Arquitectos, Lisboa regarding the book you mention. We saw a review of it in WERK a few months ago. You are most kind to bring it to our attention.

Although we greatly appreciate your offer to travel to Portugal for us, we are in no position to commission any photographs. The production costs of our architectural circulating exhibitions are exceedingly high, leaving us only a minimal budget for the procurement of photographs. As a matter of fact, we must rely on the good will of individual photographers, publishers and institutions to permit us the use of their prints for laboratory production costs alone. As you can well imagine, we are not always successful. Our circulating exhibitions are sent only to nonprofit educational institutions--other museums, colleges and universities.

I shall see to it that Mr. Rudofsky receives a copy of your letter.

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Circulating Exhibitions

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ARNOHAMMACHER
PHOTOGRAPHER-DESIGNER

Mr. Bernard Rudofsky
Guest Director
Circulating Exhibitions Dept.
Museum of Modern Art
II West 53rd street
new york I9 N.Y.

milano 6 june I963

Dear Mr. Rudofsky

many thanks for your kind letter of november 27 ,I962 . I hoped to meet you personally in Milano this spring, but , as it seems that your plans have been changed, I decided to write you .

Recently I got hold of a richly illustrated two volume book on spontaneous architecture in Portugal, in which everything is very throughly documentated . There is very much in that country worth to be photographed .

Using the book as a guide , it would be possible to plan a trip through Portugal, to do a great reportage on the most characteristic places .

I should like to propose you that you indicate me the places you are interested in , and that you'd buy pictures of my reportage (which will be in color and black & white) , for a minimum of I000 dollars, of which 500 to be paid when starting trip, and the rest when you'll receive the pictures.

In case you did not know the book I mentioned before , the accurate title is : Arquitectura Popular em Portugal, published by Sindicato Nacional dos Arquitectos , Lisboa, in two volumes , of which the second published in I96I .

To get an idea of the quality of my work, you can see in DU , june I962 issue , my reportage on Venini glass work, and in Domus N° 378 , may I96I issue , on Sicilian village Terrasini .

Looking forward to hear from you , with kind regards,

sincerely yours, Arno

20 via Carlo Crivelli Milano tel. 55 40 83 -738 2I 36

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November 27, 1962

Mr. Arno Hammacher
via Carlo Crivelli 20
Milan, Italy

Dear Mr. Hammacher:

I want to thank you again for sending me the Ponti's letter and I regret not to have been able to meet you. As I assured you on the telephone, I am very curious to see your photographs. There is some chance that I may visit Europe next Spring.

I look forward to meeting you on your next trip to New York.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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HARMON FOUNDATION
Incorporated
140 NASSAU STREET · NEW YORK 38, N. Y.
Telephone: COrtlandt 7-4367

January 21, 1963

JAN 23 1963

January 25, 1963

Miss Ellen Marsh
Department of Circulating Exhibitions

Miss Evelyn S. Brown
Assistant Director
Harmon Foundation, Inc.
140 Nassau Street
New York 38, New York

Dear Miss Brown:

I am delighted to have your letter of January 21st and your excellent suggestion that I contact the American Association of Museums regarding institutions behind the Iron Curtain possibly able to help us in our search for exhibition material.

Just the other day I was fortunate enough to receive a reply to a letter written to an organization in Czechoslovakia in the latter part of August 1962. Apparently, all we need in some instances is unlimited time for the mail service to function and the inspectors to thoroughly examine our requests.

With letters to Mr. Mamo Tessema from both of us, I am sure a good reply will be forthcoming. At any rate, even if he is unable to provide us with the photographs of the monolithic churches I will feel that we have done our best to secure material within the country.

Once again, many thanks for your interest in our project and for your generous cooperation.

Sincerely yours,

Very sincerely yours,

Evelyn S. Brown

(Miss) Evelyn S. Brown
Assistant Director

Ellen Marsh
Department of Circulating Exhibitions

ESB:ml

PS: If you want to reach directors of museums in some of the iron curtain countries which you mentioned, I think you could get the names of persons who have been on the American Association of Museums tours here from Poland, Russia, Czechoslovakia and maybe some others. You should address your letter to Mr. Frank Hammond, American Association of Museums, 2306 Massachusetts Ave., N.W., Washington, 8, D.C. A letter from Mamo Tessema this morning says that he may be associated with the new museum in Ethiopia, so I think perhaps he can help you in that country.

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HARMON FOUNDATION
Incorporated
140 NASSAU STREET - NEW YORK 38, N. Y.
Telephone: COrtlandt 7-4357

January 21, 1963

JAN 23 1963

Miss Ellen Marsh
Department of Circulating Exhibitions
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

My dear Miss Marsh:

It occurred to me as I was writing to Mamo Tessema regarding your need of architectual pictures in the vernacular, that you might be able to get what you want from Africa through some of the museum people there. The museums are young but they do have up and coming people in charge and they might help you out.

I talked last summer with a young museum worker in Nigeria and one in Uganda about African houses and how interesting I thought it would be if they could make up small kits for school children who are studying Africa to build according to plan, a real African house, and they got tremendously interested. One of them drew a design for me at the time and even went further to go into the houses of worship which are not now, of course, permanent. Well so much for that.

There is this new museum in Ethiopia about which Mr. Tessema has written me only two weeks ago and which I think might have some of the Rock church photographs such as you desire. I suggested he contact them and that gave me the idea that museums might be helpful in other countries.

Very sincerely yours,

Evelyn S. Brown

(Miss) Evelyn S. Brown
Assistant Director

ESB:ml
PS: If you want to reach directors of museums in some of the iron curtain countries which you mentioned, I think you could get the names of persons who have been on the American Association of Museums tours here from Poland, Russia, Czechoslovakia and maybe some others. You should address your letter to Mr. Frank Hammond, American Association of Museums, 2306 Massachusetts Ave., N.W., Washington, 8, D.C. A letter from Mamo Tessema this morning says that he may be associated with the new museum in Ethiopia, so I think perhaps he can help you in that country.

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January 17, 1963

Mrs. Evelyn S. Brown
The Harmon Foundation
140 Nassau Street
New York 38, New York

Dear Mrs. Brown:

It was a pleasure to meet you and to have a chance to look through your collection of photographs of African village life.

As you suggested, I shall write to Mr. Mamo Tessema concerning our interest in obtaining photographs of the Lalibela monolithic churches. I might add that I am grateful to you for giving me a better view of the current situation in Ethiopia.

With many thanks for your kindness,

Sincerely yours,

Ellen Marsh
Department of Circulating Exhibitions

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15 October 1963

Dr. Heinrich Harrer
Lichtenstein Verlag
Vaduz, Lichtenstein

Dear Dr. Harrer:

May I request your advice and assistance in the following matter.

The Museum of Modern Art's Department of Circulating Exhibitions has asked Mr. Bernard Rudofsky to prepare a special architectural exhibition which will be sent on tour throughout the United States--and possibly abroad at a later date. The exhibition will concern itself with the kind of architecture which, for want of a more appropriate term, is classified as anonymous or vernacular, but might be described more accurately as a documentation of human ingenuity in terms of architecture. To the best of our knowledge, this is the first time such an exhibition has been attempted, and we have every expectation that it will be highly successful.

During the course of his five-month trip to Europe in connection with this exhibition, Mr. Rudofsky came across two of your photographs at the Musée Guimet. Herewith is the information he noted from their records:

Photo No. 55141/1 -- Tibet
No. d'original: I.K. 458
Format: 13x18
La ville de Shigatse (vue d'en haut)

Photo No. 55141/2 -- Tibet
No. d'original: I.K. 585
Format: 13x18
La ville de Shigatse (vue d'en haut)

Notations appear on the Musée Guimet's prints to the effect that reproduction is forbidden without your authorization. I should now like to ask you if we may obtain black and white glossy prints of these two views (measuring ca. 18x24 cm.) made from your original negatives and, further, if we may have your permission to use one of them in the forthcoming exhibition. It goes without saying, of course, that full credit would be given to you for the photographs.

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Permit me to explain that the traveling exhibition for which we would like your photographs will be made available to other museums, galleries and educational institutions on a nonprofit rental basis. Our limited funds cover only our design and studio production expenses--and do not permit us to pay the usual usage fees required by professional photographers. However, we will gladly reimburse you for laboratory charges involved in print production and for your mailing costs.

I fully understand that this is a somewhat irregular request, and I can only hope that you will find it possible to give us your cooperation.

We are hoping to publish a book, based on the exhibition, and should it be possible to include your photograph in it we would, then, pay you your standard reproduction fee.

I look forward to hearing from you and thank you for any help you can offer us.

Sincerely yours,

Ellen Marsh
Department of Circulating Exhibitions

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Heinrich Harrer
Kitzbühel, Austria

Kitzbühel, 7. I. 1964.

Dear Mr. Marsh,

Sorry to answer your letter of Oct. 15th 63 so late.

The numbers of the photos must be mixed up, however I think that the 2 enclosed are the ones you wanted.

Of course you can publish these photos and I shall be happy if you send me the printing costs.

With best wishes

Yours sincerely

Heinrich Harrer

ich Harrer

Photo N

13 x 18

Heinrich Liechtenstein VADUZ

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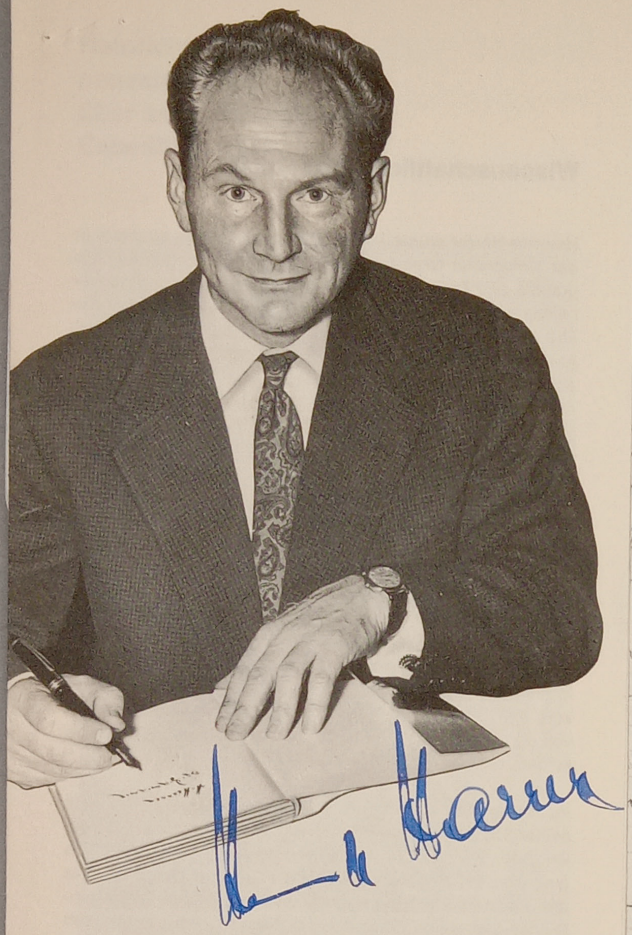

Heinrich Harrer

läßt durch fesselnde Farblichtbilder-Vorträge, zahlreiche Filme, Fernseh- und Rundfunksendungen sowie durch spannend geschriebene Bücher Millionen Menschen in vielen Ländern an seinen abenteuerlichen Unternehmungen als Forscher und Sportsmann teilhaben.

oto: Heinrich Harrer

Sept 18

2-5 p.m

13 x 18

Heinrich Lichtenstein

VADUZ

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Wissenschaftliche Abenteuer

Heinrich Harrer wurde 1912 in Kärnten geboren, studierte an der Universität Graz, wo er die Lehramtsprüfungen für Geographie und Turnen ablegte. Auf Grund seiner skisportlichen Leistungen wurde er 1936 in die Olympiamannschaft berufen und vertrat Österreich im Abfahrts- und Slalomlauf. Bei den Akademischen Weltmeisterschaften 1937 in Zell am See siegte Harrer im Abfahrtslauf. 1938 bezwang er als erster mit seinen Kameraden Fritz Kasparek, Anderl Heckmair und Wiggerl Vörg die Eiger-Nordwand. 1939 zur Teilnahme an der deutschen Nanga-Parbat-Expedition aufgefordert, wurde er nach deren Beendigung in Indien vom Kriegsausbruch überrascht und von den Engländern interniert. Nach mehreren fehlgeschlagenen Versuchen glückte ihm 1944 die Flucht nach Tibet, wo er sich bis März 1951, zuletzt als Lehrer und Berater des Dalai Lama, in Lhasa aufhielt. In den nachfolgenden Jahren besuchte Heinrich Harrer viele Länder der Erde: In Südamerika bestieg er einige Gipfel der Anden und unternahm anschließend eine Expedition in die grüne Hölle des Amazonasgebiets. Im Sommer 1954 verbrachte er einige Zeit in Alaska. 1957 bestieg Harrer den 5200 Meter hohen Ruwenzori, den »Eisberg« am afrikanischen Äquator und ließ sich von der phantastischen Pflanzenwelt faszinieren. 1958 wurde er österreichischer Golfmeister.

Im Januar 1962 startete Harrer eine neue Expedition. Zweck seiner Foschungsreise war die Nord-Süd-Durchquerung Neu-Guineas, der zweitgrößten Insel der Erde. Die Expedition ging von der Hauptstadt West-Neu-Guineas, Hollandia, aus und endete bei Marauke, der Südküste der Insel. Diese Neu-Guinea-Expedition, über die die Presse in der ganzen Welt berichtete, war reich an Sensationen. Die Eingeborenen waren nur durch »Muschelgeld« zu bewegen, die Expedition als Träger mitzumachen. Bei der Bezwingung des höchsten Bergs der Insel, der Carstensz-Pyramide, hatte die Expedition Schwierigkeiten mit den unbrauchbar gewordenen Funkgeräten, so daß man sie längere Zeit für verschollen hielt. Die Reise galt jedoch nicht nur der Bergbesteigung, sondern auch dem Erforschen der Lebensverhältnisse auf dieser Insel. Im Juli 1962 kehrte Heinrich Harrer aus Neu-Guinea zurück.

Die Weiße Spinne

Die Geschichte der Eiger-Nordwand

»Eigentlich merkwürdig, daß es so lange, seit Anderl Heckmairs Bericht aus den dreißiger Jahren, kein authentisches Eiger-Buch gab. Heinrich Harrer hat es nun geschrieben, und der bekannte Bergsteiger und alpine Schriftsteller Kurt Maix hat ihm dabei geholfen. Es ist fraglos das beste und erregendste Bergbuch geworden. Heinrich Harrer hat das überreiche, weitverstreute und kontroverse Material mit großer Sorgfalt gesammelt und gesichtet und war noch mal selbst ein gutes Stück in der Wand, die unverändert die besten Bergsteiger anlockt und ihr äußerster Prüfstein ist. Harrer will nicht nur die Bergsteiger erreichen, sondern auch den Laien, um auch ihm das Phänomen Eiger-Nordwand zu erklären, und von den Menschen berichten, die sich in diese Wand wagten. Das Buch ist das Dokument einer ganzen Bergsteigergeneration.« Münchner Merkur

»Harrer, einer der vier Erstbesteiger der Eiger-Nordwand, hat in seinem dokumentierten Buch die ganze bisherige Besteigungsgeschichte zusammenfassend dargestellt. Er ist ein gewissenhafter Chronist, der all die Unternehmungen seit den ersten unglücklichen Versuchen mit sämtlichen Begleitumständen schildert. Sein Buch will der Wahrheit dienen, und wer es liest, wird Harrer als einen Menschen kennenlernen, der nicht aus Rekord- oder Renommiersucht über die schwierigste Route auf den Eiger gegangen ist. Bestimmt war niemand berechtigter als er, dieses Werk zu schreiben, das in jeder Beziehung über all den zum Teil mit unsachlicher Leidenschaftlichkeit geführten Auseinandersetzungen um das Eigerproblem steht.« Das Bücherblatt, Zürich

Übersetzt in acht Sprachen. 232 Seiten, 36 einfarbige, 4 mehrfarbige Tafelseiten, eine Ausschlagtafel. 55. bis 60. Tausend. Leinen DM 16,50 / öS 118,80 / sfrs 19,25

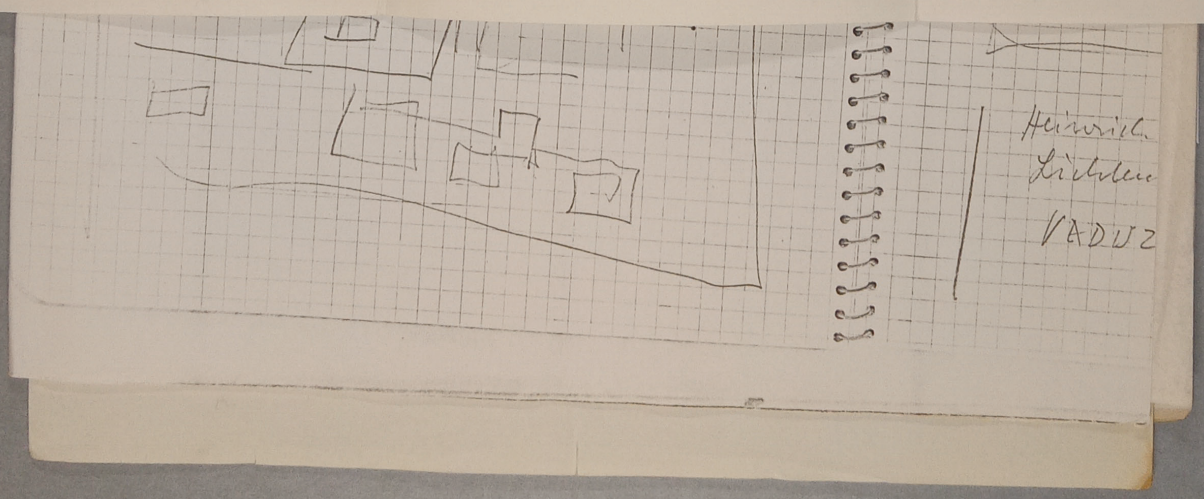
Sieben Jahre in Tibet

Mein Leben am Hofe des Dalai Lama

»Zwei Gefangene brachen aus, überquerten ein hohes Gebirge und erreichten nach langer Reise ein fremdes, unbekanntes Land – dort wurden sie Ratgeber des Königs: so könnte eine sehr alte Geschichte lauten, und das ist gewiß der Reiz des Abenteuers, das Harrer jetzt in seinem Buch schildert. Gewiß strebten die beiden, als sie gegen Ende des Krieges nach manchen erfolglosen Versuchen aus einem Gefangenenlager in Nordindien ausbrachen, zuerst nur nach der Freiheit: Es wurde aber das große Erlebnis daraus, die letzten Jahre am Hof des Dalai Lama. Harrers Buch schildert nicht nur die Abenteuer seiner Flucht, es gibt auch einen Einblick in die letzten Jahre des theokratischen Tibet.«
Frankfurter Allgemeine

Übersetzungen in fast allen Weltsprachen mit einer Gesamtauflage von 2,5 Millionen Exemplaren erschienen. Originalausgabe: 311 Seiten, 40 einfarbige und 8 mehrfarbige Bildtafeln. Mit einer Karte. In Ganzleinen DM 16,50 / öS 118,80 sfrs 19,25. In der Reihe »Bunte leuchtende Welt«: 192 Seiten, 16 Bildtafeln, eine Karte. In Ganzleinen DM 7,80 / öS 49,– sfrs 9,40

Hohe tibetische Würdenträger vor dem »Potala« in Lhasa



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Heinrich Harrers neuestes Buch über seine Neu-Guinea Expedition 1962

Ewiges Eis im Dschungel der Südsee

Dieses Buch ist hervorgegangen aus dem Expeditionstagebuch, das Heinrich Harrer während dieses gefahrvollen Abenteuers geführt hat. Der bei aller Sachlichkeit spannend geschriebene Text und das hervorragende Bildmaterial werden alle Freunde abenteuerlicher Reiseberichte, aber auch Anthropologen faszinieren. 256 Seiten, 32 Seiten Abbildungen, eine Karte. Leinen DM 19,80/öS 146,50/sfrs 22,85

Thubten Dschigme Norbu

Tibet - verlorene Heimat

Erzählt von Heinrich Harrer

»Thubten Dschigme Norbu, der älteste Bruder des jetzigen 14. Dalai Lama, erzählt in dem Buch »Tibet - verlorene Heimat« seine Lebensgeschichte. Norbu beschränkt sich nicht darauf, das asketische Leben der Mönche und die mystischen Vorgänge bei der Wahl der geistigen Würdenträger zu schildern, sondern deckt auch die Machenschaften der chinesischen Kommunisten auf, die durch ihren Einfall in Tibet eine Jahrtausende alte Kultur zerstörten. So ist dies wohl das letzte Dokument eines freien, geistlich und weltlich souveränen Tibet. Heinrich Harrer, der sich sieben Jahre in unmittelbarer Nähe des Dalai Lama in der Hauptstadt Lhasa aufhielt, hat die Erzählungen Norbus aufgezeichnet, übertragen, in Buchform gebracht und mit vielen eigenen Fotos illustriert«.
National-Zeitung, Basel

»Der Autor dieses Buches kennt Tibet – weil er Tibeter ist. Wie Zehntausende anderer wurde er Novize und Lama. Als man seinen Bruder zum Dalai Lama erkor, stieg er zu dessen politischem Vertrauten auf und diente dem Gottkönig und seinem Volk als Fürsprecher und Diplomat in der UNO. Heinrich Harrer, der Freund Norbus aus gemeinsamen Jahren in Tibet, schrieb die mündliche Erzählung nieder.« Die Welt

288 Seiten mit 19 Farbfotos und einer Karte. Leinen DM 16,50 öS 118,80 / sfrs 19,25

Printed in Germany

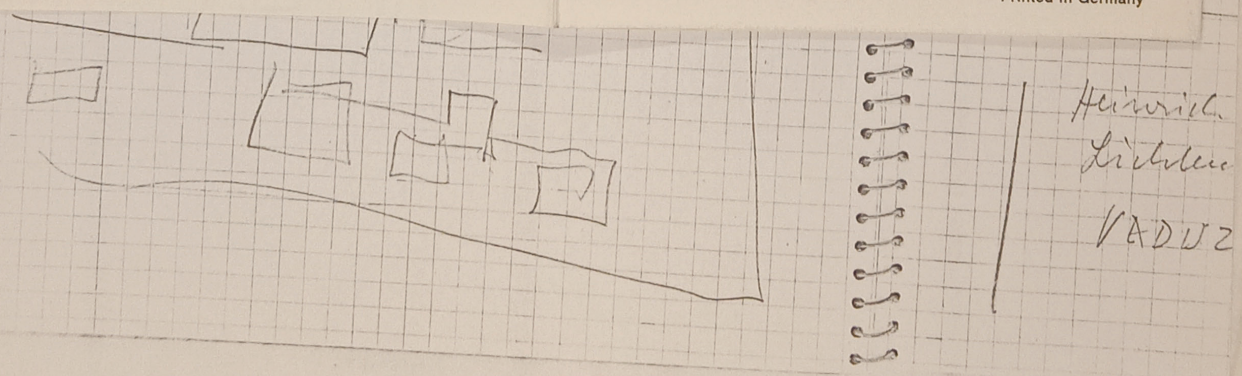

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photo: Heinrich Harrer

Musée Guimet Sept 18

2-5 p.m

Photo N° 55141/2
TIBET

La ville de SHIGATSE
(vue d'en haut)

Format N° d'original
13 X 18 Δ I.K. 585
(Défense de reproduire
sans autorisation)

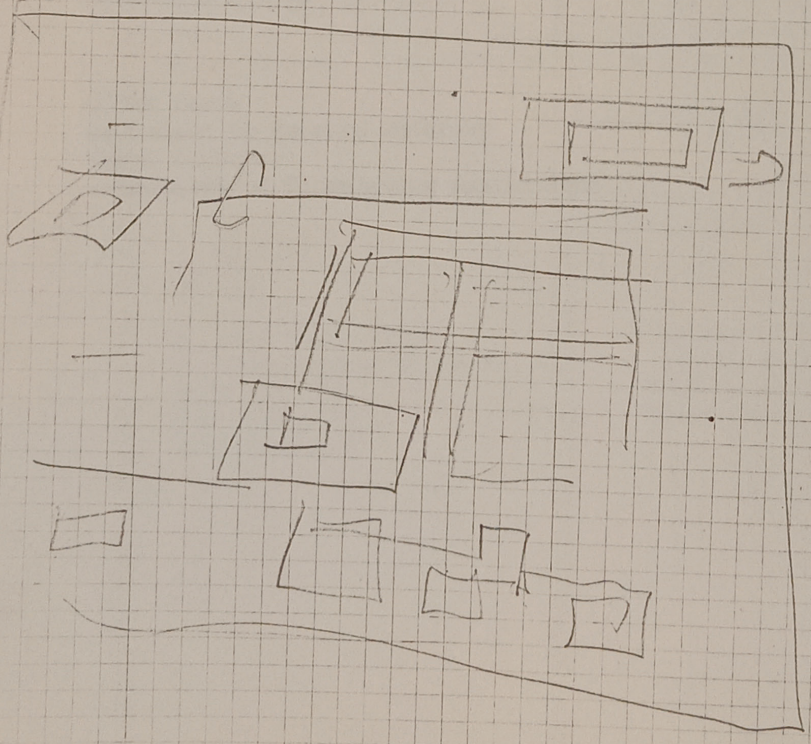
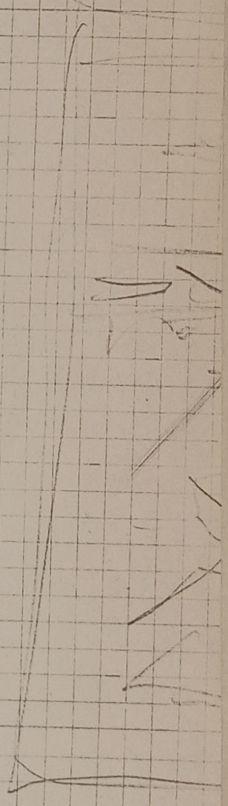


Photo N

13 X 18



Heinrich
Lichten
VADUZ

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HARVARD UNIVERSITY PRESS
79 GARDEN STREET · CAMBRIDGE 38 · MASSACHUSETTS

William Warren Smith
Associate Director and Business Manager

October 24, 1962

October 26, 1962

Miss Grace A. Briggs
Harvard University Press
79 Garden Street
Cambridge 38, Massachusetts

Dear Miss Briggs:

Thank you for your good letter of October 24th addressed to Mr. Bernard Rudofsky.

We shall write directly to Dr. Olov Janse and Mr. Caleb Warner for the prints about which we first contacted you. You were most kind to give us the necessary addresses.

Sincerely yours,

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

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HARVARD UNIVERSITY PRESS
79 GARDEN STREET · CAMBRIDGE 38 · MASSACHUSETTS

William Warren Smith
Associate Director and Business Manager

October 24, 1962

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

Dear Mr. Rudofsky:

I have your letter of October 16th inquiring about the use of photographs from Warner BUDDHIST WALL-PAINTINGS and Janse ARCHAEOLOGICAL RESEARCH IN INDO-CHINA in an exhibition at the Musem of Modern Art.

We no longer have the original photographs, so are unable to give you prints. You may be able to secure some through the original source or the authors. I have listed the addresses of Dr. Janse and the Estate of Langdon Warner below. I am sorry we can be of no more help to you.

Sincerely yours,

Grace A. Briggs

GAB/dlw

Dr. Olov R. T. Janse
4000 Massachusetts Avenue, N.W.
Apartment 424
Washington, D.C.
(1959 address)

Estate of Langdon Warner
c/o Caleb Warner
546 Concord Avenue
Lexington, Massachusetts

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October 16, 1962

Rights and Reproductions Division
Harvard University Press
Cambridge, Massachusetts

Dear Sirs:

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

I have recently had occasion to refer to two of your handsome publications containing photographs which I should like to obtain for the exhibition. On two papers enclosed with this letter you will find rough sketches of the photos I want, together with the necessary citations. From Buddhist Wall-Paintings, A Study of a Ninth-Century Grotto at Wan Fo Hsia, by Langdon Warner, 1938, I should like a print of Plate XI, "New passage, looking east from antechamber." From Archaeological Research in Indo-China (Volume VII of monograph series of Harvard-Yenching Institute), by Olov R.T. Janse, 1947, I am interested in an unretouched print of the photo at Plate 88, No. 2 taken by Dr. Janse and one of Plate 98 (a) credited EFEO.

I shall appreciate any help you can offer me in either securing good black and white glossy prints, measuring 8"x10", made from the original negatives or in referring me to those persons who may be in a position to do so. It goes withoutsaying that we shall give whatever credit you require to this material.

Although our budget does not permit payment of usage fees, we will be glad to reimburse you for laboratory charges involved in print production.

I hope that I am not imposing on you. I shall be grateful for any assistance you can give me.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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HELBIG

March 26, 1963

See 2nd letter

Mr. Karl Heinz Hönig
Niedenau 12
Frankfurt/Main, Germany

Dear Mr. Hönig:

May I request your assistance in the following matter. The Museum of Modern Art has asked me to prepare a special architectural exhibition for their program of circulating exhibitions.

The publishing firm of Anton Schroll & Company gave me your address after I wrote to them concerning my wish to obtain one of your excellent photographs for use in my exhibition. The particular photo I refer to is at Plate 50 in the book UMBRIA, THE HEART OF ITALY by Harald Keller, and it is captioned "Gubbio, Via Galeotti." Will it be possible to secure a good glossy black and white print, measuring ca. 18x24 cm., made from your original negative? Most important, may I have your permission to use it in the exhibition? It goes without saying that full credit will be given you for its use.

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

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

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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KONRAD HELBIG FRANKFURT/MAIN NIEDENAU 12 TELEFON 724900 ; germany

(1) (3) (2)

Mr. Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions
The Museum Of Modern Art
11 West 53rd Street
N e w Y o r k 1 9

Dear Mr. Rudofsky, 2.4.63

thank you for your kind letter of March 26, 1963. I am just on my way to Greece and have no further occasion to make you ~~of~~ a print 18/24 of the photo 'Gubbio, Via Galeotti (Umbria, Italy)'. But I send you the negative itself directly and beg you to make the necessary enlargement for your exhibition.

Be so kind to handle my negative with the uttermost carefulness and to send it back as soon as possible.

I think thus I did whatever I could do before starting to my Greek trip.

With my best wishes for your exhibition project

sincerely yours,

Konrad Helbig

Enclosure: 1 negative black-and-white
'Gubbio, Via Galeotti'

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April 10, 1963

Mr. Konrad Helbig
Niedenau 12
Frankfurt/Main, Germany

Dear Mr. Helbig:

Thank you for your very prompt and gracious reply to my request of March 26th. I have had a print made from your negative of the photo "Gubbio, Via Galeotti" and I am now returning the negative, which I hope will reach you safely.

I greatly appreciate your cooperation in this matter, and I assure you that full acknowledgment will be made to you in connection with any use made of your photograph in the forthcoming exhibition.

Are you planning another book, based on your travels in Greece? If so, I should be interested to learn about it.

With all good wishes and, again, many thanks.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

enclosure

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July 21, 1964

Mr. Karl Heinz Honig
Niedenau 12
Frankfurt/Main, Germany

Dear Mr. Honig:

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:

Plate 50. Gubbio, Via Galeotti. Umbria, The Heart of Italy. by Harold Keller. photo by Konrad Helbig. Anton Schroll & Co.

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

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

For catalogue accompanying the exhibition "Architecture Without Architects."

PHOTO: Gubbio, Via Galeotti.
By Konrad Helbig

CREDIT ~~Urheberrechte bei~~
~~KONRAD HELBIG~~
6 FRANKFURT M.
POSTFACH 16443
Konrad Helbig

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

Your Machu Picchu photographs are splendid and I have every hope that I will be able to place one of them in the exhibition--with credit to you, of course.

If you are planning yet another visit to New York within the next few months, I should like very much to meet you. In the meantime, thanks to you for your cooperation and remarkable patience.

Sincerely yours,

Bernard Rudofsky

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

Ellen

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24 October 1963

Call Mailroom

returning your three negatives of Machu Picchu
you safely. I am sorry you had to write to
Life has been somewhat hectic since my return.

my several attempts to reach you by telephone
essful. Miss Marsh told me of your visit and
ous offer to put me in touch with several photographers who might be interested in my exhibition.

Your Machu Picchu photographs are splendid and I have every hope that I will be able to place one of them in the exhibition--with credit to you, of course.

If you are planning yet another visit to New York within the next few months, I should like very much to meet you. In the meantime, thanks to you for your cooperation and remarkable patience.

Sincerely yours,

Bernard Rudofsky

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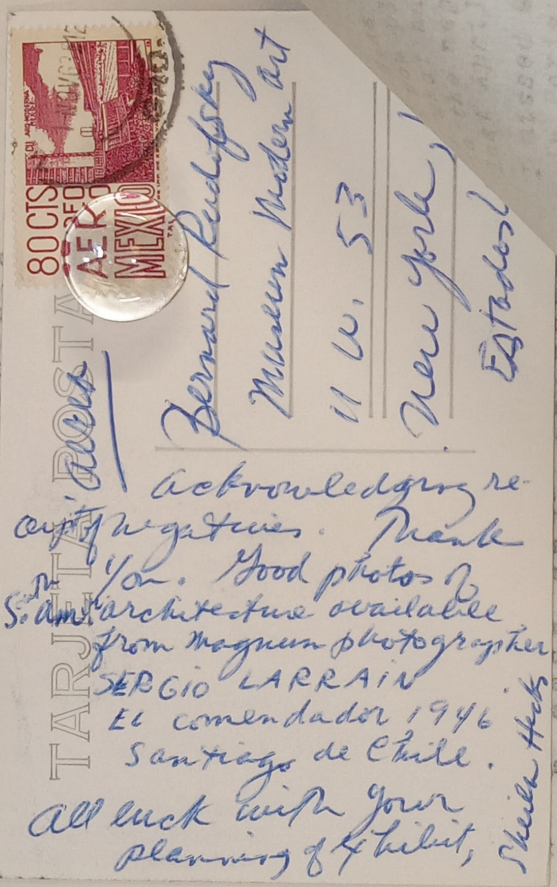
NOWLTON, INC.
...ns Counsel
...COND STREET
...N.Y.

CABLE ADDRESS: HILLENOL

...7, 1962

January 2, 1963

TARJETA POSTAL



Bernard Rudofsky
Museum Modern Art
11 W. 53
New York, N.Y.
Estados

Acknowledging receipt of negatives. Thank you. Good photos of S. Am. architecture available from Magnum photographer SERGIO LARRAIN El comendador 1946 Santiago de Chile. All luck with your planning of exhibit, Sheila Hicks

80 CTS
AERO
MEXICO

24 October 1963

Miss Sheila Hicks
Apartado 38
Taxco, Gro.
Mexico

Call Mailroom

Dear Miss Hicks:

With this note I am returning your three negatives of Machu Picchu and I hope they reach you safely. I am sorry you had to write to enquire about them. Life has been somewhat hectic since my return.

I greatly regret that my several attempts to reach you by telephone in Paris were unsuccessful. Miss Marsh told me of your visit and your extremely generous offer to put me in touch with several photographers who might be interested in my exhibition.

Your Machu Picchu photographs are splendid and I have every hope that I will be able to place one of them in the exhibition--with credit to you, of course.

If you are planning yet another visit to New York within the next few months, I should like very much to meet you. In the meantime, thanks to you for your cooperation and remarkable patience.

Sincerely yours,

Bernard Rudofsky

EM

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Dear Miss Marsh,
Can you please give me some idea of what has happened or will happen to the negatives I left with you last April of Macchu Picchu, Peru?

I missed Mr. Rudofsky's phone call in Paris in May and to date have heard nothing more.

Thank you,

attentively,
Sheila Hicks

October 17, 1963

March 12, 1963

[illegible] just reached our office, and we are delighted to learn of your forthcoming trip to New York. Since our exhibition hasn't a definite deadline there is no point in our troubling you to send your negatives along in advance of your arrival.

I hope it will be possible for Mr. Rudofsky or me to meet you. However, I will be away from April 13-21--and Mr. Rudofsky is at Yale Tuesdays and Thursdays; he comes to the Museum only a few afternoons a week. If we should miss you, would you ask whoever you visit here to hold the requested prints for us?

We look forward to your visit, and thank you very much for your kindness in agreeing to provide us with two of your prints.

Sincerely yours,

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

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Collection: MoMA Exhs.
Series.Folder: 752.22

March 12, 1963

Miss Sheila Hicks
Apartado 28
Taxco, Geronimo
Mexico

Dear Miss Hicks:

Your letter of the 8th has just reached our office, and we are delighted to learn of your forthcoming trip to New York. Since our exhibition hasn't a definite deadline there is no point in our troubling you to send your negatives along in advance of your arrival.

I hope it will be possible for Mr. Rudofsky or me to meet you. However, I will be away from April 13-21--and Mr. Rudofsky is at Yale Tuesdays and Thursdays; he comes to the Museum only a few afternoons a week. If we should miss you, would you ask whoever you visit here to hold the requested prints for us?

We look forward to your visit, and thank you very much for your kindness in agreeing to provide us with two of your prints.

Sincerely yours,

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

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Ellen Marsh
Bernard Rudofsky
Department of Circulating Exhibitions
Museum of Modern Art
New York, New York
U.S.A.

March 1, 1963

During the first part of April I will be in the Museum and will bring you the material requested. If, however, you would like to have it before, or more urgently, please let me know and I will mail the negatives of the photos requested directly to you recovering them upon my arrival.

With many kind regards,

Sheila Hicks

Apartado 38
Taxco, Gro., Mexico
telefono: 151

8 March 1963

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Collection: MoMA Exhs.
Series.Folder: 752.22

March 1, 1963

Mrs. Henrik G.T. Schulbach
Apartado 28
Taxco, Geronimo
Mexico

Dear Mrs. Schulbach:

During the early part of January Mr. Bernard Rudofsky wrote to you requesting prints of two of your photographs of Machu Picchu seen in PERSPECTA #6. Since no acknowledgment of the letter has reached us as yet, it occurs to us that the original request probably was lost in the mail en route to you. Enclosed is a Thermofax copy for your information.

We should greatly appreciate hearing from you, and we thank you very much, in advance, for your cooperation.

Sincerely yours,

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

enclosure

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Collection: MoMA Exhs.
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January 9, 1963

Mrs. Henrik G.T. Schulbach
Apartado 28
Naxco, Geronimo
Mexico

Dear Mrs. Schulbach:

In looking through PERSPECTA #6 I noted your excellent photographs of Machu Picchu accompanying Professor George Kubler's article. I am particularly interested in the views appearing at pages 51 and 52 for a special architectural exhibition I am preparing for The Museum of Modern Art. The exhibition will be devoted to the kind of architecture which, for want of a more appropriate term, is classified as anonymous or vernacular. After its first showing here in New York it will be sent on tour throughout the United States.

I would, indeed, be grateful if you could provide me with good glossy black and white prints (8"x10") of the two illustrations mentioned above, made from your original negatives. Most important, may I have your permission to include them in the show?

Although our very limited budget does not permit us to pay usage fees, we will gladly reimburse you for laboratory print production charges and for mailing costs. Since the exhibition is still many months away, I suggest you send the prints via regular mail, securely wrapped.

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

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Series.Folder: 752.22

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HILL AND KNOWLTON, INC.
Public Relations Counsel
150 EAST FORTY-SECOND STREET
NEW YORK 17, N.Y.

INTERNATIONAL DIVISION OXFORD 7-5800 CABLE ADDRESS: HILLKNOL

December 27, 1962

January 2, 1963

Miss Ellen Marsh
Research Assistant
Museum of Modern Art
11 W. 53 Street

Mr. David U. Snyder
International Division
Hill and Knowlton, Inc.
150 East 42nd Street
New York 17, New York

Dear Mr. Snyder:

Thank you for your good letter of December 27th -- and for your visit to our offices. I greatly appreciate your taking the time to review the photographs secured from your sources in Liberia; I assure you we shall take the best possible care of them.

The exhibition which Mr. Rudofsky is preparing is still many months away. As you know, the exhibition will be shown in the Museum's galleries before it is sent on tour. The exhibition will be designed about three months in advance of its opening, but, as yet, we do not have a definite opening date. You shall receive an invitation when plans are set; I should be pleased to have to visit the Museum within the near future, however.

Let me say again that the precise content of the exhibition has not as yet been determined and that we will be able to use only a small percentage of the many fine photographs we have thus far received. I am hopeful that we may find well photographed examples of Liberia's indigenous architecture which will suit our purpose.

I am, indeed, indebted to you for your efforts in our behalf and your many helpful suggestions.

Sincerely yours,

Ellen Marsh
Department of Circulating Exhibitions

PARIS · THE HAGUE · LONDON · BRUSSELS · DUSSELDORF · STOCKHOLM · WELLINGTON · SYDNEY · TORONTO

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HILL AND KNOWLTON, INC.
Public Relations Counsel
150 EAST FORTY-SECOND STREET
NEW YORK 17, N.Y.

INTERNATIONAL DIVISION OXFORD 7-5600 CABLE ADDRESS: HILLKNOL

December 27, 1962

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

Dear Miss Marsh:

It was a pleasure to talk to you today and to be able to be of assistance in supplying materials for the Museum's proposed exhibit on vernacular or primitive architecture.

I have sent a query to Monrovia to find out if they have additional data or photographs showing the difference, if any, of architecture that may be found in the most remote bush countries. As soon as we hear I will let you know.

As I told you we will be glad to answer additional questions concerning methods or materials used in Liberia. Also, if you wish, we can request the original negatives for the various photographs. These might make clearer, sharper prints than can be obtained from copy negatives.

My colleague, who is in charge of our interests in the Congo, is out of the office this week. Upon his return I will see whether he has or can obtain photographs for that area of Africa which might be of interest for your exhibit.

I will appreciate your keeping us posted on progress of the exhibit. One day real soon I will take advantage of your invitation to go through the Museum. All best wishes for a good New Year.

Sincerely,

David U. Snyder, J.T.

David U. Snyder

DUS:tf

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	MoMA Exhs.	752.22

October 9, 1962

Mr. David U. Snyder
International Division
Hill & Knowlton, Inc.
150 East 42nd Street
New York 17, New York

Dear Mr. Snyder:

You will find enclosed a thermofaxed copy of the letter which we discussed during our telephone conversation yesterday afternoon. It occurred to me that possibly the original never reached you; every once in a while something goes awry with the New York City mail.

I do hope that I am not imposing on you with this request. You had mentioned knowing Mr. Bai Moore and that perhaps a personal note to him would have more effect than one written by either Mr. Rudofsky or myself. If you want to have more details clarified after you read the letter copy, do not hesitate to call me (CI 5-8900, ext. 346).

With many thanks,

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Circulating Exhibitions

12/27/62 delivered prior to no

enclosure

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June 27, 1962

October 31, 1962

Mr. David U. Snyder
International Division
Hill & Knowlton, Inc.
150 East 42nd Street
New York 17, New York

Dear Mr. Snyder:

Please accept my belated thanks for your generous offer of assistance in connection with our search for photographs of tribal architecture in Liberia.

Mr. Bernard Rudofsky has been asked by The Museum of Modern Art to prepare an exhibition of the kind of architecture which, for want of a more appropriate term, is called anonymous, vernacular or primitive -- and will include individual dwellings as well as complex settlements. We want to show the great beauty of this kind of architecture which results from a rare good sense in the handling of practical building problems. In addition to views of completed dwellings and high or aerial views of settlements, we are interested in details of "prefabricated," transportable building elements -- pole framing and reed matting -- and would like photos of these structures being transported.

Photographs used in our exhibition will be considerably enlarged from clear black and white glossy prints. However, not knowing what materials are available, I do not want to put anyone to the trouble of making prints for us at this time. If publicity prints are easily accessible, they would, of course, be most helpful to us. For additional illustrations, perhaps we may be permitted to borrow published material from which we will select specific views and then order the necessary final prints. Any suggestions you have will be greatly appreciated.

Since our budget is quite limited, we cannot afford to pay photographers' fees. It goes without saying that we will give full credit to those persons and organizations whose material appears in our exhibition.

Your interest in our exhibition is most gratifying. Thank you once again. I look forward to your reply.

Sincerely,

Ellen Marsh
Research Assistant

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	MoMA Exhs.	752.22

HIRMER VERLAG MÜNCHEN

October 31, 1962

Miss Kathrin Vischer
HIRMER VERLAG MUNCHEN
Marées-Strasse 15
München 19, Germany

Dear Miss Vischer:

I am certainly pleased to have your good letter of October 11th and to learn that you are sending us the three prints requested for the forthcoming exhibition.

Just as soon as the invoice accompanying the prints is received I shall see that it is sent to the Museum's business office for payment.

I look forward to seeing the prints and I shall be glad to give them credit as you have specified: "Photographs, Hirmer Verlag München."

With many thanks,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

invoice 00203 rec'd. 11/15/62

D.M. 10.80

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	MoMA Exhs.	752.22

HIRMER VERLAG MÜNCHEN

München 19, Marées-Straße 15, Fernruf 57 17 13

The Museum of Modern Art
Attn. Mr. Bernard Rudofsky
Department of Ciculating Exhibitions
11 West 53rd Street

N e w Y o r k
USA

OCT 3 1 1962

11th October 1962
Vi

Dear Mr. Rudofsky,

Thank you very much for your kind letter of 1st October and the order for 3 glossy prints which we have sent you yesterday.

Of course you may use them in your exhibition, and we should be glad if you could make the following acknowledgement: "Photographs, Hirmer Verlag München".

The laboratory charges for one photograph is DM 3.50. The invoice for the 3 pictures we enclosed to the photographs.

Yours sincerely

HIRMER VERLAG MÜNCHEN
i.A. K. Vischer
Kathrin Vischer

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October 1, 1962

Hirmer Verlag
Maréestrasse 15
Munich, Germany

Dear Sirs:

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

In looking through your very handsome book, "Kreta und Das Mykenische Hellas," by Spyridon Marinatos, published by you in 1959, I noted several photographs which have particular interest for me in terms of the forthcoming exhibition. Will it be possible to secure good, glossy black and white prints of the following photographs measuring ca. 18x24 cm. made from the original negatives, and may I have your permission to use them in the exhibition? The views are:

Plate 150. interior, Treasury of Atreus
Plate 151. underside of vault
Plate 153. Burg von Tiryns

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

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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HOLT, RINEHART AND WINSTON, INC. • PUBLISHERS

383 MADISON AVENUE...NEW YORK 17, N. Y.

October 17, 1962

OCT 17 1962

Miss Louise Zoerner
Trade Permissions Department
Holt, Rinehart and Winston, Inc.
383 Madison Avenue
New York 17, New York

Dear Miss Zoerner:

Your good letter of October 15th has just reached Mr. Rudofsky's office. Please accept this acknowledgment in his behalf.

We shall write directly to Mr. Amaury de Riencourt at the address you have given us, and we hope to receive a favorable reply.

Your assistance is greatly appreciated.

Sincerely yours,

Ellen Marsh
Assistant to Bernard Rudofsky

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HOLT, RINEHART AND WINSTON, INC. • PUBLISHERS

383 MADISON AVENUE...NEW YORK 17, N. Y.

GENERAL BOOKS
TEXTBOOKS
MAGAZINES

OCT 17 1962

October 15, 1962

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

Dear Mr. Rudofsky:

We wrote to Mr. Amaury de Riencourt of your wish to use prints of three photographs from his book ROOF OF THE WORLD in an exhibit outlined in your letter of September 7.

We have received a note from him dated October 9 which reads:

"Many thanks for your letter of October 4. All these photographs were taken by me and I still have the negatives. Please ask Mr. Rudofsky to get in touch with me directly and I will try to assist him."

Mr. de Riencourt's address is: Bellevue, Geneva, Switzerland.

Sincerely,

Louise Zoerner
Trade Permissions Department

LZ:ls

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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To Mr. Rudofsky

Date 10/3 Time 3:35

WHILE YOU WERE OUT

Mr. Miss Zoerner

of Holt, Rinehart + Winston

Phone MU8-9100 XT 428

	TELEPHONED	X	PLEASE CALL ~~HIM~~ her
	CALLED TO SEE YOU		WILL CALL AGAIN
	WANTS TO SEE YOU		IMPORTANT

Message re your request for info. (You wrote Rinehart Co. - they have merged with Holt under above name.

m l

Operator

Alpha Office Supply Co., Inc.

10/4/62 Miss Zoerner says all Rinehart's material is packed away and inaccessible. She is writing to the author to see if he can help us. (part-time NY; part-time world travel). She will be in touch with us when word is received.

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September 7, 1962

Rinehart & Co. Inc., Publishers
232 Madison Avenue
New York 16, New York

Dear Sirs:

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

I have recently had occasion to look through a very interesting book published by you, "Roof of the World, Tibet, Key to Asia," by Amaury de Riencourt, and admired the photographs. I would like to obtain a glossy print, measuring 8 x 10", of each of the following photographs:

(unnumbered) "The Rice Heap Monastery"

" "A courtyard in Drepung"

" "Climbing the steps of the Potala"

Will it be possible to secure prints made from the original negatives, and may I have your permission to use them in the forthcoming exhibition?

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

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

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

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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October 1, 1962

Madame Hélène Hoppenot
42, Quai des Orfèvres
Paris Ier, France

Dear Madame Hoppenot:

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 M. Henri Hoppenot's handsome book, Extrême Orient, and greatly admired your photographs. I would very much like to obtain glossy prints, measuring ca. 18x 24 cm., of the following two photographs made from your original negatives:

Plate 21. Sumatra, Batak huts
Plate 22. China, bridge near Itchang

Can you provide me with these prints, and may I have your permission to use them in the forthcoming exhibition?

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

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22 octobre I962

OCT 2 5 1962

Monsieur,

Mes négatifs étant restés à Berne je vous ai fait envoyer par un photographe de cette ville, les deux agrandissements que vous me demandez par votre lettre du I° octobre.

Je suis très heureuse de vous les offrir mais si un catalogue est édité pour l'exposition dont vous me parlez, voulez-vous m'en envoyer un exemplaire ?

Je vous prie de croire, Monsieur à l'expression de mes sentiments distingués.

Hélène Hoppenot.

42 quai des Orfèvres. Paris I°

October 30, 1962

quest for prints
ient.* The
uite safely in
eturn the nega-
eir purpose.

exhibition,
one will be
y, at any rate.

*Editions Ides et Calendes. 1951.

cc: Mr. Jakob Lauri
Christoffelgasse 4
Bern, Switzerland

en

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	MoMA Exhs.	752.22

October 30, 1962

Mme. Helene Hoppenot
42, quai des Orfèvres
Paris Ier, France

Dear Mme. Hoppenot:

Thank you for your very gracious response to my request for prints of two of your photographs appearing in Extrême Orient.* The prints and their two negatives reached my office quite safely in yesterday's mail. Of course, I shall be sure to return the negatives to Mr. Jakob Lauri after they have served their purpose.

I should be delighted to send you a catalog of the exhibition, but I cannot ascertain at this time whether or not one will be produced. The exhibition is still many months away, at any rate.

Again, I am immensely grateful for your help.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

*Editions Ides et Calendes.
1951.

cc: Mr. Jakob Lauri
Christoffelgasse 4
Bern, Switzerland

em

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.22

September 14, 1965

M. Jakob Lauri
Christoffelgasse 4
Bern, Switzerland

Dear M. Lauri:

With this note I am returning to you two negatives belonging to Mme. Hélène Hoppenot which we borrowed from you quite some time ago. I hope this material reaches you safely, and I apologize for not having returned it to you at an earlier date.

With many thanks for your help and for your patience,

Sincerely yours,

Ellen Marsh
Research Assistant

enclosures: 2 negatives-Sumatra and China

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November 8, 1962

Mr. George Fuerst
Hungarian Culture Center
207 East 84th Street
New York 28, New York

Dear Mr. Fuerst:

Some time ago Mr. Bernard Rudofsky wrote to you in connection with a photograph he seeks for an exhibition he is preparing for the Museum of Modern Art. He would like to secure a print of the page 6 photo, "Fertoszeplak," appearing in the 1937 edition of "A Fertő Vidék Népének Epítészete," by A Magyar Haz Barataínak Kiadása. You very kindly sent a reply stating that you had written to Budapest-House in our behalf.

We trust that you will let us know when you receive a reply since we are most interested in securing this photograph for the exhibition.

Thank you for your help.

Sincerely yours,

Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

enc.: cc of original letter

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(Hungarian)

CULTURE CENTER

(KULTURA KÖZPONT)

MAGYAR KÖNYVEK — HANGLEMEZEK - IKKA

AUG 6 1959

Tel: LE. 5-6490

East
207 ~~West~~ 84th STREET
New York 28, N. Y.

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

Att. Mr.Bernard Rudolfsky

Dear Mr. Rudolfsky,

Thank you for your letter of July 31.

We wrote immediately to our Budapest-House and you will receive answer directly - very soon.

Any time gladly at your service we are

Sincerely

CULTURE CENTER
George Fuerst

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July 31, 1962

Hungarian Culture Center
207 East 84th Street
New York, New York

Dear Sirs:

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

I have recently had occasion to look through a book published by A Magyar Ház Baratainak Kiadása in 1937 in Budapest, "A Fertö Vidék Népének Epíteszete," and admired the photographs. I would like to obtain one glossy print, measuring ca. 18 x 24 cm., of the photograph appearing on Page 6, "Fertöszeplak." Could you possibly assist me in securing a print made from the original negative? I would very much appreciate your advising me of the name and address of the person to whom I should write. Although our budget does not permit us to pay usage fees, we will gladly make reimbursement for laboratory charges involved in producing the print and for mailing charges. It goes without saying that we shall give whatever credit that may be required to this material, hoping that we will receive permission to use it in the forthcoming exhibition.

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

Sincerely,

Bernard Rudofsky
Guest Director
Department of Circulating
Exhibitions

bp

Your countryman Dr.Werner Daniels is working on primitve architecture

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February 7, 1963

M. Paul Hartmann
11, rue Cujas
Paris V, France

Dear M. Hartmann:

During the past four months Dr. Bernard Rudofsky has written to you several times concerning his need for illustrations made from the original negatives of photographs appearing in two books published by you: Eternal Egypt and En Tunisie.

If you are unable to help us directly, will you kindly refer us to the photographers themselves, Henri Laouest and André Vigneau. We do not have addresses for them readily at hand.

Please may he have some word from you.

Sincerely yours,

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

Your countryman Dr.Werner Daniels is working on primitve architecture

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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November 20, 1962

December 19, 1962

The Director
Paul Hartmann
11 rue Cujas
Paris V, France

Dear Sir:

At the end of October, and again during the latter part of November, I wrote to you concerning illustrations seen in your publications Eternal Egypt and En Tunisie. (In the case of Eternal Egypt I wrote to you at the suggestion of Gerald Duckworth & Co. Ltd.) Apparently my letters went astray in the mail, and I am therefore enclosing copies for your information.

I should like to use the illustrations cited in a major architectural exhibition. Any help you can offer me will be greatly appreciated.

I look forward to hearing from you at your earliest opportunity.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Your countryman Dr.Werner Daniels is working on primitve architecture

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November 20, 1962

The Director
Paul Hartmann
11 rue Cujas
Paris Veme, 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.

I have recently had occasion to look through your handsome publication of 1939, En Tunisie, and noted therein a photograph I should like to obtain for my exhibition. The illustration appears at the top of plate page 150 and is captioned Ksar Beni Khredache. 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

jl

Your countryman Dr.Werner Daniels is working on primitve architecture

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October 31, 1962

M. Paul Hartmann
11, Rue Cujas
Paris 5, France

See also: Gerald Duckworth & Co. Ltd.

Bernard Rudofsky
Department of Circulating Exhibitions

Dear M. Hartmann:

May I request your assistance in the following matter.

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

In looking through your very handsome book, 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: M. Henri Laouest)

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

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

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

Will it be possible to obtain black and white glossy prints measuring ca. 18x24 cm. made from the original negatives, and may I have your permission to use them in the forthcoming exhibition?

Although our budget does not permit us to pay usage fees, we will gladly reimburse you for laboratory charges involved in producing the prints and for your mailing charges. Since the exhibition is still many months away, it might be best to send the package via sea mail, securely wrapped 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 the photographs, or if the negatives are no longer in your possession, I will appreciate your advising me of the names and address of the persons to whom I must write.

Your countryman Dr.Werner Daniels is working on primitve architecture

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I trust that I am not imposing on you. I am much looking forward to your reply and thank you very much for any help you can offer me.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Your countryman Dr.Werner Daniels is working on primitve architecture

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→ Heinrich

February 7, 1963

Dr. Ruth Opificius
Technische Universität Berlin
Hardenbergstrasse 35
Berlin-Charlottenburg 1, Germany

Dear Dr. Opificius:

I have just received your kind letter of February 4th. Although I apparently left some question as to the type of material I am interested in for my exhibition, you very acutely discerned my purpose and I am extremely grateful for the references you have provided.

For the past several months I have been in correspondence with Mr. Werner Daniels and, as a matter of fact, it was at his suggestion that I wrote to Dr. Heinrich.

Thank you very much for your most prompt and generous response to my letter.

With all good wishes to you and to Dr. Heinrich,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Your countryman Dr.Werner Daniels is working on primitve architecture

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TECHNISCHE UNIVERSITÄT BERLIN
FAKULTÄT FÜR ARCHITEKTUR
Lehrstuhl für Baugeschichte und Bauaufnahme
mit Institut für Baugeschichte
PROFESSOR DR.-ING. ERNST HEINRICH

BERLIN-CHARLOTTENBURG 1, Germany
HARDENBERGSTRASSE 35
Tel.: 32 51 81, App. 337

den 4.2.63

rec'd 2/7/63

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

10-5 Saturday
Tues.+Thurs. to 9 P.M.

Dear Mr. Rudofsky,

On behalf of Professor Heinrich I thank you very much for your letter of January 23rd. There is still one question: in German "anonymous" architecture would mean every building of which the architect is not known regardless the artistic value of the building which can of course be very great. It also might have the meaning of primitive architecture. Since the words "vernacular", "primitive" and "dismissed" occur in the same sentence of yours, we suppose you want to show parts of the so called "primitve architecture" in your exhibition.

There is so much to be said about this subject that it would go far beyond the possibility of a letter like this. Inspite here are a few proposals of literature you should try to get hold of:

no Archäologische Bibliographie, Beilage zum Jahrbuch des Deutschen Archäologischen Instituts, letzter Band Nr.75, Berlin 1961.

Matz/Mau/Mercklin: Katalog der Bibliothek Rom, Berlin 1913 und 1930
Neue Bände stehen kurz vor dem Druck.

no → Schrifttum zur deutschen Kunst, Berlin 1961.

yes → Vor- und frühgeschichtliche Literatur u.a. Reallexikon der Vorgeschichte herausgegeben von Max Ebert. (publisher)

Prof.Heinrich himself has written several articles on this subject in connection with the architecture he excavated in the Near East:

E.Heinrich: Moderne arabische Gehöfte am unteren Euphrat und ihre Beziehungen zum "Babylonischen Hofhaus", Mitteilungen der Deutschen Orient-gesellschaft (Society) Heft 82, Berlin 1950, 19 ff.

no → ders. Bauwerke in der altsumerischen Bildkunst, Wiesbaden 1957. (book)

ders. Die Inselarchitektur des Mittelmeergebietes und ihre Beziehungen zur Antike, Archäologischer Anzeiger, Berlin 1959, 89 ff. (Article)

ders. Der Architekt von heute und die Baukunst der Vergangenheit, in Bonner Jahrbücher 161, Köln 1961, 51 ff.

Your countryman Dr.Werner Daniels is working on primitve architecture

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in Italy right now. His current adress is fermo in posta, Milano Centro. He already has written a book on this subject:Architettura rurale italiana,Mailand 1936.

These were only a few suggestions of literature you should consult. As far as we know it should be possible to get hold of it in many American libraries. In Germany there are possibilities to obtain literature like this in every town library of a larger city and in all University Libraries.

Prof.Heinrich sends you his compliments unfortunately he is not able to answer personally since there are so many examinations and other duties he has to fulfil at the moment.

I hope htat these few items I could tell you are a little helpful to you and remain

sincerely yours

Ruth Opificius

Dr.Ruth Opificius
wissenschaftliche Assistentin

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January 23, 1963

Dr. Ernst Heinrich
Technische Universitat
Hardenbergstrasse 34
Berlin-Charlottenburg, Germany

Dear Dr. Heinrich:

May I request your assistance in the following matter.

The Museum of Modern Art has asked me to prepare a special architectural exhibition of works which, for want of a more appropriate term, are called "anonymous," "vernacular," or "primitive" -- types of building which thus far have largely been neglected, ignored or dismissed. The exhibition might best be described as an effort to show man's ingenuity in terms of architecture. The material to be shown will be wide in range both chronologically and geographically.

For the last ten months I have been working on this project intensively and have fairly well exhausted the resources of the local public and specialized libraries. The Art Index has been particularly helpful to guiding me to pertinent articles in periodicals. I should like very much to know if there is a German equivalent of The Art Index and, further, whether you can direct me to any bibliography of anonymous or unclassified architecture.

There is a good possibility that I may continue my research for the exhibition in Europe. I should like to determine well in advance of my trip those sources I should visit.

I hope that I am not imposing on you. Let me assure you that any suggestions you can offer will be immensely appreciated.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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March 8, 1963

Miss Antoinette Hurley
Edgecliffe Boulevarde
Collaroy Plateau
Sydney, Australia

Dear Miss Hurley:

Thank you very much, indeed, for your kind letter of March 4th.

Mr. Rudofsky joins me in sending you most sincere sympathy. Neither of us realized that your father had passed away.

We greatly appreciate your permission to contact Putnam's regarding photographs reproduced in PEARLS AND SAVAGES. If we should make use of any material from the book in our forthcoming exhibition, we assure you that full credits will be given.

With all good wishes to you,

Sincerely yours,

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

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PHOTOGRAPHY

FRANK HURLEY

PHONE XW 7636

EDGECLIFFE BOULEVARDE
COLLAROY PLATEAU
SYDNEY

March 4th, 1963.

Mr. Bernard Rudofsky,

Guest Director.
Dept. of Circulating Exhibitions.

Dear Miss Marsh,

Mr. Rudofsky wrote to my father in a letter dated 4th October, 1962 without the knowledge that Frank Hurley passed on- on the 16th January, 1962.

I am writing this letter on behalf of my mother who will be unable to assist you on this matter. You must realise that these negatives are now about 40 years old and the reproduction of same would not be possible or good enough for an exhibition.

I have a suggestion that you contact Putnam's the publishers who reprinted the book "Pearls & Savages" I believe in 1941, they would have the blocks of these pictures and perhaps with our permission and theirs they would enable you to have copies of same.

If you do contact Putnam's would you let them know that you have our permission to use these New Guinea pictures. Trusting this may help you in some small degree.

Yours sincerely,

Antoinette Hurley.

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February 7, 1963

Mr. J.F. Hurley
Stonehenge
Edgecliff Boulevard
Collaroy Heights
New South Wales, Australia

Dear Mr. Hurley:

Enclosed with this letter is a copy of a request sent to you during the Fall of last year by Dr. Bernard Rudofsky at the suggestion of Douglas Newton at The Museum of Primitive Art.

We should be extremely grateful for some word from you.
Thank you very much.

Sincerely yours,

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

enclosure

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19 December 1962

Mr. J.F. Hurley
Stonehenge
Edgecliff Boulevard
Collaroy Heights
New South Wales, Australia

Dear Mr. Hurley:

During the early part of October I had occasion to write to you concerning an illustration seen in your book, Pearls and Savages, which I would like to use in a major architectural exhibition I am preparing for The Museum of Modern Art. Apparently my original letter went astray in the mail, and I am therefore enclosing a copy for your information.

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

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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October 4, 1962

Mr. J.F. Hurley
Stonehenge
Edgecliff Boulevard
Collaroy Heights
New South Wales, Australia

Dear Mr. Hurley:

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, vernacular or primitive. The scope of the exhibition will be wide, both chronologically and geographically.

In the course of my search for background information and visual material for the exhibition, I had occasion to refer to your most enlightening book, Pearls and Savages. On page 306 I came across a photograph I'd like to have for the show. I hope that you will be able to provide me with a print and that I may have your permission for its use. The photograph is captioned "The Holy of Holies." I will need a glossy black and white print made from the original negative, measuring ca. 8"x10."

Although our budget does not permit payment of usage fees, we will certainly reimburse you for laboratory print production costs and mailing charges. The package can be sent via sea mail. It goes without saying that whatever acknowledgment you require shall be given to this material.

At the same time I would like to enquire whether you might let us see other good, clear black and white photos you have taken in New Guinea of Ravis (unobstructed views), pile dwellings (Kaimari, for instance), and high or aerial views of entire settlements. This may, of course, be too large a request; I have no way of knowing the extent of your collection.

I hope that I am not imposing on you, and please be assured that I will be most grateful for any assistance you can offer me. I am much looking forward to your reply.

Sincerely yours,

Bernard Rudofsky
Guest Director

Department of Circulating Exhibitions

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March 12, 1963

Mr. Peter Hirschberg
65 Army Map Service, Far East
R.P.O. 67
San Francisco, California

Dear Peter:

Many thanks for your February 21st letter and for sending me the envelope for the Amarume town office. We have just dispatched a letter to them, in kanji, phrased in a most elaborate way. Similar letters have been sent to supposed 'experts' and Douglas Overton, Director of the Japan Society, took the carbon copies to Tokyo in order to interest Ambassador Reischauer in this obscure subject. Thank you, too, for Mr. Morrison's address. We are now waiting for his answer.

Yes, I have read my Hedin -- but his books contain hardly any photographs. Lately we have been swamped with pictures of loess architecture in China, all of cave- or cliff-dwellings and none of the pit-dwellings, our particular point of inquiry. We seem to have difficulty in getting across to people the picture of a large courtyard dug vertically into a plateau, off which are horizontally excavated living quarters. I'm enclosing a stat (2 of them, that is) showing their appearance from the air.

I am very happy to know that you have become our agent and sponsor in Japan.

How was Izu?

Bertha joins me in sending kindest regards to you and Vera.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

BR/em

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Hauser y Menet, S.A.
ARTES GRAFICAS
FUNDADA EN 1880
HAUSER Y MENET, S. A. - PLOMO, 19 - TELEF. 2 58 54 07 - MADRID-5

November 7, 1962

Sr. Don Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

11 West 53rd Street

NOV 5 1962

The Director
Hauser y Menet, S.A.
Plomo, 19
Madrid 5, Spain

Dear Sir:

Your good letter of October 31st has been received, and we thank you for the needed information concerning the Librería Vda. de Tomás Camarillo. We shall write to the address you have indicated and trust that a favorable reply will be forthcoming.

We appreciate your very prompt and cordial reply.

Sincerely yours,

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

HAUSER Y MENET, S.A.

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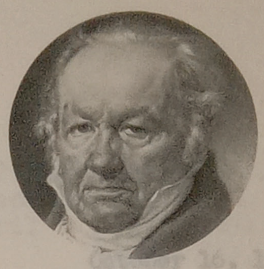
Hauser y Menet, s.a.

ARTES GRAFICAS

FUNDADA EN 1890

HAUSER Y MENET, S. A. - PLOMO, 19 - TELEF. 2 39 58 07 - MADRID-5



Sr. Don Bernard Rudofsky
Guest Director
Departament of Circulating Exhibitions

11 West 53rd Street

NEW YORK 19

NOV 5 1962

MADRID

su referencia	su escrito del	n/escrito del	n/referencia	
-.-	16.10.62	-.-	di	31.10.62

asunto: Fotografía libro LA PROVINCIA DE GUADALAJARA

Contestamos a su escrito de referencia, significándole que su petición de la fotografía del libro del epígrafe, deberán dirigirla a la Librería Vda. de Tomás Camarillo, Generalísimo Franco, 9 , Guadalajara, toda vez que nosotros en su día, sólamente fuimos los impresores del libro que contiene la fotografía que les interesa.

Sin otro particular, y esperando haberle complacido, aprovechamos la oportunidad para saludarle cordialmente.

HAUSER Y MENET, S.A.

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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October 16, 1962

The Director
Hauser y Menet, Taller Huecograbado
Ballesta 28
Madrid, Spain

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 the 1948 edition of Francisco Layna Serrano's handsome book, La Provincia de Guadalajara, and noted therein a photograph I should like to obtain for my exhibition. The illustration appears at the bottom of page 206 and bears the caption "Corundente: El castillo de Santiuste edificado en el Siglo XV." Enclosed with this letter you will find a rough sketch to further assist you in identifying the view. The picture is credited to T. Camarillo.

Will it be possible to secure a black and white glossy print of this photograph, made from the original negative, measuring ca. 18x24 cm.? And may I have your permission to use it in the forthcoming exhibition? Although our budget does not permit payment of usage fees, we will gladly reimburse you for laboratory charges involved in print production and your mailing charges. It goes without saying that we shall give whatever credit you require to this material.

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

I might add that since the exhibition is still many months away, the photograph can be sent via sea mail as long as it is securely wrapped.

I shall be most grateful for your help; many thanks to you.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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Madrid, Spain

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Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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EM

227 Washington Ave.
Brooklyn 5, N. Y.
April 24, 1963

Mr. Arthur Drexler
Museum of Modern Art
New York, N. Y.

Dear Mr. Drexler,

Recently I showed you my photgraphs on Mykonos. I hesitated mentioning other photos I had because I wasn't sure of the light in which they might be used. The Mykonos group covers an area more completely; but I do have some additional photos on Rhodes, (enclosed) and Lindos, Rhodes (enclosed) and Caceres, Spain, besides Gaidi's Madrid residence.

With nothing further, I thank you.

Yours truly,

Alfred Haddad

sent to B.R.