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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.27

September 25, 1962

Mr. Bruno Munari
via Vittorio Colonna, 39
Milan, Italy

Caro Munari:

I am deeply ashamed not to be able to correspond in Italian. Forgive me. I am sure that by now your English is better than my Italian.

May I ask your 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, and which will be wide in scope both chronologically and geographically.

Needless to say, the exhibition will not involve itself with the Qquaint" or "picturesque." We want to present the kind of architecture which will astonish both the modern architect and the museum visitor. I have great hopes that you may have among your photographs something truly spectacular. What I am thinking of is not a document of vernacular architecture but rather anonymous modern building (or detail) which your camera may have transformed into something unique.

I do hope that I am not imposing on you. I shall be immensely grateful for your help and am much looking forward to your reply.

With all good wishes,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

BR/em

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Architecture Without Architects file

ONIONS BOUCHARD & McCULLOCH - ARCHITECTS & ENGINEERS
Box 1362, Hamilton 5, Bermuda Telephone 5-5137 Cables: Onbom, Bermuda
Volmer D. Bouchard, R.I.B.A.
John E. McCulloch, R.I.B.A.
B.W. (Jordy) Walker, R.I.B.A.
Howard R. Watson, R.I.B.A.
(Mrs.) P. Ruth Wilkins
G.F. Butterworth R.I.B.A.
William Bissell R.I.B.A.

August 23, 1977

Mr. John E. McCulloch
Onions Bouchard & McCulloch
Box 1362
Hamilton 5, Bermuda

Dear Mr. McCulloch:

In reply to your letter of August 2nd addressed to Miss Margareta Akermakk, I regret to tell you that no film was ever made of the exhibition "Architecture Without Architects."

Sincerely,

J. Stewart Johnson
Curator of Design

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	MoMA Exhs.	752.27

Memorandum

To Stuart Johnson

From Margareta Akermark

Date

Re

Recd 8/9/77

Can you let him know —

no film

OCH – ARCHITECTS & ENGINEERS

Phone 5-5137 Cables: Onbom, Bermuda

Valmer D. Bouchard, R.I.B.A.
John E. McCulloch, R.I.B.A.
B.W. (Jordy) Walker, R.I.B.A.
Howard R. Watson, R.I.B.A.
(Mrs.) P. Ruth Wilkins
G.F. Butterworth R.I.B.A.
William Bissell R.I.B.A.

August 2, 1977.

AUG 9 1977

t

Abermark.

seum mounted an exhibition – Architecture Without Architects.
ties in the States and the U.K.

Was a film ever made of this exhibition? And if so, is it available for rental?

Yours sincerely,

JOHN E. McCULLOCH.

JEMcC/rw

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ONIONS BOUCHARD & McCULLOCH – ARCHITECTS & ENGINEERS

Box 1362, Hamilton 5, Bermuda Telephone 5-5137 Cables: Onbom, Bermuda

Valmer D. Bouchard, R.I.B.A.
John E. McCulloch, R.I.B.A.
B.W. (Jordy) Walker, R.I.B.A.
Howard R. Watson, R.I.B.A.
(Mrs.) P. Ruth Wilkins
G.F. Butterworth R.I.B.A.
William Bissell R.I.B.A.

AUG 9 1977

August 2, 1977.

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

Attention: Miss Margaret Abermark.

Dear Miss Abermark:

Several years ago the Museum mounted an exhibition – Architecture Without Architects. It was shown in several cities in the States and the U.K.

Was a film ever made of this exhibition? And if so, is it available for rental?

Yours sincerely,

JOHN E. McCULLOCH.

JEMcC/rw

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August 31, 1962

Mr. Carl Maas, Art Director
Standard Oil Company of New Jersey
30 Rockefeller Plaza
New York 20, New York

Dear Mr. Maas:

I am very indebted to you indeed for again letting me use your excellent photographic files. I was glad to find a great deal of material, not so much of vernacular as of industrial buildings, such as catalytic crackers -- I hope to be able to show them in our exhibition ARCHITECTURE WITHOUT ARCHITECTS. We will, of course, credit them "Standard Oil Co. (N.J.)"

With many thanks,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

bp

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

Mr. Carl Maas, Art Director
Standard Oil Company of New Jersey
30 Rockefeller Plaza
New York 20, New York

Dear Mr. Maas:

After such generous help from you with my ROADS exhibition, I hope that you will again be willing to assist me. 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 settlements. The exhibition, to be called "Architecture Without Architects," will be wide in scope both chronologically and geographically.

I wonder whether among Standard Oil's many fine photographs there might be some covering material pertinent to this exhibition. I have in mind subjects such as the tents of nomads or the walled cities of sun-dried brick similar to those in Central Arabia. It goes without saying that full credit will be given to your material appearing in the exhibition.

The exhibition will not be held until the middle or latter part of 1963. If you anticipate receiving photographs which you feel will fall within the range of this show, I hope you will let me know about them.

I shall be most grateful for your advice. Thank you very much.

With best regards,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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MACGIBBON & KEE LTD

9 GRAPE STREET · LONDON WC2

TELEPHONE: COVENT GARDEN 0966-8

GENERAL PUBLISHERS

March 10, 1963

Mr. Martin Green
Editorial Department
Macgibbon & Kee Ltd.
9 Grape Street
London, W.C. 2, England

Dear Mr. Green:

Please accept this acknowledgment of your letter of March 7th which I make in behalf of Mr. Bernard Rudofsky.

Thank you very much for sending along our original request to Hedda Morrison, We hope to hear from her before long. We shall, of course, give credit to MacGibbon & Kee, the author and Sarawak in connection with any use made of the photograph in our forthcoming exhibition.

Sincerely yours,

Martin Green

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

DIRECTORS: R. G. Davis-Poynter (Managing) · David Harrison · Basil Litchfield · Timothy O'Keeffe

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MACGIBBON & KEE LTD

9 GRAPE STREET · LONDON WC2

TELEPHONE: COVENT GARDEN 0966-8

GENERAL PUBLISHERS

7 March 1963

Bernard Rudofsky Esq
Guest Director
Department of Circulating
Exhibitions
The Museum of Modern Art
11 West 53rd Street
New York 19 NY USA

Dear Sir,

Thank you for your letter of 5 March, in which you ask us for a print of an original photograph which was reproduced in Hedda Morrison's Sarawak.

I very much regret that we do not hold copies of the original photographs, and I have therefore passed your letter on to the author, in the hope that she will be able to oblige you.

If you do succeed in getting the required print from her, we would only be too delighted for you to make use of it. An acknowledgement simply stating that the photograph appeared in the book as published by MacGibbon & Kee would suffice as far as we are concerned, giving the title and the author's name.

Yours faithfully

Martin Green

Martin Green
Editorial Department

DIRECTORS: *R. G. Davis-Poynter (Managing) · David Harrison · Basil Litchfield · Timothy O'Keeffe*

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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March 5, 1963

September 24, 1962

The Director
Macgibbon & Kee
50 Margaret Street
London, W. 1, England

Dear Sir:

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

I have recent had occasion to look through your fascinating publication of 1957, SARAWAK, by Hedda Morrison, and noted therein a photograph which interests me very much in terms of my exhibition: page 150, a kitchen in Foochow. Can you provide me with a good glossy black and white print of this illustration, made from its original negative and measuring ca. 8"x10"? I will need the best possible print in order to make the necessary enlargements in our studio here in New York. Most important, may I have your permission for the use of this photo in my show?

Although our budget does not permit payment of usage fees,* we will gladly reimburse you for laboratory charges involved in print production (approximately $1.00-$1.50 in the U.S.) and for your mailing costs. Kindly send the print via sea mail, wrapped securely to avoid damage.

It goes without saying that full credit will be given to the photo according to any wording you specify.

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

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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September 24, 1962

Mr. Guido Mangold
Rudolfstrasse 9
Ravensburg, West Germany

Dear Mr. Mangold:

Your letter of September 21st and the print of your excellent photograph, "Industrial Landscape," have reached me safely. Thank you for your very prompt and generous response to my request.

Please be assured that your credit line will be given as specified in your letter and that, should a catalog be published in connection with the exhibition, a copy will be sent to you. The exhibition is tentatively scheduled to be held here during the latter part of 1963.

Again, your cooperation is greatly appreciated.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

lm

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 752.27

SEP 24 1962

Guido Mangold Rudolfstrasse 9 Ravensburg W.Germany 21.9.62

Museum of Modern Art
B.Rudofsy,Guest Director
Department of Circulating Exhibitions
New York

Dear Mr. Rudofsky,

Ithank you for your letter from September 10.,in which you ask for the photograph"Industrial Landscape"and which is enclosed in this mailing.You may use it in the exhibition,please credit the above titel+G.Mangold Ravensburg Germany.I would appreciate it very much if you would forward me a catalogue of the exhibition if there is one made.

Sincerlyyours

Guido Mangold.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.27

September 10, 1962

Mr. Guido Mangold, Photographer
Rudolfstrasse 9
Ravensburg, Germany

Dear Mr. Mangold:

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

I have recently had occasion to look through "The German Photographic Annual, 1961," and much admired your photograph "Chimneyscape (Ruhr)," (Plate 91). I would like to obtain a glossy print, measuring ca. 18 x 24 cm., of this photograph, and wonder whether it will be possible to secure one made from your original negative. Also, may I have your permission to use it in the forthcoming exhibition?

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

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

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

bp

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SEP 7 1962

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

September 5th, 1962

Dear Sir:

We thank you for your letter of August 29, 1962. We are very sorry not being able to help you for we do not own the right to the mentioned picture. The rights to this picture are owned by the photographer Guido Mangold. His address:

Mr. Guido Mangold
Ravensburg
Rudolfstraße 9
Western Germany

We are glad that we could give you some assistance.

Yours faithfully

VERLAG DIE SCHÖNEN BÜCHER
DR. WOLF STRACHE

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LUFTPOSTLEICHTBRIEF
AEROGRAMM

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Geschenke

DEUTSCHE BUNDESPOST

Freigebühr 60 Pf.
Möglichst
eine
Marke verwenden

MIT LUFTPOST
PAR AVION
BY AIR MAIL

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

Seiten zusammenfalten, den unteren Teil des Briefes hochschlagen und mit der Klappe verschließen

DRITTER FALZ

DRITTER FALZ

Der Luftpostleichtbrief darf nach den Vorschriften des Weltpostvertrages keine Einlagen enthalten.

Absender:

Verlag DIE SCHÖNEN BÜCHER
Dr. Wolf Strache
Stuttgart N, Friedhofstr. 11, Tel. 97116

ZWEITER FALZ

ERSTER FALZ

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

bp

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.27

August 29, 1962

Verlag"Die schönen Bücher" Dr. Wolf Strache
Friedhofstrasse 11
Stuttgart N, Germany

Dear Sirs:

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

I have recently had occasion to look through your publication "The German Photographic Annual 1961", and I would like to obtain a glossy print, measuring ca. 18 x 24 cm., of the plate 91, "Chimneyscape (Ruhr)," credited to Guido Mangold. Will it be possible to secure a print made from the original negative, and may I have ~~your~~ permission to use it in the forthcoming exhibition?

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

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

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

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

bp

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Mr. Bernard Rudofsky
Guest Director
The Museum of Modern Art
11 West, 53d ST.
New York, N.Y.
U.S.A.

January 25, 1963
December 20, 1962

Mr. Fosco Maraini
International House
Toriizaka Machi, 2
Azabu (Tokyo), Japan

Dear Mr. Maraini:

Thank you so very much for your recent note. I am only unhappy to learn that we will not have the opportunity to use your excellent photographs of Gyantse in our exhibition. It seems likely that a book will be published based on the exhibition -- at a somewhat later date -- and I should like to write to you again about your photographs when plans are further along.

During my two years in Japan I was fortunate in being able to photograph a great deal, and I believe I have enough material for the moment. I am certainly heartened by your interest in my project, and should I need additional Japan photos when work is at a more advanced stage, I shall write to you.

Again, many thanks to you, and all good wishes,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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POST CARD

郵便はがき

AIR MAIL

Mr. Bernard Rudofsky
Guest Director
The Museum of Modern Art
11 West, 53d St.
New York, N.Y.
U.S.A.

International House
TORIIZAKA MACHI, 2
AZABU (Tokyo) - Japan

Dear Mr. Rudofsky - I would be very pleased to send you the photos, but unfortunately the negatives are packed away in Rome. I will not be back before Dec. '63. Best wishes for your very interesting job. Can I help you with Japanese material?

Yours,
Fosco Maraini

(京都) 清 水 寺 舞 台
THE STAGE OF KIYOMIZU TEMPLE

December 20, 1962

...e following matter. The Museum of ... an exhibition of the kind of archi- ...appropriate term, is classified as ...ition will be wide in scope both ...

...rough your very handsome book, ...ress, Inc. in 1952, and admired the photographs. I would like to obtain a glossy print of each of the following three photographs, made from the original negatives and measuring ca. 18x24 cm.:

5. Walls scale the mountains (Gyantse)
25. Son of the rock: fortress at Gyantse
41. The divine territory of Gyantse

Will you be able to provide me with such prints, and may I have your permission to use them in my forthcoming exhibition? I have a particular interest in the photograph at Plate 41 and should like the best possible black and white print of it.

Although our budget does not permit payment of usage fees, we will gladly reimburse you for laboratory costs involved in print production and for your mailing charges. I would suggest sending the prints via sea mail, wrapped securely in order to avoid damage.

It goes without saying that we shall give whatever credit you wish to this material in the exhibition.

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

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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December 20, 1962

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

I recently had occasion to look through your very handsome book, Secret Tibet, published by Viking Press, Inc. in 1952, and admired the photographs. I would like to obtain a glossy print of each of the following three photographs, made from the original negatives and measuring ca. 18x24 cm.:

5. Walls scale the mountains (Gyantse)
25. Son of the rock: fortress at Gyantse
41. The divine territory of Gyantse

Will you be able to provide me with such prints, and may I have your permission to use them in my forthcoming exhibition? I have a particular interest in the photograph at Plate 41 and should like the best possible black and white print of it.

Although our budget does not permit payment of usage fees, we will gladly reimburse you for laboratory costs involved in print production and for your mailing charges. I would suggest sending the prints via sea mail, wrapped securely in order to avoid damage.

It goes without saying that we shall give whatever credit you wish to this material in the exhibition.

I hope that I am not imposing on you, and I much look 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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December 20, 1962

Mr. Fosco Maraini
c/o Erich Linder
Agenzia Lettararia Internazionale
Corso Matteotti 3
Milan, Italy

Dear Mr. Maraini:

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

I recently had occasion to look through your very handsome book, Secret Tibet, published by Viking Press, Inc. in 1952, and admired the photographs. I would like to obtain a glossy print of each of the following three photographs, made from the original negatives and measuring ca. 18x24 cm.:

5. Walls scale the mountains (Gyantse)
25. Son of the rock: fortress at Gyantse
41. The divine territory of Gyantse

Will you be able to provide me with such prints, and may I have your permission to use them in my forthcoming exhibition? I have a particular interest in the photograph at Plate 41 and should like the best possible black and white print of it.

Although our budget does not permit payment of usage fees, we will gladly reimburse you for laboratory costs involved in print production and for your mailing charges. I would suggest sending the prints via sea mail, wrapped securely in order to avoid damage.

It goes without saying that we shall give whatever credit you wish to this material in the exhibition.

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

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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	MoMA Exhs.	752.27

September 10, 1962

Mr. Fosco Maraini
c/o Viking Press, Inc.
625 Madison Avenue
New York, New York

Dear Mr. Maraini:

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

I recently had occasion to look through your very handsome book, "SECRET TIBET," published by Viking Press, Inc. in 1952, and admired the photographs. I would like to obtain a glossy print, measuring ca. 18 x 24 cm., of each of the following three photographs appearing in this book:

5. Walls scale the mountains (Gyantse)

25. Son of the rock: fortress at Gyantse

41. "The divine territory of Gyantse"

Will it be possible to secure prints made from the original negatives, and may I have your permission to use them in the forthcoming exhibition? I want to mention that I am especially interested in Plate 41, and would be most grateful for obtaining a good black and white glossy print of this particular photograph.

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

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

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

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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THE UNIVERSITY OF CHICAGO
CHICAGO 37 · ILLINOIS
THE LABORATORY SCHOOLS

Last letter

Aug. 12, 1964

Mr. Bernard Rudofsky, Architecture Dept.
The Museum of Modern Art
11 West 53rd Street
New York City 10019

Dear Mr. Rudofsky:

Having just returned from a brief tour of Italy I found a Museum Events Schedule with a note of your coming exhibition (Architecture Without Architects). Unfortunately I shall be back in Chicago well before the opening and so I am taking the bold step of writing you in the hopes that you may be sympathetic to the problems and needs of the classroom art teacher. With the kinds of material resources at our command "boldness", even rudeness becomes a rationalized necessity for acquisition.

Briefly, I teach art to the first six grades of the Lab School and am preparing a curriculum for the study of architecture. Altho my own training (or maybe because of it) is void in this area and because I lived too long in a suburban hell and because architecture seems so much more a vital art than painting, etc. I am turning more and more to the inclusion of architecture in the curriculum. But I need all kinds of help as well as material resources.

Questions: 1) I will be in this area (address below) until Labor Day. Would it be possible (can you spare the time) to talk with me about content or methods of getting architecture across to kids ages 5 and up?

2) Is there some way of getting the material (or related material) you are using in the exhibition for classroom use? As indicated, it is a unique collection.

3) Unless my research has been too shallow, there is almost no literature in this field. Could you suggest leads or directions I might follow to help make the enjoyment of architecture a value for my students?

I am sorry that I shall miss the exhibition but hope that in some way we may benefit from your labors.

Sincerely yours,

K. Marantz

Kenneth Marantz, art dept.

Summer Address: 189 Friends Lane
Westbury, New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.27

September 4, 1964

Mr. Kenneth Marantz
Art Department
The Laboratory Schools
The University of Chicago
Chicago 37, Illinois

Dear Mr. Marantz:

I returned from vacation only a few days ago and found that your letter of August 12th, directed to Mr. Bernard Rudofsky, had been forwarded to my attention. Mr. Rudofsky is preparing the exhibition ARCHITECTURE WITHOUT ARCHITECTS as a special project; he does not maintain a regular office at the Museum. I have been assisting him with research for the show.

We are sorry you will not have a chance to see the exhibition, now scheduled for early November. However, a 128-page illustrated catalogue will be published in time for the opening and I think it will give you a very clear idea of the show's content. None of the photographs can be released by us, but we will gladly refer you to the original sources should you want prints of any of them.

Since the exhibition is aimed at an adult audience, and does not lend itself to your particular area of interest, I asked Miss Dorothy Knowles (Education Department) for her recommendations. She indicated that Dr. Carl Hiller was working on a book concerned with the introduction of architecture at the elementary school level. You can reach Dr. Hiller at Queens College, Flushing, New York.

I am also enclosing with this letter a copy (unfortunately, outdated) of WHAT IS MODERN ARCHITECTURE? provided by Miss Knowles. Arthur Drexler, Director of the Department of Architecture and Design, is preparing a splendid new version of the book but, again, a publication schedule has not beeneset. When it is ready, an announcement will appear in the Members' Bulletin.

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Architecture and Design

enclosure

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.27

THE UNIVERSITY OF CHICAGO
CHICAGO 37 · ILLINOIS

THE LABORATORY SCHOOLS
1362 East 59th St., Chicago 60637

Sept. 15, 1964

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

Dear Miss Marsh:

Thank you very much for responding to my letter to Mr. Rudofsky and for your efforts in our behalf.

I have taken the opportunity of writing to Dr. Hiller (an old acquaintance) based on your information about his impending book. And we'll be looking for the announcement of the catalog of ARCHITECTURE WITHOUT ARCHITECTS. We have a rather special bunch of kids here and often adult material is just what they need. . . particularly when no other material is available. There are just five books in print in the field of architecture written for children: only one can be considered having merit!

Thank you also for the "outdated" WHAT IS MODERN ARCHITECTURE? It is most useful. We will be looking for the new version to see how matters have grown in twenty years.

And we'll take you up on your offer to refer us to photo sources when we obtain a copy of the Rudofsky catalog.

Recognizing your other responsibilities at the Museum we really appreciate your time and effort.

Sincerely yours,

K. Marantz

Kenneth Marantz, art dpet.

KM/ssm

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	MoMA Exhs.	752.27

November 20, 1962

The Director
Marguerat S.A.
16 Passage St.-François
Lausanne, Switzerland

See: Benedikt RAST

Dear Sir:

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

I have recently had occasion to look through your handsome publication of 1946, Chateaux Vaudois, by Pierre Grellet with photographs by Benedikt Rast, and noted therein a photograph I should like to obtain for my exhibition. The illustration appears on page 39 and is captioned, Blonay: "L'impressionnante perspective des Madriers". I shall need a good black and white glossy print of the photo, made from the original negative and measuring ca. 18x24 cm. Can you supply me with such a print and may I have your permission to use it in the exhibition?

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

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

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

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

jl

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ROYAUME DU MAROC

OFFICE NATIONAL MAROCAIN DU TOURISME

21, Rue des Pyramides - PARIS (1er) - Tél. : OPÉra 17-39

February 15, 1963

Paris, le 1 er Juillet 1963

07526

Le Délégué de L'Office National
Marocain du Tourisme en France

Mrs Ellen MARSH
The Museum of modern art
11 West - 53 rd Street
NEW YORK 19 U.S.A.

Major Wallace C. Marley
2812 South Fern Street
Arlington 2, Virginia

Dear Major Marley:

I hope you will forgive this unseemly delay in acknowledging the arrival of your prints and transparencies. The photographs certainly are fine and I only wish it were possible to see your exhibition, THE CHARACTER OF KOREA.

In his letter of January 25th, Dr. Mott asked that all material be returned to him, and in the absence of any contrary instructions from you I am following his request. I am very sorry, indeed, that I cannot make use of any of your selected photographs for the particular purposes of my own exhibition. The type of material I am seeking must concentrate on the architecture itself rather than on a fuller view of a way of life which admirably appears in your work.

Were the circumstances of the Museum's exhibition somewhat different, I should be delighted to have a chance to use your photographs. I am most grateful for the opportunity to see your work.

With many thanks to you,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

A. CHRAÏBI

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.27

ROYAUME DU MAROC

OFFICE NATIONAL MAROCAIN DU TOURISME

21, Rue des Pyramides - PARIS (1er) - Tél. : OPÉra 17-39

Rec'd 7/22/63.

Paris, le 1 er Juillet 1963

07526

Le Délégué de L'Office National
Marocain du Tourisme en France

à Mrs Ellen MARSH
The Museum of modern art
11 West - 53 rd Street
NEW YORK 19 U.S.A.

Madame,

Comme suite à votre lettre du 20 Juin 1963, nous sommes au regret de ne pouvoir satisfaire votre demande, notre photothèque touristique de Paris ne possédant pas les photographies que vous nous demandiez.

Nous vous prions d'agréer, Madame, nos salutations distinguées.

Le Délégué de l'Office
National Marocain du
Tourisme à Paris

A. CHRAÏBI

Adresse télégraphique TOURIMAROC - PARIS - Adresse MAROC: B. P. 19 RABAT - Tél. : 212.52-53-54 (lignes groupées)

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June 20, 1963

Directeur
Office Marocain de Tourisme
21 rue des Pyramides
Paris Ier, France

Dear Sir:

At the suggestion of Mme. Moutard-Uldry of "Les Beaux Arts" I am writing to ask your assistance in the following matter. We are currently gathering photographic material for a special architectural exhibition which will be prepared and circulated by the Department of Circulating Exhibitions of our Museum.

In the book L'AFRIQUE MEDITERRANEENNE ALGIERS, TUNISIA, MOROCCO (Les Beaux Arts, Paris, 1931) there appear two photographs which we should like very much to obtain for our exhibition. Their page references are as follows:

Plate CLII, no. 404--Noualas dans la forêt de la Mamora (photo: Residence Générale du Maroc)

Plate CLXV, no. 434--Grenier collectif a Chtouka (photo: R. Montagne)

Mme. Moutard-Uldry has provided me with several photographs from the book, but lacking the ones cited above she urged that I get in touch with you. I realize that much time has passed since the pictures were taken, but since we are most interested in them I wish to enquire whether you might possibly still have prints. Enclosed are rough sketches made from the book plates.

In the event that you have black and white glossy prints, ca. 18x24 cm., would you lend them to us so that we may have our own copies made? We would, of course, give full credit to your office in the exhibition.

I will appreciate hearing from you at your earliest opportunity, and thank you in advance for any help you can offer us. Kindly address your reply to my attention.

Sincerely yours,

Ellen Marsh
Exhibition Assistant
Department of Circulating Exhibitions

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May 24, 1963

Dr. Rafael Marquina
Director
School of Architecture
Escuela Nacional de Ingenieros del Peru
Lima, Peru

Dear Dr. Marquina:

Toward the latter part of March, Dr. Bernard Rudofsky wrote to you in connection with a special architectural exhibition he is preparing for The Museum of Modern Art. Since no acknowledgment of his letter has arrived from your office, I assume that our original request was lost in the mail en route to you. Enclosed is a copy for your information.

We should greatly appreciate hearing from you at your earliest opportunity, and we thank you for your cooperation.

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Circulating Exhibitions

enclosure

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March 26, 1963

Dr. Rafael Marquina
Director
School of Architecture
Escuela Nacional de Ingenieros del Peru
Lima, Peru

Dear Dr. Marquina:

May I request your assistance in the following matter. The Museum of Modern Art has asked me to prepare a special architectural exhibition which might best be described as a presentation of man's ingenuity in terms of architecture throughout the world in all periods of time.

I am very much interested in gathering as much information as possible concerning the glass-enclosed balconies of buildings in Lima which are similar to those of La Coruña, Spain. I think these haavily-glazed buildings are an extraordinary feature and I assume that architects and historians may have written about them, even if only in articles. If you can direct me to sources of information on this subject, I shall be most grateful.

Furthermore, I should like to obtained black and white glossy photos of this subject. Can you advise me to whom I might write to secure photographs? Because of our very limited budget, we are not in a position to approach picture agencies which charge commercial rates.

Your help will be greatly valued, and I look forward to hearing from you at your earliest opportunity. With many thanks,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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Editorial R M

Luis Marsans Avenida de Vallvidrera, 14 Barcelona 17

Barcelona, June 17, 1963.

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

Dear Mrs. Marsh:

Thank you for your letter of May 14 and all your kind interest.

I am sure it will be most helpful to receive the information released by the Publicity Department.

I am very much interested in all aspects and activities about "Architecture Without Architects." Since my interest is wide and general it is difficult to specify aspects or questions for the time being.

During the short stay of Mr. B. Rudofsky in Barcelona I had the pleasure to meet him and I trust to be able to cooperate with him in our mutual interests.

Thanking you once more for all the kind and useful invormation you have availed me with, I am,

Yours sincerely,

L. Marsans.

4/9/45 Catalog sent

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	MoMA Exhs.	752.27

May 14, 1963

Mr. Luis Marsans
Avenida de Vallvidrera, 14
Barcelona 17, Spain

Dear Mr. Marsans:

In response to your request for information concerning activities of our Museum, I have asked that your name be placed on the press list of our Publicity Department. I am sure they will furnish you with releases from time to time.

I will be glad to let you know about the progress of "Architecture Without Architects" if you will tell me where your interest lies -- in its content, in its availability?

Sincerely yours,

Ellen Marsh
Department of Circulating Exhibitions

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Luis Marcano Avenida de Valvidrera, 14 Barcelona 17

Editorial R 68

Barcelona, May 8, 1963.

Mrs. Ellen Marsh
Department of Circulating Exhibitions
Museum of Modern Art,
11 W. 53rd Street,
New York 19, N.Y.

Dear Mrs. Marsh:

Thank you for your kind letter of May 3 rd.

Thank you, also, for the information about Mr. Bernard Rudofsky.

I would highly appreciate you could keep me posted on the development of your exhibition concerning "Architecture Without Architects."

I would find most invaluable to be regularly informed about the various activities of the Museum. Could you kindly suggest the way?

Thanking you for your most kind and prompt information, I am,

Yours sincerely,

L. Marcano.

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May 3, 1963

Mr. Luis Marsans
Avenida de Vallvidrera, 14
Barcelona 17, Spain

Dear Mr. Marsans:

Since Mr. Bernard Rudofsky has just left on an extensive trip in connection with research for his forthcoming exhibition, "Architecture Without Architects," I am replying to your inquiry in his behalf.

Mr. Rudofsky is preparing this exhibition for circulation by the Museum's Department of Circulating Exhibitions. The enclosed description of the show will, I trust, give you an idea of its content. We still have many months to go before we reach the design stages, and this may not be until the latter part of 1963. The exhibition will be produced for circulation here in the United States and, perhaps, at a later date another version will be produced for circulation abroad. Plans for expansion and alteration of our Museum buildings will affect our schedules and I can not tell you precisely when the show will be ready.

If you have any further questions concerning "Architecture Without Architects" or any other of our circulating exhibitions, I shall be only too pleased to answer them.

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Circulating Exhibitions

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Luis Marsans Avenida de Vallvidrera, 14 Barcelona 17 Editorial R M

Barcelona, April 16, 1963.

May 2, 1963

Mrs. M. Constantine
Associate Curator of Design
Department of Architecture and Design
Museum of Modern Art
11 W. 53rd Street,
New York 19, N.Y.

Dear Madame:

Thank you for your prompt and kind letter dated April 1st. We are obliged for your information.

Mr. Luis Marsans
Avenida de Vallvidrera, 14
Barcelona 17, Spain

Dear Mr. Marsans:

Thank you for your letter of April 16. I look forward to seeing your publication.

I believe the exhibition you are asking about is the one which we call "Architecture without Architects" which is being prepared by Mr. Bernard Rudofsky, Consultant to the Department of Architecture and Design. I am asking him to communicate further regarding this exhibition.

Sincerely,

Mildred Constantine
Associate Curator of Design
Department of Architecture and Design

MC:sh

cc: Ellen Marsh

Yours sincerely,

L. Marsans.

cc: Ellen Marsh

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Luis Marsans Avenida de Vallvidrera, 14 Barcelona 17 Editorial R M

Barcelona, April 16, 1963.

Mrs. M. Constantine
Associate Curator of Design
Department of Architecture and Design
Museum of Modern Art
11 W. 53rd Street,
New York 19, N.Y.

Dear Madame:

Thank you for your prompt and kind letter dated April 1st. We are obliged for your information.

We have forwarded under separate cover and registered mail a copy of our publication entitled:

"Atmosfera Miro"

We would like you to accept same with our compliments for your kind information.

We understand the Museum of Modern Art is preparing an exhibit of photographs about popular architecture. We would appreciate to know if this information is correct and, if correct, whatever additional information there is available about this exhibit.

Thanking you again for your valued attention, we are,

Yours sincerely,

L. Marsans.

cc: Ellen Marsh

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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file → MAS | to DIR. GUDIOL, A BARCELONA

MR. ESPINOSA

HOB, 2-8736 OR

COL. 5-0190

June 26, 1962

Cultural Department
Spanish Embassy
2700 15th Street, N.W.
Washington 9, D.C.

Gentlemen:

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. I intend to show the great beauty of this kind of architecture which results from a rare good sense in the handling of practical problems. The exhibition will be wide in scope both chronologically and geographically.

May I enlist your help in directing me to sources within your own country which are familiar with this subject. Should you find it more convenient to transmit this request in a letter of your own, you will undoubtedly want to cite the architecture of the following areas as being of particular importance in terms of our exhibition:

southwestern Spain:	Moguer and Niebla (area of Huelva) area of Arcos de la Frontera Grazalema Seteuil Antequera and Loja
southern Spain:	Motril Almeria Mar Menor (fishermen's houses near Cartagena) Altea Ifach
central and eastern Spain:	Campo de Criptana del Monte Cuenca Albarracin Alcaniz Gandesa Calatayud La Alumnia de Da. Godina

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central and eastern Spain (cont'd):	Tarazona
	Tudela
	Tafalla
	Anco
	Roncal
	Ochaivia
	Roncevalles

For purposes of exhibition production we can use only black and white photographs. High or aerial views of settlements will be equally as important to us as views of individual structures. However, we do not want to trouble anyone with the expense of making prints for us until we have had an opportunity to learn what material is available. I will therefore appreciate any suggestions you may have concerning the best method of seeing such views.

I shall be immensely grateful for any assistance you can offer, and your reply is awaited with great interest.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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August 16, 1962

Cultural Department
Spanish Embassy
2700 15th Street, N.W.
Washington 9, D.C.

Dear Sirs:

On June 26 I wrote you a letter asking for your assistance in directing me to sources within Spain that would be familiar with Spanish anonymous, vernacular or primitive architecture.

Since I have not received any answer to my letter, I wonder whether it has been received by you, and want to tell you that I would be most grateful to hear from you in the near future.

Meanwhile, I am,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

bp

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Embajada de España

AUG 27 1962

Washington, D.C.
August 23, 1962

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

Dear Mr. Rudofsky:

I refer to your letter of August 16th. We deeply regret the delay in answering your letter of June 26th; however, we had written to the proper authorities in Spain, and were waiting for a reply.

We have just heard from the "Instituto Amatller de Arte Hispánico." This institute possesses an abundant supply of the type of material which you seek, and they are prepared to help you in a selection for a possible exhibition.

We suggest that you write directly to Sr. D. José Gudiol, Director of the above Institute. He is wondering if it would be possible for someone from The Museum of Modern Art to come to Spain to make the selection. The address is:

Sr. D. José Gudiol
Director
Instituto Amatller de Arte Hispánico
Paseo de Gracia 41
Barcelona, Spain

If we may be of any further assistance, please do not hesitate to contact us.

Sincerely yours,

Carlos M. Fernández-Shaw,
Cultural Attaché

CMFS:llw

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September 4, 1962

Mr. Carlos M. Fernández-Shaw
Cultural Attaché
Spanish Embassy
2700 15th Street, N.W.
Washington 9, D.C.

Dear Mr. Fernández-Shaw:

I want to thank you for your letter of August 23rd and tell you that we are going to get in touch with Sr. D. José Gudiol, Director of Instituto Amatller de Arte Hispánico in Barcelona.

Your assistance has been greatly appreciated, and I am,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

bp

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September 18, 1962

Sr. D. José Gudiol
Director
Instituto Amatller de Arte Hispánico
Paseo de Gracia 41
Barcelona, Spain

Dear Sr. Gudiol:

At the suggestion of the Spanish Embassy in Washington, D.C. I am writing to you in regard to the following matter.

The Museum of Modern Art has asked me to prepare an exhibition of the kind of architecture which, for want of a more appropriate term, is called anonymous, vernacular or primitive -- and will include individual dwellings as well as complex towns. I intend to show the great beauty of this kind of architecture which results from a rare good sense in the handling of practical problems. The exhibition will be wide in scope both chronologically and geographically.

I understand that your institute possesses a large and fine collection of photographs and that, doubtless, it would provide an excellent source for the type of material I seek. However, since no travel appropriations have been made within the budget for this exhibition, it is impossible for me to consider a personal visit to your collection.

In order to give you a somewhat clearer idea of the type of material I am looking for, I refer you to the following pages of volume II, "España: Pueblos y Paisajes," by José Ortiz Echagüe:

page 71 "Frias. Burgos"
78 "Peñafiel. Valladolid"
83 "Torrelobatón. Valladolid"
84 "Montealegre (Valladolid)-El Castillo"
124 "La Alberca. Salamanca"
131 "Ciudad Encantada. 'Los Bonetes'"
196 "Combarros. Pontevedra"
220 "Almansa (Albacete)"
221 "Villena (Alicante)"
274 "Pampaneira. La Alpujarra"
303 "Setenil. Cádiz"
308 "Peñíscola. Castellon de la Plana"
310 "Mojacar. Almería"
311 "Mojacar. Almería"

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AMPLIACIONES Y REPRODUCCIONES
M A S
TELEFONO
BARCELONA (2)
OCT 2 1962

If it is not possible for you to send me, on approval, a selection of similar photographs from your files, I hope that you will be able to recommend some other source to which I might write. Perhaps you may know of an architect or a photographer familiar with this type of material.

Since our budget is quite limited we cannot pay usage fees, but we are prepared to pay laboratory fees and mailing charges for prints we may want to retain. Credit will, of course, be given to those photographs included in the exhibition.

Our first interest is in seeing a good selection of photographs, and if you have any suggestions as to how this might be accomplished, I would like to know of them. I could make a selection from 35mm contacts, or from reproductions appearing in a catalog you may have of your collection.

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

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

BR/em

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AMPLIACIONES Y REPRODUCCIONES
M A S
FRENERÍA, 5, 3.° TELÉFONO 22 11 56
BARCELONA (2)

OCT 2 1962

26-IX-62

Sr.D.Bernard Rudofsky
Gust Director
Department of Circulating Exhibitions
The Museum of Modern Art
11 West 53rd Street
New York, 19 N.Y.
(U.S.A.)

Muy señor nuestro:

El Instituto Amatller de Arte Hispánico nos ha pasado su amable escrito del 18 de los corrientes.

Hemos consultado la séptima edición de Pueblos y Paisajes y no coinciden con la numeración que Vd. nos detalla. Por favor, indiquenos la edición que Vd.ha consultado y al mismo tiempo la cantidad de fotos que necesitan para que nosotros le podamos hacer la selección de copias.

Esperando sus noticias le saluda atentamente

M. Blanch

4th edition, 1950.

M.Blanch

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AMPLIACIONES Y REPRODUCCIONES
M A S
FRENERIA, 5, 3.º TELEFONO 225 11 56
BARCELONA-2

October 16, 1962

Sr. M. Blanch
Ampliaciones y Reproducciones MAS
Frenería, 5, 3
Barcelona 2, Spain

see also: Inst. Amatller

Dear Sr. Blanch:

Thank you for your good letter of September 26th in response to our request for approval prints originally directed to the Instituto Amatller de Arte Hispánico.

The edition of España: Pueblos y Paisajes to which we referred in our earlier letter was the fourth, published in 1950. Before we ask you to send us any material, we will have a look at the most recent edition to determine those photos we'd like to see. We will write to you again just as soon as we have had an opportunity to make our selection.

Your cooperation is greatly appreciated.

Sincerely yours,

Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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AMPLIACIONES Y REPRODUCCIONES
M A S
FRENERÍA, 5, 3.° TELÉFONO 222 11 56
BARCELONA-2

15-V-63

Miss Ellen Marsh
Museum of Modern Art
21 West 53 Street
New York, N.Y.
(U.S.A.)

Distinguida señorita:

Por encargo del Sr.Bernard Rudofsky le enviamos por correo aparte, como papeles de negocios y por via aerea ocho fotos 18x24 brillo.

Incluimos la correspondiente factura, cuyo importe total de 8,oo$ puede liquidar a su comodidad.

Atentamente le saluda

M.Blanch

ICE 4522

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.27

May 21, 1963

Sr. M. Blanch
Ampliaciones y Reproducciones MAS
Frenería, 5, 3
Barcelona 2, Spain

Dear Sr. Blanch:

Thank you very much, indeed, for your good letter of May 15th and for the package of eight glossy black and white photographs ordered by Sr. Bernard Rudofsky.

The photographs were received in excellent condition, I am glad to report. I have sent your invoice to our business office, requisitioning payment to you in the amount of $8.00 on Museum of Modern Art purchase order No. ICE 4522. If, for any reason, payment does not reach you within a reasonable amount of time, do not hesitate to write to me again.

With all good wishes,

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Circulating Exhibitions

See also: Instituto Amatller

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The Museum of Modern Art Archives, NY | Collection: MoMA Exhs. | Series.Folder: 752.27

CORREO AEREO
PAR AVION
VIA AIR MAIL

AÉROGRAMME
AEROGRAMA

ESPAÑA
06,00
CORREOS
VENTA DE SELLOS

Srta. Ellen Marsh
The Museum of Modern Art
11 West 53 Street
New York, N.Y.10019(USA)

SI EN ESTA CARTA SE INCLUYERA CUALQUIER OBJETO, SERIA CURSADA POR VIA ORDINARIA

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Nom et adresse de l'expéditeur.
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Barcelona, 16-II-65

Srta.Ellen Marsh
The Museum of Modern Art
11 West 53 Street
New York, N.Y.10019
(U.S.A.)

Distinguida señorita:

Hemos recibido su cheque nº.46266, cuyo importe liquida s.b.f. los derechos de publicación de las fotos de nuestro archivo que han utilizado en su obra "Without Architects catalogue". Muy agradecidos.

Le saluda atentamente

M.Blanch

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May 3, 1963

Madame C. Maslow
25, Rue Pierre Nicole
Paris V, France

Dear Madame Maslow:

Thank you for your most gracious response to my letter of March 19th.

We are delighted to have the copy negative and print you have provided; they will suit our purposes quite well. Should it be necessary to have the original negative at a future date, we shall get in touch with you again. However, the exhibition is still many months away and I believe we are all set with the material presently at hand.

Payment in the amount of Fr. 12.00 has been requisitioned for you to cover the laboratory costs noted on the invoice of R. Pierrot. If there is any delay in receiving the payment, please do not hesitate to write to me.

Dr. Rudofsky joins me in sending you many thanks for your kindness and all best wishes.

Sincerely yours,

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

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Mme Maslow
25 Rue Pierre Nicole Paris 5e

Expéditeur Mme Maslow
rue Philippeaux
Miramont de Guyenne
Lot et Garonne
France

1963

Chère Mademoiselle

Je suis très touchée de l'intérêt que le Dr Rudofsky porte aux travaux de mon mari et suis désolée d'avoir dû mettre si longtemps à vous envoyer le cliché demandé.

Je vous prie de m'en excuser auprès de lui : n'ayant pu trouver ce cliché à Paris chez nous j'ai espéré que les clichés des coupoles de Tez se trouvaient en Lot et Garonne où nous avons une propriété familiale et où était parvenu le déménagement du Maroc. Malheureusement nous ne venons les enfants et moi ici qu'aux Vacances

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The photograph is a superb one, and we greatly hope that you will be able to make it available to us.

We shall be immensely grateful for your help, and we look forward to your reply.

Sincerely yours,

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

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de Pques. En effet à ma grande joie j'ai retrouvé le cliché ici. et j'ai fait immédiatement tirer le négatif par le photographe local qui a été bien long à le faire. (il en a fait 2.)

Je garde ici l'original, au cas où le cliché aurait quelque avarie il y aurait cette ressource.

Je suis à votre disposition pour d'autres documents ou renseignements.

Encore avec mille excuses pour ce retard je vous prie de croire Mademoiselle à mes sentiments les meilleurs.

Veuillez bien exprimer ma gratitude auprès de Dr Rudofsky.

J Maslow.

Les tirages m'ont coûté 1.200f.
le port est mis sur l'enveloppe.

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The photograph is a superb one, and we greatly hope that you will be able to make it available to us.

We shall be immensely grateful for your help, and we look forward to your reply.

Sincerely yours,

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

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March 19, 1963

Madame C. Maslow
25, Rue Pierre Nicole
Paris Veme, France

Dear Madame Maslow:

I am writing to you in behalf of Dr. Bernard Rudofsky who has been asked by The Museum of Modern Art to prepare a special architectural exhibition which will be sent on tour throughout the United States after its opening here in New York.

In an effort to obtain a photograph belonging to Dr. Boris Maslow I wrote to Dr. Ahmed Sefrioui, Directeur Général des Beaux-Arts et de la Culture, Rabat, Morocco. He informed me that Dr. Maslow had passed away last year. Permit me to extend our sympathies to you.

Dr. Rudofsky is very much interested in obtaining a copy of a splendid photograph of Dr. Maslow's for use in his exhibition. The photograph shows the inside of the cupola of the Qoubba of the Jama El Gnaiz of the Zarawiyin at Fès, and it appears at Plate L, Figure 129 of Dr. Maslow's book, LES MOSQUEES DE FES ET DU NORD DU MAROC (volume XXX. Les Editions d'Art et d'Histoire. 1937). I hope that you still have Dr. Maslow's photographs and negatives and that you will be able to locate the material for the book cited above. Will it be possible for you to have an 18x24 cm. glossy print made for us from the original negative -- or will you lend us the original print or negative so that we can make a copy here? We shall gladly reimburse you for your laboratory print production charges and for your mailing costs. I suggest you send the package via sea mail, securely wrapped in order to avoid possible damage.

It goes without saying that full credit would be given to Dr. Maslow in connection with this photograph.

The photograph is a superb one, and we greatly hope that you will be able to make it available to us.

We shall be immensely grateful for your help, and we look forward to your reply.

Sincerely yours,

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

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February 14, 1963

Professor M. E. Masson
Department of Archaeology
Tashkent University
Tashkent, Uzbekistan, S. S. R.
U. S. S. R.

Dear Professor Masson:

During the early part of November I had occasion to write to you concerning the possibility you might be able to help me locate sources of photographs which I would like to use in a special architectural exhibition I am preparing for The Museum of Modern Art. Since I have received no reply, it occurs to me that perhaps the original letter went astray en route to you. I am enclosing a copy for your information.

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

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Enclosure

BR/ss

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November 7, 1962

Professor M.E. Masson
Department of Archaeology
Tashkent University
Tashkent, Uzbekistan, S.S.R.
U.S.S.R.

Dear Professor Masson:

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 a major one and will be shown here in the Museum's galleries before it is sent on an extensive tour throughout the United States.

I am writing to you at the suggestion of Professor John G. Haskins of Columbia University. Professor Haskins indicated that you might be able to help us yourself, or put us in touch with persons who might be interested in what we are doing. We are trying to locate sources for good photographs of such diverse types of architecture as fortified villages in the Caucasus (Aul Tindi, Aul Jchrek, Ibani-Uskul, Adish and Mestia near the Layla mountain range), tents of nomads, troglodyte dwellings, etc. We hope to find recent photographs or photographic sources with your aid.

The exhibition is still many months away and at this point I am more interested in the recommendations you can offer than in receiving prints. At a later date I will want the prints themselves, but my first objective is to get in touch with persons who have recorded the architecture of the remoter regions of your country.

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

I shall be immensely grateful for any assistance you can offer, and I am much looking forward to your reply.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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September 1, 1964

Mr. S.M. Cuddy
Gavin Maxwell Enterprises Ltd.
9 Paultons Square
Chelsea, S.W. 3, England

Dear Mr. Cuddy:

Your letter of August 6th was waiting for me when I returned from vacation yesterday. I have since checked our records and find that you are quite correct, the payment of $5.00 for handling of Mr. Maxwell's prints was apparently never made. Today we have requisitioned this payment on our Purchase Order #46219. Since payments are issued only once a month, it may be some five or six weeks before a check reaches you.

Thank you very much for returning our card completed and for permission to use the photos in our ARCHITECTURE WITHOUT ARCHITECTS catalogue.

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Architecture and Design

10/22/65 3 photos returned (no accompanying letter)

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	MoMA Exhs.	752.27

July 22, 1964
August 24, 1962

9 Paultons Square
Chelsea
S.W.3
Tel: FLAxman 1462

6th., August, 1964..

Miss Ellen Marsh,
The Museum of Modern Art,
11 West 53 Street,
New York,
New York 10019,
U. S. A..

Dear Miss Marsh,

Thank you for your letter of July 22nd. regarding the photographs that we provided some time ago. I am enclsoing the completed card for the credit of these photographs. In your letter of August 24th. 1962 you said that you would remit a handling charge to us of $5. Unfortunately our records do not show wether this sum was received and Mr. Clark left us some time back. If not sent, this sum is all that is required.

With best wishes,

Yours sincerely,

S. M. Cuddy.

P.O.# 46219 - pd. 9/1/64

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July 22, 1964

Mr. James Clark
Gavin Maxwell Enterprise, Ltd.
9 Paultons Square
Chelsea
London, S.W. 3, England

Dear Mr. Clark:

You may recall that 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 three photographs showing the building of a Mudhif at Avu Malih (ref. People of the Reeds, by Gavin Maxwell).

In order to give the proper credit line, we would appreciate your completing the enclosed card and returning it to us via air mail at your earliest opportunity. An international reply coupon is also enclosed to cover your mailing costs.

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

Thank you very much for your assistance.

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Architecture and Design

EM:mar enclosures

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August 24, 1962

Mr. James Clark
Gavin Maxwell Enterprises Ltd.
9 Paultons Square
Chelsea
London, S.W.3, Great Britain

Dear Mr. Clark:

We are acknowledging the receipt of 11 glossy prints showing the construction of a "mudhif." We were delighted to have them and have made our choice of four (numbered 1, 3, 7, and 11), and are returning the other seven. It is, of course, much too early for us to make our final selection, since the exhibition ARCHITECTURE WITHOUT ARCHITECTS is not scheduled until next year. Should it appear that we can use these prints in our exhibition, we shall credit each one as follows: "Photograph by Gavin Maxwell, author of PEOPLE OF THE REEDS (Dutton)."

We are going to remit $5. to Mr. Maxwell for the loan, handling and postal charges involved in providing us with these prints.

Your assistance has been greatly appreciated, and I am,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Enclosure: 7 prints

bp

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Original given to Accountant

GAVIN MAXWELL ENTERPRISES LTD

AUG 15 1962

AS FROM:- 9, Paultons Square,
Chelsea,
London, S.W.3.

10th August, 1962.

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

Dear Mr. Rudofsky,

We have now got for you a sequence of 11 glossy prints showing the process of construction of a mushif from beginning to end, and these have been despatched to you under separate cover.

Although several of these photographs are closely similar to the three illustrations in PEOPLE OF THE REEDS, mentioned by you in your letter of July 16th, they are not quite identical. The photographs we have sent you include, however, the same subjects, as well as both earlier and later stages of the construction. You are therefore able to show in your Exhibition a more complete sequence than is shown by the illustrations in Mr. Maxwell's book. If you prefer to use only some of these photographs,

P.T.O.

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Mr. Maxwell has no objection.

The acknowledgement which should appear with each enlargement, and also in the catalogue of your Exhibition, is as follows : "Photograph by Gavin Maxwell, author of PEOPLE OF THE REEDS (Dutton)." Mr. Maxwell will be very interested to see a copy of your catalogue when it is printed.

We note that you are not able to pay reproduction fees, but if you will be good enough to remit £5 to Mr. Gavin Maxwell, this will cover the loan, handling and postal charges involved in providing you with these prints.

Finally, we would be grateful if you would return to Mr. Maxwell as quickly as possible any prints you decide not to use, and also return the chosen prints immediately you have finished making the enlargements.

Yours sincerely,

11 Prints rec'd
/SP

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9, Paultons Square,
Chelsea,
London, S.W.3.

AUG 13 1962

8th August, 1962.

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

Dear Mr. Rudofsky,

This is just to acknowledge your letter of August 1st and to let you know that we have got down to the job of selecting pictures from PEOPLE OF THE REEDS for your exhibition. Prints will have to be produced for you, but we will send them on to you as quickly as possible.

Yours sincerely,

James Clark

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To open cut here

Sender's name and address: James Clark, Esq.,
9, Paultons Square,
Chelsea,
London, S.W.3.

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

First fold here

Second fold here

BY AIR MAIL
PAR AVION
AIR LETTER
AEROGRAMME

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

bp

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August 1, 1962

Mr. James Clark
Gavin Maxwell Enterprises, Ltd.
50 Westminster Palace Gardens
Artillery Row
London, S.W.1, Great Britain

Dear Mr. Clark:

I want to thank you for your kind letter of July 24 with the information that Mr. Maxwell has instructed you to send us the three prints from "People of the Reeds." I will be happy to receive them entirely at your convenience; the exhibition is not scheduled until the fall of 1963.

I intend to have the prints blown-up to 36 x 48 inches for display, and would therefore be grateful for prints as clear as possible.

With many thanks,

Sincerely,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

bp

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July 16, 1962

Mr. Gavin Maxwell
9 Paulton's Square
Chelsea
London S.W. 3, England

Dear Mr. Maxwell:

GAVIN MAXWELL ENTERPRISES LTD.

DIRECTORS
GAVIN MAXWELL
R. J. G. PAYNE
PETER JANSON-SMITH (Managing Director and Secretary)

50 WESTMINSTER PALACE GARDENS
ARTILLERY ROW, LONDON, S.W.1

TELEPHONE: ABBEY 6159

PLEASE REPLY TO:- 9, Paultons Square,
Chelsea,
London, S.W.3.

24th July, 1962.

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

Dear Mr. Rudofsky,

Mr. Gavin Maxwell is at the moment at his home in Scotland, and he has asked me to write and thank you for your kind letter of July 16th and to tell you that he would certainly very much like to help you in preparing your exhibition of "anonymous" architecture by letting you have glossy prints of photographs from PEOPLE OF THE REEDS.

I am not quite sure, from your letter, how soon your exhibition will take place, but I hope it is possible for you to wait one or two weeks before we actually send you the glossy prints. The reason for this is that there are several foreign language editions of the book, and we cannot rely on the particular photographs you are interested in being in London at this moment. In any case, Mr. Maxwell has several thousand photographs (both black and

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whites and colour transparencies) and we shall be able, without doubt, to let you have some excellent illustrations of these three subjects (the erection of a mudhif), if there turns out to be any difficulty about sending you the actual prints reproduced in Mr. Maxwell's book.

Do you plan to blow-up these prints for display in your exhibition? If so, we would be very interested to know the dimensions of the enlargements.

Yours sincerely,

James Clark

It goes without saying that whatever acknowledgment you require shall be given to this material. Although our budget does not permit payment of usage fees, we will gladly reimburse you for laboratory charges involved in producing the prints and for your mailing costs.

I trust that I am not imposing on you, and please be assured that I shall be most grateful for any assistance you can offer. I look forward to your reply.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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July 16, 1962

Mr. Gavin Maxwell
9 Paulton's Square
Chelsea
London S.W. 3, England

Dear Mr. Maxwell:

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

In the course of looking through your excellent book, "People of the Reeds," I noted three photographs which are of particular interest to me in terms of my exhibition. The plates are not numbered, but the captions read as follows: "Building at Abu Malih, the first stage..."; "Forming the arches"· "The arches completed." The illustrations are consecutive.

I hope it will be possible to obtain good black and white glossy prints of these photographs, measuring approximately 8 inches by 10 inches, made from the original negatives, and that you will give your permission for their use in the exhibition.

It goes without saying that whatever acknowledgment you require shall be given to this material. Although our budget does not permit payment of usage fees, we will gladly reimburse you for laboratory charges involved in producing the prints and for your mailing costs.

I trust that I am not imposing on you, and please be assured that I shall be most grateful for any assistance you can offer. I look forward to your reply.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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9 Paultons Square
Chelsea
London, S.W.3,
Tel: FLAxman 1462 England..

14th., September, 1964..

Ellen Marsh,
Research Assistant,
Department of Architecure & Design,
The Museum of Modern Art,
New York 19.
U. S. A..

Dear Miss Marsh,

Thank you very much for your letter of September 1st. regarding the handling fee of five dollars, for Mr. Gavin Maxwell's prints of Irag marshmen's houses.

Yours sincerely,

S. M. Cuddy.

Pleas

For c
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PH

CREDIT: Photograph by Gavin Maxwell from 'People of the Reeds' published by E. P. Dutton & Co. Inc..

no fees due

Permission is hereby granted to use this photograph in connection with publicity related to the exhibition: • For GAVIN MAXWELL

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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: _____
for all prints,

CREDIT: Photograph by Gavin Maxwell from 'People of the Reeds' published by E. P. Dutton & Co. Inc..

no fees due

Permission is hereby granted to use this photograph in connection with publicity related to the exhibition: Michael Cuddy. For GAVIN MAXWELL

Yours sincerely,

Michael Cuddy

Michael Cuddy

Miss Ellen Marsh,
Research Assistant,
Department of Architecture & Design,
The Museum of Modern Art,
New York 19,
U.S.A.

2:00 p.m. appt.

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9 Paultons Square
Chelsea
S.W.3
Tel: FLAxman 1462

16th December, 1964.

Dear Miss Marsh,

Thank you very much indeed for sending me a copy of ARCHITECTURE WITHOUT ARCHITECTS by Bernard Rudofsky.

Yours sincerely,

Michael Cuddy.

Michael Cuddy

Miss Ellen Marsh,
Research Assistant,
Department of Architecture & Design,
The Museum of Modern Art,
New York 19,
U.S.A.

2:00 p.m. appt.

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July 2, 1962

Dr. Margaret Mead
Department of Ethnology
The American Museum of Natural History
Central Park West at 79th Street
New York 24, New York

Dear Dr. Mead:

Please accept these somewhat belated thanks for permitting Mr. Rudofsky and me to consult you in connection with the forthcoming exhibition, "Architecture Without Architects."

Your interest in this project is most gratifying to us. We shall certainly contact those persons recommended by you.

Sincerely yours,

Ellen Marsh
Department of Circulating Exhibitions

June 22, 1962
2:00 p.m. appt.

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20 December 1962

Mr. E. Meerkämper, Photographer
Davos-Platz, Switzerland

Dear Mr. Meerkämper:

Thank you for your reply to Mr. Bernard Rudofsky's request for a print of one of your photographs.

We do, of course, quite understand your position and only regret that our budget does not permit us to make you an offer in an amount that might be acceptable to you.

In answer to your question: yes, Mr. Rudofsky does work without a salary. He is paid for the designing and writing of the exhibition material, but the months of research he has invested are not covered by any reimbursement.

Sincerely yours,

Ellen Marsh
Assistant to Bernard Rudofsky

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Dear Sir,

Im am refering to your letter of Nov. 23rd. I would like to ask you a question: Do you work without getting a salary - we do not and make our living from our work: We sell our photographs and if they are reproduced, we ask a reproduction fee.-
If you can make us an offre, I am glad to sell you the reproduction right for my picture " Alp Grevasalvas in the Upper Engadin.

Kours very truly

Davos, 3oth November 62.

M.MEER-KAMPER
Photograph - Davos-Platz

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on page 209 of the July 1943 issue of WERK, and was captioned "Engadiner Bergdorf."

Will it be possible for you to furnish me with an 18x24 cm. black and white glossy print of this view, made from your original negative? And, most important, may I have your permission to use the photograph in my forthcoming exhibition? It goes without saying that whatever credit line you designate will be used in connection with your photo.

The exhibition, composed of photo-plus-text panels, is being designed for circulation and will be sent on an extensive tour throughout the United States after its first showing here in this Museum's galleries. As an exhibition prepared specially for the Department of Circulating Exhibitions, it will be sent only to educational and nonprofit institutions, mainly colleges, universities and other museums.

Although our budget does not permit us to pay usage fees, we will gladly reimburse you for laboratory charges involved in print production and for your mailing costs. Since the exhibition is still many months away, I suggest you send the package via sea mail, securely wrapped in order to avoid damage. We have already received a number of fine pictures from professional photographers, scholars, publishers and government agencies interested in this exhibition of anonymous and vernacular architecture. We hope that you will also be generous in your cooperation.

I hope that I am not imposing on you. I shall be immensely grateful for your assistance.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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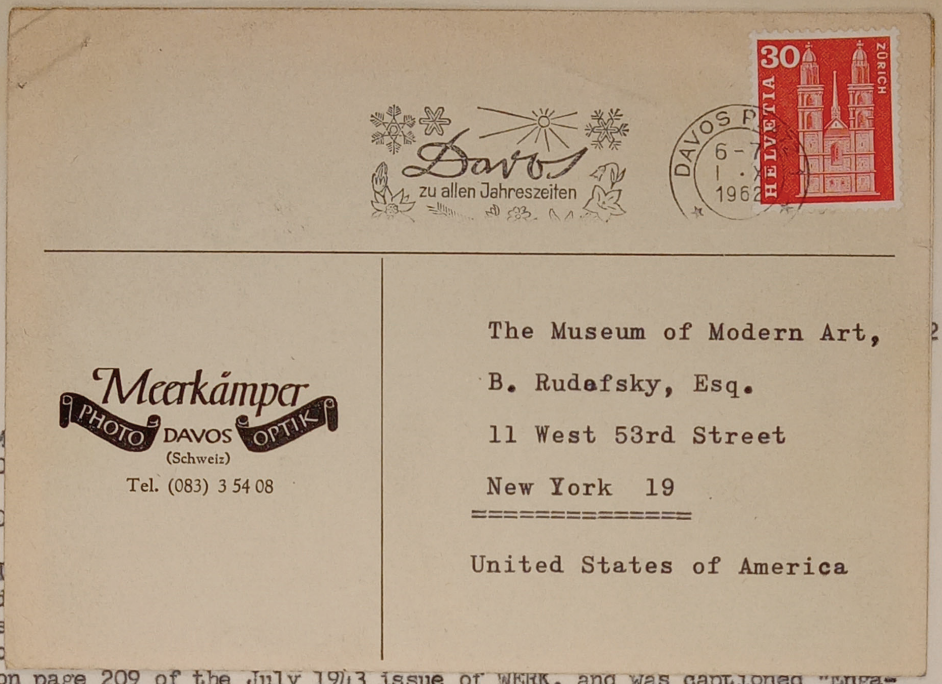

on page 209 of the July 1943 issue of WERK, and was captioned "Engadiner Bergdorf."

Will it be possible for you to furnish me with an 18x24 cm. black and white glossy print of this view, made from your original negative? And, most important, may I have your permission to use the photograph in my forthcoming exhibition? It goes without saying that whatever credit line you designate will be used in connection with your photo.

The exhibition, composed of photo-plus-text panels, is being designed for circulation and will be sent on an extensive tour throughout the United States after its first showing here in this Museum's galleries. As an exhibition prepared specially for the Department of Circulating Exhibitions, it will be sent only to educational and nonprofit institutions, mainly colleges, universities and other museums.

Although our budget does not permit us to pay usage fees, we will gladly reimburse you for laboratory charges involved in print production and for your mailing costs. Since the exhibition is still many months away, I suggest you send the package via sea mail, securely wrapped in order to avoid damage. We have already received a number of fine pictures from professional photographers, scholars, publishers and government agencies interested in this exhibition of anonymous and vernacular architecture. We hope that you will also be generous in your cooperation.

I hope that I am not imposing on you. I shall be immensely grateful for your assistance.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

em

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.27

November 23, 1962

Mr. E. Meerkämper, Photographer
Davos-Platz, Switzerland

Dear Mr. Meerkämper:

I have been advised by the editorial offices of WERK to write to you directly concerning one of your very handsome photographs which I should like to obtain for an exhibition I am preparing for the Museum of Modern Art. The particular photograph to which I refer appeared on page 209 of the July 1943 issue of WERK, and was captioned "Engadiner Bergdorf."

Will it be possible for you to furnish me with an 18x24 cm. black and white glossy print of this view, made from your original negative? And, most important, may I have your permission to use the photograph in my forthcoming exhibition? It goes without saying that whatever credit line you designate will be used in connection with your photo.

The exhibition, composed of photo-plus-text panels, is being designed for circulation and will be sent on an extensive tour throughout the United States after its first showing here in this Museum's galleries. As an exhibition prepared specially for the Department of Circulating Exhibitions, it will be sent only to educational and nonprofit institutions, mainly colleges, universities and other museums.

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Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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Kopie

Winterthur, 5. September 1962

Firma E. Meerkämper
Photohaus
D a v o s - Platz

Sehr geehrter Herr,

In der Beilage schicken wir Ihnen einen Brief des Museum of Modern Art in New York, in dem um eine 18 x 24-Vergrösserung Ihrer Aufnahme des Weilers Grevasalvas gebeten wird. Es handelt sich um die Aufnahme von Südosten, mit den Häusern im Vordergrund und darüber den Matten und dem Berg.

In der Hoffnung, dass Ihnen diese Angabe genügt und dass Sie die Bestellung sofort ausführen können, grüsst Sie

WERK
Redaktion

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August 13, 1962

Dr. Will Keller
Editor-in-Chief
MERIAN
Hoffman und Campe Verlag
Harvestehuder Weg 41
Hamburg 13, Germany

Dear Dr. Keller:

Thank you so much for your letter of July 13 as well as for the two black and white glossy prints of views of Sicily and Skyros which I have now received. The prints are excellent and should prove most helpful in terms of my exhibition.

Your assistance has been greatly appreciated, and I am,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

bp

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MERIAN

AUG 1962

DAS MONATSHEFT DER STÄDTE UND LANDSCHAFTEN

Redaktion

VERLAG

The Museum of Modern Art
Mr.Bernard Rudofsky
Guest Director
Department of Circulating
Exhibitions
11 West 53rd Street
N e w Y o r k 19

IL 18 1962

19. Juli 1962
ka/uh

th July, 1962
.Ke./uh

Sehr geehrter Herr Rudofsky!

Wie verabredet senden wir Ihnen heute die beiden erbetenen Abzüge der in unseren Heften Sizilien und Ägäische Inselwelt reproduzierten Aufnahmen von Enzo Sellerio und Eva Maria Czako.

, I have to
t for a
l order
ime. We
one week.

addresses

Mit freundlichen Grüßen
Redaktion MERIAN

(Karsten)

en

ki

pprovement,

Hoffmann und Campe Verlag, Hamburg 13, Harvestehuder Weg 41
Telefon 44 29 44 · Telegramm HOCA · Commerzbank AG · Deutsche Bank AG
Vereinsbank · Postscheck 696 39 · alle Hamburg

(Dr.Will Keller)
Editor-in-Chief

HAMBURG 13, HARVESTEHUDER WEG 41 · RUF: 442944 · FERNSCHR. 0213214
POSTSCHECKKONTO: HAMBURG 69639 · BANKEN: COMMERZBANK AG UND
DEUTSCHE BANK AG, BEIDE IN HAMBURG · TELEGRAMME: HOCA HAMBURG

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MERIAN

DAS MONATSHEFT IM HOFFMANN UND CAMPE VERLAG

Redaktion

JUL 18 1962

The Museum of Modern Art
11 West 53rd Street
N e w Y o r k 19
U.S.A.

13th July, 1962
Dr.Ke./uh

Dear Mr.Rudofsky:

Thanking you for your letter dated July 9th, I have to inform you that we always buy only the right for a single publication. But in your case we will order enlargements here in Hamburg for to spare time. We will send them to you by air-mail in about one week.

Nevertheless I will give you the names and addresses of the photographers.

SIZILIEN: Enzo Sellerio, Palermo/Sizilien
Via Papireto 55

ÄGÄIS: Eva Maria Czako, Athen/Kalamaki
Koritsas 23

With all good wishes for your interesting Approvement,

sincerely yours,

Will Keller

(Dr.Will Keller)
Editor-in-Chief

HAMBURG 13, HARVESTEHUDER WEG 41 · RUF: 442944 · FERNSCHR. 0213214
POSTSCHECKKONTO: HAMBURG 69639 · BANKEN: COMMERZBANK AG UND
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	MoMA Exhs.	752.27

July 9, 1962

Dr. Will Keller
Editor-in-Chief
MERIAN
Hoffmann und Campe Verlag
Harvestehuder Weg 41
Hamburg 13, Germany

Dear Dr. Keller:

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

Recently, in looking through issues of your very handsome publication, I noted two photographs which are of particular interest to me in terms of my exhibition:

MERIAN. No. 12, Vol. XII. page 66, photo at center right. Vizzini.

" No. 11, Vol. XIV. page 73. Skyros roofs.

I hope that it will be possible to obtain black and white glossy prints of these two photographs made from the original negatives and measuring approximately 24x30 cm. Although our budget does not permit payment of usage fees, we will gladly reimburse you for laboratory charges involved in producing the prints and for your mailing charges. It goes without saying that we shall give whatever acknowledgment you require to this material in the exhibition.

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

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

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

788/4335

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.27

18 December 1962

Mr. L.M. Rau
Photographic Unit
Public Relations Division
Ministry of Home Affairs
P.O. Box 8140, Causeway
Salisbury, Rhodesia and Nyasaland

Dear Mr. Rau:

Thank you very much for your good letter of November 7th and for the photo of the baobab tree and views of the Zimbabwe Ruins. Please accept this acknowledgment of your letter which I make in behalf of Mr. Rudofsky.

As indicated in our earlier communication, we shall give credit to any of your photographs which we are able to include in the exhibition. The prints are very good and should be able to withstand considerable enlargement.

We appreciate your wishes for the success of the exhibition.

Sincerely yours,

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

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.27

Telephone No. - 60311-23350.
Telegraphic Address
"FEDINFORM" Salisbury

Reference : 8/1.

PHOTOGRAPHIC UNIT.

PUBLIC RELATIONS DIVISION,
MINISTRY OF HOME AFFAIRS,
P.O. BOX 8140, CAUSEWAY,
SALISBURY,
RHODESIA AND NYASALAND.

7th November 1962.

Bernard Rudofsky Esq.,
Guest Director,
Dept., of Circulating Exhibitions,
11 West 53rd Street,
NEW YORK. U.S.A.

DEC 18 1962

Dear Sir,

REQUEST FOR PHOTOGRAPHS.

In reply to your letter dated the 29th October, requesting three photographs as published in "The Rhodesias & Nyasaland" by R.W. King and J.P. de Smidt.

We have pleasure in enclosing seven complimentary photographs, from our files. Only one of the original photographs , the baobab tree, is ours. The other two of Zimbabwe Ruins, we have sent you substitutes from our files.

With best wishes to the success of your exhibition,

Yours faithfully,

F.M. Ram.
.....
for Manager.

788/4335

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.27

October 29, 1962

The Director
Federal Information Bureau
Salisbury, Southern Rhodesia

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, vernacular or primitive but might be described more accurately as a documentation of human ingenuity in terms of architecture. The exhibition will be wide in scope both chronologically and geographically.

I recently had occasion to look through a book titled THE RHODESIAS AND NYASALAND, by Ralph W. King and John P. de Smidt, published by Howard B. Timmins in 1954, and noted therein several very handsome photographs. I would like very much to obtain black and white glossy prints of the photos listed below, made from the original negatives and measuring ca. 18x24 cm.:

page 42. Baobab tree in Zambesi Valley (photo: Southern Rhodesia Public Relations Department)

page 43. Zimbabwe Ruins (photo: Ralph W. King)

page 45. Outer walls of the Temple at Zimbabwe (photo: Ralph W. King)

Mr. Timmins advised me to write to you since he said that most of the photographs used in the book were originally obtained through your office. I shall be most grateful for any help you can give me in securing the views indicated above and any equivalent illustrations. Our need is for very clear glossy photographs since we will make enlargements of the photos for the exhibition.

Although our budget does not permit us to pay usage fees, we will gladly reimburse you for laboratory costs involved in producing the three prints and for your mailing charges. Since the exhibition is still many months away, I suggest you send the prints via sea mail, securely wrapped in order to avoid possible damage in transit.

It goes without saying that we shall give whatever credit you require to this material in the exhibition.

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I hope that I am not imposing on you. Please be assured that I shall be immensely grateful for your aid. I am much looking forward to your reply.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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January 3, 1962

M. Raphaël G. Mischkind
7, rue Jean Sans Peur
Lille (Nord), France

Dear M. Mischkind:

Thank you for your most gracious response to my recent letter. Your packet of five photographs arrived in excellent condition.

Mr. Rudofsky greatly appreciates your thoughtfulness in sending the selection of additional photographs. They admirably suit the purpose of our exhibition, and we have every hope of using them.

Please be assured that you will receive full credit in connection with those of your prints we may include in the show.

We are, indeed, indebted to you. With thanks and all good wishes,

Sincerely yours,

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

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RAPHAËL MISCHKIND

C'est heureux de vous faire
savoir la photo demandée
et q. q. autres qui pourraient
vous être éventuellement
utiles —
Mes bons vœux pour 1963
R. Mischkind

GALERIE D'ART
7, RUE JEAN SANS PEUR, LILLE
TÉL. 57.30.49

20 December 1962

M. R.G. Mischkind
7 rue Jean-Sans-Peur
Lille (Nord), France

Dear Mr. Mischkind:

Today I received a letter from M. Gassiot-Talabot of Librairie Hachette with the news that he had contacted you regarding a photograph from your book, Lumière d'Afrique.

Enclosed you will find the letter we had originally written to Yves Demailly, explaining our request in fuller detail. The letter was returned to us because M. Demailly was unreachable; it rightly should go to you.

I do hope you can provide us with a print of the illustration appearing on Page 53, made from your original negative, and that we may have your permission for its use in our exhibition.

With thanks for your help, and all good wishes to you for the holidays and the coming year, I remain,

Sincerely yours,

Ellen Marsh
Assistant to Bernard Rudofsky

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	MoMA Exhs.	752.27

20 December 1962

M. R.G. Mischkind
7 rue Jean-Sans-Peur
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With thanks for your help, and all good wishes to you for the holidays and the coming year, I remain,

Sincerely yours,

Ellen Marsh
Assistant to Bernard Rudofsky

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AUG 3 1962

August 2

Dear Bernard:

The photographer in Athens is:

Dimitrios Harissiadis
Panepistimiou 16 (4th Floor)
Tel: 33 011

He speaks English, Italian, and your assistant might enjoy meeting him. I hope [illegible] to her in time to do some good.

I enjoyed seeing you.

March 23, 1965

Mr. Paul Mitarachi
120 Deepwood Drive
Hamden, Connecticut

Dear Mr. Mitarachi:

Enclosed with this note you will find 23 small contact prints and 3 enlargements which you very kindly made available to Mr. Bernard Rudofsky when he was preparing his exhibition, ARCHITECTURE WITHOUT ARCHITECTS. It may well be that there are a few more enlargements which should also be sent on to you; when I locate them I will put them in the mail.

We're immensely grateful for your very generous cooperation. Mr. Rudofsky joins me in sending you many thanks.

Sincerely yours,

Ellen Marsh
Research Assistant

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AUG 3 1962

August 2

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Panepistimiou 16 (4th Floor)
Tel: 33 011

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I enjoyed seeing you.

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PAUL J. MITARACHI · ARCHITECT A.I.A.
725 ORANGE STREET · NEW HAVEN 11, CONN. · LO 2-7319

JUL 5 1962

July 11, 1962

Mr. Paul J. Mitarachi, A.I.A.
725 Orange Street
New Haven 11, Connecticut

Dear Paul:

Many thanks for your good letter. I look forward to seeing you when next you visit New York and most certainly welcome the opportunity to see your photographs and discuss with you further details of my exhibition.

Since I am at the Museum only a few hours a week, will you either telephone me at home (OR 9-3176) to let me know of your arrival -- or contact Miss Marsh at the Museum (CI 5-8900, ext. 346) who will, in turn, get in touch with me.

With best regards,

Sincerely,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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PAUL J. MITARACHI · ARCHITECT A. I. A.
725 ORANGE STREET · NEW HAVEN 11, CONN. · LO 2-7319

JUL 5 1962

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

Dear Bernard:

Thank you for your letter. I have pictures of the monasteries in black and white which you may be able to use. I also have color.

Somw where in my file I have also the name of a photographer in Athens who I understand has been taking pictures around Greece for some time.

I will probably be coming to New York in the near future and could go by the Museum with whatever I have and whatever information on other sources I can think of by then.

I should be able to dig in the old shoe boxes I use as files by the end of this week.

Sincerely,

Paul

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June 29, 1962

Mr. Paul Mitarachi
725 Orange Street
New Haven, Connecticut

Dear Paul:

May I enlist your help in regard to the following.

I think I mentioned to you that The Museum of Modern Art has asked me to prepare an exhibition, "Architecture Without Architects," which covers primitive, spontaneous and anonymous building as well as architecture planned and built by amateurs or imagined by painters. The vernacular architecture of Greece ought, I think, to be presented in only the best and most recent photographs.

Today the island architecture is, of course, quite well known among architects and students of architecture, but I find that few people know about the Meteorite convents. Would you be kind enough to direct me to special sources, other than commercial agencies, which might have collected photographic material. My assistant, Miss Ellen Marsh, is leaving for Greece at the end of July and will be able to contact those persons or organizations you may recommend.

I would further add that I am interested in securing panoramic views of settlements, possibly air views, and that, for the most part, the photographs we use will have to be in black and white. This limitation is regrettable but must be honored until, hopefully, the budget is increased.

I shall be most grateful for your assistance, and I look forward to your reply.

With all good wishes,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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	MoMA Exhs.	752.27

to be mailed to / 3/20/64 dmc

Paul Mitarachi
120 DEEPWOOD DRIVE
HAMDEN, CONN.

their clarity we have to begin with extremely sharp images. Perhaps I shall be able to secure prints of the necessary views you showed from Mario Cereghini's book, CONSTRUIRE IN MONTAGNA, directly from his publishers.

I am very grateful for your help. Again, many thanks.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

788/4335

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STUDIO DELL'ARCHITETTO LUIGI MORETTI

OCT 25 1962

October 30, 1962

Studio dell'Architetto Luigi Moretti
Piazza Santissimi Apostoli 53
Rome, Italy

Dear Sirs:

Thank you very much for your letter dated October 17th and for the six prints of photographs you reproduced in SPAZIO. I greatly appreciate your making this material available to me.

Regrettably, the prints copied directly from SPAZIO's pages rather than from the original negatives are unusable for the exhibition. We must make considerable enlargements from the 18x24 cm. prints for the exhibition and in order to preserve their clarity we have to begin with extremely sharp images. Perhaps I shall be able to secure prints of the necessary views you showed from Mario Cereghini's book, CONSTRUIRE IN MONTAGNA, directly from his publishers.

I am very grateful for your help. Again, many thanks.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

788/4335

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STUDIO DELL'ARCHITETTO LUIGI MORETTI

OCT 25 1962

Roma, 17 ottobre 1962
495/62

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

Alla cortese attenzione di Mr. Bernard Rudofsky, Guest Director
Department of Circulating Exhibition

Per incarico dell'Architetto Moretti, Vi rimettiamo qui unite le seguenti fotografie, come da Vostra richiesta:

- Moschea di Krais-Següela
- Casa con ballatoi a Dorsino
- Cascina a Ibiza
- Casa rurale a Ibiza
- Casa con forno esterno a Ibiza
- Sostegno di baita, Zermatt.

Di alcune delle suindicate fotografie, non essendo noi in possesso della lastra (negative), Vi abbiamo mandato la ristampa della fotografia apparsa su "SPAZIO".

Vogliate gradire i nostri migliori saluti.

All: N.6 fotografie

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 752.27

August 28, 1962

Mr. Luigi Moretti
Architect
Piazza Santissimi Apostoli 53
Rome, Italy

Dear Mr. Moretti:

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

I have recently had occasion to look through several issues of the magazine SPAZIO, and would like to obtain a glossy print, measuring ca. 18 x 24 cm., of each of the following photographs:

SPAZIO, No.2, August 1950, page 31 -- "Moschea di Kreis-Següela" (The picture appears in connection with the article "Arte di Gaudì," by J. Eduardo Cirlot)

" " " page 44 -- "Casa con ballatoi a Dorsino" (article "Costruire in montagna," by Mario Cereghini)

" , No. 5, August 1951, page 35--- " Cascina a Ibiza" (article "Tradizione muraria a Ibiza" by Luigi Moretti)

" " " , page 41 --"Casa rurale a Ibiza" (same article)

" " " , page 38 -- "Casa con forno esterno a Ibiza," (same article)

" No.7 Aug.'50 page 42 -- "Sostegno di baita, Zermatt"

I admired these photographs very much, and wonder whether it will be possible to secure prints made from the original negatives, and may I have your permission to use them in the forthcoming exhibition?

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

788/4335

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	MoMA Exhs.	752.27

Mr. Akio Morita
President
SONY Corporation
580 Fifth Avenue
New York, New York 10036

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

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

Sincerely,

friend of Higuchi (photographer) -- brought us prints

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

bp

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mr. Akio Morita
President
SONY Corporation
580 Fifth Avenue
New York, New York 10036

friend of Higuchi (photographer) -- brought us prints

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ROYAUME DU MAROC

MINISTERE
DU TOURISME DE L'ARTISANAT ET DES BEAUX ARTS

DIRECTION GENERALE DES BEAUX-ARTS
ET MONUMENTS HISTORIQUES

INSPECTION DES MONUMENTS HISTORIQUES
de RABAT -

N° 196

Objet :
Référ. :

your ref.: 196

March 19, 1963

M. P.B. Swildens
L'Inspecteur des Monuments Historiques
Direction Generale des Beaux-Arts
et Monuments Historiques
Rabat, Morocco

Dear M. Swildens:

Thank you very much for your kind letter of March 11th.

I greatly appreciate your providing me with the address of Madame C. Maslow and I shall write to her immediately in an effort to secure the material needed for our forthcoming exhibition.

With best regards,

Sincerely yours,

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

788/4335

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 752.27

ROYAUME DU MAROC

MINISTERE
DU TOURISME DE L'ARTISANAT ET DES BEAUX-ARTS

DIRECTION GENERALE DES BEAUX-ARTS ET MONUMENTS HISTORIQUES

INSPECTION DES MONUMENTS HISTORIQUES
de RABAT -

N· 196

Objet :

Référ. :

RABAT, le 11 MARS 1963

L'Inspecteur des Monuments Historiques,

à

ELLEN MARSH
Assistant to Bernard Rudofsky
Guest Director
The Museum of Modern Art
11, West 53 RD. Street
NEW YORK 19
U.S.A.

Dear Miss Marsh,

We have the pleasure to send you the address of " Madame Maslow ".

P.B. SWILDENS,
L'Inspecteur
des Monuments Historiques

MINISTERE DU TOURISME DE L'ARTISANAT ET DES BEAUX-ARTS
Direction Générale des Beaux-Arts et Monuments Historiques

Signé : P. B. SWILDENS

Address : Madame C. MASLOW
25, Rue Pierre Nicole
Paris 5ème
FRANCE

788/4335

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.27

ROYAUME DU MAROC
MINISTERE
DE L'INFORMATION DES BEAUX-ARTS
ET DU TOURISME
DIRECTION DES BEAUX-ARTS
ET DE LA CULTURE
N° 108 /D.B.A.C.
OBJET :

RABAT, le 30 JAN. 1963

Le Directeur Général des Beaux-Arts et de la Culture

ELLEN MARSH
Assistant to Dr. Bernard Rudofsky
Museum of Modern Art
II West 53 rd. STREET
NEW-YORK 19

- U S A -

February 5, 1963

Dr. Ahmed Sefrioui
Le Directeur Général
Direction des Beaux-Arts et de la Culture
Rabat, Morocco

Dear Dr. Sefrioui:

Your good letter of January 30th has reached us safely together with the photographs of the Qubba Zarawiyin. We are immensely grateful to you for your kindness in making the prints available to us and, by all means, we shall make sure that they are properly credited in connection with any use of them made in our forthcoming exhibition.

I am sorry to learn of the death of Mr. Boris Maslow. Even though there might be some difficulties involved, I should like to contact his relatives. My efforts to secure their address through agencies here in New York have proved unsuccessful thus far. By any chance would you have an address to which I might write?

Your assistance has been most valuable to us; please accept our thanks once again.

Sincerely yours,

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

Dear Sir,

Mr. MASLOW died 6 monthes ago and his relatives in France are in possession of all his personal

the afore mentioned Qoubba, out of our departmental collection, for wich no charges are requested.

Hoping to have been of assistance to You in this matter, we remain.

Sincerely

LE DIRECTEUR

Signé : A. SEFRIOUI

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ROYAUME DU MAROC

MINISTÈRE
DE L'INFORMATION DES BEAUX-ARTS
ET DU TOURISME

DIRECTION DES BEAUX-ARTS
ET DE LA CULTURE

N° 108 / D. B. A. C.

OBJET :

RABAT, le 30 JAN. 1963

Le Directeur Général des Beaux-Arts et de la Culture

ELLEN MARSH
Assistant to Dr. Bernard Rudofsky
Museum of Modern Art
II West 53 rd. STREET
NEW-YORK 19

- U S A -

Dear Sir,

In reply to Your letter of 10 Junuary in wich You ask for a photograph of the Qoubba Zarawiyin, I regret to inform You that this photograph belongs to the private collection of Mr.Boris MASLOW.

Mr.MASLOW died 6 monthes ago and his relatives in France are in possession of all his personal belongings and it will be very difficult to obtain this special photograph.

In order to assist You we have the pleasure to send You enclosed herewith several photographs of the afore mentioned Qoubba, out of our departmental collection, for wich ne charges are requested.

Hoping to have been of assistance to You in this matter, we remain.

Sincerely

LE DIRECTEUR

MINISTÈRE DE L'INFORMATION, DES BEAUX-ARTS ET DU TOURISME
Direction Générale des Beaux-Arts et de la Culture

Signé : A. SEFRIOUI

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N° 317-1 رقم

N° 317-2 رقم

FICHE DE DÉPOT

d'un envoi recommandé
ou avec valeur déclarée

بطاقة ايداع
ارسالية مسجلة
او مصرح بقيمتها

ROYAUME DU MAROC
Postes, Télégraphes, Téléphones

المملكة المغربية
البريد والتلغراف والتليفون

توصيل برسالة مسجلة او مصرح بقيمتها
RECEPISSE d'un envoi recommandé ou avec valeur déclarée

(يملأ المرسل فراغ هذا الاطار)
(Partie à remplir par l'Expéditeur)

EXPEDITEUR : M. Direction des Beaux Arts — المرسل : السيد
~~Rue~~ et Monuments Historiques — زنقة رقم
A Rabat (Maroc) — في

DESTINATAIRE : M ELLEN MARSH — المرسل اليه : السيد
~~Rue~~ Assistant to Dr. Bernard Rudofsky — زنقة
~~A~~ Museum of Modern Art 11 West 53rd Street — في
New York 19 U.S.A.

ماهية الشيء — Nature de l'objet: photos

قيمة التصريح — Valeur déclarée :

دفع المبلغ — Remboursement

انظر التنبيه خلفا
Voir notice spéciale au verso

السعر المستخلص
Affranchissement perçu :

الختم التاريخي
Timbre à date

Coller ici l'étiquette gommée extraite du 510

المرسل اليه
DESTINATAIRE :

M. ELLEN MARSH — السيد
Rue Assistant to Dr. Bernard Rudofsky — زنقة
~~A~~ Museum of Modern Art 11 West 53rd Street — في
New York U.S.A.

يملأ وكيل البريد فراغ هذا الاطار
(Partie à remplir par l'agent des Postes)

ماهية الشيء — Nature de l'objet

قيمة التسجيل — Valeur déclarée

الرسم المستخلص — Affranchissement perçu

الوزن — Poids

مقابل دفع المبلغ — Contre remboursement

Coller ici l'étiquette gommée extraite du 510

الختم التاريخي — Timbre à date

توقيع الوكيل — Signature de l'Agent,

2.500.000 — Imp. du Globe — Rabat 9-60

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المطالبات

- تقبل المطالبات فى جميع المكاتب البريدية ويستحسن أن تقدم الى المكتب المرسل
- ولا تقبل الا فى ظرف سنة بعد ايداع الارسالية .
- ويجب الادلاء بهذا التوصيل .

RECLAMATIONS

- Elles sont reçues dans tous les bureaux de poste, mais de préférence au bureau expéditeur
- Elles ne sont admises que dans le délai d'un an à compter du jour du dépôt.
- La production du présent récépissé sera réclamée

تنبيه

ماهية الشيء : اكتبوا احدى البيانات التالية :

ا) فى الانظمة الداخلية وما شابهها وضمنها تونس واسبانيا والمناطق الخاضعة لها وفرنسا واقطار منطقة « الفرنك » :

رسالة ، خطاب ، بطاقة بريدية ، طرد بريدى ؛ قيمة للتحصيل ، رسالة ، علبة او رزمة مؤمن عليها .

ب) فى العلاقات الدولية (باقى الاقطار التى لم تذكر اعلاه) :

رسالة ، بطاقة بريدية ، مطبوعات ، اوراق الاشغال ، عينة رزمة صغيرة ، قيمة للتحصيل ، رسالة او علبة مؤمن عليها .

يمكن تعيين المرسل بواسطة طابع .

- يجب تحرير التواصيل بمداد جيد او بقلم حبر ، او تشعب او كتابة غامضة .

NOTICE SPECIALE

Nature de l'objet : Porter l'une des indications ci-après :

a) **Dans les régimes intérieur et assimilés** (Tunisie, Espagne et dépendances, France et pays de zone « franc ») :

— Lettre missive ; carte-postale ; paquet-poste ; valeurs à recouvrer ; lettre, boîte ou paquet avec valeur déclarée.

b) **Dans les relations internationales** (autres que celles visées ci-dessus) :

— Lettre missive ; carte-postale ; imprimés ; papiers d'affaire ; échantillon ; petit-paquet ; valeurs à recouvrer ; lettre ou boîte avec valeur déclarée

La désignation de l'expéditeur peut être faite au moyen d'une griffe.

Les récépissés doivent être libellés avec de l'encre de bonne qualité ou stylo à bille, sans rature ni surcharge.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.27

January 10, 1963

Dr. Ahmed Sefrioui
Director
Musée du Service des Arts et du Folklore
Rabat, Morocco

Dear Dr. Sefrioui:

I am writing to you in behalf of Dr. Bernard Rudofsky who has been asked by The Museum of Modern Art to prepare a special architectural exhibition which will be sent on tour throughout the United States after its showing in New York. The scope of the exhibition will be wide both chronologically and geographically.

Dr. Rudofsky has seen a photograph showing the inside of the cupola of the Qoubba of the Jama El Gnaiz of the Zarawiyin at Fès appearing at Plate L, Figure 129 in the book LES MOSQUEES DE FES ET DU NORD DU MAROC, by Boris Maslow (volume XXX. Les Editions d'Art et d'Histoire. 1937). The view is a superb one and he would like very much to secure a copy of the photograph, made from its original negative. Efforts to secure such a print from the publishers have been unsuccessful. It occurs to us that perhaps the photograph had been obtained through your offices in the first place.

Any assistance you can offer us in obtaining a good, glossy black and white print of the illustration cited above will be enormously appreciated. We are hopeful that you still may have the original negative in your archives from which you can have a print made measuring ca. 18x24 cm. We shall gladly reimburse you for your laboratory print production charges and for your mailing costs. Since the exhibition is still many months away, I suggest you send the package via sea mail, securely wrapped to avoid possible damage.

It goes without saying that we shall give whatever credit you require to this material in the exhibition.

We shall be immensely grateful to you for your help, and we look forward to your reply.

Sincerely yours,

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

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	MoMA Exhs.	752.27

November 8, 1962
December 4, 1962

Rabat le 26 NOV. 1962

M. Korim Bennani
Moroccan National Tourist Office
Post Office Box 19
Rabat, Morocco

Dear M. Bennani:

I am delighted to have the fourteen photographs which you very kindly send to me on November 26th. It will, indeed, be most helpful to have these photographs on hand when the exhibition I am currently preparing has reached the design stage.

Again, let me assure you that full credit will be given to any of your photographs used in the exhibition.

Your cooperation is most gratifying.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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Rabat le 24 Octobre 1962

المملكة المغربية
ROYAUME DU MAROC

المكتب الوطني المغربي للسياحة
OFFICE NATIONAL MAROCAIN
DU TOURISME

Boîte Postale nº 19 صندوق البريد رقم

LE DIRECTEUR DE L'OFFICE
NATIONAL MAROCAIN DU TOURISME
à
MONSIEUR BERNARD RUDOFSKY
Guest Director
Département of Circulating Exhibitions
NEW YORK 19

November 8, 1962

المملكة المغربية
ROYAUME DU MAROC

المكتب الوطني المغربي للسياحة
OFFICE NATIONAL MAROCAIN
DU TOURISME

Boîte Postale nº 19 صندوق البريد رقم

Nº 2642 رقم

Rabat le 26 NOV. 1962

LE DIRECTEUR DE L'OFFICE
NATIONAL MAROCAIN DU TOURISM
à
MONSIEUR BERNARD RUDOFSKY
GUEST DIRECTOR, Département
~~of Circulating Exhibition~~
THE MUSEUM OF MODERN ART
NEW YORK 19

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4 prints

ورقة الارسال

BORDEREAU D'ENVOI

تعيين الاوراق DÉSIGNATION DES PIÈCES	عدد Nombre	ملاحظات OBSERVATIONS
Photos B.N. 18x24	14	Suite à votre demande du 8 Novembre 1962 ./.

P. le Directeur de l'Office National Marocain du Tourisme et p.o.

Signé : Karim BENNANI

788/4335

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.27

November 8, 1962

The Director
Moroccan National Tourist Office
Post Office Box 19
Rabat, Morocco

Dear Sir:

Your package of photographs, sent on October 24th, reached my office quite safely in yesterday's mail. Thank you for responding so promptly to my request.

I should like to retain eight of the twenty-two prints for possible use in my forthcoming exhibition. The balance I am returning to you under separate cover; I am sure you will want them for your files. Of course, full credit will be given to any of your photographs used in the exhibition.

If, within the next few months you acquire further good photos of the Berber settlements of the High Atlas, or of other outstanding examples of vernacular architecture, I should welcome an opportunity to review them.

Your cooperation is greatly appreciated.

Sincerely yours,

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

u.s.c. 14 prints

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 752.27

المملكة المغربية
ROYAUME DU MAROC

المكتب الوطني المغربي للسياحة
OFFICE NATIONAL MAROCAIN
DU TOURISME

Boîte Postale nº 19 صندوق البريد رقم

Nº رقم

Rabat le 24 Octobre 1962

LE DIRECTEUR DE L'OFFICE
NATIONAL MAROCAIN DU TOURISME
à
MONSIEUR BERNARD RUDOFSKY
Guest Director
Département of Circulating Exhibitions
NEW YORK 19

— ورقة الارسال —

BORDEREAU D'ENVOI

تعيين الاوراق Désignation des Pièces	عدد Nombre	ملاحظات OBSERVATIONS
Photos B.N. 18x24	22	Suite à votre lettre du 4 Octobre 1962 ./.

Net. 14

P. le Directeur de l'Office National Marocain du Tourisme et p.o.

Signé: Karim BENNANI

securely wrapped
You may send
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and return the balance to you.

While our budget is limited and we cannot afford usage fees, we will, of course, give full credit to your material in the exhibition. Kindly specify the proper wording of your credit line.

The exhibition, to be called "Architecture Without Architects," is to be a major one. It will be held here in the galleries of The Museum of Modern Art, and will then be sent on tour throughout the United States.

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	MoMA Exhs.	752.27

October 4, 1962

The Director
Moroccan National Tourist Office
Post Office Box 19
Rabat, Morocco

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. In this exhibition which will be wide in scope both chronologically and geographically I intend to show the great beauty of this kind of architecture which results from a rare good sense in the handling of practical problems.

I have been advised by M. Francis Ambrière, Director of "Les Guides Bleus," Paris, that you have in your possession the negative of a print titled "Decorative house of the valley of the Ourika (High Atlas)" which appears at Plate 37 in the book "Morocco," by Ahmed Sefrioui. I would like very much to secure a good glossy black and white print made from this negative, measuring ca. 18x24cm, for use in the exhibition.

Since I am sure that you have the best and most comprehensive group of photographs of your country in your possession, I would like to take this opportunity to ask if you might also let me see other photos for exhibition use consideration. On a separate sheet of paper, enclosed, I list several subjects of particular interest in terms of my exhibition. If you can manage to provide me with approximately 15-20 good, clear photographs, I will make a selection and return the balance to you.

While our budget is limited and we cannot afford usage fees, we will, of course, give full credit to your material in the exhibition. Kindly specify the proper wording of your credit line.

The exhibition, to be called "Architecture Without Architects," is to be a major one. It will be held here in the galleries of The Museum of Modern Art, and will then be sent on tour throughout the United States.

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In sending your photographs, please see that they are securely wrapped in order to ensure their arrival in good condition. You may send them via sea mail in order to avoid costly air mail postage. The exhibition is to be held during 1963, and this will allow ample time for the receipt of your material.

I hope 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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enclosure

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In addition to the print requested in my letter, I would welcome photos of the following subjects:

March 26, 1963

Berber settlements of the High Atlas: high or aerial views of whole towns, and individual buildings.

Casbahs of Ait Ben Haddou, north of Ouarzazate

Moulay-Idriss

cane huts of Alcázarquivir

island fortress at Alhucemas: views similar to the one sketched below.

Mr. Walter K. [illegible]
R.R. 1
Whycocomagh
Cape Breton Island, Nova Scotia

Dear Mr. Morrison:

I want to thank you [illegible] letter of March 16th.

By all means, I shall write to Dr. Grosvenor directly in the hope that he may either have some suggestions for us or permit us access to the NATIONAL GEOGRAPHIC SOCIETY's picture collection. I appreciate your recommendation that we get in touch with him.

With all best wishes to you,

Sincerely yours,

full view

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Walter

Thank you.

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AINSLIE VILLAGE
South Lake Ainslie, Cape Breton Island, Nova Scotia
Mailing Address: RR1, Whycocomagh, Nova Scotia

March 26, 1963

Mr. Walter K. Morrison
R.R. 1
Whycocomagh
Cape Breton Island, Nova Scotia

Dear Mr. Morrison:

I want to thank you very much for your good letter of March 16th.

By all means, I shall write to Dr. Grosvenor directly in the hope that he may either have some suggestions for us or permit us access to the NATIONAL GEOGRAPHIC SOCIETY's picture collection. I appreciate your recommendation that we get in touch with him.

With all best wishes to you,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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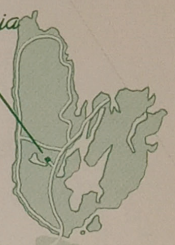
AINSLIE VILLAGE

South Lake Ainslie, Cape Breton Island, Nova Scotia

Mailing Address: RR1, Whycocomagh, Nova Scotia



Mar. 16, 1963

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

Dear Mr. Rudofsky,

Your letter of Mar. 1 has just reached me in Cape Breton after a couple of forwardings and various delays due mainly to our usual quota of snow.

Obviously, I can no longer be of much help to you since I've resigned from the Geographic staff and have retired to the Northland.

Your best bet would be to direct a letter to Dr. Melville Grosvenor, President of the National Geographic Society and not waste time dealing with the underlings since they are more inclined to say, "no" rather than be bothered thinking about saying, "yes".

I'm sorry I can't help you any more than this. Please give my regards to Pete Hirschberg and tell him I'm sorry to let him down in his recommendations.

Sincerely yours,
Walter K. Monson

Traditional Highland Hospitality in the Land of the Glens

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	MoMA Exhs.	752.27

March 1, 1963

January 9, 1963

Mr. Walter K. Morrison
NATIONAL GEOGRAPHIC SOCIETY
Washington 6, D.C.

Dear Mr. Morrison:

I am writing to you at the suggestion of Peter Hirschberg.

We are currently working on a long-term project, a comprehensive exhibition of vernacular architecture which, as far as I know, has never before been attempted.

We are in great need of good photographs, aerial views of towns and villages -- and, in special cases, views of individual buildings. Because of a limited budget which permits us to pay laboratory print production costs only, we have not been able to approach commercial picture agencies. In New York we have contacted the American Geographical Society, numerous foreign tourist offices and cultural institutes. We have also scoured the libraries for aerial survey books (OUR WORLD FROM THE AIR by E.A. Gutkind, EUROPE FROM THE AIR by Egli and Müller, CHINAFLUG by Graf Castell, etc.) and have written to individual photographers whenever we found a good view. However, we have yet to find a good central photo source. (We are trying, vainly, it seems, to get some cooperation from our own U.S. Air Force.)

We would be greatly indebted to you for any suggestion you may have. Would it be possible for us to be given access to material within our range of interest in your files? I am thinking especially of townscapes and villages which are in a good state of preservation and have preserved their character (i.e., unmarred by modern building developments). This material would probably be found in geographic surveys of the Balkans, Japan and Korea.

Any help you can offer us will be immensely appreciated. I look forward to hearing from you at your earliest convenience.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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	MoMA Exhs.	752.27

January 9, 1963

Miss Jane Boulenger
JOHN MURRAY Publishers Ltd.
50 Albemarle Street
London, W. 1, England

Dear Miss Boulenger:

Many thanks for your note of January 3rd and the accompanying print of Joan Eyres-Monsell's photograph of the towers of Vatheia.

By all means we shall see that full credit is given to the photograph.

We are indebted to you for your kind cooperation.

Sincerely yours,

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

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JOHN MURRAY
PUBLISHERS LTD
TELEPHONE: HYDE PARK 4361 (4 LINES) TELEGRAMS: GUIDEBOOK, PICCY, LONDON
50 Albemarle Street London W1

JAN 9 1963

3rd January, 1963

Dear Mr.Rudofsky,

Here is the print you asked for from Joan Eyres-Monsell's illustration in Patrick Leigh Fermor's MANI. We would, of course, ask for acknowledgement to her and to the book. The invoice for the agreed nomibal fee of one guinea and the cost of the print will be sent separately in due course.

With all good wishes for your exhibition,

Yours sincerely,

Jane Boulenger

Jane Boulenger

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

788/4335

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

Miss Jane Boulenger
JOHN MURRAY LTD.
50 Albemarle Street
London, W. 1, England

Dear Miss Boulenger:

Thank you for your prompt and gracious response to my recent letter.

I appreciate your help in securing a glossy print of Miss Monsell's photograph of the towers of Vatheia. By all means, I shall make sure that proper credit is given in connection with any use made of her photograph. If you will send an invoice accompanying the print and indicate whether you or Miss Monsell should be paid the laboratory charges and the one guinea usage fee, I will see that it is promptly paid.

As you have indicated, I shall write directly to the Institut Française, Beirut for the needed print of the illustration in Crusader Castles.

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.	752.27

JOHN MURRAY
50 Albemarle Street London W1
GUIDEBOOK LONDON W1

12th December, 1962

Dear Mr.Rudofsky,

I am sorry for the delay in writing about the photographs you need for your exhibition. Your earlier letter must have gone astray.

Joan Eyres Monsell is in London and I have spoken to her about the illustration from Patrick Leigh Fermor's MANI. She is supplying the negative and we will get a glossy print 8" x 10" made for you. We do feel, however, that Miss Eyres Monsell should be paid a fee - as is usual - for the use of her work and we suggest a nominal charge of one guinea, plus the cost of the print, and acknowledgements to her and the book. I hope you can agree to this which is the normal practice (the Museum of Modern Art has had many transactions with us on similar lines!)

The illustration in CRUSADER CASTLES is not our property. The rights belong to The Institut Francaise, Beirut, Lebanon. The print we have here is very worn and poor and it would be better if you wrote direct for the print and permission to reproduce in the exhibition.

Yours sincerely,

Jane Boulenger

Jane Boulenger

Mr. Be[illegible]sky
Museum [illegible]t,
New Y[illegible]

788/4335

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 752.27

BY AIR MAIL
PAR AVION
AIR LETTER
AEROGRAMME

LONDON 12 XII 62 W.1.

GREAT BRITAIN E R POST PAID N 6D 1135

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

First fold here

Second fold here

Sender's name and address:
JOHN MURRAY (PUBLISHERS) LTD.,
50 ALBEMARLE STREET,
LONDON, W.1.

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

THE 'APSLEY' AIR LETTER

Form approved by Postmaster General No.—71995/IY

To open cut here

Guest Director
Department of Circulating Exhibitions

person to whom I should write.

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

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

enclosure

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	MoMA Exhs.	752.27

December 5, 1962

Miss Jane Boulanger
JOHN MURRAY, LTD.
50 Albemarle Street
London, W. 1, England

Dear Miss Boulanger:

During the early part of October I had occasion to write to you concerning a photograph seen in Crusader Castles, by Robin Fedden and John Thomson, 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.

For this same exhibition I should also like to obtain a print of Joan Eyres Monsell's photograph of the towers of Vatheia, appearing opposite page 160 in Patrick Leigh Fermor's book, Mani, published by your firm. If you do not have access to the original negative for this print, will you kindly tell me either Mr. Fermor's or Mrs. Monsell's address so that I may write to request a good glossy 8"x10" print for the exhibition?

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

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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October 8, 1962

Miss Jane Boulanger
JOHN MURRAY, LTD.
50 Albemarle Street
London, W. 1, England

Dear Miss Boulanger:

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

I have recently had occasion to look through the book Crusader Castles, by Robin Fedden and John Thomson, published here in the United States by Transatlantic Arts in 1957. It is my understanding that your organization holds reproduction rights. I am interested in obtaining a good black and white glossy print of the photo of the keep at Safita, appearing at Plate 5, and hope that it will be possible to obtain one measuring ca. 18x24 cm. made from the original negative. Can you provide me with such a print, and may I have your permission to use it in the forthcoming exhibition.

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

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

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

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

lmw

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	MoMA Exhs.	752.27

September 9, 1964

Miss Jane Boulenger
John Murray Ltd.
50 Albemarle Street
London, W. 1, England

Dear Miss Boulenger:

Enclosed you will find a Xerox copy of a letter which I sent to you toward the end of July. Since no reply has reached this office, I wonder whether the original ever reached you. In any event, since we must send out all material for typesetting within the near future, I hope you will let me hear from you shortly.

With many thanks,

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Architecture and Design

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	MoMA Exhs.	752.27

July 21, 1964

Miss Jane Boulenger
John Murray Ltd.
50 Albermarle Street
London W. 1, England

Dear Miss Boulenger:

You may recall that quite some time ago you kindly provided us with one of your photographs for use in a special architectural exhibition being prepared by Mr. Bernard Rudofsky for the Museum of Modern Art.

The exhibition will be ready in November, and in the accompanying catalogue we trust we have your permission to include the photograph:

opposite page 160. towers of Vatheia. Mani. by Patrick Leigh Fermor. photo by Joan Eyres Monsell.

In order to give the proper credit line, we would appreciate your completing the enclosed card and returning it to us via air mail at your earliest opportunity. An international reply coupon is also enclosed to cover your mailing costs.

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

Thank you very much for your assistance.

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Architecture and Design

enclosures

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	MoMA Exhs.	752.27

JOHN MURRAY
50 Albemarle Street London W1
GUIDEBOOK LONDON W1

5 August 1964

Dear Miss Marsh,

Thank you for your letter of July 21. We have returned your card duly completed, but this letter follows just to say that there would be a nominal reproduction fee of one guinea if Joan Eyres Monsell's photograph is reproduced in any publication for which a charge is made.

With all good wishes for your exhibition.

Yours sincerely,

Jane Boulenger

Jane Boulenger.

Miss Ellen Marsh
The Museum of Modern Art
11 West 53rd Street
NEW YORK 19

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The 'APSLEY' Air Letter

A John Dickinson Product

Form approved by Postmaster General No.—71995/IZ

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BY AIR MAIL
PAR AVION
AIR LETTER
AEROGRAMME

LONDON
5 VIII 64
W.1

GREAT BRITAIN
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POST PAID
N 6D 195

Miss Ellen Marsh
The Museum of Modern Art
11 West 53rd Street
NEW YORK 19 NEW YORK
U.S.A.

788/4335

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	MoMA Exhs.	752.27

September 14, 1964

Miss Jane Boulenger
John Murray Ltd.
50 Albemarle Street
London, W. 1, England

Dear Miss Boulenger:

Due to an unfortunate oversight, the mail which arrived for me during my August vacation was not given to me until today. Now I find your letter of August 5th giving precisely the information I needed. Kindly disregard my letter to you of September 9th -- and accept my thanks for your help.

We will issue the proper payment of one guinea for the use of Miss Monsell's photograph when our ARCHITECTURE WITHOUT ARCHITECTS catalogue is published.

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Architecture and Design

788/4335

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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arch w/o arch.

MUSÉE DES ARTS DÉCORATIFS

JOHN MURRAY
50 Albemarle Street London W1
GUIDEBOOK LONDON W1

14th September, 1964.

Dear Miss Marsh,

As Miss Boulenger is away for a few days, I write on her behalf to send you a copy of her reply to your letter of July 21st, which unfortunately cannot have reached you.

I also enclose a duplicate card with the correct credit line.

Yours sincerely,

Linda Pedrette

Linda Pedrette.

Miss Ellen Marsh,
The Museum of Modern Art,
New York.

JOHN MURRAY (Publishers) LTD
Directors: SIR JOHN MURRAY, K.C.V.O., D.S.O., JOHN G. MURRAY, KENNETH FOSTER, LESLIE A. MILLER, SIMON YOUNG, KENNETH PINNOCK

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	MoMA Exhs.	752.27

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 distant prospect of the Towers of Vatheia

from MANI by Patrick Leigh Fermor
Published by Harper & Row Inc., New York, and John Murray, London.

CREDIT: Photo by Joan Eyres Monsell

Nominal copyright fee of one guinea if used for reproduction.

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

70 arch.

RATIFS

Adr. tél. Artdeco

Thank you for your kind letter of June 3rd and for your wishes. Please find enclosed the completed Arrival Notice and Condition Report forms.

The opening of the exhibition was very successfull and about 300 persons attended the vernissage. I shall send you the photographs and diapositives as soon as they are ready.

Many visitors already came to the exhibition; the newspapars made very good reports and the television is preparing a broadcast. I shall send you press clippings at the end of the exhibition.

Allow me to congratulate you for the quality of the photographs; they are remarkable and the mounting on aluminium is perfect. This exhibition is as brand-new in spite of its many trips ! And what to say about the great and wonderful work of Mr. Bernard Rudofsky ! The choice of the subjects is exceptional. Please give him my congratulations.

Considering the quality of "Architecture without Architects" I would like to know if your exhibition "Engineering of the 20th Century" could be available for a showing between January 15th and May 15th, 1969. Thank you in advance for answering me very soon.

Thanking you again for your co-operation, we remain, with our best regards,

Yours sincerely,

MUSEE DES ARTS DECORATIFS
DE LA VILLE DE LAUSANNE
The curator:

Pierre Pauli

P.S.: I am trying to find a museum in Switzerland where "Architecture without Architects" could be shown this summer. I shall write you again in one week.

788/4335

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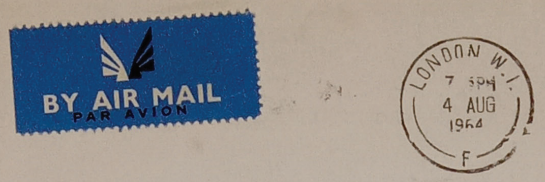
	MoMA Exhs.	752.27

w/o arch.



ORATIFS

Adr. tél. Artdeco

Miss Ellen Marsh
The Museum of Modern Art
11 West 53rd Street
NEW YORK 19
U.S.A.

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arch w/o arch.

Commune de Lausanne

MUSÉE DES ARTS DÉCORATIFS

Av. Villamont 4 ℗ 021. 23 07 56 1005 Lausanne Adr. tél. Artdeco

DRAFT REPLY W/ SIGNATURE ____
DRAFT REPLY YOUR SIG ____
ACTION AS REQUIRED ____
SEE: WR RP
NO REPLY NECESSARY ____
FILE ICE-F-113-67
INFORMATION COPIES TO: AA
RP
AD/LG

Lausanne, June 13th, 1968.

Miss Annette Allwardt,
Circulating Exhibitions,
THE MUSEUM OF MODERN ART,
11 West 53 Street,
New York, N.Y. 10019,
U.S.A.

Dear Miss Allwardt,

Thank you for your kind letter of June 3rd and for your wishes. Please find enclosed the completed Arrival Notice and Condition Report forms.

The opening of the exhibition was very successfull and about 300 persons attended the vernissage. I shall send you the photographs and diapositives as soon as they are ready.

Many visitors already came to the exhibition; the newspapers made very good reports and the television is preparing a broadcast. I shall send you press clippings at the end of the exhibition.

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Thanking you again for your co-operation, we remain, with our best regards,

Yours sincerely,

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DE LA VILLE DE LAUSANNE
The curator:

Pierre Pauli

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Musée Guimet

see corres. attached to that of CONSERVATEUR AU MUSEE DE VERSAILLES

M. L. Cahen
Director
Musée Royal de l'Afrique Centrale
Tervuren, Belgium

Dear M. Cahen:

Thank you very much for your good letter of May 6th. I have forwarded your message to Dr. Rudofsky and I am sure that he greatly looks forward to meeting you.

Sincerely yours,

Ellen Marsh
Department of Circulating Exhibitions

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	MoMA Exhs.	752.27

KONINKLIJK MUSEUM VOOR MIDDEN-AFRIKA — MUSEE ROYAL DE L'AFRIQUE CENTRALE
TERVUREN BELG.

TEL. 57.43.01 - 57.84.01

TERVUREN. May 6th. 1963.

May 13, 1963

Mrs. Ellen Marsh,

Department of Circulating Exhibitions,
The Museum of Modern Art,
[illegible] Street,
[illegible]

M. L. Cahen
Director
Musée Royal de l'Afrique Centrale
Tervuren, Belgium

Dear M. Cahen:

Thank you very much for your good letter of May 6th. I have forwarded your message to Dr. Rudofsky and I am sure that he greatly looks forward to meeting you.

Sincerely yours,

Ellen Marsh
Department of Circulating Exhibitions

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KONINKLIJK MUSEUM VOOR MIDDEN-AFRIKA — MUSEE ROYAL DE L'AFRIQUE CENTRALE
TERVUREN, BELG.

TEL. 57.43.01 - 57.54.01

TERVUREN, May 6th. 1963.

Mrs. Ellen Marsh,

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

Dear Madam,

In answer to your letter of May 2, 1963, I wish to assure you that Dr. Bernard Rudofsky will be welcome to our Museum during this summer.

In answer to your queries I wish to state that

1) it will not be necessary for Dr. Rudofsky to have special permission to visit certain departments. If on his first visit Dr. Rudofsky calls on me, I will introduce him to the personnel of the departments he is interested in.

2) There is no closing during summer months.

3) There is a photographic service and photostatic copies can be obtained at the cost of : 14,8 x 21 cm = 5 fr.
21,6 x 34 cm = 10 fr.

Yours sincerely,

L. CAHEN,
Director of the Museum.

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 752.27

May 2, 1963

M. L. Cahen
Directeur
Musée Royal de l'Afrique Centrale
Tervuren, Belgium

My dear Sir:

In order to complete work on a special architectural exhibition he has been asked to prepare for The Museum of Modern Art, Dr. Bernard Rudofsky will travel to several European countries within the next few months. He particularly looks forward to visiting your Museum and will be grateful for any assistance you can offer him in gaining access to your library and special photographic collections.

I expect that Dr. Rudofsky will be in Belgium during the month of September. If you will be kind enough to provide me with answers to the following questions, I will transmit the information to Dr. Rudofsky's address in Milan:

- Will it be necessary to obtain a pass or special permission to enter your library stacks and your picture archives? If so, please send the proper forms.

- What is your schedule of library hours, and will any of your departments be entirely or partly closed during the summer months?

- Do you maintain a photographic service and is it possible to get material photostated? Kindly send me a price list for these services.

I look forward to hearing from you at your earliest opportunity and I thank you very much for your help.

Sincerely yours,

Ellen Marsh
Department of Circulating Exhibitions

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21 November 1963

M. Maesen
Curator
Ethnographical Department
Musée Royal de l'Afrique Centrale
Tervuren, Belgium

Dear M. Maesen:

Thank you so much for your good letter of November 12. I appreciate your sending me the revised list of captions for the photographs ordered and I look forward to receiving the package you have mailed.

As soon as the photographs have been received, I shall forward requisition for payment of frs. 400 to our business office. Museum of Modern Art purchase order 4678 is being held for this payment.

Your kind cooperation has been most gratifying. With all good wishes,

Sincerely yours,

Bernard Rudofsky

rec'd 11/26/63

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KONINKLIJK MUSEUM VOOR MIDDEN-AFRIKA — MUSEE ROYAL DE L'AFRIQUE CENTRALE
TERVUREN. BELG.

TEL. 57.43.01 - 57.54.01

TERVUREN. 12-11-1963

E. 63/218

Monsieur Bernard RUDOFSKY
c/o Museum of Modern Art
21 West 53 street
NEW YORK N.Y

Dear M. RUDOFSKY,

We have been very busy these days taking photographs of the more than 800 items of african art of belgian collections that were on the show for several months in this museum.
I really apologize for having been compelled to delay the processing of your copies.
Here enclosed you will find the list of the photographs concerned and revised version of the captions.
The photographs are forwarded to your address under a separate cover and by ordinary mail.
With kindest regards

Yours very truly

A. Maesen
Curator
Ethnographical Dpt.

bill 400 frs. (Bel.)
(#8 - U.S.)

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KONINKLIJK MUSEUM VOOR MIDDEN-AFRIKA ROYAL DE L'AFRIQUE CENTRALE

TERVU

TERVUREN. 12-11-1963

TEL. 57.43.01 - 57.54.01

OF PHOTOGRAPHS

L I

1. Cl. 5902 village + huts with conical roofs (leaves) Tribe : ANGBA (Bangelima) area : ARUWIMI (N. of Stanleyville).
2. Cl 67 Michel 1894 Village + huts with conical grass roofs. Tribe : ZANDE Area : UELE (N.E. CONGO)
3. Cl. 31259 Shelter with mushroom roof (drums and xylophone) Tribe : BANDIA, Village BANDAY, Terr. BONDO (area : UELE). N.E. CONGO
4. Cl. 76482 (EPH. 876) C. Zagourski Fisheries Tribe : GENYA (river : TSHOPO, near STANLEYVILLE.
5. Cl. 76479 (7/25/58) J. Rapoport (1940) Monkey bridge Tribe : LEGA between KINDU and PANGI) KIVU province.
6. Cl. 76480 (EPH. 5557) J. Cuypers (1960) Conical roof of hut. Tribe : SHI (Village : Cahoboka, chief Katana) KIVU province
7. Cl. 76481 (EPH. 1051) C. Zagourski Ritual dances performed at the excision of the girls. Tribe : NGBAKA. Ubangi District ; Equator. province.
8. Cl. 76483 O.C. IX. 2287 - 22L Hut. Tribe : SAKATA (Lac Leopold II District Léopoldville Province).
9. Cl. 64541 (EPH. 820) C. Zagourski Hut in the royal enclosure Village : MUSHENGE Tribe : BUSHONG (Kuba) KASAI.
10. Cl. G. 79 (EPH. 2992) Royal hut. Village : NYANZA (RWANDA)

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	MoMA Exhs.	752.27

July 22, 1964

M. A. Maesen
Curator
Ethnographical Department
Musee Royal de L'Afrique Centrale
Tervuren, Belgium

Dear M. Maesen:

You may recall that quite some time ago you kindly provided us with a group 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:

Cliche 76482 (EPH 876). C. Zagouski.
fisheries of Genya tribe
Cliche 64541 (EPH 830). C. Zagourski.
hut in royal enclosure, Bushong tribe.

In order to give the proper credit line, we would appreciate your completing the enclosed cards and returning them to us via air mail at your earliest opportunity. An international reply coupon is also enclosed to cover your mailing costs.

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

Thank you very much for your assistance.

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Architecture and Design

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10 December 1963

Dir. Prof. Ernesto Scamuzzi
Museo Egizio
Via Accademia delle Scienze, 6
Torino, Italy

Dear Professor Scamuzzi:

I have not received an answer to my letter of October 22, but in yesterday's mail I received from Foto Rosso, Torino a package containing a photograph of your exhibit #1188 (model of casa dell'anima) and a bill in the amount of Lire 5.000. There apparently has been some confusion which I should like to set straight.

My letter can hardly be interpreted as an order for special photography. It was an inquiry to determine whether or not you had such a photograph already at hand. I enclose a copy of that letter with the pertinent passages marked. We are operating on an extremely limited budget and are in no position to commission photography.

I am extremely sorry for the misunderstanding, but I must return the matter to your hands to be settled with Foto Rosso. I am returning the print, together with a copy of this letter, to Foto Rosso for their information.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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22 October 1963

Dir. Prof. Ernesto Scamuzzi
Museo Egizio
Via Accademia delle Scienze, 6
Torino, Italy

Dear Professor Scamuzzi:

May I request your assistance in the following matter. I should like to know if your museum has available a photograph of the exhibit #1188, a model of the house casa dell'anima. I am not quite sure whether the model is of the house itself or just of the courtyard. At any rate, if you have a photograph showing the model from above, in which one can easily see the four flights of stairs, I should like to obtain a copy. Enclosed is a rough sketch of the view I am seeking.

I trust that you already have such a photograph on hand and can provide me with a good glossy print, measuring ca. 18x24 cm., made from the original negative. I shall be glad to reimburse you the laboratory charges involved in print production.

May I hear from you at your earliest opportunity so that I may know whether or not you are able to meet my request. Thank you very much.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Re reply fr. Foto Rosso

enclosure