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	MoMA Exhs.	752.25

COPY FOR THE INFORMATION OF: Mr. Robert Venturi

bc: Mr. Bates Lowry Mr. Arthur Drexler
Mr. Richard H. Koch
Miss Ethel Shein

Filed: Complexity and Contradiction in Architecture
/Robert Venturi
/Japanese rights/Bijutsu-Shuppan-Sha/Kajima Institute Publishing Co.
/Infringement of copyright

October 2, 1968

Mr. Makoto Uyeda
Chief Editor
Toshi-Jutaku

Kajima Institute Publishing Co., Ltd., 1-10-1 Akasaka
5-13 Akasaka 6-Chome
Minato-ku
Tokyo
Japan

Dear Mr. Uyeda:

This is to acknowledge receipt of your letter of September 21, informing us that the October issue of the monthly journal Toshi-Jutaku (Urban Housing), published by Kajima Institute Publishing Co., Ltd., has reprinted a "summarized introduction of 'Complexity and Contradiction in Architecture' (part)" by Mr. Robert Venturi, by permission of the copyright holder, Bijutsu-Shuppan-Sha. This would appear to be an infringement of our copyright; the Bijutsu-Shuppan-Sha copyright covers only the Japanese translation of the text. Any infringement is of serious concern to the Museum because of our contractual obligations to the author. We appreciate your courtesy in bringing this matter to our attention, however, and in view of the fact that it is in our interest as an educational institution, as well as the author's, that his theories be disseminated in professional circles, our permission, in any case, would not have been unreasonably withheld. We, nevertheless, charge a fee for serializations, and, by the terms of our contract with the author, we share the net proceeds with him. Thus, it is our responsibility to charge the Kajima Institute Publishing Co. in this instance; the amount, for the

Makoto Uyeda
Chief Editor
Toshi-Jutaku

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5-13 AKASAKA 3-CHOME
MINATO-KU, TOKYO, JAPAN

-2-

October 2, 1968 TELEPHONE: 562-2251

AD
COT 1 13/3

cc FK ✓

one-time use, to be determined by the length of your excerpt, the circulation of your journal, and other considerations. Would you kindly send to the attention of the undersigned six copies of the number of Toshu Jutaku in which this piece appears? May I request further that two of the copies be mailed by air post as we should like, as soon as practicable, to forward one copy to the author with an explanation of the circumstances.

ES

Tokyo: 21st September, 1968

As to Bernard Rudofsky's Architecture without Architects, the original edition of this book, published by The Museum of Modern Art in 1964 is virtually out of print. We have recently assigned the copyright to Mr. Rudofsky and you should direct your query concerning a Japanese reprint to him. His address is 333 East 30 Street, New York, New York 10016. He has been informed of your interest. Complexity and Contradiction in Architecture (part), by Dr. Robert Venturi, by permission of the copy-right sincerely yours, Japan-Oke. The translation and the introduction were made by Dr. Kazuyuki Kajiwara, architect. It was presented in a special feature titled 'Cross roots in American architecture'. We should have obtained your permission beforehand, however, we Frances Keech and we sincerely apologize for that Department of Publications understanding and acceptance.

We are most interested in your contribution, especially in 'Architecture without Architects' by Dr. Bernard Rudofsky. If we could get your permission, we should like to introduce the whole translation of the book and also the magazine in our magazine. As for the copyright, we would like to use the original ones and not the reprint ones. We would like to know Dr. Rudofsky's address, or name and address in Japan, and if the matter is his concern, could you kindly let us know his address or transfer this letter to him.

Yours faithfully,

Kajima Institute Publishing Co., Ltd.

Representative
Chief Editor
Tokyo-Japan

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OCT 1 1966

KAJIMA INSTITUTE PUBLISHING CO., LTD.

5-13 AKASAKA 6-CHOME,
MINATO-KU, TOKYO, JAPAN

TELEPHONE: 592-2251

cc FK ✓
ES

The Director
The Museum of Modern Art, New York,
49 West 53 Street,
New York, N. Y. 10019,
U. S. A.

Tokyo: 21st September, 1968

Dear Sir,

We, the editors of a monthly journal 'Toshi-Jutaku (Urban-Housing)' published by Kajima Institute Publishing Co., Ltd., would like to inform you that in our Oct. issue, we have presented a summarized introduction of 'Complexity and Contradiction in Architecture' (part), by Mr. Robert Venturi, by permission of the copy-right holder, Bijutsu-Shuppan-Sha. The translation and the introduction were made by Mr. Kazuyuki Matsushita, architect. It was presented in a special feature titled 'Grass roots in American architecture'. We should have obtained your permission beforehand, however, we were extremely short of time and we sincerely apologize for that asking you for your generous understanding and acceptance.

We are much interested in your publications, especially in 'Architecture without architects' by Dr. Bernard Rudofsky. If we could get your permission, we should like to introduce the whole translation of the text and some photographs in our magazine. As for the photographs, we would like to use the original ones and not the copies from the book. As we do not know Dr. Rudofsky's address, we have not written to him yet, but if the matter is his concern, could you kindly let us know his address or transfer this letter to him.

Yours faithfully,

植田 亨

Makoto Uyeda
Chief Editor
Toshi-Jutaku

MU/jy

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cc: Mr. Richard H. Koch
Mr. Arthur Drexler

KAJIMA INSTITUTE PUBLISHING CO., LTD.

Filed: Architecture without Architects
MINATO-KU, TOKYO
/Bernard Rudofsky

TELEPHONE: 582-2251

October 2, 1968

The Director
The Museum of Modern Art, New York,
49 West 53 Street,
New York, N.Y. 10019
Mr. Bernard Rudofsky
330 East 30 Street
New York
New York 10016

Tokyo: 21st September, 1968

Dear Mr. Rudofsky:

We have received a letter from Mr. Makoto Uyeda, Chief Editor of the monthly journal Toshi-Jutaku (Urban Housing) in which he expresses interest in the Japanese rights of your Architecture without Architects. In writing to us about another matter, Mr. Uyeda included the following paragraph in his letter dated September 21: "By permission of the copy-right holder, Bijutsu-Shuppan-Sha. The translation and the introduction were made by Mr. Kameyuki Katsushita, architect. It was presented in a special issue of 'Urban Housing' on 'American architecture'. We should have obtained your permission beforehand, however, we were extremely short of time and we sincerely apologize for that asking your generous understanding and acceptance. We are much interested in your publications, especially in 'Architecture without Architects' by Dr. Bernard Rudofsky. If we could get your permission, we should like to introduce the whole translation of the text and some photographs in our magazine. As for the photographs, we would like to use the original ones and not the copies from the book. As we do not know Dr. Rudofsky's address, we have not written to him yet, but if the matter is his concern, could you kindly let us know his address or transfer this letter to him."

Inasmuch as the Museum has assigned to you the copy-right in Architecture without Architects, I have taken the liberty of asking Mr. Uyeda to address himself to you directly. The journal is published by the Kajima Institute Publishing Co., Ltd., 5-13 Akasaka 6-chome, Minato-ku, Tokyo, Japan.

Makoto Uyeda
Chief Editor
Toshi-Jutaku

With best wishes,

Sincerely yours,

MU/jy
/s/ Frances Keech
Department of Publications

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COT 1 1968

KAJIMA INSTITUTE PUBLISHING CO., LTD.

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MINATO-KU, TOKYO, JAPAN

TELEPHONE: 582-2251

file

The Director
The Museum of Modern Art, New York,
49 West 53 Street,
New York, N. Y. 10019,
U. S. A.

Tokyo: 21st September, 1968

Dear Sir,

We, the editors of a monthly journal 'Toshi-Jutaku (Urban-Housing)' published by Kajima Institute Publishing Co., Ltd., would like to inform you that in our Oct. issue, we have presented a summarized introduction of 'Complexity and Contradiction in Architecture' (part), by Mr. Robert Venturi, by permission of the copy-right holder, Bijutsu-Shuppan-Sha. The translation and the introduction were made by Mr. Kazuyuki Matsushita, architect. It was presented in a special feature titled 'Grass roots in American architecture'. We should have obtained your permission beforehand, however, we were extremely short of time and we sincerely apologize for that asking you for your generous understanding and acceptance.

We are much interested in your publications, especially in 'Architecture without architects' by Dr. Bernard Rudofsky. If we could get your permission, we should like to introduce the whole translation of the text and some photographs in our magazine. As for the photographs, we would like to use the original ones and not the copies from the book. As we do not know Dr. Rudofsky's address, we have not written to him yet, but if the matter is his concern, could you kindly let us know his address or transfer this letter to him.

Yours faithfully,

植田 亨

Makoto Uyeda
Chief Editor
Toshi-Jutaku

MU/jy

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THE MUSEUM YAMATO BUNKAKAN

CABLE ADDRESS
YAMATO BUNKA NARA

969, SUGAWARA-CHO
NARA, JAPAN

TELEPHONE
NARA 3-0544

April 11th, 1968

Mr. Ludwig Glaeser
Museum of Modern Art
11 W. 53 Street
New York, 19, N. Y.
April 16, 1968

copy of book

Mrs. Keiko Kawahara,
c/o The Museum Yamato Bunkakan
969, Sugawara-Cho
Nara, Japan

have been trying to translate "Architecture without Architect" into Japanese of which I had written
Dear Mrs. Kawahara: by the suggestion of Mr. Etoh, Curator
of The Museum Yamato Bunkakan that I ask to send the
Thank you for your letter of April 11th. I was pleased to
hear about your interest in "Architecture without Architects"
and I am glad to send you a copy.

kind to write to me if the book is still available and
If you are planning a Japanese edition, I would suggest that
you contact Miss Ethel Shein, Subsidiary Rights Manager in our
Publications Department. She will be able to give you all the
necessary information, but let me know if I can be of any
further assistance.

Please convey my regards to Mr. and Mrs. Yashiro as well as
to Mr. and Mrs. Etoh.

Sincerely yours,

Keiko Kawahara

Ludwig Glaeser
Associate Curator of Architecture

Keiko Kawahara
(Formerly Keiko Kawahara)
Nara

enc.

LG:ke

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THE MUSEUM YAMATO BUNKAKAN

CABLE ADDRESS
YAMATO BUNKA NARA

969, SUGAWARA-CHO
NARA, JAPAN

TELEPHONE
NARA 5-0544

April 11th, 1968

Mr. Ludwig Glaeser
Museum of Modern Art
11 W. 53 Street
New York, 19, N. Y.
U. S. A.

copy of book

Dear Mr. Glaeser,

I have been trying to translate "Architecture without Architect" into Japanese of which I had written to you. It was by the suggestion of Mr. Etoh, Curator of The Museum Yamato Bunkakan that I set on foot the translation. The more I read the more the book attracted me, so that I want to have it at hand by all means. (The book was borrowed by Mr. Etoh.) Would you please be so kind to write to me if the book is still available and in that case what the price is.

I am looking forward to your letter.

With kindest regards and best wishes to you,

Yours sincerely,

Keiko Kawahara

Keiko Kawahara
(Formerly Keiko Higashitani)
Member

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December 3, 1962

Mr. Gullik Kollandsrud, M.N.A.L.
Oslo, Norway

Dear Mr. Kollandsrud:

As you may remember, I had the pleasure of meeting you at the International House in Tokyo and of seeing your excellent color slides of Japanese farmhouses. I envied you very much for your chance to travel in Inner Asia which, as you probably know, is forbidden territory to us. I am writing to you in the hope that you may be able to help me in the following matter.

For the past year, I have been working on an architectural exhibition of anonymous architecture, to be shown at the Museum of Modern Art. Although our photographic collection is quite satisfactory as far as European and African architecture is concerned, it is very weak on Asia. Did you take black-and-white photographs in China and Russia? Especially of anonymous (vernacular, primitive) architecture? Did you travel through the provinces of Honan, Kansu, Shensi and Shansi and did you take pictures of so called Loess architecture (mostly subterranean dwellings)? Or do you know somebody else who has such photographs? Did you meet any Chinese or Russian architects or photographers who might be able to provide us with the material we need? Last not least, do you know of any anonymous architecture (dwellings, storehouses, fortifications) in Scandinavia that would interest us. It goes without saying that we have looked through numerous books and corresponded with various institutions and out-door museums. Unfortunately, all the pictures that turned up belong strictly to folklore - which does not make part of the exhibition.

The exhibition is still many months away, and I shall not begin work on the layout until the spring of 1963. I tell you this because if this letter does not reach you directly I want you to know that I have ample time to receive your reply in advance of final exhibition preparation.

With all best wishes.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating
Exhibitions

dictated by Mr. Rudofsky; signed

je

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September 24, 1962

Dr. Vladimir A. Koocherenko, President
Academy of Architecture of the Soviet Union
Moscow, U.S.S.R.

Dear Dr. Koocherenko, President
Academy of Architecture of the Soviet Union
Moscow, U.S.S.R.
The United Nations has suggested that I
write to you for advice in the following matter.
Dear Dr. Koocherenko:

The Museum of Modern Art has asked us to prepare an exhibition of
On June 13th I wrote to you requesting your assistance in
connection with gathering visual material for an important
architectural exhibition I am preparing for the Museum of Modern Art. Since I have not, as yet, received any word from you, it occurs to me that perhaps my original request was lost in the mail en route to your office. I am therefore enclosing a copy here-with.

I shall be most appreciate of any assistance you can afford me, and I await your reply with great interest.

Sincerely yours,
Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Unfortunately, our budget does not permit us to pay photographers fees, but we shall gladly reimburse you for any laboratory charges and mailing costs incurred in providing us with prints. It goes without saying that we shall give full credit to your material.

We shall be immensely grateful for any assistance you can offer us. We are much looking forward to your reply.

Sincerely yours,

dictated by Mr. Rudofsky; signed in his absence.

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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December 19, 1962

June 13, 1962

Dr. Vladimir A. Koocherenko, President
Academy of Architecture of the Soviet Union
Moscow, U.S.S.R.

Dear Dr. Koocherenko:

The U.S.S.R. Mission to the United Nations has suggested that I write to you for advice 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 called anonymous, vernacular or primitive, and will include individual dwellings as well as complex towns. We would be indebted to you if you could direct us to publications or picture sources of this little known subject. We are interested in every sort of architecture that has not been recorded in textbooks on architecture -- fortified villages, tents of nomads, troglodytes, etc., within the borders of the U.S.S.R.

To give you a typical example, I should like to obtain good photographs, possibly taken at a recent date, of village architecture in the Caucasus as is to be found in the villages AUL TINDI, AUL JOHREK, IBANI-USKUL, ADISH and MESTIA, all apparently near the mountain range of LEIIA (variously spelled LYAIIA, LAYLA). I am particularly eager to have illustrations of the IBANI-USKUL and ADISH settlements. Our only source for this information is Moriz von Dechy's three-volume book, "Kaukasus," dated 1905. I enclose a photostat of IBJANI-USKUL indicating the type of view which will be most helpful to us.

Unfortunately, our budget does not permit us to pay photographers fees, but we shall gladly reimburse you for any laboratory charges and mailing costs incurred in providing us with prints. It goes without saying that we shall give full credit to your material.

We shall be immensely grateful for any assistance you can offer us. We are much looking forward to your reply.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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Nicht angenommen	☐ Refusé
Nicht beholden	☐ Non réclamé
Abgereist	☐ Parti
Auf Reisen	☐ En voyage
Besteht nicht mehr	☒ N'existe plus
Unbekannt	☐ Inconnu
Gestorben	☐ Décédé
Anschrift ungenügend	☐ Adresse insuffisante
Nicht zulässig	☐ Non admis

Grund der Rücksg. durch X im betr. ☐ on-
geben! — La cause est marquée par X.

December 19, 1962

Dr. Peter Odelga, Director
Krystall-Verlag
Koellnerhofgasse 5
Vienna 5, Austria

Dear Dr. Odelga:
Krystall-Verlag
Koellnerhofgasse 5
Vienna 5, Austria

Dear Dr. Odelga: I request your assistance in the following matter. The Museum of Modern Art is preparing an exhibition of the kind of architecture which, for want of a more appropriate term, is classified as anonymous or chronologically unclassified. During the middle part of October I had occasion to write to you concerning two illustrations seen in Der Ursprung des Römischen und Abendlandischen Wölbungsbaues, by Heinrich Glück, which I would like to use in a major architectural exhibition I am preparing for The Museum of Modern Art. Apparently my original letter went astray in the mail, and I am therefore enclosing a copy for your information. Figure 18 and 19, respectively, show a sketch and plan captioned "Grotto, Kurganburg". Any help you can offer me will be greatly appreciated. I look forward to hearing from you at your earliest opportunity.

Sincerely yours,
Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Although our budget does not permit payment of usage fees, we will be glad to reimburse you for laboratory charges involved in print production and for your mailing costs. Since the exhibition is still many months away, I suggest the package be sent via sea mail, securely wrapped to avoid damage. It goes without saying that we shall give whatever credit you require to this material.

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

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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December 19, 1962

Dr. Peter Odelga, Director
Krystall-Verlag
Koellnerhofgasse 5
Vienna 5, Austria

Dear Dr. Odelga, Director
Krystall-Verlag
Koellnerhofgasse 5
Vienna 5, Austria

May I request your assistance in the following matter. The Museum of Modern Art is preparing an exhibition of the kind of architecture which, for want of a more appropriate term, is classified as anonymous. During the middle part of October I had occasion to write to you concerning two illustrations seen in Der Ursprung des Römischen und Abendlandischen Wölbungsbaues, by Heinrich Gluck, which I would like to use in a major architectural exhibition I am preparing for The Museum of Modern Art. Apparently my original letter went astray in the mail, and I am therefore enclosing a copy for your information. Figure 18 and 19, respectively, and show a sketch and plan captioned "Ortu, Hergen burg. Any help you can offer me will be greatly appreciated. I look forward to hearing from you at your earliest opportunity.

Sincerely yours,
Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Although our budget does not permit payment of usage fees, we will be glad to reimburse you for laboratory charges involved in print production and for your mailing costs. Since the exhibition is still many months away, I suggest the package be sent via sea mail, securely wrapped to avoid damage. It goes without saying that we shall give whatever credit you require to this material.

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

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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

Dr. Peter Odelga, Director
Krystall-Verlag
Koellnerhofgasse 5
Vienna 5, Austria

Dear Dr. Odelga:

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 scope of the show will be wide both chronologically and geographically.

In referring to your handsome publication of 1933, Der Ursprung des Römischen und Abendländischen Wölbungsbaues, by Heinrich Glück, I noted two drawings which I would like to obtain for my exhibition. The illustrations appear on page 41 and are designated Figure 18 and 19, respectively, and show a sketch and plan captioned "Ortu, Nurgenburg." Enclosed with this letter you will find a sheet bearing rough sketches of the views to which I refer.

Can you aid me in securing clear black and white glossy prints of these illustrations made from negatives you may have in your possession? I will need prints measuring ca. 18x24 cm. If the negatives are not in your hands, kindly advise me of the name and address of the person to whom I should write for prints and for permission to them in the forthcoming exhibition and its related publicity.

Although our budget does not permit payment of usage fees, we will be glad to reimburse you for laboratory charges involved in print production and for your mailing costs. Since the exhibition is still many months away, I suggest the package be sent via sea mail, securely wrapped to avoid damage. It goes without saying that we shall give whatever credit you require to this material.

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

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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9/19/62 -- borrowed from Mr. A. Lonek
Kelly - Nason Inc. (Advtg.)
247 Park Avenue
New York 17, New York

24 Park Avenue
New York 17, New York

14 b&w photos, property of the Spanish National Tourist Dept.

- 6256 Redondela (Pontevedra) Horreos
48544 Horreos Gallegos Ria de Vigo
217 Combarros (Pontevedra)
215 " "
541 Pampaneira (Grandda)
133 Escalo (Lerida), rincon tipico
915 Molina de Aragon (Guadalajara) Ruinas del Castillo
69 Embid (Guadalajara)
227 La Coruña, Calle de Juana de Vega
EGC 8 La Coruna, Avenida de La Marina, casas encristaladas
229 La Coruna, Paseo de Montoto
16-518 La Coruna, Darsena de la Marina
53-324 Lanzarote (Gran Canaria) Plantaciones de vino,
protegidas contra el viento
627 Marbella (Malaga) Camping

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April 14, 1963

see last letter

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

Dear Mr. Rudofsky:

I am glad you think the photograph of the Toro site may be usable. The negative is just a small 35mm. one in a strip. I rather doubt that you could get a better print out of it.

The cost of the print and postage is certainly not very much. Together it ran around \$2.00. Please just have the business office send a check to be deposited to my account in the Avery County Bank, Newland, N. C. *done*

Best wishes for the success of your exhibition. If it is on next year perhaps I will have an opportunity to see it.

Yours sincerely,

J. Edward Kidder, Jr.

J. Edward Kidder, Jr.

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March 26, 1963

March 26,
 In regard to your letter of March 1, I have orders of that I have of the aerial view of Hiro. I say this because this particular photograph was a problem to me when I purchased it. I tried to track down its ownership, but now believe it must have been taken by a local newspaper of Shizuoka prefecture. It was just a rather small photograph which I picked up at a souvenir counter in a museum. I have now personally decided to use it, since I was not able to find it at the site. I have been a member of the ownership since I have had my second. No more.

Mr. J. Edward Kidder, Jr.
 International Christian University
 1500 Osawa, Mitaka-shi
 Tokyo, Japan

Dear Mr. Kidder:

Dear Mr. Kidder:

Many thanks for your good letter of March 18th and for the print made from your Toro site photograph. The print looks quite all right for our current purposes, and if I can manage to include it in the final layout, I hope you will lend me the copy negative so that we can have the necessary enlargement made.

I don't think there will be any difficulty with Thames and Hudson; they know all about the exhibition and they were the ones who provided me with your address. All they require is proper crediting.

It is very kind of you to offer to send additional photos, but I will not impose on you to that extent. Our photo requirements are not the conventional ones, and I think an awful muddle would be caused by trying to explain them in a letter.

Please do let me know what we owe you for the print and postage. Our business office will see that you are promptly reimbursed.

I am delighted with your generous response, and I thank you, once again, for your help.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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March 18, 1963

Mr. Bernard Rudofsky
The Museum of Modern Art
New York 19, N. Y.

Dear Mr. Rudofsky:

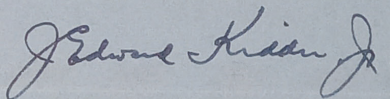
In regard to your letter of March 4, I have ordered a print of what I have of the aerial view of Toro. I say this because this particular photograph was a problem to me when I purchased it. I tried to track down its ownership, but now believe it must have been taken by a local newspaper of Shizuoka prefecture. It was just a rather small photograph which I picked up at a souvenir counter in a modern tea room at the site, and eventually decided to use it, simply listing it as having been acquired at the site. If I had been sued the question of ownership would have been answered. No such luck.

The original photograph was not an especially good one. To be quite frank, I would still not know where else to look to determine its authorship. I have not seen the precise one in any Japanese books. My feeling is that if you find the photograph suitable--and I have my doubts--you should feel free of obligations at this end if you wish to use it. In a sense it now has a Thames and Hudson copyright. This might have to be decided between you and the people in London.

It seems just possible to me that I might have something for which I could furnish the kind of photograph I know you must have--that is, from the original negative. The Yayoi period structures at Toro are of course reconstructions, though I think accurate enough. If these, or even other views of Toro, should seem of any interest to you, I would be glad to send you what you think you might be able to use.

The photograph should be ready for mailing in two or three days.

Yours sincerely,



J. Edward Kidder, Jr.

ly.

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	MoMA Exhs.	752.25

J. Edward Kidder, Jr.
International Christian University
1500 Osawa, Mitaka-shi
Tokyo, Japan



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

PAR AVION
航空

この郵便物には何物も封入又は添附できません
Nothing may be contained in or attached to this letter.

折込線

折込線

transit.

In the event that you own neither the negative nor the rights to the photograph, will you kindly transmit this request to the proper person or give me his name and address so that I can write to him directly.

I hope that I am not impesing on you. I shall be most grateful for any help you can offer me and I thank you very much, indeed.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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March 4, 1963

→ Mr. J.E. Kidder, Jr.
International Christian University
Mitaka
Tokyo, Japan

Dear Mr. Kidder:

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

In your excellent book, JAPAN BEFORE BUDDHISM, I noted a photograph which interests me very much in terms of the forthcoming exhibition: Plate 35, "Aerial view of part of Toro site, Shizuoka City..." I should like to obtain a good, glossy black and white print of this photograph, made from the original negative, and measuring ca. 8"x10." Will you be able to provide me with such a print, and may I have your permission to use it in my exhibition?

It goes without saying that full credit will be given to this photograph in the exhibition if you will specify the exact wording you wish to be used.

Although our budget does not permit us to pay usage fees, we will gladly reimburse you for laboratory charges involved in print production (\$1.00-\$1.50 in the U.S.) and for your mailing charges. Kindly send the print well wrapped in order to avoid damage in transit.

In the event that you own neither the negative nor the rights to the photograph, will you kindly transmit this request to the proper person or give me his name and address so that I can write to him directly.

I hope that I am not imposing on you. I shall be most grateful for any help you can offer me and I thank you very much, indeed.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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MASSACHUSETTS INSTITUTE OF TECHNOLOGY
SCHOOL OF ARCHITECTURE AND PLANNING
77 MASSACHUSETTS AVENUE, CAMBRIDGE 39, MASSACHUSETTS

DEPARTMENT OF ARCHITECTURE

April 25, 1963

April 16, 1963

Mr. Gyorgy Kepes
Professor of Visual Design
Department of Architecture
Massachusetts Institute of Technology
77 Massachusetts Avenue
Cambridge 39, Massachusetts

Dear Bernard:
Dear Gyorgy:

Your straw in the wind landed.
Many thanks for your letter of the 16th.

I showed your letter to Pietro and he may, if I am
It is awfully kind of Pietro to have offered me his own camera.
My plight has, however, just been happily resolved. I was lent
a Miranda C which should do the trick. I did get in touch with
Pietro anyway and I have hopes that he may join us for a while
on my field trip. School policy to lend equipment, even to
our own faculty. I hope that Belluschi's camera is
Yes, we do indeed hope to see you in New York before we leave,
and thanks for the congratulations.

With all best to you and Juliet, but evidently that is the
nature of our life. We didn't call you when we were
Sincerely yours, because Eleanor Saidenberg had arranged
a dinner the one evening we were there along with Hedda
Sterne.

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions
Congratulations on your Ford grant; I hope you are
looking forward to the European hunting
we could see you before
you leave. I will definitely call you on our next trip
to New York.

With kindest regards to both of you,

Gyorgy Kepes
Professor of Visual Design

BR/em

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MASSACHUSETTS INSTITUTE OF TECHNOLOGY
SCHOOL OF ARCHITECTURE AND PLANNING

77 MASSACHUSETTS AVENUE, CAMBRIDGE 39, MASSACHUSETTS

DEPARTMENT OF ARCHITECTURE

April 16, 1963

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

Dear Bernard:

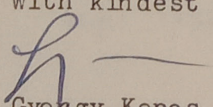
Your straw in the wind landed.

I showed your letter to Pietro and he may, if I am right, lend his own camera to you. In our department we have three large cameras which would not be suitable for your purpose, and one Rolleiflex which is constantly in demand. In any event, it is outside the school policy to lend equipment, even to our own faculty. I hope that Belluschi's camera is workable; I assume that he will get in touch with you.

I wish we saw more of you, but evidently that is the nature of our life. We didn't call you when we were in New York because Eleanor Saidenberg had arranged a dinner the one evening we were there along with Hedda Sterne.

Late congratulations on your Ford grant; I hope you are a happy man looking forward to the European hunting grounds. It would be good if we could see you before you leave. I will definitely call you on our next trip to New York.

With kindest regards to both of you,


Gyorgy Kepes
Professor of Visual Design

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	752.25

Reps

April 9, 1963

Dear Gyuri:

see last letter

A straw in the wind —

I hope I am not asking anything too presumptuous of you: Some time ago, I visited the M.I.T. photographic pool and was told that staff members were permitted to borrow cameras. I sorely need one in addition my ancient and undependable Leica for my forthcoming explorations in Europe. Although I am not a critic at M.I.T., I wonder whether you might be able to extend the privilege to me. Pietro Belluschi is a patron saint of the study project for which I shall take the photographs.

I enjoyed very much your exhibition at the Saideuberg and wonder why you did not get in touch with us on your visit to New York in the closing days of the show.

With kindest regards to you and Juliet,

Bernard

see "Pietro Belluschi"

Dr. David - Thomas - Street - 100-110

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November 9, 1962

see last letter

Mrs. E. Kooros
14 Rochambeau Road
Scarsdale, New York

(914)
phone: SC 3-7110

Dear Mrs. Kooros:

Enclosed with this letter you will find four strips of 35 mm. which Mr. Jamshid Kooros very graciously loaned to Mr. Bernard Rudofsky several weeks ago. Perhaps you will know whether these negatives are to remain with you or to be forwarded to Mr. Kooros.

We are sorry to have retained the negatives for such a long time. They have, however, been most helpful to us.

Sincerely yours,
Thank you for your help.

Sincerely yours,

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

School of Arch. +
Planning, MIT.
(617) 864-6900

help. "Teheran bazaar"

Dr. Zamsi - Iranian Consul Genl.
CO 5-0140

ESMAZAHIM KOBROO

TEHERAN, IRAN

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9 July 1964

Mr. Jamshid Kooros
Maison de Roche Brune
(Maison de Roche Brune)
Mrs. E. Kooros
114 Rochambeau Road
Scarsdale, New York

Dear Mrs. Kooros:

We would like very much to get in touch with Mr. Jamshid Kooros within the near future concerning a special architectural exhibition we are preparing. We understand he may currently be in Teheran and we should like to write to him there.

I am sorry to have to trouble you in this matter, but I was unable to get an address for him from M.I.T.

Thank you for your help.

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Architecture and Design

Bernard Rodofsky
Consultant to the
Department of Architecture and Design

enclosures

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.25

Le Stémont
Route de Lachaux
Megève, France
27 July, 1964

17 July 1964

Dear Mr. Rudofsky,

Thank you very much for your note which reached me safely.

Mr. Jamshid Kooros
Route de Roche Brune
Megève (Haute Savoie)
France

Dear Mr. Kooros:

I hope this note reaches you safely.

Would you be kind enough to identify the two Xerox copies of your photographs attached? I want to include them in the catalogue accompanying my forthcoming exhibition. Can you tell me exactly where they were taken, possibly the dates of the structures and any useful information about them.

The matter is urgent because our catalogue is going to press within the next few weeks.

We all like your photographs and I am sure you will like our presentation. We will see that a copy of the catalogue is sent to you when it is ready.

With all good wishes,

Sincerely yours,

Bernard Rudofsky
Consultant to the
Department of Architecture and Design

As for any useful information I am afraid that there is not too much I can say. They are of course, masonry brick and the square brick dome has the same brick masonry in plaster and a few glazed tiles in the corner, square pattern. They are both in the order of 4.5m square. The really interesting feature is that "give a masonry brick and mortar and let it down to cover a space and let in light. The results are astounding. The masonry

BR/e

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	752.25

Le Stembogen
Route de Rochebrune
Megève, France
21 July, 1964.

Dear Mr. Rudofsky,

Thank you very much for your note which reached me safely and speedily.

In reply to your questions I'm afraid I cannot at the moment give you much detailed information. However both domes are located in the Masjid-e-Jameh at Isfahan.

As for a date I couldn't say for certain as this particular mosque has been built and rebuilt, enlarged and renovated innumerable times. However, according to André Godard's "L'art de l'Iran" there is an inscription in the south iwān dated 880 H (1475) saying the mosque was in poor condition and at this date was put in order. I should think that it might be 14th or 15th century. (I am leaving by boat the 26th July and arrive New York August 5th and I could then look up "The Survey of Persian Art" by Pope which has, I think, a more precise date for the different portions of the mosque. I will call or write to you when I arrive to see if you have yet gone to press.)

As for any useful information I'm afraid that there is not too much I can say. They are, of course, masonry brick and the square based dome has the cross arches covered in plaster and a few glazed tiles in the corner squared squares. They are both in the order of 4.50 m square. The really interesting feature is that "give a mason bricks and mortar and tell him to cover a space and let in light. the results are astounding. The mason

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within his limitations finds unending possibilities; there is a variety and harmony while the modern architect with all the materials and structural systems available to him produces monotony & dissonance and that in great abundance." It may be argued that this reflects the world we live in and this may be true but I don't like it. I have been taking many photos of chalets and farm-houses and while it is not "great" architecture I find it more to the point than all that nonsense that one sees in architectural journals. Within a village each building will have its own personality without being contrived and yet they all have a unity of material scale, orientation that makes them of a family. They are a herd of cows with cow like differences. the "modern" herd would take a few cows out and put in a giraffe or a zebra, a sloth and a horse eventually it is just a herd of animals. And any herd - any other animal herd. Well, that is by the way.

Incidentally, I have started (the bare bones as yet) a book which I'm sure nobody will buy. It is perhaps entitled "Elements of Persian Architecture" and is concerned with the indigenous characteristics of Persian architecture. For example the great mosques and palaces have been described & recorded but what are the architectural qualities that are common to not only the great mosques but also "insignificant" mosques of no particular date? How do the buildings fit together into the fabric of the city? What is the orientation of the buildings and of the village as a whole? Why has Persia produced carpets, tile, miniature, gardens are they not related. How were the verandas of the palace and the tea house? How did & does the bazaar function? And how were the houses furnished? How did they make & store ice and collect & store water etc etc. And then to what extent are these factors still valid ~~but~~ and to what extent should this lead to a regional architecture. (Although that is up to the reader.)

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I'm afraid I have absolutely no experience in these matters but I was wondering if you could give me the name of a publisher who might be interested in my project. I will contact you when I get to New York and I hope be able to give you more detailed information.

Yours sincerely

Jamshid Kooros

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SHIPPER - YOUR REF. NO.

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

ATT: MISS ELLEN ~~Marsh~~ Mr. Jamshid Kooros
14 Rochambeau Road
Scarsdale, New York

CUSTOMER - OUR REF. 27 July 1964 39

MR. BERNARD RUDOLFSKY
C/O SR GRATIANO NIETO
DIRECTOR GENERAL DE BELLAS ARTES
MINISTERIO DE EDUCACION NACIONAL
ALCALA 34
MADRID 14, SPAIN

WE ARE PLEASED TO ACKNOWLEDGE YOUR INSTRUCTIONS COVERING THE FOLLOWING
SHIPMENT, WHICH IS ACCEPTED SUBJECT TO THE TERMS AND CONDITIONS APPEARING ON THE
REVERSE SIDE HEREOF.

Dear Mr. Kooros:

NO. OF PACKAGES

1 CARTON

Mr. Rudofsky was delighted to receive your letter of the
21st and to learn that you will be returning to the States
within the near future.

CAMERA

He would certainly like to see you, and has asked me to
give you his home telephone number, where you call him
in the mornings: OR 9-3176. His address is 333 East
30 Street.

WEIGHT

18#

REMARKS:

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Architecture and Design

THANKING YOU FOR ENTRUSTING THE HANDLING TO US, WE ARE,

FAITHFULLY YOURS

W. R. KEATING & COMPANY
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BY *A. J. Santoro*

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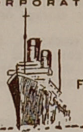
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THE MUSEUM OF MODERN ART
11 WEST 53rd STREET
NEW YORK 19, N.Y.

ATT: MISS ELLEN MARSH-CIRCULATING
EXHIBITION DEPT.

CUSTOMER - OUR REF. NO. 43939

MR. BERNARD RUDOFKY
C/O SR GRATINIANO NIETO
DIRECTOR GENERAL DE BELLAS ARTES
MINISTERIO DE EDUCACION NACIONAL
ALCALA 34
MADRID 14, SPAIN

WE ARE PLEASED TO ACKNOWLEDGE YOUR INSTRUCTIONS COVERING THE FOLLOWING
SHIPMENT, WHICH IS ACCEPTED SUBJECT TO THE TERMS AND CONDITIONS APPEARING ON THE
REVERSE SIDE HEREOF.

NO. OF PACKAGES	DESCRIPTION	WEIGHT
1 CARTON	CAMERA	18#

REMARKS:

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INCORPORATED

BY

A. J. Laventure

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THE MUSEUM OF MODERN ART
NEW YORK 19

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

May 14, 1963

TO:

SHIPPER: The Department of Circulating Exhibitions
The Museum of Modern Art
11 West 53 Street
New York 19, New York

CONSIGNEE: Mr. Bernard Rudofsky
c/o Sr. Gratiniano Nieto
Director General de Bellas Artes
Ministerio de Educacion Nacional
Alcala 34
Madrid 14, Spain

DESCRIPTION: one (1) package containing
a Leica M3-1023960 camera\$157.
with Leitz Wetzlar 1751573 Summicron 1:2/50 484.
and Leica Meter MC 30134 33.
2 lens hoods 15.
Telephoto viewer 20.
Light meter attachment 6.
carrying case 30.

\$715. total value

This camera is the property of Bernard Rudofsky and is sent to him as un-
accompanied baggage. Mr. Rudofsky needs this camera for use in connection
with a Guggenheim Award and it will accompany him upon his return to the
United States.

Ellen Marsh
Ellen Marsh
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	752.25

If sent, 1 copy in
pkg. + 1 to person
receiving pkg.

Keep both forms in
your possession.

Keating's agent
in Madrid

18 lbs. 13 x 17 1/2 x 22

Form approved.
Budget Bureau No. 48-R247.3.

BUREAU OF CUSTOMS

No. _____

STATEMENT OF ARTICLES TO BE EXPORTED FOR REPAIRS OR ALTERATIONS,
ELECTRIC EFFECTS, MOVING-PICTURE FILMS, AND TRAVELERS' SAMPLES

NEW YORK

MAY 14, 1963

Handise:

Certificate of registration of the follow-
ing:

(This space for use of examiner. If ex-
portation is for repairs or alterations, notation
should be made by examiner on both copies
as to whether the work to be done is believed
to be within the purview of Sec. 10.8, C. R.)

TH LEITZ WETZLAR

Model, type, make, identification numbers, etc. One

LEICA METER MC 30134

METER, LIGHT METER

Articles to be registered)

From _____
(Dealer)

Place MADRID, SPAIN
(Address)

PERSONAL USE.

(Repairs, alterations, personal use, touring, etc.)

or alterations, state nature thereof)

A. AIRLINE

on or about 5/15-16, 1963

(Carrier or mail)

and true.

(Sign here)

THE MUSEUM OF MODERN ART

ELLEN MARSH

Capacity _____

Address _____

(Articles must be delivered to appraiser for inspection. If such delivery is imprac-
ticable for any reason, state on line above the place and time when inspection
is desired)

TO THE EXAMINER: You will examine the above-described articles and make your report hereon.

TO THE INSPECTOR: You will supervise the packing, transfer, and lading of the above-described articles, and make your report
hereon unless otherwise directed.

_____, Acting Deputy Collector or Appraiser.

PORT OF _____, 19_____

I certify that I have examined the above-described articles and find the articles in all particulars to be as set forth above
unless otherwise noted.

_____, 19_____

Examiner.

Acting Deputy Collector or Appraiser.

INSPECTOR'S REPORT

TO THE COLLECTOR:

I certify that I have supervised the packing and transfer of the above-described goods and found them as described above,

except as noted, and supervised the lading thereof on board the _____ on _____, 19_____
(Carrier or P. O. Register No.)

Station _____, 19_____, Inspector.

This form to be filed in duplicate, one copy to be retained as customs record, and duplicate, when signed by appraiser or collector, to be delivered to
applicant as a certificate for presentation to customs officers when articles are returned. If returned through another port, original must be transmitted
to collector at port of entry on request. No fee.

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Customs Form 4455
TREASURY DEPARTMENT
10.8, 10.68, C. M.;
10.8, 10.28, 10.42, 10.68, C. R.
April 1954

BUREAU OF CUSTOMS

Form approved.
Budget Bureau No. 48-R247.3.

No. _____

APPLICATION FOR AND CERTIFICATE OF REGISTRATION OF ARTICLES TO BE EXPORTED FOR REPAIRS OR ALTERATIONS,
PERSONAL USE, TOURING, ETC., ALSO THEATRICAL EFFECTS, MOVING-PICTURE FILMS, AND TRAVELERS' SAMPLES

PORT OF NEW YORK, MAY 14, 1963

To the Collector of Customs or Appraiser of Merchandise:

Application is hereby made for inspection and certificate of registration of the following articles to be taken out of the United States, viz:

(This space for use of examiner. If exportation is for repairs or alterations, notation should be made by examiner on both copies as to whether the work to be done is believed to be within the purview of Sec. 10.8, C. R.)

A LEICA M3-1023960 CAMERA WITH LEITZ WETZLAR

(Describe fully, giving quantity, material, color, type, make, identification numbers, etc. One

1751573 SUMMICRON 1:2/50 AND LEICA METER MC 30134
unmounted photograph may be required)

2 LENS HOODS, TELEPHOTO VIEWER, LIGHT METER

ATTACHMENT & CARRYING CASE

(Use reverse side for remainder of description of articles to be registered)

Owner BERNARD RUDOLFSKY Obtained from _____ Place MADRID, SPAIN
(Dealer) (Address)

To be sent or taken abroad for the purpose of PERSONAL USE.
(Repairs, alterations, personal use, touring, etc.)

(If for repairs or alterations, state nature thereof)

To be shipped as AIR FRGT. on the T.W.A. AIRLINE on or about 5/15-16, 1963
(Freight, baggage, etc.) (Carrier or mail)

I declare that the above statements are correct and true.

(Sign here) THE MUSEUM OF MODERN ART
ELEN MARSH

Place _____ Time _____
(Articles must be delivered to appraiser for inspection. If such delivery is impracticable for any reason, state on line above the place and time when inspection is desired)

Capacity _____
Address _____

TO THE EXAMINER: You will examine the above-described articles and make your report hereon.

TO THE INSPECTOR: You will supervise the packing, transfer, and lading of the above-described articles, and make your report hereon unless otherwise directed.

_____, Acting Deputy Collector or Appraiser.

PORT OF _____, 19____

I certify that I have examined the above-described articles and find the articles in all particulars to be as set forth above unless otherwise noted.

_____, 19____
Examiner. Acting Deputy Collector or Appraiser.

INSPECTOR'S REPORT

TO THE COLLECTOR:

I certify that I have supervised the packing and transfer of the above-described goods and found them as described above, except as noted, and supervised the lading thereof on board the _____ on _____, 19____
(Carrier or P. O. Register No.)

Station _____, 19____, Inspector.

This form to be filed in duplicate, one copy to be retained as customs record, and duplicate, when signed by appraiser or collector, to be delivered to applicant as a certificate for presentation to customs officers when articles are returned. If returned through another port, original must be transmitted to collector at port of entry on request. No fee.

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THE MUSEUM OF MODERN ART

NEW YORK 19

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

May 13, 1963

Enclosed, personal property of Mr. Bernard Rudofsky, Guest Director,
Department of Circulating Exhibitions:

Leica M3-1023960		\$157.
with		
Leitz Wetzlar 1751573 Summicron 1:2/50		484.
and		
Leica Meter MC 30134		33.
2 lens hoods		15.
Telephoto viewer		20.
Light meter attachment		6.
carrying case		30. (est.)

This equipment will accompany Mr. Rudofsky upon his return to the
United States.

Ellen Marsh
Department of Circulating Exhibitions

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THE MUSEUM OF MODERN ART

NEW YORK 19

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Ellen Marsh
Department of Circulating Exhibitions