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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.30

August 8, 1962

Dr. Lisa Licitra Ponti
DOMUS
Via Monti di Pietà 15
Milan, Italy

Dr. Lisa L. Ponti
Redazione DOMUS
Via Dear Lisa: Pietà, 15
Milan, Italy

Thank you very much for your letter and for sending me the
copy of DOMUS May 1961. The Terrasini photographs are
beautiful -- only DOMUS would give a full page to a wooden
door. They really make me want to go to Sicily again.
These days even New York has its ferragosto, Berta is at
the seashore, but no vacation for me.

Thank you also for forwarding my letter to Luigi Reggio.
I hope to hear from you again, long before your visit to
New York.

Kindest regards and best wishes,

Ellen March
Faithfully yours, *Art Exhibitions*

Bernard Rudofsky

Dictated by Mr. Rudofsky and signed in his absence

bp-

enclosures

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JUL 12 1962

domus

rivista di architettura arredamento arte

Mr. Bernard Rudofsky

Guest Director 18 June 1963

Department of Circulating Exhibitions

THE MUSEUM OF MODERN ART

11 West 57th Street

NEW YORK 19

U.S.A.

Milano 6 Luglio 1962

Relazione

Dr. Lisa L. Ponti
Redazione DOMUS
Via Monte di Pietà, 15
Milan, Italy

Dear Dr. Ponti:

Enclosed are papers which Mr. Bernard Rudofsky has requested.
Please will you keep them in a safe place until his arrival
in Milan?

Thank you very much.

Sincerely,

Ellen Marsh
Department of Circulating Exhibitions

enclosures

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JUL 12 1962

domus

rivista di architettura arredamento arte

Mr. Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions
THE MUSEUM OF MODERN ART
11 West 53rd Street
NEW YORK 19
u.s.a.

Milano 6 luglio 1962
Redazione Domus LLP:mlp

Dear Bernardo,

I received your very official letter. We are very glad of this exhibition made by you. I forwarded the other letter to architect Luigi Reggio (Via Boccaccio 23, Milano). My father is leaving for Pakistan, I am just leaving for the sea (Arenzano), and will come back soon. For the moment I send you a copy of Domus May 1961, with some photos of Terrasini; may be something will be of interest for you.

Editoriale Domus · Milano (Italia) · Via Monte di Pietà 15 · telefono 864080

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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October 23, 1962
June 29, 1962

Dr. Lisa Licitra Ponti
DOMUS
Via Monti di Pieta 15
Milan, Italy

Dear Lisa: Arch. Enrico Peressutti

This is a very official and important letter.

I just began work on an exhibition for The Museum of Modern Art on a subject that, as you know, is very dear to my heart, vernacular architecture (architettura rurale) -- spontaneous, anonymous, primitive, etc. The title of the exhibition will be "Architecture Without Architects." You probably even remember some of my early articles on vernacular Italian architecture, on the houses of Positano and Capri, but especially the discovery of Procida. The present exhibition would have a broader approach in both points of time and geography. We will take good care of them and, of course, shall see that they are returned to you.

Today there is, of course, a great deal of published material on regional architecture and tourists are adding each year their own observations. Therefore, in order to add excitement and surprise to the Museum's exhibition I will have to rely on lesser known examples and also on modern photography, especially aerial photography. If, with the aid of your own and your father's fund of knowledge, you can help me by indicating some unique places in Italy which have come to your attention or by directing me to a special institute that collects or surveys much material, I will be very grateful.

As I can see it now, there will be not much emphasis on "pretty" or "picturesque" buildings but rather on townscapes and villages -- in other words, on the man-made landscape. A perfect example of this is the photograph of Pisticci in DOMUS, No. 270. Since I have no address for Luigi Reggio, I enclose a letter to him and ask that you kindly forward it to him.

I hope we will find time in October to talk about this project. Meanwhile I shall be perfectly satisfied with any hints and advice you have.

Thank you ever so much for sending me the last copy of DOMUS and several extracts from it. With kindest regards to all the Pontis,

Faithfully 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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studio architetti BBPR, via dei chiostrli 2, 20122 Milano

OCT 18 1962

October 15th, 1962.

dr. arch. Ledevico B. Belgiojoso

dr. arch. Enrico Peressutti

dr. arch. Ernesto N. Rogers

October 23, 1962

Dear Bernard,

10/22/62
1004
→ Dr. Arch. Enrico Peressutti I sent you four pictures of
Studio Architetti BBPR clusters of the "trully" region,
via dei Chiostrli 2 (Martinafranca, Locorotondo),
Milan, Italy

Dear Enrico:

I hope that these will fit your purpose, in fact I
have many others but mostly as you may remember, of
I am very pleased to have your letter of October 15th -- and the
four prints of trulli which reached me safely only a few days
ago. These are part of a collection, could you send

them back to me after the use?
Many thanks for lending us the prints. We will take good care
of them and, of course, shall see that they are returned to you
after the show has been completed.

I look forward to seeing you on the next trip you make to the
States. my best wishes,

With best regards,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Enrico Peressutti.

10/13/65. 4 photo returned (as accompanying letter)

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

U.S.A.

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Simple arch.

studio architetti BBPR . via dei chiostri 2 . 804220 . Milano

OCT 18 1962

October 15th, 1962.

dr. arch. Lodovico B. Belgiojoso

dr. arch. Enrico Peressutti

dr. arch. Ernesto N. Rogers

Dear Bernard,

10/22/62
rec'd.

under separate cover I sent you four pictures of
Landscapes and clusters of the "trully" region,
(Alberobello, Martinafranca, Locorotondo).

I hope that these will fit your purpose, in fact I
have many others but mostly as you may remember, of
architectural details.

As these are part of a collection, could you send
them back to me after the use ?

Unfortunately I am not coming for the winter semester
in the States, may be later.

With my best wishes,

Yours. Enrico

Enrico Peressutti.

Mr. Bernard Rudofsky
Quest Director
Department of Circulating Exhibitions
The Museum of Modern Art
NEW YORK 19

11 West 53rd Street

U.S.A.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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CITY OF PHILADELPHIA

JAMES H. J. FATE, Mayor

PHILADELPHIA CIVIC CENTER

(FORMERLY TRADE AND CONVENTION CENTER)

4TH STREET AND CONVENTION AVENUE, PHILADELPHIA, PA. 19104

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State Secretary of Commerce
HARRY FERLEGER, Executive Director

September 25, 1962

October 18, 1965

Dr. Arch. Enrico Peressutti
Studio Architetti BBPR
via dei Chiostrini, 2 Art
Milan, Italy Architecture and Design
11 West 53rd Street
Dear Enrico: York 10019

I think I mentioned to you the exhibition I am working on for The Museum of Modern Art, and last week I sent a request to Ernesto for advice or material. I'd like to reply to my request for illustrative poster material on ARCHITECTURE WITHOUT ARCHITECTS. There is already a book of photos of the Alberobello region, preferably clusters of buildings or entire architectural landscapes. It goes without saying that I shall be deeply grateful to you for providing me with the book, pertinent photographs from any other region of the world or full hints that would help me to procure such material. Exhibition attendance and book sales.

Are you coming back for the winter semester?

One of our best book shops on Walnut Street wants to do an entire book on architecture. Can they order direct from your museum?

Sincerely yours,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Bernard I. Burt
Bernard I. Burt

BIB/bg
cc: Mr. Ferleger

BR/em

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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CITY OF PHILADELPHIA

JAMES H. J. TATE, Mayor

PHILADELPHIA CIVIC CENTER

(FORMERLY TRADE AND CONVENTION CENTER)

34TH STREET AND CONVENTION AVENUE, PHILADELPHIA, PA. 19104

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Superintendent of Philadelphia Public Schools
(VACANT)
State Superintendent of Public Instruction
JOHN K. TABOR
State Secretary of Commerce
HARRY FERLEGER, Executive Director

October 18, 1965

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

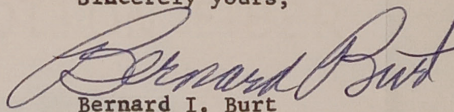
Dear Miss Marsh:

Thanks for your considerate reply to my request for illustrative poster material on ARCHITECTURE WITHOUT ARCHITECTS. There is already a great deal of interest in this exhibition, but the publicity photos received thus far do not do justice to the subject.

Perhaps you have available a few additional photos from the book, which could be published by a Sunday newspaper magazine with full credit to the publisher. We would thus help the exhibition attendance and book sales.

One of our best book shops on Walnut Street wants to do an entire window of the book and illustrations. Can they order direct from your museum?

Sincerely yours,


Bernard I. Burt

BIB/bg
cc: Mr. Ferleger

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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February 19, 1963

October 20, 1965

Sr. Sergio Penabazaria de Llano
El A Mr. Bernard I. Burt
In Philadelphia Civic Center
34th Street and Convention Avenue
Dear Philadelphia, Pennsylvania 19104

*See also Real Academia
Galeria*

Then Dear Mr. Burt: for your kind letter of February 14th. I
am delighted to have the five good and clear photographs of
the Your letter of October 18th has just reached me. The
give questions you ask concerning photographs of ARCHITEC-
print TURE WITHOUT ARCHITECTS for both exhibition and book
publicity can best be answered by our Museum's Publi-
In city Department, and therefore I have forwarded your
will letter there for reply. I am sure you will hear from
them within the near future.

I should like to learn something more about these buildings,
and By this time I am hopeful that the photograph sent to
book you for your poster has been delivered.

Again Sincerely yours, for your excellent assistance.

Sincerely yours,

Ellen Marsh
Research Assistant

Bernard Rudefsky
Guest Director
Department of Circulating Exhibitions

*
Xerox

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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La Coruña, 14 de Febrero de 1963

Rec'd 2/19/63

February 19, 1963

Sr. Don Bernard Rudofsky
Guest Director, Museo de Arte Moderno
NEW YORK

Sr. Sergio Peñamaría de Llano
El Alcalde
La Coruña, España

See also Real Academia
Gallega

Dear Sr. Peñamaría:

Thank you very much for your kind letter of February 14th. I am delighted to have the five good and clear photographs of the glass-fronted buildings of La Coruña. We shall, of course, give full credit to your office in connection with any of the prints we are able to incorporate in our forthcoming exhibition.

In the event that we owe you for these prints, please send a bill directly to my attention.

I should like to learn something more about these buildings, and I hope that you will be able to direct me to articles or books concerning them.

Again, my many thanks for your excellent assistance.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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La Coruña, 14 de Febrero de 1963

Rec'd 2/19/63.

Sr. Don Bernard Rudofsky
Guest Director. Museo de Arte Moderno
NUEVA YORK

Mr. Otto Pfeiffer, SMB
Hiltlatterstrasse 18
Lucerne, Switzerland

Muy distinguido señor mio:

Por el Sr. Naya Pérez, Bibliotecario de la Real Academia Gallega, se me ha informado sobre la proyectada exposición arquitectónica que se realizará en ese Museo, y en la que desea figurar las típicas galerías de nuestra Ciudad.

Con el mayor gusto le adjunto esas fotografías en blanco y negro -que son como usted dice las necesita-, que dan una clara idea de nuestras galerías, originalísima forma de construcción.

Muy atentamente le saluda y queda suyo s.s.

Dr. Bernard S. Myers
Chief, Art Division
Museum of Modern Art
110 West 42 Street
New York 36, New York

I do hope that Dr. Myers will be of some help to you.

With many thanks, once again, and all best wishes to you,

Sincerely yours,

-Sergio Peñamaría de Llano-

Ellen Marsh
Assistant to Bernard Rudofsky
Guest Director
Department of Circulation

Rec'd. 5 photos
1 postcard

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foto

pfeifer

swb

luzern, den 23.1.63

February 28, 1963

an das
museum of modern art
new york 19
z.h. herrn bernard rudofsky

sehr geehrter herr rudofsky,
mit interesse habe ich das schreiben Ihrer assistentin,
Mr. Otto Pfeifer, SWB
Waldstatterstrasse 18
Lucerne, Switzerland

Dear Mr. Pfeifer:

Thank you so much for your letter of January 23d. We greatly
appreciate your permitting us to retain your photographs, and
we have issued a requisition for payment to you in the amount
of \$10.00. By all means, we shall credit both you and your
book in connection with any of the prints we are able to in-
clude in Mr. Rudofsky's forthcoming exhibition.

Regarding your wish to contact a New York publisher, Mr. Rudof-
sky suggests that you get in touch with the following person:

Dr. Bernard S. Myers
Chief, Art Division
McGraw-Hill Publishing Company, Inc.
330 West 42 Street
New York 36, New York

I do hope that Dr. Myers can be of some help to you.

With many thanks, once again, and all best wishes to you,
Sincerely yours,

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

otto pfeifer

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foto
o — pfeifer
swb

■ spezialist für technische, industrielle und architektonische fotografie
□ luzern waldstätterstrasse 18 telefon 2 27 43 postcheckkonto VII 7053

luzern, den 23.1.63

an das
museum of modern art
new york 19
z.h.herrn bernard rudofsky

sehr geehrter herr rudofsky,
mit interesse habe ich das schreiben Ihrer assistentin,
fräulein ellen marsh über Ihre geplante ausstellung
gelesen. unter den gegebenen umständen bin ich damit ein=
verstanden, dass Sie die benötigten ausstellungsbilder
selbst herstellen nach meinen kopien.

bedingung für diese bewilligung ist die nennung
meines namens bei den bildern und im ausstellungskatalog
sowie die nennung meines buches "unbekannte provenance"
aus dem die bilder stammen.

für meine selbstkosten lege ich Ihnen meine
rechnung bei.

ich hätte grosses interesse, dass meine bücher
über kunst und kultur der provenance auch in USA erschei=
nen würden. leider ist bis jetzt kein verleger gefunden wor=
den, wahrscheinlich mangels der richtigen beziehungen. ich
währe Ihnen sehr zu dank verpflichtet, wenn Sie eine solche
verbindung zu einem verleger oder einer stelle herstellen
könnten, die interesse für meine bücher hat. alle meine 3
bisherigen bücher hatten in europa grossen erfolg und
behandelten ~~jeweils~~ jeweils kunst und kultur des darge=
stellten landes von der steinzeit bis zur gegenwart.

für Ihre bemühungen danke ich Ihnen und wünsche
Ihnen recht viel erfolg zu Ihrer ausstellung.

mit freundlichen grüssen

Otto Pfeifer

Credit: Pfeifer's
book

Dr. Bernard S. Myers

McGraw-Hill

Chief, Art Division

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With your permission, we would like to retain the four prints you sent us. If you will send us a bill for the laboratory charges involved in their production and your mailing costs, we will see that you are promptly reimbursed. However, if you feel that you cannot afford to let us use your photographs in the show without your usual fee, we shall certainly understand your position and will return the prints. Please do let us know your feelings in this matter.

November 28, 1962

It goes without saying that full credit will be given to you and your book, UNDESIRABLE PRESENCE, in connection with any of your prints appearing in the exhibition. Furthermore, should a book be published at a later date, you would be contacted and asked to contribute a bill.

Dear Mr. Pfeifer:

Since Mr. Rudofsky is out-of-town at the present time, I hope you will accept this acknowledgment of your letter which I make in his behalf. Your prints arrived in good condition and we are delighted that you have made them available to us.

Let me explain something more of the exhibition Mr. Rudofsky is preparing. As far as we can determine, this exhibition of "anonymous" or "vernacular" architecture will be the first of its kind in that it will explore man's ingenuity in terms of architecture on all continents throughout history. This is an extremely ambitious project, as you can well imagine, and we are indeed fortunate to have secured Mr. Rudofsky's services for its realization. You probably already know that Mr. Rudofsky is well known as an architect, author and photographer -- and it is possible that you saw an example of his work at the Brussels World's Fair. He was chief architect for the exhibitions at the U.S. Pavilion.

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

The exhibition panels for this show will be a uniform size, about 36 inches by 48 inches, and on them will be placed the typeset text material and the enlarged photographs. In order to maintain a uniform quality of reproduction, we make our own enlargements. In cases where original negatives are not available to us, we have our own made.

If you have further questions regarding the forthcoming exhibition, I shall be glad to answer them for you. Since the circumstances under which our circulating exhibitions are prepared are somewhat different from those prepared by commercial, profitmaking organizations, I thought you might like to have this additional information.

We still have many months ahead before Mr. Rudofsky begins his final design for the exhibition. The show will be held here in New York during the latter part of 1963 before it is sent on tour. At this point it is impossible to tell the exact content of the show.

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

With your permission, we would like to retain the four prints you sent us. If you will send us a bill for the laboratory charges involved in their production and your mailing costs, we will see that you are promptly reimbursed. However, if you feel that you cannot afford to let us use your photographs in the show without your usual fee, we shall certainly understand your position and will return the prints. Please do let me know your feelings in this matter.

It goes without saying that full credit will be given to you and your book, UNBEKANNTE PROVENCE, in connection with any of your prints appearing in the exhibition. Furthermore, should a book be published at a future date, based on the exhibition, you would be contacted and asked to submit your regular bill.

Thank you for your patience in reading this rather long reply. I look forward to hearing from you soon again.

Sincerely yours,

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

P.S. I was most interested to learn that you have photographed some works by Le Corbusier. I have informed Mr. Arthur Drexler (Director of the Department of Architecture and Design) of this fact, and it is possible that he may want to get in touch with you himself.

inzwischen grüsse ich Sie freundlich

Otto Pfeifer

beilagen: 4 kopien 18/24 cm

otto pfeifer swb
waldstätterstrasse 18
lucerne
switzerland

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foto
o — pfeifer
swb

■ spezialist für technische, industrielle und architektonische fotografie
□ luzern waldstätterstrasse 18 telefon 22743 postcheckkonto VII 7053

luzern, den 24.11.62

an das
museum of modern art
z.h.herrn bernhard rudofsky,
new york 19

sehr geehrter herr rudofsky,
von meinem verleger fretz und wasmuth erhielt ich Ihren
brief vom 24.sept.1962.in meiner abwesenheit konnten
leider Ihre wünsche nicht erfüllt werden.

ich freue mich sehr,dass Sie an meinem buch
"Unbekannte Provence" gefallen gefunden haben und davon
für Ihre ausstellung bilder verwenden wollen.

in der beilage erhalten Sie nun die gewünschten
4 kopien aus meinem buch.falls die aufnahmen für die
ausstellung verwendet werden,ist es mein wunsch,die
vergrößerungen selbst herzustellen.es zeigt sich immer
wieder,dass von fremden betrieben hergestellte bilder
nicht der idee des autors entsprechen.

wenn Sie mich über die grösse der gewünschten
bilder orientieren wollen,so kann ich Ihnen über die
kosten auskunft geben.

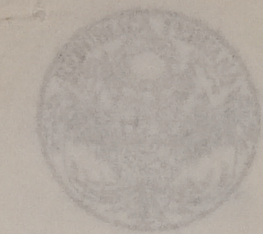
als spezialist für architektur und kunst - fotogra-
fie war es immer mein anliegen,wertvolle kulturelle
objekte aus allen epochen zu suchen und einander gegen-
über zu stellen,so wie sie es aus meinen büchern finden.
ich freue mich darum über Ihre ausstellung und hoffe,
weiteres darüber zu hören. - ich habe übrigens noch sehr
schöne aufnahmen von den bauten von CORBUSIER.

inzwischen grüsse ich Sie freundlich

otto pfeifer
otto pfeifer swb
waldstätterstrasse 18
l u c e r n e
switzerland

beilagen: 4 kopien 18/24 cm

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MUSEO NACIONAL
DE ANTHROPOLOGIA
Y ARQUEOLOGIA

2 April 1964

Pueblo Libre, 17 de abril de 1964.

Dr. Pedro Rojas Ponce
National Museum of Anthropology
and Archaeology
Magdalena Vieja / Pueblo Libre
Lima, Peru

Dear Dr. Ponce:

At the suggestion of Dr. Junius Bird of the Museum of Natural History, I am writing to ask your advice and assistance in the following matter.

I am currently preparing an exhibition for The Museum of Modern Art in which I would like to include a photograph of the concentric terraces shown in the photostat enclosed with this letter. I have a number of good photographs similar to this one, obtained from the Wenner-Gren Foundation for Anthropological Research but I am unable to learn anything about the subject shown. Have you seen these formations? Has anything about them been published? The only information I have is that they exist in the highlands near Cuzco. Can you tell me how they were formed, for what initial purpose they were terraced, how they are now used, what are their dimensions? Furthermore, I would be interested to have similar information regarding the concentric "horseshoe" formations in the foreground of the photo.

Enclosed is a prepaid international reply coupon to cover the cost of sending us your answer. Any assistance you can offer us will be greatly appreciated, I assure you. I look forward to hearing from you with considerable interest. Thank you for your help.

Sincerely yours,

Pedro Rojas Ponce
PEDRO ROJAS PONCE

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

enclosures

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MUSEO NACIONAL
DE ANTROPOLOGIA
Y ARQUEOLOGIA
PUEBLO LIBRE, LIMA

29 April 1964

Pueblo Libre, 17 de abril de 1964.

Dr. Bernard Rudofsky
The Museum of Modern Art
New York.

Muy estimado Dr. Rudofsky:

He recibido su amable carta de fecha 2 del presente, gracias a la sugerencia del Dr. Junius Bird.

En la presente incluyo un acápite del libro del Dr. Luis A. Pardo, en el cual describe los anfiteatros de Moray (distrito de Moras, provincia de Urubamba - Cuzco). No se ha hecho un estudio exhaustivo del lugar; posiblemente las terrazas se utilizaron para la agricultura como todas las terrazas en el Horizonte Inca. additional questions, we would like to write to

La altura de las terrazas varía de 1.20 mts. a 2.10 mts. y fueron hechas aprovechando depresiones naturales del terreno o causadas tal vez por la caída de aerolitos en época remota, ya que están una cerca de otra. Actualmente se utilizan para la agricultura. Son las únicas terrazas concéntricas hasta ahora conocidas.

Con este motivo me es muy grato saludar a Ud. e informarle que estamos a sus órdenes.

Atentamente,

Pedro Rojas Ponce

PEDRO ROJAS PONCE

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MODERN ART

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

Not answered —
B.P. did not
think it worth-
while

160—

SATURDAY, JUNE 9, 1962

—20—

July 2, 1962

Mr. Arthur Upham Pope
Cornwall Bridge Post Office
Warren, Connecticut

Dear Mr. Pope:

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

I have admired your splendid "Survey of Persian Art" and would be delighted to obtain two of the photographs appearing in Volume 4 for my exhibition. The photographs are indicated as Plates 377 and 462 and are credited to you and Mr. Rashti, respectively. Are the negatives for these photographs accessible, and may I borrow them to produce good enlargements of details?

Although our budget does not permit us to pay usage fees, we will gladly reimburse you for mailing costs. It goes without saying that we shall give full credit to your work.

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

NYPL
Art Room

July 4-62
Glad you found the SRA useful. Negatives available for 377 (two - must be carefully put together). Haven't Rashti negatives - He lives or used to 1938 in Yazd
If 377 was designed by a architect would you want to know it? Walls 35 feet thick vault 100 feet wide, 150 feet high. Glad to have enlargements made. Have a enlargement of Yazd photo 24 x 36 you could borrow. A.M.P.

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THE MUSEUM OF MODERN ART
NEW YORK 19

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

July 2, 1962

Mr. Arthur Upham Pope
Cornwall Bridge Post Office
Warren, Connecticut

Dear Mr. Pope:

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

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

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

NYPL
Art Room

July 4-62
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If 377 was designed by a architect would you want to know it? Walls 35 feet thick vault 100 feet wide, 150 feet high. Glad to leave enlargements made. Have a enlargement of Yazd photo 24 x 36 you could borrow OMP

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.30

October 23, 1962

July 2, 1962

Professor Roberto Pane
via S. Teresa 76
Naples, Italy

Mr. Arthur Upham Pope
Cornwall Bridge Post Office
Warren, Connecticut

I am writing to you in regard to the following matter at the suggestion of Mr. Pope. I hope that I may have your assistance.

Dear Mr. Pope:

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

I have admired your splendid "Survey of Persian Art" and would be delighted to obtain two of the photographs appearing in Volume 4 for my exhibition. The photographs are indicated as Plates 377 and 462 and are credited to you and Mr. Rashedi, respectively. Are the negatives for these photographs accessible, and may I borrow them to produce good enlargements of details?

Although our budget does not permit us to pay usage fees, we will gladly reimburse you for mailing costs. It goes without saying that we shall give full credit to your work.

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

Sincerely yours,
the years and hope that you will indicate in which books and magazines they have appeared so we may look them up in our local libraries. The exhibition is still many months away, providing adequate time for the securing of final prints at a later date.

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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October 23, 1962

Professor Roberto Pane
via S. Teresa 76
Naples, Italy

Dear Professor Pane:

I am writing to you in regard to the following matter at the suggestion of Professor Bruno Zevi and hope that I may have your assistance.

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

This is not to be a compilation of regional architecture but is concerned with architectural forms hardly known by either architects or laymen. (For example, we intend to show underground and troglodyte dwellings, houses in trees and on water, nomadic tents, etc.) If we look for examples from Europe they should have a certain architectural or plastic quality which is generally very little known, and, furthermore, they should be on a large scale -- not individual houses but villages and towns. What comes to mind are such obvious examples as dozens of cupolas of Positano houses as seen from above, or the row houses of Pisticci (Matera). I am sure there must be many other such types of architecture which are still unknown to me.

I would be very grateful to you if you could enlighten me in this matter. I would not think of putting you to the trouble and expense of sending us photographs, but I am sure that you have published them many times through the years and hope that you will indicate in which books and magazines they have appeared so we may look them up in our local libraries. The exhibition is still many months away, providing adequate time for the securing of final prints at a later date.

I hope I am not imposing on you; I shall greatly value any information you can give me.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

BR/em

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.30

Thank you very much, indeed, for your good letter of November 7.

I am particularly grateful for your cooperation in forwarding my original request to Mlle. J. Auboyer at the Musée Guimet, thus expediting matters for us. I shall look forward to hearing from her within the near future.

Again, our many thanks to you.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Nous transmettons immédiatement votre lettre à Mlle J. Auboyer, Conservateur au Musée Guimet, car les documents reproduits dans la revue ARTS ASIATIQUES appartiennent au Musée Guimet et lui sont rendus après impression. Mlle Auboyer vous répondra directement.

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PRESSES UNIVERSITAIRES DE FRANCE

Société anonyme coopérative d'Édition et de Librairie

Direction Générale : 108, Boulevard Saint-Germain, Paris VI*

NOV 13 1962

DC/PAV/TN

Paris, le 7 Novembre 1962.

Monsieur Bernard Rudofsky
Guest Director.
Department of Circulating
Exhibitions.
THE MUSEUM OF MODERN ART.
11 West, 53 rd. Street.
NEW YORK 19 N.Y. (U.S.A.)

Cher Monsieur,

Nous avons bien reçu votre lettre du 18 Octobre nous demandant si nous pourrions vous autoriser à reproduire certains documents contenus dans la revue ARTS ASIATIQUES : tome III - n° 2, 1956 et tome IV n° 3 1957, pour une exposition sur l'Architecture que vous préparez actuellement; et, dans l'affirmative, s'il nous serait possible de vous fournir une photographie de ces documents.

Nous transmettons immédiatement votre lettre à Mlle J. Auboyer, Conservateur au Musée Guimet, car les documents reproduits dans la revue ARTS ASIATIQUES appartiennent au Musée Guimet et lui sont rendus après impression. Mlle Auboyer vous répondra directement.

Veuillez agréer, Cher Monsieur, l'expression de nos sentiments les meilleurs.

LE DIRECTEUR GENERAL ADJOINT.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.30

page two

Although our budget does not permit payment of usage fees, we will be glad to reimburse laboratory charges involved in print October 18, 1962 mailing costs. Since the exhibition is still many months away, the prints should be sent via sea mail, securely wrapped to avoid damage.

The Director
Presses Universitaires de France
108, boulevard Saint-Germain
Paris VI^e, France
not imposing on you. I shall be most grateful for your help and I much look forward to your reply.

Dear Sir:

Sincerely yours,

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.

Department of Circulating Exhibitions

In the course of referring to your very handsome publication, ARTS ASIATIQUES, I have noted illustrations from two articles which I would like to obtain for my exhibition:

vol. IV, no. 3. 1957. article: "Architecture et Pensée
Religieuse en Extrême-Orient" by
Rolf A. Stein

figure 2: "Modèle de maison Han"
figure 6: "Tente tibétaine" (drawing)
figure 11: "Maison du Kamtchatka"
figure 21: "Bamiyan, grotte A"

vol. III, no. 2. 1956. article: "Les Anciennes Mosquées
de l'Iran" by André Godard

small photo, bottom of page 84

Enclosed with this letter you will find sheets bearing rough sketches of the views to which I refer.

Can you aid me in securing black and white glossy prints of these photos made from the original negatives and measuring ca. 18x24 cm.? If the negatives are no longer in your possession, kindly advise me of the names and addresses of the persons to whom I should write for prints and for permission to use the photographs in the forthcoming exhibition and its related publicity.

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

Although our budget does not permit payment of usage fees, we will be glad to reimburse laboratory charges involved in print production and mailing costs. Since the exhibition is still many months away, the prints should be sent via sea mail, securely wrapped to avoid damage.

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

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

Sincerely yours,

Dear Mr. Bentley:

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

I quite understand that as a commercial agency you cannot make a print of the photograph, "a forest of spirit trees" (F. Kingdon-Ward), available to us without proper reimbursement. Unfortunately, our budget is limited to the payment of print production costs and mailing charges. If, within the foreseeable future, we are granted additional funds for the procurement of photographs, I shall certainly write to you to order the print.

With all best wishes for the holidays and the coming year,

Sincerely yours,

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

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DIRECTORS: P. R. BENTLEY, E. BENTLEY



Phone: Fleet Street 9645 & 9655 Cable: Popperfoto, London

Paul Popper Ltd • Photographic Agency

24 BRIDE LANE, FLEET STREET, LONDON, E.C.4

20 December 1962

MR BERNARD RUDOFSKY
THE MUSEUM OF MODERN ART
11 WEST 53RD STREET
NEW YORK 19, N.Y.

DEC 18 1962

Mr. P.R. Bentley, Director
Paul Popper Ltd.
24 Bride Lane, Fleet Street
London, E.C. 4, England

See: Leonard Tubbs & Co,

Dear Mr. Bentley:

Thank you for your good letter of December 15th which I am acknowledging in behalf of Mr. Rudofsky.

I quite understand that as a commercial agency you cannot make a print of the photograph, "a forest of spirit trees" (F. Kingdon-Ward), available to us without proper reimbursement. Unfortunately, our budget is limited to the payment of print production costs and mailing charges. If, within the foreseeable future, we are granted additional funds for the procurement of photographs, I shall certainly write to you to order the print.

With all best wishes for the holidays and the coming year,

Sincerely yours,

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

YOURS SINCERELY,
PAUL POPPER LTD.

P.R. BENTLEY

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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DIRECTORS: P. R. BENTLEY, E. BENTLEY



Phone: Fleet Street 9665 & 9666 · Cables: Popperfoto, London

Paul Popper Ltd · Photographic Agency
24 BRIDE LANE, FLEET STREET, LONDON, E.C.4

MR BERNARD RUDOFISKY
THE MUSEUM OF MODERN ART
11 WEST 53RD STREET
NEW YORK 19, N.Y.

DEC 18 1962

DECEMBER 15, 1962

DEAR MR RUDOFISKY,

THIS IS TO REFER TO YOUR LETTER OF SEPTEMBER 18 ADDRESSED TO LEONARD TUBBS & COMPANY, 19 CANEDISH SQUARE, LONDON, W.1. IN WHICH YOU ASKED THEM TO SUPPLY YOU WITH A PRINT OF THE PHOTOGRAPH 'A FOREST OF SPIRIT TREES' WHICH WAS PUBLISHED IN F. KINGDON-WARD'S BOOK "PLANT HUNTER IN MANIPUR".

I WE WERE ACTING AS AGENTS FOR THE LATE MR KINGDON-WARD AND ARE NOW DOING SO FOR HIS WIDOW. WE ARE AFRAID WE COULD NOT GIVE YOU A FREE PRINT FOR YOUR EXHIBITION BUT IF YOU ARE PREPARED TO PAY US A FEE OF \$ 10.- PLUS \$ 1.- FOR POSTAGE AND PACKING WE WOULD BE PLEASED TO LET YOU HAVE SUCH A PRINT FROM THE ORIGINAL NEGATIVE.

AWAITING YOUR FURTHER INSTRUCTIONS, WE ARE,

YOURS SINCERELY,
PAUL POPPER LTD.

P. R. Bentley
P.R. BENTLEY

PRB/FM

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YALE UNIVERSITY
SCHOOL OF ART AND ARCHITECTURE
NEW HAVEN · CONNECTICUT

7 January 1963

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

January 2, 1962

January 9, 1963

Dear Miss Cornelia Cogswell
Executive Secretary
In rep. PERSPECTA, The Yale Architectural Journal
School of Art and Architecture
Yale University
New Haven, Connecticut

Taxco Gro., Mexico

Dear Miss Cogswell:

I would suggest writing her for the negatives
at the Thank you for your very prompt and gracious reply to my request
of January 2nd.

Permission is granted by PERSPECTA, The Yale
Architectural Journal, to use the photographs of Mrs. Henrik G.T. Schulbach for prints
photographs used in PERSPECTA. We shall see that PERSPECTA
do require credited in connection with any use made of the illustrations.

If we could again, our many thanks, please let
us know.

Sincerely yours,

Sincerely yours,

Cornelia Cogswell
Ellen Marsh
Department of Circulating Exhibitions
Executive Secretary
PERSPECTA, The Yale Architectural Journal

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YALE UNIVERSITY
SCHOOL OF ART AND ARCHITECTURE
NEW HAVEN · CONNECTICUT

7 January 1963

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

Dear Miss Marsh:

In reply to your letter of 2 January 1963. We
have returned the negatives to Sheila Hicks.
Her address: Mrs. Henrik G. T. Schulbach
Apartado 28
Taxco Gro., Mexico

I would suggest writing her for the negatives
at the same time as permission for reproduction.

Permission is granted by PERSPECTA, The Yale
Architectural Journal for you to reproduce the
photographs on pages 51 and 52 of Issue 6. We
do require full credit as you have mentioned.

If we can be of further assistance, please let
us know.

Sincerely yours,

Cornelia Cogswell

Cornelia Cogswell
Executive Secretary
PERSPECTA, The Yale Architectural Journal

January 2, 1962

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.30

January 2, 1962

The Editor
PERSPECTA, The Yale Architectural Journal
Yale University
New Haven, Connecticut

Dear Sir: , D.C.

Accompanying Professor George Kubler's article on Machu Picchu in PERSPECTA #6, we noted several photographs by Sheila Hicks which would admirably serve our purposes in a special architectural exhibition we are preparing. The photos appear at pages 51 and 52. By any chance, would you still have the negatives on hand and would it be possible for us to borrow them in order to have our own prints made?

Most important, may we have your permission to include them in the exhibition we are producing? I assume we will also need permission from Miss Hicks. If you will give me her address, I shall write to her directly.

Any assistance you can offer us will be greatly appreciated.

Sincerely yours,

Ellen Marsh
Department of Circulating Exhibitions
Department of Circulating Exhibitions

Note: Full credit will, of course be given to PERSPECTA and the photographer.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.30

20 June 1963

Mr. L. Palinski
Cultural Attaché
Polish Embassy
2400 16th Street, N.W.
Washington, D.C.

Biblioteka Jagiellońska

Dear Mr. Palinski:

On June 10th I wrote to you in connection with our need for two illustrations of the Wielicka mines held by Biblioteka Jagiellońska. I trust this present letter reaches you in good time because I have just received a reply from Kraków with the material requested.

If you have not already attended to my original letter, then I wish to save you the trouble of doing so. If you have transmitted the request, may I ask that you assure Biblioteka Jagiellońska that we have received their package.

Thank you very much.

Sincerely yours,
Ellen Marsh
Exhibition Assistant
Department of Circulating Exhibitions

It goes without saying that full credit would be given to Biblioteka Jagiellońska in connection with use made of the photographs.

Any help you can offer us in expediting this request will be greatly appreciated. If you need any further information before transmitting our inquiry to Poland, please let us know. I might add that we already have an excellent photograph of the Wielicka mine and that we should like to have the items cited above to complete our layout.

I shall greatly value your help and am much looking forward to your reply.

Sincerely yours,

Ellen Marsh
Exhibition Assistant
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.30

10 June 1963

Mr. L. Palinski
Cultural Attaché
Polish Embassy
2400 16th Street, N.W.
Washington, D.C.

See: Biblioteka Jagiellońska

Dear Mr. Palinski:

May I request your assistance in the following matter. For a special architectural exhibition being prepared for the Department of Circulating Exhibitions of The Museum of Modern Art I should like to obtain photographs of two engravings which I believe are held by the Biblioteka Jagiellońska, Cracow. Both illustrations are reproduced in the Polish Encyclopedia, page 378, and are accompanied by the following information:

Przekroj Kopalni Wielickich
Ryc. Le Rouge'a z Pol. XVIII W.
Zbiór Graf Biblioteki Jagiellońskiej

Praca W. Kopalni Wielickiej
Ryc. W. Hondius z. Pol. XVII W.
Zbiór Graf Biblioteki Jagiellońskiej

I assume that Biblioteka Jagiellońska still has the original negatives in its possession, and I hope that they will be able to provide us with black and white glossy prints measuring ca. 18x24 cm. We will be glad to pay a print production fee of \$1.50 or \$2.00 for each print which has been the amount charged by most institutions providing us with material.

It goes without saying that full credit would be given to Biblioteka Jagiellońska in connection with use made of the photographs.

Any help you can offer us in expediting this request will be greatly appreciated. If you need any further information before transmitting our inquiry to Poland, please let me know. I might add that we already have on hand an excellent photograph of the Wielicka mine and that we should like to have the items cited above to complete our layout.

I shall greatly value your help and am much looking forward to your reply.

Sincerely yours,

Ellen Marsh
Exhibition Assistant
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.30

MAGDALENE COLLEGE
CAMBRIDGE

From: Dr. R.W.Ladborough
Pepysian Librarian

11 November, 1963

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

Dear Madam,

Ours is only a small Library consisting of Pepys's own books, plus a small collection of Pepysiana. I am afraid that we do not possess the book you mention.

I think the best idea would be for you to approach one of the copyright Libraries, the British Museum, the Bodleian, or the Cambridge University Library for help about the matter you mention in your letter of 8 November.

I am so sorry not to be able to give more assistance. Of course the College would give its permission for the reproduction to be made.

Yours faithfully,

see also: British Museum R.W. Ladborough.

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Sender's name and address: Dr. R.W.Ladborough,
Papyrian Librarian,
Magdalene College,
CAMBRIDGE

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OR SENT BY ORDINARY MAIL.

The 'APSLEY' Air Letter

A John Dickinson Product

Form approved by Postmaster General No.—71995/1Z

Second fold here

First fold here



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

To open cut here

Ellen Marsh
Department of Circulating Exhibitions

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	MoMA Exhs.	752.30

James F. Pfeufer
GRAPHIC DESIGNER
107 WEBSTER STREET
BOSTON, MASS. 02123
TEL. LOGAN 7-0503

January 14, 1965

8 November 1963

Miss Ellen Marsh
Department of Architecture
Pepysian Collection
Magdalene College
Cambridge, England
Dear Miss Marsh:

Dear Sirs:

I am writing in reference to your telephone conversation with
May I request your assistance in the following matter.

For a special architectural exhibition we are currently preparing for
our program of circulating exhibitions, I should like to obtain a
good black and white glossy photograph (measuring ca. 8"x10") of a
lithographed reproduction of a drawing in your collection. The precise
illustration is shown opposite page 136 in the book, Old London Bridge,
by Gordon Home, and bears this information: "From a lithographed repro-
duction (New Shakespeare Society, 1881) of the anonymous drawing on
parchment in the Pepysian Collection...where it is given the title
"London Bridge on Fire...." Our reason for wanting a photograph of the
lithographed version is that we feel it will reproduce better than one
of your original; we will want to make a considerable enlargement for
the exhibition panel and therefore need a representation which will
hold up under this treatment.

Any help you can offer me will be greatly appreciated. If you do not
have the negative for the illustration cited, perhaps you can tell me
where it is to be found. Needless to say, we will gladly pay labora-
tory production charges in having a print made from the existing nega-
tive and all proper credits will be given in the show.

I look forward to hearing from you at your earliest convenience. Many
thanks for your consideration of this request.

Sincerely yours,

Ellen Marsh
Department of Circulating Exhibitions

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.30

James F. Pfeufer

GRAPHIC DESIGNER
177 WEBSTER STREET
E. BOSTON, MASS. 02128
TEL. LOGAN 7-0003

January 14, 1965

Miss Ellen Marsh
Department of Architecture
Modern Museum of Art
New York, N. Y.

Dear Miss Marsh:

I am writing in reference to your telephone conversation with Mrs. Shelagh Wolfe on January 7 concerning a photographic print of the Cappadocian caves which appeared in the Museum's publication "Architecture without Architects." Enclosed you will find a carbon of a letter to Mrs. Gunda Holzmeister requesting permission to use her photograph in the United Church Press publication, "Chart of the History of the Christian Church."

Since our deadline for publication is rapidly approaching, we would appreciate receiving the print as soon as Mrs. Holzmeister notifies you concerning permissions. Thank you kindly.

Sincerely yours,

Roberta Kahn

Roberta Kahn

James F. Pfeufer
James F. Pfeufer

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.30

James F. Pfeufer

GRAPHIC DESIGNER
177 WEBSTER STREET
E. BOSTON, MASS. 02128
TEL. LOGAN 7-0003

January 14, 1965

Mrs. Gunda Holzmeister
Esterhazy Gasse 10
Vienna 6, Austria

Dear Mrs. Holzmeister:

I have been in touch with Miss Ellen Marsh, of the Architecture Department, Museum of Modern Art, to request permission to reproduce one of your negatives of the Cappadocian caves. I would like permission to reproduce picture #50 that appeared in the Museum's publication, "Architecture without Architects."

Your picture would be used by the United Church Press in their publication of a pictorial Chart of the History of the Christian Church. This chart will be used in the teaching program of church connected schools.

Miss Marsh has notified me that she can release your negative as soon as you give her written permission to do so.

I will greatly appreciate your kindness in writing Miss Marsh. We are close to our publication date and if you will grant it, permission notification should be sent to New York at your earliest convenience.

If there is a fee for the use of your negative, I will of course be happy to pay whatever costs are involved.

Thank you for your courtesy in this matter.

Sincerely yours,

James F. Pfeufer
James F. Pfeufer

JFP/rk

8 x 10

1/25/65 order given to R. Toole for prints
after phone call to Pfeufer

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.30

SEPARATE REQUISITION
REQUIRED FOR EACH
PHOTOGRAPHER

STAFF
PHOTOGRAPH REQUISITION

DATE NEEDED

NAME Ellen Marsh DEPT. arch. & design DATE OF REQUEST 1/26/65
1/25/65
CHARGE TO: Mr. James F. Pfeufer, 177 Webster Street, East Boston, Mass. 02128
SPECIFY ACCOUNT WITHIN DEPT.

PHOTOSTAT REPRINTS FROM EXISTING NEGATIVES X
DESCRIBE BELOW LIST ARTIST, TITLE AND SOURCE BELOW
BLUE PRINTS REG. B & W COPY NEGATIVES
DESCRIBE BELOW LIST ARTIST, TITLE AND NEG. NUMBER BELOW

NEW PHOTOS FROM ORIGINAL WORKS OF ART

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

MUS. COLL. APPROVAL
REGISTRAR'S APPROVAL
NAME OF PHOTOGRAPHER
ADDRESS
NO. NEGS. NO. PRINTS
SCHEDULE BELOW MUST BE ARRANGED WITH PHOTO SERVICE
TO BE TAKEN
DATE TIME
LOCATION IN MUSEUM
SPECIFY
OTHER
SPECIFY

ARTIST AND TITLE	NEGATIVE NUMBER	FINISH
Cappadocian caves (photo credit: Gunda Holzmeister from BILDER AUS ANATOLIEN)		GLOSSY, MATTE, SEMI-MATTE one 8"x10" from each of 2 negs. supplied
NOTE: negatives are invaluable. please handle with great care.		
27 January 1964		
above 2 photos received, labelled and sent (will probably not go out until tomorrow)		
rlt		
P.S. Negatives returned by hand		
2		
TOTALS: NEGS.	PRINTS.	PHOTOSTATS. BLUEPRINTS.