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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

February 19, 1963

April 23, 1963

Madame Jacques-Maurice
5 rue Frédéric Bastiat

Mrs. Ruth Gurin
Assistant Curator

The Jewish Museum-Maurice
1109 Fifth Avenue

New York 28, New York

and the group of photographs which I make in behalf of Mr. Ru-
Dear Mrs. Gurin: I am pleased with the prints and thank you for
making them available to us.

Thank you for giving me so much of your time during my Monday
morning visit to your Museum. I think your exhibition is
splendid and I hope to revisit it within the near future.

three weeks, but if you do not receive it within a reasonable

Dr. Harry Bober proved most helpful, as you indicated he
would. He referred me to Dr. Rosalie Green at Princeton; she
is going to provide me with several photographs of representa-
tions of "Enoch-town!"

Sincerely yours,

I am most grateful for your interest in our project and for
your kind cooperation.

Sincerely yours,

Assistant to Bernard Rudofsky

Guest Director

Department of Circulating Exhibitions

Ellen Marsh

Assistant to Bernard Rudofsky

Guest Director

Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

Madame Jacques Meunier
5 rue Frédéric Bastiat
PARIS 8e

Le 30 mars 1963

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

April 23, 1963

Monsieur,

→ Madame Jacques-Meunier
5 rue Frédéric Bastiat
Paris 8^e, France

J'ai reçu votre aimable lettre du 20 mars.
Pour l'un d'eux, j'ai dû faire établir un cliché négatif
car il s'agissait d'un assemblage de photographies. J'espère que

Dear Madame Jacques-Meunier:

Please accept this acknowledgment of your letter of March 30th
and the group of photographs which I make in behalf of Mr. Ru-
dofsky. We are most pleased with the prints and thank you for
making them available to us.

I have asked our business office to issue payment to you in the
amount of F. 37.20. A cheque should reach you within the next
three weeks, but if you do not receive it within a reasonable
time please let me know.

With our thanks, once again, and all good wishes to you,
Sincerely yours,
sentiments.

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

Madame Jacques Meunié
5 rue Frédéric Bastiat
PARIS 8e

Le 30 mars 1963

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

Monsieur,

J'ai bien reçu votre aimable lettre du 20 mars.

Je viens d'obtenir les six agrandissements que vous désiriez. Pour l'un d'eux, j'ai dû faire établir un cliché négatif car il s'agissait d'un assemblage de photographies. J'espère que ces épreuves vous donneront satisfaction et pourront vous servir pour votre exposition.

Les travaux photographiques m'ont coûté F.33,00
et les frais d'envoi recommandé = $\frac{4,20}{37,20}$

ce qui doit correspondre à peu près à \$4½ et doit rester dans les limites de vos possibilités.

Vous souhaitant bonne réception de ces photos, je vous prie de croire, Monsieur, à l'expression de mes meilleurs sentiments.

D. Jacques Meunié

Please send me, when you have time, for your very kind
responses to my letter.

With all good wishes, I remain

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

Madame Jacques-Meunier
5 rue Frédéric Bastiat
PARIS 8e

Le 15 mars 1963

March 20, 1963

Monsieur Bernard Rudofsky
Guest Director, Department of
Circulating Exhibitions
Museum of Modern Art
NEW YORK 17 U.S.A.

Monsieur
Madame Jacques-Meunier
5 rue Frédéric Bastiat
Paris 8^e, France

Dear Madame Jacques-Meunier:

I am delighted to have your letter of March 15th and to learn that you are willing to provide me with prints of your excellent photographs of Mauritania for use in my forthcoming exhibition. I look forward to the arrival of the prints. If you will enclose a bill for your laboratory and mailing charges, I will see that you are reimbursed promptly.

You are, indeed, kind to provide me with the address of M. G.-J. Duchemin. I shall write to him directly and, as you have suggested, I will propose that he send a letter to you authorizing the production of a copy negative from the print you hold in the event that he is unable to have a print made from the original negative.

I assure you that we will follow your instructions in giving full credit to your photographs as follows:

D. JACQUES-MEUNIER, from Cités anciennes de Mauritanie, published by Klincksieck, Paris, 1961.

Please accept my thanks, once again, for your very gracious response to my letter.

With all good wishes, I remain

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Madame Jacques-Meunié
5 rue Frédéric Bastiat
PARIS 8e

Le 15 mars 1963

Monsieur Bernard Rudofsky
Guest Director. Department of
Circulating Exhibitions
Museum of Modern Art
NEW YORK 19 U.S.A.

Monsieur,

La maison Klincksieck me transmet votre demande relative aux photographies de mon ouvrage sur la Mauritanie et j'accepte volontiers de vous faire exécuter les épreuves que vous me demandez pour l'exposition du Museum of Modern Art, c'est-à-dire : 18, 35 a, 38, 41 a, 49 b et 59.

En ce qui a trait au cliché de la planche 56, je n'en suis pas l'auteur et ne le possède pas. Vous pourriez écrire à son auteur: Mr G.-J. Duchemin, Saint-Louis, Sénégal, pour lui demander de vous en adresser une épreuve. La référence de cette photographie est la suivante : CENTRIFAN MAURITANIE, Photothèque, Cliché 49.112 IFAN-MA, G.J. Duchemin (Oualata, Décorations murales). Au cas où M. Duchemin ne serait pas en mesure de vous procurer cette photographie, vous pourriez lui demander s'il m'autorise à vous faire établir un contretypage de l'épreuve qui a servi à la publication. Je le ferais volontiers pour vous faire plaisir.

Les photographies que vous utiliserez devront, selon l'usage, porter la mention de leur origine :

Extrait de : D. JACQUES-MEUNIE, Cités anciennes de Mauritanie, publié chez Klincksieck, Paris, 1961.

Quant à l'explication des photographies, je pense que vous devez trouver les renseignements nécessaires dans le livre lui-même, pp. 181-195, dans les "Table et commentaires des gravures". Si vous souhaitiez avoir un complément d'information, vous pourriez me l'indiquer et j'essaierais de vous le fournir.

Dès que le photographe aura terminé les photographies demandées, je vous les enverrai dans les conditions que vous me proposez.

Veuillez recevoir, Monsieur, l'expression de mes sentiments distingués.

D. Jacques-Meunié

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JONIAUX

Verlag und Druck: C. J. Bucher AG, Lucerne (Schweiz) - Telefon (041) 3 31 21 - Telegramme: August 21, 1964

Postfach Nr. 115 - Gekauft von Schweizerischen Nationalbank Nr. 5115

Mr. E. M. Buhner
Art Editor

5002 Lucerne, 18.9.1964 / e

"camera"

C. J. Bucher Ltd., Publishers
Zurichstrasse 3
Lucerne 2, Switzerland

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

Dear Mr. Buhner:

In the February 1964 issue of "camera" appears photographic work by Georges Joniaux. I am writing this letter at the request of Mr. Bernard Rudofsky, who is especially anxious to get in touch with M. Joniaux as soon as possible in connection with an exhibition Mr. Rudofsky is preparing for the Museum.

I don't like to bother you, but try as I might, I have been unable to locate any information about M. Joniaux here in New York City, except that he is a young Frenchman. If you could send to me the address of M. Georges Joniaux by return mail, or if you could give me any clues as to where I could find him, I would be most grateful.

With many thanks,

Sincerely,

Mary Alice Rogers
Secretary to Mr. Rudofsky
Department of Architecture and Design

organisation
de exiger des
communauté
à ce groupe
et aussi des
table, sous

de référence
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à quel bureau
que, publica-

Veuillez croire, Mademoiselle, à notre désir de coopération
et à notre dévouement sincère.

Le responsable de la Communauté,

G. JONIAUX.

93, rue Gabriel-Péri, Massy (S.-B.O.)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

camera

CAMERA
Redaktion

Internationale Monatsschrift für Photographie und Film

International Magazine for Photography and Motion Picture

Revue mensuelle internationale de la photographie et du film

1964.

Verlag und Druck: C.J. Bucher AG, Luzern (Schweiz) · Telefon (041) 3 91 91 · Telegramme: CIBAG

Postbezahlkonto VII 316 Girokonto der Schweizerischen Nationalbank Nr. 6116

6002 Lucerne, 18.9.1964 /e

Miss Mary Alice Rogers
Secretary to Mr. Rudofsky
Dep. of Architecture and Design
The Museum of Modern Art
11 West 53rd Street
New York 19 N.Y.

USA

Dear Miss Rogers,

In reply to your letter dated 21 August, we are
pleased to send you the address you are looking
for.

Georges Joniaux
5, Square de l'Alliance
Massy (S. & O.)

France

With kind regards,

Editorial Office CAMERA

Gallagher

secretary

Nr. 66 - 1A, 62

Veillez croire, Mademoiselle, à notre désir de coopération
et à notre dévouement sincère.

Le responsable de la Communauté,

G. Joniaux
G. JONIAUX.

Compagnons de Massy

93, rue Gabriel-Péri, Massy (S.-&O.)

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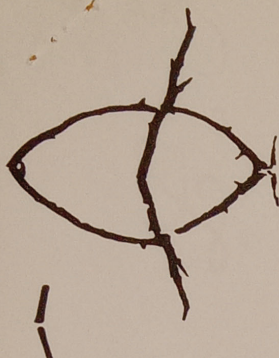
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24



MASSY. LE 30 septembre 1964.

THE MUSEUM OF MODERN ART
ELLEN MARSH
Research Assistant
Department of Architecture and Design

Mademoiselle,

Nous avons reçu votre lettre du 21 septembre 1964, et nous sommes d'accord pour vous donner les deux photographies, plus une, qui, à notre avis, peut être intéressante à l'exposition "Architecture sans Architectes" qu'organise Monsieur Bernard RUDOFKY.

De plus, nous vous accordons le droit de reproduction pour publication et exposition itinéraire, mais seulement dans le cadre de l'exposition "Architecture sans Architecte".

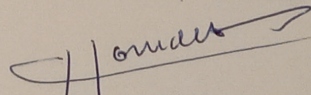
Nous savons les problèmes que pose pour vous l'organisation du Muséum d'Art Moderne de NEW YORK ; aussi nous ne saurons exiger des droits exorbitants. Toutefois, étant responsable d'une communauté d'artistes photographes "Les Compagnons de Massy", qui est un groupe de recherche de l'image, vous devez comprendre que pour moi aussi des problèmes matériels se posent. Mais voulant vous être agréable, nous vous laissons l'initiative de tout acte à notre égard.

Nous voulons également vous demander une lettre de référence de votre Musée envers notre groupe, ceci pour notre bibliographie, ainsi que toute publication à ce sujet à l'avenir.

De plus, j'aimerais savoir à quelle personne ou à quel bureau je dois m'adresser en ce qui concerne le plan photographique, publication de photographies artistiques, exposition etc...

Veillez croire, Mademoiselle, à notre désir de coopération et à notre dévouement sincère.

Le responsable de la Communauté,


G. JONIAUX.

Compagnons de Massy

93, rue Gabriel-Péri, Massy (S.-&O.)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

September 21, 1964

Mr. Georges Joniaux
5, Square de l'Alliance
Massy (S. & O.), France

Dear Mr. Joniaux:

I am writing to you in behalf of Mr. Bernard Rudofsky who is currently preparing a special exhibition, ARCHITECTURE WITHOUT ARCHITECTS, to be shown in our Museum's galleries in November. The exhibition will be sent on tour next year.

Mr. Rudofsky saw your splendid photographs of Las Hurdes in the February 1964 issue of "Camera", and would very much like to acquire prints of two of the views for use in his exhibition. (See Xerox copies enclosed marking page 18, top view, and page 19, bottom view.) Will it be possible to secure one black and white glossy print of each, measuring ca. 18x 24cm.? Most important, may we have your permission to use them in the exhibition? It goes without saying that full credit will be given to you.

We will gladly reimburse you for laboratory charges involved in print production and for your airmailing 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. At a later date a book may be published, based on the exhibition. Should your photographs be included in the book we would, of course, meet your standard reproduction fee.

We would be most grateful for your cooperation, and we look forward to hearing from you within the near future. With many thanks,

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Architecture and Design

P.S. Kindly address your reply to my attention.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

October 26, 1964

M. Georges Joniaux
Compagnons de Massy
93, rue Gabriel-Péri
Massy (S. & O.), France

Dear M. Joniaux:

Your letter of September 30th reached our office last week, as did the package containing three of your excellent photographs. In the event that we are able to include them in our exhibition, ARCHITECTURE WITHOUT ARCHITECTS, full credit will be given as you have indicated.

The book which Mr. Rudofsky is planning to prepare after his exhibition has not, as yet, a definite publication date. It goes without saying, however, that you will be credited, paid and advised in connection with any of your photographs he may use.

We greatly appreciate your generous cooperation in making your work available to us.

The Director of our Museum's Department of Photography is Mr. John Szarkowski. I suggest that you write to him directly concerning any questions you may have.

With all good wishes, I remain

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Architecture and Design

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

NOV 13 1962

December 5, 1962

Dear Dr. Janse:
Dr. Olov R.T. Janse
4000 Massachusetts Avenue, N.W.
Washington 16, D.C.

Dear Dr. Janse:

I owe you thanks for your good letters of November 1st and 9th, and most sincere apologies for not having written to you at a much earlier date. My work has kept me away from the office a good deal of the time and, unfortunately, correspondence has been neglected.

It certainly was generous of you to send me the two prints from your own collection. It appears that I was unclear as to the precise print I need from Plate 88 of your ARCHAEOLOGICAL RESEARCH IN INDO-CHINA; it is the bottom illustration, designated No. 2. Rather than trouble you any further, I shall write to the Photographic Division of the Library of Congress for the print. Enclosed you will find the Plate 88, No. 1 print which I am sure you will need to complete your collection. Our business office is requisitioning payment to you for the Plate 98 print.

I wish to thank you also for the additional information concerning displays of your work and the names of those persons who may be able to help me in securing prints. I am, indeed, indebted to you for your cooperation.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Olov R. T. Janse

4000 Massachusetts Ave., N. W., Washington 16, D. C.

October 9th 1962

NOV 13 1962

Mr B. Rudofsky
The Museum of Modern Art
New York City

9, 1962

Dear Mr Rudofski:

In reference to our previous correspondence,
I am sending you herewith enclosed two prints
of the monuments in which you are interested.
Would appreciate if you would refund me
for my own expenses for these photographs =
\$2.00 per print and also indicate the source
when placed on display (Arch. Res. in Indochina).

Sincerely yours

Olov R. T. Janse

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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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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	752.24

Olov R. T. Janse

4000 Massachusetts Ave., N. W., Washington 16, D. C.

Nov. 1 1962

NOV 5 1962

Dear Mr. Rudofsky:

Most of my negatives and prints have been given to the Photographic Division, Library of Congress, Washington, D.C., which probably could provide you with the prints in which you are interested. I may still have some duplicates, but, if so, they are in my country home in Maryland. I expect to go there this coming week and will see if I have them. If so, I will be glad to send them to you.

Meanwhile, I wish to mention, in any event, that you will find reproductions, huge, funerary constructions, I have excavated in Tongking in 1934, in Revue des Arts Asiatiques, 1935-36. Large pictures of some of these reproductions have been placed on display in the Fogg Art Museum, the Peabody Museum of Archaeology of Harvard University and lately in the Smithsonian Institution here. In case you are interested in having these enlargements on loan, I suggest you get in touch with Mr. Thomas Pegg, Director, Fine Arts Division, Smithsonian Institution, Washington, D.C.

9, 1962

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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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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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As for the interpretation of the religious
significance of the vaulted Sino-Vietnamese
tower construction, cf. my article "Viêt Nam, carrefour
de peuples et de civilisations in France-Asie/Pana
n:o 165 (1961), Tokyo.

Most sincerely yours

Oliver R. Th. Laure

, 1962

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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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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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October 29, 1962

Dr. Olov R.T. Janse
4000 Massachusetts Avenue
Apartment 424
Washington, D.C.

Dear Dr. Janse:

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.

I have recently had occasion to refer to your excellent ARCHAEOLOGICAL RESEARCH IN INDO-CHINA AND noted therein two photographs which I should like to obtain for the exhibition. Enclosed with this letter you will find a sheet with rough sketches of the illustrations, one appearing at Plate 88 (2) and the other at Plate 98 (a). Will it be possible to have the Plate 88 print in an unretouched state?

I shall greatly appreciate any help you can give me in securing 8"x10" glossy prints made from your original negatives. Although our budget does not permit payment of usage fees, we will gladly reimburse you for your laboratory expenses involved in print production. It goes without saying that we shall give whatever credit you require to the 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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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

Jan. 31, 1963

Dr. A.H.M. Jones
Professor of Ancient History
University of Cambridge
Cambridge, England

Dear Dr. Jones:

Please accept this acknowledgment of your letter of January 30 which I make in behalf of Dr. Rudofsky.

We are sorry to have troubled you with our apparently misplaced request but we thank you for suggesting that we contact the editors of ANTIQUITY directly.

Sincerely yours,

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

Guest Director
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Jim Jones

Constance

30 Jan. 1963

Dear Rudofsky,

I am glad that the photograph had nothing to do with my article and that I know nothing of it. Your best course! expect, would be write to the editor of Antiquity, who will probably have the black still.

Yours sincerely

James Jones

I am afraid that the photo had nothing to do with my article + that I know nothing of it. Your best course I expect would be write to the editor of Antiquity who will probably have the black still.

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Sender's name and address:.....

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

← Second fold here →



A. Bernard Rudofsky

Museum of Modern Art

New York 19

N.Y.

U.S.A.

will be given to the photographer in one of the

I hope that I am not imposing on you. I shall greatly appreciate whatever help you can offer me.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Ashmore Green
Newbury
Berles, England

UNIVERSITÀ DEGLI STUDI
FACOLTÀ DI LETTERE E FILOSOFIA
CAGLIARI
IL PRESIDE

January 23, 1963

JAN 16 1963

Cagliari, 12 dicembre 1962

Dr. A.H.M. Jones
Professor of Ancient History
University of Cambridge
Cambridge, England

Dear Dr. Jones:

May I request your advice in the following matter.

Recently I had an opportunity to read your excellent article, "Over-Taxation and the Decline of the Roman Empire," appearing in Volume 33 of Antiquity. Accompanying the article, at Plate VIII, opposite page 41, you have a photograph of Su Nuraxi and its village, credited to the Istituto di Antichita Sarde, Cagliari University. I should like very much to obtain a good, glossy 8"x10" black and white print of the photograph, made from its original negative, for use in a major architectural exhibition I am preparing for The Museum of Modern Art.

Can you suggest where I might obtain the needed photograph? If you own the only copy, would it be possible to borrow it for a while? I enquired about the photo by writing directly to Cagliari University and was informed they did not have a print.

Since our budget is quite limited, we can afford reimbursement of laboratory print production charges and mailing costs (sea mail) alone. Unfortunately, we are not in a position to offer commercial usage fees. It goes without saying that full credit will be given to the photograph in the exhibition.

I hope that I am not imposing on you. I shall greatly appreciate whatever help you can offer me.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24



UNIVERSITÀ DEGLI STUDI
FACOLTÀ DI LETTERE E FILOSOFIA
CAGLIARI
IL PRESIDE

JAN 16 1963

Cagliari, 12 dicembre 1962

December 6, 1962
October 9, 1962

THE MUSEUM OF MODERN ART
New York 19

In relazione alla Loro lettera del 6 dicembre, debbo far conoscere di non aver potuto evadere la richiesta del Signor Bernard Rudofsky perché non posseggo più copia della fotografia pubblicata in *Antiquity* (1959, vol. 33). Né posseggo il negativo, trattandosi di fotografia aerea soggetta a speciali vincoli.

Autorizzo però il Signor Rudofsky, fatti salvi i diritti di *Antiquity*, a riprodurre la fotografia in esame, a sua volta riprodotta da *The Illustrated London News*.

Con distinto ossequio

Giovanni Lilliu

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ward to your reply.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

104

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

December 6, 1962
October 9, 1962

The Director
Istituto di Antichita Sarde
Cagliari University
Sardinia, Italy

Dear Sir:

At the beginning of October Mr. Bernard Rudofsky wrote to you concerning a photograph he would like very much to obtain for a major architectural exhibition he is preparing for the Museum of Modern Art. Since no reply has been received, we wonder if his original letter was lost in the mail enroute to you. Enclosed you will find a copy of the letter.

In the course of looking through volume 33 of the periodical *Antichita Sarde*, we shall be most grateful for any help you can offer us, and we look forward to your reply. Thank you. *Antichita Sarde*, appears at Plate VIII, opposite page 41, and is captioned "Sardinia, Cagliari: general view from the air of Su Nuraxi and its village." The photo was reproduced in connection with an article by H.H.M. Jones, "Over-Taxation and the Decline of the Roman Empire."

Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions
ca. 10x24 cm. Furthermore, I hope you will give your permission for its use in the exhibition. It goes without saying that whatever acknowledgment you require will be given to this material. Although our budget does not permit payment of usage fees, we will gladly reimburse you for laboratory print production charges.

May I suggest that you send the photograph via sea mail and have it securely wrapped in order to avoid damage. The exhibition will be held in 1963, so there is no need to air mail the print.

enclosure

Thank you for your help. I am much looking forward to your reply.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

October 9, 1962

The Director
Istituto di Antichita Sarde
Caligari University
Sardinia, Italy

Dear Sir:

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

In the course of looking through volume 33 of the periodical Antiquity (1959), I came across a photograph which interests me in terms of my forthcoming exhibition. The view, credited to your Institute, appears at Plate VIII, opposite page 41, and is captioned "Sardinia: Barumini, Cagliari: general view from the air of Su Nuraxi and its village." The photo was reproduced in connection with an article by M.H.M. Jones, "Over-Taxation and the Decline of the Roman Empire."

I hope it will be possible to obtain a black and white glossy print of this photograph made from the original negative and measuring ca. 18x24 cm. Furthermore, I hope you will give your permission for its use in the exhibition. It goes without saying that whatever acknowledgment you require will be given to this material. Although our budget does not permit payment of usage fees, we will gladly reimburse you for laboratory print production charges.

May I suggest that you send the photograph via sea mail and have it securely wrapped in order to avoid damage. The exhibition will be held in 1963, so there is no need to air mail the print.

Thank you for your help. I am much looking forward to your reply.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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	MoMA Exhs.	752.24

JAPAN

Aut. Corp.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

March 20, 1963

see last letter

Mr. Susumu Higuchi
BUNGEI-SHUNJU
1 Ichigayadai-machi
Shinjuku-ku
Tokyo, Japan

Dear Sir:

May I request your assistance in the following matter. In the book, *LIVING JAPAN*, by Donald L. Keene (Doubleday & Company, 1959) there appears a very handsome photograph at page 25 showing the rice terraces on the island of Awaji. The photograph is credited to you. In order to help you identify the exact view to which I refer, I enclose a rough sketch made from the illustration. I should like very much to obtain a good, black and white glossy print of this photograph, made from your original negative and measuring approximately 8"x10" (18x24 cm.).

Will you be able to provide me with a print of this photograph, and may I have your permission to use it in a special architectural exhibition I am preparing for The Museum of Modern Art? It goes without saying that full credit would be given to you and BUNGEI-SHUNJU in connection with any use made of the photograph in the exhibition.

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

I hope that I am not imposing on you. Any help you can offer me in obtaining this print will be greatly appreciated. I look forward to your reply.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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	MoMA Exhs.	752.24

18 October 1963

Mr. Kunio Kasepara, Editor
Mr. Susumu Higuchi
BUNGEI-SHUNJU Publishing Company
1 Ichigayadai-machi
Shinjuku-ku
Tokyo, Japan

Dear Mr. Higuchi:

Toward the end of March Mr. Bernard Rudofsky wrote to you requesting one of your photographs for use in a major architectural exhibition he is preparing for The Museum of Modern Art. Since no reply has been received, we fear that the original letter was lost en route to you. A copy is enclosed for your information.

We are working on the final stages of the exhibition and should like very much to have your photograph on hand. May we look forward to hearing from you at your earliest opportunity? Thank you very much.

Sincerely yours,

Can you provide us with prints made from the original negatives and may we have your permission to use them in our exhibition? Full credit will be given to the photographs in accordance with your specifications.

Ellen Marsh
Department of Circulating Exhibitions

We are most anxious to know whether we may expect to receive these prints. If they can be made available to us, kindly send them via air mail. We will be glad to reimburse your laboratory production charges and mailing costs.

We look forward to hearing from you at your earliest opportunity and thank you for your help.

Sincerely yours,

Ellen Marsh
Department of Circulating Exhibitions

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	MoMA Exhs.	752.24

Shokokusha

Publishing Co.

25 Sakamachi, Shinjuku-ku, Tokyo, Japan.

Tokyo, Japan 11 May 1964.

11 May 1964

Mr. Kunio Komparu, Editor
KENCHIKU BUNKA
The Shokokusha Publishing Company
25 Sakamachi
Shinjuku-ku
Tokyo, Japan

Dear Mr. Komparu:

Your assistance in the following matter will be greatly appreciated.

For a special architectural exhibition we are preparing for circulation throughout the United States we should very much like to obtain good black and white glossy 8"x10" (18x24 cm.) photographs of the following:

KENCHIKU BUNKA, volume 18, no. 206, December 1963

- page 100 Kyoto, Tōrii
- page 102 windscreens (top left) - S. Higuchi photo

Can you provide us with prints made from the original negatives and may we have your permission to use them in our exhibition? Full credit will be given to the photographs in accordance with whatever wording you specify.

We are most anxious to know whether we may expect to receive these prints. If they can be made available to us, kindly send them via air mail. We will be glad to reimburse your laboratory production charges and mailing costs.

We look forward to hearing from you at your earliest opportunity and thank you for your help.

Sincerely yours,

Ellen Marsh
Department of Circulating Exhibitions

Shokokusha Publishing Co.,

Kunio Komparu,
Editor in chief.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

Shokokusha

Publishing Co.

25 Sakamachi, Shinjuku-ku, Tokyo, Japan.

Publishers of monthly magazine, "Kenchiku Bunka" and books on architecture.

Tokyo, June 1st, 1964.

Miss Ellen Marsh,
Department of Circulating Exhibition,
The Museum Of Modern Art,
11 West 53rd Street,
New York 19, N. Y.,
U. S. A.

Dear Mr. Higuchi:

I am writing to you at the suggestion of Mr. Kunio Komparu of the Shokokusha Publishing Company. According to Mr. Komparu, you have in your possession a copy of our letter of May 11th requesting a photograph of windscreens which was used in the December 1963 issue of KENCHIKU BUNKA, on page 102.

Dear Miss Marsh,
We acknowledge your letter of 11 May 1964, and we are pleased to supply you with one of the requested photographs - Torii which appears in the page 100 of the KENCHIKU BUNKA - December '63 issue. We shall give it to you free from any charge and you need not pay us any amount. Unfortunately, however, we have not the copyright for another photograph - Windscreens which appears in page 102 of the same issue. Mr. Susumu Higuchi has its copyright, and we sent him a copy of your letter, so please write to him directly regarding the photograph. The Name and address of him is as follows;
you kindly send the print to us via any mail at your very earliest opportunity.

Mr. Susumu Higuchi,
c/o Bungei Shunju-shinsha,
4, Nishi-8-chome,
Ginza, Chuo-ku,
Tokyo.

Very Truly Yours,
Research Assistant
Department of Architecture and Design

K. Komparu
Shokokusha Publishing Co.,

Kunio Komparu,
Editor in chief.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

13 July 1964

Mr. Susumu Higuchi
c/o Bungei Shunju-shinsha
4, Nishi-8-chome
Ginza, Chuo-ku
Tokyo, Japan

Dear Mr. Higuchi:

I am writing to you at the suggestion of Mr. Kunio Komparu of the Shokokusha Publishing Company. According to Mr. Komparu, you have in your possession a copy of our letter of May 11th requesting a glossy 8"x10" print of your photograph of windscreens which was used in the December 1963 issue of KENCHIKU BUNKA, on page 102.

We hope that you will provide us with a print of the photograph made from your original negative for use in our forthcoming exhibition and the accompanying catalogue. It goes without saying that full credit will be given to you in accordance with whatever wording you specify.

As an educational institution we are not requested to pay commercial rates for photographs used, but we will reimburse you for your laboratory charges and mailing expenses - in addition to whatever fee you require under these special circumstances. Will you kindly send the print to us via air mail at your very earliest opportunity.

Thank you for whatever assistance you can offer us. I look forward to hearing from you within the near future.

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Architecture and Design

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Telefax **WESTERN UNION** Telefax
SENDING BLANK

CALL LETTERS	DLS	DL	CHARGE TO	MUSEUM OF MODERN ART
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PREPAID REPLY 12 WORDS

WUC 9/9/64

LT SUSUMU HIGUCHI
BUNGEI SHUNJU SHINSHA
4 NISHI 8 CHOME
GINZA CHUO KU
TOKYO JAPAN

URGENTLY NEED VIA AIR MAIL PHOTO OF WINDSCREENS
FOR ARCHITECTURAL EXHIBITION REQUESTED MY LETTER
JULY 13

MARSH
MUSEUM OF MODERN ART

CHG: #401 - ARCHITECTURE WITHOUT ARCHITECTS
Send the above message, subject to the terms on back hereof, which are hereby agreed to

PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER—DO NOT FOLD
1269—(R 4-55)

JM2216 SFW YC1764 LF552

TOKYO 29 11 1517

LT

MARSH MUSEUM OF MODERN ART 11 WEST 53ST NEWYORK19

PHONE TO MR AKIO MORITA PRESIDENT OF SONY IN NEWYORK ON SEPT

22 HE WILL HAVE THE PHOTE

HIGUCHI

COL 11 53ST NEWYORK19 22

FOR PROMPT SERVICE
TELEPHONE REPLY TO
MAIN OFFICE 797-3311

for: 7550/Telex-7590

ITT World Communications Inc.

3311/Msngr. 7522/Infor. 7550/Telex-7590 NY Phone Serv: Telex-797-3311/Msngr. 7522/Infor. 7550/7

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

for.-7550/Telex-7590

ITT World Communications Inc.

3311/Msngr.-7522/Infor.-7550/Telex-7590 NY Phone Serv:Teleg. 797-3311/Msngr.-7522/Infor.-7550/1

1964 SEP 11 AM 11 41

RB

JM2216 SFW YC1764 LF552

TOKYO 29 11 1517

LT

MARSH MUSEUM OF MODERN ART 11 WEST 53ST NEWYORK19

PHONE TO MR AKIO MORITA PRESIDENT OF SONY IN NEWYORK ON SEPT
22 HE WILL HAVE THE PHOTE

HIGUCHI

COL 11 53ST NEWYORK19 22

FOR PROMPT SERVICE
TELEPHONE REPLY TO
MAIN OFFICE 797-3311

to Mr. Morita, and therefore I suggest that you send it
to us separately via air mail.

If you will let us know the amount we owe you for laboratory
charges, Again, our many thanks for your generous cooperation.

With all good wishes, send the third paragraph of my letter to you
dated July 11, 1964.)

Sincerely yours,

As Mr. Rodofsky's exhibition is to be in early November, we
would appreciate your airmailing the prints within the near
future.

Ellen Marsh

Research Assistant
Department of Architecture and Design

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Architecture and Design

with moved shape of coin
Willie Collins Collection

enclosures

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

September 15, 1964

Mr. Susumu Higuchi
Bungei Shunju-shinsha
4, Nishi-8-chome
Ginza, Chuo-ku
Tokyo, Japan

Dear Mr. Higuchi:

Thank you very much for your cablegram informing me that the photograph of windscreens will be at the office of Mr. Akio Morita on September 22nd. I shall telephone him on that date.

Enclosed with this letter you will find a Xerox copy of an earlier letter I sent to you. Since the letter bears another address, I wonder if it was ever forwarded to you. In any event, Mr. Rudofsky is keenly interested in photo in LIVING JAPAN for his exhibition. If you can make the print (8"x10" black and white glossy) available to us, we would very much like to have it. I am sure this request will reach you too late to give the print to Mr. Morita, and therefore I suggest that you send it to us separately via air mail.

Again, our many thanks for your generous cooperation. With all good wishes,

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Architecture and Design

Ellen Marsh
Research Assistant
Department of Architecture and Design

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

September 25, 1964

Mr. Susumu Higuchi
Bungei Shunju-shinsha
4, Nishi-8-chome
Ginza, Chuo-ku
Tokyo, Japan

Dear Mr. Higuchi:

Your book of photographs and the copies of two of your prints reached us safely, through the courtesy of Mr. Morita. The prints are splendid and we are extremely grateful to you for making them available to us. They will, of course, be fully credited to you in Mr. Rudofsky's exhibition.

Your book contains some of the most handsome views of Japan we have yet seen. Since the book is apparently from your own library, we will return it to you within the near future.

In the hope that you will not consider it too great an imposition, we would like to ask for glossy 8"x10" copies of two additional photographs. Xerox copies are enclosed to identify the views. The one of the Miike Colliery I am requesting for Mr. Arthur Drexler, Director of the Department of Architecture and Design, who would like to include it in a forthcoming book on engineering. Upon publication of the book we would reimburse you your standard usage fee.

If you will let us know the amount we owe you for laboratory charges involved in producing these prints for us, we will send you a check. (See third paragraph of my letter to you dated July 13, 1964.)

As Mr. Rudofsky's exhibition is to be in early November, we would appreciate your airmailing the prints within the near future.

With our many thanks and all good wishes,

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Architecture and Design

*earth moved, Shape of Coin
Miike Colliery Airmail*

enclosures

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

December 8, 1964

Mr. Susumu Higuchi
Bungei Shunju-shinsha
4, Nishi-8-chome
Ginza, Chuo-ku
Tokyo, Japan

Dear Mr. Higuchi:

Through the courtesy of Mr. Akio Morita I received the photographs I had requested after seeing your book. The view of the earth mound I have forwarded to Mr. Rudofsky; the one of Miike Colliery I have given to Mr. Arthur Drexler.

We are deeply grateful for your generosity in making your work available to us. I have every hope that Mr. Morita will be able to stop by to see the ARCHITECTURE WITHOUT ARCHITECTS exhibition and to tell you about it in person.

With all good wishes,

Sincerely yours,

Ellen Marsh
Research Assistant

cc: Mr. Akio Morita

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

42-

Since I am now working on the layout for the exhibition and must know whether I may look forward to receiving the 20 April 1964 appreciate hearing from you within the near future.

With all good wishes and many thanks for your help,

→ Mr. Genshichi Shimode, Publisher
SHOKOKUSHA PUBLISHING COMPANY
11-2 chome, Hirakawa-cho
Chiyoda-ku
Tokyo, Japan

Dear Sir:

May I request your assistance in the following matter.

For a special architectural exhibition I am currently preparing for the Museum of Modern Art's Department of Circulating Exhibitions, I should very much like to obtain four photographs by Fumio Murasawa appearing in your handsome 1962 publication, Treasures of Japanese Architecture-Castles. The illustrations are:

unnumbered, double spread. Caption: "Square-shaped Stone Wall in Ni-no-maru Main Entrance"

page 137. Caption: "Inside Keep, Small Windows for Loopholes"

page 145. Caption: "Windows for Loopholes"

page 177. Caption: "Detail of Gallery"

Will it be possible to obtain one 8"x10" (18x24 cm.) black and white glossy print of each of these four photographs made from Mr. Murasawa's original negatives?

In the event that you prefer we write to Mr. Murasawa directly, please will you let me know his proper address.

As our traveling exhibitions are for educational purposes and are made available to other museums, galleries, colleges and universities on a nonprofit rental basis, we are not usually asked to pay commercial rates for photographs used. We will, however, be glad to reimburse laboratory print production expenses and mailing costs. Kindly let me know if this will be agreeable to you.

It goes without saying that full credit will be given to the photographs in accordance with whatever wording you specify.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

-2-

Shokokusha

Publishing Co.

25 Maruyama, Shinjuku-ku, Tokyo, Japan.

PUBLISHERS OF SHOKOKUSHA MAGAZINE "Shokoku Bunko" and books on art and culture.

Since I am now working on the layout for the exhibition and must know whether I may look forward to receiving the prints, I would appreciate hearing from you within the near future.

With all good wishes and many thanks for your help,

Sincerely yours,

THE MUSEUM OF MODERN ART,
Attn.: Mr. Bernard Rudofsky, Guest Director,
11 West 53rd Street,
Bernard Rudofsky, Y.,
Guest Director
Department of Circulating Exhibitions

In behalf of Mr. Bernard Rudofsky, I am writing to acknowledge your letter of 11 April. We are delighted to learn
Dear Mr. Rudofsky,

We thank you for your letter of April 20, 1964, and we are glad to inform you that the four photos from our publication, "CASTLES", can be supplied with all laboratory printing expenses and mailing charges, and if you pay us US\$13.50, we shall air-mail you the photos (18 x 24cm) enlarged from the original negatives by the photographer Mr. Morasawa himself.

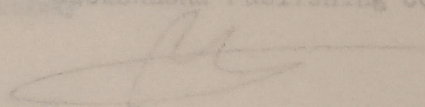
If you expect to print them in some publications for the exhibition, you are requested to give by the photos the photographer's name, and the phrase "From 'CASTLES' published by Shokokusha Publishing Co.".

Looking forward to hearing from you soon, and we remain,

Shokokusha

Headquarters in Japan

Shokokusha Publishing Co.,



catalog

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

Shokokusha

Publishing Co.

25 Sakamachi, Shinjuku-ku, Tokyo, Japan.

Publishers of monthly magazine, "Kenchiku Bunka" and books on architecture.

Tokyo, April 30, 1964.

THE MUSEUM OF MODERN ART,
Attn.: Mr. Bernard Rudofsky, Guest Director,
11 West 53rd Street,
New York 19, N. Y.,
U. S. A.

Dear Mr. Shinoda:

In behalf of Mr. Bernard Rudofsky, I am writing to acknowledge your letter of 30 April. We are delighted to learn that you can provide us with the four photographs from

CASTLES which Mr. Rudofsky requested. We thank you for your letter of April 20, 1964, and we are glad to inform you that the four photos from our publication, "CASTLES", can be supplied with at laboratory printing expenses and mailing charges, and if you pay us US\$13.50, we shall air-mail you the photos (18 x 24cm) enlarged from the original negatives by the photographer Mr. Murasawa himself.

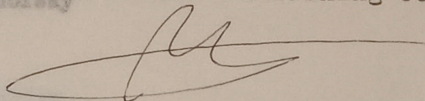
If you expect to print them in some publications for the exhibition, you are requested to give by the photos the photographer's name, and the phrase "From "CASTLES" published by Shokokusha Publishing Co.".

Sincerely yours,
Looking forward to hearing from you soon, and we remain,

Ellen March

Assistant to Bernard Rudofsky

Shokokusha Publishing Co.,



catalog

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

Publishing Co.

11-2 chome, Hirakawa-cho, Chiyoda-ku, Tokyo, Japan

Publishers of monthly magazine "Shokoku Shugi" and books on architecture.

Tokyo, May 16th, 1964

4 May 1964

Mr. Genshichi Shimode, Publisher
SHOKOKUSHA PUBLISHING COMPANY
11-2 chome, Hirakawa-cho
Chiyoda-ku
Tokyo, Japan

Dear Mr. Shimode:

In behalf of Mr. Bernard Rudofsky, I am writing to acknowledge your letter of 30 April. We are delighted to learn that you can provide us with the four photographs from CASTLES which Mr. Rudofsky requested.

This will confirm our acceptance of your charge of \$13.50 and I have requisitioned payment of this amount on our Purchase Order #ICE-4796. As soon as your package is received, the required payment will be issued to you.

We will, of course, give the precise photographic credit you have indicated.

Thank you for your kind cooperation. We look forward to receiving the prints within the near future.

Sincerely yours,

Shokokusha Publishing Co.,

Ellen Marsh
Assistant to Bernard Rudofsky

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

Shokokusha

Publishing Co.

11-2-chome Hiraakawa-cho, Chiyoda-ku, Tokyo, Japan.

Publishers of monthly magazine, "Kenchiku Bunka" and books on architecture.

Tokyo, May 16th, 1964.

Mr. Tsunetaka Ueda, President
MAINICHI NEWSPAPER COMPANY
11-1 Jiyu
Chiyoda
Tokyo,
Attn.: Mr. Bernard Rudofsky,
11 West 53rd Street,
New York 19, N. Y.,
U. S. A.

Dear Mr. Ueda:

Your assistance in the following matter will be greatly appreciated.

For a special architectural exhibition and its accompanying catalogue,
we should like to obtain a good black and white glossy
8"x10" (18x24 cm.) print of the following:

We acknowledge your letter of 4 May 1964 by your assistant Ellen Marsh, and we are pleased to inform you that the ordered photographs from the CASTLES are now on the way by air and you will find them mailed under separate cover.

Can you send us with a print made from the original negative, and may we have your permission for the use cited above? Full credit will be given. We are enclosing herewith our agents' invoice for those four photos, and please remit the total sum directly to our agents.

We are most anxious to know whether we may expect to receive the print. Thank you. If made available to us, kindly send it via air mail at your earliest opportunity. We will be glad to reimburse your laboratory production charges and mailing costs.

We look forward to hearing from you.

Shokokusha Publishing Co.,

Sincerely yours,

Ellen Marsh
Department of Architecture and Design

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

13 July 1964

Mr. Tsunetaka Ueda, President
MAINICHI NEWSPAPER COMPANY
11-1 Yuraku-cho
Chiyoda-ku
Tokyo, Japan

Dear Mr. Ueda:

Your assistance in the following matter will be greatly appreciated.

For a special architectural exhibition and its accompanying catalogue, we should very much like to obtain a good black and white glossy 8"x10" (18x24 cm.) print of the following:

NEW JAPAN, The Mainichi Yearbook, vol. 15, 1963
-page 258-farming area, Shimane Pref.

Can you provide us with a print made from the original negative, and may we have your permission for the uses cited above? Full credit will be given to the photograph in accordance with whatever wording you specify.

We are most anxious to know whether we may expect to receive the print. If it can be made available to us, kindly send it via air mail at your earliest opportunity. We will be glad to reimburse your laboratory production charges and mailing costs.

We look forward to hearing from you and thank you for your help.

Sincerely yours,
Department of Architecture and Design

Ellen Marsh
Department of Architecture and Design

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

The Mainichi Newspapers

TOKYO, JAPAN

Established in 1872, the oldest in Japan
Published in Tokyo, Osaka, Nagoya,
Mail and Sendai, Japan
Cable Address: MAINICHI TOKYO
Tel. 212-2321 (Tokyo)

September 15, 1964

September 24, 1964

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

Mr. Tsunetaka Ueda, President
MAINICHI NEWSPAPER COMPANY
11-1 Yuraku-cho
Chiyoda-ku
Tokyo, Japan

Dear Mr. Ueda: In reply to your letter of September 13
to Mr. Ueda, our president, I must apologize to you.

During the middle part of July of this year I wrote to ask
your assistance in obtaining a photograph appearing at
page 258 of NEW JAPAN for a special architectural exhibi-
tion to be held at our Museum during November. We would
greatly appreciate hearing from you as to whether or not
we can expect to receive this photograph as we are now
working on the layout for the exhibition.

A copy of our original letter is enclosed for your infor-
mation.

Thank you for your help.

Sincerely yours,

S. Hirose
Shuzaburo Hirose
Editor, New Japan
The Mainichi Newspapers
Tokyo

Ellen Marsh
Research Assistant
Department of Architecture and Design

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

The Mainichi Newspapers

TOKYO. JAPAN

Established in 1872, the oldest in Japan
Published in Tokyo, Osaka, Nagoya,
Moji and Sapporo, Japan
Cable Address: MAINICHI TOKYO
Tel: 212-0321 (Tokyo)

September 24, 1964

Miss Ellen Marsh
Department of Architecture and Design
The Museum of Modern Art
11 West 53rd St.
New York 19, N.Y.
U. S. A.

Dear Miss Marsh:

In reply to your letter of September 15 to Mr. Ueda, our president, I must apologize to you for the delay in answering your first letter.

I have located a used print of the photo you need but we no longer have its negative. So I am sending you the print, which I am glad to present to you free of charge, under separate cover by airmail.

Will you please credit the photo with "NEW JAPAN", 1963, issued by The Mainichi Newspapers".

With very thanks for your generous Yours truly,

Sincerely yours,

S. Hironaga

Shuzaburo Hironaga
Editor, New Japan
The Mainichi Newspapers
Tokyo

Ellen Marsh
Department of Architecture and Design

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

September 29, 1964

May 20, 1963

Mr. Yukio Fukagawa
Mr. Shuzaburo Hironaga
Editor, Shinjoken-sho
NEW JAPAN
The Mainichi Newspapers
11-1 Yuraku-cho
Chiyoda-ku, Tokyo
Tokyo, Japan

Your good letter of May 15th arrived today. I am sorry to
Dear Mr. Hironaga: Radofsky is not here to see it. On the 3rd
of May he left on a trip of several months to continue re-
I am writing to acknowledge the arrival of your letter of the
24th and the package containing the photograph requested for
our exhibition. We are extremely grateful for your kindness
in making the print available to us, and we will see that it
is credited as you wish. I will probably telephone the Museum and
I will receive her in Mr. Radofsky's stead. As you have
With many thanks for your generous response, payment with her.

Sincerely yours, Mr. Radofsky will return to New York some
time in September and I am sure he will be here well in
advance of your trip.

Ellen Marsh yours,
Research Assistant
Department of Architecture and Design

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

May 15, 1963

rec'd 5/20/63

May 20, 1963

Mr. Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

→ Mr. Yukio Futagawa
114 Edo-gawa-Apt.
2-10 Shinogawa-cho
Shinjuku-ku
Tokyo, Japan

Dear Mr. Futagawa:

Your good letter of May 15th arrived today. I am sorry to say that Mr. Rudofsky is not here to see it. On the 3rd of May he left on a trip of several months to continue research on his exhibition in Europe.

Mr. Rudofsky had looked forward to your wife's visit here in April. Since I am sure that you have given her our office number, she will probably telephone the Museum and I will receive her in Mr. Rudofsky's stead. As you have indicated, I will discuss the matter of payment with her.

I expect that Mr. Rudofsky will return to New York some time in September and I am sure he will be here well in advance of your trip.

Sincerely yours,

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

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

rec'd 5/20/63

March 26, 1963

Mr. Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions
The Museum of Modern Art
11 West 53rd Street
Shinjuku-ku
Tokyo, Japan

Dear Mr. Rudofsky:

Thank you very much for your letter of March 20th. I am pleased to hear that you are coming to New York City in April and I am very sorry for my late response for your kind letter of March 26. But I have been in Okinawa for my works. I think my photos you requested me already in your hand.

I am in touch with me if I am not there. My laboratory print production charges are \$10 par one sheet and my mailing costs were \$3 by my memory. About this payment would you please pay my wife when she will visit your office as I wrote you my letter of March 20. I am very glad for my photos will be included for the Museum of Modern Art for the Museum's Department of Circulating Exhibitions which is permitted to send its shows solely to educational position and are willing to give us your cooperation.

I regret not having seen you last year, but I now look forward to your visit in October.

Sincerely yours,

Yukio Futagawa
Yukio Futagawa

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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114 Edogawa-Apt
2-10 Shinogawa-cho
Shinjuku-ku, Tokyo

February 1, 1963
March 20, 1963

March 26, 1963

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

Mr. Yukio Futagawa
114 Edogawa-Apt.
2-10 Shinogawa-cho
Shinjuku-ku
Tokyo, Japan

Dear Mr. Futagawa:

Thank you very much for your letter of March 20th. I am pleased to learn that your wife will be coming to New York City in April and I shall look forward to seeing her. You might ask her to telephone my office (CI 5-8900, ext. 346); my assistant will get in touch with me if I am not there.

I hope that when Mr. Tamaki got in touch with you concerning the photographs I requested from NIHON NO MINKA he mentioned that we are able to reimburse you for your laboratory print production charges and for your mailing costs, but we cannot afford a usage fee. The exhibition for which these photographs are wanted is being prepared for the Museum's Department of Circulating Exhibitions which is permitted to send its shows solely to educational and nonprofit institutions. I hope that you understand our position and are willing to give us your cooperation.

I regret not having seen you last year, but I now look forward to your visit in October.

With all good wishes,

Sincerely yours,

Yukio Futagawa
Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

114 Edogawa-Apt
2-10 Shinogawa-cho
Shinjuku-ku, Tokyo

February 7, 1963
March 20, 1963

Mr. Bernard Rudofsky
Guest Director Ogawa-machi
Department of Circulating Exhibitions
The Museum of Modern Art
11 West 53 street, New York 19, N.Y.
Dear Mr. Futagawa:

I expect that Mr. Hiromichi Tamaki has already been in touch with you regarding our request for several of your excellent [Dear Mr. Rudofsky;] NO MINKA books have been very much admired by our Museum directors and we want to make sure we can include them in our forthcoming exhibition.

I am very sorry I could not meet you the reason of I look forward to seeing you when you are in New York. my many busy works in New York at last year.

Sincerely yours,

Now I am sending you my photos you requested for your circulating exhibitions by separate air mail. My wife have a plan visit to New York city this April.

If you will meet her, she tell very glad. About the price of my photos printmaking and mailing costs she will tell you that time.

I will visit to New York about October.

Sincerely Yours,

Yukio Futagawa

Yukio Futagawa
Photographer

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

July 11, 1963

February 7, 1963

Mr. Yukio Futagawa
111 Ogawa Apartment
10-2 Chome
Shin Ogawa-machi
Shinjuku-ku
Tokyo, Japan

Dear Mr. Futagawa:

You may recall that quite some time ago you kindly provided us with several of your photographs. I expect that Mr. Hiromichi Tamaki has already been in touch with you regarding our request for several of your excellent photographs. The NIHON NO MINKA books have been very much admired by our Museum directors and we want to make sure we can include them in our forthcoming exhibition.

I look forward to seeing you when you are in New York.

In order to give the proper credit line, we would appreciate your sending a postcard or a small photograph and returning it to us via air mail at your earliest convenience. An international reply coupon is also enclosed to cover your mailing costs.

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Sincerely yours,

Ellen Neufeld
Research Assistant
Department of Architecture and Design

enclosure

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

July 22, 1964

Mr. Yukio Futagawa
114 Edogawa Apartment
10-2 Chome
Shinogawa- Machi
Shinjuku-ku
Tokyo, Japan

April 9, 1963

Dear Mr. Futagawa:

You may recall that quite some time ago you kindly provided us with several 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 photographs shown in the Xerox copy enclosed.

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 convenience. 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

enclosure

EM:mar
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

March 19, 1963

April 9, 1963

Mr. Masakazu Koyama, Director
KOKUSAI-KENTIKU-KYOKAI
No. 447 Mure
Mitaka City Dr. Toshio Ishino
Tokyo, Japan Faculty of Engineering
Osaka University

Dear Mr. Koyama: shinoda, Miyakojima
Osaka, Japan Exhibition

May I request your assistance in the following matter.

In the October 1961 issue of your excellent publication, at page 71, there appear two photographs showing mountain tops in China which have been recently terraced for agricultural purposes. We should like to secure prints of these same two photographs, made from their original negatives, and measuring ca. 18x24 cm. for use in a special architectural exhibition we are preparing for our Museum's Department of Circulating Exhibitions. Will you be able to provide me with the prints? If not, kindly inform me of the name and address of the person or organization owning the rights to the photos.

With best regards to you,
In the event that you are in a position to let us have the prints, kindly send them to us via sea mail, wrapped securely in order to avoid damage. We will reimburse your laboratory print production charges (ca. \$1.00-\$1.50 in the U.S.) and mailing costs. However, our budget is limited and we are not in a position to pay usage fees. Full credit will be given to your magazine in connection with these photographs in the exhibition.

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

Sincerely yours,

Ellen Marsh
Department of Circulating Exhibitions

rec'd

ref.: KOKUSAI-KENTIKU, vol. 28, no. 10, October 1961, p. 71.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

OSAKA UNIVERSITY

FACULTY OF
ENGINEERING

HIGASHINODA, MIYAKOJIMA
OSAKA, JAPAN
March 19, 1963

Mr. → Dr. Toshio Ishino
Faculty of Engineering
Osaka University
Department of Circulating Exhibitions
Higashinoda, Miyakojima
Osaka, Japan

Dear Mr. Rudofsky:
Dear Dr. Ishino:

I read your letter of March 11, 1963, and was glad to hear from you.
Thank you so much for your good letter and for the photographs showing the panel exhibit at Osaka Castle.

I look forward to receiving your material on Higo-ishi and Teko-ishi just as soon as it is ready. I greatly appreciate your help in this matter.

With best regards to you,

Sincerely yours,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions
Faculty of Engineering
Osaka University

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

OSAKA UNIVERSITY

FACULTY OF
ENGINEERING

HIGASHINODA, MIYAKOJIMA
OSAKA, JAPAN

Mr. Bernard Rudofsky
Guest Director
Department of Circulating Exhibition

Dear Mr. Rudofsky:

I read your letter. I asked to the related direction,
(Osaka Prefecture) but, such printed matter is not
completed to-day. Then I send you the panel which is
exhibited at Osaka Castle.

About this matter, the concerned of Osaka Castle is
working now to make the investigation. When the
investigation is completed, I send you immediately.

Sincerely yours,

Toshio Ishino

Toshio Ishino
Faculty of Engineering
Osaka University

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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April 23, 1963

Mr. Sakutaro Satoda
J.K.C. Consulate General of Japan
No. 8 Kanda Asahicho 2 Street
Chiyoda-ku New York, New York
Tokyo, Japan

Dear Mrs. Akiya:

Dear Mr. Sato:

I would like to acknowledge the receipt of four volumes

I am deeply grateful for your kind letter providing a wealth of information on such an obscure subject. My good friend, Miss Uenichi, has, I am sure, faithfully translated your letter and she assures me that it is truly a remarkable one.

We will be sure to return this material to you safely

I profoundly sympathize with you for the loss of your collection of vernacular crafts and note books.

Your help is greatly appreciated.

It is gratifying that I have had considerable response from Japan in this matter of ephemeral architecture, but almost every correspondent sent me photos of fences which accompany railroad tracks instead of those which protect villages. I have now a half promise of getting air photos of the villages in winter. You see, my interest is strictly in the monumental aspects of the Kakoi rather than in the intricacies of the workmanship. Primitive as the device may seem to most people, I believe it is as handsome as it is practical. It comes to me as a great relief to know that Taut and Perriand felt the same way about them. I am very grateful to you for this particular piece of information since it helps to bolster my belief in the unsurpassed ingenuity of the Japanese people.

Yes, I too feel somewhat sad about the imminent disappearance of the Kakoi. I have not given up hope to assemble eventually a complete documentation of this feature.

Again, my many thanks to you. I hope one day to revisit Japan and to have the opportunity to meet you. With all best wishes,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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	MoMA Exhs.	752.24

JAPAN
BIJUTSU SHUPPAN SH.

1 April 1964
8 April 1964

Mr. Fumihiko Togo
Mrs. Akiya
Consulate General of Japan
235 East 42 Street
New York, New York

Dear Mrs. Akiya:

I would like to acknowledge the receipt of four volumes of NIHON NO MINKA which you very kindly loaned to me. I am Mr. Bernard Rudofsky. With your permission, we would like to retain the volumes for a few days. We will be sure to return this material to you safely within the next week. Your help is greatly appreciated. 1963; May 21, 1963 and, herewith, a copy of my last letter dated December 2, 1963. Sincerely yours, do to expedite this matter will be greatly appreciated.

Many thanks for your help. I look forward to hearing from you. Ellen Marsh

Department of Circulating Exhibitions

Sincerely yours,

The only suggestion I can make to me is that you might send the SHUPPAN and the NIHON NO MINKA (volumes I, VIII, XI and XII) to me via registered mail. I do hope we can get this matter settled. Bernard Rudofsky, Guest Director
Department of Circulating Exhibitions

Sincerely yours,

4/7/64 Mrs. Akiya, Japan Consulate

Department of Circulating Exhibitions
100-1000

enclosure

FUTURE: JAPAN PUB. TRADING CO.
RUTLAND, VERMONT 211-13 CENTER ST.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

BIJUTSU SHUPPAN-SHA

1 April 1964

2 December 1963

Mr. Fumihiko Togo
Consul General
Consulate General of Japan
235 East 42 Street
New York, New York

Dear Mr. Togo:

May I ask your kind assistance in the following matter.

I am currently preparing a special architectural exhibition for The Museum of Modern Art which will be presented in the latter part of this year. For somewhat over a year I have been trying to obtain four volumes of NIHON NO MINKA (numbers V, VIII, IX and X) urgently needed to complete my research. I have written to BIJUTSU SHUPPAN-SHA on November 28, 1962; January 8, 1963; February 25, 1963; May 21, 1963 and, herewith, a copy of my last letter dated December 2, 1963. Whatever you can do to expedite this matter will be greatly appreciated.

Many thanks for your help. I look forward to hearing from you.

Sincerely yours,

The only suggestion which occurs to me is that you might send the KATAHI and the NIHON NO MINKA (volumes V, VIII, IX and X) to me via registered mail. I do hope we can get this matter

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Sincerely yours,

4/7/64 Mrs. Akira: Japan Consulate
406-1600

enclosure

FUTURE: JAPAN PUB. TRADING CO.
RUTLAND, VERMONT 11-13 CENTER ST.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Bijutsu Shuppan-sha
THE JUNE ART PUBLISHING COMPANY
15, ICHIGAYA HONMURA-CHO
SHINJUKU-KU, TOKYO, JAPAN

May 21, 1963

2 December 1963

Mr. Hiromichi Tamaki
Editor, KOKUSAI KENOHIKU
KOKUSAI KENOHIKU
Bijutsu Shuppan-sha
15, Ichigaya Honmura-cho
Shinjuku-ku Japan
Tokyo, Japan

Dear Mr. Tamaki:

Dear Mr. Tamaki:

Your letter of May 16th and the two prints requested have reached. I am sorry to have to bother you about the matter of KATACHI and the NIHON NO MINKA once again. (See your letters of January 29, 1963 and February 14, 1963.) However, neither package has ever reached me, a fact which I am sure distresses you as much as it does me.

I have asked our business office to make payment to KOKUSAI. Does your shipping department have my addresses correctly listed as follows: Purchase Order No. 138 4523 has been issued for you. If payment does not reach you within a reasonable amount of time, please let me know.

333 East 30th Street

New York 16, New York

With many thanks for your kind and prompt attention to my request,

I remain,
Department of Circulating Exhibitions
(see address on letterhead)

Sincerely yours,

The only suggestion which occurs to me is that you might send the KATACHI and the NIHON NO MINKA (volumes V, VIII, IX and X) to me via registered mail. I do hope we can get this matter straightened out at last.

Research Assistant

Thank you for your help and all good wishes.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

Bijutsu Shuppan-sha

(THE FINE ART PUBLISHING COMPANY)

15, ICHIGAYA HONMURA-CHO

SHINJUKU-KU, TOKYO, JAPAN

Telephone: 332-5221

May 21, 1963

16th May 1963

Mr. Hiromichi Tamaki
Editor, KOKUSAI KENCHIKU
Bijutsu Shuppan-sha
15, Ichigaya Honmura-cho
Shinjuku-ku
Tokyo, Japan

Dear Sir: Dear Mr. Tamaki:

Your letter of May 16th and the two prints requested have reached my office. I am certainly grateful to you for making these photos available to us. They will serve our purposes very well and, as you have indicated, we will give credit to KOKUSAI KENCHIKU in connection with any use we may make of them.

Therefore I have asked our business office to make payment to KOKUSAI KENCHIKU in the amount of \$4.00 to cover your costs. Museum of Modern Art Purchase Order No. ICE 4523 has been issued for you. If payment does not reach you within a reasonable amount of time, please do not hesitate to let me know.

With kindest regards,

With many thanks for your kind and prompt attention to my request, I remain

Sincerely yours,

Very truly yours,

Ellen Marsh
Research Assistant
Department of Circulating Exhibitions

HT/an

ICE 4523

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Bijutsu Shuppan-sha
(THE FINE ART PUBLISHING COMPANY)
15, ICHIGAYA HONMURA-CHO
SHINJUKU-KU, TOKYO, JAPAN

MAY 20 1963

Telephone: 332-5221

Cable: FINEARTBOOK

16th May 1963

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

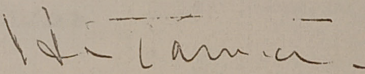
Dear Sir:

The prints which you requested belong to the Japan Press Services. So, I got in touch with them and was told that the prints which you wanted are not in their hands. However, they have sent me two prints which are similar.

Therefore, the two prints have been sent under separate cover by air. The charges for the prints have been debited to us. Hence, please credit KOKUSAI KENCHIKU for the prints. The cost of the two prints is \$4.00.

With kindest regards,

Veru truly yours,



Hiromichi Tamaki

HT/an

ICE 4523

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Bijutsu Shuppan-sha

(THE FINE ART PUBLISHING COMPANY)

15, ICHIGAYA HONMURA-CHO

SHINJUKU-KU, TOKYO, JAPAN

Telephone: 332-5221

Cable: FINEARTBOOK

February 25, 1963

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. Tamaki:

Mr. Hiromiti Tamaki
Editor
KOKUSAI KENCHIKU
Bijutsu Shuppan-sha
15, Ichigaya Honmura-cho
Shinjuku-ku
Tokyo, Japan

Dear Mr. Tamaki:

February was a shock to me. To be frank with you, I did not expect the KATACHI book. Mr. Girard, who was a visitor here, told me that you had received it. I was quite puzzled. I am certainly glad to have matters cleared up.

I am only sorry that my letter of February 1st alarmed you. Not having received the KATACHI book, I was quite puzzled. I am certainly glad to have matters cleared up.

With all best wishes, I am
Sincerely yours,

As to the JAPANESE HOUSES and the photographs, I wrote you a letter dated February 1st. Apparently my letter got crossed with yours.

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

With kindest regards, I am

Sincerely yours,

Hiromiti Tamaki
Editor, KOKUSAI KENCHIKU

B7/an

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Bijutsu Shuppan-sha

(THE FINE ART PUBLISHING COMPANY)

15, ICHIGAYA HONMURA-CHO

SHINJUKU-KU, TOKYO, JAPAN

Telephone: 332-5221

Cable: FINEARTBOOK

14th February 1963

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

Dear Mr. Rudofsky:

Your letter of 1 February was a shock to me. To be frank with you, I did not send any KATACHI book to Mr. Girard. I investigated among the many sections of my company and discovered that the Design Section did send KATACHI to a Mr. Girard because an American who was a visitor here in Tokyo had asked to have the book sent to Mr. Girard because he himself was very much impressed with it. So, I believe Mr. Girard must have received it but I don't understand why he wrote a letter of thanks to you. This is beyond me as I do not know his address and I had never corresponded with him. As for the KATACHI I sent you, it was sent towards the end of September, rather immediately after I wrote my letter to you. Hence, if you have not yet received it, I will arrange to have it sent to you immediately by surface mail.

As to the RURAL HOUSES and the photographs, I wrote you a letter dated 29th January. Apparently my letter got crossed with yours.

I am terribly sorry for such a mix-up but I hope I have been able to clarify the situation to your satisfaction.

With kindest regards, I am

Sincerely yours,

Hiromiti Tamaki

Editor, KOKUSAI KENCHIKU

HT/an

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Bijutsu Shuppan-sha

(THE FINE ART PUBLISHING COMPANY)

15, ICHIGAYA HONMURA-CHO

SHINJUKU-KU, TOKYO, JAPAN

Telephone: 332-5221

Cable: FINEARTBOOK

February 7, 1963

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

Dear Mr. Hiromichi Tamaki
Editor
KOKUSAI KENCHIKU
Bijutsu Shuppan-sha
15, Ichigaya Honmura-cho
Shinjuku-ku
Tokyo, Japan

In regard to your article titled JAPANESE FERRAQUILAR ART, I have plans to visit Japan. I should be able to give you the details in the near future.
Dear Mr. Tamaki:
I have just received your letter of January 29th and I am glad to know that everything is in good order.

When you got in touch with Mr. Futagawa I trust that you gave him the list of photographs I requested so that he can either send them or bring them with him on his trip to New York.

With many thanks for your help, and best regards,

Sincerely yours,

Re Mr. Yukio FUTAGAWA's photographs, I contacted him and was told that he will be in the United States in the very near future. He said that he will get in touch with you when he gets to New York.

With kindest regards,
Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Sincerely yours,

Hiromichi Tamaki
Editor, KOKUSAI KENCHIKU

HR/ax

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Bijutsu Shuppan-sha

(THE FINE ART PUBLISHING COMPANY)

15, ICHIGAYA HONMURA-CHO

SHINJUKU-KU, TOKYO, JAPAN

Telephone: 332-5221

Cable: FINEARTBOOK

February 1, 1963
29th January 1963

Rec'd 2/4/63

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

Dear Sir:

Thank you for your letters of 21st and 25th September. I have already sent KATACHI by surface mail.

In regards to your article titled JAPANESE VERNACULAR ART, I have plans to have it published in Japan. I should be able to give you the details in the near future.

I have also received your letter of 28th November. In regards to your request to send the NIHON NO MINKA, this has also been taken care of and sent by surface mail. I am sorry I can't tell you the exact date of shipment but both KATACHI and NIHON NO MINKA are on their way and you should be receiving them in the near future. Please wait a little while longer.

Re Mr. Yukio FUTAGAWA's photographs, I contacted him and was told that he plans to leave for the United States in the very near future. He said that he will get in touch with you when he gets to New York.

With kindest regards,

Sincerely yours,

Hiromichi Tamaki
Editor, KOKUSAI KENCHIKU

HT/an

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

Mr. Hiromiti Tamaki
Bijutsu Shuppan-sha
15, Ichigaya Honmura-cho
Shinjuku-ku
Tokyo
Dear Mr. Hiromiti Tamaki
Bijutsu Shuppan-sha
15, Ichigaya Honmura-cho
Shinjuku-ku
Tokyo, Japan

Dear Mr. Tamaki:

I just received a letter from Mr. Alexander Girard thanking me for sending him a copy of "Katachi." Did you send Mr. Girard the book as my gift? Did you ever send me a copy of it, as announced in your letter of September 21st?

Would you be good enough to answer this letter and my last four letters.

Sincerely,
Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

I shall be glad to hear from you, and in the meantime I send you all good wishes for the new year. I am perfectly aware that the photographs are really outstanding and most important to me, I would welcome a word of assurance that they will be forthcoming.

Sincerely yours,
Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Since it is possible that my November 28th letter from Japan, I will want astray in the mail, I am enclosing a copy.

With all good wishes to you,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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January 8, 1963

Mr. Hiromiti Tamaki
Mr. Hiromiti Tamaki
Bijutsu Shuppan-sha
15, Ichigaya Honmura-cho
Shinjuku-ku
Tokyo, Japan

Dear Mr. Tamaki:
Dear Mr. Tamaki:

I should like to enlist your and Mr. Oshita's help in the following
Did you receive my letter with enclosures of October 1st in answer to
yours of September 21st? are which, for want of a more appropriate term,
is classified as anonymous or vernacular. The exhibition will be wide
Did you receive the Design Quarterly issue on Japanese book design
which I mailed on September 25th? sent on tour throughout the United
States.

Did you actually send me the book KATACHI as announced in your last
letter? If so, it is long overdue and I would suggest you make in-
quiries at the post office. I would be very sorry, indeed, if it
were lost in the mail. Unfortunately, I possess only six volumes and it
has not been possible to purchase the four other ones here in New York
Did you receive my letter of November 28? I am perfectly aware that
the request list might have proved a bit overwhelming, but since your
photographs are really outstanding and most important to me, I would
welcome a word of assurance that they will be forthcoming.

I shall be delighted to hear from you, and in the meantime I send you
all good wishes for the new year, been waiting to renew our acquaintance.

Sincerely yours,
able to obtain black and white glossy prints of the photo-
graphs listed on the attached paper for my exhibition? I will need
prints made from the original negatives, measuring about 8"x10". It
goes without saying that whatever credit you require will be given to
Bernard Rudofsky in the exhibition. We will gladly reimburse the print-
Guest Director ing costs, but our budget does not permit payment of usage
Department of Circulating Exhibitions (ated only to educational and non-
profit institutions.) If you will forward this request to the proper
person, I shall be most grateful.

Our exhibition P.S. Since it is possible that my November 28th letter
from Japan. I will went astray in the mail, I am enclosing a copy.

With all good wishes to you,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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photographs, measuring 8"x10", requested by Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions
Museum of Modern Art
11 West 53 Street
New York 19, New York (U.S.A.)

November 28, 1962

reference: NIHON NO MINKA

RECEIVED

Mr. Hiromiti Tamaki
Bijutsu Shuppan-sha 1957.
15, Ichigaya Honmura-cho
Shinjuku-ku & Shirakawa,
Tokyo, Japan

4 and 11/15

8/9 12/13 20/21

Dear Mr. Tamaki:

18 and 22

I should like to enlist your and Mr. Oshita's help 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. After its first showing here in New York, it will be sent on tour throughout the United States.

I would like to represent Japanese architecture with the best photographs possible, and I do not know of any better source of material than your series NIHON NO MINKA. Unfortunately, I possess only six volumes and it has not been possible to purchase the four other ones here in New York City. In order not to miss any important examples, I ask you to send the following volumes to me here at the Museum of Modern Art: Volumes V, VIII, IX and X. Kindly send the volumes and the bill for the amount due via sea mail. The package should be marked to my attention.

Several months ago Mr. Isamu Kenmochi announced Mr. Futagawa's visit to New York, and ever since I have been waiting to renew our acquaintance.

Will it be possible to obtain black and white glossy prints of the photographs listed on the attached paper for my exhibition? I will need prints made from the original negatives, measuring about 8"x10". It goes without saying that whatever credit you require will be given to the photographs in the exhibition. We will gladly reimburse the print-making and mailing costs, but our budget does not permit payment of usage fees. (The exhibition will be circulated only to educational and non-profit institutions.) If you will forward this request to the proper person, I shall be most grateful.

Our exhibition will not be complete without the best possible pictures from Japan. I will be greatly indebted to you for your help.

With all good wishes to you,

Sincerely yours,

Bernard Rudofsky
, Guest Director
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

photographs, measuring 8"x10", requested by Bernard Rudofsky
 Guest Director
 Department of Circulating Exhibitions
 Museum of Modern Art
 11 West 53 Street
 New York 19, New York (U.S.A.)

April 4, 1963

reference: NIHON NO MINKA

pages:

I. Yamato & Kōchi. 1957.

4 and 14/15

II. Takayama & Shirakawa.

8/9 12/13 20/21

Amarume Town Office
 Amarume-machi

III. Musashi & Ryōmō.

18 and 22

Imagata-ken, Japan

IV. Sanyō Ji. 1958.

18/19

Dear Mr. Saito:

VI. Iwashiro.

8/9 15 16/17

I am deeply grateful for your most gracious response to my inquiry
 VII. Shikoku Ji. the protective screens and other 2/3 4/5 28/29 surrounding
 the houses and villages in your district. Your photographs and
 detailed information are quite enlightening and will prove a valuable
 addition to the material I am collecting.

Since I am fully aware that my request was a somewhat unusual one,
 I am all the more appreciative of the trouble you have taken to

reference: Tange's Ise book

pages:

Please accept my many thanks for your generous cooperation.

51

Sincerely yours,

92

126/127

144/145

Bernard Rudofsky
 Guest Director
 Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

April 4, 1963

→ Mr. K. Saito
Amarume Town Office
Amarume-machi
Higashi Tagawa-gun
Yamagata-ken, Japan

Dear Mr. Saito:

I am deeply grateful for your most gracious response to my inquiry concerning the protective screens and other windbreaks surrounding the houses and villages in your district. Your photographs and detailed information are quite enlightening and will prove a valuable addition to the material I am collecting.

Since I am fully aware that my request was a somewhat unusual one, I am all the more appreciative of the trouble you have taken to answer me.

Please accept my many thanks for your generous cooperation.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Amarume letter

Amarume Town Office
Amarume-machi
Higashi Tagawa-gun
Yamagata-ken, Japan

Myly Mc'd

May I request your assistance in the following matter. I am an architect and I recently lived in Japan (1950-1960) as a Fulbright professor. At the present time I am preparing a special architectural exhibition for the Museum of Modern Art. The subject of my two-year study in Japan was minka and I am particularly interested in showing to our American audiences the uniqueness of your vernacular architecture.

In February 1959, on a ~~car~~ trip to the north, while traveling from Amarume to Tsuruoka, I noticed that ~~there were~~ ^{were not only} houses individually wrapped in straw screens and ~~that there were~~ ^{but I saw} also continuous ~~palisades~~ ^{stockades} about 15-20 feet ^{entire} high surrounding ~~entire~~ ^{the whole} villages. I was considerably impressed by these screens.

Have these winter screens ever been photographed by a professional photographer? Have they been published in books or magazines? If so, would you be kind enough to indicate them to me? Would you know whether there exist any aerial photographs of the winter aspect of these villages? Would you know of any architect who has been interested in this subject?

If you cannot give me the answers to these questions, would you be good enough to collect information from neighboring ~~villages~~ ^{towns}, such as Tsuruoka, or from any authorities who might be able to help in this matter.

I am aware that this is a very special request. Nevertheless, we have great hopes that our letter will bring good results and that you will be able to give us a reply at your earliest convenience.

I am sure you will understand my great desire to show the ingenuity of your winter architecture to our American Museum audience.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	752.24

THE MUSEUM OF MODERN ART

NEW YORK 19

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

DEPARTMENT OF ARCHITECTURE AND DESIGN

(四) 二つの村の冬景色も空中から撮影して写真真が
存在するでしょうか？

(五) この問題に興味を持ち建築家、芸術家、地理学
者、その他の人々も御存知ではあるでしょうか？

もし前記の五つの質問が答えられる得なようです
なら、何らかの情報を、近隣の町、たとえば鶴岡、
とか、この問題に関連する有るような研究会、クラブ、
青年会とかに、この質問をおまわし下さるでしょうか。
ただし、研究発表までに時間が少いので、お集まりの
敏速に、お返事を下さい。

実に風変わりな、特別の問題ですが、日米文化交流のため
にも、この手紙が、良好な結果をもたらすことを望み
ます。そこで、私が、いかにゆ実にも、いかに、あなたの御
協力も必要も——というか、おわかり下さい、お祈りします。
アメリカの多くの美術愛好者のためにも、お祈りします。

[注] この手紙は、ニューヨーク留学中の一学生により、日本語
に書き改められました。

二月六日

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	752.24

THE MUSEUM OF MODERN ART

NEW YORK 19

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

DEPARTMENT OF ARCHITECTURE AND DESIGN

突然の便りの理由と言いますのは、次の二つに因して
ぜひ貴方のお助けをお貸りーたいからです。

私は建築家です。つい最近、日本に、フルタイムの
教授として滞在しました。

そして、目下、ニューヨークの近代美術館のために特別の
建築家に関する展示も準備しています。日本に
於ける二年間の滞在の研究目的は「民家」に因し
て米国民に日本特有の民俗的建築家を紹介
する事に興味をもっています。

千九百五十九年、二月、東北への旅行中、あまみから
鶴岡市にて、わらによる防壁(わらがひ)もでも申しま
うすか。一軒づつのみならず、多くの民家も全
体的にかこんでいる七、八メートル位のわらのへいも、
村全体、何れもつづきをも発見しました。これは、ひじょう
に私の関心をもとせりしました。

どうぞ、次の質問にお答え下さい。

(一) この冬景色もまだなくて、撮影して、写真家が
いららるるが、よろうか？

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

2 January 1964

May 13, 1963

May 2, 1963
December 20, 1963

→ Professor Junzo Yoshimura
Dr. Fumio Tada
Kitazawa 2-65
Setagaya-ku
Tokyo, Japan

Dear Dr. Tada:

Your letter of December 20th is a great New Year's gift and, Your excellent letter of May 8th has reached our offices. I am writing to acknowledge your letter in behalf of Dr. Rudofsky who is currently in Europe continuing research for his exhibition and for a book. Please be assured that both your letter and the accompanying negatives will be held safely for his return some time in September.

We deeply appreciate the time and effort you have given to our request for information on the loess dwellings in China. Your help is greatly valued.

With many thanks and all good wishes to you,

Sincerely yours,

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

Letter fr. Tada, with negs.
attached, filed with
valuable photo.

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	MoMA Exhs.	752.24

吉村設計事務所

東京・港区・赤坂一丁目63・電話(481) 7032-7830

JUNZO YOSHIMURA ARCHITECT

63 AKASAKA-HITOTSUGI-CHO MINATO-KU TOKYO PHONE 481-7032-7830

2 January 1964

rec'd. 2 Jan. 1964

December 20, 1963

→ Professor Junzo Yoshimura
63, Akasaka-Hitotsugi-cho
Minato-ku
Tokyo, Japan

M. Bernard Rudofsky
c/o The Museum of Modern Art
111 West 57th Street
New York 19, N. Y.

Dear Junzo:

Your letter of December 20th is a great New Year's gift and, incidentally, the first forthright answer I ever got in this matter. You are an angel -- I thank you from the bottom of my heart. If I haven't done so earlier, it was because the Museum is being remodeled and was closed during the holidays -- I therefore received your letter only today.

I am delighted with the enclosed photostatic copies. Please don't forget to tell me how much we owe you for them. I certainly will want to write to Mr. Okamoto in Osaka for further information since I am deeply interested in the subject. 1936.

With best wishes, of interest to you. If you need further information, I think Mr. Ryichi Okamoto (Castle-tower manager, The Castle of Osaka, Azuma-ku, Osaka-shi) would be a most appropriate person to refer to.

My kindest regards.
Bernard Rudofsky

Yours sincerely,

Junzo
Junzo Yoshimura

16 photos enc'd.

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	MoMA Exhs.	752.24

吉村設計事務所

東京・港区・赤坂一ツ木・63・電話(481) 7032・7830

JUNZO YOSHIMURA ARCHITECT

63,AKASAKA-HITOTSUGI-CHO, MINATO-KU, TOKYO. PHONE.481-7032-7830

rec'd. 2 Jan. 1964

December 20, 1963

Mr. Bernard Rudofsky
c/o The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Bernard:

Thank you for your recent letter. Please forgive me for not having written you so long. But I've been hoping you are doing well.

Enclosed you will find photostatic copies which were taken from "Meiji Izen Nippon Dobokushi" (History of Civil Engineering in Japan, before the Meiji Era), compiled by Japan Society of Civil Engineering, published by Iwanami Shoten, June 25, 1936.

I hope these will be of interest to you. If you need further information, I think Mr. Ryoichi Okamoto (Castle-tower manager, The Castle of Osaka, Azuma-ku, Osaka-shi) would be a most appropriate person to refer to.

My kindest regards.

Yours sincerely,

Junzo
Junzo Yoshimura

16 photos enc'd.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

2 December 1963

Professor Junzo Yoshimura
Zoshiki-cho 27
Nakano-ku Matsushima
Tokyo, Japan

Dear Junzo:

I have been trying, without success, to obtain for a special architectural exhibition I am preparing for the Department of Circulating Exhibitions photographs and information concerning Higo-ishi and Tako-ishi at Osaka Castle. Specifically, I am trying to locate black and white glossy prints of the stones and information concerning just how they were put into place. My queries, sent to several individuals and institutions (Waseda University, for instance), have met with discouraging evasions and no leads whatsoever.

It was not my intention to bother you with this matter, but having tapped many apparently good sources with no result I would like to ask you if you know of someone who might be in a position to give me some answers. I shall be most indebted to you.

With kindest regards to you and Taki,

Sincerely yours,
Sincerely yours,

Ellen Marsh
Bernard Rudofsky

Guest Director
Department of Circulating Exhibitions

*Handwritten P.S. by Bernard with apologies
for bothering Yoshimura with request.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

March 29, 1963

Mr. Yuichiro Matsushima
Shūkan Asahi
Asahi Shimbun
Yuraku-cho, Chiyoda-ku
Tokyo, Japan

Dear Mr. Matsushima:

During the early part of February Mr. Bernard Rudofsky wrote to you with a request for photographs or the screened villages in the Amarume and Tsuruoka area. Since no acknowledgment of his letter ever reached us, it occurs to us that it may have been lost in the mail en route to your office. Enclosed is a copy for your information.

If you are able to assist us, kindly disregard the March deadline indicated in the original letter and tell us when we may expect the photographs. If you cannot assist us, please let us know if you can refer us to another source.

Thank you very much, indeed, for your help. We look forward to your reply.

Sincerely yours,

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

enclosure

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Needless to say, we shall give full credit to the photo February 7, 1963
 exhibition -- and we shall gladly reimburse you for producing prints
 at the standard print production rate (about \$1.00 each here in New
 York). Mr. Yuichiro Matsushima we shall reimburse you for your mailing charges.
 Shukan Asahi
 Asahi Shimbun occur to me to ask you such a great favor were it not
 Yuraku-cho, Chiyoda-ku to the Museum's audience some unique features of
 Tokyo, Japan architecture.

Dear Mr. Matsushima: grateful for your help, and I look forward to your
 reply with considerable interest.

I am an architect and I recently lived in Japan for two years as a Ful-
 bright professor studying, among other things, minka. At the present,
 I am a Guest Director of the Circulating Exhibitions Department at The
 Museum of Modern Art where I am preparing an exhibition on the sort of
 architecture that is either unknown or has not appeared in publications.
 It is my ambition to present in my exhibition architecture which may
 even be unknown to the Japanese themselves.

Department of Circulating Exhibitions
 As you may well imagine, it is very difficult for me to procure such
 material at so great a distance from Japan. If you should be willing
 to assist me, I shall place all my hopes in you to secure photographs
 of the following subjects:

While traveling along the Japan Sea in February, 1959, between Amarume
 and Tsuruoka, I came across a construction I had never seen before --
 not only were houses individually wrapped in straw screens but a con-
 tinuous palisade from about 15 to 20 feet high surrounded the villages.
 None of the architect or photographer friends I contacted in this mat-
 ter had ever heard of the screens and I was at the point of giving up
 when, recently, Mr. Genichiro Inokuma suggested that I get in touch
 with you.

Since you have regularly been showing in the weekly edition of the
 Asahi views from a balloon, I thought that you might interest your
 photographer in taking pictures of the aforementioned villages. I
 would need clear, glossy black and white photographs, measuring about
 10x10". The images would have to be clear enough to withstand the
 considerable enlargements we would make here for our exhibition.

I am perfectly aware that this request is quite an imposition, parti-
 cularly since we are not in a position to finance such photography.
 However, it occurred to me that perhaps your photographer might be
 taking photos for you in a nearby section and would find it conveni-
 ent to take a few of the screened villages for us.

Needless to say, there is considerable urgency in the securing of
 this material and we will need it by the middle of March. These
 screens can only be photographed at the height of winter before they
 are removed for warmer weather.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

-2-

Needless to say, we shall give full credit to the photographs in our exhibition -- and we shall gladly reimburse you for producing prints at the standard print production rate (about \$1.00 each here in New York). And, of course, we shall reimburse you for your mailing charges.

It would never occur to me to ask you such a great favor were it not for my desire to show to the Museum's audience some unique features of Japanese architecture.

I shall be immensely grateful for your help, and I look forward to your reply with considerable interest.

Sincerely yours,

Thank you so very much for your good letter. I am delighted to learn of your interest in my project and I am extremely grateful to you for taking such care in preparing the material for me.

Bernard Rudofsky

Guest Director

Department of Circulating Exhibitions

During the late 1950's and took many photographs myself, but it was not possible for me to take pictures of the windscreens and snowscreens at the time. Your material, therefore, is quite important to me.

With all good wishes to you and many thanks for your fine assistance, I remain

Sincerely yours,

Bernard Rudofsky

Guest Director

Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

May 2, 1963

Mr. Isao Narisawa
12 Maesengari, Ookawado
Hujishima Town, Higashitagawa District
Yamagata Prefecture, Japan

Dear Mr. Narisawa:

Thank you so very much for your good letter. I am delighted to learn of your interest in my project and I am extremely grateful to you for taking such care in preparing the material for me. The photographs and descriptive data will be most helpful. I archi-

I lived in Japan for two years during the late 1950's and took to many photographs myself, but it was not possible for me to take pictures of the windscreens and snowscreens at the time. Your views material, therefore, is quite important to me. I feel sure that many photographs of these

With all good wishes to you and many thanks for your fine assistance, I remain

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Since these two items are very important to us in terms of the exhibition, I hope you will be able to give us your cooperation. If you need any further clarification of this request before you send it on to Japan, please call me at CI 5-8900, ext. 346. Thank you.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

406-1600

3/20/64
phone call

Takaya has not replied.
Araki suggests we look
in library books

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

2 December 1963

Mr. Hirosuke Arai
Photographic Department
Consulate General of Japan
235 East 42 Street
New York 17, New York

Dear Mr. Arai:

I should very much appreciate your help in the following matter.

The Museum of Modern Art has asked me to prepare a special architectural exhibition for its Department of Circulating Exhibitions which will be designed for tour throughout the United States to other museums, colleges, universities and galleries. I want to include among the photographs in the exhibition one or more views of the stones Higo-ishi and Tako-ishi which form part of the wall around Osaka Castle. I feel sure that many photographs of these stones have been taken but I do not know which individual or organization has the best collection. I need a head-on view of each of the stones. Full credit will be given to the supplier of the photographs used in the exhibition.

It is also important that I have some information concerning how these enormously heavy stones were put in place. Unfortunately, I have not been able to find anything about this matter during the course of my searches thus far.

Since these two items are very important to us in terms of the exhibition, I hope you will be able to give me your cooperation. If you need any further clarification of this request before you send it on to Japan, please call me at CI 5-8900, ext. 346. Thank you.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

406-1600

3/20/64 {
phone call {
• Tokyo has not replied,
• Arai suggests we look
in library books

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

February 25, 1963

May 15, 1963

Mr. Kazuo Mochimaru
Tokyo National Cultural Property
Research Institute
Ueno Park
Taito-ku
Tokyo, Japan

Dear Mr. Mochimaru:

During the latter part of February Dr. Bernard Rudofsky wrote to you requesting information about Higo-ishi and Tako-ishi at Osaka Castle. He needs this information in connection with a special book and exhibition he is preparing. Since no acknowledgment of the letter has reached us, we think that the original was lost en route to your office. Enclosed, please find a copy for your information.

We shall look forward to hearing from you, and we thank you for your kind cooperation. Sincerely yours,

Your help will be very much appreciated, and I am much looking forward to your reply.

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

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

enclosure

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

February 25, 1963

Dr. Yoshio Tomita, President
NIPPON CHIRI GAKKAI
Tokyo University

Mr. Kazuo Mochimaru
Tokyo National Cultural Property
Research Institute
Ueno Park
Taito-ku
Tokyo, Japan

*Reply rec'd fr. Fumio TADA,
Geographical Institute,
Hosue U.*

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

For a special architectural exhibition I am preparing for the Museum of Modern Art, Department of Circulating Exhibitions, I am trying to locate photographs, maps and drawings showing the subterranean

I am preparing an exhibition and book on architecture and would be most grateful to you for information.

I am very much interested in Japanese cyclopic walls, particularly in the two stones Higo-ishi and Tako-ishi at Osaka Castle. Would it be possible to obtain good photographs or photostats of old illustrations (wood prints, paintings or drawings) which show how the stones were put into place? Are there any old-style illustrated books (e-hon) on architecture which show how cyclopic stone-masonry was built? Do any descriptions or architectural histories of Osaka Castle tell what contraptions were used for lifting the stones to their present position?

Your help will be very much appreciated, and I am much looking forward to your reply.

Sincerely yours,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions
Museum of Modern Art
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

February 1, 1963

April 24, 1963

Dr. Yoshio Tomita, President
NIHON CHIRI GAKKAI
Tokyo University
Tokyo, Japan 85-502
Sakurazakari Apartment House
Dear Dr. Tomita:

*Reply rec'd fr. Fumio TADA,
Geographical Institute,
Hosei U.*

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

Dear Mr. Kimura:
For a special architectural exhibition I am preparing for the Museum of Modern Art's Department of Circulating Exhibitions, I am trying to locate photographs, maps and drawings showing the subterranean pit-dwellings of the loess areas of China (Honan, Kansu, Shensi, Shansi). If it were not for the fact that I have explored almost all locally available sources for this material--and a few abroad --I would not trouble you with this request.

I lived in Japan for two years during the late 1930's and took
Enclosed with this letter I send you a photostat made from an illustration appearing in the book CHINAFLUG, by Wulf Diether Graf zu Castell. This is the only illustration I have been able to find thus far. I would be most grateful if you would tell me whether you have any knowledge of these particular pit-dwellings and also whether you have any photographs of them. I am trying to gather as much material and information as possible and will be pleased to have any suggestions or recommendations you can offer me concerning other sources I might approach.

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

Bernard Rudofsky
Sincerely yours,
Department of Circulating Exhibitions

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.24

April 24, 1963

Mr. M. Kimura
c/o Iida, 85-502
Sakurazutami Apartment House
Musashino City
Tokyo, Japan

Dear Mr. Kimura:

Thank you for your excellent letter of March 16th which reached my office only a short while ago. I am delighted to learn of your interest in my project and I am extremely grateful to you for taking such care in preparing the material for me. Your photographs and descriptive data will be most helpful.

I lived in Japan for two years during the late 1950's and took many photographs myself, but it was not possible for me to take pictures of the windscreens and snowscreens at the time. Your material, therefore, is quite important to me.

With all good wishes for successful studies in your field of interior design, and with many thanks for your fine assistance, I remain,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

BR/em

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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April 25, 1963

Mr. Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions
Dr. Akira Tsuruta
Head, Science and Engineering Department
Waseda University

Mr. Shigegiro Kanauchi
Yamaka Shimachi
Tsuruoka-shi
Yamagata-ken
Japan

Dear Mr. Kanauchi:

Thank you very much, indeed, for your excellent letter of March 31. I am delighted to have such a fine reply to my notice in the Asahi Journal. The care with which you have answered my inquiry is most gratifying. I am particularly interested in your comments since you know about the area from firsthand experience.

With many thanks and all good wishes, I remain
Sincerely yours,
grateful for your recommending an architectural authority who can give me the answer.

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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WASEDA UNIVERSITY

TOKYO, JAPAN

15 November 1963

2 December 1963

Mr. Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Dr. Akira Tsuruta
Head, Science and Engineering Department
Waseda University
1-647 Totsuka-kame Machi
Shinjuku-ku
Tokyo, Japan

Dear Dr. Tsuruta:

Your letter of October 17 inquiring about Higo-ishi and Tako-ishi has been given careful consideration by Prof. Waseda. We regret to answer that we have failed to find the photographer to Osaka, I will continue to explore other sources for an existing photograph of Higo-ishi and Tako-ishi. It will take some time, but I feel sure that the stones have been photographed by someone who will be willing to permit us to use the prints for exhibition purposes.

You please ask the exhibition authority that to what extent they are ready to pay for such expenses. I would greatly appreciate an answer to the question in my earlier letter concerning how the stones were put into place. If you do not have access to this information I would be grateful for your recommending an architectural authority who can give me the answer.

With all good wishes,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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WASEDA UNIVERSITY

TOKYO, JAPAN

15 November 1963

Mr. Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions
The Museum of Modern Art
New York

Dear Mr. Rudofsky:

Your letter of October 17 inquiring about Higo-ishi and Tako-ishi has been given careful consideration by Prof. Watanabe. We regret to answer that we have failed to find the photographs of the stone clear enough to enlarge for exhibit.

Only way to get the material is seems to us, to send a photographer to Osaka to take a picture of the stone. We wonder that it is possible to spend such money as a fee for photographer and his travel expence. Would you please ask the exhibition authority that to what extent they are ready to pay for such expences for the exhibition. We are looking forward to hear their answer so that we can ask a architectural photographer to go to Osaka immediately.

Sincerely Yours,

Kobuo Hozumi
for Prof. Tsuruta

Akira Tsuruta
Head, Science and Engineering Dept.
Waseda University
Tokyo, Japan

Bernard Rudofsky student report,
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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17 October 1963

Dr. Akira Tsuruta
Head, Science and Engineering Department
Waseda University
1-647 Totsuka-kama
Shinjuku-ku
Tokyo, Japan

Dear Dr. Tsuruta:

May I request your assistance in the following matter. I am preparing a special architectural exhibition for the Department of Circulating Exhibitions of The Museum of Modern Art, and I should like very much to include material on the two enormous stones, Higo-ishi and Tako-ishi, in the wall of Osaka Castle.

All efforts I have made to secure the necessary information for them, and illustrative material from local sources have failed. I will, therefore, all the more appreciate any help you can offer me. The exhibition should be ready within the next few months and I hope to hear from you soon. I shall need a clear black and white photograph of the elevation of Higo-ishi as well as photographs (or good photostats) of the stones from old illustrations (wood prints, paintings or drawings). Most important, I should like information on how the stones were put into place.

This material is extremely important to me and I shall be greatly indebted to you for your help.

Sincerely yours,

to whom I mentioned my particular interest in the Yamagata request to Mr. Matsushima of who I understand has aerial photographers on his staff.

to Dr. Rincis. I have not yet come across anyone who interest and curiosity, but I will keep his request in mind.

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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February 25, 1963

→ Mr. Torao Saito
THIS IS JAPAN
Asahi Shimbun
Yuraku-cho, Chiyoda-ku
Tokyo, Japan

Dear Tiger:

It is now my turn to feel guilty for having pressed you at such a busy time. Thank you very kindly for the photographs and for taking so much of your time to follow up my requests so conscientiously. Although I am disappointed that all are not available, I comfort myself with the beautiful photograph of the wall with the round stones.

I deeply appreciate your offer to take some photos of Higo-ishi and Take-ishi some time in March or April. Yes, I will gladly wait for them. I have no specifications other than I should like to have a photograph showing the entire height of the wall. (I am writing to Osaka University to obtain old illustrations possibly showing how the stones were put into place.)

Thank you for giving me Futagawa's name. I have had some one-sided correspondence with him and I have hopes that some day he might answer or show up in New York.

Dr. Overton, to whom I mentioned my particular interest in the Yamagata screened villages, promised to get Ambassador Reischauer interested in our project. Meanwhile, I have written a request to Mr. Matsushima of SHUKAN ASAHI who I understand has aerial photographers on his staff.

My compliments to Dr. Rinoie. I have not yet come across anyone who shares my interest and curiosity, but I will keep his request in mind.

With many thanks and kindest regards,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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*This is
Japan*

ASAHI SHIMBUN

YURAEKU-CHO, CHIYODA-KU, TOKYO, JAPAN

February 14, 1963

Dear Bernard,

I felt very guilty at your third letter. I sincerely apologize for my long silence and a rather disappointing result of this silence which I'm going to tell you. Last few months were, for me, very restless and busy period. Preparations for the 1963 edition of the book started before I had hardly finished my writings on the trip to the States assigned by the newspaper and various magazines. After publication of our magazine I had to work on them while organizing our office to set for business. Since last November, I have been to several districts myself on location trips---to Ibaraki Prefecture, Kyoto, Nagasaki, etc.---for This Is Japan. During this in-and-out-of-Tokyo period I received your letters in intervals. Your requirement seemed very difficult to meet, but I started to collect necessary pictures with all possible means. Because of my having been extremely busy and of the nature of your requirement, what I can show you today is, as I mentioned earlier, very poor. Let me go one by one.

Photos appeared in This Is Japan.

Vol.4, p.226; not available. We bought a copy from one who happened to take this particular picture at Tokyo National Museum (address: Ueno Park, Taito-ku, Tokyo).

Vol.5, p.213; not available. This was taken by Tsuchizaki of the Asahi Kyushu Office. Costume of the farmers is a very old one, and we rarely see this clothes today.

Vol.7, p.358; not available. The Asahi utilized this photo having borrowed a negative of which from the advertisement sponsor.

Vol.8, pp.335 & 311; not available. These were borrowed from advertisement sponsors.

& 249

Photos available: Vol.6, p.248, Vol.8, pp 246 & 215, 215. As for the stone wall of the Osaka Castle, I could take some photos of higo-ishi and tako-ishi when I go there sometime in March or April. If you have time to wait until then, let me know. I will do my best according to your precise indications.

About aerial photos of Ninka, we do not have any suitable one to meet your requirement. Aerial photographs are most difficult to obtain. One named Yukio Futagawa is the most widely known aerial photographer of folkhouses. I haven't seen any photo as such among the works of him. It may be, however, worth trying to contact him. He is reached through the Shokoku-sha Publishing Co., 2-11, Hirakawa-cho, Chiyoda-ku, Tokyo.

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This is
Japan

ASAHI SHIMBUN
YURAKUCHO, CHIYODAI-KU, TOKYO, JAPAN

I'm afraid that the photographer of our office won't be able to spare his time for this job. For he is especially loaded with assignments this year. Let me add this for your reference. It usually costs ¥30,000 per hour to charter a light plane. Any photographer needs six to seven hours to take pictures required by you.

I'm sending separately
I do hope the enclosed photos will prove of some use by themselves. I'm going to Hong Kong day after tomorrow and be back in the beginning of March. Then I'm due to go to Osaka.

I apologize for my not having replied before this and sincerely wish you a good luck for your exhibition.

With regards,

P.S. Dr. Rinoie wants to know if some exhibitions or activities about the theme of his book going on in the States. He wants to compare the U.S. movement (if there is any) to the Japanese one and to his study. He would be most grateful if you send him some materials on the subject.

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

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February 7, 1963

Mr. Torao Saito
THIS IS JAPAN
Asahi Shinbun
Yuraku-cho, Chiyoda-ku
Tokyo, Japan

Dear Elvira

Dear Tiger:

Yesterday I finally received from Guen the fascinating Rionie book, and I read it on the spot. Someday I hope one of my friends will translate the Japanese text. Thank you again for the beautiful gift.

Here at the Museum we are most upset by your prolonged silence. We mailed you letters on November 2nd and January 8th with requests for photographic material, and although I hope that you have been collecting it in the meantime I still would like to have a word of assurance that you actually did receive the letters and that all is in good order. Please write to me at your earliest convenience.

I hope that you are in the best of health.

I hope, Sincerely yours, I gotten my letter of November 2nd. I am perfectly aware that it presents a staggering shopping list but since your photographic material is, to my mind, the most comprehensive and diversified, I would welcome a word of assurance that all is in good order and that, with Bernard Rudofsky will be forthcoming.

Guest Director

Department of Circulating Exhibitions

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P.S. Another marvelous feat of Japanese architecture and know-how of which I could find no good photo in any book: the January 8, 1963 of Osaka castle which shows Higo-ishi and Tako-ishi.

Mr. Torao Saito
THIS IS JAPAN
Asahi Shimbun
Yuraku-cho, Chiyoda-ku
Tokyo, Japan

Dear Tiger:

Thank you very much for your good wishes and for sending me again THIS IS JAPAN. Thanks to you, I have by now a complete set of the magazine which amounts to a veritable library. And, I should add, it comes in quite handy. As you probably know, we have been running for quite some time a sort of unlicensed, nonprofit Japanese travel bureau.

The anniversary number is delightful. The early Meiji period always fascinates me. All descriptions of life at that time give me a feeling of looking at photographs with double exposure.

I particularly like the piece on your daring aerial exploits and your portrait as a young man. But I am sorry to see that the price of ryokans have gone up sky-high. What do ¥30,000 special rooms at the Atami Fujiya and Kinjokan offer? I am looking forward to a fully documented article on the New Austerity in next year's THIS IS JAPAN!

I hope you haven't forgotten my letter of November 2nd. I am perfectly aware that it presents a staggering shopping list but since your photographic material is, to my mind, the most comprehensive and diversified, I would welcome a word of assurance that all is in good order and that, with time, the prints will be forthcoming.

With all good wishes to you for the new year,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

P.S. I received one of the two books which you sent me through Guen. All I need now is an interpreter. Thank you again for the find.

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page three

P.S. Another marvelous feat of Japanese architecture and know-how of which I could find no good photo in any book: the stone wall of Osaka castle which shows Higo-ishi and Tako-ishi.

Mr. Torao Saito

THIS IS JAPAN

Ischi Shintun

Yuraku-cho, Chiyoda-ku

Tokyo, Japan

Dear Tiger:

I still haven't seen the two books you sent me. Owen seems to have grown fond of them and is reading them aloud late in the evening as a sort of verbal digestive. As you can imagine, I am getting more and more intrigued by the subject.

I don't remember whether I mentioned to you my current studies. 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. For the most part, I am interested in the larger aspects of the subject, not individual structures but complexes of villages and towns. The exhibition will be wide in scope both chronologically and geographically. Fond as I am of Japanese architecture and popular as the subject is in this country, I cannot devote more space to it than in proportion to the other countries of the world.

I am, of course, quite familiar with the books dealing with Japanese folk architecture, yet it seems to me that none quite does justice to it. Since as I mentioned I am eager to give a grand picture of Japan, I would like to show as many aerial photos as possible. Unfortunately, I have found it difficult to get ahead of good aerial photos thus far. I have not yet come across one that indicates the wisdom of the Japanese farmer who surrounds his house not only with trees but with a veritable little park. (The data series of Shogun-cho presents a few of these protected houses among rice fields, but I would have seen much better examples.) I also hope to have a good picture of the eccentric protective bridges characteristic of the Kamakura plain.

Last of all, I want to show photographs of winter scenes that surround some houses. Let me explain this in detail. In February 1957, as I left for the north, I took a train from Iwatsubo to Furukawa. This is a long journey with relatively few trees, unprotected toward the wind from the lake beyond. Not only were houses individually wrapped in straw, but a real barrier palisade from about 15 to 20 feet high surrounded the village. In such cases, some of the houses have a circular stone wall, like the one at the end of the road.

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sometimes traveled through the narrowest passages and often gave me the sensation of moving through the corridors of houses. It was much too dark to take any photographs, but then only photographs taken from the air (helicopter) would do justice to this strange architecture. Have you actually ever seen these screens? Are they limited to Yamagata Prefecture? Do aerial photographs exist? If so, whom should we ap-

November 2, 1962

Mr. Torao Saito
THIS IS JAPAN
Asahi Shimbun
Yuraku-cho, Chiyoda-ku
Tokyo, Japan

Dear Tiger:

I still haven't seen the two books you sent me. Guen seems to have grown fond of them and is reading them aloud late in the evening as a sort of verbal digestive. As you can imagine, I am getting more and more intrigued by the subject.

I don't remember whether I mentioned to you my current studies. 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. For the most part, I am interested in the larger aspects of the subject, not individual structures but complexes of villages and towns. The exhibition will be wide in scope both chronologically and geographically. Fond as I am of Japanese architecture and popular as the subject is in this country, I cannot devote more space to it than in proportion to the other countries of the world.

I am, of course, quite familiar with the books dealing with Japanese folk architecture, yet it seems to me that none quite does justice to Minka. Since as I mentioned I am eager to give a grand picture of Japan, I would like to show as many aerial photos as possible. Unfortunately, I have found it difficult to get ahold of good aerial photos thus far. I have not yet come across one that indicates the wisdom of the Japanese farmer who surrounds his house not only with trees but with a veritable little park. (The Minka series of Shuppah-sha presents a few of these protected houses among rice fields, but I myself have seen much better examples.) I also hope to have a perfectly good picture of the geometric protective hedges characteristic of the Musashino Plain.

Last of all, I want to show photographs of winter screens that surround entire villages. Let me explain this in detail. In February 1959, on a trip to the north, I took a taxi from Amarume to Tsuruoka. This is rice country with relatively few trees, unprotected toward the winds from the Asian landscape. Not only were houses individually wrapped in straw screens but a continuous palisade from about 15 to 20 feet high surrounded the villages. In plan these monumental fences looked like Wirkkala's free-form glass trays. The cab

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sometimes traveled through the narrowest passages and often gave me the sensation of moving through the corridors of houses. It was much too dark to take any photographs, but then only photographs from the air (helicopter) would do justice to this strange architecture. Have you actually ever seen these screens? Are they limited to Yamagata Prefecture? Do aerial photographs exist? If so, whom should we approach? I know that I am behaving like the proverbial obnoxious foreigner, asking too many, too complicated questions, but I have always thought this type of protection so ingenious, so extraordinary, that I would hate not to have it presented in our show. (You see, I am not aiming so much at picturesque houses and examples of impeccable craftsmanship as the documentation of Japanese ingenuity in terms of architecture.)

Dear Mr. Saito:

You also will understand that I do not want to consult professors of architecture who would have to form committees in order to answer my letters. Above all, I know that you have not only an architect's eye for such architecture but also a perfect understanding of our technical requirements. Since the Museum goes in for monumental enlargements, photographs (possibly negatives) have to be of the highest quality.

top right of page 197. The photo is captioned "A tunnel of flowers at Yokka-en, Nakajima." The rest of the photo-

I am afraid this is only the beginning of my list.

Would it be possible to have a good 8"x10" glossy of the house model (Saitobara), vol. 4 (1957), THIS IS JAPAN, page 226 -- and two of your own photographs appearing in vol. 6 (1959): page 248, bottom left, detail of wall; and pages 249, top left. Then, from vol. 8 (1961), to photo at the top of page 246 showing a splendid farmhouse near Matsuyama, and photo "J" from page 311, the Kamakura show houses. Finally, from vol. 5 (1958), the bottom photo on page 213 (Tokunoshima).

giving up a part for us and we will give it whatever credit

Thumbing through my private library of THIS IS JAPAN volumes, I came across two more photographs I would love to have it you would put me in touch with the photographers: vol. 8 (1961), page 335, Picture "W" - Sagami-hara Kite; vol. 7 (1960), page 351 - Picture "F" - Yokaichi Kite.

If possible, I would like to have the three photographs of Enku carvings appearing in vol. 8 (1961) on pages 214 and 215 for use in an article for DOMUS.

I know this is asking a lot, but since it is all for the greater glory of Japanese architecture, I do not feel too bashful about it. I hope to hear from you soon.

With kindest regards,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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This is
Japan

ASAHI SHIMBUN
YURAKU-CHO, TOKYO, JAPAN
May 19, 1964

12 May 1964

Mr. Torao Saito
THIS IS JAPAN
Asahi Shimbun
Dept. Kuraku-cho, Chiyoda-ku
Tokyo, Japan
The Museum of Modern Art,
New York 19, N.Y.

Dear Mr. Saito:

At the suggestion of Mr. Bernard Rudofsky, I am writing to ask your assistance in the following matter. For his forthcoming exhibition Mr. Rudofsky would like to obtain a good glossy black and white 8"x10" (18x24 cm.) print of a photograph appearing in THIS IS JAPAN, Volume 11, 1964, at the top right of page 197. The photo is captioned "A tunnel of flowers at Hyakka-en, Mukojima." The name of the photographer is not given.

If it will be possible to obtain a print of the photograph and have it sent to us via air mail within the near future we will be most grateful to you. We are currently working on a catalogue for the exhibition and would like to have the print at hand.

We will be glad to pay the laboratory charges involved in making up a print for us and we will give it whatever credit line you specify.

We look forward to hearing from you and thank you for your help.

Sincerely yours,

Ellen Marsh
Department of Circulating Exhibitions

I remain,

Truly yours,

Torao Saito
Torao Saito
Editor-in-Chief

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*This is
Japan*

ASAHI SHIMBUN
YURAKU-CHO, TOKYO, JAPAN
May 19, 1964

Miss Ellen Marsh,
Dept. of Circulating Exhibitions,
The Museum of Modern Art,
New York 19, N.Y.

Dear Miss Marsh,

I have air-mailed you under separate cover
a copy of the photograph you requested in the letter of
May 12. I hope it will satisfactorily serve you and Mr.
Rudofsky.

We do not charge for non-commercial uses of
our photograph, so that please dismiss the question of the
laboratory charges.

I should like, however, to be given a credit
line to it with mentions of the photographer (Shosuke Take-
mura) and the title of our publication ("This Is Japan").

Sending my warmest regards to Mr. Rudofsky,

I remain,

Truly yours,

Torao Saito

Torao Saito
Editor-in-Chief

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July 21, 1964

25 May 1964

Mr. Torao Saito
Mr. Torao Saito
Editor-in-Chief
THIS IS JAPAN
Asahi Shimbun
Yuraku-cho
Tokyo, Japan

Dear Mr. Saito:
Dear Mr. Saito:

You may recall that a short time ago you kindly provided us
Thank you very much for your prompt and generous reply to my
letter requesting one of your photographs for Mr. Rudofsky's
forthcoming exhibition. The print arrived quite safely and
we are delighted to have it.
The exhibition will be ready in November, and in the accompanying
We shall be pleased to give the photograph a credit line
mentioning both Mr. Takamura and "This Is Japan."

Mr. Rudofsky sends you his very best regards. July 21, 1964. E.M.
Enclosure

Sincerely yours,

In order to give the proper credit line, we would appreciate
your completing the enclosed card and returning it to us via
Ellen Marsh your earliest opportunity.
Department of Circulating Exhibitions
When the catalogue is ready, you will receive a complimentary
copy. If payment is due to the photographer for this use
please advise us.

Thank you very much for your assistance.

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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July 21, 1964

Mr. Torao Saito
Editor-in-Chief
This is Japan
Asatri Shimbun
Yuraku-cho
Tokyo, Japan

Dear Mr. Saito:

You may recall that a short 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:

top right, p. 197, This is Japan, vol. ii, 1964. Kosuke Takemura.

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.

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

Thank you very much for your assistance.

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Architecture and Design

Ed

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: A Tunnel of Flowers at Hyakka-en, Mukojima,
Shinjuku, Tokyo.

CREDIT: Shosuke Takemura, "This Is Japan"

Torao Saito

Torao Saito
Editor-in-Chief

Permission is hereby granted to use this photograph in connection
with publicity related to the exhibition ~~your~~